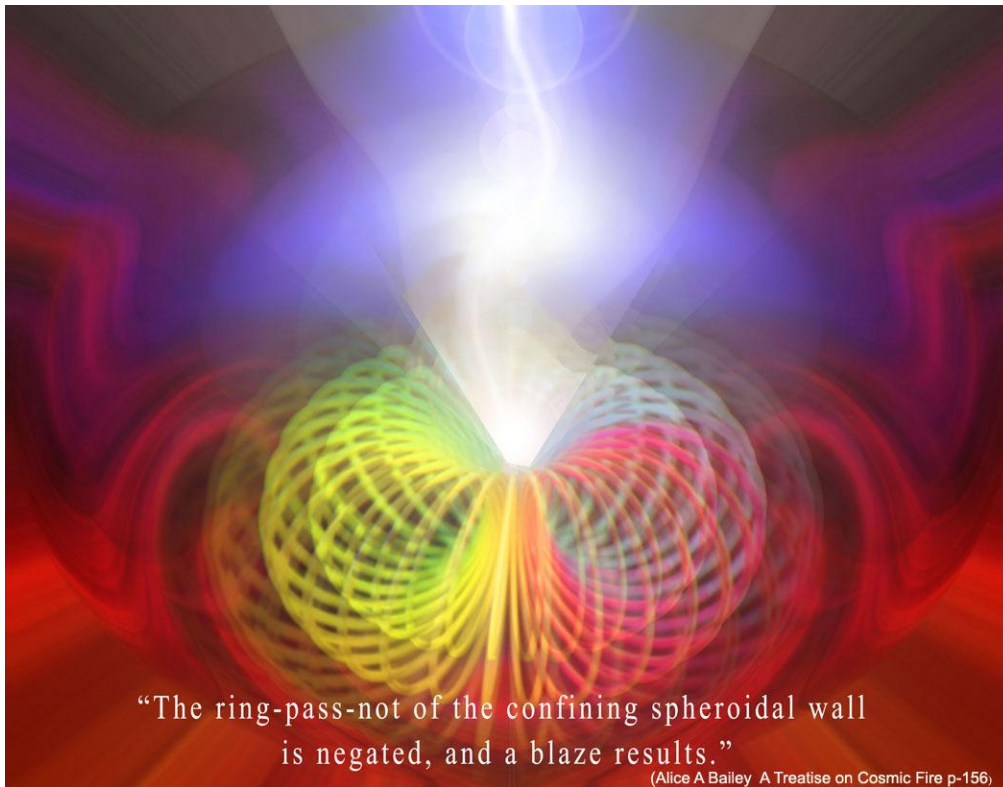


THE COLORS OF THE RAYS AND THE PLANES

"It must become apparent how the heavenly man (planetary logoi), as a self conscious entity works with his negative aspect through positive force, thus bringing to maturity the atoms and cells of his body, fanning the flame until each unit becomes fully group conscious and aware of his place within the body corporate...this is the basis of the evolutionary process." (CF p. 612)



Most outlines on color have been almost exclusively confined historically onto the astral plane and have a strong Atlantian influence. This commentary and several others by the author are an attempt to put this research clearly on the mental plane. The understanding of color is important enough that the Tibetan has stated that an initiate would come early in the next century and would carry on this work, and that part of that work would clearly relate towards colors and their relationship to the centers macrocosmically and microcosmically considered. It is the authors opinion that there may be a number of people who are working on these important relationships and outlines at this time.

"I cannot give you the relation of the planetary centres to the human being. Too much knowledge would be given too soon and prior to the time when there is enough love present in human nature to offset the possible misuse of energy with its often disastrous consequences. The colours, [Page 106] the mathematical rate of the higher vibrations which emanate from the centres — individual and planetary — and the quality (esoterically understood) of the energies must be the subject of human research and self-ascertained. The clues and the hints have been

given in the Ageless Wisdom. The slower method of research is the safer at present. Early in the next century, an initiate will appear and will carry on this teaching. (Destiny of the Nations page 105-106)

Although the author makes no claims to the importance of his contribution along these lines just outlined. This commentary and several others by the author may constitute a small step in that important direction. The charts and tabulations herein presented will be accepted by their own merits rather than any claims made.

The Tibetan has also pointed out that color in its wider implications cannot be fully comprehended until the 4th Initiation. It is at this stupendous moment of revelation that the human and deva evolutions blend and merge, each fully recognizes the other's unique contribution and now can working together cooperatively.

