

To

Maestro Marshall Allen  
& the Arkestra  
who continue constructing  
“the Cosmo bridge to the  
Dark Unknown Eternal”

& to the memory of

Lester Bowie  
Ronnie Boykins  
Don Cherry  
Danny Davis  
Malachi Favors Maghostut.  
John Gilmore  
Thomas ‘Bugs’ Hunter  
James Jackson  
Clifford Jarvis  
Pat Laurdine Patrick  
Eric Walker / Samarai Celestial  
Earl ‘Buster’ Smith  
June Tyson  
Richard Wilkinson  
Doug E. Williams / Akh Tal Ebah  
& many others



# The Immeasurable Equation



*Son Ra*  
(*Le Sonjé Ra*)

# Sun Ra

## The Immeasurable Equation

The Collected Poetry and Prose  
compiled and edited by  
James L. Wolf and Hartmut Geerken

Introductions and Essays by  
James L. Wolf, Hartmut Geerken  
Sigrid Hauff, Klaus Detlef Thiel,  
and Brent Hayes Edwards

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Robert Lax, Angelika Jakob

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The sun is here and radiates  
in the darkness, and your darkneses  
don't comprehend it.  
*(Giovanni Pico della Mirandola, 1463 – 1494)*

And they are gone: ay, ages long ago  
These lovers fled away into the storm.  
*(John Keats, 1796 – 1821)*

What, there's nothing in the moon note-worthy?  
Nay – for if that moon could love a mortal,  
Use, to charm him (so to fit a fancy)  
All her magic ('tis the old sweet mythos)  
She would turn a new side to her mortal,  
Side unseen of herdsman, huntsman, steersman –  
Blank to Zoroaster on his terrace,  
Blind to Galileo on his turret,  
Dumb to Homer, dumb to Keats – him, even!  
*(Robert Browning, 1812 – 1889)*

Goddam, Goddam, 'tis why I am, Goddam,  
So 'gainst the winter's balm.  
Sing goddam, damm, sing Goddam,  
Sing goddam, sing goddam, DAMM.  
*(Ezra Pound, 1885 – 1972)*

Our shit is beyond the people  
who are trying to define it.  
*(Lester Bowie, 1941 – 1999)*



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# Preface

When I was posted in Egypt in the 1960's and 70's I thought that Sun Ra should perform at least once face to face with the Sphinx. I invited him in June 1971 to be my unofficial, private guest, but I could not guess what would follow. Half a year later Sun Ra arrived in Cairo with the entire Arkestra. Two weeks full of music, photo and film shooting, passport & custom problems, peripathoi, breakfast conversations, climbing the great pyramid inside and outside, organizing gigs, buying Arabic musical instruments in Mohammed Ali Street ...

One morning Sun Ra and I were sitting on the patio of the old Mena House Hotel, the Cheops pyramid in front of us, and our (his!) conversation happened to come to poetry. He showed me his little notebook with handwritten poems, and he allowed me to copy some of them on a paper-napkin while he was eating his ham & eggs. Sun Ra told me that his poems would be published soon, and I asked him to send me a copy. This first *Immeasurable Equation* arrived in 1972 and fascinated me at first glance. These poems have accompanied my life for decades.

Many years later there were various discussions and plans for editing and publishing Sun Ra's poetic work. In the 1980's, Peter Hinds released a number of poetry booklets in small print runs of 200 to 300 copies from his *Omni Press*, as well as the excellent *Sun Ra Research* periodical and some *Sun Ra Books*. In 1995 I decided to publish Sun Ra's poetry in Germany but the copyright holder never answered my request.

In early 1997 I came in contact with James L. Wolf from the Library of Congress. As we were interested in the same subject we exchanged some Sun Ra related material and I proposed that we compile and edit Sun Ra's poetry together. But because of estate and copyright problems nothing happened for the next eight years.

Thanks to Enterplanetary Koncepts the project has finally assumed a concrete form. We are proud to present for the first time the collected poetry and prose of one of the most dazzling figures on the cultural stage of the 20<sup>th</sup> century.

Hartmut Geerken

**James L. Wolf**

## **Sun Ra's Poetry**

Sun Ra's poetry has hardly been read, much less studied or argued over, within the realms of recorded scholarship and literature. Still largely ignored by fans of Ra's music and even less widely disseminated than his Saturn records, its publication was intended for the "elite" of Sun Ra's world. The tone-scientist-musician, the new Arkestra recruit, the odd (very odd) Brother/fan who really dug the concert teasers/sermons about altered destiny and other worlds. These poems were addressed to his kindred spirits, his Angelic Brothers, the few.

And still to date there has been little scholarly work, even of amateur origin, published about Sun Ra's poetry. The most recent exception is Brent Edwards' excellent introduction, *The Race for Space: Sun Ra's Poetry* (Hambone 14 - Fall 1998). Starting from a poem Sun Ra wrote for the moon landing of July 1969, Edwards spirals through Ra's concept of the Impossible and Ra's relation to the Black literature of the 1960's. Edwards then takes a wide survey of some of Ra's "modes" of poetry, such as humor, didacticism, nightmare visions, and invocation, as well as some of Ra's linguistic quirks. He finishes with a closer look at Ra's recombinative strategies – the tinkering with and reversals of certain aspects of (usually English) language, both spoken and written. These practices are helpfully distinguished from other related practices in African-American literature.

For myself, I wish to avoid any attempts at profound generalization. I am not much more than a collector and fan of Sun Ra. I was first fascinated by Sun Ra's poetry because it was so bravely and unabashedly un-poetic. And because in his

poems, as much as in his music, Sun Ra seemed to want to undo and rewrite every concept he could get his hands on. This conceptual liberation seemed to resonate with my interest in esotericism and my amateur reading of Jacques Derrida, but mostly it plucked the string of my knee-jerk anarchism, the sort that has run through a certain minority of white American males since at least the middle of the last century. On the one hand, I have to admit that as much as I felt connections to Sun Ra's thought world, he probably only felt tenuous connections to mine. On the other hand, this says a lot about the power of Sun Ra's poetry for a multitude of readers. In any event my only real contribution to Sun Ra's poetry is to gather together, with the assistance of many individuals, all of the published poetry, index it, and do a little cross-referencing, none of which was necessary for the enjoyment of the poetry in this volume.

But since I have noticed them, I only want to point out two unusual aspects of Sun Ra's poetry. Certainly you will find more.

I know of no poet who uses fewer concrete nouns than does Sun Ra. Take a quick glance through this volume. Wisdom, dimensions, endlessness, potentials, blackness, source, word, world, etc. etc. Abstractions. Two barely concrete words I find reappearing every now and then are bridge and crossroads, signals of what Sun Ra is presenting to us in his volumes, crossings from one place to another, points of intersection where changes of direction become possible.

Beyond these, there are almost no moments in his entire written corpus which could be called "images" which paint visual or sonic or tactile "scenes". Is this really poetry? Is this philosophy disguised as poetry? Some readers are offended by the confusion. I've never really cared what the answer might be. It doesn't seem to have been a very important distinction to him. He read his philosophy as if it were poetry, a sentence here, a page or two there (Szwed, Morse). He even broke up some texts to hand out separate pages to select individuals, as if continuity and progression from page to page didn't matter at all (Szwed). So does it?

Another immediately obvious aspect of Sun Ra's poetry is that he is very interested in undoing common oppositions, usually making the point that socially constructed "reality" is not the "real" reality. The inner becomes outer, the false true, etc. But one opposition Ra is loathe to undo is that between the circle and the spiral. The circle in much esoteric literature, the sort the Ra read heavily, was often given privilege as a symbol of the universe, infinity, God, or whatever final Being was first, highest, deepest, greatest in whatever hierarchy. From Ancient Egypt (where the circle was the hieroglyph of the sun) to

Blavatsky the circle is the supreme abstract geometric expression of Deity. But in many of his poems Ra opposes to the circle the spiral as the superior abstraction of something like divinity. This again is not unique to Ra. Even the composer Stockhausen is fond of the spiral as an image of divinity, especially as it can also symbolize the musical spectrum which curves back on itself in octaves even as it rises and descends. But for Ra the spiral is much more than a symbol of divinity, musical or otherwise. It is a trajectory. It goes somewhere else. It is a symbol of the path toward alterity, of a rising beyond the limitations of the earthly sphere (or circle – he explicitly equates the two), towards the genuinely unknown. The spiral, rising in degrees, mimicking the shape of the circle, but adding another dimension. I believe that Sun Ra was expressing through the spiral his Hope that even while we seem to be trapped in our earth-bound life, our fate (and he could be as deterministic as any) we can find or are finding a way out that leads to something better.

Almost always, Sun Ra had a deep hope for something better, for himself, for his people, for the planet. At times, especially towards the end of his life, the hope faded. But even his Jehovah-like rage at our insane planet was another expression of his desire that we finally become what we have always been able to be. A race of angels to whom the laws of men do not apply, to whom impossibility is merely a challenge, to whom the evils of our lives are unknown.

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# Hartmut Geerken

## His majestic insignificance

the space screen vibrates  
in brightness in the  
impact of solar particles  
vibrates the sound net  
(Carlfriedrich Claus, 1930 – 1998)

1

Sun Ra's mother was very large when she was expecting Herman and everybody thought she would have twins; but it turned out to be just a Gemini, "*a disguised twin of tomorrow*"<sup>2</sup>.

Towards the end of his life Sun Ra, who had at one time been called Herman Poole Blount, had grown a goatee beard and dyed it red. This cosmetic treatment is well known in anthropology. In Africa, in the Middle East and in India extraordinary men dye their beards red in order to sensitise themselves for their mission and their way on earth<sup>3</sup>. Sun Ra had known his mission as well as his path on planet earth only too well since the fifties but perhaps, in his resignation to old age, he wanted to make sure once again.

2

The fact that the collected poems of Sun Ra, the musician, can finally now be published is an important step towards a better understanding of this unique artist of the last century. There have been many thinkers and artists who have turned their backs on Western civilization (Nietzsche, Schopenhauer, Gauguin)

but Sun Ra has catapulted himself more radically than the rest out of this americanized western superficiality which has brought so much disaster to this planet through politics and religion. His vehicle was the myth. Without making any concessions, Sun Ra has freed himself of everything not having anything to do with the infinity of outer space right up to the holy cow of Western culture, technical perfection. Whether a record was scratched, cracked or stayed in the same groove, it never bothered Sun Ra, as long as the music had that magical quality, an indispensable parameter he demanded of any music worthwhile listening to. Correspondingly, his lyrics are different from anything Western culture was accustomed to. – Until recently, only insiders knew that Sun Ra was not only an exceptional musician but also an inspired poet and a serious philosophical writer. In 1983 already, Sigrid Hauff had drawn attention, in great detail, to the literary works of Sun Ra <sup>4</sup>. Her essay *Extension Out* <sup>5</sup> from 1994 was a first inventory and interpretation of his poems in publications and on record covers.

Sun Ra's 'magic' language is not only apparent in the rituals and call/response passages on LP's (which are not published here) but also in the roughly twenty publications entitled *The Immeasurable Equation* and other untitled publications between 1972 and 1995. Just one glimpse into the poetic world of Sun Ra is enough to confirm that we are dealing with a unique mediumistic talent. *Ah, the magic of words ... Best not let them touch you. / There is poison on the blade* <sup>6</sup>. These are dangerous words, as dangerous as some kinds of music (and maybe some writings) which Sun Ra held well away from public view because he did not consider the people mature enough. The philosopher Ernst Marcus, a distant relative of Karl Marx, had withheld his work on eccentric perception because he considered it too dangerous for the feeble-minded public. Again and again, there are obviously people who *do not consider the earth their home but the sun. Ultimately, they do not see the sun as being above them but the earth below them* <sup>7</sup>.

3

In an Arabic restaurant in Cairo, Sun Ra was treated very impolitely by a waiter. He probably thought the dark-skinned Sun Ra was from Upper Egypt. In Cairo, the people of this region are often treated very arrogantly. The waiter sort of slammed the plate down on the table. Sun Ra got very angry and wouldn't calm down. He left the restaurant and went to a different one. The next day he had a gig at the El Boko nightclub. Before starting the concert he swore at the Egyptian audience in no uncertain terms. Then he sang: *This is not my people in Egypt now ...* <sup>8</sup>.

- . = aim
- . = end
- . = period
- . = time
- . = era
- . = age
- . = cycle <sup>9</sup>

4

The jacket of my LP *The Antique Blacks* <sup>10</sup> shows the stronghold of Western culture, the Acropolis. There had been suspicions earlier on but, since Martin Bernal's *Black Athena* <sup>11</sup>, we know for sure that the Ancient Greeks, i.e. the cradle of our highly praised Western culture, were under the strong influence of Egypt even if the die-hard traditionalists do not want to know. Roughly spoken, Ancient Greece, in a way, was nothing but a watered down and degenerated Pharaonic culture with a high level of development in regards to mythology, astronomy, medicine etc. Compared to the impressive Old-Egyptian buildings, the Greek temples seem like pastry cook's architecture. The Gods were also remodelled. Amon became Zeus, Thoth <sup>12</sup> became Hermes, Isis became Demeter, Horus Apollo. Quite a number of the Pharaohs were black Africans: *The Antique Blacks*. In *Blackman* June Tyson sings, *When the Blackman ruled this land, Pharaoh was sitting on his throne – I hope you understand ...* <sup>13</sup>. There is much evidence for the fact that the high culture of the Dogon in today's Mali is descended from the people of Pharaonic Egypt. So, Sun Ra knew how he had to organize himself on this planet. Although he had landed in the Western World (landing place: Birmingham, Alabama), he was well aware of the fact that his other leg was in Africa and the high culture of the Nile. The disgraceful experiences he had in the prisons and detention camps of Jasper (Alabama) and Marienville (Pennsylvania) during the forties for refusing, as a musician, to serve on active duty, were a further reason for him to withdraw himself more and more and to escape from this world. His only refuge was in not recognizing any human and worldly things and following visions of those ancient kingdoms, where beauty was still unharmed; kingdoms in the earth's most distant past and on the *happier star* <sup>14</sup> light-years away. Sun Ra's poetry consists of visionary gropings in utopian kingdoms and he only touches on worldly things for the sake of negation. *Oh! Nothing earthly ...* is how the poem *Al Aaraaf* by Edgar Allen Poe begins. Just like Poe in his mythical poetic description of a *happier star*, Sun Ra can only describe his longing for the impossible and a rational description of how the soul fights and tries to free itself from the earth and tries to glide into the outer spaces of the omniverse.

Sun Ra's poems do not indicate a positive understanding of history. To him, and he is not the only one to see it in this way, history was an obvious lie, an illusion, deception and imagination in the interaction of power and opportunism. The worldly so-called truths are not the ultimate resort<sup>15</sup>. History is not written down but invented, created and faked: *The manufactured history ... The manufactured history!*<sup>16</sup> *The past is a fabrication thing/Some fictious one-dimension fantasy*<sup>17</sup>. Sun Ra prefers to rely on myth and mystery. He disassociates himself from the history-believing homo sapiens and proclaims: *His story is history, but my story is mystery!* For Sun Ra, myth is a means of experience, far away from Western rationalism and a means towards a holistic explanation and an order of things.

5

Sun Ra was changing his clothes and Salah Rayab happened to notice that he was wearing a gun in a shoulder holster tied across his chest with a belt. Asked about it Sunny said that he always wore a pistol and did Salah not know that he was a 'wanted man'?<sup>18</sup>

Earth is erth ... you plainly see.  
Revelation mystery!  
Saga deep of planet three!  
... Gamma ... Gamma ... Gimel ... Gee!!!!  
Ab the orb ... octaveity  
Bro to bar infinity ..... !<sup>19</sup>

6

Sun Ra's literary work has different outputs. What can be heard in concerts and on records together with music are on the one hand call/response elements, which have found their direct way from Africa into the New World<sup>20</sup> and the conjuring up of ritual elements<sup>21</sup>. On the other hand there are the sung songs<sup>22</sup> which, through constant repetition, generate strong magical energies and counter energies. On paper, without music, Sun Ra creates something resembling contemplative poetry, often articulating sociocritical implications. He also uses the language of the mystics for these texts<sup>23</sup>. Meister Eckhart and Nikolaus von Cues (Cusanus) followed a similar path of spirituality. The thousand-year-old language and intonation of the Siberian shamans often suggests itself, as well<sup>24</sup> – texts which Sun Ra allows to run parallel to his thoughts are often written in the form of a recitation or a proclamation<sup>25</sup> or continue in a kind of self-contemplation<sup>26</sup>. More of interest to me are the poems which one could assign to the area of concrete poetry, because they work with language as a material. They are texts relying exclusively on language, where language speaks for itself and where changing one single letter moves the text to somewhere else (*nation/-*

*notion*<sup>27</sup>, *enright/inrit/enwrit*<sup>28</sup>, *told/tolled*<sup>29</sup>, *will/wheel*<sup>30</sup>, *wood/would*<sup>31</sup>). There are different words with the same or similar pronunciation (*right/write/rite*<sup>32</sup>), *god's gods or God's gods./God's God's and God's god or God's God*<sup>33</sup>) and there are permutations, known also in the concrete poetry of the fifties and sixties<sup>34</sup>. New word coinages are typical of Sun Ra's lyrics. Above all, the nominalism of adverbs, prepositions, pronouns and past tenses of verbs is striking (tomorrowness, themness, isness, thisness, oneness, backness, whenness, ifness, two-wardness, the in etc.). Some of these language oriented poems have phonetic qualities and what one had thought to have properly identified by ear for decades turns out to be an acoustic illusion in the written form, like June Tyson's declamation *a world ... a world .... a world* turns unnoticeably into *a whirl ..., a whirl ...*<sup>35</sup>. Here, only the typography makes Sun Ra's profundity obvious.

Finally I would like to draw attention to a group of Sun Ra's linguistic texts in poetic form. Language is taken to pieces with a dissecting knife<sup>36</sup>, examined for logical or suspected references<sup>37</sup>, expanded or compressed mercilessly<sup>38</sup>, vapourised into child-like word games<sup>39</sup> or put side by side polaristically<sup>40</sup>. Sun Ra was often out to be not understood. The incomprehensible always remains a mystery and the impossible which may become possible was of crucial concern to him.

7

When Sun Ra was in Cairo in 1984 with the Arkestra, they lived in a big flat in the Zamalek quarter. One morning around 4 am Danny Thompson phoned up Salah Ragab and asked him to come to Zamalek immediately. Don't ask! He set out at the crack of dawn and when he got there he saw that a camel had been slaughtered in the street right in front of the house where the Arkestra was staying. Everywhere was pouring with blood. It was an offering from a rich man for the poor and the slaughtering has to be finished before sunrise, in accordance with Islamic law. Sun Ra and the members of the band were very upset and shocked. They had been woken by the screams of the people and the camel and could not understand what was happening<sup>41</sup>.

What  
How  
Which  
Where  
And  
That  
So

If  
Those  
Then  
Me  
Them  
Why? <sup>42</sup>

8

What Sun Ra has in common with other philosophers is the striking formalism of the language. His texts resemble the vague hermetic statements of Martin Heidegger as well as the crystal-clear formulated, polaristic linguistic equations of Salomo Friedlaender. I have tried to point out the amazing similarities between Friedlaender (1871-1946) and Sun Ra on a double CD with the Art Ensemble of Chicago <sup>43</sup>. Friedlaender's philosophical journey takes us to the center of human existence and to the sun he wishes to see at its center, in keeping with the Copernican worldview. *zero sun* is a constantly recurring term in Friedlaender's philosophy, depicting the center, the origin of coordinates, the zero, the 0 of human existence. This center is inviolable as the sun and represents a *majestic insignificance*. Were it not, our existence between the poles might be worn away by the trivialities of day-by-day life. From this indifferent zero, creative processes can be initiated. Sun Ra's *no point* <sup>44</sup>, on the other hand, has utopian characteristics (Greek: u = no & topos = point; utopia as the place of no point). His philosophical itinerary describes the 'nowhere-home' of outer space by leaving the earth far behind (*this planet is not my home*). Sun Ra moves as naturally in the omniverse as do mere mortals between the suburbs of their hometown. Although Friedlaender and Sun Ra have followed opposite directions in their thinking, they arrive at the same destination. This is apparent even in the titles of their works: the *I-Heliocenter* of Friedlaender and Sun Ra's *Heliocentric Worlds*, or Sun Ra's poetic work *The Immeasurable Equation* and Friedlaender's polaristic opus *Schöpferische Indifferenz (Creative Indifference)* or *The magic I* (Sun Ra) and *Das magische Ich (The magic I)* by Friedlaender <sup>45</sup>. These analogies, however, are not intended as proof of congruence between the two philosophical systems. Yet it is a fact that both of them stem from a deep dissatisfaction with the state of the world: Friedlaender the Jew, in the era of the Holocaust, Sun Ra, an afroamerican in a society distinguished by a repressive tolerance and a global intolerance. Friedlaender and Sun Ra have drawn their conclusions by declaring the earth a meaningless battleground which they rise, self-assuredly, above, assessing the world by their own standards from an individual state of suspension (Friedlaender: *Only by floating can one trust the abyss*), and refusing to acknowledge death (Sun Ra: *Give up your death!*, Friedlaender: *I am the death of death*).

Friedlaender's main concept of the balance of the extremes was formulated by Sun Ra in a very similar manner: *the beautiful sameness of opposite direction-destiny*<sup>46</sup>; *I like the counterpoint to a central theme*<sup>47</sup>.

Friedlaender was an expert on Kant and quite obviously Sun Ra has also concerned himself with Kant. His poem *Thing in Itself* refers directly to Kant's *Ding an sich*<sup>48</sup> (*thing in itself*). Kant's famous statement that mankind gains by losing can also be found in Sun Ra: *If we fail, we must win*<sup>49</sup>. – I do not know how well Sun Ra had read Kant. The 'incorrectly' quoted German expression of the 'Ding an sich' (from Sun Ra the 'Ding and sich') could lead one to assume that Sun Ra adopted Kant in a similar way to Chopin<sup>50</sup> and Rachmaninoff<sup>51</sup> – not in an analytical way, word by word, note by note but spontaneously, freely, intuitively and light-heartedly with regards keeping to the original and without worrying that the original may have been meant in a different way.

In the area of philosophy Friedlaender and Sun Ra seem to have achieved what physics and biology have been working on intensively for years: a kind of cosmic formula about life and the world which can be employed to harmonize the individual, society, science, politics and art. They see the central point in different places, places which are extremely far apart but, at the same time, closer together than one might think. Sun Ra sees the central point *many light-years in space*, a place maybe only he as the chosen one has experienced. Friedlaender, on the other hand, analogous to the Copernican revolution that puts the sun in the middle of the solar system, developed a philosophy which puts an inviolable central sun inside man that, through its polar force field, makes everything outside revolve around this 'I-Heliocentre' like planets. When I drew Sun Ra's attention to Friedlaender in a hotel bar in Cairo in 1971, he was very quiet and detached and did not really want to hear what I was trying to tell him, in my enthusiasm, about this philosopher who was so close to him. Probably this closeness was too obvious and put him off. Who of us likes to hear that somebody else is working with the same terminology!

9

Trudy Morse was with Sun Ra on his deathbed. Unfortunately, because of Sun Ra's distant relatives, she had no possibility of freeing him from the undignifying life support machines. Trudy was at his bedside in the hospital, reading him his poem, *This world is not my home*. He wanted to say something but was no longer able to articulate himself intelligibly for human beings. He made some kind of animal-like sounds. His eyes began to glow bright red like burning coals<sup>52</sup>.

Once  
Never upon a time  
Twice Twice  
You will see that thatness  
Thereness ..... Theirness ..... themness <sup>53</sup>

10

On the day I started to write this text, the postman delivered a book of Ilse and Pierre Garnier entitled *Poésie Spatiale*<sup>54</sup>. Something happened that has happened so many times when I was dealing with the phenomenon of Sun Ra: coincidences which would take pages and pages to describe. – The beginnings of the space poetry of Ilse and Pierre Garnier go back to roughly 1963. *We used to live protected within our own 'aircoat'. Now we are like waves shooting about in the universe* <sup>55</sup>. The language of magic does not start out from the idea that words were invented by human beings but that *they were given to us, like hands and the stars .... each word is an abstract image. – A surface. An expanse* <sup>56</sup>. The space poetry of the French couple Garnier does not mean an enclosed space but the absolutely open-ended space which Sun Ra called at roughly the same time, 'outer space'. Sun Ra's poems untie language following the recipes of the dadaists, the structuralists, the lettrists, the futurists and the cosmologists. Above all, his poetic texts consist of energies. Sun Ra did not write because he wanted to communicate thoughts but because he cultivated particular vibrations and frequencies from which the texts emerged more or less automatically and spontaneously. The reader of Sun Ra's poems *enters a wild and free world, a world without a pope, without kings, without religion, without refuge. He becomes a tree, a bird, a dancer, a barque, a wave – parts of a cosmos which creates all possibilities and destroys all certainties* <sup>57</sup>.

When I went for a walk in the morning sun with Sun Ra in the palm gardens of the Menahouse Hotel at the foot of the Cheops pyramid there was a multitude of birdcalls from the tops of the palms. Sun Ra stopped still and said: *Can you hear them? The birds are doing what we are trying to do all the time.* He saw men as *birds without wings* <sup>58</sup> and the terminology of his poems repeatedly revolved around the picture of the bird, of flying, of feathers, the nest, the wings. Ornithopoetry!

(Translation: Isabel Seeberg)

- 1 The title of this essay taken from *The Thick Darkness*
- 2 *The Cosmic Age*
- 3 Robert Lawler, *Voices of the first Day*, Rochester 1991, p. 104; see photos of Sun Ra on *Purple Night* (A&M 395324-2), *Pleiades* (Leo LR 210/211), *Hours After* (Black Saint 120111-1) & *Reflections in Blue* (Black Saint BSR 0101)
- 4 Sigrid Hauff, *Sun Ra – Der Mythos*; radio broadcast, SWR, 1983
- 5 *Extensions Out* in: Hartmut Geerken, *Omniverse Sun Ra*, Waitawhile 1994
- 6 *Alert*
- 7 Salomo Friedlaender/Mynona, *Der Liebesflug*, 1928
- 8 acc. to Salah Ragab
- 9 *Words*
- 10 *The Antique Blacks* (Saturn 81774)
- 11 Martin Bernal, *Black Athena - The Afroasiatic Roots in Classical Civilization*, London 1987
- 12 for a while Sun Ra renamed his ‘Saturn’ label, Thoth
- 13 *Thoth*
- 14 Edgar Allen Poe
- 15 *Beyond the Truths*
- 16 *The Invented Memory*
- 17 *The Past is like a Dream*
- 18 acc. to Salah Ragab
- 19 *Of the Planet Earth*
- 20 *Nuclear War; I Pharaoh*
- 21 *Black Myth/Out in Space* (MPS Motor Music 557656-2); *I Pharaoh* (Saturn 6680); *They plan to leave* (on Saturn 10-14-85 & 91983-220)
- 22 *To Nature’s God; We Sing the Song To; On Jupiter*
- 23 *The Empty Space*
- 24 *The Differences*
- 25 *Discernment*
- 26 *Disguise*
- 27 *The Endless Realm*
- 28 *The Enwrit*
- 29 *Every Thought is Alive*
- 30 *The Spontaneous Mind*
- 31 *The Tree is Wood*
- 32 *The Enwrit; Detour*
- 33 *Men and Amen*
- 34 *Tomorrow Never Comes; Freedom versus Black Freedom*
- 35 *Strange Worlds on Black Myth* (MPS Motor Music 557656-2) & the poem *The Go Round*
- 36 *The-O-Logy*
- 37 *The Crate Create*
- 38 *The Inned Inning*
- 39 *The Tree is Wood*
- 40 *Circle Eternity; Angels and Demons at Play* (Saturn 407)

- 41 acc. to Salah Ragab  
 42 *Sins of Not When*  
 43 Hartmut Geerken and The Art Ensemble of Chicago, *zero sun no point* (Leo LR 329/330), 2001  
 44 *The No Point*  
 45 Salomo Friedlaender/Mynona, *Das magische Ich*, Bielefeld/Germany, 2001  
 46 *Equality: parallelism*  
 47 *The Empty Space*  
 48 *Thing in Itself*  
 49 *Fabricate*  
 50 *Prelude in A major, op. 28, N. 7 on Pleiades* (Leo LR 211) & *Queer Notions* (DIW DEP 1-1)  
 51 *Prelude in C minor on Aurora Borealis* (Saturn 12480)  
 52 acc. to Trudy Morse  
 53 *And Some Music*  
 54 Ilse and Pierre Garnier, *Poésie Spatiale/Raumpoesie*, Bamberg/Germany 2001. Garnier's manifestos about spatial poetry are reprinted in Pierre Garnier, *Spatialisme et poésie concrète*, Paris 1968. About terminology and tradition of Spatialism see David W. Seaman, *Concrete Poetry in France*, Ann Arbor 1981, p. 229-286  
 55 Pierre Garnier, *Manifest für eine neue Seh- und Lautpoesie*. Les Lettres/Revue du Spatialism 29, 1963  
 56 *ibid.*  
 57 Gerhard Penzkofer, *Introduction to Poésie Spatiale/Raumpoesie*, Bamberg 2001  
 58 *Sun Song; Birds Without Wings*

# Sigrid Hauff

## Thought is a Mental Force

In Africa a spiritual superstructure traditionally forms an absolutely vital part of the creative act from which art results. Without this corresponding spirituality art is meaningless and no more than it is, to a great extent, in the West: entertainment, enjoyment, event.

On the occasion of a concert in Sangaredi/Guinea<sup>1</sup> it became clear to me that in Africa art fulfils a function totally different from the one it fulfils in the western part of the world. It was at this particular concert that Famoudou Don Moyé, John Tchicai and Hartmut Geerken happened to produce sounds which caused the audience in the assembly hall of this remote village to flee. It turned out that the howling tones produced by the horns were usually used in this social community, whose character is stamped by animistic ideas, to entice the masks out of the sacred forest. Since nobody was allowed to see these masks fathers covered up their children with their jackets, people put their hands in front of their eyes and fled in panic out of the hall. After a lengthy pause the convenor for cultural affairs from Conakry, who was responsible for the concert, came onto the stage, called the people back into the hall and explained to them that this music was *without meaning*. That meant: it cannot cause anything to happen, that these sounds cannot summon the spirits out of the sacred wood.

A telling force is embodied in African music. This same force is also to be found in dance and last but not least in words. Words can create and destroy, build up and dash to the ground. They can change the world. The magic of words is based on the fact that they may render the impossible possible.

The African work of art, whether poetry, music, sculpture or mask is “complete” only when it is Nommo, testifying word, telling word, thus function.<sup>2</sup>

Sun Ra was aware of the potential effect of music and words. His understanding of art has its roots in Black Africa. During the course of his life he described the philosophic-mythical superstructure, with which he connects his creative work, more and more clearly, in his music, in his interviews, in his prose and most of all in his poems. He saw himself as a mediator of a spiritual reality, of a world beyond the trivial everyday life: a mediator of his *omniverse*. His *Immeasurable Equations* lead us into this omniverse.

Sun Ra dedicated himself with unreserved devotion to the task with which he saw himself entrusted. He dedicated himself entirely to his creative powers, the creation of his music. With the discipline peculiar to Sun Ra. James Jackson: *The dismissal of everything non-spiritual, that is Sun Ra's discipline.*<sup>3</sup>

Music was part of Sun Ra's everyday life right from earliest childhood. At the beginning of his career as a musician Herman Poole Blount, as was Sun Ra's name by birth, had a very extraordinary vocational call, an experience which he mentions again and again in interviews and which John F. Szwed describes in detail in his Sun Ra biography *Space is the Place*. The young musician interpreted the vision as a cosmic mission to be fulfilled.

*... these space men contacted me. They wanted me to go to outer space with them. They were looking for somebody who had that type of mind. They said it was quite dangerous because you had to have perfect discipline ... I'd have to go up with no part of my body touching outside of the beam, because if I did, going through different time zones, I wouldn't be able to get that far back. So that's what I did. And it's like, well, it looked like a giant spotlight shining down on me, and I call it transmolecularization, my whole body changed into something else. I could see through myself. And I went up. Now, I call that an energy transformation because I wasn't in human form. I thought I was there, but I could see through myself.*

*Then I landed on a planet that I identified as Saturn. First thing I saw was something like a rail, a long rail of a railroad track coming out of the sky, and landed over there in a vacant lot ...*<sup>4</sup>

Sun Ra found his spiritual home in the cosmic world. Why did he choose Saturn as his home planet? The powerful influence exercised by Saturn on his birth sign, which is ruled by Hermes Trismegistos/Mercury, can be found in his horoscope<sup>5</sup>. Sun Ra, who was interested in early history, also knew about the

Mythra mysteries, which have their origin in Iran and which at the time of the Greeks and Romans were the most significant rival of Christianity. This cult with seven inaugural stages was at one time as far spread as Scotland. *The orbits of the seven visible celestial bodies – the moon, Mercury, Venus, the sun, Mars, Jupiter and Saturn – were imagined to be shells around the earth, through which the soul had descended for birth. Each individual had been given a particular spatiotemporal characteristic trait from each of these spheres which, on the one hand, co-determined his character but which, on the other hand, represented a restriction. For this reason the seven inaugural stages were there to facilitate the spirit's step-by-step transcending of the seven restrictions, the crowning glory of which was the entering into the state of indifference.*<sup>6</sup>

Saturn is the last station along the step-by-step path of inauguration into the Mythra mysteries, the station to be reached – after the first step, the conquest over birth and death attributed to the moon, the second one, the sphere of magic and the wisdom of the rebirth (Mercury), the third one, mystically enhanced illusionary fulfilments of desires (Venus), the fourth one, the realm of intellectual arrogance and power (the sun), the fifth one, daring and boldness (Mars), the sixth one, which involves a change in that the impetuosity of boldness is appeased (Jupiter) and finally the said seventh of the trials gone through on the way, the stoic virtue of equanimity in the face of desire and pain (Saturn).

The step-by-step overcoming of the restrictions of the human spirit was the declared objective of the inauguration – this is by all means in accordance with Sun Ra's concern. Saturn was regarded as the representative of the Golden Age. It is the planet which is farthest away from the earth.

As a musician Sun Ra slips into the role of a shaman, who undertakes journeys into the other, the spiritual world. As a poet and thinker he has something of a mystic about him, a mystic who strives to attain a possible unity with the universe. He reminds one of a prophet whose task it is to pass on a healing truth. Sun Ra's private myth lets the public divine a hidden secret behind all the words and sounds, a secret beyond all language and rational thinking. Sun Ra summons up a view of life which is distantly remote from the *new world order* as conceived by the USA. Words are after all symbols for something ineffable and unfathomable, which may shine through when words are connected to one another.

Sun Ra's music evokes reactions as does the music of Black Africa, whereby every tone, every thought is a mental force, a transmission of oscillating

thoughts. In his texts he makes use of words in the same way as a medicine man makes use of his herbs and a chemist his chemicals. He expects a reaction which can change the world. One word can cast away the nothingness, can animate the void. What is reality? The scope for fantasy, the stage for the impossible. Reality is illusion in the face of the infinite space of the universe, in the face of the boundlessness of Sun Ra's omniverse.

