

605th Session - January 17, 1972 9:24pm, Monday

(At 9:20 p.m. Jane said she "felt Seth around. I get a word or two in my head, so I know he's here." We had just finished a snack. Jane had read the last session while she ate. Her pace was quite slow to begin.)

Seth: "Good evening."

Rob: "Good evening, Seth."

Seth: "Now. There are bleedthroughs, however, in space and time as you think of them.

Remember, all times are simultaneous.

"Ideas are not dependent upon preexisting ideas. It is not true to say that man cannot conceive of something that is not already presented to his experience in one way or another. Ideas are free of space and time. Only your determined focus upon your time conceptions closes you off from many ideas that otherwise are available.

"In your terms the bleedthrough can occur in both past and present, and idea from today bleeding into the past or the other way around. The ideas will be actualized or put into a practical structure according to your attitude toward them.

"Some of the most sophisticated art is from the past. Bleedthroughs result in its being picked up in your present. Theoretically all of the information of so called lost civilizations is quite available to you, as yours is to them. A closed mind will perceive none of this.

"In terms of experience humanity is working out its problems and challenges in 20th century terms and in the old Sumerian (*spelled*) civilization. You simply choose various kinds of organizational structures and different root assumptions - all however within the general root assumptions used for physical existence.

(Pause at 9:35 one of many.) "The old Sumerians (*spelled*) are singing their chants now at the same time that Ruburt is trying to translate them now in your terms. I wish I could impress upon you this great transparency of time so that you could experience its dimensions. In one way of speaking you have "not yet" developed the proficiency with sound that would now allow for the building of structures such as those we described in the last session.

(Those at Baalbek; the Pyramids, etc.) "Yet those structures exist even in your now, bleedthrough to make you think and, in other terms, to make you remember. Many physical structures have existed in your terms in the same space now occupied by your apartment house. Because of your root assumptions, however, it is not possible for you to perceive these, nor those that will come 'after'. Yet those structures exist as validly as the apartment house.

"They share certain coordinates. Knowing those coordinates would, of course, be very important., but the other realities would still remain nonrealities to you unless you changed your primary focus. When you do that there is no need to know what the coordinates are. The inner self is quite aware of all of this. It picks and chooses the information and data that is important to you, and makes it available according to your desires.

(9:42) "If you are greatly interested for example in history, then the inner self brings you the information you need from all of its sources. Under certain conditions you maybe propelled through the coordinates and find yourself in the era in which you are interested.

"The conscious intent, however, directs the kind of material you receive. If you have no interest in such things, no phenomena will occur strong enough to impress you in the waking state. It is very possible then to be building a civilization that, in your terms, you are now studying, to be interpreting ancient records that you yourself may have written, to be digging up roads that you yourself built.

(9:47) "This applies to your own historical time as well as to others. At other layer, of course, your civilization is already in the past, as in others your civilization does not yet exist. The bleedthroughs, however, mean that each people according to their characteristics, interests and activities, attract certain ideas both from the future and the past, and there is constant interaction.

Because of this even the past as you think of it, as I told you, is never done and completed, but constantly changed by your present and future.

(Long pause from 9:49 to 9:50) "Nabene, then, is changed by your present actions, even as you are by his seemingly past ones. Your friend, Sue, said that there is free action across the board in such cases, and that is an apt description.

"The pyramids exist as other than physical matter, but it is only as physical matter that you perceive them. There are several important issues connected with the pyramids that are not as yet understood. The symbols upon them often were meant to be sounded. The sound setting up reverberations. Some of these would automatically open up many doors, leading to as yet undiscovered secrets - but only for those who understood the use of sound.

"The Egyptians then were also helped, and told how to construct the pyramids.

"Now you may take your break."

(9:52) Jane's pace had been slow for the most part, and she said she knew it. Usually she isn't aware of her pace, the passage of time, etc.)

