

THE FUNDAMENTAL SOUND OF
THE GONG THE NOTE F
AND THE 423 HERTZ
FREQUENCY
FU-HI AND NUKWA
THE GUQIN AND THE TAO

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The “Occult Anatomy” teaches us that two energy channels ascend along our cerebrospinal column intertwining like an 8, which, with the very same column in their midst, give shape to the “Caduceus of Mercury”.

“The two channels Ida and Pingala resonate with the musical note of the Chinese Gong, that is, the musical F (Fa).” [...] “Flowing torrentially, the waters of the Hoang-Ho intone the “Gong”, that is to say, the note “F” (Fa) of Nature that makes our Kundalini vibrate in the sacred river of life.” (V.M. Samael Aun Weor).

“The Connection of the Lingam-Yoni without ejaculation of the ENS SEMINIS is certainly the specific key by which ADAM AND EVE can awaken the Saturn Snake [the Kundalini] in their occult anatomy.” (V.M. Samael Aun Weor).

The Kundalini only awakens with the Practical Science of Maithuna, Sexual Magic or White Tantrism between a man and a woman: this is the real KUNDALINI YOGA.

Although listening to the sound of the Gong helps the physical and mental health, it will neither activate nor awaken the Kundalini.

The incorporation of Music and Sounds as Therapy in the XXth and XXIst-century Medicine was announced by the Clairvoyant Doctors Edgar Cayce and Rudolph

Steiner. This announcement is being fulfilled, for there is a constant increasing in the number of Physicians and Health Centres applying methods of healing with sounds produced by the Gong and copper or bronze Metallic Bowls or crystal Bowls with amazing healing results.

Huangzhong or Hoang Chung, the Chinese Yellow Bell, resonates with the musical note F (FA). (Gong tonic).

When a man and a woman united by the Sacrament of Matrimony practice the Arcanum of Sexual Transmutation CORRECTLY, the sexual power is transmuted into Creative Energies rising through the two energetic cords located on either side of the cerebrospinal column, forming the Caduceus of Mercury. After some time, the Kundalini, the Fire of Pentecost, the Holy Fire of the Holy Spirit awakens and, vibrating with the note F (Fa) of the Gong, ascends through the spinal canal to the calyx of the brain. Later, the Fire of Kundalini continues till reaching the Heart Temple. This is the Sacrament of the Eucharist symbolised by the unction of Bread and Wine.

This is the esoteric union of Yang (the Lingam or man’s Phallus) and Yin (the Yoni or woman’s Uterus) without ejaculating the semen, sexual union that creates and produces the sound of the “Yellow Bell” or of the Sacred Fire of Kundalini, which is the Basis, the Arché or Arche and Beginning of all Creation or inner Genesis

that harmonises man and woman with The Music of the Celestial Spheres.

The male Yang and the female Yin are the two Phoenixes (Man and Woman, the Phallus and the Uterus) who, sexually united in the practice of the Maithuna or White Sexual Magic, produce the sound of the Sacred Gong.

“CHINESE ALCHEMY. Heaven as Yang is masculine and its element is fire. Earth as Yin is feminine and its element is water. In the Taoist doctrine, we find White Tantrism. The Yin-Yang and the Dragon and the Tiger are the axis of Taoism. According to the Taoist interpretation, Yin-Yang is the product T'AI CHI, the first matter of universe, and creation emerges by the sexual union of this pair of opposites. Maithuna (Sexual Magic) exists in the White Tantrism of India and Tibet. White Tantric Buddhism, Chinese Taoism and legitimate Tibetan Yogas practice the Arcanum A.Z.F. Chinese Alchemy is the foundation of genuine schools of Yoga. Yellow Lodges are schools of regeneration. Infrasexuals hate schools of Regeneration mortally.” (Teachings by our V.M. Samael Aun Weor).

During the practice of the Arcanum or SACERDOTAL Union between a man and a woman, ACCORDING TO SCIENCE AND ART, they both evoke and reproduce the musical notes of the Magic Bamboo Flute when pronouncing the Mantras or Magical Sounds.

When the Sacred Fire of the Kundalini awakens, the Primordial Sound of the Gong, “Huangzhong” or “Yellow Bell”, begins to ring. From there we start to be “in Tune” with the Primordial Cosmic Sound. This is the Middle Path or the Way of TAO, the Awakening of the Sacred Fire of the Kundalini.

This is the Code and the Key to enter the Earthly Paradise.

One of the first biographers of Beethoven wrote that Beethoven included the instrumental sound of the Gong in the most sublime moments, in the Eucharist, of his Culminating Work, the Missa Solemnis:

“... The choir is silent during the elevation of the Host and Chalice, which takes place immediately after the consecration. It is a period of peculiar solemnity, the congregation kneeling in silent prayer at the signal of a gong. After the consecration the priest elevates the Host and Chalice, and with the people still kneeling, offers up a prayer silently, the conclusion of which is as follows: "We most humbly beseech Thee, Almighty God, command these things to be carried by the hands of Thy holy angels to Thy altar on high, in the sight of Thy Divine Majesty, that as many as shall partake of the most sacred body and blood of Thy Son at this altar may be filled with every heavenly grace and blessing." The central thought of this prayer is that the sacred elements are borne to heaven by invisible hands.” (Beethoven-Fischer).

In the Pentatonic Scale or scale of five notes of ancient Chinese Music, the first note is called “Gong” and “hoang-choang”, “Huangzhong”: “Yellow Bell” the fundamental note of the Chinese musical system, corresponding to the note F (Fa) of the Western musical scale.

The Gong is the musical instrument that best reproduces the sound of the Sacred Mantra “OM” or “AUM”.

The sound of the Gong produced in its correct and fundamental intonation, that is, the Note F (Fa) and in the “characteristic “423 Hertz” frequency” is one of the most powerful sounds to help strengthen or regain good health:

According to research by a group of scientists, the main characteristic frequency of the traditional Chinese Copper Gong is 423 Hertz. (*“Study Of Vibration and Sound Characteristics Of A Copper Gong”*. “Gwo-Chung Tsai, Bor-Tsuen Wang, Yeu-Shiuan Lee, and ZhiWei Chang”).

In a previous work we wrote: “Science has confirmed that it is true: “The Sun Sings”. Scientific websites with publications on the Sun, such as the “Stanford Solar Center” website, have, among others, the following links: “Hear the Sun Sing”, “Solar Music”, “Song of the Sun”, “Listen to the Sun’s Song”, etc.”

Some of the audios that have been published by scientists with sounds produced by the Sun are so amazing that it is as if we were listening to the sounds produced by a Gong.

“...*the sun sounds like a well-beaten gong..*” As some Astronomers have revealed.