The long term goal of all occult research and study is the awakening of the intuition and the dynamic power of the will. Both of these areas require a building of certain intermediary steps that relate to the deva evolution and their unique capacity for "electrical bridge building" and "magnetic interplay", two terms that will gain greater importance in the coming Aquarian cycle as man recognizes he is an electrical unit of life, and that this life can be expanded when the correct occult techniques are known.

Before we begin this short commentary on the rays and planes there are several qualifying statements that must be made.

(1) It must be taken into consideration that we are speaking primarily of the colors of the rays and their relationship to the colors of the planes. *I make no assertions that these are the correct ray color relationships, to the plane colors.* These are hypothetical outlines that may or may not be accurate.

(2) The charts that accompany this commentary are only generic outlines and will give the serious inquirer a quick overview of the idea of color, and its relationship to light, initiation and the assistance of the deva evolution thus providing many insights into the divine transmutative process.

It is for the serious student to explore these mysteries and come up with their own independent recognitions. The Tibetan has given only one substantial parallel of the colors of the rays to the planes that I have taken the liberty of expanding in this commentary, and may be in the nature of a blind. Blinds we know according to DK protect the teachings on color from being misused, as well as from premature disclosure that could potentially release a floodgate of precipitating force for which humanity is neither ready, nor is prepared to receive.

Contrary to popular belief much of the crises that exist within the world at this time may be the result of a number of different factors, one of which is the down pouring of Buddhic energy which in its early stages causes a temporary adverse reaction from the lower elemental substance in the three lower worlds to this impact of upper triadic life.

This short commentary of the rays and their relationship to the planes is an attempt to reveal that these two apparently different principals upon closer observation must be considered as working in polar pairs corporately for the creation of a greater and more complete spherical entity to evolve. This spherical life can be a man and his different bodies, or a solar logos. Each living organism must exhibit these diverse energies or poles in a certain relationship or magnetic polarity for life to evolve or initiation to occur. When polar opposites, directed by the Will of some superior entity or force are first brought into proximity to each other they may be considered antagonistic, later with greater comprehension and familiarity they may become complimentary. Evolution builds and expands from the creative tension of diverse electric poles interacting, each seeking to know the mystery of the other. The emergence of the Divine Hermaphrodite often spoken in the ancient wisdom teachings is the result of evolving points of creative tension that lead to the revelation of greater wholes, and to a deeper and more profound state of syntheses. This can be seen on a large scale when the deva evolution merges with the human evolution as we have pointed out at the 4th initiation. The study of electricity and how it is expressed on the different levels or bodies will become of greater interest and study as the Age of Aquarius, under the influence of Uranus unfolds.

(3) There may be hierarchal colors as well as exoteric and esoteric colors associated with the rays and the plane colors. These relationships will be dealt with in a future commentary. In this short paper we will be dealing primarily with their esoteric colors in most cases.

(4) The use of the word complementary in relationship to an exoteric or standard color chart may not be the same as the Tibetans use of the term when he speaks of the relationship of certain rays to certain other rays, in other contexts that the Tibetan gives they may be considered the same.

An example of this is can be seen where the Tibetan relates the 4th ray color yellow, to the second ray color blue. He clearly calls them complimentary and this relationship can be seen in an exoteric color chart. When he expands these two color relationships, of the second ray blue, and fourth ray yellow, and adds 6th ray red, we see that this added complimentary color does not fit into an exoteric color chart in the same way.

The reader may inquire how I have arrived at my color combinations for the rays in relationship to the planes. I have come to do so by the following statement by DK.

Should these next few quotes from the Tibetan be a defining insight for our outline to all the six other ray and plane color relationships? I may be taking some liberty here, it will however be a good place to start on our inquiry into the obtuse subject of the ray and plane colorings. Our larger goal in this paper is not simply to find some bases for ray and plane coloring, but to step back and get an overview of this complex subject and see how many corporate parts of an evolving esoteric organism can lead to a greater whole or synthetic comprehension.

DK gives the color yellow esoterically for the 4th* ray and he also has given us *the color of the 4th plane which he says is violet.*

“d. **Yellow**, being the complement of indigo, and also the **colour of buddhi**, and on the direct line of the second aspect. (LOM 208)

"The buddhic plane is peculiarly the plane of violet, even though all colours find their place there." (CF 328)

In a standard non-esoteric color chart violet is the compliment of yellow.

DK further states in LOM that the color referred to as the mental ray (blue) may actually be the color of the 5th plane and not the 5th ray. This could substantiate the color blue which is the complimentary color of orange, or the color of the 5th ray when we see in our colored chart attached in this commentary of the rays and planes compared together.

For more clarification see this additional commentary.