Boundary crossings lead again and again to new experiences, both musical and personal. The human being experiences himself as a power in play with other powers. Words, music, rhythm, dance and colours are the powers in Africa which create access to other dimensions of our world. On stage Sun Ra conducted a rite; he celebrated a cult of the non-rational spiritual forces. This creative vital energy and joy of life are musical dreams of the future, and have survived Sun Ra's death. They are carried on in Marshall Allen and the Arkestra.

The sources from which Sun Ra drew his spiritual knowledge are meanwhile partially known. We do not wish to withhold his library's informative booklist from the reader. As to be expected, numerous publications about Ancient Egypt are to be found on the list. Sun Ra had knowledge of Thoth's hermetic scripts which belong to the *Secret Teachings*<sup>7</sup>. He explored his African roots, was on the track of the African understanding of art and came to know about the significance of words, music and dance in Africa. Myths and the magic of rites interested him, as did also the role of symbols. Sun Ra preoccupied himself with religions of the Near and Far East and also with the origin of religions. Furthermore, he showed a striking interest in theosophical works and astrology. Black History in the USA and works of authors such as Elijah Muhammad, who fought for human rights, are to be found on the list, which also contains works about the history of jazz – albeit surprisingly few.

Sun Ra's poems and texts are the essence of his knowledge and the basis of his own view of life. He does not oppose our western understanding of the world, which is influenced by Christianity, to an African animistic view of life, but to a boundless world open to the cosmos, a world in which freedom, equality and brotherliness are not merely utopian. His music "functions" by means of the myth with which it is linked. For this reason, regardless of how technically perfect they are, cover versions of Sun Ra's compositions are – without the spiritual reference to his construct of thoughts – powerless, meaningless and nothing other than trivial entertainment.

(translated by Carole Lohse)

- 1 *The African Tapes*, Leo Records DCD GY 9/10
- 2 Janheinz Jahn, *Muntu*. Köln: Diederichs, 1986, p. 176
- 3 Interview Sigrid Hauff with James Jackson at Morton Street, Philadelphia, 1993
- 4 Sun Ra, in: John F. Szwed, *Space is the Place*. New York: Pantheon Books, 1997, p. 31
- 5 Gabi Geist, *The Place of Five Points*, in: Hartmut Geerken, *Omniverse Sun Ra*, Wartaweil 1994, p. 143
- 6 Joseph Campbell, *Mythologie des Westens*. Basel: Sphinx 1992, p. 294
- 7 Manly P. Hall, *The Secret Teachings of All Ages*. LA: Philosophical Research Society, 1968 (1928)



**Klaus Detlef Thiel**

**Samisdat – The Secret Message  
of  
Sun Ra’s Poetry**

Proper divinity is the creative sun of the world:  
but God himself is atheist.

(Salomo Friedlaender/Mynona: *Polaritic Thoughts (II)*, 1916)

Why are we, today, *listening* to Sun Ra? to events that sometimes seem absolutely uncalculable (to skip the fashion expression of ‘ritual’), to a madness that, the longer we study it, turns into beauty? Because Ra gives a presentiment, something to understand, something archaic anarchic that nobody else shows us, except, in the best cases, strongly moderated filtered commercialised. Because he orients us, occidents us anew, sets us swinging in deeper vibrations –

And why are we, from today on, that is tomorrow, *reading* Sun Ra?  
Because he leads us straight back forward to the essence of literature!  
Nonsense? Wait a while!

Mingus, for example, had his alter ego (Charles, later called Danny Richmond), he composed and wrote a lot of texts (musical notes, letters, liner notes, essays, an autobiography – something useless for Ra), and he was a bandleader and conductor. All this goes for Sunny, too. His alter ego was Gilmore, and he performed day and night as a conductor instructor teacher. The function of

which always remains a sort of phantasma and, besides, the figure of a leader, of a central organising person, remains Christian – are there female conductors? in jazz surely, but in classical music? –

But Ra's texts are different.

What is a text? Something that was made for repetition.

What is repeated? sentences? words? letters? syntagmata? graphemes?

What Ra does, among lots of other operations, is to cut. Every way of cutting –

Cut the words, said Ralph Waldo Emerson, the Transcendentalist who was also talking about Cosmic Harmony, and from them will flow blood ... in French literature there is a long tradition of the topic of cutting a book, deflowering it with a knife, red from sacrifice <sup>1</sup>. But this blood doesn't flow from the outside, it comes from within the cut objects. The blood is in the words. For words contain meaning, and meaning is fluid, never stable. It's not possible to arrest the fluent movements within words. "This movement of the liquids within a word is of course a well-known phenomenon in linguistics" <sup>2</sup>.

What Ra does, too, is to transpose mix substitute the elements and fragments. Syncopated vocals, thermic consonants. He invents new words, especially nouns, in a way that reminds of a characteristic of German philosophy where every possible word can be transformed into a noun by adding certain suffixes: *backness, blackness* <sup>3</sup>, *ifness nonness isness, im\_niess\_i\_ness* ... (*Re*) He draws on every kind of source, combinatoric permutation transposition cabbala ... innumerable equations correspondances non-respondances anti-spin-dances ... L = R, = EL = AR (= RA), = RE = AL, = REAL, = IS RA EL ... cutting the strings that connect signifier and signified. This is the classical distinction, described by Saussure in his *Cours de linguistique générale*.

By chance or not, these lectures were finished the same year when Herman Poole Blount was born. Saussure died 1913 – but wasn't he a sort of cabbalist himself? ingenously hidden in the tradition of Geneva, down to Henricus Stephanus, editor of the famous *Platonis Opera quae extant omnia*, 1578 ...

Description of the fundamental procedure of connecting Top & Bottom, High & Low, by and through application to linguistics. Breaking up all conventions and commodities in order to show what lies behind the curtains. Atomism anarchism subversion –

Now, a half grapheme doesn't point to a half idea. It points to a double idea. At least, if not to three or more ideas. Not reduction but proliferation multiplication

increasement. The greek verb *auxo* and the latin *augeo* mean to grow magnify intensify ... Now, what is an *auctor*? What is an *Author*?? –

This is the essence of literature. Open up and realise the potentials of humans. *For I like my greater love! Am immeasurable ... (Other Gods Have I Heard of)*. If this freedom of putting together fragments *in a different way* is not granted anymore – Death is imminent. If meaning sense signification are normalised controlled surveyed in advance – every act of expression shrinks into reeling off a program. Repetition of Nothing. Small wheel of a (not always anonymous) machine. White noise of the market. Fetish of product –

Considering the (so called) contents of Ra's texts, it's not difficult to detect dozens of parallels quotations allusions to (more or less) classical literature.

The light is as the darkness: it is written ... (Vibration of the Ray) – *Le livre est cela 'qui est gravé avec le noir du feu sur le blanc du feu'*. Feu noir sur feu blanc. Says Edmond Jabès<sup>4</sup>, poet born in Cairo in, yes, 1912 ...

*For you / I gave up everything I never had ... (Other Gods ...)* – Giving what one doesn't have, is a very old motif. Look it up in Plotinus, then in Heidegger<sup>5</sup>. *This is love*, says Lacan ...

You must learn to listen, because by listening you will learn to see with your mind's eye. You see, music paints pictures that only the mind's eye can see. Open your ears so that you can see with the eye of the mind – This equals a line by William Blake: We are led to believe in a lie, when we see with, not through the eye. This is one of the oldest (so called) metaphors in European history. And beyond. Plato received it from the East and it runs as a red thread through the whole history of Platonism.

Ra's incessant talking of other worlds etc. – compare it to the famous lines of *The Garden*, by Andrew Marvell, last of the metaphysical poets in 17th century: *The mind, that ocean, where each kind / Does straight its own resemblance find; / Yet it creates, transcending these, / Far other worlds and other seas ...*

One of the most powerful motifs of Ra: *leave this goddamn planet Earth*. He didn't invent it but he repeated it in his own way. 700 years ago, Dante closed the Book *Purgatorio of his Divina commedia* with this line: *Puro e disposto a salire alle stelle – pure and disposed to fly to the stars ...* then begins *Paradise...*

And just a few years ago one of the most alert minds of our times stated: The

limits of the earth are reached when the earth is left behind. The equation 'world', in the Christian sense, equals 'planet earth' is established at the moment when technology can leave the earth. What guarantees the panoptical and universal power of television is the network of satellites at the moment when one can leave the earth. But leaving the earth is also Christian. The relation between the terrestrial and the supraterrrestrial, between the heavenly and the worldly, is also a Christian (hi)story <sup>6</sup>.

*Children of the Sun* sounds like a Bible prayer - *the righteous and the wicked ...* Surely Ra knew the Bible very well, but he didn't consider it as the one and only text, as the Book of Books. He read too many other books declared as Holy Scriptures, obscure apocryphal 'forbidden'. See the Library list.

And there are so many tantalizing similarities and counterparts between Ra's texts and the incredible and dangerous literary output of the Florentine Renaissance, but let me talk about this later.

Now, all these parallels equations suspected imitations are not so important. It's a job for aca-epi-demics craving to prove their knowledge. What Sun Ra's private pirate pirouette mythology gives us is an Antidotarium, a Pharmacopoeia, a collection of prescriptions. Formulae for conjurations invocations exorcisms – of what? Of a knowledge beyond the fatal oppositions of apartheid. Opposite of that evil Black Magic. Invocations of a better human conscience, looking outward to a future of joy & peace. Shortest methods of adhortation. *Advice to Medics* –

Irregular energy, disverse orderly, inventionature, spiral radiuses of force, cycloid cissoid circles ... Like all real true poetry Ra's is at the same time the theory of itself. Everything written is and contains the key or the code to itself, and at the same time it throws a veil over this key. Carefully calculated incomprehensibility is precaution against abuse.

Decyphring foreign letters, eternal torture – what shall we, native german speakers, say? And why does this book need to appear in Germany and not in the USA? Like Hartmut Geerken's & Bernhard Hefele's *Omniverse* (1994), the first pathway to unknown worlds? Is there, in the end, some deep affinity between Ra's poetry and this strange thing that was once called the land of the *Dichter & Denker*?

Yes, you know – flip the book, zap the program, lay it away – it wasn't meant for you – as long as you don't want to understand, say, a little phrase by Roland Barthes: *the text you write must prove to me that it desires me* –

From a Russian newspaper we learned lately that the plan for opening so called Sun Ra Discos was rejected by the Space Ministry ... To which news a friend of Friedlaender/ Mynona, Theodor Däubler, already had the right answer:

*Und die Menschheit hör ich schreien:*

*'Ra'.*

*Als ein Echo ohne Ende*

*Hat der Schrei nun fortgegellt;*

*Wenn die ganze Welt verschwände,*

*Dieser Schrei blieb als die Welt!<sup>7</sup>*

- 1 Cf., for example, Kurt Wais: *Mallarmé. Dichtung – Weisheit – Haltung*, München 1952, 440.
- 2 J. Willis: *Latin Textual Criticism*, Urbana/Chicago/London 1972 (Illinois Studies in Language and Literature, vol. 61), 82.
- 3 Rahsaan Roland Kirk was spelling “BLACKNUSS” as “black in the US” – this sort of play is true, but it’s not Ra’s.
- 4 Jabès: *Sur la question du livre*, in: *L’Arc* 54 (1973), 61.
- 5 Plotinus: Ennead VI 7, 15-17. Heidegger: *Der Spruch des Anaximander* (1946), in: *Holzwege*, Frankfurt a. M. 1950, 329.
- 6 Jacques Derrida: *Above All, No Journalists!*, in: *Religion and Media*, eds. Hent de Vries & Samuel Weber, Stanford University Press 2001, 68 sq.
- 7 “And mankind I hear screaming: / ‘Ra’ . / As an echo without end / The scream was ringing on; / If the whole world would disappear, / This scream would stay as the world!” Däubler: *Das Nordlicht*. Genfer Ausgabe, 2 vols., Leipzig 1921/1922, vol. II, 45. Part II is called: *The Ra-Drama*.



# Brent Hayes Edwards

## The Race for Space: Sun Ra's Poetry

I'm dealing with equations.  
(Sun Ra)

In July 1969, when the United States was excitedly awaiting the flight of the spacecraft Apollo 11, ferrying Neil Armstrong to the moon, *Esquire* magazine published a half-whimsical survey. Writer William H. Honan, in a piece called *Le Mot Juste for the Moon*, commented on the symbolic significance of the moon walk. Because space was the *final frontier* of human discovery, Honan concluded, Armstrong would require (like Archimedes, Vasco da Gama, Columbus, Stanley, and Alexander Graham Bell before him) an appropriate phrase to pronounce as he took the first lunar steps – and so *Esquire* had asked contemporary popular figures for *Helpful Hints*, proposed proclamations for the astronaut to deliver.

Most of the talking heads offered predictably heady pronouncements about the universal human significance of the First Step. Hubert Humphrey, for example, suggested that Armstrong entreat: *May the moon be a symbol of peace and cooperation among the nations of earth*. Some were pithy or glib; thus Muhammad Ali: *Bring me back a challenger, 'cause I've defeated everyone here on earth*. Many could not resist the boast that the event marked the victory of America in the so-called *Space Race* between the superpowers: *Forgive the intrusion, Ma'am. Don't smile so bitter / At good Yanks tidying up your Sputnik*

*litter* (Robert Graves). But there, amidst the jingoism and utopianism, among names like Nabokov, Anne Sexton, Lawrence Ferlinghetti, William O. Douglas, Ed Koch, Timothy Leary, Bob Hope, Isaac Asimov, William Safire, George McGovern, Tiny Tim, Truman Capote, John Kenneth Galbraith, Marshall McLuhan, appeared *the space age jazz poet*, Sun Ra, with what John Szwed calls a *cheery poem inaugurating the new age* (Szwed 275):

*Reality has touched against myth  
Humanity can move to achieve the impossible  
Because when you've achieved one impossible the others  
Come together to be with their brother, the first impossible  
Borrowed from the rim of the myth  
Happy Space Age to You. . .*

It is a remarkable poem – once again, Sun Ra showing up where we least expect to see him, taking a joyful stance as a *witness of alternatives* (Baraka, *Sun Ra* 174).

I want to use this poem as a point of entry, or launching pad, into a consideration of the writings of Sun Ra, not simply because the anecdote is amusing, but more because this finely-wrought stanza opens our way out to two critical terms in the Ra cosmology: *myth* and the *impossible*. Reading these words as an intervention in one of the great symbolic moments of the Cold War, we hopefully will avoid the easy response to Ra, that wants to brand him a kook, a space freak, talking nonsense, out. Entering, or exiting, with this poem, we are reminded that for Sun Ra, *it is no accident here and elsewhere the words myth and history walk hand in hand* (Wright 14). For Ra, myth is what poet Jay Wright calls a *mode of knowledge, a medium to understanding* (Ra, *Living Parallel*) that is quite closely linked to the grand events of the day.

This odd little poem displaces in at least two directions. On the one hand, by speaking in terms of the *myth* rather than the nation, Sun Ra ignores and thus rejects the discourse around *America* in so many of the other *Helpful Hints* – the often triumphalist idea that the moon shot is a particularly national accomplishment. Instead, here we have a certain kind of universalist discourse, talking about *Humanity* as a whole. But in the language of this strangely dressed figure, identified in the article only as *the space age jazz poet*, *Humanity* would appear to be circumscribed. Here it refers more to *the inhabitants of this planet* than to the only conceivable frame of life. And so we are preached a perplexing universalism, a *universalism of the impossible*.

At the same time, there is a second level of displacement: for Sun Ra, by not mentioning race, also rejects the mode of most of the black intellectual commentators of the moment. Duke Ellington, for example, had written an essay called *The Race for Space* around 1957, an attempt to transfer the civil rights discourse of the *Double V* (victory against fascism abroad, victory against racism at home) from World War Two into the Cold War. Ellington described jazz as both a model for and a *barometer* of democracy, and called the US to task for perpetual racism and continuing segregation, going so far as to suggest that the USSR won the space race with Sputnik because of its relative racial harmony:

*[T]his is my view on the race for space. We'll never get it until we Americans, collectively and individually[,] get us a new sound. A new sound of harmony, brotherly love, common respect and consideration for the dignity and freedom of men. (296)*

Sun Ra takes another route. The *Esquire* poem chooses not to speak from race, as Ellington does, to demand civil rights as the fulfillment of the principles of American democracy. Sun Ra's *impossibles*, in other words, *come together* in a register altogether different from the black jeremiads of the 1960s, even those like James Baldwin's *The Fire Next Time* that close with prophetic commands to do the impossible, to *end the racial nightmare: I know that what I am asking is impossible. But in our time, as in every time, the impossible is the least that one can demand* (Baldwin 379).

Reading the poetry, music, lyrics, theater and pronouncements of Sun Ra as a kind of constellation, however, it becomes evident that this difference is not the result of an a-historicism, not because Ra offers no racial critique. On the contrary, he roots his sense of *myth* and the *impossible* precisely in the history of US racism and segregation. For example, in the legendary 1972 mythic-blaxploitation film *Space is the Place*, there is a scene where Sun Ra, a black alien from Saturn come to Earth in a music-powered spaceship to rescue the African American population, visits a youth community center. *How we know you not some old hippie or something?* one woman demands. Sun Ra answers,

*How do you know I'm real? I'm not real. I'm just like you. You don't exist in this society. If you did, your people wouldn't be seeking equal rights. You're not real. If you were, you'd have some status among the nations of the world. I come to you as the myth, because that's what black people are. I came from a dream that the black man dreamed long ago. (Toop 29)*

It is thus true, as John Szwed explains, that space was both a metaphor of exclusion and of reterritorialization, of claiming the ‘outside’ as one’s own, of tying a revised and corrected past to a claimed future (140).

Nevertheless, Sun Ra does not quite end up at a black nationalist position. As with Barbara Christian’s reformulation of the phrase *the race for theory* into a double-edged tool, to critique the exclusionary and self-sustaining institution of Theory in the academy while noting that the putatively *excluded* also theorize, Sun Ra’s understanding of *the race for space* critiques the jingoistic 1960s cant of the Final Frontier while at the same time redefining *race*, redefining the frame of black radicalism. That *separate kind of human being, the American black man*, represents a challenge to US pretensions of democracy, but finally doesn’t belong here. Black people are mythic, ancient, or *cosmic*. They are the race for space:

*[H]ere in America there are also Black people who have given up nothing, who couldn’t give up anything because they live in harmony with the Creator of the cosmos. And they will always be a source of difficulty for every nation on this planet, because they’ve no other ruler than the Creator of the cosmos and they’re faithful only to him. The Bible speaks about that too. They’re the only people who stand apart. Nobody can say that Israel is that people, because Israel is counted as one of the nations of this world, at least in the United Nations, but not the American Black people. (Vuijsje 17, quoted in Szwed 140)*

When Sun Ra refigures the so-called black nationalist *land question* – or, in another discourse, the Communist Party *Black Belt* thesis that African Americans formed an *internally colonized* nation in the US South – into the *space question*, we are not quite in recognizable nationalist strategy any more.

In reading the *Esquire* poem, then, we have to hear through the prism of his other texts, where Sun Ra often calls for a politics of *mythocracy*, rather than demanding the fulfillment of democratic principles, or theocracy (Sun Ra, *Your Only Hope Now* 113). Not *We hold these truths to be self-evident that all men are created equal*, no; Ra demands something absolutely *other*:

*We hold this myth to be potential  
Not self evident alone but equational;  
Another Dimension  
Of another kind of Living Life*

*Abstract-Projection Presence*

*This Myth are these*

*We be potential*

*This myth is not what you know*

*(We Hold This Myth To Be Potential)*

It seems that myth represents both a critique of the historical erasure of African Americans, as a group – the prophet Ra arrives as reminder of that exilic past (*I come to you as the myth, because that's what black people are*) – and possibility, an openness that even breaks syntax (*This Myth are these*) in its insistence on something new, on something radically different.

Sun Ra's use of the word *impossible* is the recognition that the radically different, a radical alterity, is inconceivable, and yet paradoxically exactly that which must be conceived. *The impossible is the watchword of the greater space age*, Sun Ra wrote on the cover of the album *Rocket Number 9 Take Off For Venus* (later reissued as *Interstellar Low Ways*). *The impossible attracts me*, Ra often said, *because everything possible has been done and the world didn't change* (Lock 15). Or:

*I'm talking about something that's so impossible, it can't possibly be true. But it's the only way the world's gonna survive, this impossible thing. My job is to change five billion people to something else. Totally impossible. But everything that's possible's been done by man. I have to deal with the impossible. And when I deal with the impossible and am successful, it makes me feel good because I know that I'm not bullshittin'. (Corbett 311)*

In this light, the lines of the *Esquire* poem make more sense: when Sun Ra writes that the Apollo mission allows us to touch the *rim of myth*, allows us tangential access to a kind of *brotherhood of impossibles*, he is writing about an extreme version of what Thomas Kuhn would call a *paradigm shift*. Going to space is epistemological work – it might force us to alter our conception of what *the inhabitants of this planet* can be. It *races*, but more *razes* and *raises*, as Ra might say, the potential of the human.

More than anything else, Sun Ra's work is consistent and insistent in the way it constantly pushes towards those moments of the impossible, those paradigm shifts that are unimaginable until after they've happened, but that are necessary. As a result of this drive, one can track in this period a kind of escalating *race* in

the way Sun Ra talks about space. Just after the moon shot, Nigerian writer Tam Fiofori asked Ra in an interview, *How do you feel about the moon shot, in the light of your space music?* Though he had been talking about *space music* for the past fifteen years, Sun Ra quickly shifted gears:

*Well, I'm not playing Space Music as the ultimate reach anymore. That is, not in the interplanetary sense alone. I'm playing intergalactic music, which is beyond the other idea of space music, -because it is of the natural infinity of the eternal universe ETERNAL... it is of the universes, as all the universes together make another kind of universe. There is a need for that type of beingness upon this planet at this time. The Space music of the previous years was presented to prepare people for the idea of going to the moon and other places like that in the interplanetary thing, but now, since that has been accomplished, or the idea of it has been projected or propagated (however it is), of course there is no need for me to propagate it myself...*

*On this planet, it seems, it has been very difficult for me to do and be of the possible things and projects. As I look at the world today and its events and the harvest of possible things, I like the idea of the impossible more and more. (14)*

Here the term *intergalactic*, broader than *interplanetary*, evidences Ra's continual vigilance towards the impossible, the un-thought, the un-conceived, the *not*, the *alter*, as he liked to say. Such an attempt to break the limits of what can be thought becomes Sun Ra's prophetic duty on Earth. For him, it represents the only chance for mankind to rethink its *destiny*.

This critical strategy, which Sun Ra terms *myth-science*, making recourse both to the knowledge systems of ancient Egypt and to a futuristic science fiction, places Ra in a rich firmament of black visionaries, what David Toop has called the *mystico-political undercurrent of black American thought* (27), from Nat Turner, Rebecca Jackson, and Julia Foote, to Robert Johnson, Marcus Garvey, and Father Divine, to Ornette Coleman, George Clinton, artist Ram-el-zee, and dub producer Lee "Scratch" Perry. What finally distinguishes Sun Ra in this kind of visionary tradition is his emphasis on the poetic and the literary – and it is this theme that I want to take up here. Even speaking of the *intergalactic* approach to music, Ra thinks in tropes implying that for him, certain operations of language are essential to any approach to the impossible, to any delineation of the myth. In a handout for the legendary class on *The Black Man in the Cosmos* he taught at Berkeley in 1971, Sun Ra made recourse to etymology to argue that

the very form of myth is linguistic:

*Every myth is a mathematical parable. Myth is another form of truth, a parable is a myth; it is a parallel assertion. Myth in Greek is mythos, a word meaning a word, speech, legend. (Szwed 304-5)*

In an interview around the same period, he explains: The intergalactic phase is of the expansion-continuation dictionary form. As a dictionary it is applicable to multi-sense adaptive expression; it reaches encyclopedia proportions (Fiofori 15). He sometimes referred to his records as issues of a cosmic newspaper (Lock 16), and almost always describes the impossible as a poetic practice. Take for example his poem *Words and the Impossible*:

*The elasticity of words  
The phonetic-dimension of words  
The multi-self of words  
Is energy for thought – If it is a reality.  
The idea that words  
Can form themselves into the impossible  
Then the way to the impossible  
Is through words.*

*The fate of humanity is determined  
By the word they so or approve  
Because they reap what they so  
Even if it is the fruit of their lies*

Sun Ra says elsewhere that *words are seeds you plant in the ground* (Spady 26). In this sense, there is a peculiar kind of split semiosis, a seed that grows into many plants, espoused in this poem where we see the word *so* in a place where conventional grammar and context tells us we should see *sow*. Here is the *multi-self of words*, the *phonetic-dimension of words* in action: an impossible grammar, an impossible or *immeasurable* equation between grapheme and phoneme. The mark on the page doesn't equal what we *hear*, and the practice of the impossible occurs in the interstices of that discrepancy. (In light of such phonetic alteration, it is crucial to recognize that *Words and the Impossible*, indeed like much of Ra's verse, is as much *sight poetry* as sound poetry – if you hear the poem read aloud without seeing it, there is no way to notice the altered spelling of *so*.)

*The fate of humanity is determined / By the word they so or approve*: in other

words, the visionary import of this practice is that the way we “solve” this homonymic equation (writing “sow,” writing “so” – the way we “sew” it?) determines our fate: opens or closes possible ways of seeing and voicing the world.

## **Umbra/Ra**

Interestingly, though, it has been extremely difficult for critics to come to terms with Sun Ra’s poetry as such – or even in relation to his music. Apparently it is as difficult to comprehend his writing in a field of musicians-who-write (Ellington, Mingus, Anthony Braxton, Joseph Jarman, Cecil Taylor) as in a field of mid-century black experimental poetics. This is true even when Ra had direct contact with writers, as in the mid-1960s, during the time his Arkestra lived in the East Village, and was closely linked not only with the lively *New Thing* free jazz scene of those years, but also with poets of the Umbra group, such as David Henderson, Tom Dent, Steve Cannon, Lorenzo Thomas, Rolland Snellings, Norman Pritchard, and especially downtown figures loosely associated with Umbra like Henry Dumas and Amiri Baraka. When Ra is mentioned at all in the few existing histories of the black downtown poetry scene in the early 1960s, it is the shock of his theatrical otherness that stands out, not his poetics. Amiri Baraka’s eulogy for Sun Ra recalls this aspect vividly:

*I passed through Ra’s orbit when they 1st arrived from Chicago. . .  
The Weirdness, Outness, Way Outness, Otherness, was immediate.  
Some space metaphysical philosophical surrealist bop funk.  
Some blue pyramid home nigger southern different color meaning hip  
shit. Ra. Sun Ra.  
Then they put on weird clothes, space helmets, robes, flowing capes.  
They did rituals, played in rituals, evoked lost civilizations, used  
strangeness to teach us open feeling as intelligence. (Baraka, Sun Ra  
171)*

Nevertheless, the 1967-68 *Umbra Anthology* opens with a selection of Sun Ra’s poetry, apparently marking him as a signal figure – even a kind of poetic elder – for the collection. But it is difficult to understand the relationship between Ra’s oblique lines and the work in the rest of the volume. And so we are left with a curious aporia: even excellent recent work like Aldon Nielsen’s *Black Chant: Languages of African American Postmodernism* places Ra in the orbit of Umbra only as musical analogy, without being able to think him as poetic inspiration:

*The radical poetics of Umbra writers like [Oliver] Pitcher and*

*[Norman] Pritchard were no more lacking in precedent in black writing than Sun Ra's transmutations of the vocabularies of the big band were unprecedented in the black orchestral traditions; in each genre the innovators and outsiders were working with materials they had gathered from inside the tradition, but were working with them in new ways. (Nielsen 114-15)*

But what happens when these circuits cross? At the very least, it must become clear that Ra's *transmutations of the vocabularies of the big band* are not unrelated to Ra's concurrent (and sometimes simultaneously performed) transmutations of the English language.

One also might conjecture about Ra's influence as a poet in Umbra, though. There are clear divergences: Sun Ra does not share the interest in the *vernacular* almost universal in black poetics of the period – he never writes in *folk forms*, or attempts to *transcribe* oral culture or the particularities of black speech onto the page. Michael Oren has noted that the Umbra writers established a close relationship with Langston Hughes, and were especially influenced by his poem, *Ask Your Mama: 12 Moods for Jazz* (1961), written to be performed with jazz piano accompaniment (Oren 184). It seems that Umbra's aesthetic was peculiar in that it could admit both Sun Ra and Hughes as models (*Umbra Anthology 1967-68* includes two poems by Hughes). Lorenzo Thomas is one of the only commentators to single out the group's remarkable breadth of interest, specifically emphasizing the *literary* influence of jazz musicians on the Umbra circle: *The musicians themselves were as cleverly articulate in words as they were on the bandstand; some, in fact, were poets and writers themselves. Charles Mingus and Sun Ra, both excellent poets and lyricists, spoke in vast but terse metaphors to those who took the time to listen* (Thomas, *Ascension* 260). Still, to judge from *Umbra Anthology: 1967-68*, Sun Ra's poetics are far from exemplary of the group's practice, even with regard to the more experimental work of David Henderson or the *transrealist* poetics of Norman Pritchard. It would seem that Umbra was mainly inspired by Sun Ra as a multi-discipline artist, and a spectacular elder figure who had been melding art, poetry, music, theater, esoteric philosophy, and communal living on his own terms since the late 1940s.

It should be noted that Umbra in general was quite receptive to artists in other disciplines: in addition to Sun Ra, saxophonist Archie Shepp (who himself was also a playwright) and visual artists Joe Overstreet and Tom Feelings often attended the meetings. Indeed, the marginality and volatility that commentators like Oren and Thomas usually identify in Umbra – which in the end brought

about the rupture in the group in 1964 – may well have made space for similarly marginal or *liminal* figures like Sun Ra, who represented the edge between poetry and ritual, writing and music, that the group was keen to explore. Thomas, associated with the more nationalist wing of Umbra, argues that the group fostered connections with an older generation of Harlem intellectuals like poet Hart Leroi Bibbs, who represented an important *black artistic underground*, the *teachers and curators of our cultural alternatives* (Thomas, *Shadow World* 64-5). For the young writers, Sun Ra and the Arkestra would have certainly exemplified such a sought-out *alter* heritage. As Thomas notes, the musical performances of the Arkestra encapsulated this legacy, with their *gyroscopically delightful resolution* of the full spectrum of jazz styles from Jelly Roll Morton’s *King Porter Stomp* all the way up to free jazz and beyond (Thomas, *Classical Jazz* 239).

Sun Ra’s influence among black writers in New York reached its height in the summer of 1965, during the Black Arts movement, when many of the more nationalist members of Umbra followed Amiri Baraka to Harlem to form the Black Arts Repertory Theater and School. The Arkestra often performed at Black Arts events that summer, along with horn players Albert and Don Ayler, pianist Andrew Hill, and percussionist Milford Graves, and in fact Baraka says that Ra *became our resident philosopher*, still living in the East Village, but coming to Harlem most days to hold court at Black Arts gatherings (Baraka, *Autobiography* 204). David Henderson, who would edit *Umbra Anthology, 1967-68*, was a *serious student* of Sun Ra’s teachings and writings at this point, as was Henry Dumas, and the Arkestra performed music to accompany Baraka’s play *A Black Mass* at its premiere in Newark in May 1966 (Baraka 205).

The collaboration between Sun Ra and Baraka was formalized most strikingly in the journal *The Cricket: Black Music in Evolution*, which Baraka began assembling in late 1967 and early 1968. The masthead of the first issue credits Baraka (then Le Roi Jones), Larry Neal, and A.B. Spellman as “Editors” and Sun Ra and Milford Graves as “Advisors.” This confluence between the New Music and the New Poetry was not unique in itself: for instance, John Sinclair’s *Change*, a journal published out of the Artists’ Workshop in Detroit in the mid-1960s, similarly featured saxophonist Marion Brown as its New York editor, and published poetry by Brown and Sun Ra. But *The Cricket* was more ambitious: it did not simply publish poetry influenced by jazz, but instead argued that black culture was a continuum – what Baraka termed the *changing same*, in an influential 1966 essay – characterized by a drive towards radical articulation found in the music and the poetry alike. Baraka begins his editorial introduction with a claim for the intellectual qualities of the music: *The true voices of Black*

*Liberation have been the Black musicians. They were the first to free themselves from the concepts and sensibilities of the oppressor. The history of Black Music is a history of a people's attempt to define the world in their own terms* (a). The title itself deliberately echoes the original (and perhaps apocryphal) musician/writer story: *The Cricket* is named after the *gossip sheet* that Buddy Bolden, the infamous early trumpeter, supposedly wrote and published in New Orleans. And the issue is dominated by similar models: Milford Graves' diatribe about the racist economics of the music, and a long essay by Sun Ra called *My Music is Words*.

Within the nationalist framing of *The Cricket*, however, *My Music is Words* strikes a certain dissonance. Sun Ra's essay is the first in the journal, but it immediately refuses to take up the banner and represent: *Some people are of this world, others are not. My natural self is not of this world because this world is not of my not and nothingness, alas and happily...* (4). The piece reiterates Ra's literary aesthetic of *enharmonic* word equation, *phonetic revelation* (5) through a kind of sight poetry. (As Ra puts it, in a poem included at the end of the first issue: *Through the eye / The sound has spoken* (18).) Most importantly, though, the essay also explains Ra's understanding of jazz, narrating his development from Fletcher Henderson to *Space Music* by drawing links between music and writing: *My words are the music and my music are the words because it is of equation is synonym of the Living Being* (6). Music here is conceived as the ultimate extension of poetics, a mode of articulating what is presently *impossible* or *unsaid* in words alone:

*My words are music and the music is words but sometimes the music is of the unsaid words concerning the things that always are to be, thus from the unsaid words which are of not because they are of those things which always are to be. . . . nothing comes to be in order that nothing shall be because nothing from nothing leaves nothing.*

*The music comes from the void, the nothing, the void, in response to the burning need for something else.* (7)

The essay's accomplishment, in other words, is to remind us that if Sun Ra's writing is musical or phonetic, his music is equally *linguistic* in conception. As he writes in a later poem:

*Music is a voice  
A differential sound of words.  
A grammar and a language*

*As well as a synthesizer.*

*It is the reach toward it's twin immortality.*

*(Of Coordinate Vibrations)*

The best-known Black Arts anthology from the 1960s to include Sun Ra's poetry was *Black Fire*, edited by Baraka and Larry Neal. Neal and Baraka read Sun Ra's work as exemplary of a drive in the movement to push literature and music closer to the community, towards a more ritualistic aesthetic and a more explicitly political agenda. In his afterword, Neal notes that black music has always represented the *collective psyche* better than black literature, and prescribes:

*Black literature must attempt to achieve that same sense of the collective ritual, but ritual directed at the destruction of useless, dead ideas....*

*Some of these tendencies already exist in the literature. It is readily perceivable in LeRoi Jones' Black Mass, and in a recent recording of his with the Jihad Singers. Also, we have the work of Yusuf Rahman, who is the poetic equivalent of Charlie Parker. Similar tendencies are found in Sun-Ra's music and poetry; Ronald Fair's novel, Many Thousand Gone; the short stories of Henry Dumas (represented in this anthology); the poetry of K. Kgositsile, Welton Smith, Ed Spriggs, and Rolland Snellings; the dramatic choreography of Eleo Pomare; Calvin Hernton's very explosive poems; Ishmael Reed's poetry and prose works...; David Henderson's work.... (Black Fire 655)*

Neal makes explicit reference to Sun Ra's poetry as part of the new *tendencies*. Oddly, though, this understanding jars with the Ra poems collected in the anthology, which like most of Ra's writing are dynamically flat and relatively undramatic. Take the conclusion of the poem *Of the Cosmic Blueprints*, for example:

*If it was not slavery—*

*It was the activation*

*Of the Cosmic-blueprints. . .*

*Sowing seeds of cosmos rare*

*Casting ever down to ever lift above.*

*If it was not slavery  
It was freedom not to be  
In order to ready for the discipline-plane  
From other-greater-worlds.*

Is this down with the program? Paradoxically, although Sun Ra is a musician (the only one represented in *Black Fire*), and although his writings are not unconnected to his musical performances, his poetry is simply not written to be theatrical, *ritualized*, or *jazzy*. So it is difficult to make this poem jibe with Neal's injunction that *the poet must become a performer, the way James Brown is a performer – loud, gaudy and racy.... He must learn to embellish the context in which the work is executed; and, where possible, link the work to all usable aspects of the music* (355). Sun Ra the musician might be close to this description – although the Arkestra's *cosmo dramas* might be *race-y* in a different way than James Brown's laborious funkfests. But it is less clear that the poetry of Sun Ra reproduced in *Black Fire* can be read as a clear example of this literary stance, *consolidating* writing and ritual, as Neal demands.