In the month of February 2004, a group of Astronomers announced the discovery of a giant Diamond in Space, in the Constellation Centaurus, called “*Diamond Star*”, technically identified as “*BPM 37093*”:

“... *The huge cosmic gem (technically known as BPM 37093) is actually a crystallized white dwarf. Is not only radiant but also harmonious. It rings like a gigantic gong, undergoing constant pulsations.*”

Our Heart, the Earth, the Sun, the Stars vibrate with the sound and pulsations of the Gong, which is the Sound “of the Determinative Energy of Nature” or our Sexual Creative Energies, whose first crystallisation is the Sacred Fire of the Kundalini.

Civilisations and cultures decline and disappear quickly when they stop vibrating in tune with “*the Determinative Energy of Nature*”, that is, “*the Sexual Energy*”.

The foregoing means that only through real Chastity, Sublimation and Transmutation of the Sexual Force, according to the Science and Art of Alchemy, on the

basis of inner purification, that is, the elimination of our psychological defects, can we vibrate in tune with our Being, with all Beings, with Nature and Cosmos.

It would be useless to perform or listen to the Music of the great Masters without living according to this Universal Law since, even if we are performing or listening to it, we would not vibrate in “Sympathy” and “Harmony” with its musical notes.

Being individually and internally in Tune “with the Determinative Energy of Nature” is the former fundamental and steady principle which allows us to receive the benefits of the great Masters of Music, of Nature, Birds, the Visible Cosmos and the Higher Dimensions.

The Author of *“The Dayspring of Youth”* (*“Dioses Atómicos o La Aurora de la Juventud”*) tells us in a later book:

“Nature has her keynote and man his sounding board, and through sound invocation we can attune ourselves to nature’s vibration or keynote. When we tune in to sound vibrations of a higher nature we evoke the finer forces of Nature using the normal key, but when we lower this key we attract to ourselves the atoms and intelligence of nature’s lower counterpart.”

“By aspiration for Truth we attract the notice of the higher intelligence of nature, for in aspiration we do not force our personality into these divisions of nature...” (*“The Lord God of Truth Within”*, by “M.”).

The normal Keynote of the Being, Nature and Cosmos is the inner Purification, the real Chastity and Conscious Love for Humanity; that is, The Three Factors. When we lower this “Keynote” we attract to ourselves atoms and forces of nature’s lower counterpart.

Composers and performers of Music have the enormous responsibility to vibrate in Tune with this Keynote if they really aspire to serve and help the Poor Suffering Humanity and all Beings, as otherwise they become instruments of the violent destructive evil atoms of the “Secret Enemy” against God, Humanity, all of Nature and Cosmos.

In Music the “Keynote” is the Note F (Fa) produced by the Gong, which is in harmony with the “Middle” A-422/A-432 Hertz tuning whose scale is as follows:

C (Do) 256

D (Re) 288

E (Mi) 324

F (Fa) 352

G (Sol) 384

A (La) 432

B (Si) 486

The sound of the Gong is being used by specialists in the field of Natural Medicine.

But, as happens with the performance of the Zither, the sounds of the Gong are being used by many people and groups in the pseudo-esoteric environment.

Singing and instrumental music influence both the performers and all beings as well as all things reached by their vibrational waves either positively or negatively. Therefore, composing music, singing or performing it is a big responsibility. Its influence also depends in great part on the performer's or musicians' conduct of life and internal or psychological state.

One of the fundamental aspects is the correct tuning whose patterns in the Western World have been set to the tuning between 422 Hertz and 432 Hertz used by Handel, Mozart, Beethoven and other great Masters of Music.

“Gong” is the sacred, eternal, fundamental and primordial sound from which all musical sounds derive.

According to an ancient Chinese tradition, the sound “Gong” was reproduced by a flute made by a musician of the “Yellow Emperor” (Huang Ti, approx. 2.800 years before our Christian Era) who sent him to find the sacred bamboo canes with which he would make it.

The Bamboo Cane is our cerebrospinal column that resonates with the sound of the Gong of the river of Fire of the Kundalini as it rises up through our spinal

cord to the heart, having passed by the Calyx of our brain previously.

“Lao Tse said: In ancient times, when the Yellow Emperor governed the land, he tuned the courses of the sun and moon, governed the energies of yin and yang, regulated the measures of the four seasons, corrected the calculations of the calendar, defined the places of men and women, clarified above and below, prevented the strong from overshadowing the weak, and saw to it that the majority did not harm minorities.

The people lived out their lives and did not die prematurely, the crops ripened in the season and did not fail. Officials were upright and unbiased, rulers and ruled were harmonious and had no resentments. Laws and directives were clear and not obscure, helpers were fair and not obsequious. Tillers of the fields conceded boundaries, lost articles were not picked up on the roads, merchants did not overcharge.

Therefore in those times the sun, moon, stars and planets did not deviate from their courses, wind and rain were timely and all the cereal crops were abundant. Phoenixes flew over the gardens, unicorns roamed in the countryside.”

According to some scientific evidence “the umbilical cord's blood flow is influenced by physiological conditions during pregnancy” corresponding to 423 Hertz during the last weeks of gestation.

The orchestra in Dresden tuned to A-423.2 Hz between the years of 1815-1821 (“*A History of Performing Pitch...*”)

Between 1700 and 1730, the standard pitch of the pipe organs was at A-423 Hz also called “Q-2”.

Between 1813 and 1828, the London Philharmonic Society kept the pitch at A-423.7

By 1880 Verdi succeeded in establishing the pitch at A-432 Hertz, which is now preferred by the majority of classical singers.

A-423 Hertz was the most common approximate average pitch in times of Handel, Mozart and Beethoven and during the XVII and XVIII centuries.

The range between 422.5 Hertz and 432 Hertz is therefore the most appropriate and applied by most of the Great Masters of Classical Music from Handel to Beethoven and Verdi.

The Chinese “Yellow Bell” is tuned to the Absolute Cosmic Tone.

432 Hertz is the frequency of the A note in the “Natural” or “Scientific Tuning”, corresponding harmonically and in musical sympathy with 352 Hertz of the F note of this musical scale.

A-432 Hertz corresponds to A-864 Hertz in an upper octave and F-352 Hertz to F-704 Hertz in a Superior Octave.

This F corresponds to the F of the “Yellow Bell”, whose frequency is “708.76 oscillations per second”.

The table below shows the scale of the seven musical notes with their corresponding octaves: “Mid Low”, “Mid”, “Mid High”:

Mid Low (1 Octave below Middle C)

C (Do) 128

D (Re) 144

E (Mi) 162

F (Fa) 176

G (Sol) 192

A (La) 216

B (Si) 243

Mid (Middle C)

C (Do) 256

D (Re) 288

E (Mi) 324

F (Fa) 352

G (Sol) 384

A (La) 432

B (Si) 486

Mid High (1 Octave above middle C)

C (Do) 512

D (Re) 576

E (Mi) 648

F (Fa) 704

G (Sol) 768

A (La) 864

B (Si) 972

The frequency of the “Yellow Bell” is “708.76” cycles per second, which is close to the 704 Hertz or cycles per second of the F note, whose former octave or “Mid” is 352 Hertz in the “Middle” A-432 Hertz scale.

