

# About **Language, Art and Music**

(Ed. 1)

Excerpts from THE NEW REVELATION of JESUS CHRIST

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## **THE NEW REVELATION**

From 1840 to 1864, and from 1870 to 1877, **JESUS CHRIST** dictated to the Austrian musician **Jakob Lorber** and to German **Gottfried Mayerhofer** the greatest and largest spiritual message ever offered to humanity.

The revelations were received by the two scribes of the Lord through **Inner Word**, meaning Lorber and later, Mayerhofer heard them very clearly in the region of their heart and wrote them faithfully down, without adding any personal contribution. They were perfectly awake, they didn't experience any states of altered consciousness, nor were they some mediums for automatic writing whose hands were guided by a spirit-entity.

The writings of Lorber and Mayerhofer, comprising tens of volumes are known as **THE NEW REVELATION**, the extraordinary spiritual teaching that **JESUS CHRIST** brought to mankind, almost 2000 years after his earthly life.

These particular revelations come mainly from the book "Secrets of life" dictated by the Lord to Gottfried Mayerhofer.

## **LANGUAGE, ART, MUSIC**

**ART**

**MUSIC**

**LANGUAGE**

## **ARTISTIC CREATION IS A MEASURE OF CONJUNCTION BETWEEN SOUL AND SPIRIT**

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## **LANGUAGE, ART, MUSIC**

14 January 1871

These three words denote three things that occur in all worlds and suns, for they represent the fundamental activity and the main lever for spiritual progress. You can find them everywhere, adapted to the relative dimensions of the world globes and to the spiritual development of mankind.

Since these three most important vital factors occur everywhere and without them no life, not even mutual recognition or a cognition of the spiritual world and, finally, no recognition of the structure of My creation and of My own self would be possible, naturally the question arises above all:

What actually is language? What art? And what music?

Furthermore: why are three of them necessary? And what spiritual substance is hidden in these expressions manifesting in material life? Be it in the spoken word, or in articulated sounds, in the form, or in ideas expressed through limited areas, or conveyed by sound that cannot be understood, but only felt!

So let us deal with the first question: "What is LANGUAGE?"

As I have already indicated to you in an earlier word, language is a communication from the innermost of one being through the outer world to another.

This language is of a diverse nature: It can be through articulated sounds, through gestures and signs and through unarticulated sounds.

All languages consist in articulated sounds, whereby every human spirit informs his fellow beings of that which he wants to make comprehensible to them.

This language is different in all worlds and solar bodies, in keeping with the level of the spiritual development of the people. The nobler the soul, the nobler the language; the more neglected the former, the poorer the latter.

Since, however, a language by means of sounds is not sufficient for the human soul, it seeks to enhance the impact of its mode of expression through analogous gestures, and this results in a sign language, which, finally, is understood by many people even without words. The outcome was the so-called mimicry, which was artificially developed in your shows as sign language, where one qualified can express by way of gestures all that he is forbidden to say audibly during the performance.

Finally, there comes also the sign language. To this belongs for instance the one used by your deaf mutes. Also to the blind the spiritual realm is opened up as far as possible by means of the tactile sense whereby the ear can help and supplement the inner man.

The sign language of expression and portraying words, and through these feelings, belongs to the realm of the form language and will only be discussed in greater detail under the term "art", when it will be proved why all human beings need signs for communication, and how they came into existence.

Finally, there are the inarticulate sounds, which, however, do not express a concept, but emotional states, such as joy or pain. These are given not only to man, as a being endowed with reason, but more or less to all created beings, so that they can express their ease or discomfort. Also this incomplete manner of expression belongs to the realm of sounds, under which heading it will be given to you with greater clarity and intelligibility.

Well, why is language universal? Why is it a need of a living being? These are the questions to which I want to give you an answer first of all.

You see, A SOUL, NO MATTER WHETHER HUMAN OR ANIMAL, IS A LIVING BEING WHICH CONTINUALLY ABSORBS THE IMPRESSIONS COMING FROM THE OUTER WORLD, SPIRITUALLY DIGESTING AND PROCESSING THEM FOR ITS OWN SELF, AND THEN BECAUSE OF ITS INNATE LOVE FOR ITS OWN KIND WANTS TO CONVEY TO THEM THE RESULT, NAMELY, WHAT IT FEELS, WHAT IT EXPERIENCES, AND HOW IT HAS UTILIZED THE SAME.

Just as I, as the Creator of My great wondrous works, cannot admire them alone, but look for hearts to share My joys with Me, again enjoying this happiness Myself in the joy that other beings take in My works, in the same way no living being can retain within it the impressions of the outer world, which continually act on it. It must impart its thereby aroused feelings and thoughts to others, stimulating like-minded beings to empathy, to taking part in the enjoyment. In order to satisfy this urge, the soul invented its articulate or inarticulate language, so as to convey to its fellow-travelers on the earthly path that which it found too much to bear alone, for only in the conveying of the same to others can it feel the actual enjoyment of what was received twice.