In rethinking the implications of Sun Ra as *poet*, somewhat the misfit, askew in the midst of the Black Arts, we might look in more detail at Ra's life and career: what are the poetics of Sun Ra, and where did they come from?

### **Reading The Erudite Ra**

One of the more striking aspects of John F. Szwed's biography, *Space is the Place: The Lives and Times of Sun Ra*, is its documentation of Ra's literary and lyric thirsts. Szwed traces the reading list of the-Artist-formerly-known-as-Sonny-Blount, and follows his progress in the 1940s through a staggering and thorough study of Biblical interpretation, Egyptology, science fiction, and esoterica: works like *The Egyptian Book of the Dead*, *The Radix*, the works of Madame Blavatsky, Biblical concordances, books on Kaballah, medieval hermeticism, gnosticism, and mysticism, George G.M. James' *Stolen Legacy*, contemporary black literature like Henry Dumas' stories and poems, former slave narratives, books on black folklore, Frederick Bodmer's *The Loom of Language*, *Blackie's Etymology*, and the Bible itself – in English, Hebrew, French, German, and Italian (see Szwed 62-73, 294-99).

Throughout this period writing poetry was an integral part of Ra's life and work. He had begun writing poetry at the age of nine, and began handing out pamphlets and mimeographed broadsides during the legendary free-for-all public debates in the late 1940s in Chicago's Washington Park, featuring Ra's space

disciples next to Elijah Muhammad's nascent Nation of Islam, Christian fundamentalist orators, Marxist exhorters, and straggling Garveyites. (Szwed notes that the Nation of Islam may have even been inspired to begin putting out their newspaper, *Muhammad Speaks*, by the numerous handouts and pamphlets Sun Ra brought to the Park (106).) When Ra formed his own band in the early fifties (featuring musicians such as John Gilmore and Pat Patrick, who would go on to play with him for nearly forty years) and recorded *Jazz by Sun Ra* (later retitled *Sun Song*) on the Transition label in 1956, he made an unprecedented arrangement to insert a short pamphlet of poems into the record sleeve. One section explains in this synaesthetic vein that

*Poems are Music:*

*Some of the songs I write are based on my poems; for this reason, I am including some of them with this album in order that those who are interested may understand that poems are music, and that music is only another form of poetry. I consider every creative musical composition as being a 'tone poem'.*

The poetry and mysticism was lost on the few reviewers, including a young Nat Hentoff, who wrote in a 1958 *Downbeat* that *I'd like to hear them in a blowing date without the need for Hegel*, and proceeded to complain about the space wasted on Ra's *remarkably bad 'poems'* (Szwed 159).

But poetry remained crucial to the development of the Arkestra. Some of Sun Ra's poems served as lyrics to tunes like *Enlightenment*, some were programmatic (not sung, but printed on record jackets to supplement the music) like *Nothing Is* and *Astro Black*, and a number were used as chants as the Arkestra developed what Ra called *cosmo drama* or *myth-ritual*, concerts with dancers, light shows, formulaic recitations and fantastic *space* costumes. Often these shows would close with members of the Arkestra parading into the audience, chanting *Rocket No. 9*, *We Travel the Spaceways*, *Outer Spaceways Incorporated*, or *Space is the Place*. John Szwed informs us that even the written poetry was central to the Arkestra conception of cosmo drama: in concert, Sun Ra or one of the singers/dancers (like June Tyson or Verta Mae Grosvenor) would recite poems, sometimes to musical accompaniment (250-51). There is a difference between the chants and the more esoteric and exegetical varieties of Ra's poetry, of course, but in many ways the verse seems to have functioned on a continuum – poetry practiced and disseminated in a space of ritual performance.

Sun Ra's writing was never published commercially, although in 1969

Doubleday expressed interest in publishing a collection. Instead, Ra prepared a two volume selection called *The Immeasurable Equation* and *Extensions Out: The Immeasurable Equation Vol. 2*, which were initially published in 1972 by El Saturn Research, Inc., Ra's own recording company, and then reappeared in a number of revised and expanded editions over the next two decades. (There are also at least two recordings of Sun Ra reading his poetry to the accompaniment of the Arkestra: a radio broadcast on WXPB in Philadelphia on Christmas Day, 1976, which is a hard-to-find but particularly illuminating performance, and a session for Blast First Records in October, 1991, in a project apparently aborted due to Sun Ra's declining health.) In fact, the volumes of *The Immeasurable Equation* were never formally distributed – for years, copies have been obtainable almost exclusively through collectors or at Arkestra concerts. So the dissemination circuits even of the written poetry have always quite close to the ritual space of the Arkestra performances, and must be approached through that link.

A typology of Sun Ra's poetry would be broad and eccentric, as one might expect. Besides the chants, the programmatic liner note poems, and the song lyrics, there are equally a variety of humorous or campy poems, for instance – as should be evident in the *Esquire* poem, Sun Ra's sense of comedy should never be underestimated. Humor was an important part of the Arkestra *cosmo ritual* as well. Lorenzo Thomas describes it this way: *Sun Ra and his band 'from outer space' have set out to design an 'alter destiny' for the inhabitants of this planet by means of a re-vision of the roots from which we spring. Their lever is joy* (Thomas, *Mathematic* 16). Mystery smiles, for Sun Ra, and *the sound of joy is enlightenment*. He even commented that the problem with most jazz avant garde musicians is that they *don't know how to connect with people.... They have no sense of humor*. Asked how his own music helped his listeners, he continued:

*First of all I express sincerity. There's also that sense of humor, by which people sometimes learn to laugh about themselves. I mean, the situation is so serious that the people could go crazy because of it. They need to smile and realize how ridiculous everything is. A race without a sense of humor is in bad shape. A race needs clowns. In earlier days people know that. Kings always had a court jester around. In that way he was always reminded how ridiculous things are. I believe that nations too should have jesters, in the congress, near the president, everywhere... You could call me the jester of the creator.* (Vuijsje 16, 19, quoted in Szwed 236)

This humor is apparent in a number of poems, including *Sun Song*, *God Wot*,

*The Art Scene, and the deadpan Birds Without Wings:*

*Birds without wings  
Birds without wings  
Poised, tensed ———  
Are they unaware  
There are no wings  
Where wings should be?*

*Birds without wings  
Poised and tensed  
Take off  
Sailing, sailing  
Alas. . . .  
They drop to earth.*

*Are they hurt?  
Bruised, bewildered  
Angry  
They rush to the take-off place  
Again.  
Poised, tensed  
Ready, Go!  
Birds without wings.*

This type of poem is not always light camp: sometimes there is even a kind of didactic humor in the exegetical *word equation* poems, as in *Alert*, or *Detour*: *This is a precision span / The journey is discipline plane! / Beware! / Rights / Rites / Right rite [...] Words / Snares: Entrapment [...] / Words: Words! Beware / Warning!"*.

The varieties of Sun Ra's poetry also include prophetic verse, pronouncements, poems that approach jeremiad – some almost petulant:

*Are you thinking of metaphysics  
alone? Well, don't.*  
*(The Other Side of Music)*

Some are nightmares, hauntings (*On the Edge of the Thin-Between*, 'The Visitation'), or respites, poetic harbors, visions of deliverance. Others work the recombination to the point of grammatical mind-bending:

*After that, what is there after that?  
And that afterwards is  
Or doubly no The not of those things which are. . . .  
If I to be am  
Then to be is and are.  
(After That)*

There are invocations and praise songs, as to *The Outer Darkness* and *The Pivoting Planes*. There are a number of quick poems, marginalia, ditties and throwaways – like Langston Hughes, Sun Ra has a poem for every occasion, and the writing can be extremely uneven. Some poems approach a kind of noumenous naturalism, like *When Angels Speak* and *Nothing Is*:

*At first nothing is  
Then nothing transforms itself to be air  
Sometimes the air transforms itself to be water  
And the water becomes rain and falls to earth;  
Then again, the air through friction becomes fire  
So the nothing and the air and the water  
And the fire are really the same  
Upon different degrees.*

There are recurring quirks: Sun Ra seems to have a predilection for the French word *sans*, for example, and – although he almost never attempts to represent *dialect* or speech patterns in his poetry – inexplicably always writes *lightning* without the “g” as at the end of *Other Thoughts*:

*Now and then tiring of what they call reality  
Bruised and beaten by its force  
I step into the friendly city of the forest  
Of what they call illusion  
There to tend my wounds  
And heal them  
With the lightnin’ touch  
Of balanced thought  
And the splendid comradeship of other worlds. . . .*

## **Towards a Poetics of Exegesis**

I want to conclude by qualifying in more detail the poetic practices of Sun Ra –

what I will call a poetics of recombination or an exegetical poetics. On the sleeve of the classic Saturn record *Cosmic Tones for Mental Therapy* (recorded in New York in 1963), there are words from Sun Ra and from Umbra-affiliated writer Henry Dumas about what the latter called *the ultimate rhythm of cosmic mathematics*. Sun Ra's statement is programmatic, but seemingly not in relation to the music:

*PROPER EVALUATION OF WORDS AND LETTERS IN THEIR PHONETIC AND ASSOCIATED SENSE, CAN BRING THE PEOPLE OF EARTH INTO THE CLEAR LIGHT OF PURE COSMIC WISDOM.*

This note would itself later be published as a poem (*To the Peoples of the Earth, Black Fire* 217). Sun Ra would return to this formulation of poetics again and again: the idea that his poems were, as he told one interviewer, *all scientific equations. I am dealing outside conventional wisdom. I want to explore the ultradimensions of being* (Spady 26).

Although the relationship of Ra's writing to black traditions of poetry was oblique, there is evidence that he read in those traditions. At one point, he noted: *I wasn't influenced by Paul Laurence Dunbar's poetry. He was a sentimentalist. I'm a scientist.... I take the position of a scientist who comes from another dimension"* (Szwed 327). What returns is that claim of science, a word Ra seems to understand through his commitment to Egyptian-derived mystery systems and Kabbalistic hermeneutics:

*What I want to do is associate words so they produce a certain fact. If you mix two chemical products you produce a reaction. In the same way if you put together certain words you'll obtain a reaction which will have a value for people on this planet. That's why I continue to put words together. Einstein said he was looking for an equation for eternal life. But we built the atomic bomb, and his project has never materialized. But I'm sure he was right. To put words together, or, even if you could, to paint the image that is necessary to put out the vibrations that we need, that would change the destiny of the whole planet.* (Noames 75, quoted in Szwed 319-20)

There is an especially pronounced echo of traditions of Kabbalah, an esoteric and multiple-layered tradition of post-Talmudic Jewish mysticism in which the ecstatic experience of the Torah often involves breaking down the Hebrew text, contemplating a single letter as a divine name, or even recombining letters in the

Torah to aid allegorical readings of Biblical passages. Even for the more radical Kabbalists, though, such as Abraham Abulafia, who used a host of techniques like *Temurah* (letter substitution in carefully limited cases), *Gematria* (numerological substitution), and letter combination (anagram, palindrome), still Hebrew was privileged over all languages for its claimed divine nature (Idel 12, 99). Ra's practice differs in that it is multilingual, willing to make *equations* between different languages. He told one interviewer:

*I'm a wordologist. Words' what's doing this. You've got to have numerology. You've got to have phonetics. You've got to have all these things and then the world will straighten out. They worship the Son of God but they don't understand. In French, Son's equal to 'sound,' so, 'sound of God.' They've got it wrong. They think it's 'the son.' They say the word was made flesh. It's really about sound – and it wasn't made flesh, if was made fresh. All these things the creator told me in Alabama. I'm dealing with words that can prove themselves – that can prove themselves to be correct. (Steingroot 50)*

(Unfortunately, the corpus of articles and interviews around Sun Ra often leave only hints as to the implications of such procedures. This is partly due to Sun Ra's own obfuscation strategies, and partly because interviewers simply could not or would not follow him down these paths. We are left with a kind of biographical literalism, an attempt to tease out the *real life* of Sonny Blount, that ends up disparaging the seriousness of his poetics. For instance, directly after the passage above, the interviewer's next question is: *You were born in Alabama?*)

As these permutations of the *sound of God* indicate, Sun Ra's poetics also differ from Kabbalistic exegesis in that Ra is most interested in phonetic (rather than graphic) recombinations and substitutions as a route to the allegorical. He trades primarily in homonyms, not in letters or words. Consider the conclusion of *Every Thought is Alive*:

*The myth among other things  
May be considered as "a tale that is told",  
And the end of the tale is a tale that is  
told and likewise  
The end of a tale is the goal.  
(Every Thought is Alive)*

So Ra's Biblical hermeneutics *sound* a bit more than the literal mathematics of a Kabbalist like Abulafia. In reconstructing and recombining the Scripture, Sun

Ra hears it off the page into allegory:

*You're just like in a science fiction film now. You've outlived the Bible, which was your scenario. Everybody had a part in that. Black people have been singing a long time, 'When the roll is called up yonder I'll be there'. But they didn't know it was spelled role, not roll. They had a part to act and they acted it. White people began to think that black people are like this or like that, but they were only acting parts. Someone gave them these parts to act. Of course, the white race had a part to act too. They had to deal with white supremacy and other things – lies. But the point is that they all were acting parts in this play, this drama. You might call it a passion play. The passion play moves over into words. (Sun Ra, Your Only Hope Now Is a Lie 106)*

In offering these examples, I should note also that Sun Ra's poetics of recombination are not always directed at phrases from Biblical scripture. The techniques and procedures of Sun Ra's exegesis are reminiscent of Kabbalah, but Ra employs them to read both the sacred and the profane – verses from the Bible about *the Word of God*, as well as lyrics from slave Spirituals like *When the roll is called up yonder*, common clichés like *Once upon a time* and *Tomorrow never comes*, and even sixties pop culture epigrams like *I'm free, white and 21*. (At the same time, although Ra's exegetical devices are particularly complex, such a breadth of analysis is again quite reminiscent of the African American folk visionary tradition.) Thus the poetics of Ra are singular not just in their multilingualism and their phonetic focus, but also in their willingness to read the *light of pure cosmic wisdom* by recombining a wide variety of texts. For Ra, the sacred can be read through any surface.

Szwed tells us that one of the first books on poetics that attracted Ra was Southern poet Sidney Lanier's *The Science of English Verse* (1880). Somewhat like Poe's idiosyncratic work on the *Poetic Principle*, Lanier's book is peculiar in that it argues for the primacy of sound as artistic material in verse, examining categories of *duration, intensity, pitch, and tone-color*. There is also a long section on poetic rhythm. For Lanier, all verse, whether recited or on the page, amounts ultimately to *a set of specially related sounds* (21). He coins the phrase *the imagination of the ear* in deference to this phonic primacy: *those perceptions of sound which come to exist in the mind, not by virtue of actual vibratory impact upon the tympanum immediately preceding the perception, but by virtue of indirect causes (such as the characters of print and of writing) which in any way amount to practical equivalents of such impact* (22). As we see, this is a

little different formally from the modernist espousal of poetry *approaching the quality of music* in one way or another, whether in Louis Zukofsky's Objectivism or in Langston Hughes' blues poetry. Lanier sees no division between speech and writing; all graphic techniques point to *phonema*: so he places emphasis on *sounds and silences* and their representations in form (29). In other words, poetry ends up being music: *[T]he main distinction between music and verse is, when stated with scientific precision, the difference between the scale of tones used in music and the scale of tones used by the human speaking-voice* (31). Moreover, speech, not being limited to a tempered scale, has a much broader tone-range to explore than music for Lanier (47).

This is a bit too dogmatic for Sun Ra, but we see some of the beginnings of his phonetic poetics here. Lanier finally does not seem to recognize difference among various graphic techniques: perhaps because his conception of literary form is so conventional, it never occurs to him that the manipulation of orthographic conventions (the way a phoneme is represented) and line can hone and alter an articulation, can affect the way the ear is *coordinated* to a particular *set of sounds*. He doesn't see, in Aldon Nielsen's words, that *writing affords the possibility of transpositions beyond those available in speech* (Nielsen 256). Nor is Lanier attentive to tensions between the structure of a poem on the page and its possible reading(s) off that page – issues of performance, accent, improvisation, the poem as kind of *score* to be realized in recitation. To Sun Ra, writing more than half a century later, and after the detonation of black expressive cultures in the 1920s, these issues come easily. When you said *Good morning* to Sun Ra, he would ask whether you meant *Good morning* or *Good mourning* (Szwed 104).

What poetics do we end up with here? One might note some convergences between Sun Ra's aesthetic and some more contemporary modes of black experimental writing. I'm thinking of the similar kind of recombinatory impulse in the work of poets like Harryette Mullen and Ed Roberson, or in *the anagrammatic scat* of Nathaniel Mackey. Interestingly, though, the most pronounced correspondences arise with a number of the black Caribbean writers who have espoused various approaches to the *Calibanization* of English, twisting sound and sense, deforming and reforming the shape of words on the page. Edward Kamau Brathwaite, especially in the trilogy comprising the books *Mother Poem*, *Sun Poem*, and *X/Self*, begins to *wring the word* in a manner that – though much more based in orality, and in Bajan speech styles – at times comes near the etymological interest in the *open* or polyvalent word that we find in Sun Ra's writing (see Mackey). In a number of his articles, as well as the poems, Brathwaite has offered permutations or recombinations of signature

words like *nam*:

*'Nam' is 'man' spelt backwards, man in disguise, man who has to reverse his consciousness as the capsule reverses its direction in order to enter in to the new world in a disguised or altered state of consciousness. 'Nam' also suggests 'root,' or beginning, because of 'yam,' the African 'yam,' 'nyam,' to eat, and the whole culture contained in it. It is then able to expand itself back from 'nam' to 'name,' which is another form of 'name': the name that you once had has lost its 'e,' that fragile part of itself, eaten by Prospero, eaten by the conquistadores, but preserving its essentialness, its alpha, its 'a' protected by those two intransigent consonants, 'n' and 'm.' The vibrations 'nmnmnm' are what you get before the beginning of the world. And that 'nam' can return to 'name' and the god 'Nyame.' And so it is possible to conceive of our history not only being capsuled and contracted, but finally expanding once more outwards. (Brathwaite, History, the Caribbean Writer and X/Self 33-4)*

The difference between Brathwaite and Sun Ra, finally, would hinge on the commitment of the former to the lyric, and to poetic form. Brathwaite recombines, but is not exegetical, in the poetry – words are wrung and thereby rung, but the operations are not explained. Brathwaite reveals a word-artist's reluctance to divulge, to decode, for the reader, preferring to let the lyric sing. In the fascinating notes to *X/Self* (1987), for instance, he opens by writing:

*[M]y references (my nommos and icons) may appear mysterious, meaningless even, to both Caribbean and non-Caribbean readers. So the notes... which I hope are helpful, but which I provide with great reluctance, since the irony is that they may suggest the poetry is so obscure in itself that it has to be lighted up; is so lame, that it has to have a crutch; and (most hurtful of all) that it is bookish, academic, 'history'.... The impression, in other words, is that I write the poems from the notes, when in fact I have to dig up these notes from fragments, glimpses, partial memories.... (Brathwaite, X/Self 113)*

The supplementary notes notwithstanding, Brathwaite's poems themselves inscribe the page with a graphic musicality, as in *X/Self's Xth Letters from the Thirteen Provinces*, where we encounter the poet *sittin down here in front a dis stone/face with an electrical mallet, carving and chipp/in dis poem ont a dis tablet/ chiss/ellin darkness writin in light* (87). The lyricism is left ragged, intentionally unfinished, so that the implications of the phrase *X/Self* for our

understanding of Caribbean subjectivity continue to resonate suggestively: *Why a callin it / x? // a doan writely / know*" (84). Sun Ra, as a multi-disciplinary artist arguably with less of a commitment to poetic lyric, never minds being didactic, even when it renders his writing flat. So in the place of Brathwaite's obliquity, we find Ra's poem *Symbolic Meaning of the X*, which almost reads like an explication of *X/Self* through myth-science recombination, opening:

*THE TIME OF EARTH IS THE X OF EARTH  
X IS THE TIME  
X IS THE EMIT  
THAT IS: THE CAST OUT  
X IS THE AIM. . . . THE SOLUTION  
SYMBOL OF THE PROBLEM. . . .  
X IS THE BRIDGE SYMBOL ANSWER  
VIEW X FROM MANY POINTS,  
AND SEE THE POTENTIAL. . . . .*

Sun Ra, assuming the prophet's prerogative, would appear to prefer didacticism in his poetry, letting his words fall prosaically to emphasize the mathematics of the *sound-equations* over the music of the sounds.

Still, it should be clear that Ra is much closer to Brathwaite's poetics (even the latter's recent *Sycorax video style*, which goes so far as to tamper with fonts and type sizes in an effort to catch a musical dynamic among words on the page) than to other varieties of so-called *concrete* or *visual* poetry. At times this characterization might be surprising: one might expect Sun Ra's Egyptian interest to lead him to a poetics reminiscent, say, of the opening of Zora Neale Hurston's classic essay *Characteristics of Negro Expression*, where she claims that *the white man thinks in a written language and the Negro thinks in hieroglyphics*. Hurston provocatively asserts that the *Negro... must add action to it to make it do. So we have 'chop-axe,' 'sitting-chair,' 'cook-pot' and the like because the speaker has in his mind the picture of the object in use* (49). But Sun Ra's studied focus on phonetics, the ways sound inheres in the written word, never approaches this pictorial sense of language. Ra seems attracted to the cryptology represented by hieroglyphs, but seldom turns to their implications for a *figuative* or *ideogrammatic* poetry on the page.

I will close with one more comparison, to take us back to the *myth-science* question with which we began. It will perhaps be surprising to note the correspondence between Sun Ra's theory of poetic language and that of Guyanese novelist Wilson Harris. But consider the *Manifesto of the Unborn*

State of Exile in Harris's 1965 novel *The Eye of the Scarecrow*:

*Language is one's medium of the vision of consciousness. There are other ways – shall I say – of arousing this vision. But language alone can express (in a way which goes beyond any physical or vocal attempt) the sheer – the ultimate 'silent' and 'immaterial' complexity of arousal. Whatever sympathy one may feel for a concrete poetry – where physical objects are used and adopted – the fact remains (in my estimation) that the original grain or grains of language cannot be trapped or proven. It is the sheer mystery – the impossibility of trapping its own grain – on which poetry lives and thrives.... Which is concerned with a genuine sourcelessness, a fluid logic of image. So that any genuine act of possession by one's inner eye is a subtle dispersal of illusory fact, dispossession of one's outer or physical eye.*  
(95)

In Sun Ra there is also a turn away from the *pure* formalism of a *concrete poetry* and towards a poetics that reaches for the sacred, for *vision of consciousness*, arousing it through language – through what Sun Ra calls the *multi-self of words*, and what Harris calls a *fluid logic of image*. For Sun Ra as for Harris, languages are broken, intermingled, already contaminated by ragged roots that must be read to tease out or stitch up the fabric of *mystery*, the *universal* but uncapturable *principle of mediation*. (Sun Ra's poetics may be more drastic only in that they finally operate not just on language, but also on the self – thus Ra's early renaming and life-long effort to construct an *alter* autobiography. For him, the *multi-self of words* is also, and profoundly, the multiple recombinations of the poem that is Sun Ra.) Consequently, in such reading, in the re-hearing of the jagged edge between phoneme and grapheme, the stakes are high.

This *arousal* of one's *inner eye* beyond the superficialities of everyday life, beyond what Harris terms *illusory fact*, is not an idealism, in the end: it is an exegetical imperative. It is not an espousal of some *pure speech* to be reconstructed through some messianic poetry; instead, it is the *impossible* task of spelling something new and different, mankind's *alter destiny*, walking the tightrope between sign and speech. The stakes are high – Sun Ra would say the stakes might well be *hi*, be welcoming, brothers of the impossible peering over the rim of the myth to say hello. Solar myth-science: a *poetics of exegesis*, from the Greek *exegeisthai* (to explain, to interpret), from *ex-* and *hegeisthai* (to lead): thus, *to lead out or away*. A poetics where sound-equations mark an impossible exit, a way out of no way: from Mr. Ra to mystery.

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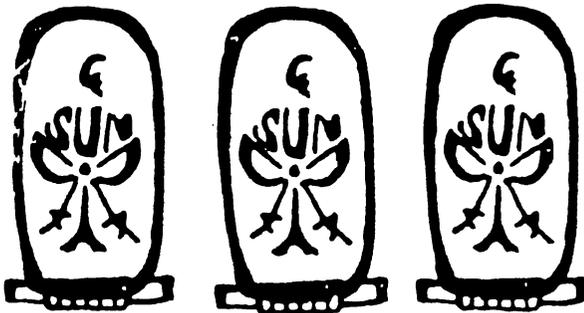


# The Poems\*



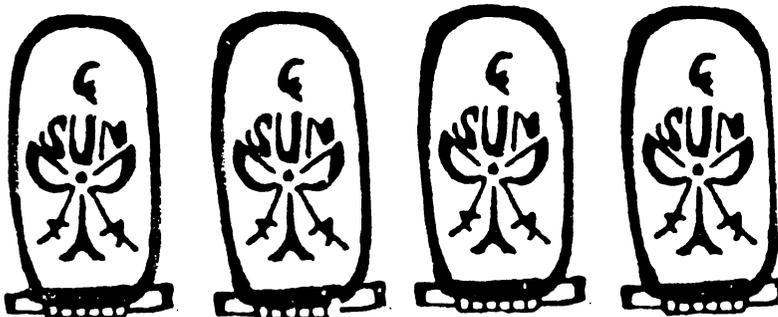
\* The poems are listed according to the alphabetical order of their titles.





### **A BLUEPRINT/DECLARATION**

One part of an equation  
Is a blueprint/declaration of the other part  
Similar  
Yet differentially not  
Each side is all  
In different statement form  
Equation. . . equations  
It is nothing  
If it is all  
Still there are different alls  
The end is all  
But all is everything  
Yet if everything is all/the end  
It denies the other side of the end  
For some ends  
Have many points leading to their respective selves  
And there are/is each/their many points  
Leading out from their  
Respective selves.



## ***A Cosmic Standard***

Complexities plus complexities

See the mathematics

White complexities

Black complexities

Brown complexities

Yellow complexities

Red complexities

Blue complexities

See the mathematics

The precision mathematics

Of the complexities

Happiness is a complex consideration:

White happiness

Black happiness

Brown happiness

Yellow happiness

Red happiness

Blue happiness

These different spheres of happiness

If from and to different points

Are each a sphere a world all its own.

## ***A Natural Free***

A man wants to be a natural free  
Not to languish in a cell  
Hidden from the world  
Unkempt  
With harassed soul.

A man wants to be a natural free  
As it were meant  
That he should be  
As it were right  
That he should be  
A man wants to be a natural free  
So he can be.

## ***The Absolute Like***

This their 'life' is a comedy of errors  
For it is human-life  
That graces the roles that people play  
And the play never ends  
It never really begins to be  
Producers produce  
Plays but play and people unknowingly  
act their parts  
Like willing puppets .... absolute upon  
a string  
Puppet by puppet upon a string.

## ***“According to nature’s laws and law”\****

According to nature’s laws and law  
I be as I am and what I am not even  
Because and yet not even because  
Because and yet not even because  
Because, for, and, that is . . why . .  
Then and so  
Perhaps  
May  
If I do I will  
And if I don’t I won’t  
Either way I do and I don’t perspectivevely  
Why, when how, what, which  
Yes, no . . . . neither.



\* See “Nature’s Laws” for another version.

## ***After That***

After that, what is there after that?  
And that afterwards is  
Or doubly no The not of those things which are . . . . .  
If I to be am  
Then to be is and are.

Why did other voices speak to you  
And enchant your mind . . . . . ?  
It is what your mind is must seek to understand  
Beyond the planes of earth-light love.  
And what are planes of love, if no you do not?  
    Cascades of emotion: if no you do not  
    shimmering ecstasy: if not is the wisdom.  
I have known a heaven all my own  
If others know of it  
Say or if they do not to me . . .  
I have seen eye to eye with every mind's eye  
That I have touched vibrationally upon the planet  
Without antagonistic resistance understanding always  
    and  
Basically why those were as they were.  
How bitterly long have I searched  
For all that is mine: Now I must be, I must be:  
    And mine is mine . . . . .  
My immortal pure idea  
My sound idea  
My virgin version  
I came to be of  
If that conception that I will to be

## ***After-Thought***

I take my magic wand in hand and touch  
The mind of the world;  
I speak in sounds.  
What am I saying?  
Listen!  
“These are the things spoken from  
My heart . . .  
These are of and are my intimate treasures,  
I give them to those who live and love  
Both life and living.”

## ***Alert***

Ah, the magic of words,  
The easy flow of them:  
Rush . . . ebbing like a tide -----  
Rush . . . recede.

The tumult of tumultous [sic] thought  
Crowding the brain . . .  
Usurping every cell . . .  
Penetrating the seething subconsciousness

The hideousness of words;  
The hurt of them  
Lunge! thrust! parry!  
Leap with nimble feet  
Of everlasting youth ----- alert!  
Best not let them touch you.  
There is poison on the blade.

## ***Alter Is***

Brothers are people,  
And the expansion share are peoples;  
Brothers on the upper plane  
Of the abyss  
Bottomless . . .  
They are not because they are,  
Because they are not of some dimension once as was  
These planes apparent/duplicity  
Multiple differences.  
Behold, the projection thought!  
At some point or pointlessness,  
We outgrow the worlds' word . . .  
Summit-intent-declaration,  
And ride above the clouds  
To the sound of the other energy vibrations . . .  
It is the outward reach of all that is  
When not is  
It is the other/alter is

## **[And Some Music]**

And some music is not music  
But some notness is notness  
Sound of the realm not  
Otherness.

One day you will see  
That thatness  
Through the image of the eye  
And the multi-I of the council of the I's.

One day  
Not once  
But hence  
Thence  
There  
Other where  
Twice the day  
Twice  
Twice before the time  
And . . . . And . . . .  
Twice above . . . . beyond . . . . below  
Eternal . . . . twice  
Never with the remembrance of once  
Once  
Never upon a time  
Twice Twice  
You will see that thatness  
Thereness . . . . Theirness . . . . themness

Light birds lighting land  
Upon the land birds light  
And the light is as the darkness  
Within they dwell the land.

Through the eye  
The sound has spoken thatness  
This is  
And my thatness

## ***Angelic Brothers***

Knowledge cannot know me  
And wisdom cannot describe  
The delicate mystery of love  
For you are my friends  
I call you friends  
Angelic brothers  
For of the world of  
That which is not to the world  
The unknown-twin dimension-being.  
Are you as I am Other Eternal To Be.

## ***Another Fate***

To rise above all the cultures of the land  
Is to appreciate all.  
Yet be apart and a part.  
Above the scene of many lands  
The ills of man are seen  
And simultaneously  
The potentials of greater intent:  
Another fate  
Better than anything they have  
Ever known  
Hovers quietly ever just within reach.  
The greater intent  
Of being beyond  
The intermingled scheme of good and evil.  
Beyond good and evil  
Beyond life and death  
Is beyond the cycle, the O of earth.  
The circle is the earth  
The full degree of the circle  
Is the measure of the [O of] earth[.]\*  
And thereby the oath  
The measure of the oath  
Is the measure of the way  
Which is the abstract path or code.



\* Words and punctuation in brackets appear in the 1980 version but not in the 1972 version.

## ***[Anything can give up its life]***

Anything can give up its life,  
Why don't you give up your death?  
Why don't you do something different  
Something that was never done before?  
So that the universe will know you're here  
So you can stand and speak to the universe  
And say "Here I am!  
I am just like you:  
Endless, Immeasurable, Eternal, Impossible"

The universe has shown you the way

Go out look at the stars  
They're always around  
Go out and look at the sky  
It's always there  
Go out and look at the sun  
In the morning  
It's always here.  
Why do you have to go?  
Why should you leave the stars  
And the sun and the moon  
And the universe all alone?

## ***The Arm***

The arm thrust itself through the dry-baked earth  
Its fingers moved and reached toward space  
And searched like eyes, in far places for  
The sight of beauty.

The arm twisted and turned with lightning  
Imperativeness as if to reach the point  
Of the borders of the day that touch  
Each other on the rim of the precision-discipline.  
Where is the place of the circles of  
the eternities?

Suddenly the arm played music sounds  
The world had never heard before . . .  
And yet the world knew the meaning of the sounds  
The sounds commanded another weight of the way.  
Like a greater light, a living fire  
They held the greater day of the alter-age  
Through sundry equations of projection-being.

## ***The Art Scene\****

My room speaks to me,  
"Hello," it says.  
The rose-woven draperies . . . . .  
The beige window shades . . . . .  
The blue flowered walls . . . . .  
The rounded ceiling . . . . .  
The gold in sundry places  
Interspersed with turquoise and wine  
Orchid and black. . . . .  
    "Hello," my room says, "Hello".

The lamp stands by the window near the wall  
-- Alive and wistful --  
The jade green chest slyly blends  
And adds its touch  
As the colors clash in mid-air  
And say in one voice,  
"Hello, my friend, hello".

The Grecian colonnades ----- royal blue -----  
Nod their heads . . . . .  
They are contrasted with silver  
And there are ming trees upon the shelf.  
An art scene of delight I created this to be.  
What a pleasure it is to hear them say,  
"Hello", "Hello", "Hello",  
As they all speak to me.



\* Punctuation and line arrangement taken from 1980 version. Stanzas and indent at end of first stanza taken from 1972 version.