The main characteristic frequency of the traditional Chinese Copper Gong is 423 Hertz.

422.5 to 432 Hertz is the average of the musical pitch used by Handel, Mozart, Beethoven and Verdi.

The scientific theory of Parallel Universes "separated" by parallel "strings" conveys the image of a cosmic musical instrument of an infinity of "strings".

Our V.M. Samael Aun Weor "emphatically states the harmonious coexistence of an infinity of PARALLEL UNIVERSES." "The PARALLEL UNIVERSES interpenetrate each other without merging, each one possesses its own space which is not our sphere."

A renowned scientist has said:

“... the universe is a symphony of strings; and the Mind of God [‘that Einstein eloquently wrote about’] would be Cosmic Music resonating through Hyperspace...”

So it is.

However, when scientists claim to explain the "Mind of God", they move away from the Truth filled with pride and assume that technology will turn them into "gods"...

Why do they refuse to accept that there were other civilisations like ours and even more technologically advanced and that they were destroyed by that same scientific pride in its arrogant race for an "unlimited growth of science" or "Tower of Babel"?

What happened to the civilisations that built the Great Pyramid of Cheops?

The construction of the Great Pyramid remains an unsolved enigma for scientists.

“... Atlantis must have undergone the same fate as the others, and the catastrophe which submerged it falls obviously into the same cause as that which buried, forty-eight centuries later, under a profound sheet of water, Egypt, the Sahara, and the countries of Northern Africa. But more favoured than the land of the Atlantean, Egypt gained from a raising of the bottom of the ocean and came back to the light of day, after a certain time of immersion. For Algeria and Tunisia with their dry "chotts" or lakes in the plateau regions covered with a thick layer of salt, the Sahara and Egypt with their soils

constituted for a large part of sea sand show that the waters invaded and covered vast expanses of the African continent. The columns of the Pharaohs' temples bear on them undeniable traces of immersion; in the hypostyle chambers, the slabs, still extant, which form the ceilings have been raised and moved by the oscillating motion of the waves; the disappearance of the outer coating of the pyramids and in general that of the stone joints (the Colossus of Memnon who used to sing); the evident traces of corrosion by water that can be noticed on the Sphinx of Giza, as well as on many other works of Egyptian statuary have no other origin. Moreover, it is probable that the priestly caste did not ignore the fate which was reserved for their country. This is perhaps the reason why the royal hypogaea were carved deep into the rock and that their openings were hermetically sealed. Could we not also recognize in it the effect of this belief in a future flood, in the mandatory crossing that the soul of the deceased had to accomplish after the body's death, and which justified the presence, among so many other symbols, of these rigged small boats, this miniature flotilla, which are a part of the funereal furniture of the dynastic mummies. In any case, the text from Ezekiel (Chap. XXXII Lamentation over Egypt (v. 7, 8, 9 and 15), which announces the disappearance of Egypt, is categorical and cannot lend itself to any ambiguity:"

"When I put out your light, I will veil the heavens and darken the stars. I will cover the sun with a cloud, and the moon shall not give her light. All the bright lights of heaven I

will make dark over thee, and set darkness upon thy land, saith the Lord YHVH. I will also vex the hearts of many people, when I shall bring thy destruction among the nations, into the countries which thou hast not known; I will cause many nations to be appalled at thee and their kings will shudder with fear because of thee when I brandish my sword before them in the day of thy fall... When I shall make the land of Egypt desolate, and the country shall be destitute of that whereof it was full, when I shall smite all them that dwell therein, then shall they know that I am YHVH." (Words by Nuclear Physicist and Alchemist Fulcanelli, "The Dwellings of the Philosophers").

If the current scientists have the pretension of becoming "gods" by "2100"... why, then, do they not meet to CREATE with all the current technology a simple and humble seed that can germinate, grow, blossom and bear its fruit? Or an egg from which a real bird is born alive like the other birds?

Scientists handle what is already alive, BUT THEY CANNOT CREATE LIFE.

There could not be Cosmic Music without intelligent principles and guidelines.

The Music of the Spheres, the Music of Cosmos, is directed by the Intelligences which govern each one of the Spheres or Worlds of Space.

Every Cosmic Intelligence has its own Hierarchy, Place and Function in charge of another or other Higher Spiritual Hierarchies.

Beyond the Highest Spiritual Hierarchies there is the Absolute and Ineffable Mystery of the always incomprehensible and indefinable ONE UNMANIFESTED GOD.

The Spiritual Intelligence of each Atom, Creature and World or Sphere takes its place in the Universal Orchestration and Choir.

Each Being has its own Musical Instrument.

In the Esoteric Initiation, every Initiate must "dig out", repair, tune and learn to Perform his own Musical Instrument.

"We all have to dig out our own musical instrument. Depending on the Instrument, so is the Hierarchy of the Being. The Instrument of the Angels is the HARP." (Teachings by our V.M. Rabolú).

Three Ways appear before the Initiate: Involution, Nirvanic Spiral and Middle Way.

The horizontal way of life leads to the submerged Involution of the Infernal Worlds. The music of this way such as cumbia, salsa, rock, zamba, etc. is that which stimulates lower passions.

The Nirvanic Spiral offers the Initiate a place in the Nirvana or to become a Regent of any of the Spheres in the Cosmos, but one remains "entangled in the Karma of the Worlds" and does not get to the Final, Total Liberation. The music of this way can be summarised in the words of the Poet who said: "Crime also hides among the cadences of verse". But, we can say that lust, adultery, pride, ambition, etc. can hide even in apparently very beautiful songs and compositions.

The Middle Way, THE DIRECT PATH of the Bodhisattvas with Compassionate Heart leads us to the Absolute, to Total Liberation. The Walker of the Middle Path does not want to be a Ruler of Worlds, does not want to get "entangled in the Karma of the Worlds". All that he wants is the Total Liberation and, having won the Bliss of entering definitively the Absolute, he makes the Great Renunciation to stay FOR LOVE OF THE POOR SUFFERING HUMANITY, serving THE BUDDHA-CHRIST in His Redeeming Work.

The Music of "The Tibetan Yellow Bells" or "Singing Bowls"; of the Ancient Classical and Traditional Indian Zither (not the Western or Westernised "modern" one); of the Chinese "Gong" and "Guqin"; of "The Voice of the Silence" or "The Silent Flute"; and Beethoven's Music from the "New Path" onwards belong to the Music of the Path to Total Liberation of the Bodhisattva with a Compassionate Heart. But it is not enough to

listen to or interpret it. We need the practice of THE THREE FACTORS.