(Nabene is the name for a personality of mine that presumably lived as a male in the first century AD in Jerusalem. We know little about that life: one evening with Sue Watkins, she also lived then, I managed to tune into that existence to some degree via images. Seth has referred to Nabene a few times, and my role as a record keeper and teacher. Sue was one of my pupils. I was quite a taskmaster, I'm told. Jane and I would like to hold a session to learn more about this life, including who else we know was involved then, etc.)

(10:10 Jane said "I'm just sitting here waiting. The connection doesn't seem as good tonight.")

("I was wondering if you wanted to bother continuing," I said.)

(I do. It just doesn't seem as strong..." We continued to wait. At 10:15: "I had the feeling at break," Jane said, "that Seth has gone away, rather than staying close like he usually does - as though he'd left to gather information or something. I'm perfectly willing to continue the session, though.")

(Then: "I did get a line just now," she said. "Something about how they prepared the air first, for the construction of the pyramid...Now I'm getting the feeling of an awful lot of people, chanting - thousands of them - this still has to do with the pyramids.")

(It's a real funny feeling, as though the sound could break through into the living room," Jane said. I said I thought I understood what Seth was doing: in light of the material we'd been getting, he was giving Jane the experience of that ancient time and our present time, showing that both are simultaneous. This experience would tie in nicely with the material.)

(I feel that a whole mass of people would visualize a pyramid in their imagination," Jane said, "then through their chanting, the use of certain vowels and pitches, they actually changed the air where that building was going to be. They made a boundary in the air," she said making angular gestures, "a cohesiveness, for this imaginary structure. Then they had certain kinds of tuning forks, then some kind of instrument. The noise of the chant was like something that you'd use to turn on this instrument - when the chant got to a certain pitch it turned on this instrument, and it somehow intensified and focused sound to what we would call an incredible energy degree - broke it down and then focused it in certain directions.)

("You could move very heavy objects with it. The objects were levitated - raised up in the air, no matter how heavy. They only needed to be guided by people to some degree. Many men were used to guiding them but not to lift or carry them. The sound instrument had a fantastic cohesive effect that bound atoms and molecules together.")

(10:25 "And beside that the instruments also set up some kind of extra charge that we don't understand yet, around objects that were so constructed, like the pyramids," Jane continued. She was speaking faster now than she had in the session. "Doors and passageways inside the pyramids will open through the correct sound messages and signals, and were designed only to open if those correct signals were given.") (This sounds really weird. There are also invisible pyramids - we just can't see them." I could tell that Jane didn't know what to make of this data;

she was even hesitant at telling me. "These pyramids were constructed in such a way that they reflect everything else, so that when you look at them you don't see them as objects. Wait, I'm not getting this right...they're perfect camouflages of wherever they are, but certain sound pitches would make them visible.")

("There are some invisible rooms like that inside the regular pyramids, too.")

(Pause at 10:30. "These are structures engineered on our earth extremely cleverly. Sound patterns would physically materialize them, but if these patterns aren't given then the structures are just out of the range of what we'd normally (call?) physical. They're complete, see, if this pattern is given or spoken.")

(Jane said, "It's as though they're frozen - this isn't a good word - at a certain stage until these patterns are given." (Pause.) "All objects have their own sound patterns that help form their structure as much as the atoms and molecules do...")

(Break at 10:35. "I wanted to take a break, Jane said. "I never heard of anything like that. It sounded so crazy I didn't even want to say it, about the invisible pyramids...The chanting was over here." She gestured to her left as she sat in her rocker; we were holding the session in her study in apartment four again. Jane's gestures thus indicated the large open center area of the room, as though she was reaching over a wall almost. "I got some of the chants, but I couldn't quite carry it through. Seth didn't tell me anything like this was going to happen.")

(At 10:43 "I'm just waiting to see what happens next. This isn't terribly strong, but I have the feeling of a barrier over there," and again Jane gestured to her left. "that I can't get over. But all this stuff comes from over there. Something about these instruments making atoms and molecules denser, somehow - doing different things with them...")