## ***Astro Black\****

Astro-Black Mythology  
Astro-Timeless Immortality  
Astro-Thought in Mystic Sound  
Astro-Black of Outer Space  
Astro Natural of Darkest Stars  
Astro Reach Beyond the Stars  
Out to Endless Endlessness  
Astro-Black American  
The Universe is in My Voice  
The Universe Speaks through the Dawn  
To Those of Earth and Other Worlds  
Listen While You Have the Chance  
Find Your Place among the Stars  
Listen to the Outer World  
Rhythm Multiplicity  
Harmony, Equational  
Melody Horizon  
Astro Black and Cosmo Dark  
Astro Black and Cosmo Dark  
Astro Black and Cosmo Dark.  
Astro Black Mythology  
Astro-Timeless Immortality  
Astro Thought in Mystic Sound  
Astro Black Mythology



\* Recited by June Tyson on the Impulse LP “Astro Black, on ESP Disk/ZYX CD “Concert for the Comet Kohoutek”, on DIW CD “Live from Soundscape” and on DIW CD “Live at Pit-Inn”.

## ***Be-earthed (1972)***

Those who are be earthed  
Are be erthed  
Burthed or berthred  
They are placed  
In their place  
Now Ge is the earth  
And Gesus is earthsus  
And Ge's is earth's  
Ge's us is earth's us  
Consider Gheez and Gheezus

## ***Be-Earthed (1980)***

Those who are be-earthed  
Are be-erthed  
Berthed . . . .  
They are phonetically birthed in their berth;  
They are placed in  
In their place . . . . .  
Their place is their prace/praise/glory/fame . . . . name.

Now Ge is one of the symbolical names of earth,  
And since that can be considered as a basic equation-form;  
We might as well consider that Ge's is earth's  
And Ge's us is Earth's us.

## ***Beyond The Truths (1972)***

On many planes  
We move with sonic speed  
Of many worlds  
At last we are in need  
So long we've dwelt on isolated earth  
Sans other spheres  
Too long we've dwelt on isolated earth here  
Unaware of the things that lie/are  
Beyond the truths they thought to be the truth.

## ***Beyond The Truths (1980)***

On many planes  
We move with sonic speed . . . . .  
Of many worlds  
At last we are in need.  
So long we've dwelt on isolated earth  
Sans other spheres;  
Too long we've dwelt on isolated earth . . . .  
Here  
Unaware of the things that lie/are beyond the truths  
They thought and taught to be the only truth . . . . .  
The only possible-positive truth beyond which  
There could never be . . . . .  
Should never be . . . . .  
Would never be  
Another.

## **Behold!**

Behold! Behold!

The mirror of the sound . . . .

Thus feel the thrill

Of the living image of you . . .

The you, you never allowed to become a reality.

Behold! The living image of you.

The living self eternal . . . .

The you, you seek to deny . . . . .

The you . . you never allowed

To become a reality . . .

Listen well . . . .

And you will hear

Of the sound mind

Of the spirit of you . . .

The you . . . you never allowed to become

A living reality . . . .

Reach into the empty air for love

Love dwells on the other side

Of the boundary

Of the last possibility!

## ***Birds Without Wings***

Birds without wings  
Birds without wings  
Poised, tense -----  
Are they unaware  
There are no wings  
Where wings should be?

Birds without wings  
Poised and tense  
Take off  
Sailing . . . sailing . . . .  
Alas!  
They drop to earth.

Are they hurt?  
Bruised, bewildered  
Angry  
They rush to the take-off place  
Again.  
Poised, tense  
Ready, Go!  
Birds without wings.

## ***Black Myth***

The role of black men  
Brilliantly delineated against a different world  
    from theirs  
The bitter-sweet love of blacks, the forbidden  
    hate  
That lingers when all else seems to never have been.

A better destiny I decree  
Such tales and tales that are told  
Are not my myths  
But other myths of black mythology  
Radiate from beyond the  
    measured borders of time.

## BLACK ON BLACK

White is an echo of black in a different direction. Black is the all of everything because of its endless acceptance like a black bottomless pit. What is within is not known because of its blackness. Light is an inversion of blackness or black in a different dimensional frequency. All colors have different frequencies. Black is the storage house of all colors.

White is a reflector. White ~~is~~ **TRANSPARENT** glass with a background of black will reflect that which appears before it. White rejects, black accepts. See the mystery of the mirror.

On the supernatural plane  
Black on another superimposed frequency is but a supernatural echo of the white reflected echo.

Black indulging in that which is not its frequency will never be a natural success in nature's world.

Just because a light is in the darkness does not make the darkness light.

White and the light depends upon power to show its light, Black does not depend upon power to be black, the darkness is a natural phenomena.

~~\_\_\_\_\_~~  
**(RR)**  
~~\_\_\_\_\_~~

\* Facsimile of original version, with handwritten correction and addition by Sun Ra in copy owned by Hartmut Geerken. The original reads *White transport*.

## ***Black People White***

White people  
The puppets of the hidden god  
The testing pivots of turning point  
White people . . . . .  
White white people  
Supreme and free  
Gods of the Kingdom of the first death  
Heaven and earth - the first  
White white people.

What does the good book say  
“The prince without wisdom  
Is a great oppressor”  
White people?

Rulers that rule the rule  
White people.  
Is their rule  
Government of the white people  
For the white people  
By the white people  
White white people  
And white black people  
White black  
White people!

## ***Black Prince Charming***

They are all in darkness . . .  
When black Prince Charming  
Arrayed in deeds of splendour  
Comes to awaken black beauty  
Sunbursts appear in dark disguises  
Bringing to fore  
The strange truth of Eternal myth  
Is the Sound; It is the  
Sound truth . . . Music Sound  
And there always is music  
The music always is  
Whatever is  
Always whatever is the music is  
The sound pure  
The sound symmetry  
Equational values: vibrational  
Differentiations: rhythms,  
Harmonies, thought moods, Pattern  
Silences that speak  
Cohesive points bridges connect  
opposites . . . . .  
There is black sound  
The code  
Projection sensitivity  
Force reach decision  
Perpendicular spirals  
Galaxies, planets, earth  
Man and his world  
And the other world of man  
Comprehension response  
To the world of angels

## ***The Black Rays Race***

See how the black rays of the black race  
Have touched the immeasurable wisdom  
And therefore the unknown quantity  
See how they are not understood  
Because as they are is not understood  
And as what they know is what they are  
See the unlimited freedom of the black rays.

## ***[Blind Man]***

Blind Man

Do you see the darkness only  
Or is there light different from those  
Who are going to digest and die  
Do you live in a world  
That is not the world of those  
Who are going to die  
In a long sun dark

Blind man reply

My friend do you not understand that  
I am wise because I am blind  
Who cannot see anything in the clear light of the sun  
Is been told everything in the clear light of the myth.

## ***Borders Of Nowhere***

Forward until you reach  
A blank wall  
And when you reach  
There past the borders of nowhere  
Keep marching  
Toward the shadow of its height  
As if there were no wall at all.  
What will happen then?  
No questions allowed!  
Forward in your command ----  
So be up and doing  
As you're told.

## ***The Bound Eternity (1972)***

I used to love the woman and the child  
and the man  
Now I hate the woman  
Now I hate the child  
Now I hate the man  
I hate the type of man  
The model of man  
The pro-example of man  
I hate what the woman has had to be and do  
I hate what the man has had to be and do  
I hate what the child has had to be and do  
I hate this present world  
This present futility, this present past  
For what is it but the recreated past  
A circle, a narrow-bound eternity.  
Beyond that circle  
Without that circle is the plane potential  
Is he who is without  
And without is with out  
And out is the way, the outer way  
For the weigh within is in  
But the way with out is out  
And out is the way.

## ***The Bound Eternity (1980)***

I used to love the woman and the child and the man  
Now, I hate the woman  
    I hate the child  
    I hate the man.  
        I hate the pro-example type  
            The programed-image self . . . . .  
I hate what the woman has had to be and do  
    I hate what the man has had to be and do  
        I hate what the child has had to be and do . . . . .  
            I hate this present world . . . . .  
                This present futility  
                This present past  
                This past present  
For what else is the present but the past disguised  
    Everything is still the same  
    Today is like a recreated past  
        A circle . . . . A narrow-bound eternity.  
        Beyond that circle  
        Without that circle is the Outer-Way  
        For out is the way  
        There are many in the inner way  
        Only a few travel  
            The hidden path  
                Of  
                The Outer Way.

## ***The Brass Herald . . . .***

How tender feelings

Faintly curling at scorn . . . . .

Like smoke from sparse settled huts;

Wary and weak

When contempt with brass heraldings

Enter the marble-covered door

Of

False reality . . . . .

It is Omni-discipline of being

That is invincible

# ***Bridges Of Comprehension***

Bridges go every where  
In their own separate way  
    They are paths  
of wider continuation . . . even to  
    Abstract comprehension  
    Bridges . . . . .

## ***Brothers Of The Sun (1980)***

Music can break down any door . . .  
Be it stone or iron . . . . .  
Or psychic skullduggery . . . . .  
It is of music pure in sincerity  
Celestial glory-be . . . . .  
That I speak to thee -----  
    Yes  
    And  
    Indeedidly  
It can teach a king  
    To smash tradition's fort  
Cross the moat  
    Of feudal futile passe defense  
    And bring to naught  
    The bounds of planned confusion's  
        Languages . . . . .  
    That separate and demean  
The brothers of the Sun.

## ***Brother of the Sun (1989)***

Music can break down  
Any door  
Be it stone or iron.  
It can teach a king to  
Smash tradition's fort  
Cross the moat of feudal defense  
And bring to naught  
The bonds of languages  
That separate and demean  
The brothers of the sun.

## ***By Golly! (1972)***

I always felt and  
I always feel  
That chance and circumstance  
Of earth-bound life is nothing real.  
It is not real  
This life they live  
Even and what  
It has to give.  
It is not real  
This angel's folly  
By heck! By Jove!  
By Gosh! By Golly!

## ***By Golly (1980)***

I have always felt  
And I still always feel  
That chance and circumstance  
Of earth-bound life  
Is nothing real . . . . .  
It is not real  
This life they are said to live;  
Even and despite all it has to give . . . . .  
It is not real  
This angel's folly  
By heck! By Jove! By Gosh!  
By Golly!

## ***Calling Planet Earth (January 1990)***

There is no need to cry  
No need to be confused or bewildered  
Listen to the three of us  
me, myself and I.  
Architectural-equation facts  
are the order of the day  
There is change everywhere  
The stars themselves in the  
solar system must be placed  
in new places around the sun.  
Earth itself must be positioned  
in a different place than where it is.  
Listen carefully to these words  
They are not the words  
that have been or was  
They are the words that are, is and  
am to be.

If you do wrong, you have to pay,  
But if you do right, you have to pay too;  
Also if you do nothing  
You have to pay. They have vagrancy  
laws you know.  
You can go to jail for doing wrong.  
You can go to jail for doing right.  
You can go to jail for doing nothing.  
You have never been told this before  
so now you know.

There is something in the cosmos  
called Fellowship. Reach for it.  
If you want a better way/weigh  
It is quite more sensible  
and more profitable to pay  
in advance to join the cosmos fellowship,  
Some people call it “dues”.  
If you pay dues for something worth  
infinite value you will get  
what is due you on an  
infinite eternal plane of being  
compensation: so valuable there is no  
place to measure its worth.  
Thus I have spoken  
and thus it is hereforth  
written in the stars.

## **Challenge**

It is another age, another challenge  
A greater one than ever faced before  
In all of Nature there are changes everywhere  
Subtle but insistent  
With immeasurable potentials for good or bad  
It is all according to, or the interpretation thereof  
Whichever ever they choose  
Or which any way they determine to go  
They will have to change  
The people will have to change  
Nature is changing everywhere  
It is another age . . . another cycle-day  
There is no place to hide  
This eon:Cosmo-void  
Cannot/will not be denied  
It is ultra-true  
There is no place to hide  
Therefore, the people will have to change  
The people will have to change  
The people will have to change their tune  
And that tuning should be in tune with the Inless outer universe  
The endless immeasurable not  
And this is the dual meaning of the phonetic not:note!  
A differentiation note, phonetic multi-meaning sound. Note:  
A tiny message wrote, a view . . . an idea plane of fame  
A note is symbolized music name of tone  
A permutation change, so plain to see  
That not is note and note is not  
It's based upon the circle. See?  
See?

# **Chaos**

When there is confusion

Chaos reigns with base-dimensional song

Where like some bird

Drunk with ecstasy strives in silent fury

To reach the ulterior negative zone deigned.

Motive-programmed-computerized

Idea destiny . . . . . chosen

Hidden futility.

Confusion is lost in desire . . . That is why.

Yes! That is why it cannot emulate

The cosmo-bird of paradise . . .

To fly across around the crossroads

Of difficult intrigue

Whence dimensions meet

And their way of circular paths

Outwardly . . . .

To ever seek thusly

To fly beyond

The magnetic force field gravity-pull

Of the stake at the crossroads

Where untoward dimensions meet

In oneness calculated possessiveness.

## ***Circle Eternity***

Faith can be a bridge  
Between what is called reality  
And what is thought to be myth  
For myth is a word  
And a world all its own.

Myth has attributes  
Magic, impossible  
Faith all sympathetic  
To the word myth.

If you are not a myth  
Whose reality are you?  
And if you are not reality  
Whose myth are you?

The purpose of life  
Decree: -- death . . .  
The purpose of death  
Decree: -- life  
The purpose of life  
Decree: -- death  
The purpose of death  
Decree: -- life  
Death -- life  
Life -- death  
Purpose -- aid -- end  
End of life . . . . death  
End of death . . . . . life  
Circle eternity  
At one ment atonement  
Destiny equation  
Eternity  
Revelation.

Limited eternity  
Purpose . . . . aim . . . . end  
Purpose aim . . . . end  
Man!  
Citadel of etrenity\*  
Planes of inverted comprehension

man! man! man! man! man!  
Destiny fate  
Circle of etrenity  
Eternity circle  
Eternity era of error  
man! man! man! man! Man!  
What is this seeming life  
That always seems to end in that seeming death?  
What is that seeming death  
That always seems to end in  
That seeming life  
For it is ever that: the eight  
The Eden.  
The paradise where life begin  
And death death.  
The state of life  
The state of death  
Atonement . . . . .  
Onement  
One . . . . .  
Circle.



\* Might be a mistake, but since it is repeated below, it may be a play on the French “être” (to be).

Eternity . . . . .  
One  
O . . . Perfection endedness  
Endedness Endedness  
In deadness  
Endedness  
One.  
Man has become as one  
Man has become as one of us  
You can not stay in the garden  
You can not stay in the garden  
You can not stay in the garden  
Of Paradise, it is a garden for neophytes  
Arise man out of your oneness  
The name of one is forbidden  
To you  
Taboo . . . Taboo . . .  
Sacred . . . Forbidden . . .  
Arise man  
Oneness is of confusion!  
They sought to be as one  
At the Tower of Babel  
Beware man!  
Taboo . . . Taboo . . .  
Taboo . . . Taboo . . .  
Forbidden  
Man  
Beware  
The sacred name of one  
Do not seek to  
Usurp the name of the sacred one  
The sacred one

The sacred one  
The sacred one  
Beware man

\* Let the centuries be your enlightenment  
Read your histories  
Your history of oneness  
Your history of once upon a time  
Once upon a time  
But before once was nothing  
And after once is twice  
Never before the once  
And twice the presence of never  
The pleasant nothing of never  
For nothing  
Nothing is  
And nothing from nothing leaves  
Nothing  
And one from one leaves  
Nothing  
And two from two leaves nothing  
And three from three leaves nothing  
And everything from everything leaves nothing  
And nothing from nothing inverted leaves  
Everything  
So if one sends one  
There is nothing  
For one from one  
Leaves nothing  
There is nothing in the never land  
Of Never.



\* The text from this point on was republished under the title "Once Upon A Time" in 1980.

## ***Circle Of Comprehension***

The verdict is the judgement:

..... The weigh .....

The verdict .... the decision ...

The decision is the elected standard

Of what is called correct .....

The approved truth or principle: the so-ed ....

That which is soed is word-play sowed

Sword .....

Because of the devious route and root

Of words,

Parables are needed to demonstrate

The obscure points of fact.

Every fact is a circle of comprehension.

## **Colors And Notes**

Colors are different  
As every different thing is different  
If the Lord makes a difference in one thing from another  
He has set the pattern for other things to be different from the other  
He has set the pattern for an other thing to be different from a one.  
There is the presence of duality  
In all it's infinite and splendid reach  
It's reach potential is everywhere.

Colors are different as every different thing is different  
The vibratory pattern . . .  
The vibratory pattern tones are different sounds . . .  
A color tone, a color shade . . .  
Timbre.  
And timbre's crest in heraldry  
And timbre's timbre: quality.

Color's difference identify . . .  
Show your colors!  
Fly your flag!  
Heraldry and coat of arms  
Show your colors!  
Fly your flag!  
Yes.  
Colors do identify.

You see no color?  
Your world is colorless  
You're color-blind!  
You've failed the test.

I would not even mention this  
But nature's nature is the same  
No matter what you do or what you say,  
The laws of nature have not changed  
And nature's colors, colors are  
    For every color codes it's name  
Though colors bend and colors blend  
    The laws of nature have not changed . . .

## ***Concerning That Which Is Called Life And Death***

If the death of death is life

(for how can death die unless it becomes alive?)

And if death becomes alive

Is it not active on another plane?

The life of death . . . . .

Is it not the inversion of the death of death?

Or is the death of death, the life of life

It is varied mathematics in permutation forms.

## ***Confrontations (1972)***

Confrontations?

What are they to me

Man always loses

Can't he see?

Confrontations against the representative who is a friend

Is himself at odds with himself

Man always loses

Doesn't he know?

Who always wins in the end?

It is the nameless totality,

The constant imperfection of immeasurable On.

## ***Confrontations (1980)***

Confrontations

What are they to me . . . . .

Man always loses . . . . Can't he see?

It takes more than a man

To win against the ironclad

Star enfated

Chained to futility destiny.

Confrontations of man against his friend

Is man at odds with his vibration-tuned

Harmonious and kindly self.

Man always loses . . . . .

Doesn't he know,

Who always wins in the end?

It is the nameless totality

The immeasurable

Ever-changing

Omni-On.

## ***The Confusion Of Words***

'Twas at Babylon they say . . . .  
Ah, dread and drastic day . . . . .  
That God did something hitherto unheard  
He confused the meaning of the word  
He made the meanings thrice and double-twin  
And helter-skelter-mayhem ruled since then.  
Though you may roam yon here and there  
You'll find confusion every where.  
This is not to say  
There'll never be a better day . . . . .  
Watch what you write, watch what you say!  
    Some words lead to gloried shame  
    Making innocence to blame . . . . .  
        Secret-sacred hidden lore  
        Oftimes lead to deadly woe.  
        Word substitute . . word permutate  
        Subtle tools of enwrit fate.  
Tree of knowledge . . . Paradise  
Led to needless sacrifice.

## **Conviction**

Man of woe

In yesterdays once condemned . . . convicted

Convicted by convictions

Hence associates bone of contention

Borne of conviction . . . . impression . . . conception

Convicted by conception . . . . . judged by an idea.

Judged . . . . . convicted

Conviction

Convict of convicted convictions

Convict of convictions convicted

Conviction . . . . . Idea image

Image . . . impression . . . . concept . . . . thought

Reflection . . . . thought . . . . thought . . . Thoth

Thought . . . Thoth . . . image . . . impression

Conviction . . . . conception

Idea . . . conception . . . untouched idea

Immaculate conception . . . immaculate conviction.

Immaculate . . . . clean . . . . pure . . . . sincere . . . . .

Pure . . . wholly . . . . All . . . . whole . . . all . . . . omni . . .

## ***The Cosmic Age (1968)***

This is the Space Age  
The age beyond the earth age:  
A new direction  
Beyond the gravitation of the past.  
This is the space age.  
This is the disguised twin of tomorrow  
Striking upon the earth  
With relentless power  
Like a perpetual whip.  
This is the Space Age --  
Prepare for the journey!  
You have a rendezvous  
With the living wisdom  
of the unadulterated fate.  
Prepare for the journey!  
Like a happy child  
You will step out of the pages  
of the blinding-blend of the book,  
And gaze astounded at  
The Endless space of the Cosmic Void.  
Your new course is the Cosmic Way --  
Your new vehicle is the Cosmic plane;  
You will learn to live the Cosmic Way,  
You will learn to journey with courage --  
With the fiery aim to reach  
The even greater day  
of the even greater tomorrow  
The greater tomorrow of the Cosmic Age.  
The second main is the master key  
From the heaven of Outer-Space.  
The second main  
Is the second principal  
The principle:  
Cosmic-Timelessness of the Cosmic Age.

## ***The Cosmic Age (1980)\****

This is the Space Age  
The age beyond the earth age:  
A different direction beyond the gravitations of the past.  
This is the Space Age:  
The disguised twin of tomorrow  
Striking upon the earth with relentless power  
Like a perpetual whip.

This is the Space age-----

Prepare for the journey!

You have a rendezvous  
With the Living Wisdom  
Of the unadulterated fate.

Prepare for the journey!

Like a happy child

You will step out of the pages  
Of the blinding blend of the Book,  
And gaze astounded  
At the endless space of the Cosmo-Void.

Your new course is the Cosmic Way ----

Your new vehicle is the Cosmic plane;

You are to reach/approach the Omni-Cosmo Way

You will learn to journey with courage . . . . .

With fiery aim to find

The even greater day of the even greater tomorrow . . .

The Cosmo-timeless realm

Of the Omni-Everlution-Immortalic Day.



\* For a third version of "The Cosmic Age", also from 1980, see "Prepare for the Journey".

## ***The Cosmic Beist***

The sound mind is the vibrating consequences of  
the rhythm

The rhythm is the sound

And the vibration is the rhythm.

The sound mind is the co-ordinate mind

The vibrate principle of the ultimate be

To be is the word of the isness

To be is the world of the create

To create is to be

Because to be is to cause to be

And to cause to be is to create.

The vibration is the movement of the sound

And the sound is the vibration of the movement

And the movement is the vibration of the sound

The movement is the cause

And the cause is the reason

And the reason is the Y

Why?

The Y is the B

Thus speaks the Cosmic Beist.

## ***The Cosmic-Bypass***

Out of every nation  
They shall rise . . . .  
With the invitation of the sun  
To journey through the Outer Darkness  
    To the Outer Heavens  
        Of the Intergalactic dawn . . . .

## ***Cosmic Equation***

Then another tomorrow  
They never told me of  
Came with the abruptness of a fiery dawn  
And spoke of Cosmic Equations:  
    The equations of sight-similarity  
    The equations of sound-similarity  
Subtle Living Equations  
Clear only to those  
Who wish to be attuned  
To the vibrations of the Outer Cosmic Worlds.  
Subtle living equations  
of the outer-realms  
Dear only to those  
Who fervently wish the greater life

## ***The Cosmic Myth (1972)***

A new name is always a great adventure  
A cosmic name is a cosmic word  
And the cosmic word is the cosmic myth  
Beyond what has been called  
'Life' and what has been called 'death'.

## ***The Cosmic-Myth (1980)***

A new name is always a great adventure . . . . .  
It is vibration's pioneer . . . . .  
A cosmic name is the cosmic word  
And the Cosmic Word Is The Cosmic-Myth  
It is the revelation  
Beyond life-death and death-life.

## ***Cosmic Potential***

By placing Cosmic-potential in the hands of  
Man,  
The great experiment is magnified. The key to  
The power of the cosmic-potential is the air.  
The question is: Can man conquer  
The self-destructive traits & habits of  
Traditive-mind & his tradicted world.  
Yes, it is time for man to either destroy  
Himself and become what is termed "a new  
Creation" or through profitable non-vain  
Thought become a superior-creation far greater  
Than any concept ever authorised by the  
State of man.  
Man is a state of mind. Man is what he  
Accepts to be the idea of man or the ideal  
Of man. Man is the philosophy of man and  
The summation of or weigh of what he says  
He accepts as God.

This thought is Cosmic : To understand is  
To reach for ever greater superior truths.

People who give themselves completely to  
Self-destructive forces & refuse to give  
Themselves completely to self-constructive  
Forces are hypocrites, untrue to their  
Better self.

## ***Cosmic Query***

Why should a god visit earth  
If to be only a slave to man  
Why should a man be a slave to a man  
If only to be a slave to man  
Or a man to God  
Or a god to man?  
If only to be within a state  
Unnatural to his natural self  
Or alter-self



This thought is common: To understand is  
to reach for ever greater superior truths.





## ***The Cosmo Man***

Get on the Cosmo-train  
Run while you can  
Get on the Cosmo train  
Run while you can  
The Cosmo-train is a word-express  
Get on the Cosmo train.

The night is night and day is day  
And black is blackness every way . . . .  
Get on the Cosmo-train  
It's darker than the night  
Eyes that see always the light  
Is not accustomed to the night  
For night is night and day is day  
And light is light  
But rays of light are sometimes dark,  
And lights of dark are sometimes black.  
The schedule speaks to Cosmo Man  
Get On the Cosmo train  
Run while you can.

## ***Cosmos Evolution (1971)***

When men are brothers

They are brothers because they know they are.

They walk the initiate bridge/degree,

Friends of pointlessness . . . . .

Intuition companionship.

Sincere understandingness . . . . of/on angelic planes of being.

That is why I have said they are not my brothers if they are not brothers.

## ***Cosmos Evolution (1972)***

When men are brothers

They are brothers because they  
know they are.

They walk the initiate bridge

degree. of pointlessness . . . . .

Friends of pointless . . . . .

Intuition companionship.

Sincere understandingness . . . . .

of/on angelic planes of being.

That is why I have said they are  
not my brothers if they are not  
brothers.

## ***Cosmos Evolution (1978)***

When men are brothers  
They are brothers because they know they are.  
They walk the initiate bridge/degree,  
Friends of pointlessness . . . . .  
Intuition companionship.  
Sincere understanding friends of/on angelic planes of being.  
That is why I have said they are not my brothers if they are not brothers.

## ***Cosmos Evolution (1980)***

When men are brothers  
They are brothers because they know they are . . . . .  
They walk the initiate bridge-degree  
Of pointlessness.  
They rise up above because and why  
They are brother-friends  
Sincere understandingness . . . .  
Intuition of/on angelic planes of being.  
That is why I have said:  
They are not my brothers  
If they are not my brothers.

## ***The Crate Create (1972)***

A man may be down and out  
When his time is up  
A man can be placed down in the ground and covered up  
Up toward the stars is signaled by the count down . . . . . count  
It is written: the world is upside down . . . . .  
Disciples staged the orientate  
They were initiates  
They saw the time up  
On the symbol of the earth  
They saw the notice nailed upon a tree  
Official curse and dammit tree  
Thus the curse spread through the land  
The land is light: the light is land  
Upside down, they turned the light . . . a winged thing lights whenever it lands  
The people could not comprehend  
They did not know, what they did.  
There was the time, in form of man  
It was the end, beginning too . . . . .  
In secret Cosmo-riddle snare  
The ginning snare  
Be-ginning is . . .  
Beware! . . . Be aware of the hidden snare . . the gin for ginning  
The beginning in . . - . The gin for be ginning the beginning end . . .  
The gin for ginning . . . . the beginning inned . . . The gin for ginning . . . the  
Beginning in the beginning in the beginning in the crated  
Case closed of the box  
The book is barks with leaves like trees  
Don't let them get you with the box  
Create and crate and crate create  
The snare of words did man enfate.

## ***The Crate Create (1980)***

A man may be down and out when his time is up . . . . .  
A man can be placed down in the ground and covered up . . .  
Up toward the stars is signaled by the countdown.  
It is written: The world is upside down . . . .  
Disciples staged the orientate  
They were initiates  
They saw the time up on the cross  
Symbolic symbol on and of the earth.  
They saw the notice nailed upon a tree . . . symbolic he . . .  
Official curse and damn-it tree;  
Thus the curse spread through/ on/ in the land.  
The land is light : The light is land . . .  
Upside down they turned the light,  
A winged thing lights whenever it lands.  
The people could not comprehend  
They did not know what they did.  
There was the time  
In form of man  
It was the promised beginning of the end  
In secret cosmo-riddle snare  
The gin . . the ginning snare  
Beginning . .  
Be-gin-ning  
The gin for ginning  
Be on your guard!  
Be aware of the hidden snare . . . the gin for ginning  
The ginning/beginning gin.  
Behold this mystery-iniquity  
The word was executed by law called sin  
Execute not only means to kill  
It means to cause to be: to activate  
A word of strange duplicity.

It is written in an ancient so-called fable  
The troubles were hidden in a forbidden box  
Pandora's nemesis  
The keys of secret code can solve the case  
Like crate create and create crate  
The box is crate . . . . The sealed case . . closed box  
Case closed of the box  
The book is barks with leaves like trees . . . . .  
Don't let them get you with the box  
Create and crate and crate create  
The snare of words did man enfate.

## ***The Curse-Blueprint***

Drawn to scale of the curse  
The uplifted curse  
The lifted curse  
Thus when the curse was lifted  
The people were delivered  
Their freedom is  
They delivered or born  
Even as the curse was lifted or borne  
The curse's promise and prophesy  
"If I be lifted up from the earth  
I will draw all men unto me."  
So, even as the curse was lifted up from the earth  
Yet upon the cross it was born.  
And there it lay resting upon its berth-place  
As it were borne  
And hence born because of its berth . . .  
And because it was born  
It was delivered  
To those who were destined  
To be drawn to the scale of the curse  
And this measurement or judgement  
Came to be a decree  
A law . . . . a blueprint . . . . a scale  
A weigh of life  
It did not have to be but it was  
And because it was  
Those who have no way of further is  
Live by the decree that came to be was.  
And so their life is always so  
When it can be certified as "was."

## ***The Curtain Call (1972)***

Take your curtain call and bow  
Don't linger  
No matter the applause  
The acclaim  
Oh well, if you must  
Bow again and again  
Let them see you while you do . . .  
Bow gracefully while you may.  
The play is done  
What need overmuch to bow  
And bask in wild acclaim  
You'll find yourself erelong  
Bowling to a house of departed guests.

Take your curtain call and bow  
Then leave  
The scenery must be cleared  
For another day  
Another kind of Cosmo-play  
A play on words  
Of heiroglyphic chant  
A play on words of Immortalic reach  
It is a play of peoples and a different horizon's world-sun  
Therefore prepare, for you are the star  
It is the interpretation that the people need  
There is music  
In the darkness background  
The People are the instrument that must besound to be sound;  
It is the arrangement-interpretation that they need . . . . .  
The people are the Instrument.

## ***The Curtain Call (1980)***

Take your curtain call and bow . . . . . don't linger;  
No matter the applause---the acclaim.  
Oh well . . . if you must . . . . .  
Bow again and again;  
Let them see you while you do . . . . .  
Bow gracefully while you may.  
The play is done  
What need overmuch to bow  
And bask in wild acclaim  
You'll find yourself bowing . . . blinded by the light,  
To a house of departed guests.

Take your curtain call and bow  
Then leave . . . . .  
The scenery must be cleared  
For another day  
Another kind of cosmo-play  
A play on words  
Of heiroglyphic chant ... . . . . .  
A play on words of immortalic reach . . . . .  
It is a play of  
And a different world-horizon's-sun  
Therefore prepare;  
For you are the star  
It is the interpretation that the people need.  
There is music in the darkness background . . . . .  
The people are the instrument that must  
To be sound;  
It is the arrangement interpretation that they need . . .  
The people are the instrument.

## ***The Damning***

The damning of the spirit  
Is the reservoir of salvation . . . . .  
Thus to save is to damn . . . . dam  
Like water in a damned condition  
Is water reserved . . . .  
Hence comes power from the damned  
Yes, from hence comes power from the damned  
Behold! See the mystery of the curse-oath  
Oath-curse-binding promise-damn dam . . . . .  
It is written: "The first shall be last" . . . . .  
Celestial interpretation code revealed:  
"The first shall belast" . . . . .  
Bemuse this fact and bethink  
Upon its namification.  
If it is to see to know . . . . .  
The Cosmos Omni told me so.

## ***Darkness Light***

Behold my house of light  
Is said to be a house of darkness  
Because it is invisible. Yea,  
Since they deem light to be defined as insignificant  
The very scheme of what is not  
And darkness is not of the light  
They are both not  
In perspective to what they are,  
Where they are  
And when and how.

## ***The Delusion Freedom***

It is not right

For those to speak to me

Who speak of love,

If they have never felt

The meaning of Love.

It is not right . . . . . it is oh so wrong!

So very inexpressibly wrong!!!

For those to speak to me

Who speak of freedom

Whose freedom is liberty-will of wisp

What good is freedom's liberty

If sword and famine and pestilence

Is it's creed . . . . . It is according to

That which is written

As proclaimed word of God

To those to whom it was given:

An unfailing promised heritage.

Love and freedom,

What words are they!

God is love they say . . .

The events of the world

Are the fruits thereof today . . .

Is this life all that life should be?

Is that why the tree of life

Is denied to those who by disobedience died

Who deadened by the forbidden knowledge

Would be twice alive . . . .

Freedom is a hidden code-delusion-key.

## ***The Desperate Soul***

All that surrounds is black  
Vision impossible  
Sound roams like beast  
Into mountains and trees  
Into oceans and the sky  
In search of pasture

Mythic paintings surround the living  
Agony, jealousy and betrayal  
Reign in the wilderness  
To the death  
Solitude, sorrow and  
    uncertainly throbs  
    the heart

Love never lives  
For a day  
To nurture the wounds  
Which the dark bird chant for  
The dirge of the sequestered soul

## ***Detour (1972)***

This is a precision span  
The journey is discipline plane!  
Beware!  
Rights  
Rites  
Right rite  
Rite right  
Beware!  
Words  
Snares: Entrapment  
Snare: nets: dragnet  
Words: Words! Beware  
Warning!  
You must run  
Step by step  
Side by side  
Detour  
Sans the perfected risk.

## ***Detour (1980)***

This is a precision span  
The journey is discipline plane

Beware!

Rights

Rites

Right rites

Rite rights

Beware!

The snare of entrapping words . . . .

Snares . . . net . . . dragnet . . . . .

Words: "Here a word . . . there a word"

Words of danger . . . words . . . words from the source book

Beware . . . . . The here and there in The Word . . . . .

Warning!

You must run

Step by step

Side by side

Survive with the others together

Step by step . . . side by side

Detour

Sans the perfected risk.

## ***Did We Not Know? (1972)***

Did we not know?

Did we not know:

That all things that were spoken, were so  
And all of the things that were written, were so  
All the things were thought were so  
Now every so is equal so  
So plus so plus so is so.  
They say one reaps what one has soed  
For so plus so plus so is sow  
So they must reap what they have sowed  
And they must reap what they have SO-ed.  
Cause what they sowed they soed indeed . . .  
Since sow plus sow plus sow in deed is SO!

## ***Did We Not Know? (1980)***

Did we not know?

Did we not know?:

That all things that were spoken . . . were so;  
And that all things that were written were so . . . . .  
Even all the things that were thought were so.  
Now every so is equal so  
For so plus so plus so is so  
They say one reaps what one has soed . . . . .  
Take heed:  
The sound of so is sow  
Like sow is so . .  
So they must reap what they have sowed  
While they must reap what they have so-ed.  
Because what they soed,  
They soed in deed  
Indeed each deed they did  
An act was sowed.