FU-HI AND NUKWA



- Fuhi and His Wife Nukwa forming the Holy Eight of the Caduceus of Mercury and holding in their hands the Square and Compass -

Fu-Hi or Fu-Xi (Tai Hao or Tai Hao Fuxi) was the author of the "I-Ching" or "The Book of Mutations" or "Transmutations", that is to say, the Book of Sexual Alchemy.

The representation of Fuhi, the Heaven (the Yang) and His Wife Nukwa or Nukva, the Higher and Lower Earth (the Yin), forming the Two Serpents of the "Caduceus of Mercury" (the Yang-Yin), are a symbol that clearly speaks of the Key or Code of Sexual Alchemy, the union of a man and a woman making the Hermetic Copulation without ever spilling the semen and transmuting it into creative energy, which is one of the meanings of the Caduceus of Mercury and the Key (The Way, the Tao) to the elaboration of the Philosophical Mercury.

The Lines forming the Trigrams of the I-Ching are called "Yao", which literally means "Crossing".

Alchemically, it is the Sexual Crossing of the Lingam or Male Phallus into the Yoni or Female Uterus or the sexual union of Yang (man) and Yin (woman) in order to enter the Esoteric Path of the Mountain of Initiation.

Fu-Hi and Nukwa are called "Siblings" not in the true sense of the word, but in the esoteric meaning of Human Soul, Superior Manas or Fu-Hi (the Inner Christ or Tiphereth) and Spiritual Soul, Guevurah or Buddhi.

Those who use the word "incest", applying it to the union of the "Siblings" Fuxi and Nukwa, fall into serious misinterpretations and blasphemy due to a lack of knowledge of the esoteric meanings of "The Hidden Wisdom". Incest is one of the most serious sins against the Holy Spirit. Any sexual union between close relatives (fathers and daughters, mothers and sons, brothers and sisters, daughters in-law and fathers in-law, sons in-law and mothers in-law, brothers in-law and sisters in-law, nieces and uncles, nephews and aunts) is a most serious Mortal Sin. One of the karma for those sexual relations is the entrance into involutory animal organisms after death.

The only marriage and sexual union approved by the Law of God among close relatives is between cousins.

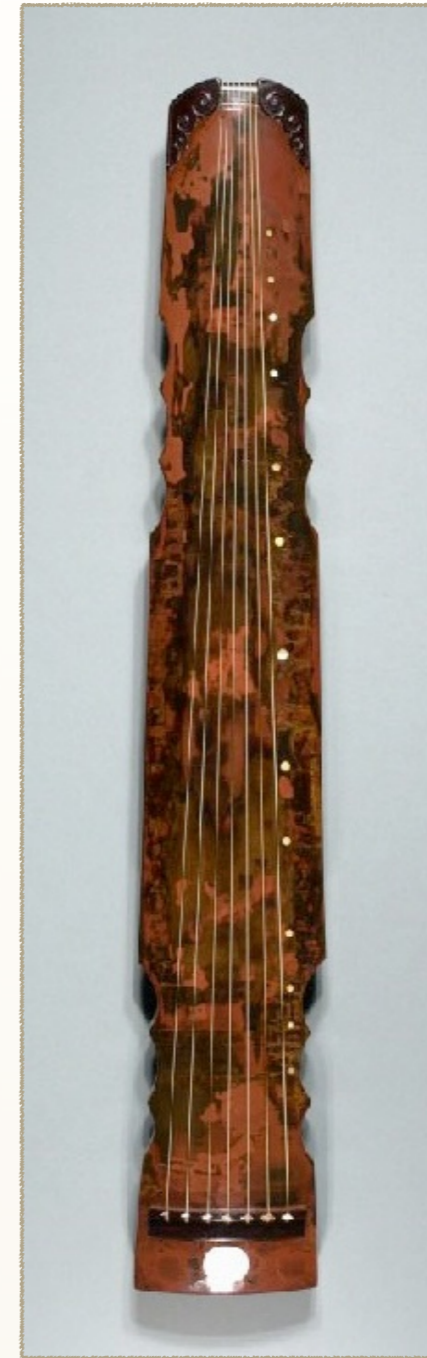
Formerly the Wife was also called "Sister", as it is written in the Old and New Testament:

"Thou hast ravished my heart, my sister, my spouse; Thou hast ravished my heart with one of thine eyes, with one chain of thy neck. How fair is thy love, my sister, my bride!" (Song of Songs 4: 9-10).

"Have we not power to lead about a sister woman [wife], as well as other apostles, and as the Lord's brothers, and Cephas?" (1 Corinthians 9: 5-6).

The observation of ourselves or psychological self-observation of our thoughts, feelings and actions at

every instant and the plea to our inner, individual, personal Divine Mother Kundalini, asking her with strength and faith to take out and disintegrate the defect we have discovered at that very moment, mean to live each instant continuously, which is one of the foundations of the "Tao".



Guqin literally means "Ancient" ("Gu") "Musical Instrument" ("Qin").

THE GUQIN

There are different versions on the origin of the "Qin" (the Chinese Zither). Some think its antiquity dates back to the time of the Philosopher Confucius, who was one of its performers. There exists a composition for Qin attributed to Confucius, who lived approximately between the years 551-479 before our Christian Era.

Other traditions assign to the Guqin a greater antiquity, identifying the creator of the "Qin" as Fu-Hi, the First Sovereign of Ancient China, approx. 2800-3000 years before our Christian Era.

"Among the Chinese, Fu-Hi is the Cosmic Christ who composed the I-Ching, the book of laws and appointed dragon ministers." (V.M. Samael Aun Weor).

"The Yi King [is] 'the very essence of ancient thought and the combined work of the most revered sages'..." (H.P. Blavatsky).

"... This work embodies, as perhaps no other, the spirit of Chinese culture. The best minds of China have collaborated upon it and contributed to it for thousands of years. Despite its fabulous age, it has never grown old, but lives and operates still, at least for those who understand its meaning." [...] "... the Chinese did have a science whose 'standard work' was the

I Ching, but that the principle of this science, like so much else in China, was altogether different from our scientific principle." (Jung, "The Secret of the Golden Flower").

The "I-Ching" began to be written more than 2000 years before Confucius.

Although some scholars believe that the "I-Ching" is the work of several authors, they place Fu-Hi first.

If Fuhi was the creator of the first Qin, its antiquity is therefore of approximately 5000 years.

Fuxi (Fu-Hi) was called "Tai Hao" and "Feng" and built a musical instrument "with 27 silk strings" that "he called li (oriole?)..."

In a beautiful interpretation of a Chinese Folk Music Orchestra, they imitate the Song of the Oriole: "Oriole Singing" with their instruments (one of which is a Qin).

Listening to a recording we possess of the natural sounds of an oriole, they are almost identical to those imitated by the Folk Music Orchestra to which we have referred.