(Then Seth returned at 10:45:)

"Now. The information Ruburt gave is substantially correct."

*"You know that sound has an effect upon living things. It can help mend bone. It can also be used, however, to reinforce structures. We are in the preliminary stages with the Sumari language - hopefully leading to some understanding of the nature of sound, though (*humorously*) you may not yet be able to build a pyramid in your back yard."*

Rob: "I understand."

Seth: "Now I would like you to close your eyes, or leave them open if you prefer. Let various inner sounds, memories of sounds, enter your consciousness, that may or may not be familiar to you. Try to think of the sounds of images, think specifically of pyramids and see what sounds come to you."

(10:50 While Seth was talking I kept writing, of course, in order to get the material for future reference. Finally I sat quietly. Jane was already doing so, her eyes shut; I didn't know whether Seth had left again or not. My own eyes closed and I let myself drift.)

(In a few moments I seemed to visualize a pyramid shape that was based on pictures I remembered of the actual structures in Egypt. This was very pleasant. I seemed to be above the building looking down at it. This image, on a slight angle, was probably more subjective than objective. Then I seemed to feel a deep ringing gong-type sound, one that was rather prolonged. It was repeated several times. After this I felt and heard a series of chants by an unseen group, seemingly out of my field of vision to my right.)

(The chanting was low and monotonous. It went up and down the scale but a few notes. I had the feeling that it would repeat itself almost effortlessly as long as I sat in this state and listened. I enjoyed the experience, and was somewhat surprised at the results.)

(I opened my eyes. Jane opened hers, and I could see that Seth was present. I described what I had experienced, not knowing if I had accomplished anything even remotely approaching what he had in mind. "I don't know why," I added, "but I associated the square base of the pyramid with this gong effect. It was as though I could see this shape especially well while listening to the gong sound, which was quite prolonged actually. It seemed to repeat itself. Like the chants,

which were pretty monotonous, up and down a few notes on the scale. They weren't pitched very high, either.")

Seth: "That is a very good beginning."

(I don't know why I use the word gong," I said. I couldn't imitate it. I think there's a funny association there also with old movies. I could have picked up the chanting idea from material Jane was getting earlier this evening.)

(10:56) Seth: "I want you to discover some of these things for yourself, which is why I used this particular format this evening. I will only tell you then that your feeling of the sound of a gong is quite legitimate.

"I would like both of you at odd moments to look at objects, then try to hear their sound. This will be handy training for some other things to come. This also applies incidentally to various organs of the body, and to the body itself. Then let the sounds evoke whatever naturally comes from them. There is a strange inter-relationship between sound and what you think of as time, but a binding one.

"Time can then 'appear' as a sound. Sound can be used to set apart certain elements from others, to isolate them from others, and on the other hand to bind elements also. In that regard think of sound as a line perhaps that you sketch with.

(11:01) "Sound's properties are not understood. I want it specifically noted then that sound can be used as a binder or as a separator of elements. It can be used to open up pathways within dimensions, both microscopic and macroscopic.

"And with that I will close our session. Think also, however, of the sound in connection with your paintings, of sounds that will make the paintings themselves more vital and the material last longer. And with that I will leave you."

Rob: "Thank you very much, Seth. It's been extremely interesting. Good night."

(11:04. Jane said that while I had been getting my effects, she had been somewhat separated from Seth after all. She saw groups of men "like pictures you'd see of Egyptians. I saw their dark skin - in color - against short robes. They were in groups chanting.")

(She saw a structure like a pyramid shape. She had the feeling that 'heavier sounds were at the bottom. These formed the base of the pyramid.'" She tried several times to explain this to me. It was all important, she said, that the heavier sounds were at the base of the structures. Like the musical scale, she felt that the sounds used in building the pyramids "made steps in the air that you couldn't see. Certain sounds went up - certain sounds bound things together - they all had purposes...")