This need to communicate you find expressed in weak, inarticulate sounds with animals, in articulate ones with man, and in plastic (clearly outlined) spiritual forms and unspoken but perceivable words and expressions with the spirits and highest angels. There, everything, which on the material plane is conveyed through sound or tone, is felt and understood only through spiritual correspondence in a language of which you can have no concept because, trying to give you a definition, the only gauge applicable would be the velocity of thought.

Thus, generally speaking, language is a "materialized Spiritual".

There the inner world manifests through the outer world. All spiritual progress is thereby defined; without it, creation would only be half, indeed less than half, of a botched piece of work.

All animals possess a language, a certain way of communication, either through sounds or through gestures; everyone has to be able to convey to another what it wants, otherwise creation has no

impetus.

Love and its opposite, hate, express themselves in gestures or in sounds appropriate for the beings concerned.

Spiritual life would be impossible without language, without communication. For life, universal life, universal progress, are only possible through them.

I, who created the world with so many millions of spirits and beings, am asking you - what would the world be like without language? What about all My wondrous arrangements, what about the actual spiritual factors of the entire creation, namely, love, joy, the ecstasy of bliss, if the beings were denied the expression of the same?

All beings would have to perish under the impression of the outer world, unless they could give vent to that which makes their hearts expand with joy or contract with pain.

WHERE ABSORPTION IS POSSIBLE THERE MUST ALSO BE A DISCHARGE, OTHERWISE NO LIFE, NO SPIRITUAL EXCHANGE, NO SPIRITUAL PROGRESS ARE POSSIBLE. COMMUNICATION IS A VITAL NEED, IT IS THE ONLY BOND UNITING ALL INTO ONE; IT IS THE BOND LINKING ANIMALS WITH HUMAN BEINGS, HUMAN BEINGS WITH SPIRITS, HUMAN BEINGS AND ANIMALS TO ME.

THIS UNIVERSAL BOND, SO IMPERFECT AND LIMITED WITH THE MINUTEST INFUSORIANN, UP TO THE INSPIRED SPEECH OF ONE OF THE GREATEST ANGELS, IS THE PRODUCT OF LOVE. WITHOUT LOVE, NO LANGUAGE, AND WITHOUT LANGUAGE, NO LOVE!

Thus you behold this need as a necessary constituent of the entire creation, even as its foundation-pillar. For without language, every being would remain as it was created; without language no progress, without progress no life, no sense in creating anything!

This spiritual bond entwining us all, uniting us all into one family, enlivening us all and bringing us near one another, which led you to Me and Me to you, this bond is the great life principle which, wherever there are light, life and love, links all towards a common purpose. It elevates you, My created beings, and lets Me feel for the second time the worth and beauty of My creation, the first time as the Creator, and the second time in a far more beautiful light, in the love-light emanating from a Father towards His children!

This language which, expressing lovely, joyful sentiments, shows the animal in a more beautiful light and makes man's eyes sparkle more beautifully, enhances his voice and makes his whole organism tremble with bliss. It is the expression of the innermost part of a being, indicating the extent to which he has grasped the impressions from without and how far spiritually and correctly he has interpreted them.

Therefore, there is, apart from the instruction through the language, also the fruit of the spiritual digestion of all the impressions from the outer world, the proper and well-formulated speech or the beautifully formed rendition, which, spoken with enthusiasm by the soul, must again evoke enthusiasm. And so it must be understood when it says in John's Gospel:

"In the beginning was the Word, and the Word was God!" Yes, the beginning was the Word, and the Word was I!

Without My Word there is no creation, without creation no being, no love, without love no life, and without life no communication!

From the beginning I was “the Word”, the expression and archetype of an eternal concept, and precisely because I was the Word, as the first requirement with all spiritual products, the word, or the communication through the word, had to lead back to Me all My created beings which I had set out into eternity through the Word, so that through conflict and battle they should return to Me through words, gestures and sounds, what I had laid into them with the first Word.

In the beginning the word “Word” was the quintessence of an idea and at the end of all creational periods everything alive will have reunited in a word, and this Word shall again be I!

THE WORD, WHICH OUT OF LOVE CREATED BEINGS AND WORLDS, WILL AGAIN AS LOVE REACH ITS CULMINATION POINT IN ITS CREATED BEINGS AND IN THE END IN THE SPIRITUAL CELESTIAL MAN, IN ME, AS THE CENTER, BE GLORIFIED BY ALL THE CREATED BEINGS.

Thus the concept of infinity is like a circle. From Me issued the Word: “Let there be!” It sounded forth into all the infinite spaces, and so it happened!

Everything came into being, everything lived, loved and communicated, pursuing its progress through eons of time, and it will ultimately return to Me spiritualized, beautified and transfigured, exclaiming:

“Father! You called out once: “Let there be!” Now see, Your children have done according to this call and are now standing before You, rejoicing and blessing their great and mighty Creator and Father; for here we stand as living proof for the “let there be!” And thus, having originated from, and returned to, the Word, the cycle of the creational period is completed and a new and eternal one is beginning, in You and with You!” Amen. (SECRETS OF LIFE, chap. 10)

## ART

In the foregoing you have language as communication and the word spiritually grasped and expounded before you. Now we are going to turn to art, or the urge inherent in all human beings to present their thoughts and concepts in forms or pictures.