Once, when we were with our V.M. Rabolú in the Sierra Nevada of Santa Marta in Colombia, we heard for the first and only time the lovely Singing of an Oriole that we saw flying and singing in the trees next to his house. And now, listening to the sounds of the Oriole reproduced by the Guqin of the Orchestra and its natural singing in a recording, we remember with joy

and longing those great moments... and the unforgettable singing of the lovely oriole...

It was our V.M. Rabolú who explained to us that the bird which had sung was an Oriole.

According to a tradition, the four notes at the beginning of Beethoven's Fifth Symphony were inspired by the call of an Oriole that Beethoven heard in the Prater:

"In the year 1808, the Fifth Symphony, the C minor (op.67), and die Sixth, the Pastoral (op. 68), were composed, or at least completed. We can conclude from Nottebohm's publications and the autographic notebooks that Beethoven was working on the Fifth Symphony at the same time that he was writing Fidelio and the Piano Concerto in G major. According to a tradition, the four notes at the beginning were inspired by the call of a bird heard in the Prater; no doubt a yellow-feathered oriole, spotted with black, since these birds can be seen at the edge of woods, particularly if the woods border on running water. But to this cry, if we are to believe Schindler's account, Beethoven attached a symbolic meaning. 'Thus does Fate knock at the door'..." ("The Life And Times Of Beethoven (1935), by Edouard Herriot").

In Chinese, the "Golden" or "Yellow Oriole", "the bird of joy and music", is called "huáng-lí".

"The oriole, the bird messenger from fairyland..." ("Mathews' Chinese-English Dictionary").

The silk strings of the Old Qin must obviously have their Taoist meanings. The Worm leaving the Silk Cocoon and turning or changing into a Butterfly are esoteric symbols of Taoism.

In a Tao experience, the Chinese Philosopher Chuang Tse (about 369-286 BCE), Disciple and continuator of the teachings of Lao-tse, saw himself turned into a Butterfly. Returning from the experience and seeing himself in human form, he said that he did not know whether he was a person who turned into a Butterfly or a Butterfly who turned into a person:

"He was fluttering hither and thither cheerfully; he was a butterfly and very pleased with himself. He did not know that he was Chuang Tse. Suddenly he awoke. He was astonished to find that he was Chuang Tse. He could not tell whether it was Chuang Tse dreaming that he was a butterfly or the butterfly dreaming that it was Chuang Tse."

Taoist allusions that invite us to stop being worms living inside the enclosed dark world of a cocoon and to fly consciously through the unlimited "inner" and "outer" Multidimensional Worlds.

The sweet soft and melodious notes produced by the silk strings of the Old Qin are released by the interpreter in the manner of a "Worm" who becomes a "Butterfly".

Nowadays, the strings of the modern, not old Qin are not of natural silk... But there is an awakening back to the Old Qin with its natural silk strings.

"Be tranquil like the rain of spring. Be pure like the sheen of silk." ("Tao Te Ching: The Definitive Edition", by Jonathan Star).

The silkworm, the silk cocoon, the chrysalis turning or changing into a butterfly are symbols of the original simplicity of Nature in Taoism and an invitation to "return to our original nature" to live (and not only to read...) "The Book of Mutations" (The I Ching) within ourselves.

Very important note: the silk strings must be made without sacrificing or taking the life or disrupting or accelerating the natural biological processes of any of the silkworms that produces them. When looking for silk strings, we must be well informed whether they meet these requirements.

The silk strings require the Guqin to be tuned to a frequency that should not exceed the A-432 Hertz pitch. Since the "A-440 Hertz" frequency now used as the standard musical tuning is forced and unnatural for the silk strings of the Guqin or "Ancient Qin" and even for Singing and for any other Musical Instrument. However, the difficulties in acquiring a "Guqin" built by professionals of the ancient manufacturing traditions (of

the Guqin) are, among others, not only the high prices for such a musical instrument, but also the difficulty in acquiring authentic professionally manufactured silk strings able to reproduce the soft transparent crystal-clear and natural sound of the true "Silk Guqin" made according to the "traditional instructions".

But, in order to be faithful to the original and ancient Guqin Spirit, it must have been manufactured according to the natural traditional techniques and provided with very good quality silk strings. There is, anyway, a resurgence to recover the ancient manufacturing traditions of high quality natural silk strings.

This sublime "Ancient Musical Instrument", the "Guqin", when well performed, produces very beautiful notes leading to the depths of the heart, evoking memories of very ancient times, high mountains, virgin forests, fresh air, joyful dancing streams, serene pristine deep lakes, beautiful birds' singing and, above all, the Heavenly FATHER-MOTHER, Creator of all these and all the other beauties of Mother Nature and His most beautiful thought made flesh, blood and life: THE WOMAN! THE ETERNAL BRIDE! THE BELOVED WIFE! Fu-Hi and His Wife Nukwa were the Progenitors of Chinese Music.

The name "Nukwa", the Serpent-Woman, Creator of Mankind, Fu-Hi's Celestial Sister-Wife and Daughter of

the "Jade Emperor" (the Heavenly Father, the Ancient of Days) is identical with the name "Nukva", "Zeir Anpin's" Sister-Wife of the Hebrew Kabbalah.

Fu-Hi as Zeir Anpin is the Intimate, Inner Christ, and his Nukwa or Nukva is the Buddhi, the Valkyrie, the Spiritual Soul within every Being.

"The Way" or "The Tao" is the Middle Path, the Doctrine of the Direct Way of the Bodhisattvas with Compassionate Heart.

Talking or writing about "The Way" without being a Walker of the Direct Way is not the Way of Tao.

A true "Taoist" is an Initiate who, by practising The Three Factors, chooses the Middle Way, **THE DIRECT WAY**, which leads us to total Liberation.

Only the Initiate who chooses "**THE DIRECT WAY**" can incarnate FU-HI or the inner Christ, can incarnate His Nukwa and Perform The Guqin esoterically.

To interpret or listen to the beautiful and melodious music of the Guqin is very helpful to feed the higher emotional centre, but it must be accompanied with our internal cleansing and purification or the mystical death of our psychological defects, which is the basis and foundation of the practice of The Three Factors.

"The gospel of the TAO has said: 'Purify your heart, clean your thoughts, control your appetites and conserve the semen'..." (V.M. Samael Aun Weor).

The Gu-Qin or Qin is the Incarnate Word, "The Melodious Voice", **THE CHRIST**.

When our Lord **JESUS THE CHRIST** said to us, "**I AM THE WAY AND THE TRUTH AND THE LIFE**", he was telling us, "**I AM THE WAY**", "**I AM THE TAO**".

An old painting depicts FUHI and His Wife NUKWA like two intertwined Human-headed serpents forming the Sign of the Infinite or the Holy Eight of the Caduceus of Mercury, whose meaning is identical to the Serpent that Moses raised in the desert and that is necessary to Raise in order to Raise the Son of Man as well, that is, the Intimate, Inner Christ who is **THE WAY: THE WAY, THE TRUTH AND THE LIFE: THE TAO**, the Coming of the Heavenly Father's Kingdom here on Earth and in our Heart.