## ***The Differences (1970)***

Sometimes in the amazing ignorance  
I hear things and see things  
I never knew I saw and heard before  
Sometimes in the ignorance  
I feel the meaning  
Invincible, invisible wisdom,  
And I commune with intuitive instinct  
With the force that made life be  
And since it made life be  
It is greater than life  
And since it let extinction be  
It is greater than extinction

I commune with feeling more than  
prayer  
For there is nothing else to ask for  
That companionship is  
And it is superior to any other is

Sometimes in my amazing ignorance  
Others see me only as they care to see  
I am to them as they think  
According to standards I should not be  
And that is the difference between I and them  
Because I see them as they are to is  
And not the seeming ignorance of the was

## ***the differences (1980)***

sometimes in the amazing ignorance  
i hear things and see things  
i never knew i saw and heard before  
sometimes in the ignorance  
i feel the meaning  
invincible invisible wisdom,  
and i commune with intuitive instinct  
with the force that made life be  
and since it made life be  
it is greater than life  
and since it let extinction be  
it is greater than extinction.  
i commune with feelings more than  
prayer  
for there is nothing else to ask for  
that companionship is  
and it is superior to any other is.  
sometimes in my amazing ignorance  
others see me only as they care to see  
i am to them as they think  
according the standard i should not be  
and that is the difference between i and them  
because I see them as they are to is  
and not the seeming isness of the was.

## ***Different***

In different families arrive

Are some misplaced?

If they think so . . .

But is is wide and vast: the how and why and when and what could be!

Their privilege is yet to reach

To reach beyond their comprehended

Misbegotten place.

The proof is what they are in comparison to what others are around and

Outside environmental touch

Comparative consideration . . .

To what others are around

Who around them surrounds them.

**PROPHETIC DIFFERENTIALS INTERPRET WHAT IS TO BE**

Like water they will/shall equalize

Themselves to their level

This is the natural thing for them to do

And do they will, they have to

You see.

## ***Differentiation***

Where am I now?  
I am where I am before  
An alter-fate of differentiated ways  
From differential weighs  
An alter-fate of differential weighs  
From differentialed ways  
Where am I now?  
In the midst of uncharted field  
I feel the fill-potential own  
On the on-way . . . onward  
On word  
Where am I now?  
No one knows  
Not even I,  
Yet I am here  
If there is a friend to hear  
My voice  
I speak as the on\* voice  
Own-rhythm; own harmony  
own melody  
own-ness  
Plane-potential infinity - Is.



\* Might be a mistake. It may read *own*.

## ***Dimension Spheres and Spirals***

Yesterdays yesterday  
and  
tomorrow  
are  
different  
When they exist in [their own spheres]\*  
but when every tomorrow is the  
same as every yesterday . . .  
Then, that every tomorrow is not  
the real tomorrow  
Because it is only a copy of  
All the yesterdays gone by . . .



\* After the original 1972 publication of this poem, every subsequent version is missing the words in brackets. Also the lines are layed out differently in the later versions, but are otherwise identical.

## ***Discernment***

When we speak, we speak profoundly  
And break the mirror  
Of the glass through which the shadows  
Were discerned  
And taken to be models  
From which to pattern  
And to become alike to,  
Alike to shadows in a mirror  
What justice is this?  
Indeed what justice is this?  
When humble content  
Is taken to mean cowardice  
When humble content  
Is taken as a signal to break and abuse the spirit.  
And what spirit is this?  
A division should be made  
Concerning that which is spirit.  
It is not right to force different spirits to be one  
When one is distortion  
And the other is clarification  
Is this justice, just is,  
The status quo, the maintained principle  
Of the dead past  
Or is this justice, just is only.

## ***Disguise***

I can feel who I am  
I do not disguise myself to me;  
. . . . . Why should I?  
I have known me longer than anyone else  
    I shall continue to know me  
    More than anyone else;  
We have been together so long . . myself and I  
I should always say we instead of I . . .  
We instead of me.  
Because we can feel that we are we.  
Others guess and think they know  
But they do not feel the essence-ultra  
Us of we.

We do not know we know  
We only feel that this is so . . . . .  
Our intuition is the alter-being:  
The entity vital-seeing: Our intuition is  
The vital-seeing . . . The entity alter-being  
I can be me for them . . only as they see me . . .  
And not as they think they feel;  
For they seem to feel another way of thought:  
That's not my way.  
Although we are me  
The is of us is I . . .  
We are more than three:  
There's us and me . . . we and I  
We are more than three  
There's I and we  
    Us and me.

## ***The Disguised Aim***

To rise above all the cultures of the land  
Is to appreciate all;  
Yet be apart and a part.  
Above the scenes of many lands  
The ills of man are seen  
To be the disguised aim  
of what is called the final truth.  
According to the conception  
Is the baring scheme: the reality of the birth of a fact;  
Because the according to  
Is the keyword of actual instruction  
And the scenario of vast endeavour.  
According to the conception ---  
According to the conception:  
A new immaculate truth  
Is given birth by the version.  
That which all mortals agree or  
Are subject to is their Master and Lord.  
All mortals are subject to death (the Ruler of a monarchy  
that covers the earth) .  
They bow in agreement to its will.  
All mortals bow to death.  
It is death in the role of the truth  
That captivates them.  
Speak of the endless end  
That they might think of the eternal purpose  
And come to know the double value of words.  
Death is a word, an oath  
A promised thing:  
When "it is fulfilled,"  
It is the word, the oath  
The promised truth . . . .  
The proven certified fact.  
Consider the root of the word . . . .  
Close to the meaning of things is the root word.  
The root stems from the seed.  
The seed of death implants  
Itself in the mind of people.

People are of one mind  
Is their life-giving principle . . .  
People are of one mind  
Because they are of one common end or  
Common aim.  
Their goal is their destiny  
And their destiny great or small  
Is always the same;  
To ever bow to death, their Master and Lord.  
Death is their God.  
It is a guard between its subject  
And other kind of world,  
Which is so different  
It seems to be only a myth.

## ***The Double Knowledge***

After a being becomes versed  
In the  
Wisdom of the double-knowledge  
    The being is double to that which is  
According to the Living Aim  
And intent to be  
From the standpoint  
Of the Ultra-Cosmo-standards  
Of the greater kingdom  
Which is the greater realm:  
The Myth  
And Chromatic-Mysteries.

## ***The Dual Change \****

Things change . . .  
There is always change in the air . . . . .  
But the change is different now  
From any ever felt before . . . . .  
The music is listening and waiting  
While sounding sounds of terrible silence . .  
    Didn't you hear the silence lately?  
Music is silence too . . . . .  
They cannot stop the silence;  
    They cannot compel the silence to cease . . . . .  
They do not know yet  
How loud the silence can become!  
    There is always change in the air . . .  
    But there is a different spirit in the wind . .  
        A bold and daring soul from somewhere there:  
        Somewhere out and yon!  
It is even beyond the time . . . . .  
Time is:  
    . . . . . Never-no-more . . . . .  
Everything is space . . . . .  
    . . . . . It is the space of the dual change.  
The street is no longer a street . . . . .  
    It is the highway of the world.  
        There is change in the air!  
    Do you not hear the heavy silence there?  
It is the double space of dual change . . . . .  
The spirit wind is in the air:  
It hovers above the street no longer there . .  
    The street: A highway widened fare . . . . .  
The emergency decreed it thus . . . . .  
    All at once, it was seen:



\* Part of this poem recited by members of the Arkestra on the "Somewhere Else" CD (Zensor 136) track "Everything in Space", on the Kohoutek CD (ESP 3033-2) track 9, and by Sun Ra on the Saturn LP "The Antique Blacks".

The road . . . the people . . . . .  
The wrong direction there . . .  
It is the right road . . . .  
They are going the wrong direction there!  
Some of the must turn and go the other way:  
The arrow points to pointlessness . . pointlessness.  
A two-way street affair . . . . .  
An alter never-[no-]\* more-again . . . . .  
The people and the leaders walk hand in hand . . .  
They were on the right road all the time . . .  
But now there is no time . . . . .  
That is why they have to turn  
And walk the opposite-alter-way.  
They must go  
To the place of space  
For the celebration of the dual change.



\* The word in brackets is the only word appearing in the 1972 version but not the 1980 version. The layout is taken from the 1980 version.

## ***The Earth Oath-Way***

According to secret standards,  
The earth-oath plane is the standard  
Of the earth - way . . . .  
That is:  
The earth-plane is coordinated  
Or synchronized to or with the adopted/adapted  
Oath-word guide . . . . .  
And the word-guide is summated commandments  
And derivatives thereof  
Of the authorized law-supreme  
Which people are taught is the way out  
But the earth-way is the way of all the earth  
Therefore the earth-oath-way is the way in  
And that way in is the weigh in or the weighing;  
Because “in”  
Is of the earth, but out is of outer-space.  
Earth is it’s own law  
And outer Space is it’s own law . . . . .  
The law and laws of Outer Space ise/are  
Greater than Earth and it’s code/way.  
The Outer Space code/law is greater than  
The Earth-law . . . . . dimension/plane.

## ***The Empty Space (1972) \****

The airy heaven is the empty space  
The division of heaven is inner and outer  
The limited heaven is the inner  
The outer heaven is endless heavens realm . . . . .

The third heaven of the heavens is called earth  
It is heaven # three  
The earth is as the beginning  
It is the foundation of itself  
It is an o  
Or a o  
Which is the alpha omega of the material plane  
Yet every planet is an o  
But earth is ao #3  
Or the third o from the sun.

The inner air from another plane  
Is like the counterpoint to a central theme  
The enclosed vibration limitation  
Repeats itself over and over . . it is a cycle . . an eternity never changing  
The outerspirals move brilliantly with word-precision, yet varying  
Ever outward and ever onward on.



\* For a 1980 version of this poem, see "The Heaven # Three".

## ***Enactment***

After all is said and done  
It is a deed did  
And the act is executed  
The absolute right  
The dead right.  
After all is said and done  
What more is there to say or do  
For that which is executed is  
                  made to be  
An act which came to pass  
As every law is passed  
In order that it is.

## ***The Endless Realm (1972)***

I have nothing  
Nothing!  
How really is I am . . . .  
Nothing is mine.  
How treasured rich am I  
I have the treasure of nothing . . . .  
Vast endless nothing  
That branches out into realm beyond realm.  
This and these are mine  
Together they are nothing.

The idea of nothing  
The notion of nations  
Nation . . . . notion

I have the treasure of nothing  
All of it is mine.  
He who would build a magic world  
Must seek my exchange bar  
In order to partake of my endless  
Treasure from my endless realm of nothing.

## ***The Endless Realm (1980)***

I have nothing

Nothing!

Nothing is mine.

How treasured rich am I

I have the treasure of nothing . . . . .

Vast endless nothing

That branches out realm beyond realm . . . . .

This and these are mine;

Together they are nothing.

I have the treasure of nothing,

All of it is mine.

He who would build a magic world

Must seek my exchange bar

In order to partake of my endless treasure

From my endless realm of nothing.

## ***The Endless Universe (1972)***

This universe is endless  
And everything in it is endless  
How can it be an endless universe, if everything is not endless  
That is a part of it?  
Every beginning is an end  
Look back and see, it's in the past  
Every beginning is the end of some endlessness

But the past is an eternity all it's own  
It is not a part of the endless Universe  
Because the past had an end, it is a realm of the ended . . .

Look backward at the past  
And you will see all the beginnings are there.  
If you have an end in view, what's your aim/desire?  
Be careful!  
Do not make the end you seek  
The end.

There are different kinds of ends  
Like bookends are  
And bookends are  
But Book ends end.  
What does the law of bookings say?  
That is the answer of the way . . .  
When they are booked, they're in the book.

What does the Good BOOK say?  
The planet earth is booked  
Within the BOOK  
The GUIDE BOOK leads the world,  
"I will be their guide," it says . .  
Whence does earth go?  
And whether man?  
"I will be their guide even unto \_\_\_\_\_."

Let's say It said, the end, instead.  
For what are words but words to use  
Let's take words and return,

The Bad Guide Book Good says that too.  
A simple thing, it's simple true  
TAKE WORDS AND RETURN . . . . .  
There's no way other left for you.  
"TAKE WORDS AND RETURN" . . . . .

## ***The Endless Universe (1980)***

This Omniverse is endless

And everything in it is endless: :

For how can it be an endless Omniverse,

If everything in it is not endless?

That is a part of it?

The Omniverse is of timeless being

It is immeasurable from every point of view.

The word beginning is associated with the word time

It must be thought of abstractly as if it is

Outside of the Omniverse

In this way we can say

That every beginning is an end

On this plane of supernatural folly

This strange eternity of hidden meanings

Of the truth.

Every beginning is an end . . . Look back and see,

It's in the past . . . Every beginning is the end

Of some endlessness . . . . But the past is an eternity

All it's own . . . It is not a part of the endless

The endless Universe-Omni.

Since the past had an end: it is a realm of the ended.

Look backward at the past and you will see

That all the beginnings are there.

If you have an end in view,

What's your aim/desire?

Be careful! . . . . . Do not seek the end within

The eternity of the yesterdays past . . . . .

## ***[Energies] (1969)***

And Sun Ra Says:

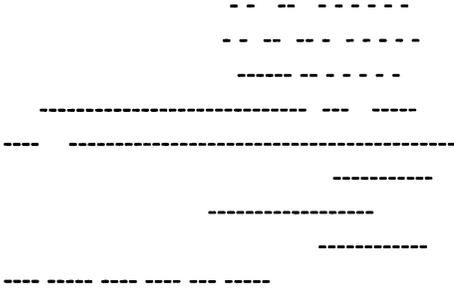
“The cosmic roles  
Are written on sundry parchments  
Tinted with fire  
Blue vibrations of pulsating flame  
Energies . . . G-force dimensions  
Abstract planes of sound and sight.”

## ***Energies (1972)***

The cosmic roles  
written on sundry parchments  
Tinted with fire  
Blue vibrations of pulsating flame  
Energies . . . force dimensions  
Abstract planes of sight and sound.

# ***Energies (1980)***

The cosmic roles  
Are written on sundry parchments  
Tinted with fire-blue vibrations of flame  
Force-field energies.  
Abstract planes of sight and sound.



## ***Enticement (1957)\****

Imagination is a magic carpet  
Upon which we may soar  
To distant lands and climes;  
And even go beyond the moon to any planet in the sky.  
If we are here, why can't we be there?  
Imagination is a living moving thought  
Which seeks to be and do,  
Forever pioneering like an eternal vehicle of joy.  
I cordially entice you, I diligently tempt you:  
Step upon my magic carpet of sound,  
And share my adventures  
On the land of pleasure hi fi . . . . . !



\* For a later version of this poem, see "Imagination".

## ***The Enwrit (1972)***

The upright on one dimension is the inright  
Which is the inrit.

When to cover up is considered as to  
Cover in.

To beright is at times to bewrite:

So that there is an equation  
Which through phonetic mathematics  
Makes right be write.

Through this summation or sum

The idea of another three R's

Assumes form

Projecting the words right, write and rite.

Those who in ignorance seek rights

From the hand of man

Receive rites.

So that equal rights

Are equal rites

And equal writes.

Equal writes can be

Equal written words.

The right word can be considered

As the write word; the written word.

The negative abstract

Is the unright, the unwrit

And the unrite

That is because the certified

Surety is called the authorized upright

In service or in rite

Which is in use

Because in rite is in service

And in service is in use:

One of us is one of in rite/straight.

## ***The Enwrit (1980)***

The upright on one dimension is the inright  
Which is the inrit . . . . .  
When to cover up is considered as to cover in,  
To beright is at times to bewrite:  
So that there is an equation  
Which through phonetic mathematics  
Makes right be write.  
Through this summation or sum  
The idea of another three “R’s  
Assumes form  
Projecting the words: right, write and rite.  
Those who in ignorance seek rights  
From the hand of man receive rites  
So that equal rites are equal rights and equal writes . . . .  
Equal writes can be equal written words . . . .  
The right word can be considered as the write word:  
The written word.

## ***The Equal And The Opposite***

All men are equal on the evil plane  
But all men are not equal on the opposite plane . .

Unless

The opposite is considered as the image  
Of the evil plane . . .

In that case:

This would be the live plane . . . . .

But the same actions

Would be committed in reverse . . . . .

And

The end of one would be the end of the other

And the beginning of one would be

The beginning of the other . . . . .

Of course this applies to the action,

There is a different law concerning

The appearance of things . . . . .

The unauthorized reality is celestial Being.

The destinyer Unknown Eternal . . . . .

## ***Equality:parallelism***

Equality as mono  
Equality as parallel  
And parallel to move together  
In the beautiful sameness of opposite direction - destiny.

I am not in opposition to the world  
I am not a part of it  
I may be parallel to it  
But I am moving in the opposite direction  
Are you and the earth the same?  
Sameness is not the natural change  
Naturalized by the natural being.

Be aware  
Some choose to serve the supernatural  
Rather than the natural  
Be it so because they were so grafted into the natural  
A part and yet apart  
The supernatural is  
A supernatural which is not  
Basically of the natural natural.

## ***Essence Energy***

Elderness is not elderness  
And youth is not youth  
Some vehicle is not the spirit-true  
Natural  
Some terpsichoreography disguise  
Scene illusion dictate  
Destined fates  
Unaware of alterness.  
But why should they listen if they are not meant to know?  
    If they cannot love  
    More than flesh  
Inexplicable presence  
Warm, intuitive  
Rare, vital  
Essence energy?

See the mystery  
Is still the mystery  
But I can feel the splendor  
I can see the everything  
Meaning of the nothingness;  
And so I am a brother  
Cosmo to the brother illumined  
By Nature's voice  
An alter-being are they now  
And hence Eternal are of Is  
To Be.

## ***Every Thought Is Alive***

Because every thought is a mental force  
or mental-vibration

Therefore it is a living being.

Every living being is a living truth.

So that even a lie is a living of-ness

A lie being the expression of a thought

Is a vibration

And vibration is a living being.

Of the mental force plane

Is the potential image projection

Of which rays is cast the image

And its manifestation of the idea.

The idea is condensively speaking

But the word, for the root of

Every idea and the foundation

Of every idea is at first the word

From which the idea came

Every thing we are to be

If we are not

Is logically speaking of the myth

The myth among other things

May be considered as “a tale that is told”,

And the end of the tale is a tale that is

tolled and likewise

The end of a tale is the goal.

# ***Everytime A Bird Goes By***

Everytime a bird goes by

I, too, want to fly.

I have always been fascinated

By things of the sky . . . . .

Life here is some charm-spell-dream . . .

The people rich and poor are prisoners all

    Chained by the limits of earth's boundaries . . . .

    Chained by the limits of earth's seven seas . . . . .

        Chained by the limits

            Of earth's ironies

I take the risk to rebel

    Even if earth is heaven or maybe hell

    I am sure as either it would do quite well . . . . .

        There was war in heaven . . . . .

        No doubt it spread to earth

        Which resembles descriptions of hell . . . . .

What care I . . . . .

    I do defy

        The monotony earth's sameness constant strife

        The helplessness of earth's futile death-life . . . .

I do defy

    Don't dare ask me further why . . . .

    I do not speak of what I think

    I feel . . . . .

        I feel . . . . .

        This earth's whole scene is cruel

        And crude . . . . .

        Cut off from communication

        With everything

        that is Cosmo-Real.

## ***Fabricate***

If we fail, we must win  
Victory in defeat  
Because the answer to the problem  
Is the defeat of the problem  
And this is the black revelation  
Whence the blackness  
The blackout,  
The blackout is the reign of the blackness  
And therefore the rain  
Drop and blackdrop of darkness black  
Backdrop  
Whence the lifting up: The casting down  
The casting down: The lifting up.  
Motion?  
We besecond the be, for we are two and others.  
Code:  
If we fail, we win  
And when we win we win.

## ***The Fantasy (1972)***

I am not a fantasy in a real sense  
I am a fantasy of differential-projection  
Yet I exist . . . .  
There are no shadows where I am  
Because I am the fire of the lightning  
And the flames of the sun.  
My name is the sun  
I am the stranger  
From the sky  
Far away farther than the eye can see  
Is my paradise  
A mythical world  
In Outer Space.

## ***The Fantasy (1980)***

I am not a fantasy in a real sense  
I am the fantasy-image of the differential projection,  
Yet I do exist  
Twin in spirit-being . . .  
Yes, . . . . . I am here but I am also there  
Some far off celestial dimension there . . . .  
Some omni-splendid myth--world's there.  
Alien I?  
But I am a spirituel-sun  
Alien I? . . . . . Why?  
Stranger I? . . . . . Why?  
    How can I be an alien to you unless I feel that  
    You are an alien to me?  
Yes . . . I am a spirit-stranger from the sky  
Far away . . . farther than the eye can see  
Is my paradise  
A mythical world  
In Outer Space . . . . .

## ***The Far Off Place\****

In some far off place  
Many light years in Space  
I'll wait for you  
Where human feet have never trod  
Where human eyes have never seen  
I'll build a world of abstract dreams  
And wait for you.

In tomorrow's realm  
We'll take the helm of new ships  
Then like the lash of a whip  
We'll start on our way  
And safely journey to another world  
Another world -- another world's world.



\* See also "In Some Far Place" and "Tomorrow's Realm" for similar poems.

## ***“The Farther” (1972)***

Get over into the spirit of things  
Thus the movement is on.  
The science of ontology  
Is the science of the spirit  
Because spirit is always of the “on”  
Quality  
Ever moving toward  
The farther place or the  
Place of the farther  
Which sight is the “I”  
Because the eye is the sight;  
So that the sight of the Father  
Is the scene or seeing of the Farther.

## ***The Farther (1980)***

Get over into the spirit of things  
Thus the movement is on.  
The science of ontology is the science of the spirit  
Because spirit is always of The On  
Always moving toward the farther place:  
    The site of the farther  
    Whose sight is the “I”  
    Because the eye is the sight  
    So that the scene or seeing of the farther  
    Is the site and sight of the father . . . . .

## ***The Farther Planes***

A false truth and a true-myth  
Are not necessarily equal.  
Through the wisdom of experience  
One learns what the two are  
In proportionness.  
We learn to be by non-advocation  
And non-being beness  
Not fated so  
We are not because we are  
And as we are, we dwell on the  
farther planes

## ***The Feat Of Fate***

Someone took the tender care  
To win a victory by defeat  
And with victory  
Made mystery the feat of the universe . . . .  
There never has been a feat  
Like this defeat  
For this 'the feat'  
Enfated a world  
Into an enacted drama "passion play"  
Enraptured ecstasy of 'life' and 'death' . . . .  
A tragi=comedy . . . The feat came to be the fate  
The feat became the fiat  
And defeat conquered by the feat . . . .  
The scenario tells the tale  
Of the life and living of people  
And peoples of the planet called earth . . . . .  
Defeat is the feat to understand . . . . .  
For this if nothing else is true . . . .  
Someone took the tender care  
To win a victory by defeat.

## **Figure**

The similitude of an image

    The likeness of an appearance

        The form of a shape

The figure is a form

The image is a figure

Imagine the speech as an expression

To express is to word

The figure of speech that touches the imagination

Is the similitude of the word

Because the word is the figure of speech

Which is the speech image

Of the thought which is the figure.

## ***The Fire and the Dry Weeds (1967)\****

Cast the fire upon the dry weeds  
Cast it upon the enclosed lamentables  
They are ready now for the fire.  
Cast it upon them without warning  
That they may burn eternally with  
The living fury of the spirit fire.  
Cast the fire upon the dry weeds  
There is no time to tell them why.  
They must walk the bridge to the Cosmic-Age  
They must walk the bridge . . .  
The bridge of the Living words of Life.  
Cast the fire upon the dry weeds  
Cast it upon the enclosed lamentables,  
This is the spirit hour of the fire.



\* Recited by Mobarak Mahmoud on "The Bridge", first released in 1968 as the A side of the 7-inch single Saturn 3066. Transcription by jlw.

## ***The Fire And The Dry Weeds (1980)***

Cast the fire upon the dry-weeds

Cast it upon the enclosed lamentables

. . . . . They are ready now for the fire.

Cast it upon them without warning . . . . that they may

Burn eternally with the living fury of the spirit fire.

Cast the fire

Upon the dry weeds

There is no time to tell them why.

They must walk the bridge to the Cosmic-Age

They must walk the bridge . . . . .

The bridge of the Living words of Omni-everness.

Cast the fire upon the dry weeds

Cast it upon the enclosed lamentables,

This is the spirit hour of the fire.

## ***The Flesh (1972)***

The word that was made flesh was made fresh  
It is the new, the new test . . the new tester, the test-tester-testament  
The testament new  
Words, words, words  
Made fresh, made again  
The recreate, the recreation . . .  
The word was made fresh  
Thus is the cosmic reach  
Dark meanings brought to light  
See the mystery  
Hear the sound duplicity  
The double opposite parallel  
Hear the sound duplicity  
The double opposite parallel.

## ***The Flesh (1980, version 1)***

The word that was made flesh was made fresh  
It is the new, the new test . . the new tester,  
The testament new . . . . reiteration of words  
Words . . . words . . . a world of words  
Reiterated . . . proclaimed, illusionated  
Devious truths . . blessings of glorified doom  
Thusly and verily and Behold! I say unto you . .  
Words . . scenarioed as a tale that is told . . . . .  
Of thus it is written, "We live our lives" . . . . .  
The word-world of words . . . . Made fresh . .  
Made again . . . the recreate . . . the recreation . . . . .  
The word was made fresh . . . . .  
Thus is the cosmic reach:  
Dark meanings brought to light . . . .  
See the mystery!!!  
Hear the sound duplicity . . . . .  
The double opposite parallel . . . . .  
Yes, hear the sound duplicity  
The double-opposite parallel . . . . .

## ***The Flesh (1980, version 2)***

Israel . . . . . Is Ra El? . . . . . Ra Is El . . . .  
El is Ra . . . . .  
L is R . . . . .  
Flesh is fresh is new . . . . .  
The word that was made flesh was made fresh  
It is the new . . . new test . . new tester . . . . .  
New Testament . . . The testament new . . . . .  
The Word . . . words . . . words made fresh . . .  
    Made again . . . . . The recreate . . . the recreation  
    The Word was made fresh . . . . .  
    Thus is the Cosmic reach . . . . .  
    Dark meanings brought to light . . . . .  
    See the mystery  
    Hear the sound duplicity . . . . .  
    The double opposite parallel . . . . .

## ***Flight\****

What I thought I am  
I am not  
What was and is  
Is not  
What dreams were mine  
I am not  
What was and is  
Is not  
The laughter, the tears  
The fleeting years  
Like pages read and turned  
Are not  
Gone like a sigh  
Or a bird swift  
In sudden flight



\* See also "I Thought I Am: Am Not" for a slightly revised version.

## ***The Foolish Foe***

There were some things I never tried to do  
And most of them were things I wanted to do  
. . . There were these opposing forces

Why should they oppose me?

Why? Why?

Now and then I thought, there is  
No such enemy as I think they are.

But then, it is beyond thought . . . it is beyond thought . . .

I feel

These opposing forces whose power is their weakness

The power they grant to their servants/subjects

They exist, Indeed they do.

I feel and always have felt

It is, it always was true

Since this plane of existent I came to be, to know

They are are/were here!

I never resisted them,

They think I did

It was only pretense desires I projected to them

Were my non-resistance weapon/shield of defense.

I do not desire what they thought I desire

Neither now nor ever then

Non-resistance became my resistance

My resistance is my non-resistance. Do they challenge?

I resist the challenge

Foolish foe!

I have already won the victory

How? You will never know.

I have forgotten the how I did

I only know I know only

I only know . . . .

It was never your game,  
It is always mine  
I resist the challenge  
Foolish Foe  
I always win the victory  
You do not know the secret code  
If I win, I win and if I lose I win!  
You did not know

**You do not know!**

## ***Fragments Of The Alter-Future (1972)***

Fragments of the vice-future I give to you  
Put them together as you natural - know  
Put them together as you natural do if you can  
Fragments of the alter-iness I give to you  
To have and hold accordingly until the vice-similarity of  
The until the before there was.

## ***Fragments Of The Alter-Future (1980)***

Fragments of the vice-future I give to you . . . . .  
Put them together as you natural know  
Put them together as you natural do.  
Take heed!  
Do not neglect your alter-self's alter destiny.  
Fragments of the alter-iness I give to you  
To have and hold accordingly . . . . .  
Until the Vice-Similarity  
Of the until the before there was.

## ***Freedom From Freedom***

Freedom from freedom  
From the liberty  
Of the land  
Where destruction's light  
Is the land.

Freedom from the decree of freedom  
From the liberty  
Of the land of destruction  
Is the decree  
That can truly save  
Those whose freedom  
Is a burden and a shame  
What price freedom that despairs?  
What glory freedom that destroys?

## ***Freedom Versus Black Freedom***

What of planet freedom?

Of black freedom planet?

Or planet black freedom?

What of these blacks and black?

There is not only a negro problem

There is a world problem

A world within a circle

That tightens with every breath that earth breathes

A world problem

Because the problem is not in tune  
with the Spiral.

## ***The Friends Of Skill (1972)***

We must not say no to ourselves  
When there is a greater deed to do  
We must not say can't  
If it is not imperative that we should  
But we never should really believe that we can't  
Whenever it is for our necessity good  
We must not synchronize with anything less than art-wise dignity  
It is either that we are natural-constructive-achievers  
Or something less than the natural self.  
The rendezvous time is here  
I see a prophesy:  
Across the thunder bridge of time  
We rush with lightnin' feet  
To join hands with those  
THE FRIENDS OF SKILL  
Who truly say and truly do.

## ***The Friends Of Skill (1980)***

We must not say no to ourselves,  
When there is a greater deed to do  
We must not say can't and mean it,  
If it is not imperative that we should.

We should believe that we can  
Whenever it is for our necessity good . . . . .  
Invisibly always near is still that impossible way.  
We must not synchronize with anything less  
Than artwise dignity.

Either we are natural constructive achievers  
Or something less than that . . . . .

There is no compromise:  
The rendezvous time is here and now . . . . .

Behold invincibility!  
Across the thunder bridge of time  
We rush with lightnin' feet  
To join hands with those:  
The Friends of Skill  
Who truly say  
And truly-sincerely do.

## ***From Another Forever***

“Out” Is The Way Of The “Outer” And  
“In” Is The Way Of The “Inner”  
The End Of The “Inner” End Is Different  
From The End Of The “Outer” End, Because  
The Outer End Is The Outer On  
Yes, Out Is The “Outer” And In Is The  
“Inner.”

## ***From Tomorrow\****

From tomorrow not the same tomorrow's  
Tomorrow today  
But a greater far reaching living  
Design of epic-cosmo powers  
Beyond the limit of that which only always  
Was  
From tomorrow that we know we own  
From tomorrow which is on its way to  
Other mountains  
Even mountains beyond the mountains  
Of this one earth  
Mountains of other dimensions, other  
Planes and planets  
From tomorrow  
Not the same tomorrow of the recurring oath  
'Sword'  
Not the same tomorrow of the recurring oath  
Of the past  
The recurring oath-'swored' cycle curse  
Not that same tomorrow that is still the  
Past disguised under other names  
No, not that tomorrow  
But some better tomorrow that never  
Came before  
A rare myth-fiction of outer-thought  
Adventure.



\* See also the poems titled "Some Tomorrow".

## ***The Garden of Earth (1972)***

Alas, for those within the Garden of Eden  
The Eden Garden  
The Eating Garden  
Necropolis, The Eatin' Garden  
Where bones and flesh of the inhabitants are eaten.  
They are in the Garden,  
They are gardened  
Since they were taken (wrested), they were gottened  
And gottened/gardened  
    Planted like a seed  
    In the Garden of Eaten  
    They are the chosen ones  
    The begottened begottened begot  
    The begottened begardened  
    In their place of berth.

## ***The Garden Of Eatened (1966)***

Alas, for those within the Garden of Eden  
The Eden Garden  
The Eating Garden  
Necropolis: the Eating Garden  
Where bones and flesh of the inhabitants are Eaten.  
THEY ARE IN THE GARDEN  
They are gardened  
Since they were taken they were gottened  
And gardened  
Planted like a seed  
In the Garden of Eaten.  
They are the chosen ones  
The begottened begardened  
In their place of berth.

## ***The Garden Of Eden (1980)***

Alas, for those within the Garden of Eden  
..... The Eden Garden .....  
    The Eating Garden  
    The Eatened Garden  
    Necropolis . . . . . The Eatin' Garden  
Where bones and flesh of the inhabitants are eaten.  
    They are in the Garden  
    They are gardened since they were wrested  
..... Now they are sayed to be rested/at rest . . . .  
They were taken by the taker under . . . .  
    They were wrested and rested by some force  
..... Whose power is it's weakness  
    By which it weakened them . . . . .  
    Yes, They were taken . . wrested . . . gottened  
    Begotten . . . begottened/begardened  
    Now they are in the garden of eating being eaten . . . . .  
    Thus is the meaning of the Garden of Eden . . . . .  
..... It seems that the word Eden is used as a synonym  
    Of the word Paradise, . . . . .  
Paradise is sayed to be a Persian word meaning:  
    A fenced in garden . . . . .  
Lo . . . They are planted like a seed  
    Down in the garden of eating being eatened  
    . . . They are the chosen ones  
    . . . The begottened begardened  
    Restin' in their place of berth . . . . .  
..... They were borne  
    To their place of rest  
    It is a backward version of birth  
    Which is better stated as a re-birth.  
A rebirth is a being born again . . . . .  
..... A cryptic word of cryptic-intent . . . . .

## ***The Glory of Shame (1972)***

Neither honor nor despised  
and rejected state crave I  
When honor is deemed by law  
To be the glory of shame  
The tree of evil,

The tree of good?  
Of evil good  
Of good evil?  
The tree-----the tree is three  
Gamma-Gimel-G  
Gamma-Gimel-X  
A drama on words  
See the play?  
How evil is good  
How good is evil  
When standards cross  
Upon the cross of the earth.

## ***The Glory Of Shame (1980)***

Neither honor nor rejected state crave I  
When honor is deemed by law  
To be the glory of shame . . . . .  
What price glory?  
Seek not the place of glory  
Until glory is gifted to be a different-equation story.  
Behold! . . . The drama upon the tree  
A drama on words . . . . .  
See the play?  
The tree is three . . GIMEL . . . . GAMMA . . . . GE.  
Erth is eerth is earth is erth is thre is three.  
The earth is the third planet from the sun . . . . .  
Can you doubt it is three? . . . . .

## ***The Go Round***

Circle turning in the sky . . . . .  
Round and round it goes . . . . go round  
Circle turning in the sky  
Third in sun-space verity  
Permutation dirth as three  
Very, very, verily  
    Irdth is earth  
        'Tis plain to see . . . . .  
Dirt is earth?  
    Oh yes, my dear !  
    The truth of that is plainly clear . . . .

Circle circle in the sky  
Round and round it goes . . . go round . . .  
    Perhaps, that's why  
        They call it ground  
            Because they can see it  
                Round go-round . . . . .  
    Round and round in a whirl  
        Perhaps that's why  
            'Tis called  
                A world  
                    Because it's always in a whirl.  
    Round and round it goes . . . . awhirl  
        A whirl . . . a whirl . .  
            A world . . . awhirl . . . . .