Here the animals must remain excluded, for whatever “work of art” they perform is determined by the nature of their own Self and serves only towards their preservation and procreation, and this is why the animals perform their artful works only instinctively and without aforethought, so that with them there can be neither progress nor improvement.

Art, or the urge to render what is seen in signs, pictures or clearly defined forms, is likewise a language of the soul. It is, as has just been stated of “language”, the urge to render what was seen. The only difference lies in that with language the innermost state of the soul is revealed in articulate sounds and tones, whereas in art, as form and sign language, the soul is urged to firmly reproduce its favorite impressions in forms, signs and pictures. Clothing them in material forms, it secures a permanent value to the impressions of objects of the outer world and reveals in viewing them so as to be able to, as it were, repeat the impressions frequently.

Therefore, this need is based on the urge to firmly fixate the fleeting course of the speech or the content of what was thought, said or seen.

All peoples and all human spiritual beings in all other worlds have this urge in common with you. Everywhere art is alive, but in differing styles, so that it only corresponds to the spiritual level of the

beings living there, revealing their innermost nature.

Also on your earth you see that the lowest, most primitive peoples take delight in lending a permanent value to certain pleasant impressions by means of drawn, painted and formed images.

You see this forming grow step by step along with the spiritual development of the peoples and nations. At first, they imitate what they see in nature; gradually they idealize, stylize it in the belief to enhance it, according to their innate concepts of culture. The ideal improves, is enhanced; the more spiritual man is, the nobler his ideas are and, accordingly, his pictures and objects depicting them, since he seeks everywhere to imprint on his creations the stamp of divinity.

Art has its periods, just as the spiritual-cultural state of the peoples. They move upward and downward, along with their imagination and their way of grasping the world in a spiritual sense. You have on your earth nations who, having descended from great heights of spiritual culture through their excessive pleasure-seeking ways or through deviating from their road of destiny, have fallen back to the lowest cultural level, their art and their spiritual heritage having disappeared along with them. In their ideas are contained only offshoots of a spiritual philosophy. This applies also to the pictorial art, where in the caricatures of nature, nothing resembling a spiritual idealization can be found any more.

Language, this fleeting rendition of what is felt and experienced, one wanted to preserve permanently for oneself and others. Thus a written, or pictorial, language came into being, where certain signs or pictures should express concepts corresponding to their form.

In accordance with the cultural level of the peoples, also this exigency, cultivated since time immemorial, experienced its changes. Beginning with the hieroglyphics and ending with the sign script and its duplication, the printing process, the retention of the spoken word and the thought was facilitated and a universal benefit for all was created, which once had only the prerogative of a few.

Therefore, ART IN ITS HIGHEST SENSE IS NOTHING BUT THE REALIZATION OF THE SPIRITUAL IDEAS OF THE SOUL WHERE THE LATTER, TOUCHED BY COMPASSION, WANTS TO CONVEY ALSO TO OTHERS WHAT IT FEELS AND THINKS. FOR IT FEELS THE NEED FOR MATERIALLY CREATING IT IN THE BELIEF THAT IT WILL MAKE THE SAME, OR AT LEAST A SIMILAR, IMPRESSION ON OTHERS. BY THIS PROCEDURE, IN THE ADMIRATION OF OTHERS, IT DOUBLY ENJOYS ITS OWN, SEEING IT REFLECTED BACK INTO ITSELF.

Thus art is the uniting bond among the peoples and nations. Thirdly, art unites hearts that otherwise would pass by each other indifferently. The close bond of the creative arts which, as language, if not written down through signs, only fleetingly warms the hearts, drawing them to each other and thus leading them together again to a higher spiritual level and therefore closer to Me, is, in a material sense, what language is in the spiritual sense.

Without it, the world would be considerably poorer, but through it, a rich mind favored and filled with great ideas affords its fellowmen pleasures the latter did not know existed, introduces them to a more beautiful, sublime world and shows them in the ideal imitation of nature the Spiritual laid by Me into everything, which, however, not everyone is favored to find.

While the spoken word fades away in the air, leaving only an overall impression of what was said and evoking other ideas and trains of thought, the image retained by the soul is one of My creational products, or a portrayed moment out of the spiritual life of man, a permanent stimulus. Once absorbed in this, the human being can again love and worship the Creator and Father by recognizing Him in nature and its forms. I am here speaking only of art in its noblest expression, disregarding the abuses where this divine gift, the fanciful power of imagination and the gift of representation, are used, in a

manner unworthy of man, for quite different purposes.

Thus art continues to exist spiritually, always educating, like a written word. Although it is not understood by many, its stimulus is active in every onlooker, varying in accordance with his spiritual development.

Just as with you, art is cultivated in all the worlds, applied to domestic life and used in temples, prayer houses and dwellings, so as to give expression, as you do, to the concepts these human beings hold of their God and Creator, by letting either the Spiritual or the material prevail in their domestic activity.

From the way art is cultivated among you for the love of it, you can everywhere judge the spiritual level of the human being of these worlds.

Just as with the spoken word the Spiritual is fleetingly imparted to another and finds a response there, so also by means of art, where that which was created and the manner in which it is judged by others is the right criterion for the spiritual level of a people. Everywhere spirit is the uniting bond among human beings, spirits and Me.