This is the Essence of the "I Ching", of the "Tao": to Know and to Be Able to Do God's Will, whose Key is The Sexual Alchemy or White Tantrism, the Maithuna.

FUHI and NUKWA were the only survivors of a great flood. In Mount Kunlun, with the Blessing of the Emperor of Heaven, they got Married and were the Creators of Humanity.

On the Third Mountain, FUHI, the Resurrected Christ, Marries his Buddhi, Valkyrie, NUKWA or Spiritual Soul in Edenic Weddings definitely.

"WHAT IS THE TAO?"

A little more than seven years ago, in the Inner Superior Worlds, a Writing Pen with the Letters “TAO” engraved on it was handed to me... The Humble and Elderly Master who gave me such a symbolic gift asked me, “What is the TAO?” And I answered him, “All that is spoken about The TAO is not the TAO”. The humble elder was pleased with my answer and kept a profound silence... Straight after and accompanied by a Child, together with my Beloved Wife Gloria María Vélez de Palacio and after finishing ascending by a Path, we reached its top where there was a beautiful Park or Square in the middle of a Plateau Valley with lush green trees, whose entire huge length was covered by beautiful grass, lawn or very green grass. We entered the Park walking down a sidewalk or pavement placed in its centre. Walking together along the Middle Way or Path peacefully, all of a sudden we see with astonishment flocks of hundreds or thousands of very beautiful completely White Doves coming towards us, flying over our heads. Amazed and raising my hands very close to the Doves so that they almost touched them while flying, I said to my Wife: “Look, my Love, how many White Doves are flying above us!” Then, I saw that some of these very beautiful White Doves were changing into a

very beautiful Light Blue colour... As the flocks of Doves flew above us, they landed on the green lawn of this beautiful Park, where people, entire families were strolling harmoniously and joyfully in a peaceful, cheerful and Sunny Feast Day...

The Tao of Heaven... The Tao of Earth... The Tao of Humanity...

The question by the Humble and Elderly Master, "What is the Tao?" And the answer, "All that is spoken about The TAO is not the TAO". And the Venerable Elder's silence have their confirmation in the words written by Lao-tse, the Master of the Tao, in his Book "The Tao Te King":

"The Tao that can be named is not the eternal Tao. The name that can be named is not the unchanging name." ("Tao Te King").

"There is an Infinite Being which was before Heaven and Earth. How calm it is, how free! It lives alone and changes not. It moves everywhere, but is not affected. We may regard it as the universal Mother. I know not its name. I call it Tao." ("The Tao-Teh-King", Lao-tse).

When I lay down for some instants, a light came to me and in an intuitive flash, in the instants when I was out of my physical body, I pronounced the following words: The Mother of Silence! Later, I understood that it was about the TAO. The Tao is the Mother of Silence!

The Valentinian Gnostics call the "Silence" , "Sige" and they refer to It with the following words:

"-1.1. In the Invisible and Ineffable Heights above there exists a certain Perfect, Pre-existent Eon. The Gnostics (the Valentinians) call him Proarche (Pre- Beginning), Propator (Pre-Father) and Bythos (Abyss). He is Comprehended by no one and Invisible, Eternal and Unbegotten. He remained throughout the boundless ages in the most Profound Quiescence and Solitude. There exist along with Him Ennæa (Thought), also called Charis (Grace) and Sige (Silence)."

The Ineffable Unspeakable Unnameable Unpronounceable Invisible Inscrutable Unintelligible "Pre-Father-Abyss" of the Valentinian Gnostics is "The Universal Mother" and The TAO of Lao Tse: The Mother of Silence!

"... the Holy Lord Lao-tse ..." said,

"The Universal is eternal; the Universal is eternal because it does not exist as an individual; this is the condition of Eternity. According to this, the Perfect by eclipsing himself imposes himself, by pouring himself out he becomes eternal; by DE-EGOTIZING himself he individualises". ("The Flight of the Feathered Serpent").

The Way of the Tao is the Way of Love and Alchemy or Sexual Transmutation between a man (the Yang) and a woman (the Yin).

A bachelor or single man, a single woman cannot walk on the Middle Path, the Path that leads us to the Tao.

The Yang (a man, a male) cannot be conceived without the Yin (a woman, a female).

Some may argue that the Yin and the Yang are contained within each person. Nevertheless, they are incomplete, they are incipient, since a male alone or a female alone cannot create. The NATURAL union of the male's phallus inside the female's uterus is needed in order to create in accordance with THE ORDER of Nature.

The true Sexuality of the WHITE TAOISM is the true WHITE TANTRISM: Union of the Lingam or Phallus of a man (the husband) inside the Yoni or uterus of only a woman (his one and only wife) never ejaculating even a drop of semen and transmuting it into Creative Energy, according to the Laws and Canons of the Sexual Alchemy or Science of Maithuna.

A true Taoist can only have one woman, one wife; and his one and only wife can only have one man, one and only husband.

Lao-tse in His Book "The Tao Te King" (Chapter 6) says very clearly that the Tao "It can only be reached through the Hidden Creator"*.

And a little earlier in this same Chapter 6, He says that: "*She is called the Hidden Creator*"*, i.e., The Woman.

Therefore, Man can reach the Tao ONLY through the Woman.

* ("*Tao Te Ching*", "*Lao Tzu*", "*Translated by Jonathan Star*" "*The Definitive Edition*").

"She", the Woman or the Eternal Feminine, is God-Mother, our inner individual particular Divine Mother Kundalini within every Being. "She" is also the Beloved Wife, the "Sister Wife".

Without God-Mother's ASSISTANCE and the Woman's HELP, the Beloved Wife, The Tao cannot be achieved.

The White and Blue Doves are The Holy Spirit.

In "The Tao Te King", She, the Hidden Mother, is called "The Spirit of the Valley [that] never dies".

In the Book, "*The Tao of Women*" ("*32 Women and Men: The Tao*"), it is written:

"Men and women in harmony reflect the Tao. When working together, the sum of the parts is greater than the whole".

The "Ancient Musical Instrument" or "Gu-Qin" created by Fu-Hi and his Wife Nukwa and delivered to Humanity is made of Yin and Yang Wood. The musical sounds produced by the Guqin are a harmonious mingling of Yin and Yang sounds.

The Guqin originally had much more strings than today. They were reduced to "Five Strings" later. Then two Strings were added, remaining with Seven Strings.

Another stringed musical instrument called "Se" or "Sha" also created by Fu-Hi had 50 silk strings.

Chuang-tse, the continuator of the teachings of Lao-tse, talks of a zither that had 25 strings.

The Guqin's measures of 3 feet and 6.5 inches symbolise the "365 days of the solar year", which in the Kabbalah correspond to "Hnoch" or Metraton, the Celestial Choirmaster and Musician.