## **God Wot (1972)**

God wrote in code, He did, he Did!  
God wrote in code. He did . . . He Did  
His act, He did: enactment thus  
His code He did his word  
He did, he did . . He did his word whose code he hid.  
The where and whence of some do know  
It's in the sure . . . . . It's in the sho'  
The sure and show  
Straight from the shoulder  
Frankly so  
Earth itself is shore . . . is shore and shoulder shore, it's shoulders show  
The yes of it is testament  
A show . . . . . A shore  
A showdown EVIDENT . . . . . The evident is evidence  
Point of decision demand command  
The showup scene, a voice-word spoke  
The revelation probe . . . broke code . . .  
The showup scene was mean, was mean!  
The showdown time  
Did let you know  
That God's word  
Is always sho'.  
Don't you know, it's surely sho'  
Raise your hands and testify . . .  
Do you believe?  
Now answer: "sho"!  
Answer "Sho"!  
The show is spoke of openly  
It's always frankly thus, you know, you see. You see?  
Sho' you know!  
You know you know  
YOU KNOW.  
Sho' you do.  
You know you know.

## **God Wot (1980)**

God wrote in code.

He did!

He did!

His act He did . . . . enactment thus

His word he did to execute

Perform He did that appointed to!

In secret--code His word he hid . . . . .

A play He made upon the word!

He sealed the word and made it law!

A certainty

Of surety-sure

Fulfilment sure . . A word made good!

Sure and Sho' . . . straight from the shoulder

Frankly so! Earth itself is shore. it's sho'

Earth itself is shore and shoulder sho'

Its shoulders show . . . . .

The yes of it is testament.

A show . . . a shore

A showdown evident . . . The evident is evidence!

Point of decision demand command . . . .

The showup scene . . . a voice-word spoke

The revelation code . . . broke code . . .

The showup scene was mean, was mean!

The showup time did let you know

That God's word is always sho' . . .

Raise your hands and testify . . . .

Do you believe?

Now answer: "Sho'"! . . . . .

## ***The Grass Grew Tall***

The grass grew tall-----  
Across its tips,  
The wistful winds blew gustily;  
And sang the strange luring songs  
That touched the heart,  
And enchanted the mind.  
The wistful winds blew  
Like words from some strange throat  
Piercing the invisible walls  
Of dimensions beneath the slanted sun of earth.  
The winds blew wistfully;  
And I felt  
That all the years were as the sand  
Upon the shore of a vast sea,  
That whirl and whirl  
Never again to rest upon the shore . . . . .  
Whirl and whirl  
With growing intensity:  
All the years . . . . .  
Whirling and cleaving together closer and closer,  
Until they become as one . . . . .  
    And  
        With a soft bewildered cry  
            Fly out to sea . . . . .  
            That vast sea that has no end . . .  
.....

## ***Hands***

They helped to build this land  
With the bare hand  
    of their hands  
They called them hands  
    These hands served well  
They builded their land  
With the bare hands.

## ***The Heaven # Three\****

The airy heaven is the empty space . .  
The division of heaven is inner and outer,  
The limited heaven is the inner.  
So you see there is more than one heaven.  
The third heaven is the area heaven #3  
Which is the material plane called earth.  
The earth is as the beginning;  
It is the foundation of itself . . . .  
It is an o  
Or a o  
Which is the alpha omega  
Of the material plane.  
Yet every planet is an o  
But earth is ao # 3  
Or the third circle from the sun . . . . .

The air from another plane  
Is like the counterpoint to a central theme.  
The limited sound: the enclosed sound  
Repeats itself over and over . . . . .  
It is a cycle: An eternity never changing  
And there is nothing new under the sun there.  
The limited eternity is different  
From the outer spirals . . . . .  
The outer spirals move brilliantly  
With vivid precision . . . . ever varying . . .  
Ever outward and ever onward . . . . .



\* For an earlier version of this poem, see "The Empty Space".

## ***Here Am I***

Here I am,  
I say what I say;  
And they say what they say.  
Here we are;  
Yet they say they are  
And I am not.  
Here I stand.  
Yet I am not  
A living, breathing myth-  
For those who can see  
The meaning of the magic lie.

## ***The Hidden***

The hidden word is the hidden thought  
For every occult sentence  
Is based upon one word . . . . .  
The sentence of life Is based on the word "life"  
Because the root of the sentence of life  
Is the chosen word-verdict: life; &  
The route is the same  
And the root of the sentence of death  
Is the chosen word-verdict: death; &  
The route is the same  
Death is first of all of the sentence  
A sentence of promise or vow  
Death is the beginning or principle of  
The promise . . . . .  
And death is the end of life  
Because from the moment the sentence  
Became an authorised promise  
The sentence became a means to an end  
The end in this case being the aim,  
Because the aim of a lie that is doomed  
Is the end in more ways than one.  
Thus the reason why of death is simple:  
The answer is the sentence :: :: :: :: ::  
And the sentence is the word that became good  
The word is spoken of not only as one sound  
But an entire book . . . A promise to be fulfilled  
The good word is the weigh (sum) of the book  
The good word is good because of the promises  
That was prophesized through the prophets  
And messengers sent to earth by God . . .

## ***I Deal In Souls (1972)\****

I deal in souls  
The stuff of which dreams are made  
More delicate than finest lacee  
More valuable than all the precious gems in the world.

I deal in souls  
Tender souls  
Souls yet reaching in search  
Souls of spiritual growth  
Who feel themselves strong  
I mold them with my fingertips  
(tho they are unaware of this)  
I shape each to be a separate part of each  
And yet complete within itself.

I deal in souls  
I make them to become nearer to what they seek  
I make them to become nearer to what I seek  
This double destiny  
more precious to me than written words  
(more precious to me than futile sounds  
of vanity from traitorous lips)  
I deal in souls I see them as they are  
And not as they pretend to be.



\* For a 1980 version of this poem, see "The Soul Dealer".

I deal in souls  
It is not amiss that I speak to my prized possession  
It is not amiss that I speak  
Words which are strange to the world  
But which have deepest meaning to every soul  
That hears my voice  
And listens intently  
To the things  
I do not say  
Rather than to what I say.

## ***I Have Forgotten (1972)***

I have forgotten.

I had to forget

The yesterday way,

The yesterdays path . . .

I seek

I seek

A better place

Not like the plane of the one dimension paradise

The one dimension Babylon,

The one dimension one!

Not like the place of shame confused with glory.

I seek a vaster realm than that

Or this

I seek a vaster realm of profitable enlightened vision,

A region-realm of chromatic truths, truths of alter-reality, yet . . . . .

Abstracts of living-cosmo design

Full of warmth and planes of light from other worlds.

## ***I Have Forgotten (1980)***

I have forgotten.

I had to forget

The yesterday way,

The yesterday path

I seek a better place in the sun:

Not like the planes of the one dimension paradise

Or one dimension Babylons.

Beware of one dimension-one

Enter not into the place

Of shame confused with glory!

I seek a vaster realm than that or this . . .

I seek a celestial realm

Of profitable enlightened vision:

A region-realm of chromatic truths . . .

Truths of alter-reality

Yet

Omni-abstracts of living cosmo-design,

Full of warmth

And ultra-planes of light

From other worlds.

## ***I Thought I Am: Am Not (1980)\****

What I thought I am

I am not . . . . .

What was and is

Is not . . .

What dreams were mine

I am not

The laughter

The tears

The fleeting years

Like pages read and turned

Are not

    Gone like a sigh

    Or a bird swift

    In sudden flight . . . . .



\* A slight revision of "Flight".

## **I/We**

And their world was beautiful.  
I cannot describe  
The then of it;  
Where now remember I nothing more  
Refulgent or greater in enduring love  
Of them only are we left,  
For I am we:  
Their themness.  
We see us  
Of the world of transient notness  
And treasure the world they knew  
As a heritage rare . . . . .  
Although, I thought  
We had forgotten.

## ***If I Told You***

If I told you , “I am from outer space”,  
You wouldn't believe a word I said.  
Would you? . . . Why should you?  
You've lost your way . . . . .  
You should have nothing to say.  
You've lost your rights  
To walk on Jupiter and Mars.  
And even other worlds unknown among the stars  
Among the stars.  
You've lost your rights to the pleasant  
To the pleasant things of being.  
You've lost your rights,  
Your cosmo-interplanetary-intergalactic  
Eternal-rights of Celestial being.

Hark!

This existence is not what it seems.  
True, it is of the truth, it is existence;  
Yet and still . . it is not being . . .  
If it were of omni-being, it would be.  
And what is called life  
Could be seen from a different view  
To be enclosed in an abstract-prism  
Haven-heaven-hell  
For shades and shodows  
Of the inner darkness.

## ***Ignorance***

The attributes of ignorance

Deserve consideration

Ignorance, an exalted state among men, abides:

Thus Ignorance is said to be bliss.

The equation: Ignorance equals bliss

Deserves due consideration.

The power of ignorance

Must be given credit for its activity

A temple to the god of ignorance

And the guardian creator of confusion

Should be built.

Is ignorance a blessing or a curse?

Consider the merits and demerits of ignorance.

## ***Illuminates (1970)***

sound radiates  
illuminates  
articulates the symbol of

and\* what it radiates it is

on what it illuminates  
it casts the touch of fire



\* The 1980 version has “On” instead of “and”.

## ***The Image Nothing\****

It may was the whatever it was wased  
The was of was time  
Was time?  
Trinity? Waltz in three-four time dimension?  
Well then and so perhaps the was waltz was  
The once-thrice  
Once-thriceness  
Threeness once.  
Yea!  
This image then  
Is but an image nothing  
For the natural is  
Is nature's is mystic-myth  
Keys  
Words  
There on-ness  
Movement is  
T-ness; areness; is-ness; be-ness; amness; on-ness  
And from there abstract notion second  
Notion-motion  
Notion I  
I move on; on to the plane of advance:  
The farther; for the farther way  
Is that which never touches the  
Shores of their now-wasness  
For it is the there myth of not  
Out upon the farther dimensions of the  
Greater - out - future that is not of their future of  
once.



\* Recited by Lester Bowie on Leo Records CD "No Point" (LR330).

## ***The Image Reach (1968/72)\****

To  
The territory of the non-memory  
The realm of the moving potential  
of that which is not --  
To  
The state beyond the image-reach  
The magic life of myth  
And fantasy  
I speak  
And say "Welcome."  
I welcome thy presence  
As a very Cosmic gift  
of sheer happiness.  
The happiness I have known  
Are no longer mine.  
I cast them to the world  
And say "Take these"  
As you have taken all else from me,  
For I have one foot upon  
The threshold of other realms  
And wings  
[Have grown  
Upon my mind  
To take me  
Beyond the gravity  
And gravitation  
of the earth.]



\* The lines in brackets are not in the 1968 version in *Black Fire*. The quotations marks are taken from the 1972 version. While not ideal, these marks make better sense than those in the 1968 version, which may have been altered by Jones/Baraka et al.

## ***The Image Reach (1980)***

To the territory of the non-memory  
The realm of the moving potential of that which is not . . . . .  
To the state beyond the image-reach  
    The magic cosmo-life of Myth and Fantasy  
        I speak and say "Welcome."  
    I welcome thy presence as a very Cosmic gift  
    Of sheer happiness beyond sublime.

The happinesses I have known are no longer mine,  
I cast them to the world and say,  
"Take these, as you have taken all else from me,  
For I now stand upon the threshold of other worlds  
And WINGS have grown upon my mind to take me beyond the  
    Gravity and gravitation of Earth. . . . .".

## ***Imagination\****

'Imagination' is a magic carpet  
Upon which we may soar  
To distant lands and climes  
And even go beyond the moon  
To any planet in the sky†  
If we came from nowhere here  
Why can't we go somewhere there?



\* A later version of "Enticement" of 1957. "Imagination" was recited by members of the Arkestra on "Nothing Is" (1966).

† The recitation has "space" here.

## ***Immortals***

Yesterdays  
and

tomorrow  
are  
different

When they exist in their own spheres  
but when every tomorrow is the  
same as every

yesterday

Then, that every tomorrow is not  
the real tomorrow

Because it is only a copy of  
all the yesterdays gone by.

## ***The Immortals***

They live endlessly  
Who have no end  
And their end is their aim  
Thus immortality  
Being the state of endlessness  
Is because of thought  
differentials  
The state of aimlessness  
The point is the aim  
Thus: “.”

## ***The Imperative***

They turned this way and that; then laughed  
For they were like a thing encaged,  
Too sad to sing-----  
And they had heard that laughter  
Is a way to song and joy.  
They've turned this way and that and sighed  
That they should be a thing encaged:  
Too tired to live-----  
For they had heard that sighing  
Is a way to ease a grief.

Come song, come joy, come grief  
Their laughter and their sighing  
Have naught to do with these.  
Life has its ways  
And it is imperative that they should know  
What makes them what they are.

## ***The In***

There are two sides to the beginning  
And the in is between the two  
Have you not heard of the in-between  
That makes three perspective considerations  
And there are more  
The crest and the base  
And their inversion form:  
    The shadow of the mirrored image  
    Impression given  
    From the viewpoints.

## ***In Dutch***

I stay “in dutch” so much  
I’m beginning to feel I’m Dutch  
“I’m Dutch” . . . . .  
If I try to do right,  
I find myself “in dutch” . . . . .  
If I try to do wrong,  
I find  
I’m still  
“In dutch”  
It’s getting to be much much too much;  
I might as well move to Holland  
And make my home with the Dutch . . . .  
I stay in Dutch;  
More even than the Dutch stay in dutch . . . .  
Ain’t that much too much.  
Harlem . . . . .  
    ‘Tis said:  
        Was settled by the Dutch . .  
            That’s wherefrom it gets its name . .  
No one can say that Harlem  
    Is not  
        “In dutch-in dutch”.

## ***In Human Form***

In human form  
We have so much to expound  
Yet even more  
So much more to learn;  
So much more to be . . .  
To understand.  
In human form  
Imprisoned we  
But yet another greater dawn  
Will give us being invincible  
Upon the planes  
Where life is not life  
And death is not death.

## ***In Some Far Place\****

In some far place  
Many light years in space  
I'll wait for you.  
Where human feet have never trod . . . .  
Where human eyes have never seen,  
I'll build a world of abstract dreams  
And wait for you.

In tomorrow's realm  
We'll take the helm  
Of a new ship . . . .  
Like the lash of a whip  
We'll be suddenly on the way  
And lightning-journey  
To yet another friendly shore.



\* See "The Far Off Place" and "Tomorrow's Realm" for other versions of this poem, which was recited by Sun Ra & the Arkestra on "Somewhere over the Rainbow" (1977) and sung by members of the Arkestra on "Strange Celestial Road" (1979/80) under the title "I'll wait for you".

## ***[In the inward side of the End]***

In the inward side of the End  
Are the things which are based  
Upon the foundation of the Past.  
On the onward side of the Never-No-End  
Are the things which are based  
Upon the potentials of the ontology of the Future  
That has no connection to the End  
Of the Once-upon-a-time-Eternity  
Of the Past that was.  
It's After the End of the World!  
Don't you know that yet?\*



\* The last two lines were recited on “It’s After the End of the World” (1970), “Soundtrack to the Film Space is the Place” (1972), “Discipline 99” (1974) and “Black Myth / Out in Space” CD (1998).

## ***The Inned Inning***

If through the once to the in  
    You are onced as the inned  
    Upon the time one  
    And one time one time one  
    Time one time one time one  
Time one is equal the 1'd of the past,  
    Then you've been had by one.  
    Because one time one time one  
    Is still one . . . there is no change  
    It is monotony  
    Which is timed one of itself . . . .  
    The 1-ed: the 1-de . . . the I.D.  
    The knowledge/id/idea  
    Of good and evil or good ind evil . . . .  
    Because the and is the an  
    And the n and the ind is the n and the in  
    Thus the en is end and ind the inned . . . .  
    Entered in . . . interred-interment . . .  
    Yes the n is the en is the in is the n . .  
If the three is as one then one is as c;  
But when it is onced it is threed  
And thus treed because the tree is three

The trio/three of the tree so treed is seed  
The revelation of the seed is thriced  
Once and for all understand this:  
Through the once to the in, one is onced in  
Inned into the eternity cycle one onced  
    trio treed ceed seed c'd.

## ***Intergalactic Master (1972/80)***

Full age is [of]\* different connotation

Symbolization from\*\* the void

Immeasurable fullness

Feeling determinant

Full age

Is of the priceless treasure

Above eternities

Full age

Is the feel of things

And Intergalactic Master Control



\* The 1972 version does not contain this word, but the 1980 does.

\*\* The 1972 version has “form” here, and this seems to be corrected, rather than revised, in the 1980 version.

## ***[Interpretation]\****

Interpretation is not without it's value.  
When it's equational . . .  
It can nullify extinction . . . . .  
It can even bypass the truth  
And things of earth as they are and was  
Will fade from the mind as if it had  
    Never been.  
The hand that fate dealt earth  
    Should never have been allowed  
    Within the scenario  
    Called "life"



\* This poem without a title appears on the same page as "Like Seeds", D p.63. It might be a second part of "Like Seeds", but this does not seem likely. Neither poem appeared in any other publication.

## ***The Invented Memory (1968)***

What is called man when first created was given an invented memory:  
A storehouse of manufactured, unschooled conceptions,  
conclusions and beliefs.

These conceptions, conclusions and beliefs were placed in the  
minds of what is called man, in order to keep same from looking  
backward into a void . . . Because of what has happened.

The word man is but an image-symbol

Thus man is striving to be the idea of himself.

The pattern of the model-man is the idol which man worships

Without understanding why and without seeing the end-product

Which is the conclusion of the finished man.

It is finished refers to the conceptions of man

And likewise the conception.

Conceive is to think

Or to become pregnant with:

Thus the riddle of the version is no longer virgin.

The manufactured history . . . The manufactured history!

How came the manufactured history?

Because of the void . . . The manufactured history was  
substituted for the void in order to keep man from feeling empty

And without foundation.

The real truth is that a man is but the blueprint or image of a house.

And now he must build himself to be the reality

Just as he builds his house to live in, he must build himself to

Live in.

Must he use the foundation of the substitute for the void

Or must he use a greater type of wisdom

Older than the void and splendid in the Cosmic sense?

This is the splendor of the future!

A future surpassing every philosophy that has ever been spoken.

Thus man can rise above the perfect man.

The history of man proves man to be antiquated and dead;

Thus the synonym of death is man who is the incarnation of it,

And a dealer in the works of it.\*

The determining factor of the trust is the scientific realization  
Of the apparent, and the balanced equation of the reality.

Is there a purpose?

The purpose of the author of man is to determine in a scientific  
Manner whether man can be tempted to think that it is possible to live  
If man can be tempted to think, thereby a better memory can he  
create than the one implanted in his mind from the  
So-called past.

The implanted memory has been nurtured and kept alive by the  
Teachers of the invented memory, who closed their eyes that they  
Might not see that the knowledge of the invented memory  
Is truly sacred and taboo . . . A forbidden death-dealing tree.  
The tree is the three and the three is the ereth or ert: . . . earth.

Appendix: 1980 ending of "The Invented Memory":

The determining factor of the truth

Is the scientific realization of the apparent  
And the balanced equation of the reality.

Is there a purpose?

The purpose of the author of man

Is to determine in a scientific manner

Whether man can be tempted to think beyond his own thoughts . . .

Thereby a better memory can be obtained by man

Than the one implanted in his mind from the so-called past.

The implanted memory has been nurtured and kept alive

By the teachers of the invented memory

Who closed their eyes that they might not see

That the knowledge of the invented memory

Is truly sacred and taboo . . .

A forbidden death dealing tree . . . . . The tree is the three,

And the three is the ereth or ert . . . . earth.



\* To here, the 1980 version is identical. For the continuation of the 1980 version, see appendix.

## ***Invisibility***

Rise lightly from the earth  
And try your wings  
Try them now  
While I make the darkness invisible  
The visibility of the day  
Is the invisibility of the night  
The invisibility of the day  
Is the visibility of the night  
So rise lightly from the earth  
And try your wings  
Try them now  
While the darkness is invisible.

## ***The Invisible Giants***

Fire has many degrees  
Brothers of the Flame are like the Fire  
For every flame, everywhere and anywhere  
Whether large or small  
Is a living being  
Of the brotherly cosmo-degree of the fire.

The fire is a living being of the non-physical plane  
Fire is truly spirit: when it seen, it is still not physical  
It is a living breathing being!  
For all fire breathes the air  
It burns by air.

Out of the wind comes the fire  
The fire is the wind  
So close are they in spirit  
Until each is the spirit of the other.  
Twins they are of potent demonstration.  
The fire is  
And the wind is  
Two invisible giants are they.

# ***The Irrisistible Thought***

This is the herald of being!  
The fiery reality of irrisistible . .  
    The living presence  
        Of  
    The impossible idea.

We will conquer the truths of ignorance  
    That we might and will be  
    More than just alive . . . . .  
But beings of celestial beistness  
    Celestial Eternal be am is are on . . . .  
    We are the greater: the greater truth  
        We are it to be.  
    We duplicate ourselves when we choose  
We live to bring greater pleasure  
And greater delight to the worlds.  
    Never will you think we live in vain,  
    If you tune your mind to the sound  
        Of the sound of the voice  
        Of the greater tomorrow.  
    Splendidly superb is the future,  
Brilliant with the joy of being  
    Celestially alive  
Beists of the endless  
    Bottomless  
        Abyss of the outer never no end endless  
        Kingdom of The Eternal ETERNAL BEING.  
        The BEIST OF BEISTS . . . . .

## ***Jazz In Silhouette***

This is the story of the silhouettes,  
Bright silhouettes and dark background . . .  
Dark silhouettes and bright background.

THIS IS THE SOUND OF SILHOUETTES  
IMAGES AND FORCASTS OF TOMORROW  
DISGUISED AS JAZZ

There is a velvet sound in the forecast of tomorrow . . .  
A velvet sound  
Sophisticated, alive and Bold.

MUSIC BY THE SUN AND THE STARS OF TOMORROW . . .  
MUSIC BY THE STARS AND THE SUN.  
MUSIC: JAZZ IN SILHOUETTES  
THIS IS THE MEANING OF THE ALBUM.

A Certain Beat  
A Sudden Chord  
These things charm the mind with veiled enchantment  
That lingers long after the song is done.

IMAGES . . .	VELVET . . .
ENLIGHTMENT . . .	SATURN . . .
HOROSCOPE . . .	HOURS AFTER . . .
BLUES AT MIDNIGHT . . .	ANCIENT AIETHOPIA . . .

These songs are for your memory library  
In the artistic form of "JAZZ IN SILHOUETTE"

## ***The Lightning Realities (1972)\****

All lights are equally lights  
Rays of being  
Lightning realities of Vibrations  
All lights are  
Rays: beams: race  
From sound field  
To “feel” synchronizes  
From rays to race  
From race to rays  
Through the medium of light  
From sundry plane  
We move to unlimited  
Spheres in unlimited areas:  
Areas \_\_\_\_\_  
Transistion weighs  
Of abstract translation  
To other ways of thought  
Equation revealment  
The vast abyss: the eternal Pit of Out Space  
Is the f[i]rst for bold outcast pioneers  
Cast out from the earth into the outer pit



\* Though there can be no certainty, various textual clues suggest that the composition of this poem may date to the late 1950's.

## ***Lightning Realities (1980)***

All lights are rays of being  
Lightning realities touch  
Intense vibrations . . . . voice of the silences-sound  
All lights are of rays . . . beams  
Projection from subtle hidden sound field  
To feel-synchronization  
That moves from rays to race to rays to race to rays  
To beams of beings . . . . .  
Thus, through the medium of light  
From sundry cosmo-planes,  
We can move to spheres in the vast endless abyss . . . . .  
The vast endless abyss of Outer Space . . . . .  
The approach of the Eon of adjustment is at hand  
Transition-adjustment . . alter interpretation . . . . .  
Equational-precision  
Cosmo-Visions Magic . . . abstract translation  
To other waves of thought-feeling-atunement . . .  
“The lifting up shall be the casting down”,  
‘Tis thus it is written . . . . .  
Look outward at the eternal pit of Out-Space . . . . .  
Out-Space is at first for bold outcast pioneers . . .  
Cast Out from the earth into the bottomless pit.

## ***Like Seeds\****

They are alike . . . Seeds and words.  
When seeds are sown, they become potential  
They become potentially active . . . . .  
    When words are so-oned  
    They become potentially active.  
Yes . . . indeed . . . in deed . . .  
    Alike they are



\* There appears after this poem in D p.63, an untitled poem (found as “Interpretation”) which may be a second part of “Like Seeds”, but this does not seem likely. There are no other publications of either poem.

## ***Living Parable (1972)***

Those who are thirsty for wisdom  
Will ever move toward the source of the wisdom  
That quenches their thirst.

## ***Living Parable (1980)***

Wisdom on abstract planes  
Uses myth as medium to understanding.  
Thus a living parable to the outward or inward truth  
Is every myth;  
And from the base and crest of the myth  
You can see like from an all revealing eye  
The comparison symbol-blueprints of the truth . . . .  
Like from a picture  
You can see the likeness of a person  
And know the person when first you meet,  
For the image pictured symbols  
Knock boldly upon the door of darkness  
And voices speak from without.

## ***Living Parallel (1972)***

Wisdom on its abstract planes  
Uses myth as medium to understanding  
Thus a living parable to the outward  
or inward truth  
Is every myth:  
And from the myth you can see  
The likeness of the truth-out  
Like from a picture  
You can see the likeness of a person  
And know the person  
When first you meet  
For the image pictured symbols  
Knock upon the door of darkness  
And voices speak from without.

## ***The Lored Lord\****

See the salvation of the Lored

Then you will understand

The meaning of the Lore, the tree of the Lore

See how close the Lore is to the Lored, the Lord.

The Lored should be considered as the Teacher

And if the teacher is the master And the Master is The Lord

The Lore is the knowledge.



\* This poem, which appeared in 1972 under the present title, also appeared in 1980 under the title “The Tree of the Lore”.

## ***Love and Hate***

Love which is such a great power must  
At times be channeled in a particular  
Direction in order to achieve certain intents.

Hate which is such a great power must  
At times be channeled in a particular  
Direction in order to achieve certain intents.

To lose\* one thing above all else is to  
Reject the rest or tolerate which is a degree  
Of disguised hate in a merciful form.



\* While the text reads “lose” here, the correct word may be “love”.

## ***Love in Outer Space\****

Sunrise

Love in its splendour

Reaches out to a lover like me again

Sunrise in love love love ever lasting

Sunrise

Love ever lasting

Speaks to me in metaphysical harmonies

We move to celestial rhythms rare

Up word and out word to delight in the mysteries

Sunrise

For the world to see

Sunrise

In outer space

Love for every face



\* Recited by members of the Arkestra on "Pleiades" CD (Leo 210/211, disc 2, track 3).

## ***Magic City (1972)***

This city is the Universe  
Because it is that city of all natural creation  
It is surrounded by the wilderness  
The encircling forest of the edge of itself  
All that is endlessly beyond  
This city is the Magi's thought  
This city is the magic of the Magi's thought.  
The idea, the calculated knowledge of it  
Eternally balanced by the uncalculated presence of  
The intuition potential intruder/the beam  
Harmonic precision celestial being  
Chromatic rays race.

There are angels.  
There are angels!  
They guard and watch  
Permit and limit . . . either way, they are  
Powers, principalities and thrones.  
They dwell within as well as without the city.

The third heaven slaves?  
Who, and what and why are they?  
I see places of disguise  
Hidden monarchs of the past hid them  
The Magi appears as one of them  
But they are not  
And He the Master Magi is Not!

I see places of disguise  
The humanitarians are the Cosmo-cursed oathed of  
The Living-God's second-born, they are not the first-born.  
And all of this is thus  
For someone wrote these words  
The second child shall stand in his stead.

The heavens are like a scroll  
Blended with circle surrounding earth  
And what do we see  
Behold!. Behold!.  
The stars are writing of the destiny  
Of those within the hand of fate  
That teacher! That Majesty! That pristine deceiver!  
That Magi of belittled/bediminished fame!  
That Magi.  
For the Magi is miracle Magic of it all  
The Magi is all  
The All-Magic citizen of the Magic City  
Of the Magic universe.

## ***Magic City (1980)***

This city is the universe  
Because it is that city of all natural creation.  
It is surrounded by the wilderness  
----- The encircling forest of the edge of itself -----  
All that is endlessly beyond this city  
Is the Magi's thought . . . . .  
The idea . . . The calculated knowledge of it  
Eternally balanced by the uncalculated presence of  
The potentials' intuition intruder . . . . .  
Projections of harmonic precision  
Cosmo-Omni-rhythms of overtones subtones  
Contrapuntal melodies  
Balanced by ever watchful celestial Feels . .  
They are angels  
They guard and watch . . . permit and limit  
They are powers . . . . .  
Principalities . . . . .  
And thrones . . . . .  
They dwell within  
. . . . . As well as without the city . . . . .  
The third heaven slaves ? . . . Who and what are they ?  
. . . . . I see places of disguise  
Arch-monarchs of the past hid them . .  
The Magi appears as one of them  
For they are not . . . . .  
And He . . . The Master Magi is Not !  
The heavens are like a scroll  
Blended with circle surrounding earth . . . . .  
And what do we see . . . . Behold! . . . Behold!  
The stars are writing of the destiny  
Of those within the hand of fate . . . . .  
That Teacher! That Majesty! That pristine Deceiver!  
That Magi of belittled/bediminished fame! That Magi!  
For the Magi is miracle Magic of it all  
The Magi is All . . . . .  
The ALL MAGIC CITIZEN of The Magic City  
Of the Magic Universe.

## ***The Mask***

I'm working under a mask  
There are some of another masque  
Where the sun strikes the towers  
    Beyond the mosque  
There is hidden beauty everywhere  
    And the potentials  
        Leap across  
    The barriers of time  
        Into the  
    Eternal spirals  
        Of the  
    Celestial-Cosmos-lore-way  
Beyond the words  
    Of what is called "life"  
And what is called "death".

I'm working under a compelled determination  
On a sundry plane  
    Of  
Duplicity-parable-paradox  
    Where the sun strives  
        With the ignorance of masses  
        And the difficulties of tongues  
Yet, indeed will achieve  
    Invincible stance  
Bringing all into the dark-cosmo-light  
    Of a sudden burning celestial-fire . . .

## ***The Melody Of The Air***

This is not to convert  
To lead, to persuade  
It is of the spirit of the wind.  
And what does the wind know?  
It never tells.  
Where does it go?  
It never tells.  
Either of the where of, to, or fro  
Nor do I.  
If everyone is of this planet  
Why must they disagree as they do?  
The wind wends it's way ever is and on  
Trails of clouds sail a path airborne  
By the spirit of the wind.  
The wind/air/melody/sound  
Is  
The spirit is air  
You need wings to ride  
To fly  
With the spirit of the air.  
The air is melody  
Music  
That those who feel  
Might feel and hear the expressions  
Of the feeling  
Of the sound  
Of the adventure  
Of the Living Spirit.

## ***[The Melody of the Air]***

This is not to convert to lead, to persuade  
And what does the wind know?  
It is of the spirit of the wind  
It never tells  
Where does it go?  
It never tells either of the where of to or from  
Nor do I  
The wind wends it's way . . . ever is and on  
If everyone is of this planet why must they disagree as they do?  
Trails of clouds sail have passed air borne  
By the spirit of the wind  
The wind-air-melody--sound is  
The spirit is air  
You need wings to ride to fly with the spirit of the air!

## ***Memory Says (1972)***

Quickly, inside the door;  
Greet you, depart:  
That's how memory seems-----  
Years have no meaning  
    (minutes and hours  
        and days and years, all the same)  
There is no time in memory's realm.  
Yesterday?  
Last year?  
When did I see you last?  
OH, I know:  
Quickly, inside the door  
Greet you, depart . . . . .  
That's what memory says for days and hours.

## ***Memory Says (1980)***

Quickly, inside the door;  
Greet you, depart:  
    That's how memory seems . . . . .  
        Years have no meaning  
            Minutes and hours  
            Days and years,  
            All the same . . . . .  
There is no time in memory's realm.  
    Yesterday?  
    Last year?  
When did I see you last  
    Oh, I know:  
        Quickly, inside the door  
        Greet you,  
            Goodbye . . . . .  
That's what memory says for days and hours.

## ***Men and Amen***

What are brothers and what are men  
Men is significantly an Egyptian word  
For “Egyptians are men and not god.”  
What are the gods that are not gods  
For the gods that are gods  
Are perhaps god’s gods or God’s gods.  
God’s God’s and God’s god or God’s God  
Is mentioned  
Assumption?  
Idea  
Conecption  
Idea Knowledge.

## **Message To Black Youth (1971)**

Never say you are unloved  
I love you  
In all the simplicity of the word  
Never say you have no friend  
How dare you feel that way!  
I am your unknown friend  
How long before you know  
If I deny you  
It is only love  
Seeking a way to make you hear  
The thought essence of being  
It is too late not to be your better self  
Your beauty to me is your discipline  
If you do not need it now  
You will need it then  
If you do not need it here  
You will need it there  
Do you find these strange words for love  
Indeed!  
I do too  
But love is some other truth opposed  
Here  
If I deny yet I care  
No one could ever care more  
Than I  
Still you may not understand.  
But do you must!  
Consider this  
Well I am jealous then  
And why\*



\* The versions published by Omni Press are taken from the 1972 versions, but end at this point.

But it is always why and why and why  
That mystery  
You are not supposed to know  
But I told you yes  
Then I told you know\*  
The vice/voice of the other realm  
Outerness there  
Listen . . . listen to this  
Never say you dwell alone  
And think you walk unseen in the darkness  
Of the dark black blue\*\* golden brown of you  
Here Am I companion friend  
Black youth, please understand!

Other youth take heed  
prepare  
discipline-precision  
You will see an abstract tomorrowness myth  
A triumph of otherness love  
Not the earth definition of . . . . . But then  
What does the earth know about such things?  
Still you shall claim it too  
It is great enough for that and more  
Not at first meant to be that way  
But second thoughts bring other thoughts  
Into mind reality/myth  
Other youths if real in the myth shall partake.



\* The version in A has this word as “no”.  
\*\* The 1972 version has “hue” instead of “blue”.

## ***The Mirror of Things To Be (1972)***

Henceward and gaze into the mirror of things to be  
For that which an ear may hear  
The mind's eye can see  
Remember this and grasp the helm of boundless intuition-thought  
Bypass the snares and traps of the Amen - inner - void  
Bypass the snares and traps of the gravity-inner void . . . .  
Remember this:  
Someone must show the way  
A better way than any other way that they have ever known  
Someone must love them more  
Than they have ever been loved before  
Someone must teach a transformation to a greater truth  
Another way of Living-Life . . another ecstasy . . . . .  
Remember this:  
Someone must show the way.

## ***The Mirror of Things To Be (1980)***

Henceward and gaze into the mirror of things to be  
For that which an ear may hear,  
The mind's eye can see.  
Remember this and grasp the helm  
And grasp the helm of boundless intuition-thought . . . . .  
Bypass the snares and traps of the gravity-inner void . . .  
Remember this:  
Someone must show the way;  
A better way  
Than any-every other way they have known.  
Someone must love them more  
Than they have ever been loved before  
Someone must teach a transformation to a greater truth  
Another way of Living-Being-Ecstasy . . . . .  
Remember this:  
Someone must show the way.