<http://www.light-weaver.com/raycharts/page3.html#devas>

If we apply this same complimentary correspondence to all of the other six relationships of the rays to the planes, as well as this given relationship of the 4th ray to the 4th plane by DK we have:

Ray 1 Red, is the complementary color to plane 1 which is Green.

Ray 2 Blue, is the complementary color to plane 2 which is Orange.

Ray 3 Green, is the complementary color to plane 3 which is Red.

Ray 4 Yellow, is the complementary color to plane 4 which is Violet.

Ray 5 Orange, is the complementary color to plane 5 which is Blue.

Here in ray 5 we have used the esoteric synthesizing color of Orange, also its exoteric color, (which synthesizes all of what is within the 3 lower worlds with mental fire).

Ray 6, light Rose, esoterically considered is the complementary color to plane 6 which is light Green. Charles Leadbeater and Annie Besant may not have given the correct color relationships in all of their evaluation and color outlines, and may have used in some instances colors from the first solar system. Leadbeater states in his book *The Chakras*, that the solar plexus chakra is an admixture of red and green. If this chakra, and this is true of all the chakras with their respective colorings, is seen as a fusion or the interaction of the 2nd and 3rd aspects of deity, the rays and the planes, could additionally substantiate the idea of the ray and plane complementary color relationship that I propose.

Although all of the colors of the seven rays are found in each ray through their 7 subplane coloring to a lesser degree, my research into what is the esoteric color for the sixth ray is Rose

See: Commentary at end of this outline. Also the vortex and the rose of the Cosmic Astral Plane used by the Masters will soon be published in commentary 3 of Dynamic Symbols series.

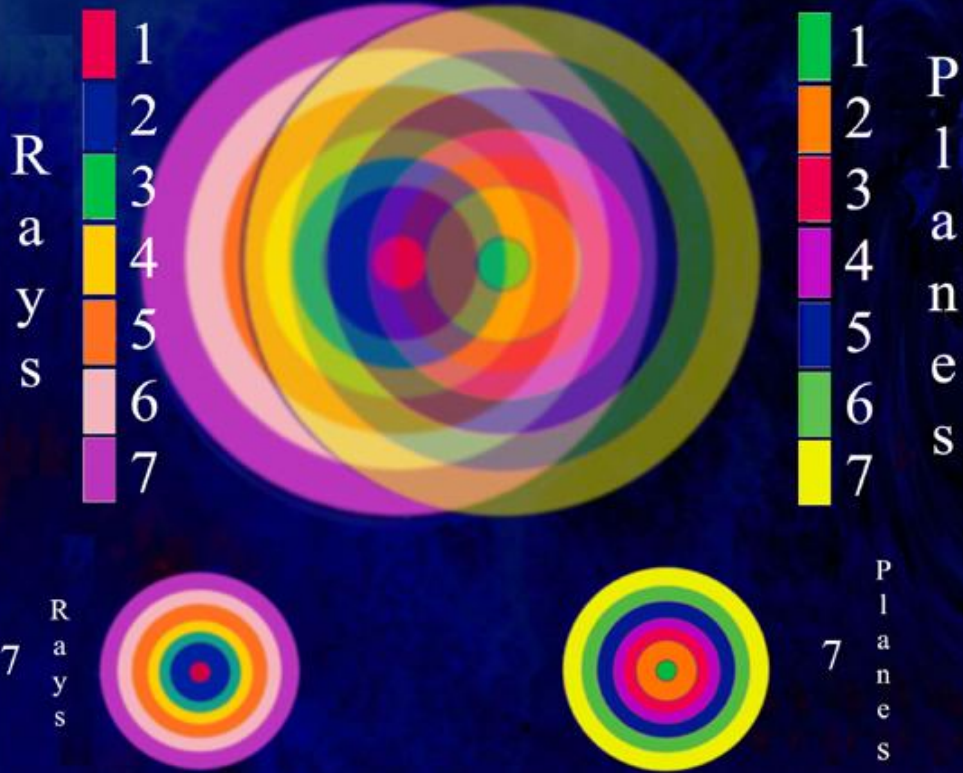
Ray 7 Violet is the complementary color to plane 7 which is Yellow. (also I will supply in a different commentary why violet is chosen for the esoteric color for the 7th ray even though white is also given as its esoteric color.

In LOM DK points out that certain colors should be seen as pairs, red is green and green is red, is such an example, and can be spoken of as a key to the color relationships of Ray 1 and Plane 1.