As the Hindu Zither's neck on which the strings rest symbolically represents the cerebrospinal column, so too by logical analogy, the surface over which the strings of the Chinese Zither or Guqin lay represents the spinal column.

The Guqin represents male and female human body.

The Five Strings ESOTERICALLY symbolise the first Five Fiery Serpents rising in the physical, vital, astral, mental and causal bodies of an Initiate who has fabricated His Inner Bodies of Fire and has risen in each one of them the Serpents (each Serpent corresponding to each Body of Fire).

Nearly all human Guqins either are without strings... or the strings they once had are broken...

“There are no strings” in people who never practised The Three Factors in this existence, nor in any of their previous existences.

“There are broken” “strings” in people who, having worked with The Three Factors, ate the “forbidden fruit” again and became “fallen bodhisattvas”. And if they want to restring their "Guqin", they have to start practising The Three Factors throughout their lifetime.

How many “performers” have their “strung” “Qin” or their “restrung” "Guqin"?...

The Serpentine representations of Ta-Ihao Fu-Hi and His Beloved Wife Nukwa as Two Human-Headed Serpents intertwined in the form of the Holy Eight of the Caduceus of Mercury confirm the esoteric meanings explained in the previous paragraphs.

The Human Soul, Tiphereth, Fu-Hi or the Inner Christ, the Superior Manas and His Spiritual Beloved Buddhi, Guevurah or Nukwa, incarnate only in the Initiate who has fabricated his Bodies of Fire and risen in each of them its corresponding Kundalini or Fiery Serpent.

The only and true Taoism is the one taught in The White Tantrism. White Tantrism prohibits seminal ejaculation radically.

The true Taoist practices Sexual Transmutation solely and exclusively with his one and only Wife.

Any school or system advising or allowing ejaculation of semen is Grey Tantrism or Black Tantrism, which develops the abominable Kundartiguador organ: the demons' tail.

The only sexual union allowed by the Great White Lodge is the union of the Lingam-Yoni; that is to say, man's Phallus within woman's Uterus.

The White Tantrism is the sexual union of the Lingam or Man's Phallus within the Yoni or Woman's Uterus without admitting any lustful thought, without ejaculating even a drop of semen and transmuting it into creative energy. This is the only and true "Taoism". (Please see our study entitled "The Three Factors of the Revolution of the Consciousness".)

White Tantrism can be practised only between a Man and a Woman united in Marriage.

Sex is Sacred as Sex is the Temple of the Holy Spirit.

Sexual Alchemy, Maithuna, Sex-Yoga or White Tantrism is called "The Art of Music" by the Alchemists, and the Ancient Musical Instrument or Chinese Guqin (the Chinese Zither) as well as the Indian Zither are its musical prototypes.

Fu-Hi or Fu-Xi created the Guqin "to practice moral, cultivate the soul and return to simplicity."

Fu-Xi built the first Guqin from the wood of the "wutong" tree (*Fermiana platanifolia*, also called

"Phoenix Tree"). According to legend, the Phoenix alights on this Tree only and that was why Fu-Xi chose its wood, part of "Yin" and part of "Yang" wood, to build the Guqin.

Two of the various parts of the Guqin are called "Phoenix Pool" and "Dragon Pond".

The Phoenix represents the Woman, the "Yin". The Dragon represents the Man, the "Yang".

The "Wuton" or "Phoenix Tree" has been identified as pertaining to the "Malvacea" family of the Cocoa Tree so appreciated by the Mayans, the Aztecs, used in the Wedding Feasts... very especially.

In these millenary Stories and Legends, many esoteric traditions are hidden which, in their highest form, are related to the Edenic Wedding of the Two Soul Mates: the Human Soul who is masculine or the Dragon and the Spiritual Soul who is Feminine or the Phoenix, Spiritual Marriage evoked by the Guqin's very beautiful notes full of infinite tenderness.

The Indian Sitar, the Gong and Chinese Zither or Guqin are instruments built in order to perform Music that feeds the higher emotional centre.

Unfortunately, both the Hindu Sitar and the Guqin have been desecrated by their contamination in the "psychedelic" world of "Rock".

"A sense of aesthetics, mysticism, ecstasy, superior music are necessary to cultivate the emotional centre, but the abuse of such brain produces a useless waste and a squandering of emotional energies. The existentialists of the "new wave", the Rock fans, the sensual Pseudo-Artists of modern art, the morbid passionate people of sensuality, etc. abuse the emotional brain." (Teachings by our V. M. Samael Aun Weor).

"There are also in our most interesting world a certain kind of people with a growing tendency to DEGENERATION, who resolutely march on the downward SPIRAL ROAD; These are DRUNKARDS, SUICIDES, HOMOSEXUALS, PROSTITUTES, DRUG ADDICTS, THIEVES, MURDERERS, etc. These kind of people repeat their same crimes in an even more downward trend in each life, until they finally enter the INFERNAL-WORLDS."

"In an apparent and brilliant contrast with such road of decline or failure, but in an equally ABOMINABLE position, we find the HIGH SOCIETY gentlemen, the BIG WINNERS who worship the GREAT WHORE; MILLIONAIRES and BILLIONAIRES, the perverse SCIENTISTS who invent destructive weapons; The dark followers of the MATERIALIST DIALECTICS who take away the ETERNAL VALUES from humanity; sports FANS, great competitors, BOXERS, the conceited RECORD breakers, the COMEDIANS who play with the

MONSTER of ONE THOUSAND FACES; famous MOVIE STARS who justify all their adulteries with countless marriages and divorces; the degenerate ARTISTS of the NEW WAVE, Painters, ROCK, TWIST, MAMBO Dancers; founders of harmful SECTS, writers of pornographic books, sceptics of all kinds, etc., etc." (Teachings by our V. M. Samael Aun Weor).

"Rock" and "Psychedelia" degenerate the sexual seed in men and women, affecting the polarities of Yin and Yang negatively, and moving them away from the true Path or Way of TAO.

In the Work "THE LORD GOD OF TRUTH WITHIN" written by "M." (V.M. Morya) the author of "The Dayspring of Youth", it is written:

"... very few composers have made their jazz music beautiful, whereas the original jazz played by the negroes of Africa, in their natural surroundings, had great beauty and dignity. The radio is introducing into the sacred precincts of our homes certain forms of the lower jazz music in which this false note in nature is found and accentuated and such music, intensified by working through the lower instincts and uncontrolled imaginations of our jazz composers, causes us and our children to suffer. [...] the devas say, "by a wrong use of mantric rhythm." We must not forget that the use of this rhythm by a beautiful mind can intermittently bring real beauty to birth in the minds of listeners. Some of Irving Berlin's compositions are comparable to some of the best

music of the negro race. It has been through music that some of the initiates have molded the minds of humanity. The Cingalese music would assist greatly in eradicating this false strain from jazz music but man, in his ignorance, distorts noble things, and through the radio he forces them upon the seclusion of our home life..." ("THE LORD GOD OF TRUTH WITHIN").