Language teaches through concepts and ideas laid into words and sentences, art through thoughts translated into colors, forms and signs. Thus this fixed application of what is thought and felt, as gamut between the maker and the spectator, between the creatively active and the one to be educated to something bigger, unites mankind with Me and My spirit-realms, the one giving, the others receiving.

The one raised himself during his creative activity to Me and to My Kingdom; the other, contemplating what was created, but looking beyond it, perceives the basic idea of the artist. It draws him with magnetic force into a different sphere of thought-combinations which were not originally his, lets him feel what the other has that he is lacking, and in this way encourages his own soul to climb the mountain of inspiration. There nature, the expression of My love towards all that was created, embodied in ever so beautiful forms, keeps calling: "Come all of you, who are burdened, so that I may refresh you!" Contemplating a scene of nature, a beautiful human image, a great, noble action, everywhere the viewer finds verified the saying, which on every walk, every little flower calls out to him, saving:

"Imbibe deeply the love of your Creator and Father, who has poured it out everywhere so as to prove to you with every breath how dull all the joys of the world are and how little it takes to be happy and contented!"

When the viewer of the picture of a person can perceive in it all the spiritual qualities which man, as the spiritual image of his Creator, ought to, but unfortunately does not, possess, he sees the exaltedness of the idea of the human form in its spiritual aspect and casually imagines him with all his weaknesses. And he cannot help confessing how far he himself is removed from this ideal of humanity, and when he then realizes that despite all his faults the mighty hand of his Creator and Father daily showers him with unmerited grace, he too must exclaim: "What am I, o Lord, that You should remember me thus lovingly!"

Thus, and in many other ways, the noble fine arts arouse in the viewer sensations and ideas, all of which remain permanent reminders towards progress and eternal stimuli to enthusiasm; enthusiasm to incessantly strive after a state where, no longer being the artist's own spiritual creation of a more exalted life, such sensations shall one day be the universal property of all; and where, in the end, be it in an articulated language or in reproduced forms, the spiritual thread is visible everywhere, subtly leading everyone as on a guide-rope further on the spiritual gamut. There, from world to world and from sun to sun, they will behold language and art ever more refined, perfected and, more and more spiritualized, will draw closer to Me. Finally, in the spiritual heavenly Kingdom, I, as the Center, as

“Word” and Archetype, as Man, shall allow them to again enjoy, spiritualized, in the highest bliss the impressions they all have felt when listening to an inspiring speech or in the contemplation of a sublime picture, as an image of My everlasting creation.

Thus art, as the spiritual illustrator of My great ideas in creation, draws the souls to Me, and what language inspires, art portrays. To complete the trinity, in the inexpressible sounds and the states of exaltation music finally comes into being. And so we progress to the last of this trinity, showing you where it concludes, where it began and how, in the end, EVERYTHING SPIRITUALLY UNITED REPRESENTS ME, MY MATERIAL AND MY SPIRITUAL CREATION IN ONE PICTURE, OR IN MYSELF AS “WORD”, “FORM” AND “SOUND”. AMEN. (SECRETS OF LIFE, chap. 11)

## MUSIC

We have now arrived at the third factor of human spiritual life, namely, the language expressing emotions, or the former spirit-language, a language that cannot be verbally translated because its beginnings, incomprehensible to the world of created beings, can only be surmised.

You usually call this language “music”; but although you perceive music in the room, in the forest, in the air, and sometimes even below the earth’s surface, you are still unaware of its spiritual significance, namely, what it is, why it is and what its true fundamental meaning will be.

Now look, as for the articulated language, I have explained to you that the soul, urged by external impressions and coerced by an inner need, invented a means by which it could impart to its peers what filled it to overflowing and I have also explained to you all further implications, such as its origin, effect and end.

As for art, I have shown you how it wants to give material expression to the pictorial language in signs, pictures and forms, which in the verbal language is too hasty. Already with this latter way of expression another manner of language is involved; for, if I want to call the former “the language of the head”, the latter is the language of the hand, or of the action. But already here, with a higher enthusiasm, the language of the heart, or the language of emotions (and of sound) is involved, though it is often used together with the former, verbal language, but only in connection with extremely sublime divine matters, where knowledge ceases and faith begins.

So let us now concern ourselves with the latter most sublime language, used only by the spirits, with THE LANGUAGE OF THE HEART. And so listen:

Whenever a soul, moved by sublime emotions, opens itself to the influence of nature, provided they can penetrate the auditory canals, the sounds reaching the ear through the sound waves are sometimes of such a sublime nature and arouse in the spirit indwelling the soul’s center a yearning for its former true homeland, that the soul feels a certain something almost resembling a spiritual lust. However, it is incapable of describing it by means of words, signs, pictures and forms. This flowing together of various sounds according to rhythm and pitch is that which you know by the term “music”. It is a vibration of the spirit within its tiny cell, a vibrating for sheer delight, brought forth by the violent trembling of air waves which, likewise incited, rub against and repel one another to the point where collision occurs and, generating warmth, releases the bound harmonious spirits of the elements contained in the air. These spirits, enraptured and liberated, in joyful delight soar away from their prison and in their great joy bring forth one or several sounds which, on reaching the eardrum, arouse harmonious sensations in the



innermost of the spiritual man and then impart this sensation to the soul and even to the body.