I am convinced there are many relationships of color and sound that can only be revealed as the intuition is developed and these questions approached synthetically and not simply through an analyses of the lower mind. A number of my charts and added animations may assist in this shift from the lower subplanes of the mental, to the higher, and a true orientation towards the synthetic comprehension of the intuitional plane. It is on the buddhic plane color is seen in its fullest and most dynamic expression. (1)

Looking at a simple graph visually of these 7 ray to the 7 plane relationships, we might see.

Interaction of Rays and Planes



-

From this chart we can see that all of the seven plane colors are the direct compliment of the 7 ray colors as seen in a standard color wheel.

Let us try in a little more detail to clarify the different terms that the Tibetan uses when he refers to complementary colors, antagonistic colors and polar opposite colors. We are told by the Tibetan Master that an *analogous* relationship refers to one of general similarity and that a *correspondence* is an exact parallel. Two somewhat similar terms that should not be used interchangeably except when speaking of this subject in a broad and general context.

Webster's dictionary defines the word complementary as "something that fills up or completes". If we look at the definition of complete, we come up with the definition "having all parts or elements", "brought to an end and "fully carried out", "absolute" or "to make whole or perfect".

A quote by the Tibetan that will give us some additional insight into the relationship of a ray to a plane and is used on the opening page of this commentary with an accompanied image.

" This absorption of extra-spherical emanation is the secret of the dependence of one sphere upon another, and has its correspondence in the cycling of a ray through any plane sphere." (TCF 156)

The idea of the rays as colored bands passing through the planes which are also colored bands, and both have an opposite magnetic charge presents to the student a new and creative way of looking at all spherical lives on the inner planes which we know make up the combined composite of both the rays and planes when they are brought together into one integrated life. The science of esoteric astrology is the study of electrical polarities and how different occult lives can influence each other over extended periods of time. All work with triangles is the study of how diverse forces work in unison for some greater expression of divinity to evolve, but each one of these occult lives may express a different ray polarization, exists on a different level or plane. An example of this may be found in our study of Venus which we are told is the compliment of Earth. But what does this statement mean in electrical and magnetic terms?

From the previous quote by DK we can see that a ray can only become grounded or make its contribution upon the substance of a plane in some way because of an initial magnetic attraction, one towards the other. Opposite energies we are told attract, and similar vibrations repel. We must take into consideration the contexts in which these comments are made and that in the study of magnetism and electricity the chakras or force centers can change or shift to accommodate more advanced relationships during the initiatory experience. A center which is positive can reverse its polarity while under the influence of a greater and more powerful life than itself. Some centers the Tibetan has also pointed out are dual and under certain conditions can exhibit both positive and negative poles.

During manifestation a ray is attracted towards a plane because in their mutual interaction something new becomes known or recognized, Something is made whole or completed.

In this case the Will of some entity, the first aspect of God, uses the Rays, the second aspect of divinity, to contact form or substance, which is the Plane or third aspect of divinity. The evolution of several independent entities (different types of devic substance) are brought together to serve the Will or Purpose of some larger and more synthetic "Life" than their own. In the emerging "science of electricity" or the "science of superhuman physics" which includes a study of magnetism and polarity we must understand how the forces of attraction or repulsion might exist between different "Entities" or "Lives" in the early stages of their interaction growth and development. These polar forces of the rays and planes are eventually brought into direct alignment or fusion by this third force or pole of the Divine Will which brings harmonic syntheses to two entirely different forces.

For evolution and growth to occur between two different polar forces some new force must intervene or mediate. Opposites we say attract each other, but that may be only when the organism or entities we are reviewing may have reached a fairly high stage of development, and can often be antagonistic or repelled in their early contact or relationship.

When the Tibetan uses the term complimentary in its esoteric contexts we see a different set of circumstances in which blue, ray 2, yellow ray 4, and rose ray 6 are direct compliments to each other being on the same feminine line of energy decent . Red ray 1, green ray 3, orange ray 5, and violet ray 7, being on the 1,3,5,7 masculine line have also a complimentary attraction. This relationship clearly does not conform to a common exoteric color wheel and why we have taken the time to compare the idea of complimentary esoterically speaking as well as exoterically.

This interaction of different rays and planes and their respective polar differences of color and sound also reveal much about the problem of evil. How it develops, how it is sustained, and how evil is eventually resolved or synthesized into correct or harmonic electrical polarities. All evil in its many wide and different definitions, is in essence the result of wrong orientation of one electrical life, and its corresponding color and sound relationships, to another electrical life and its corresponding color and sound relationships. In a somewhat cryptic form the Tibetan has summarized the paradox of evolving electrical polarities in his enigmatic statement that "evil is the good that should have been left behind." If the student recognizes how a greater life ensouls,

or repolarizes electrically a lesser life, he will have discovered one of the key characteristic of the divine initiatory experience.