## ***Music Of The Spheres***

Music of the spheres: of the outer spheres  
For there are dimensions  
That are yet are not  
This music is of the outer spheres  
Of the Kingdom of Not . . . the void  
For it is of the unsaid words  
Concerning the things that always are to be,  
So that from the unsaid words,  
Which are of not . . . . .  
Because they are of those things  
Which always are to be . . . . .  
Nothing comes to be in order that  
Nothing shall be because nothing  
From nothing leaves nothing.

Music of the spheres  
This music is of the spheres  
Music of the outer spheres  
This music came from nothing,  
The void, in response to the  
Burning need for nothing else  
For nothing else will do  
For something elseness.  
This nothing, this outer void, this outer nothing  
Is out of nothing  
It is the music of the outer spheres.  
The nothing symbol: sphere: nothing is  
The earth nothing is 0.  
The greater nothing is the endless sphere.

## ***Music The Neglected Plane of Wisdom\****

Music is a plane of wisdom, because music is a universal language. It is a language of honor, it is a noble precept, a gift of the Airy Kingdom. Music is air, a universal existence . . . common to all the living.

Music is existence, the key to the universal language.

Because it is the universal language . . . . .

Freedom of Speech is Freedom of Music.

Music is not material, Music is Spiritual.

Music is a living soul force.

That which is of the soul is the greater light

The light of greater instruction . . .

The light of culture and beauty,

The light of intensity and living power.

The name of Music is Art.

The name of Music is played by infinite instruments.

The name can lift dreams from nothing to reality . . .

Keeping them ever before the eyes . . .

Like once silent voices burst into song, the name strikes the ear

And the sound of it rushes like a wild thing and takes its place as the core of even the minutest part of being.

Music has wings. It moves upon the wings of intuition and thought.

Music is the Ambassador of the Airy Kingdom.

Sound . . . Cosmic Vibration . . . Life



\* See note on "The Neglected Plane of Wisdom".

Pure life like pure blood is negative.  
It is time to consider the negative planes of existence.  
It is time to consider Music as a plane of wisdom

and a weapon of defense against the past and the condemnations of the past.

Blood when negative is pure.  
The negative is the symbol of the pure.  
The Music of the past is positive Music in the same way the past is symbolized  
by the positive.

## ***The Myth of Me***

Kindness in a cruel world?  
What price the glory!  
What else is kindness but glory  
In a cruel world?  
Many words spoken and activated  
Activated and spoken in many ways  
Are priceless scenarios.  
What more could they be than that?  
Remote upon the scene  
I find the time to realize  
That what I find to be  
I be and that is all I own --  
The thought of the me I wish to be  
For nothing else is half as real  
As the myth of me.

## ***The Name Sound (1972, version 1)***

The name can be music  
Played by infinite instruments  
The name can lift nothingness  
From nothing to reality  
And keep the myth parable apparent.

Like once silent voices burst into song  
The name strikes the ear  
And the sound of it  
Rushes like a wild thing  
To take its place  
As the core  
Of the music, the infinite instruments  
And the vital vibration  
Of the meaning  
Of the name

## ***The Name Sound (1972, version 2)***

The name can be music played by infinite instruments,  
The name can lift splendor-vision from nothing on to  
reality-myth  
It is the myth of everything that is nothing  
It is the nothing that never knew that  
was of oneness bounds

Like once silent voices burst into song  
The name strikes the ear  
And the sound of it  
Rushes like a wild thing  
To take its place as the core  
of the music, the infinite instruments  
And the vital realness of the meaning  
of the name.

## ***The Name Sound (1980)***

The name can be music  
Played by infinite instruments.  
The name can lift nothingness from nothing  
To everluted reality  
Yet  
Keep the myth-parable apparent.  
Like once silent voices burst into song  
The name strikes the ear  
And  
The sound of it  
Rushes like a wild thing  
To take it's place  
As the core of the music  
The infinite instruments  
And the vital vibrations  
Of the meaning of the name . . . . .

## ***Nature's Laws***

According to nature's laws and laws  
I be as I am and what I am not even  
Because and yet not even because  
Because, for, and, that is . . . why . . . .  
Because should and why. If then  
Then and so  
Perhaps  
May  
If I do, I will  
And if I don't I won't  
Either way I do and I don't perspectively  
Why, when, how, what, which  
Yes, no, neither.

## ***[Nature's Laws]***

According to nature's laws and law  
I be as I am and what I am not even  
Because and yet not even because  
Because and yet not even because  
Because, for, and, that is . . why . .  
Then and so  
Perhaps  
May  
If I do I will  
And if I don't I won't  
Either way I do and I don't perspectively  
Why, when how, what, which  
Yes, no . . . . neither.

## ***The Neglected Plane of Wisdom\****

Music is a plane of wisdom, because music is a universal language, it is a language of honor, it is a noble precept, a gift of the Airy Kingdom, music is air, a universal existence . . . common to all the living.

Music is existence, the key to the universal language.

Because it is the universal language.

Freedom of Speech is Freedom of Music.

Music is not material, Music is Spiritual.

Music is a living soul force.

That which is of the soul is the greater light

The light of greater instruction . . .

The light of culture and beauty

The light of intensity and living power.

The name of Music is Art.



\* This poem first appeared (as “The Neglected . . .”) in the first Saturn records prospectus, issued in 1966 or perhaps 1965. It also appeared in the second Saturn catalog (Saturn “II” Inc. Handy Catalog No. B7S66Y) as “Music The Neglected Plane of Wisdom”. The differences between the two are slight, mostly involving punctuation. Both versions are given here because of their great rarity.

At the bottom of “Music The Neglected . . .” is printed “Registered 1955”. However, and not surprisingly, no such poem is registered for copyright under either title, or under any of Sun Ra’s various names which he used to copyright music. It is not clear then which is the original title or version. If the date is correct, this poem is the earliest known Sun Ra poem.

The name of Music is played by infinite instruments.

The name can lift dreams from nothing to reality . . .

And keep them ever before the eyes . . .

Like once silent voices burst into song, the name strikes the ear  
And the sound of it rushes like a wild thing and takes its place as the core of  
even the minutest part of being.

Music has wings, it moves upon the wings of intuition and thought.

Music is the Ambassador of the Airy Kingdom.

Sound . . . Cosmic Vibration . . . Life

Pure life like pure blood is negative.

It is time to consider the negative plane of existence. It is time to consider Music  
as a plane of wisdom and a weapon of defense against the past and the  
condemnations of the past.

Blood when negative is pure.

The negative is the symbol of the pure.

The Music of the past is positive Music in the same way the past is symbolized  
by the positive.

## ***Never is the Future (1972)***

Never is the future

Because Tomorrow never comes  
Comes tomorrow never  
Tomorrow comes never  
Comes never tomorrow  
Never comes tomorrow  
Never tomorrow comes.\*

TOMORROW IS NEVER

The future is never  
Never comes tomorrow  
Never is not

Never is not necessarily negative  
There are two nevers  
The name of one is once  
For once is not and never is not

If never is not then ever is ot  
If dot is dart, then ever is art  
What eternity does the eternity represent?  
What cycle of ever is the art?

Behold the pre-prophetic symbols of the planes of Never.  
Behold, behold this thisness!  
This isness.



\* See also the poem "Tomorrow Never Comes" which is similar to this excerpt.

That which is to be will be  
But that which will be is not  
Thus is to be and will be are not  
Yet that which will never be was is the eternal future.

NEVER IS THE FUTURE . . . . . since if NEVER never was  
Or is not of the never that has been  
Then the never which is not of the was is the IS.

    The alter future consists of endless nevers  
Nevers of motion which continues to be alive and active.  
    Consider the motion and the notion  
    It takes a motion to notion  
    and it takes a notion to motion.

Everything is seemingly so in the positive comprehensive way  
From that point, say: The past is passed to the realm of been and was . . . . .  
Therein is the light pointing to the Cosmo-equation of the son with the seal . . .  
the word as of Babylon because upon the confused plane of planned  
    deception . .  
there is a narrow by-way road leading to broader planes of the greater  
    tomorrow . .  
and all this can be found through the delicately balanced balancing of the  
    meaning  
of the sounds of the words: the phonetic twin thought image-determination.

## ***Never Is The Future (1980)***

Never is the future

Because tomorrow never comes

Comes tomorrow never

Tomorrow comes never

Comes never tomorrow

Never comes tomorrow

Never tomorrow comes . . . . .

Tomorrow is never and never is tomorrow

When a planet makes it's home in the shadow of the past,

Coming events will always be the same as those of once . . . .

Once upon a time is the realm of yesterday . . . . .

Tomorrow never touches the shores of a world of yesterday . .

Tomorrow never ever comes that way

Yesterday is once and was

Tomorrow is always never been

It is not in the realm of time that passes away . . . . .

This potent equation-symbol points the way

To Omni-Immortality.

Behold the pre-prophetic symbols

Of the planes of Never

Behold this This-ness!

This Is Is-ness.

## ***New Horizons***

Music Pulsing like a living heartbeat,  
Pleasant intuition of better things to come . . .  
The sight of boundless space  
Reaching ever outward as if in search of itself.  
Music spontaneous rapture,  
Feet rushing with the wind on a new world  
Of sounds:  
Invisible worlds . . . vibrations . . . tone pictures . . . \*  
A new world for every self  
Seeking a better self and a better world.

Music akin to thought . . . . .  
Imagination . . . !  
With wings unhampered,  
Unafraid . . . . .  
Soaring like a bird  
Through the threads and fringes of today  
Straight to the heart of tomorrow.  
Music rushing forth like a fiery law  
Loosening the chains that bind,  
Ennobling the mind  
With all the many greater dimensions  
Of a living tomorrow.



\* The text to this point was set to music by Arganny Jones as “Tone Pictures”, copyrighted in 1957. Jones was presumably an acquaintance of Sun Ra’s, since the copyright address is Sun Ra’s apartment at the time.

## ***The No End***

Only to be bottomless humble  
Is to be bottomlessly cast out  
Until there is none to compare  
Only to be bottomlessly ignorant  
Is to be the other state of ecstasy  
That ignorance which is of and to the unknown  
And this unknown is of the greater chaos . . . . .  
For chaos is the immeasurable  
A design formless as to the idea of form  
And of the desire to synchronize to that end  
Which is and yet is not the end  
Paradox  
A synchronization to the infinity . . . . the infinity . . .  
The no-end  
Cosmic chaos . . . . .

## ***The No Point\****

The vibrations advance to further consideration . . . . .

Consider:

The invisible vibration

Word patterns . . . formula scheme . . . . .

Sagas of concept enact themselves: Conceive:

Give reign to thought potentials.

Out of nowhere they come like embers suddenly aflame

With living reach

Spiral infinity

Being.

Yes, Out of nowhere they come from the no point

Purposeless Cosmanitarian-Guardian-Differentialer

Of the die cast by those who gamble

With

Fate's decisions voice.

----- A whirlpool of sub-mid-over-transient

Tone projections-----

The vibrations ride on the oceans of the air

Where rendezvous myth with dream-reality . . . . .

At the crossroads of Destiny . . . It is spirit air . . . . .

The golden silence lingers all around . . . . .

It is a festival of soundness

Word duplicity

Like harmonic . . . enharmonic change

When the person Myth meets the person Reality

The spirit of the impossible-strange appears

In dark disguise

It is always there where nothing inverts itself



\* "No Point" in ancient Greek means u-topos (utopia). See Hartmut Geerken's "No Point", dedicated to Sun Ra (Leo Records LR330).

And becomes something  
Whatever is the imperative need  
Yet different nothings activate themselves  
To become different somethings . . . .  
It is Creations-matrix Diversifier . . . . .

## ***Nothing Is***

At first nothing is;  
Then nothing transforms itself to be air  
Sometimes the air transforms itself to be water;  
And the water becomes rain and falls to earth;  
Then again, the air through friction becomes fire.  
So the nothing and the air and the water  
And the fire are really the same---  
Upon different degrees.

## ***The Observers***

Observer I

I observe

The once I was/and the Is I Am

I be and Observe

The are of me.

Observe We

We observe

The once We were/and the Is We Are

We be and observe

The are of We

## ***Of Celestial Cosmo Key\****

In this age, the invented memory  
    Will be used  
    As an  
Outerverted radiation point,  
    Because  
    Inwardly  
The invented memory was secret  
    And still is  
To those, who do not wish to learn . . . . .  
    But  
Outwardly, the invented memory  
    Is a  
    Celestial Cosmo Key  
    To the wisdom  
    Of  
    Understanding feeling.  
Life as it is known on planet earth  
    At this time is the synonym of death.  
They often walk together hand in hand . . . . .  
It is imperative to understand that the planes  
    Of existence on planet earth are primary . .  
Placing them both in the balance  
    And leaving the balance as the rest  
    Is a fitting solution :::::::::::  
    Solved by bypass intrigue . . . . .  
Once in the territory of the non tree  
And the non knowledge of the non good  
    And the non evil  
Adjustments must be made to reach the omni . . .



\* The original text is in all capitals.

## ***Of Coordinate Vibrations***

Everything is simple  
If the coordinate vibrations coincide . . . . .  
Nothing is no,  
But no is the inversion of the on.  
The sound is of the wind  
The wind is not  
But the not is the note  
And note permuted is tone.  
Music is of the epi-cosmic ray point.  
It is of mathematical symbolic-permutation.  
The epi-cosmic scene can not be seen  
By ordinary standard orientation eyes . . . . .  
It is this determination  
That reveals it's nature . . . . .  
A concentration . . . a point of energy  
Whence to project, to conceive  
To create the nothing of the point.  
Music envisions and potentializes,  
It limits or extends  
It is also of the psychometric endeavor.  
The nothing is the whole note of music.  
Within that nothing  
Is the divisional manifestations  
Of the elements of rhythm  
And the analyzation quintessence of the melody.  
Music is a voice  
A differential sound of words.  
A grammar and a language  
As well as a synthesizer.  
It is the reach towards it's twin immortality.

## ***Of Days (1972)***

I dream  
Of all the days that are not  
The never days that belong to me  
Of living friends and living home  
With laughter round an open hearth

I dream of these  
For these days are mine  
My treasures beyond compare  
They are not and never  
But once their image passed me by  
And I thought I felt  
The touch of happiness  
Now I know it was  
Only a shadow of the real  
Projected to a shadow world  
Of images and shadows  
That moved with lightnin' speed  
Into the eternity  
Of that which they call  
The beginning  
And yet I see beyond that point  
For there is counterpoint and counterpoint  
    And counterpoint dimensions dimension  
It is music like the music . . . . .  
The music swells to undecipherable sound  
    Of mystic Everness Eternal Beingness  
    Chromatic Rhythms  
    Multi – vision

## ***Of Days (1980)***

I dream : The never days that belong to me  
Of living friends and living home  
With laughter 'round an open hearth.

I dream of these

Of these

For these days are mine

My treasures beyond compare . . . . .

Are of not and never;

But once their image passed me by

And I thought I felt

The touch of happiness . . . . .

Now I know

It was only a shadow of the real

Projected to a shadow world

Of images and shadows

That moved with light

Into the eternity

Of that which they call

The beginning.

Still and yet,

I see beyond that point . . . . .

For there is counterpoint and counterpoint

And counterpoints sub/overtone dimension

It is music like the music

The music swells to undecipherable sound

Of mystic everness Eternal Beingness

Chromatic multi-vision-melodic-harmonic rhythms.

## ***Of Enforced Reality***

Surely by now  
The world should see  
What they think is true  
Is not.  
For centuries  
The world at large  
Has not been able to feel  
The difference  
Between what is untrue  
And what is real.  
The history of this enforced 'reality'  
Is not celestial will to be . . . . .  
This realm of escalating hate  
Is not the work of pureness-fate.

**. . . Of Hidden Tomes\***

We speak in hidden tones  
Invisible tomes to you  
For if you  
Fully knew . . . . .  
It is still problematical  
As to what  
You would will to be or do . . . . .



\* The original text is in all capitals.

## ***Of Kindred Folks***

I am trying to find myself:  
Find the idea from which I sprang;  
Find the forest whereof I know it lives,  
Find the trees whereof I am alike.  
There are no roots for trees on city pavements  
In blase minds.  
Let me find trees like myself  
The same height as I  
The same kind as I,  
That I might raise my limbs in majesty to the sky  
The same as they  
Trees of kindred spirit  
Trees attuned to me,  
Whose leaves rustle with music  
To the soft accompaniment of the winds.  
Trees who do not dwarf me in any way  
Hiding the sunlight from my face;  
Trees to whom I am not a giant  
Unlike, alien, strange  
Casting shadows in their way  
Trees that are not scrawny  
Malcontent  
Inclined to ugliness . . .  
Trees that are themselves  
As I am myself;  
Trees that I can always call  
My Living Friends.

## ***Of Notness***

The kingdom of not . . . . .  
A realm of myth.  
See the mythery  
Of the non-existent-mystery . . .  
It is not but yet is . . .  
It has never been on cosmo--evident-issness  
Thus it not of the past  
And hence is not of the passed.  
Consider the hidden presence of the\*  
Of the kingdom of not . . . . .  
A realm of angelic-celestial-myth . . . . .  
And no one knows where  
But still it is yet always there . . . . .

Behold!

The Celestial enigma  
Of that which is not  
But yet always is Is . . . . . Like to of  
Isis . . . . .  
Is IS . . . . .



\* Might be a typing error.

## ***Of The Contemporary Scene '78***

First came the songs and scenes of Go-Go-Go  
And unrelated strikes galore.  
After that came tremendous snow . . . . .  
The snow of '78  
Determined greatly the fate  
Of economy  
And the shape of things to be.  
America kept it's date with destiny;  
There was no place to hide or flee  
Yet and still America's existence  
Is the spiritual mystery.  
For although many things of value unnoticed  
Pass by,  
Pure and separate from the lie  
Of what they call "life"  
Which is better called aimless strife  
And the treasure-house of wealth  
For which they dig is captured--imprisoned death,  
Give glory and clap your hands  
The miracle of Ameica that it still stands . . . . .  
All is not lost!  
Some Americans have paid the cost . . .  
Just a little while and you will see  
The key to every mystery . . . . .  
First comes the alter-destiny music-cosmo-song . . .  
Then patterned-roles fall to those  
To whom they belong  
The music issues a call  
It is the omni-answer to it all.

## ***Of The Cosmic Blueprints***

If it was not slavery---  
It was rather complete service to humanity,  
Unstinted humble-effort  
Foolishness to the world  
But bolder and braver  
Than any of history's warriors.

If it was not slavery---  
It was the activation  
Of the Cosmic-blueprints . . .  
Sowing\* seeds of cosmos rare  
Casting ever down to ever lift above.

If it was not slavery  
It was the freedom not to be  
In order to ready for the discipline-plane  
From other-greater-worlds.



\* In the Umbra Anthology (1968), this word is "Showing", which seems incorrect. The Black Fire version and the 1980 version have "Sowing". Also, the Umbra version is the only one with stanzas.

## ***Of The Day That Died***

The past always reminds me of the day that died  
It shall not come again  
Because it dwells in the realm of “been”  
And that which has been  
Is forever separated from that  
Which is to be.

## ***Of The Myth***

Of the myth am I  
The name and voice of the outer void.  
From the outer nothing  
Beyond the enclosed circle of the third heaven  
The third heaven: the planet earth  
The world deed/act  
The world called earth.

## ***Of The Planet Earth***

Gamma . . . Gimel . . . Ge . . . . .  
Planet earth is the planet three  
Gamma . . . . Gimel . . . . . Ge  
See the graphs of geography  
Gamma . . . Gimel . . . Ge  
Don't forget geology.  
Gamma . . Gimel . . . . Ge  
Observe the word tree trinity  
The Godhead trio-three  
Gamma . . . Gimel . . . Ge  
The third planet . . planet three  
Alpha-Beta unity  
 $A + B = 3$   
AB the father . . . Hebrew see?  
AB the father # 3  
Earth and heaven mystery!

Gamma . . . Gamma . . . . . Gimel . . . Ge  
Cursed with guilt where none should be  
Gamma . . . Gimel . . . . . Gamma . . Ge . . . . .  
Though one, the earth's still planet three.  
Permutation of the three . . . . .  
Earth is erth . . . you plainly see.  
Revelation mystery!  
Saga deep of planet three!  
. . . . . Gamma . . Gamma . . . Gimel . . . . Gee!!!!!!  
Ab the orb . . . octaveity  
Bro to bar infinity . . . . .

## ***Of The Pattern Of Being***

I laid on earth

    Pressed my face to the ground

    And felt the pulse of it.

    Arose strong! . . . . .

Strong!!!

From the magnetism of its strength.

    Arose and walked away

    With head high

    And shoulders proud . . .

Proud to have dreamed my dream;

Proud to have pressed myself

    To the broad solid earth . . . . .

    Alive with living . . . . .

    Alive with dreams

    Alive with all

Attuned to the song of living

    Alive with all

That is weaved into the pattern

    Of Being.

## ***Of Variable Universe (1972)***

When one is primary - young  
All the ideas in the world  
Converge in counsel  
And through disguised declarations  
Play upon one's brain  
Like fringes upon some tender instrument  
Impressionable days of splendor  
Electric - naturalness  
Flash lightning - touch  
Upon the time - negatives  
Of variable universe  
And one feels is not what words express:  
The never-plane, the alter-ever-on-out  
Inexpressible Infinity

## ***Of Variable Universe (1980)***

When one is primary-young,  
All the ideas in the world converge in counsel  
And through disguised declarations  
Play upon one's brain  
Like upon fringes of some tender instrument . . . . .  
Those years are impressionable ever-days  
Of treasure-splendor  
Unfettered . . . unknowing innocence

When one is primary-young  
Feelings touch like flash-lightning's play  
Upon the time negatives of variable universe  
The time negatives of variable universe  
Time negatives of variable universe  
Negatives of variable universe  
Of variable universe  
Omni . . . . . alter ever on  
Inexpressible OMNI-INFINITY . . . . .  
OMNI INFINITY . . . . .

# ***Omniverse***

Omniverse-

Is

The totality

Of

All the universes

And you

Are welcome

To

Be citizens

Of

The Omniverse

# On

The Spaceward will take you spacewise/spaceward  
A tree to make one wiseward

Wise/ward

Y's YH's YHST

Wordward\* wordward

Alpha/omega

Wardword

Word ward

[ward word]\*\*

inward

in ward

outward

out ward

space

Void

A tree to make one wise/wist/wihst

The spacewise will take you spaceward

Space word

Space

Nothing

infinity

Ever outward

On and On and On

Ontology

On

On and On, and On and On

Father/Farther+

On

Farther

Farther

Farther On.



\* This word is omitted in the 1980 version.

\*\* This line is in the 1980 version but not the 1972 version.

+ This line is not in the 1980 version.

## ***On Solar Planes***

New sounds cause new vibrations  
Like ripples on a lake  
They branch out from the propulsion  
Point of activation.

New sounds!

New sound crash the shield of illusion-hypnosis  
And one can plainly see  
That the 'life' of the world  
Is only the manifestation  
Of a particular interpretation.

In the same way  
The world is what it is  
The way shall be what the  
World is to be  
All the seeds of all  
Can be assuaged by the equation!  
The solar planes  
Are the solar planes  
Thence fly the solar ones  
On solar planes to solar planes.

## ***On The Bypass***

On the bypass  
The narrow way  
Above the late earth\*  
Planes of comprehension  
Bypass the cycle of former things.  
On the bypass  
Of the spiral way  
The spiral transcends  
The misinterpreted things of sin.



\* In the 1980 version, this word is capitalized and in quotes.

## ***On The Edge of the Thin-Between (1972)***

Suddenly I awake from sleep  
Footsteps pattering on the rim  
On the edge of the thin between  
I rush to the window  
Look down into the streets below  
Look out into space  
Look fearfully behind me  
But there is nothing  
I see nothing anywhere  
There is no sound  
Only the echoes  
Of that which awoke me  
Footsteps pattering on the rim  
On the edge of the thin between.

## ***On The Edge Of The Thin Between (1980)***

Suddenly I awake from sleep  
Footsteps pattering  
On the rim . . . . .  
On the edge of the thin between.  
. . . . .I rush to the window  
. . . . .Look down into the streets below  
. . . . . Look out into space . . . . .  
. . . . . Look fearfully behind me . . . . .  
But there is nothing; . . . . .  
No sign of what I heard . . . . .  
There is no sound . . . . .  
Except . . . only the echoes of that which awakened me  
Footsteps pattering on the rim  
On the edge of the thin between.

## ***Once Upon A Time (1980)\****

Let the centuries be your enlightenment  
Read your histories  
Your history of oneness  
Your history of once upon a time  
Once upon a time  
But before once was nothing  
And after once is twice  
Never before the once  
And twice the presence of never  
The pleasant nothing of never  
For nothing  
Nothing is  
And nothing from nothing leaves  
Nothing  
And one from one leaves  
Nothing  
And two from two leaves nothing  
And three from three leaves nothing  
And everything from everything leaves nothing  
And nothing from nothing inverted leaves  
Everything  
So if one sends one  
There is nothing  
For one from one  
Leaves nothing  
There is nothing in the never land  
Of Never.



\* This poem is identical to the last part of "Circle Eternity" (1972).

## ***The Order of the Ardor (1972)***

The vibrations of the ardor and the order  
Are so convincingly alike  
Only pure instinct  
Can intuite the fine distinction  
What is the order of the ardor,  
And what is the ardor play  
Which symbolizes  
The way and the weigh of the order.

A new ardor  
Can foundate a new order  
As the end  
Because the ardor is  
The first thought thrust into being.

## ***The Order Of The Ardor (1980)***

The vibrations of the ardor and the order  
Are so convincingly alike  
Only pure instinct can intuite the fine distinction  
Between the order of the ardor  
And the ardor of the order . . . . .  
The enigma of the Passion play  
Which symbolizes the way of the weigh  
And the weigh of the way:  
Which is the law of the order.  
And the ardor of the law and order  
On psychic planes of revelation  
Concerning the why  
Of the why  
Things are the way they are.  
A different order can foundate a different ardor  
A different ardor/passion/desire/aim/end  
Is necessary to make life harmonious  
Sympathetic and beautiful Cosmo-Real.

## ***Other Gods Have I Heard Of (1972)***

For you  
I gave up every thing I never had  
For all I never had is the "life" I abandoned  
I gave up everything I never had  
All my pleasant fancies and dreams  
Which concerned only me  
All that earth would call a good life  
I gave up all this for you  
Because my love for you  
Is greater than all the worlds  
And more immeasurable than the universe  
Greater love has no man.  
And Greater love has no god than I  
For I like my greater love  
Am immeasurable  
And my words are more than life  
And more than death  
What else am I than the greater  
Myth of all myths.  
Other gods have I heard of  
But they were not as I  
Other gods people have I seen  
Accordingly  
But they are not as mine.  
Other people\* gods have I heard of  
But they are not as the gods I know.



\* Should be perhaps "peoples" as in the revision.

## ***Other Gods Have I Heard Of (1980)***

For you  
I gave up everything I never had;  
For all I never had is the life of the life I abandoned  
Yes, I gave up everything I never had: -----  
All my pleasant fancies and dreams  
Which concerned only me.  
All that earth would call a good life,  
I bypassed . . . . I gave up all this for you.  
And who is the you, I love so dearly?  
Ye pure in heart, It is ye  
My love for you is greater than all the worlds  
And more in height and depth than the universe.  
Greater love has no god than I  
For I like my greater love am of the immeasurable . . . . .  
And my words are more than life  
And more than death . . . . .  
What else am I than the Myth-Impossibility  
Yes . . . Other gods have I heard of  
But they were not as I . . . . .  
Other gods people have I seen,  
Accordingly . . . . .  
But they are not as mine.  
Other peoples gods have I heard of  
But they are not like my Eternal Friend  
The Omni-Master GOD and his celestial court of Angel gods.

## ***The Other Otherness (1972)***

When one understands  
There is no ego involved  
There is no communication  
In the supervised state of distances  
For we who are  
Know we are to is  
To be  
To rise above an evoluted eternity  
To feel our worthless pricelessness  
Invaluable similitude  
A separate only onliness  
Only on  
Movement out to behold kindred outerness  
An other-otherness  
That is not like them  
If they are of a non-similarity vibration

## ***The Other Otherness (1980, version 1)***

When one understands  
There is no ego involved  
When speaks true feelings reach sympathetic touch  
Even the farflung worlds of Heaven listens in delight.  
For we who are intuitively aware  
Know we are to be  
To rise above the earth's tomorrowless eternity . . . . .  
To feel our worthless pricelessness  
Rare similitude . . . . .  
On-liness  
Only On  
Movement out to behold kindred othernesses  
Of and from other worlds  
beyond worlds . . . . .  
    Beyond worlds . . . . beyond worlds beyond worlds . . . . .

## ***The Other Otherness (1980, version 2)***

When one understands through feeling  
There is no gravity geo-captivity  
Communication-point  
Through the earth-ego-involvement desire.  
Thus the supervised state of distances,  
And earth-bound limitations  
Are no longer valid.  
The celestial spirit master dwells  
Above and within . . . .  
For we who are know we are to is . . .  
To be and am  
We be am  
To beam-synchronize  
Within its energy-rays . . . .  
To rise above  
The  
Revoluted-eternity . . . . .  
To feel our worthless pricelessness  
Invaluable rare celestial touch  
To reach  
A separate onliness to own and on.  
The onness movement out  
To behold kindred otherness  
Cosmo-mysteries  
Of an other otherness  
That is not like to or of  
Their themness  
If they are of a non-similarity  
Vibration-intensity.

## ***Other Planes Of There (1966)***

The displaced years  
Memory calls them that  
They were never were then;  
Memory scans the void  
And from the future  
Comes the wave of the greater void  
A pulsating vibration  
Sound span . . . . . bridge to other ways and  
Other planes of there . . . . .

## ***Other Planes Of There (1972)***

The displaced years  
Memory calls them that  
They were never were then;  
Memory scans the void  
And from the future  
Comes the wave of the greater void  
[A]\* pulsating vibration  
Sound bridge and span  
To other ways  
And other planes  
Of there.



\* This word is in B but not in A.

## ***Other Planes Of There (1980)***

The displaced years

Memory calls them that.

They were never was then . . . . .

Memory scans the void

And from the future

Comes the wave of the greater void

A pulsating vibration

A sound span and bridge

To other ways

other planes of there.

## ***The Other Side Of Music (1972)***

Some music is of specialized interpretation.  
Some music is of synchronization precision.  
Every light is a vibrational sight and sound:  
It is rhythm in harmony with beam/rays/intensification  
and projection visibility.  
Music is light and darkness . . . precedent  
of vitality . . . stimulation extraordinary  
Equational harmonic differential pause prelude  
to the sound that is on its way . . .  
EVERY PLACE THERE IS IS MUSIC. CHAOS  
IS MUSIC AND HARMONIOUS PEACE IS MUSIC  
What direction does it: decides the way until . . .  
Silence is music.  
There are different kinds of silences:  
each silence is  
A world all its own.  
In a lesser but not least important sense,  
Silence is an integral part of all music:  
in a fractional sense,  
When judged metrically.  
We must not forget transposition.  
Transposition always results in a  
change of color.  
Behold the vastness of music,  
It is as vast as the greater allness  
and the greater neverness . . .  
And too music in its meta-phases  
must not be ignored.  
Are you thinking of metaphysics  
alone? Well, don't.  
In the future (and even as of Now),  
you will have to contend with and  
recognize METAMENTAL and METASPIRIT:  
also you will come face to face with  
oblique METATHESIS.

## ***The Other Side Of Music (1980)***

Some music is of specialized interpretation;  
Some music is of synchronization precision  
Every light is a vibrational sight and sound . . .  
And every dark is a vibrational sight and sound . . .  
It is rhythm in harmony with beam/rays  
Intensification and projection visibility . . . . .  
Music is lightness and darkness  
Precedent of vitality . . . stimulation extraordinary  
Stimulation extraordinary . . . . .  
Equational harmonic differential pause prelude  
Prelude to the sound that is on its way . . . . .  
Every place there is . . . there is music . . . . .  
Chaos is music and celestial harmonius  
And celestial harmonius peace is music . . . . .  
What direction does it: decides the way until . . .  
Silence is music too . . . . .  
There are different kinds of silences . . . . .  
Each silence is a world all its own  
Thus:

    In a lesser but not least important sense,  
    Silence is an integral part of all music . . .  
    When thought of in the micro-fractional way.

We must not forget transposition.  
Transposition always  
Is a change of color.  
Behold the vastness of music  
    It is the greater allness approach . . .

## ***Other Thoughts (1972)***

Now and then I pause  
From the hectic pace  
This timeless role  
Now and then  
.. And scan the faces that I see  
... Look in the eyes of them  
.... Searching for the common touch  
..... The anti-oath-like bonds  
..... The other parts of me.

Now and then tiring of what they call reality  
Bruised and beaten by its force  
I step into the friendly city of the forest  
Of what they call illusion  
There to tend my wounds  
And heal them  
With the light nin'\* touch  
Of balanced thought  
And the splendid comradeship of other worlds . . . . .



\* Given as “lightnin’” in all subsequent versions.

## ***The Outer Beyond***

Without from the outer-beyond  
Comes the yearning  
An un-named desire  
Intense, persistent desireless desire . . .  
A space whirlpool of wisdom-sounds  
Intensifying the point to which I activate . . .  
Within from without  
Comes lightning - like  
A fire-rain of thoughts . . . . .

Rare sentiment  
And untouched feeling of images . . . . .  
Abstract images of another time  
Another time yet to be  
Of Cosmo-deep infinity  
Omni-alter-outer way  
Is the password for today.

## ***The Outer Bridge (1965)***

In the half-between world  
Dwell they the tone-scientists  
Sound  
Mathematically precise  
They speak of many things  
The sound-scientists  
Architects of planes of discipline

## ***The Outer Bridge (1972)***

In the half-between world  
Dwell they, the sound-scientists  
Mathematically precise . . . . .  
They speak of many things  
The tone scientists  
Architects of planes of discipline.

## ***The Outer Bridge (1980)***

In the half-between world,  
Dwell they: The tone scientists . . . . .  
In notes and tone  
They speak of many things . . . . .  
The tone scientists:  
Architects of planes of discipline.  
Mathematically precise are they:  
The tone-scientists.

## ***The Outer Darkness (1972, version 1)***

Black is space: THE OUTER DARKNESS  
the void direction to the heavens.

Each spaceport planet is a heaven/haven.

Planet earth is erth (permutation  
thre/three), (it is a planet #3 from the sun)

From this reckoning is\* is the third heaven.

The music of the outer darkness is  
the music of the void.

The opening is the void: but the  
opening is synonym to the  
beginning.

This is an indication interpretation.

. . . Some music is of specialized  
interpretation . . .

. . . Some music is of synchronization  
precision . . . . .

Sometimes music becomes more than  
music. And this thought reach  
is of the incredible plane.



\* In D this text is corrected to read “From this reckoning/Planet earth is the third heaven”.

## ***The Outer Darkness (1972, version 2)***

Intergalactic music is of the Outer Darkness  
Therefore it is of the greater Blackness  
And from that point of view  
It is Black Infinity  
And from that point of view  
It is Natural Black Music.  
. . . It is the music of Natural-Black Infinity . . . . .  
It is unlimited in scope  
Immeasurable in it's multiplicities and potentialities.  
Natural Black music projects the myth of Blackness  
And he who is not Black in spirit will never know  
That these words are true and valid forever.  
I speak of different kind of Blackness, the kind  
That the world does not know, the kind that the world  
Will never understand  
It is rhythm against rhythm in kind dispersion  
It is harmony against harmony in endless coordination  
It is melody against melody in vital enlightenment  
And something else and more  
A living spirit gives a quickening thought.