Since these sounds, as a spiritual product, have only been imparted to a spirit and can thus only be understood by the spirit, this language is inaccessible to the soul. For the latter is still too little united with the spirit and, though able to have a foreknowledge of it and revel in future pleasures, cannot interpret it.

This is why music, with its great power over the human heart and every other being, sweeps over the earth without being understood. Everyone feels its sublimity, but no one knows the "Why"!

Now, in order to catch these air-sound-waves or to produce similar sounds yourselves, you have invented various instruments which are suitable for reproducing this vibration of the incited airwaves also in the substances of which they (the instruments) are made and elicit a similar vibration of their components, since there too imprisoned congenial spirits extricate themselves.

This freeing and mixing with the free spirits of the air then imparts to each instrument its own timbre, where in some instruments two, three and even more objects have to work in unison so as to produce the desired sound.

In order for you to know how you attained to your music, I must first tell you that you, as well as all other living beings, have obtained the urge to give vent to your inner feelings through inarticulate sounds in the following way:

When a love-wind goes through the whole of creation, waking, rousing and inciting everything, when neither the animal nor man know why they are so merry and light-hearted, man feels a gentle urge which finds its ultimate release neither in speech nor in pictures or forms, but in singing, shouting and jubilation. And this very feeling which urges man to sing and shout with joy incites also the animal, every one according to its manner, to thank the Creator and Originator of its bliss in sounds which do not mean to express words but, individually, far more than words.

Since I, the Creator, did not create a dead nature, but one that meets Me joyfully, I also laid into the organs of the more sensitive animals arrangements for the production of sounds, so that in similar spiritual-prophetic moods they can use them. Thus I endowed the beings that were denied the spoken language with a much more sublime one, the language of sounds.

THUS YOU SEE THE SONGBIRDS, EVERY ONE IN ITS OWN MANNER, OFFER ME THANKS AS THEIR INNERMOST VIBRATES WITH JOY THROUGH WARMTH, WHICH IS EQUIVALENT TO LOVE.

And so you see the lark early in the morning when the first sunray meets its eye as it prepares to rise. Singing and jubilating it rises higher and higher, and the higher it rises, the lighter it becomes within it, the more it can give vent to the feelings locked in its breast, the better it can relieve itself of its song of praise in My honor until, a tiny dot in the height, it sends Me the last greetings after which the inexorable law of gravity again pulls it down to earth. There, after a short time, it again begins the same flight, always with the same result.

If you could understand the various songs of praise of the flying, humming and chirping world which in spring when nature has woken up and the sun is rising, greet Me daily, you people in your self-imagined wisdom would hang your heads in shame because of your godlessness and hard-heartedness. For you alone, among so many beings devoted to Me, stand there with hardened hearts although you, too, let the strong breath of spring permeate your lungs, at the same time thinking who knows of what, certainly not of Me!

Do you know where this singing of the birds and the diversity of their song originate?

Look, I want to tell you also this; for you must know that no instrument invented by you has its origin other than from the nature of the created beings themselves. There the attentive observer of the animal world gave his instruments similar arrangements that he then perfected, and from this endless improvement the musical instruments now in usage among you resulted.

You see, many instruments, in particular wind-instruments, had as their model the human or animal throat, where in the larynx down to, and inside, the canal, the windpipe, the whole arrangement of the vibrating and quivering apparatus is located; the cartilaginous circles in the larynx proper and the glottis with the small vibrating tongue reaching into it. The latter, when uttering a sound, modifies its vibration according to its pitch and then, through the vibration of the air column within the windpipe and its own vibration, produces the sound which the soul tries to utter, which sound then, striking forcibly against the vault of the palate, reaches its actual characteristic timbre.

What there is the glottis, with the string instruments are the notches in the wood, mostly in the shape of an S, where the vaulted walls correspond to the palate, as sounding-board, etc. Thus, if you earnestly scrutinize every instrument in usage among you, you will recognize as the first fundamental principle the human or animal vocal organ.

Since, however, the voice must vary according to the size of the organ and particularly with the birds the mouth is formed differently, namely, as beak, also there the sound is individually modified, as befitting every song-bird.

A great difference, which also contributes to altering the sounds, their vibrations and modulations, consists in the fact that with both man and animal the inhaled air differs from the exhaled air. In the air to be inhaled, other elements are bound which, absorbed into the animal's body, are processed and chemically broken down. Thus when a bird sings, the sound is usually composed of the elements of the inhaled and the exhaled air, that means of elements that invigorate the bird and of those that are spent. Now look, this is why the song of every bird is different, because although it inhales the same air as all the others, in exhaling it expels only what it cannot use; this exhaled air varies with every animal and also with man. Thus, apart from the various vocal organs, the sound produced by these expelled substances in combination with the air is also different. And so, as everywhere so also here, in a simple process involving one and the same substance, it is again the diversity in which it is utilized, which proves My divinity and My might, for also here as always I achieve much with little.