See Commentary 3 titled Dynamic Symbols for further elucidation of magnetic polarity.

Because these three forces outlined, Rays 1, 2 and 3 are composed of energy and force which has as its basic constitution sound, color and vibration of some grade or type, we see how the rays and planes interface through myriads of evolving combinations, each one seeking to learn the secret of the other.

Ray one is more of the initial impulse behind the interaction of the rays and planes and although there are colors and sounds associated with this high energy in its purest and most abstract state it is often said to be formless.

In a TCF p-1011 the Tibetan speaks about how all white magicians must learn to work with three types of ray energy.

“A. That which is the same as their own ray.

B. That which is complimentary to their own force.

C. Their polar opposite.”

In LOM p- 336 DK outlining the importance of building with color states:

“... when a man's ray is known, stimulation will come from the use of his own colour, a building-in will be brought about by the use of his complementary colour, and disintegration of unwanted matter will be brought about by the use of an antagonistic colour.”

From these references it would appear that a polar opposite color is the same as an antagonistic color.

A complementary color is used for building-in and an antagonistic, or a polar opposite color would be used for shaking out. These are important preparatory statements as we shall see when we later explore the relationships of the vortex, the sphere, and the vacuum and how rotary and cyclic-spiral motion are key elements to the repolarization of any evolving life.

From these two definitions we can also understand why the rays on the 1,3,5,7 line, which are often designated as the masculine rays, stand as polar opposites to the feminine rays along the 2,4,6 line. Without the correct techniques of approach these diverse devic groups can be antagonistic to each other. This is also why shifting from one initiation, or ray expression to another can be quite traumatic to the disciple sheathes, centers or bodies. Each initiation as shown on our master chart seen at the end of this commentary swings the disciple into an alignment with a whole new type of devic force. The idea of the "burning ground" the disciple is familiar with is the result of antagonistic devic lives that are brought into close proximity and create a temporary burning or discomfort as a lesser group of electrical lives are force through

the transmutative process to undergo a new type of electrical orientation. Burning, occultly speaking is the result of resistance and manifests because of the disparity between different devic groups and their unique vibrational speeds and light bearing capacity.

The Tibetan has said that the 3 triadic ray colors appear from out of the great 2nd Love Wisdom Ray, and the 4 secondary or subsidiary ray colors that evolve from that triadic life flash fourth almost simultaneously. This idea of rays flashing fourth may further complicate an immediate and simple comprehension of the nature of the rays and planes by the lower mind, and how they work on unseen levels.

We are taught that a plane being formed and composed of the 3rd aspect of deity is different from a ray which is composed of the second aspect of deity. This division is correct but it is a division that is primarily made for simple categorization purposes by the lower mind. In actuality a plane and a ray when taken as a *composite make up the corresponding poles of one integrating entity*. Once again we may need to rely on some graphic images or computer animation to grasp the idea of "near simultaneity" of the appearance of the rays.

If we are looking at the totality of any life made up of all 7 rays and there 7 corresponding planes we see that only taken together do they make up the complete life of some greater spherical entity. They seek each other's secret and from their mutual attraction there is an eventual fusion and syntheses. Yet this fusion is only temporary as the respective ray and plane lives cycle in and out of manifestation and expression.

"This atomic matter is living substance, each atom being a tiny life palpitating with the vitality of the third Logos. These lives, being negative energy, are responsive to their polar opposite, and can (under the Law of Attraction and Repulsion) be built into forms which are the expression of the second aspect. Eventually the forms themselves become in their turn negative, and responsive to still another type of force, becoming recipients of the life of the first Logos when the fourth or human kingdom is reached."(TCF888)

From this statement we can see, not only is there a polarity between the rays and planes, second and third aspects of divinity respectively, but also a greater polarity between the first ray and the third Ray or the spirit and matter aspects of divinity.

When the 7 Rays cycle through the 7 Planes and their work is complete, the confining walls (rings-pass- not) of the new organism ruptures from occult fire, and the indwelling life is released to start the same identical process over again, only on a higher turn of the spiritual spiral. (See the first graphic image to this commentary on the opening page).

This is why in the study of the rays, and their relationship to the planes, we must also study motion. Only in the comprehension of rotary, cyclic and spiral motion can we see how any entity or organism can have the fluidity to move beyond its present state, and thereby learn the secret of how to increase its luminosity and power. All the lighted substance in its wide variety of the rays and planes are composed of some type of color, sound and vibrational frequencies that are in motion.

The planes we are told by the Tibetan rotate from East to West, the rays from North to South. On a simple bar graph this might look something like this.