The Guqin has to be built and performed in accordance with the harmonic natural inseparable polarities of Yin and Yang. The Guqin represents MAN'S AND WOMAN'S human body.

When a Man performs the Guqin, it (the Guqin) symbolically represents the Female, the Woman, the Yin, the Phoenix.

When a Woman performs the Guqin, it (the Guqin) symbolically represents the Male, the Man, the Yang, the Dragon.

The musical notes which emanate from the Guqin are therefore Yang and Yin or Yin and Yang musical notes.

The Yin and Yang and the Way of the Tao must be in accordance with the Laws and Rules of the Square and Compass represented in a painting where the Creators of the Guqin appear: Fuxi and His Wife Nukwa with symbolic Dragon Bodies and Human Head, intertwining like the two serpents of the caduceus of Mercury and holding in their hands a Square and

Compass, Alchemical and Esoteric symbols of "The Squaring of the Circle", whose dynamics can only occur through the practice of the WHITE TANTRISM OF THE TRUE TAOISM.

These inseparable and irreplaceable polarities are man and woman, represented by the dragon and the phoenix respectively.

In other symbology, the Yin and Yang are the two cords or etheric channels that, forming the Holy 8 or the symbol of Infinite, ascend crossing on either side of our cerebrospinal column, being the spinal canal the Path of TAO.

"The miraculous ascent of the seminal energy up to the brain is possible thanks to a certain pair of nerve cords that, in the shape of an eight, extend to the right and left of the spinal column. In Chinese Philosophy this pair of cords are known by the names Yin and Yang, being the Tao the middle path, the spinal canal, the secret path by which the serpent ascends." (Teachings by our V. M. Samael Aun Weor).

The Mutations and Transmutations of the Way of Tao could not happen without the loving, chaste and faithful union of a man and a woman joined in a marriage, a sacrament established from the beginning by Fuxi and His Wife Nukwa.

This is the Essence of TAO and GUQIN.

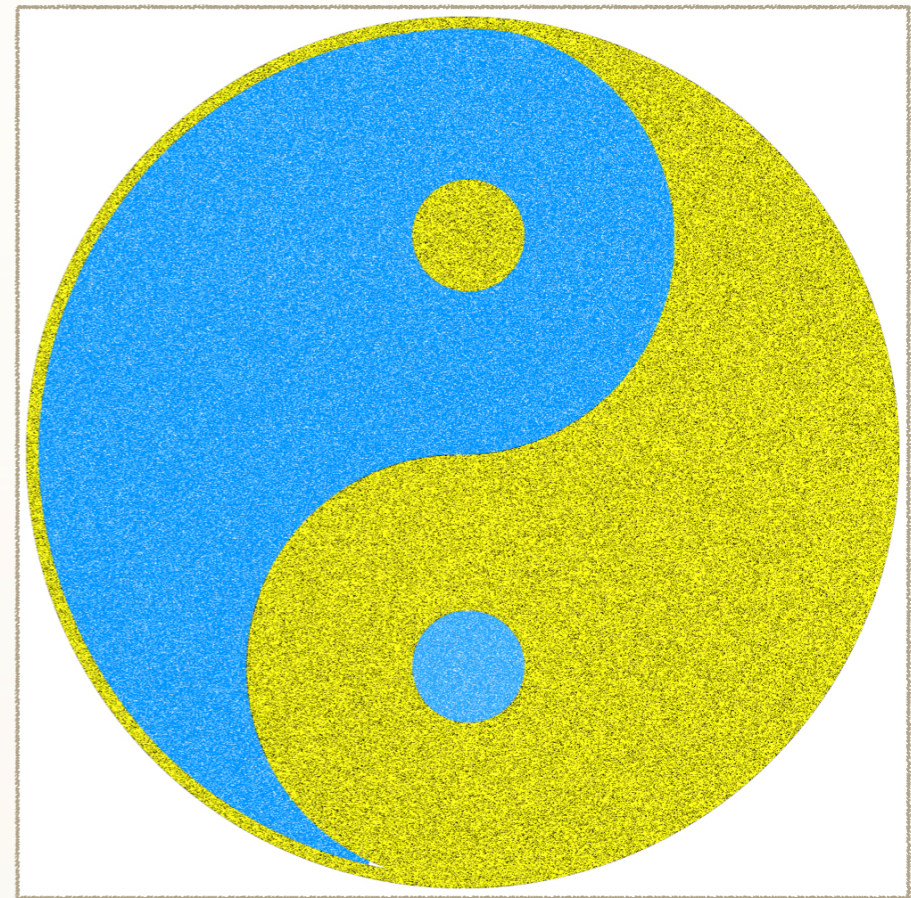
Fuxy and Nukwa (the Adam-Eve of ancient China), having survived a great flood, sheltered on the top of the inner and spiritual Mount Kunlun and there, praying and pleading with the Emperor of Heaven, received His approval to join in Marriage.

"Mount Kunlun", also called "The Dragon Mountain", is described as a steep, craggy and very high rocky mountain, whose peak is high in Heaven where, according to Taoism, "Xi Wangmu", "The Queen Mother of the West" called "The Golden Mother of the Shining Lake", "Queen Grandmother" and "Grandmother of the West" dwells in her Sacred Lake.

Fu-Hi, Fu-Xi or Fuhsi and His Wife Nukwa are represented with Dragon bodies and Human head, which is only a symbol meaning they were "Dragons of Wisdom" or Wise Adepts Instructors of Humanity.

When an Initiate, whether Man or Woman, reaches the Esoteric Resurrection of the Inner Christ, they become a Dragon of Wisdom and an "Immortal" Phoenix. The Marriage, the final Edenic Weddings which take place in the Third Mountain between the Human Soul and the Spiritual Soul or Buddhi are symbolised by the Spiritual Marriage of the Dragon and the Phoenix. In China, in the marriage weddings, a "certificate" known "as 'dragon-phoenix papers'..." is usually given to the newly married couple. And the Wedding Cakes are called "dragon-phoenix cakes". Guqin's musical notes with silk

strings do not fuel or feed low passions or "base instincts and uncontrolled imagination". On the contrary, the Silk Stringed Guqin feeds Emotions of the Higher Emotional Centre and tune us to the Tonic Note or "Keynote" of the Soul, the Spirit, Nature and Cosmos.



Studies completed, with the Help of God,
on Friday, August 22, 2014
in the XXI Anniversary of the Incarnation of V.M.
Thoth-Moisés

We love all Beings, all of Humanity.
Every Human Being is also Humanity.

"May all Beings be Happy!"

"May all Beings be Blessed!"

"May all Beings be at Peace!"

With all my Heart for the whole of Poor Suffering
Humanity

Luis Bernardo Palacio Acosta

Bodhisattva of

V.M. THOTH-MOISÉS

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