Look, there is still another cause that exerts a great influence in the whole of nature. From natural history you will know that most song-birds of plain feathers and colors are at home in the northern hemisphere of your earth, whereas in the southern hemisphere the birds by far surpass their fellow-creatures in the north in colorful splendor. However, as for song, they are so poorly endowed that it is the most resplendent birds that raise the most ugly clamor. Now this has again its reason in the spiritual interpretation of music.

The earth's northern hemisphere, together with the NORTH POLE, is that part which sucks in the Spiritual for the earth from the great ether-space and the SOUTH POLE with its great mountainous bulge is the place from where that which has been utilized in the earth streams back into the ether-space.

You see, the northern part corresponds to the upper part of a human body, where the head, the heart and the lungs are located and the southern part corresponds to the lower part of man. On the other hand, the earth in its upper part is male and below female, in the upper part positive and in the lower negative, in other words, in the north the spiritual has preponderance, and in the south, the

material.

In the north, the influence of the great ether and of the sun, exerted on the Spiritual, brings forth in the products of the earth, if not the great diversity, then the most vigorous, most nutritious plants. Its flora and fauna are small and inconspicuous, but in the spiritual sense on a higher plane.

In the south the opposite is the case; there, everything is on a larger scale. What in the north is merely a small plant, in the south is of a treelike size, but bearing little fruit. For the pole of the south expels the spent substances. The latter, traveling from the ether-atmosphere towards the Equator, fructify all the plants with many elements which further their growth and clothe the birds with substances implying a different light refracting in the coloring of their feathers. And so the south distributes its vital forces, coupled with the spent elements of the inner earth, and furthers the outer growth, whereas in the north the outer appearance seems to be neglected, whilst the inner spiritual nature thrives all the better. That is why the great ability to sing and the diversity of the birds in the north, and their great colorful splendor in the south.

Here, in the north, the divine penetrating ray of the great spirit-man and there, in the south, the influence of the worldly man; here, wisdom – there, form; here, spirit – there, matter.

And if you now wanted to soar up to listen to the music of the spheres of the worlds orbiting around each other, you would find these opposites there also: In the head and in the heart, splendor of the spirit and in the lower part, splendor of color and forms; here, life of love, there, a life governed by reason. And further up into the spiritual heavens, sound is ever more refined, ever more harmonious and purer and more sonorous because there, more spiritual life is prevalent and only the language of the heart is spoken and understood.

Up there in the great spirit-man, where music has attained to its highest purity, there in the center, the sound is again personified in Me, as the All encompassing, in Myself. There everything vibrates: the light, the air and the sound, and thus quivering in never-before experienced bliss the spiritual life is enhanced to its utmost potency.

There, only the feelings of the heart are understood and one sees expressed in every vibration of the purest air and light waves correspondingly the most beautiful love-words and prayers of thanks in a form. There poetry is alive, which also only on account of the rhymed rhythm and its similar sounds impresses the listener as more exalted than prose. There harmony lives in the heart of the spirits and in the flowing together of the sounds. There, only one sound prevails as the fundamental tone, which serves everything as a basis, permeating all, and this sound: I am.

And so, beginning with language, which is there the wisdom of My spirits, continuing with art, which is there represented by the spiritual archetypes of all that was created and, finally, music which is there the language of the innermost feeling for which no language possesses words, where nothing can be spoken or formed, but only felt, there everything is united which here appears separated as a trinity, into language, art and music; into wisdom, form and love; or cause, effect and reason; or past, present and future; existence, being and becoming; warmth, light and love; thought, concept and idea, Jesus – Man and God is now standing before you.

There in the center stands your Father, with His arms sustaining His creation, His created beings, quickening them all with food from the divine source and calling out to you all:

**“Use language to educate others,**

**Use art to inspire others**

### **Use music to show others the road to emotion and Me!"**

As I once said in a hymn: "Without tone nothing is born," also now I say:

"Without an emotional life there is no spiritual rebirth!"

Wherever only reason reigns supreme, or only externals are observed, but feeling is absent, there is only half a spiritual life or none at all, only a vegetative progress.

However, where the door to the heart is wide open, admitting to the spiritual ear by means of the sound-waves of the air spiritual reminiscences of a more sublime and more spiritual world, there lives the right sense of feeling. It is life which, though perhaps not exactly a musical treat, is nevertheless rich in the fullness of life and finds its culmination point far beyond all the material and spiritual worlds, all in the center of a single Being, in Myself.

Seek to unite with that One, strive in that direction, where language, forms and music will stand before your eyes, spiritually embodied in all creations. There you will one day obtain the solution to many other secrets of creation which here cannot be written down in thousands of years, but there can be grasped and understood with one glance.

This is your goal. Now you know whether it is worth the effort to submit during the earthly course of life to its troubles (and difficulties), there, in the purest sound, one day again to find your Father, who during your earthly illusory life let you have a foreknowledge of many a beautiful thing and many a bliss!

SO BATTLE ON! IT IS WORTH THE EFFORT TO BECOME A CHILD OF HIM, WHO FOR ONE LOOK OF LOVE CAN GIVE YOU SOLAR REGIONS AND COSMIC SYSTEMS! Amen. (SECRETS OF LIFE, chap. 12)

## **LANGUAGE**

30 January 1871

Last night two of your brothers discussed the style, or the kind of syntax, often prevailing in My dictates to you which is not always in accordance with their concepts of German grammar.