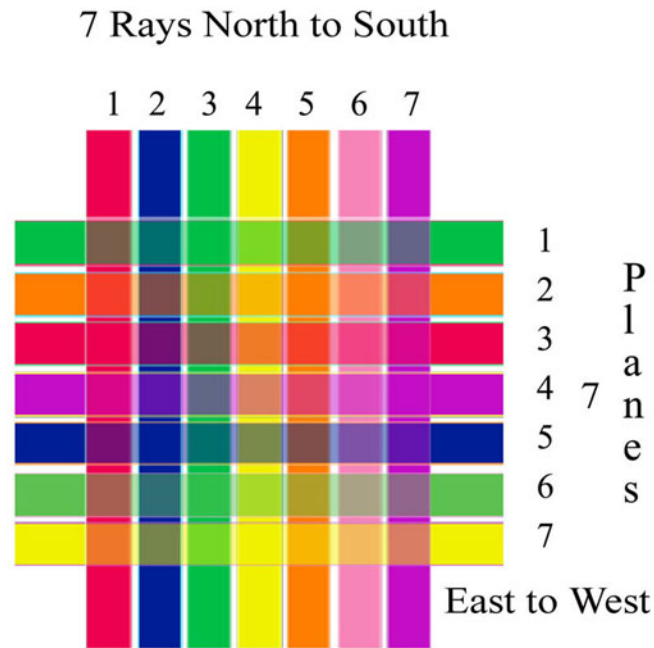
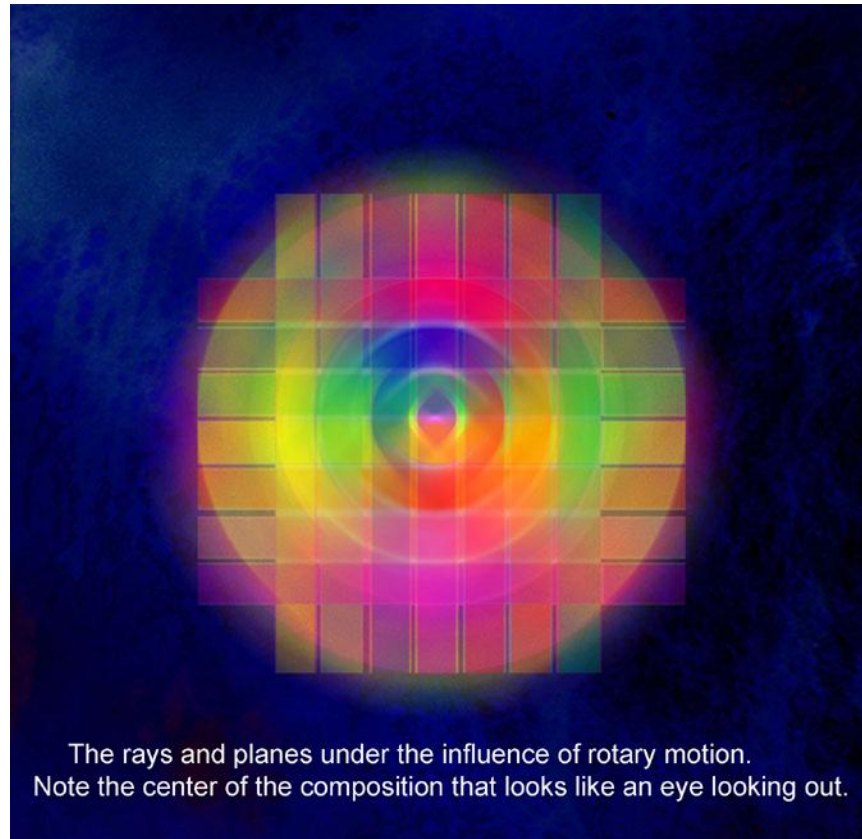


Image 1

The intersection of the Rays and the Planes

7 Devic lords and their 7 aspects, impelled by the will of some greater "Life"

The next image below is the same as the image above with a 2nd ray blue background and under the influence of rotary motion. Here we see the bands or conical shells of the rays and planes beginning to form and revealing the idea of one living organism fused out of two distinctly different aspects of deity. This image shows these two forces of the rays and planes, and how, each increases the other's capacity to bear light, or to go beyond their respective confining ring-pass-nots. Each gives and takes from the different types of devic reservoirs they represent. The Rays are positive, and the Planes being receptive or negative. In their place of meeting the new and creative becomes born.