The first critical remark by your brother M. was that sometimes in his attempts to change it he still had to return to the sequence of words as set by Me, whereupon your brother L. gave him the good answer, saying that ONE SHALL NOT READ MY WORDS WITH THE HEAD, BUT WITH THE HEART, AND THEIR MEANING WILL ALWAYS BE CLEAR.

Since the latter hit the nail on the head through his remark, I will elucidate for you the manner in which one should express oneself, the right syntax and, finally, a fundamental truth which applies to My entire creation, beginning with the just suggested doubt of your brother M. and ending with the great spiritual man.

Before entering fully into a more detailed explanation of your question, namely, why My style often differs from yours, we must as always begin with the basics and ask:

"What is language? How did it come into being? And who was the actual head who set down the sequence of words in the way you now read, write and think?"

Always proceeding from the most simple, one arrives most easily at the right and truly valuable

conclusion which, built on solid, simple and firm ground, is like a house firmly built on rock, which cannot ever be destroyed.

To start with the very first question: "What is language?", we have to answer:

Language is a combination of different sounds produced by parts of the mouth, which in their diversity, often singly, often in association, express a word, and the word, a concept.

The lower the spiritual level of a people, the fewer requirements it has and therefore requires fewer words to express its needs and to mark various objects.

Thus, language came into being when through articulating sounds and uttered tones one either wanted to imitate the notes of certain sounding objects or invented actual sounds meant to express one or the other need, be it of the body or of the soul; such as you still find in baby language, where in every family from a child's first babble to a better communication every child has its own peculiar way of expressing its need.

What you observe daily with children was also once the case with the original people, who had to invent many words themselves, but many others they learned from My spirit-world through their intimate contact with the same, words which always in correspondence denote the object in question spiritually.

When mankind increased in numbers, indeed already after the fall of the first man, whereby communication with the spirits was severed until your time, language and minor dialects have formed by the thousands. People no longer understand each other and the languages of the nations one wants to contact have to be learned, otherwise a mutual understanding is impossible.

Of course, these several thousands of languages now existing underwent many changes from the time of their origin to the present. Some have progressed, some regressed, in keeping with the cultural level and the spiritual development of the peoples as such.

But wherever a language exists, or existed, one of its characteristics, apart from the names of objects and concepts peculiar to the language, was also the way of combining the words into a sentence and, finally, also the way of recording them either in script or pictorially.

As for syntax, where your two brothers have just exchanged their thoughts on the method used by Me, the first question is: "How actually is the same to be handled properly?"

Look, here we have arrived at that point where, in contrast to the way you are accustomed to write, I often express Myself differently.

In order to explain this to you, let us enter into a discussion and first ask:

"What is a sentence?" A sentence is the expression of a thought at the bottom of which is the explanation of either a concept or an action.

Therefore, if I want to explain an action, the sentence should first contain the acting verb, as the expression of the will to act, and should only then be followed by the word describing the action.

At least in the language of every spirit the first fundamental thought is: I want to do something, followed by what I want to do.

Thus it says in the Bible: "And He created the light", but not: "He has the light created" (this is typically German syntax), as you are used to write; the word "create" precedes the word "light".

Well, in My dictates this same syntax is often found and L. was quite right. Reading it with the heart, namely spiritually, it is right as I dictated it and as it is customary in almost all the old languages of the Orient and Asia, and also in some newer ones. However, in yours (the German language) it is avoided by inserting the noun between the auxiliary and the main verb, even whole sentences in such a way as to make the actual verb stating what is really going to happen, appear at the end.

Since at the basis of everything there is a spiritual "Why", also here it is again the Spiritual which justifies My syntax and replacing "Spiritual" with "heart", it means as much as: If you leave aside your intellect and, like My spirits, think only with the heart, you will readily accept My syntax, as soon as you abandon the inner language of the soul and go over to an intellectually orientated, or outer life, you lose also this order, as happened with the recording of the languages.

All the ancient languages of Asia and Africa are like the universal spirit-language. It should be written down to be read only from right to left, whereas with the languages of your present mankind which lives only outwardly, or according to the intellect, the exact opposite is practiced, that means from left to right.

This inversion, too, points to the said difference, namely, material versus Spiritual.

In the material sphere, as for instance in the human body, the left side is the side of the heart from where the blood flows into the whole body; it is the positive or spiritual side, while the right side from where the blood is transported to the lungs and later back to the heart, is the negative, material side.

What is conveyed through the ear to the soul's organ of feeling and emotion, or to the spiritual man, from the outer world, is the negative aspect, and what the soul tells the outer world through its motive tools, the positive aspect.

Everything has also two sides, a right and a left, a negative and a positive, an inner and an outer aspect.

The human skin is inside, on the left side, positive, on the outside or right side, negative. In its positive aspect it eliminates, whereupon it changes its poles and absorbs, being negative. This happens countless times at every moment. For repulsion and attraction, friction and generated warmth, destruction and newly creating are the first principle of life.