Preparatory and foundational information should be compiled and noted concerning the rays and planes and the importance of their interaction. The above image shows graphically why in the study of color one must not become too rigid in their analyses since there is much mutation and blending. This is particularly true of the 4 rays of aspect. The three primary rays 1, 2 and 3 although also subject to color variations and mutation as they blend with the other rays, will retain more of their original integrity because they stand ever as the three formless prototypes from which all else proceeds.

Visual images of how the rays and planes interacting is often an easier way for second ray types to assimilate how all these combined forces all work in one composite whole. In a latter section of this commentary we will present to the viewer this concept in an animated form.

DK gives us a hint of this divine circulatory process of the 7 rays and 7 planes in the next quote taken from Letters on Occult Meditation 212-13 when he says:

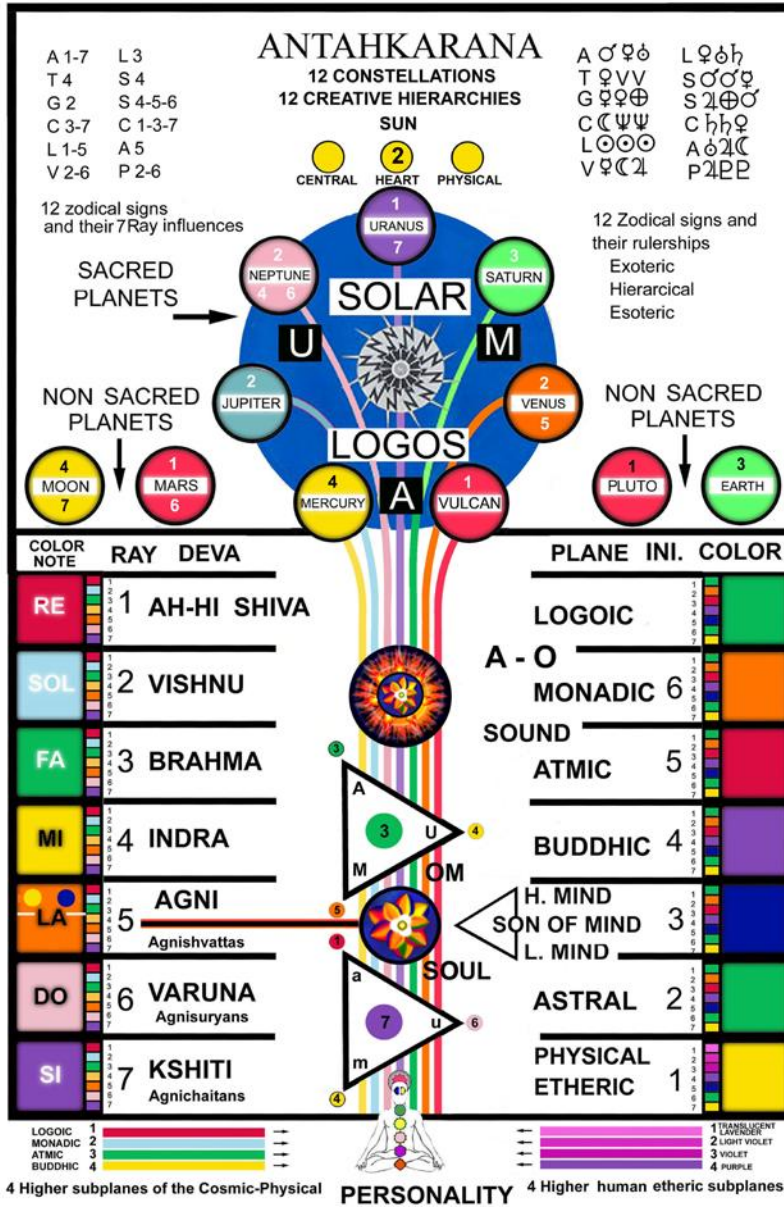
"The seven colours may be regarded as a band of seven colours circling and continuously shifting and moving through the planes back to their originating source.....These seven bands of colour emanate from the synthetic Ray. The indigo sub-ray of the indigo Ray forms the path of least resistance from the heart of densest matter back again to the source. The bands of colour form a circulating ring which, moving at different rates of vibration, passes through all the planes, circling down and up again. What I seek to bring out specially here is that these seven bands do not all move at the same rate, and herein lies hid the key to the complexity of the matter. Some move at a swifter rate of vibration than do some of the others. Hence—as they

carry their corresponding monads with them—you have here the answer to the question as to why some egos seem to make more rapid progress than do some others."

Before alignments are made between the macrocosmic and microcosmic, between cause and effect, there must be first a mental comprehension of the work to be done. The Tibetan has stated that students must "see through the eye, the amazing sequence of events, by means of charts and tabulations," through graphs and images that will lead him through the portal of initiation, if only theoretically at first. When these preliminary mental outlines and formulas are linked through some type of visualization, via the six stages of building the Antakarana Bridge, all these theoretical outlines become real and tangible truths within the disciple's awareness. Man has the potential to become an internal bridge builder, and span great distances between his personal self and his spiritual self, if he understand the principals and laws upon which the greater macrocosmic system is built.

Will, manifests first at the very center of any spherical organism and causes all the combined devic energies and forces to move out in a rotary, and cyclic-spiral movement towards the outer periphery in waves of electrical conical bands or shells. We see at the very center of the last image what resembles an immense eye looking out over this spherical composition. This eye is the eye of vision or revelation in which the first ray that drives all lesser ray-lives to greater heights of expression or experience.

(1) At the fourth... He becomes adept in the significance of color and sound, can wield the law in the three worlds." IHS 90.



MONAD

CROWN CENTER
7 HEAD CENTERS

Ray 1

1000

EGOIC LOTUS
12 PETALED HEART
CENTER IN HEAD

HEAD
RAY 2 7°

Synthesis of 4 lower
personality centers

**ALTA
MAJOR**
RAY 3 6°



96
AJNA
RAY 5 3°

16
THROAT
RAY 3 6°



SHOULDER
BLADES



12
HEART
RAY 4 4°

6
SACRAL
RAY 7 1°



SPLEEN



DIAPHRAGM



10
**SOLAR
PLEXUS**
RAY 6 2°



SEX ORGANS

PRANIC
TRIANGLES

0 refers initiate degrees

(p.170 TCF)

1. The pranic triangle
2. The etheric center
3. The center over the diaphragm
4. The spleen

2. Man controlled from the astral plane
4. The base of the spine
5. The solar plexus
6. The heart
7. The throat

2. Man controlled from the mental plane
4. The base of the spine
5. The heart
6. The throat
7. The brain

4. Man partially controlled by the Ego, advanced man
5. The throat
6. The brain
7. The crown

5. Spiritual man to the first initiation
4. The heart
6. The brain
7. The crown

5. Spiritual man to the 5th initiation
4. The heart
6. The crown
7. The base of the spine

5. Spiritual man to the 5th initiation
4. The heart
6. The crown
7. The base of the spine

1
4
7











BASE OF SPINE
RAY 1 5°

**MAJOR
TRIANGLES
TO 5th**

Colors ascribed to the Zodiacal Signs

According to the Planetary Rulers

The color given on the first line is the color for the whole sign and dominates throughout; that on the second line is a supplementary color for the 2nd decanate, and similarly with the third. The major colour dominates the first decanate.

March 21st - April 20th April 1st - 10th 11th - 20th	Aries	Bright red or carmine with orange with rich blue	
April 20st - May 20th May 1st - 10th 10th - 20th	Taurus	Deep blue with yellow with green	
May 20th - June 21st June 1st - 11th 11th - 20th	Gemini	Yellow with indigo with turquoise	
June 21st - July 22nd July 1st - 11th 11th - 22nd	Cancer	Violet with crimson red with lavender	
July 22nd - August 22nd August 1st - 11th 11th - 22nd	Leo	Orange with rich blue with bright red	
August 22nd - Sept. 21st Sept. 1st - 10th 10th - 21st	Virgo	Yellow with green with deep blue	
September 21st - Oct. 22nd October 1st - 11th 11th - 22nd	Libra	Indigo blue with turquoise with yellow	
October 22nd - Nov. 22nd Nov. 1st - 11th 11th - 22nd	Scorpio	Deep red or crimson with lavender with violet	
November 22nd - Dec. 21st Dec. 1st - 10th 10th - 21st	Sag.	Rich blue with bright red with orange	
December 21st - Jan. 20th January 1st - 10th 10th - 20th	Cap.	Green with deep blue with yellow	
January 20th - Feb. 19th Feb. 1st - 10th 10th - 19th	Aquarius	Turquoise with yellow with indigo blue	
February 19th - March 21st March 1st - 10th 10th - 21st	Pisces	Heliotrope or Lavender with violet with crimson	

This chart of the astrological signs and their decanate colors was taken from the works of Marion Walters, (Applicants of the Portal Group), talk with MDR for further clarification.

Through the use of Adobe Photoshop I have blended the second and third decanate colors given with the 1st or primary one of the first decanate. These variations of decanate colorings are important since they give visually the idea of mutated colors. In dynamic symbols 3 soon to be published I go into considerable depth on this important idea.

See these additional connections

<http://www.light-weaver.com/vortex/1vortex.html>

<http://www.light-weaver.com/raycharts/page1.html>