The eye, as the receptive organ for the outside impressions, is negative, but as mirror of within, positive.

What here is designated as "positive" and "negative" is, expressed in different terms, in the spirit-life a drawing to, or a distancing from, Me and My laws.

In the early times, when the people and the nations were still closer to the spirit-life, they invented their languages according to their spiritual state; accordingly their syntax and script. However, when gradually they turned away from the great natural law, taking the wrong path, also their ways of expression and writing became perverted, so that the majority of newer languages have a wrong style and a wrong manner of writing.

People have exchanged the spirit-language of the heart for the brain-language of the intellect and have turned away from Me and from their own mission. For this reason, many a thing in nature appears to them quite wrong which once appeared just right to primitive people living a simple life.

Thus you see that there is from heart to heart, or through the heart or through the intellect a to and fro, a drawing near and distancing, a betterment and a worsening.

What I told you earlier about the skin, applies to every fruit, every tree and to every object; everywhere there are two aspects by which the intelligence of the within manifests to the outer world, or receives impressions from the outer world, and they are everywhere positive –negative, right – wrong, everywhere a drawing near and a distancing, eliminating and absorbing, straightforward or reversed.

THUS IT CONTINUES IN THE ENTIRE CREATION – UP TO THE GREAT COSMIC MAN, WHOSE VISCERA CONSIST IN NOTHING ELSE BUT SUNS, COMETS AND PLANETS, AND UP TO THE STILL ENDLESSLY GREATER SPIRITUAL COSMIC MAN, WHOSE INNER ARRANGEMENTS ARE ALL HEAVENS OF THE MOST DIVERSE KINDS AND BEATITUDES.

These too absorb for their sustenance from without what they then change within into Spiritual, ejecting or expelling what the cosmic man requires in spiritual substance.

There, the right order prevails, there, My heaven is the heart in the center and the great positive pole which lets all the goodness emanate; and the spirits in the material world are the negative pole which returns to Me all the Spiritual purified, having first to change from the negative into the positive pole, whereby the change is initiated anew.

This is the great fundamental law of creation: I, Love, am the positive pole and you and My spirits and angels, as absorbing components, are the negative pole until, after much absorbing and repelling, which is equivalent to movement, or life, finally My positive pole, as Spiritual forever and immutably existing, will alone remain and all that was absorbed, spiritualized like Me, will enjoy eternal peace and bliss and only gentle attraction, but no repulsion can occur any longer.

Of course, eons upon eons of time will pass until then, but it will happen that spirit and matter, thus purified and spiritualized, will renounce their principles given them as first impulse and what once could only secure its permanence through conflict and dissolution, will be living peacefully side by side and within each other, so that there will be unity among all.

Now you see, My dear children, beginning with the minor question and L.'s answer and ending with the spirit-man, the same bond linking them with all the creations; there as a minor question as to the syntax in your language, and here in immense, for you unthinkable distances as power of attraction and repulsion.

From this you may learn how little is required to discover and elucidate a whole great truth, a great fundamental law of My divine Household. Of course, it requires also Him who can explain it to you; who has ordained the same way to all these great and small worlds, to all these objects, be they spiritual or material. It requires your Father, who wants to explain to you such great miracles in minor questions, thereby showing you how much and how little is needed to understand, firstly, My magnitude and, secondly, My love, and learn to value the same! Amen. (SECRETS OF LIFE, chap. 9)

### **Artistic creation is a measure of conjunction between soul and spirit**

[1] (The Lord) – When you and your friendly neighbors arrived in this region, you found nothing but stones and wood. You immediately set to work gathering what was best and most suitable. You then withdrew within yourselves and began to ponder on what rules of architecture to apply in the construction of a hut or even a house out of the gathered material.

[2] When you pondered even more deeply, you saw images. From these you soon designed a plan and

began to build one and the other house according to this plan, and soon there were some very nice houses in your mountain valley. If you had not found any useful building material, you could never, with your inner intellect, have mentally designed a plan suiting the material. However, since you did find it, you soon also visualized a dwelling that fitted it and then combined the material so that it represented something completely different from that which you had originally found.

[3] Although that is only a material image, it's nonetheless a beginning, in order to teach a person the first expressions of the relationship between the very raw material and what a spirit can make from it. If a person has deserved and understood this, then it goes further and deeper very easily, and so then it happens that **he who is seeking finds, whoever asks, is given, and whoever knocks, to him it is opened.**

[4] Behold, **the more spiritually formed the people are somewhere, the more ordered, more artistic is their work and production.** Why is it so? Because their souls already stand in a closer conjunction with their spirits. The nearer and deeper however the soul joins its spirit which comes from God, the higher it rises in the ordinance of all recognition and consciousness and constantly finds more and more correspondence between matter and spirit. And then it is also easy to see that a person who has come the furthest in the **art of the correspondence** between matter and spirit must make matter as well the most serviceable and profitable for himself. But most of all that will be the very most blessed case on the other side only for perfected souls reborn in the spirit, where nothing will be impossible to them any longer. Now tell Me whether you have now understood Me somewhat better!" (The Great Gospel of John Book 13, chap. 62)