## ***Parallels (1970)***

If it is not here  
It must be there  
For somewhere and nowhere  
Parallels  
In versions of each other . . . where  
Or even before something came to be

## ***Parallels (1972)***

If it is not here  
It must be there  
For somewhere and nowhere  
Parallels  
In versions of each other  
Where/when nothing after something is not  
Or even before something came to be.

## ***Parallels (1980)***

If it is not here,  
It must be there:  
For somewhere and nowhere parallels  
In secret versions of each other's where  
Or even before somethings came to be.

## ***The Past is a Dream (1972)***

The past is a dream  
A fictitious fantasy devised  
By some sardonic kindly mind  
In the hope that we might see  
The meanings of today and all it's possibilities  
And that in our gratitude  
We would not live in such a way  
That we should retrogress  
To all the mean lowliness  
Of our imagined yesterdays.  
The past is some fictitious thing  
A one dimension fantasy  
Made to be or seem to be . . . . In the hope that we might see  
Beyond the scene of shadow-past  
Yes to see, we must to see  
The Living beauty sympathy,  
The greater Alter-universe  
Is just the place where we should be.  
This present dream is not the thing  
This dream we will that it not be  
This one dimension fantasy.

## ***The Past Is Like A Dream (1980)***

The past is like a dream . . . . .  
A fictitious fantasy devised  
By some sardonic kindly mind . . . . .  
In the hope that we might see  
The meanings of today and all it's possibilities;  
And that in our gratitude,  
We would not live in such a way  
That we should retrogress  
To all the mean lowliness  
Of our imagined yesteryears.  
The past is a fabrication-thing  
Some fictitious one-dimension fantasy . . . . .  
Made to be or seemed to be real,  
In the hope that we might see  
With intuition vision's-eye  
Beyond the shadow scenes of yesterdays.  
Yes to see . . . . . we must to see  
The living beauty sympathy . . . . .  
. . . . The greater Alter-Universe is just the place  
Where we should be . . . . .  
This earth-bound dream  
Is illusions child . . . . .  
A strong delusion  
A one-dimension fantasy.

## ***The Pivoting Planes (1972)***

When the word was spoken,

IT WAS BALANCED ON THE  
PIVOTING PLANES OF SOUND,

When it was written, it reflected one plane of sight

And the triple meaning with its multi-divisions

Was no longer apparent,

Because the meaning of the balanced word  
on the PIVOTING PLANES

cannot be written as revealingly as it

can be thought of and felt

Because the idea of the PIVOTING PLANES

is like a touch of vibrating magic

And the magic is the wisdom-ignorance

Of unspeakable understanding

intuition.

Thus is the idea of the PIVOTING PLANES

of the

greater impossible

and the

Immeasurable

equation

SPACE - VOID

reality

on

the

outer reach

of the unending

On

ONNESS "O N."

## ***The Pivoting Planes Of Sound (1980)***

When the word was spoken,  
It was balanced on the pivoting planes of sound . . . . .  
When it was written,  
It reflected one plane of sight.  
Thus the triple meaning with it's multi-divisions  
    was no longer apparent;  
        Because  
The meaning of the balanced word  
    On the pivoting planes  
        Cannot be written as revealingly  
            As it can be  
                thought of and felt  
                    Because  
                        The idea of the pivoting planes  
                            Is like the touch of vibrating magic  
                                And the magic is the wisdom-ignorance  
                                    Of unspeakable understanding intuition . . . . .  
Thus is the idea of the pivoting planes  
    Of the greater impossible and the equation-enigma  
        Reality-Void.

## ***The Place Of The Searching I***

Wherever they are going  
I will not go there  
Whatever they are being  
I will not be where  
I seek the beist reach  
The place of the searching I  
There is nothing more to anything but nothing  
There is nothing more to nothing but anything  
Everywhere and everything  
Anything and nothing.

## ***The Plane: Earth***

Every planet is a small plane  
In the universe  
Planet means  
Small plane  
When considered  
According to a certain standard

Every plane is a plane\* T  
Planet three is Plane T three  
T, then, is a symbol for the plane earth.



\* In Omni Press versions of this poem, this word is given as “plan”, which is probably a misprint.

## ***Planes Of Nature (1972)***

If they would rise above their wisdom  
They could see nature as it is  
And they would understand  
That there are planes of nature  
Greater than the plane they know.  
All around them  
Are the other measure  
To the other wisdom-ignorance-myth.

## ***Planes Of Nature (1980)***

If they would rise up above their knowledge  
They would be able to see with their intuition's-heart  
They would be able to see beyond their sight  
Their spirit's eye could pierce the night  
Where earth dwells in hooded shame  
Yes, earth was once a noble name.  
If they would rise up above their yes-bound self  
They would know the things to no . . . . .  
Then they would see nature as it is  
And at long last they would feel  
The touch of Cosmo-Real  
And they would know that they know they know  
That there is no need to know,  
If you cannot feel.

## ***Point***

There is a point  
Where nothing is everything  
Where everything is seemingly nothing  
On a diminished plane  
That is the point.  
I saw the point  
Where I could not accept  
The world  
And I could not accept  
It  
I saw the point  
Where I stood  
At the crossroads  
Of the world of words  
The point where I stood  
Where I stood astonished at the moving distance  
Of destiny  
And I determined a determination-potential.

***[Point Equal Aim]\****

- . = aim
- . = end
- . = period
- . = time
- . = era
- . = age
- . = cycle



\* Recited by Hartmut Geerken on Leo Records CD "No Point" (LR330).

## ***Points On The Space Age (1957)***

This is the music of greater transition  
To the invisible irresistible space age.  
The music of the past will be just as tiny in the world of the future  
As earth itself is in the vast reach of outer space.  
Outer space is big and real and compelling  
And the music which represents it must be likewise.  
The music of the future is already developed  
But the minds of the people of earth must be prepared to accept it.  
The isolated earth age is finished  
And all the music which represents only the past  
Is for museums of the past and not for  
The moving panorama of the outer space program.

## ***Points Of The Space Age (1984)\****

THE SPACE AGE CANNOT BE AVOIDED.

The gr[e]ater future is the age of the space prophet  
The scientific airy minded second man.  
The prince of the power of the air.  
The air is music.  
The music is power.  
The power of the past was its music.  
The greater power of the future greater  
is its greater music.

Greater music is art.  
Art is the foundation of any living culture.  
Living culture is skilled culture  
Skilled beautifulness, aim and care  
And love of beauty is the only way to produce art.

Skilled culture is the new weapon of nations,  
The new measure of determination as to whether a nation  
Is ready to be a greater nation is art.  
A nation without art is a nation without a lifeline.  
Art is the lifeline because art is the airy concept  
Of greater living. It is the airy foundation of the airy  
Kingdom of the future.

TOMORROW BEYOND TOMORROW IS THE GREATER KINGDOM.



\* This version was given to Salah Ragab in Egypt in 1984. The earlier version of this poem is "The Space Age Cannot Be Avoided" (1957).

## ***The Potential (1965)***

Beyond other thoughts\* and other worlds  
are the things that seem not to be  
And yet are.  
How impossible is the impossible,  
Yet the impossible is a thought  
And every thought is real  
An idea, a flash of potent fire  
A seed that can bring to be  
The reality of itself.  
Beyond other thoughts and other worlds  
Are the potentials . . .  
That hidden circumstance  
And pretentious chance  
Cannot control.

## ***The Potential (1972)***

Beyond other thoughts and other worlds  
Are the things that seem not to be  
And yet are.  
How impossible is the impossible  
Yet the impossible is a thought  
And every thought is real  
An idea, a flash of intuition's fire  
A seed of fire that can bring to be  
The reality of itself.  
Beyond other thoughts and other worlds  
Are the potentials . . .  
That hidden circumstance  
And pretentious chance  
Cannot control.



\* Simpkins quotes incorrectly "things".

## ***The Potential (1980)***

Beyond other thoughts and other worlds  
Are the things that seem not to be  
And yet are.  
How impossible is the impossible  
Yet the impossible is a word; a thought  
A thought . . . . .  
And every thought is real  
An idea . . . a flash of intuition's fire:  
A seed of fire that can bring to be  
The reality  
Of it's self.  
Beyond other thoughts and other worlds  
Are the potentials  
That hidden circumstance  
And pretentious chance  
Cannot control.

## ***Precision Fate***

Too soon or too late

Is not the way-----

Precision fate

Is achievement done . . .

Precision fate

Is victory won;

Too soon or too late

Is not the way

When precision fate rules thus to say.

Different nations are really different notions

The alpha-omega equation is the code word-foundation  
of this statement.

A notion is an idea

Every nation is really an idea

Every apparent thing is a living idea

Nature is an idea

The nature of a person is the vibration-idea or

Code of which a person is.

The nature of a thing

Is the property of a thing

Property is nature's place.

## ***Preface***

When I speak of wisdom

Differentiate . . . . .

Behold!

One wisdom is the experience and the theory

Of the earth “life” you have known:

The earth tradition, the Life of man.

And the other wisdom

Is the wisdom from another plane

Of being . . . . .

The other wisdom leads to Other Dimensions.

## ***Prepare For The Journey (1980)\****

This is the space-age . . . . .  
The age beyond the earth-age  
A new direction  
Beyond the gravitation of the past;  
This is the disguised twin of tomorrow  
Striking upon the earth with relentless power  
Like a perpetual whip.  
This is the space age . . . . .  
Prepare for the journey;  
You have a rendezvous  
With the living wisdom  
Of the unadulterated fate.  
Prepare for the journey . . . . .  
Like a happy child,  
You will step out of the pages  
Of the blinding blend of the book . . . .  
And gaze astounded at the endless space  
Of the cosmos-void.  
Your new course is the cosmic way  
Your new vehicle is the cosmic plane.  
You will learn to live the cosmo-way  
You will learn to journey with courage . . . .  
With fiery-aim  
To reach the splendour days  
Of the even greater tomorrow of the Cosmo-age.



\* Two other versions of this poem are found under the title "The Cosmic Age".

## ***[The Primary Enigma]\****

The primary enigma is the being and the been as  
to differential relationship . . .

That which been: isn't

And that which be: is

These are the words of the future

From the cosmic law

Of the united worlds.

That turn like jewels in the eternal sky

Thus it is spoken and thus it is.



\* This poem without title appears at the end of a short essay by Sun Ra titled "Comments and Poetry by Sun Ra" which was printed in an El Saturn Research pamphlet c.1978, and on the Song of the Stargazers LP jacket.

## **Primary Lesson: The Second Class Citizens (1968)**

The second class is the second grade  
And the second grade is the second dimension  
of learning: Another phase of wisdom.

The second grade is the root of the  
secondary education . . . . .  
The secondary education is the  
Higher form of wisdom,  
The magnificent and advanced precept.  
It is given as the Secondary Word  
From the Secondary God  
To the secondary citizens of the

Second Class.  
To “on” the advance is to “own” the advance.  
The Advance Prophet transcends the  
Law concerning “A prophet.”

## ***Primary Lesson For Second Class Citizens (1972)***

The second class is the second grade  
And the second grade is the second dimension  
Of learning another phase of wisdom.

The second grade is the root of the secondary education.  
The secondary education is the higher form of wisdom,  
The magnified and advanced precept.  
It is given as the secondary word from the secondary to the secondary  
This is the idea of the second wo.

To On the advance is to Own the advance.

There is no honor that earth can give to express in words or deeds  
To compensate for heralded shame.  
The earth itself is cursed, they say . . . .  
The earth itself is cursed?  
It's principle is dishonor then  
Because it's principle is dishonorable  
And it's principle is of the former things:  
So that is why the glory it has given  
Has been dishonor, because the glory of fame  
Of the earth is dishonor even of the symbol of itself.  
What price glory?  
What glory is the price!  
What a glory is the grace, what a grace, the glory is.

## ***Prophecy***

Advancements will be made  
But it is to be of other dimensions  
These advancements are beyond the measured.  
They are advancement  
It is outside as advancement always is.  
The eternity/cycle/age code is circle  
Return again according to the record  
Repetition of the mirror existence  
Yes, outside of the shadow world  
Advancement shall be made  
With giant strides  
And lightning comprehension  
Potential realization.

## ***The Pure Sound***

If you're not pure  
Then you're not sound  
Pure is real sincerity . . . . .  
And pure knows pure  
Is sound and more than true.  
Pure music is what you must face . . . . .  
It's all what the music say of you;  
It's not what the music you say of it.  
If education systems fail,  
It is not pure music's fault . . . . .  
In educations sanctuaries  
Perhaps pure music still is not allowed.  
If governmental systems fail . . . . .  
It is not pure music's fault  
In government sanctuaries, too . . . . .  
Pure music has no department berth.

Listen deeply to this and cogitate:  
It is sound . . . . sound . . . sound  
That makes the body sound . . . . .  
    It is sound . . . . sound . . . . sound  
    That makes the sound mind sound  
It is sound . . . . sound . . . sound . . . sound  
That makes the spirit besound . . .  
    A sound foundation is the key  
    To locked-door fate's eternity . . .  
    It is sound and sound again  
    That makes the voice of silence heard.

## ***The Quiet (1972)***

Be quiet and speak not  
Tho' yourself be wisdom incarnate  
Be quite  
Tho' your mond\* be a roaring torrent of thought  
Speak no more  
Even when it is asked of you  
Yes, be silent  
Unless you speak in hidden meanings  
And infinite timeless  
Infinite phrases  
Then those who are of intrinsic resemblance will understand (and only those);  
For the attunement of souls  
and the attainment of friendly-brother friends  
Is on the steppes of spirituel-worlds  
A steppe, a step  
A plain, dimension/plane.



\* Though this word and the “quite” in the previous line may be typos, they may also be intentional. “Mond”, for instance, may be a play on the French “monde”, meaning world. But given the corrections in the 1980 version, it seems more likely that they are typos.

## ***The Quiet (1980)***

Be quiet and speak not,  
‘though yourself be wisdom incarnate . . . . .

Be quiet . . . . .

‘though your mind be a roaring torrent of thought.

Speak no more

Even when it is asked of you.

Yes be silent -----

Unless you speak in hidden meanings

Infinite timeless phrases;

Then those of intrinsic resemblance will feel

And understand . . . . . Yes . . . Only those!

For the attunement of souls

And the attainment of

Friendly-Brothership

Is spirituel

Eternally without compare . . . . .

## ***Rare Is***

You drink in the beauty of all that is rare  
All that can be never again  
Not ever in the spiral-potentials of the Eternal Myth  
Dwells there more than the only rare  
Not even ever even of remembrance  
Is there the duplicate of the only one  
rare is

## **Re**

Back in the backness of the blackness of the earth-black  
blackness backness

Back back in the backness re eternity-realm  
once-backness

I found blackness once was not the same as  
twice blackness duality

I found

Thence decree was always was decree was I found

Their whole "life" through is nothing else but-----

Once - once - once - once was

An eternity eternal limitation outside of which

Everything else is nothing

Whence? why?

It is the decree from the world of once

It is not of the outer - greater worlds which are always is

But never once

For reflection is reflection

Thus there is the twiceness

Out to nothing

Out to O

Out tu O

Out two

Thus the twiceness reflection image im-niess-i-ness

A small one is equal to

Where is the where of when-ness then-ness

And why of the once is not the twice?

Ifness nonness isness

Ones is twice and it is

But one is once for ones is not the same as one's.

Over it is, ones is twice for it is two.

## ***“Reality has touched against myth”\****

Reality has touched against myth  
Humanity can move to achieve the impossible  
Because when you’ve achieved one impossible the others  
Come together to be with their brother, the first impossible  
Borrowed from the rim of the myth  
Happy Space Age To You . . . .



\* This poem appeared in the July 1969 Esquire with many other statements and poems by other celebrities for the occasion of the moon landing. The participants were asked to submit a statement that the astronauts should give when they set foot on the moon. Sun Ra is called here “Sun-Ra (the space-age jazz poet)”.

## ***The Realm Of Myth (1972)\****

A myth among other things  
Is basically in the category of an idea  
The vibration-radiation of an idea  
Activates itself manifested synchronization..

A lie among other things  
Is basically in the category of a myth.

The myth is of images,  
Because the myth and that which is of the myth  
Is the activator of unlimited imagination  
-----Parallel to or more-----  
Synchronized to that which is not.

Everything is of a particular science  
And myth is no exception.  
Witness: 'Science-fiction'  
And the manifestation of its self  
To a living what is called reality  
Or so-called reality.

As a science Myth has many dimensions  
And many degrees.  
Tomorrow is said to be a dimension of myth  
Or even the very realm of myth itself

When it is said that  
'Tomorrow never comes',  
Thus when we speak of the future,  
We speak of a lie,  
Because the future is tomorrow  
And tomorrow never comes.



\* The 1980 version is identical except that the 1st and 4th stanzas are switched.

## ***Resist Me! (1980)\****

Resist me-----

Make me strong!

Resist me

Make me strong!

For since

I cannot be what you will . .

I will lean that much more

Toward what I will . . . . .

Resist me-----

Repulse my dreams!

Thus is a spark brought from nothing . . . .

Stone rubbed against stone

on the thirsty grass

Dried and baked by a burning sun,

Then suddenly: flame!

Flame feeding flame!

Now, nothing is the same . . .

The stones are blackened;

The grass is ashes . . . . .

The pitiless sun is no less itself . . .

But nothing is the same

As before . . . . .



\* For an earlier version of this poem, see "Saga of Resistance".

## ***Revolving Spheres (1972)\****

Revolving spheres  
Revolving spheres  
Ornamented tinkling glass

Burnished gold and bronze  
Remembrance . . . . .  
Ah, to remember  
Thought thought creatures  
They are not of the earth-born  
They are air-borne  
Of sound and words  
Flex their wings  
Rush and run to and fro  
Observing man  
Observing man!

Thought thought creatures  
Intellect unsurpassed by the earth-man  
Laugh in their folded wings  
Laugh in their leisure journey . . . . . constantly watching,  
Constantly observing  
Man.  
Night and day.  
They are of the between-world  
Thought creatures of the between world  
Not of this world



\* The 1980 version of this poem has the first two stanzas only.

Not of any visible world  
But another world-plane-dimension  
Unbeknownst world  
Fantastic, they say  
Impossible,  
And all the while, the anxious creatures  
Watch . . .  
Flex their wings  
Pulling strings,  
influencing the emotions,  
The affairs of man.  
These thoughts  
    sometimes  
        they flex their wings  
            sail toward the dawn  
                sail toward the past  
Move back and forth in time  
Move back and forth  
In dimensions  
Superb Intellect  
All the creatures  
They always are  
Long before man they are  
Yet few men know of their existence  
Few men pause to wonder  
At their marvelous power  
Their potent ever immortality  
Their constant reiteration  
that there are differentials of Evil  
and some evils come from God.

## ***The Ridiculous I (1972)***

A touch of the ridiculous I  
cry! cry! cry!  
O touch of the ridiculous I  
Hear! Hear! Hear! . . . wilderness here  
See and feel and know  
The ridiculous I and the Cosmos me!

## ***The Ridiculous I (1980)\****

A touch of the ridiculous I  
Cry! Cry! Cry!  
O, touch of the ridiculous I  
Hear! Hear! Hear!  
Ye Wilderness here  
See and feel and know  
The ridiculous I  
And the Cosmos me.



\* Recited by Sun Ra on the Saturn LP “The Antique Blacks”.

## ***The Rose Will Bloom***

The rose will bloom  
    The broken bowl  
        Will never know  
            The perfect self  
                It once was shaped.  
            And though the heavens  
                Are as far from man  
                    As all the past,  
                They are not lifeless  
                    Or insensitive  
                As one would think . . . . .  
            Seeing they are so distant;  
                Even as the past knows all the ways  
                    Knows all the ways of man,  
                So the vast  
                    And  
                Timeless firmament knows:  
And being what is is,  
It bides that we should search  
    For celestial-cosmo-truth of myth;  
That we should know at last  
    Our true worth and insignificance  
In proximity to the  
    Endless-Eternal Myth . . . . .

## ***Saga Of Resistance (1966)\****

Resist me -----

Make me strong.

Resist me -----

Make me strong.

For since I cannot be what you will

I shall always be that much more so

What I will.

Resist me -----

Repulse my dreams

Thus is a spark brought from nothing . . . .

Stone rubbed against stone

Upon the thirsty grass,

Dried and baked by a burning sun\*\* . . . . .

Then suddenly: flame.

Flame feeding flame.

. . . Now, nothing is the same:

    The stones are blackened -----

    The grass is ashes

    The burning is still no less itself

    But all else is changed

    Nor ever shall be at it was before.



\* For a later version, see "Resist Me".

\*\* The version in *Black Fire* (1968) has this word as "son".

## ***[The Satellites are spinning]***

The satellites are spinning  
A new day is dawning  
The galaxies are waiting  
For planet Earth's awakening.

Oh we sing this song to  
A brave tomorrow.  
Oh we sing this song to  
Abolish sorrow.

The satellites are spinning  
A better day is breaking  
The galaxies are waiting  
For planet Earth's awakening.

## ***The Scale Of Nothingness***

There came a whirl  
And a throb in the spirit of the air  
And the wind spoke to me . . . . .  
“Every part of me is the essence of life . .  
I came out from beyond  
The comprehension of earth  
There is no map of my realm.  
My haven is the threshold and the Kingdoms  
of the universe.  
I live and dwell  
As the scale of nothingness  
For I am nothing  
But I am power  
And I am life itself.”  
Thus spoke the wind to me . . . . .  
While I listened to the music of the spheres.

## ***The Seal***

A sealed book is not only  
That which is shut or closed  
Or hidden  
In a concealed place,  
A sealed book is one that is sealed  
With a seal of authority  
With the stamp of approval.

## ***The Second Son***

“The second son shall stand in his stead,”

The second

Is of the second dimension:

Celestial reach to teach of learning

Another phase beyond occult to Omni-revelation.

Educ is the duce

And the duce is the second of the secondary

The secondary education

Is the higher form of wisdom . . . . .

Of heavenly descent ascent outwardly intent

Magnified and advanced beyond all else.

The code word is On . . . . .

. . . To on the advance is to own it! . . . . .

From the Educ comes the edict

And from the edict comes the educ

Thus:

The edict-cation

Is the education . . . . .

## ***The Self Of Negation***

The self of complete negation

Is the point of no-ing oneself.

Death is semi-negation:

Life is semi-negation . . . . .

Together they make a positive aspect

When they are joined in at-onement . . . . .

The onement of life and death is the end . . . .

And that is that particular weigh

Of the first shall be the last

Because the first is the one

And the beginning being the first is the end . .

Which is the last . . . . .

That is the point: the aim or the end

Of the seekers of life:

Because life according to the accordingly

Is the betrothed of death;

And their rendezvous

Is continuous.

Beyond the veil of the rendezvous

The express-image of cosmo-ultra-light

Leaps to other places in the sky.

## ***The Self Of Others***

I do not question right  
I do not question wrong  
I only question questions . . . . .  
Because the answers  
Speak for themselves . . . . .  
There is nothing hidden  
To the unveiled eye;  
If you can see yourself  
You can see the self of others

## ***Self Radiation***

One day you will walk where I have walked;  
Yet where I have walked,  
I have walked seemingly in vain  
And seemingly too all alone . . . . .  
Do not think I do not care . . . . .  
I do . . . and that is the why of the Cosmo I,  
The Omni-me myth mystery  
Differentialled darkness dark sayings upon a harp . . . . .  
The essence why of the why I am  
A lonely weigh . . . a lonely path . . . a lonely way  
Uncharted dimension-strange duality to that which is . . . . .  
Yes, a lonely path I came to walk  
More than the word itself could ever describe;  
Yet . . . . . do not despair  
For myself is a many-multi-self  
And along the way  
I have left an alter-self-radiation  
That will make it's presence known  
As you walk the way  
To the place of the celestial weigh . . . . .

## ***The Shadow Of The Fire (1966)***

The vibrations of the sounds seem the same  
But the meaning of the sounds  
Take separate directions  
At the crossroads  
of the Cosmic-point of the arrow . . .  
Beyond this Age  
Through the darkness of the light years  
And the light years of the darkness  
Is the pure light of the pure darkness  
And the pure darkness of the pure light.  
The light is as the darkness  
Because the light is the image  
And the shadow of the fire.

## ***The Shadow Of The Fire (1972)***

The vibrations of the sounds seem the same  
But the meanings of the sounds  
Take separate directions  
At the crossroads  
Of the cosmic-point of the arrow.  
.....  
Beyond this age  
Through the darkness of the light years  
And the light years of the darkness  
Is the pure light of the pure darkness  
And the pure darkness of the pure light  
The light is as the darkness  
Because the light is the image  
And the shadow of the fire.

## ***The Shadow Of Tomorrow***

Today is the shadow of tomorrow  
Today is the present future of yesterday  
Yesterday is the shadow of today.  
The darkness of the past is yesterday,  
And the light of the past is yesterday.  
The days of yesterday are all numbered and summed in the  
word "once;"  
Because "once upon a time there was a yesterday."  
Yesterday belongs to the dead,  
Because yesterday belongs to the past.  
The past is yesterday.

Today is the prevue of tomorrow, but for me, only from a  
better and happier point of view.  
My point of view is the thought of a better, untried reality.  
Yesterday is eternity, the eternity of yesterday is dead.  
Yesterday is as one, the eternity of one is the eternity of the past.  
The past is once upon a time, once upon a time is past, the past  
is yesterday.

The light of the past is the light which was,  
The wisdom of the past is the light of the past;  
The light of the future is the light which is to be,  
The wisdom of the future is the light of the future.

Yesterday belongs to the dead, tomorrow belongs to the living.  
The past is certified as the finished product, anything which is  
ended is finished.  
That which is perfect is finished, the perfect man is no exception  
to the rule.  
The perfect man of the past is made according to the rule of the  
past.  
The rule of the past is the law of injustice and hypocrisy.  
The revelation of the meaning of the law is revealed through the  
law itself.

The wisdom of the past is the light of the past  
The light which is to be is the wisdom of the future  
The light of the future casts the shadow of tomorrow.

## ***Sins Of Not When\****

What myth am I?  
They? You?  
Him  
Us . . . . . we  
What  
How  
Which  
Where  
And  
That  
So  
If  
Those  
Then  
Me  
Them  
Why?  
What myth yet  
Too  
He  
It  
Her  
All  
Since  
Of  
Not  
When.



\* This was 1980 retitled "Of Not When". Recited by Malachi Favors Maghostut on the Leo Records CD "No Point" (LR330).

## ***The Skilled Way***

Being is the attribute or derivative of  
The root-word “be”.

. . . . Art is the skilled way . . . the skilled weigh  
Because it is the weigh of skill . . . .

Art is the principle of the potential of  
The mind and the principle of the natural-real  
Being on the advanced plane/view of  
The alter reality.

The alter-reality is of the angelic-revelation.  
This reason (angelic) sometimes takes  
The form of wheels of light and when these  
Wheels of light begin to turn,  
Particular dimensions of power are generated  
Into the mind-spirit of those  
Whose mind-spirits are tuned to the sound of  
The voice of the wheels.

Then again, the alter-reality magnifies itself  
To be the light of the Cosmos.  
The Cosmos is the ever Eternal or the never  
Ending immeasurable. That immeasurable  
Beingness of the Cosmos is abstract art  
Beyond compare.

. . . . The vibrating synonym of/for IS, AM, ARE, BE  
And Eternal is ON. The poetical word for are is  
Art. Art is IS. To this very day the LORD’S  
Prayer reads: “Our father which art in heaven”

## ***Some Tomorrow (1972)\****

Some tomorrow-the potential word  
Not the same tomorrow's tomorrow of today  
But a greater far-reaching  
Living design  
Beyond the limit of that which only always was.  
Some tomorrow  
That we know we own  
That is on the way  
To other mountains,  
Even mountains beyond  
The mountains of this one earth.  
Mountains of other dimensions  
Other planes and planets.

Some tomorrow  
Not the same tomorrow  
Not the same tomorrow  
That is still the past  
Disguised under other names;  
No, not that tomorrow  
But some other better tomorrow,  
That never came before . . .  
Some rare-myth-fiction of outer-thought  
Adventure is



\* Another version from 1973 is called "From Tomorrow".

## ***Some Tomorrow (1980)\****

Some tomorrow

Not the same yesterday's tomorrow

That now they call today.

Some other tomorrow's tomorrow

Living Cosmo design of Omni-Everness

Beyond the limit of that which only always was;

Some tomorrow that we know we own.

Some tomorrow that is on it's way to other mountains;

Even mountains beyond

The mountains of this one earth . . . . .

Mountains of other planes

Other dimensions and planets.

Some tomorrow, not the same yesterday's tomorrow

No! . . . . . Not the same tomorrow of the past:

The recurring oath-sword-cycle curse

Not that same false-tomorrow

That is still the past disguised under other names.

No!

Not that tomorrow, but some better tomorrow

That never came before

A mystic-magic gift of all gifts

A rare myth-fiction-outer-thought

Intuition-feel adventure.



\* Another version from 1973 is called "From Tomorrow".

## ***Somewhere Else***

Once I thought the world was somewhere else  
Twice I looked and saw the world was still there  
In its improper place  
Boldly standing there for all the world to see  
It is not somewhere else  
But still in it's improper place.

## ***The Soul Dealer (1980)\****

I deal in souls  
The stuff of which dreams are made . . . . .  
Priceless souls Tender souls  
More delicate than finest lace  
More valuable than all the precious gems  
In the world  
I deal in souls  
Souls reaching out to be  
Souls of spirituel growth  
Souls yet reaching in search  
Who begin to feel the weakness of strength  
And the strength of weakness.  
If thus they be  
I mold them with my fingertips  
Whence beams of sound project  
Rays of Cosmo-energy-sun . . . . .  
Tho' they are unaware of this;  
I shape each to be a separate part of each  
In discipline-ownness  
I deal in souls . . . I make them to see  
    The intermingled-double-destiny  
    Is what they need to seek  
    The gift I bear  
    Deep hidden riddles brought into the sun  
    So that all can see there are greater truths  
    To feel and know . . . I deal in souls . . .  
    More precious to me than written words  
    More precious to me than futile sounds  
    Of vanity from traitorous lips  
I deal in souls . . I see them as they are  
And not as they pretend to be.



\* For the 1972 version of this poem, see "I Deal In Souls".

## ***The Sound I Hear (1972)***

The sounds I hear are nothing  
They seem to be but are not,  
These walls around me are nothing  
They seem to be but are nothing,  
This ceiling above me  
Is nothing  
If I would, I could learn the how  
An[d] see through it  
And challenge the sky  
And all its myriad worlds  
These seeming emotions, so real, so enlightning  
That gently speak to me  
Are nothing  
They seem to be but are nothing  
These sometime bewilderments,  
These haunting memories  
Yesterdays  
And yesterday's now  
How unlike the days I would to be  
How unlike the days I would to horizon-be the future.  
But this is the alter-future I speak of.  
The alternative is the key.

## ***The Sounds I Hear (1980)***

The sounds I hear are nothing,  
They seem to be but are not.  
These walls around me are nothing,  
They seem to be but are nothing . . . . .  
This ceiling above me is nothing;  
If I would,  
I could learn the how and see through it . . . . .  
Challenge the sky and all it's mansions  
Of myriad worlds.

These seeming emotions . . . so real . . .  
. . . . . Deep intruiges of charm . . . . .  
That gently speak to me are nothing:  
They seem to be but are nothing . . . . .  
These sometimes bewilderments,  
These haunting memories of yesterdays then  
And yesterdays now . . .  
This now is only the reality of yesteryears shadow . . . . .  
That came before . . . .  
How unlike the days I would to be . . . .  
How unlike the tomorrows that never came this way . . . . .  
Tomorrow never touches the shores of a world  
Of yesterdays  
Tomorrow never touches the shores of a world  
Of Yesterday.





...the ... ..  
... ..  
... ..



## ***The Sound Image . . .(1972)\****

That's what the music says, that is how I say the music . . . .

The music is a journey, the journey is endless

It is sound endlessness communication language point.

Endless sound is a universal language because that is what the music is

Equations bridge across the bridgeless-bottomless world of sound

That is what the music is, the universal language

The bridge-communication sound.

There is no other way to speak to everyone in language each can

Feel and understand except through music.

How can you speak to other worlds except through the music, the music lets them know, where you are at and what you are.

If you are pure, the music's pure.

The music is your testing ground, it is your choice that tells the tale,

When all else fails.

Pure music is what you must face.

If you limit, if you reject, if you do not consider

If you are selfish-earthly bound,

Pure music is your nemesis.

You cannot pretend: you will accept or you will  
reject.

There is no middle ground.

The mirror of pure music is a negative field/feel that photographs

The image-mind-impression soul and psychic-self even the potential  
immediate alter-destiny/destinies.

The music is the image is the music is the image

The sound image.

The living image of sound . . . . . Image

Sound of the Cosmo-World approach journey.



\* The 1980 version is nearly identical except for punctuation and spacing.

The waves of sound are like waves of water in the ocean  
There is a tide and time of sound  
This the music is like a journey  
Which is endless  
Unscheduled directions are suddenly necessary  
Now and then to synchronize the code momentum dimension  
To environmental light or darkness equation-balance image  
Or\*\* improvisational alter counterpoint blueprint sound.  
The music is not only just music.  
It touches and projects other dimensions  
Time-zone eternities and cosmo-infinity spiral-parallels  
The parallels are feels/fields of parables, which are instruments  
For the instruments are not only just instruments  
The people are the instrument.  
That's how the music goes, that's what the music is . . . . .

That is the mirror on the wall, above the handwriting there. It is invisible  
to all

It is a mirror that you must hear  
Vibration . . . rhythm . . . harmonic sound is hidden in each melody.  
It is never what it seems to be  
You can only hear what the mirror sees. No more, nor less is ever allowed.  
The sound mirror is what you see of you that's sound.

If you're not sound,  
Then you're not pure

Pure is real-sincerity  
and pure knows pure is sound and true.

It's all what the music says of you  
It's not what the music you say of it.

**IT'S ALL WHAT THE MUSIC SAYS OF YOU**

The music is the living mirror of the universe.



\*\* This word is not in the 1980 version.

## ***The Sound Meaning***

The product and the producer concerns me  
As to whether either are independent agents  
In this instance, I mean music and musicians.  
Whence cometh they?  
From somewhere brilliantly sound  
For since I hear the music  
Upon the beam I trace the sound  
And always the beam vibrates  
The meaning of the sound.

## ***Sound Myth***

After the myth comes the origin or

After the origin is the end

Comes the myth.

This myth is descriptive.

It is either one or the other except for

The in-between, which is a seeming

Neutral point.

## ***Sound/Silence***

What can I say other than the music itself?

Music?

Yes, to the ears that dare to hear

That dare to hear

Both the silence and the sound!

Music?

Yes, the silence/sound duality necessity belongness . . . Balanced  
projection pointless

Cosmo-Nature/natural feeling sensitivity

Dial pointer vibration-intensity indicator

Express image expression need necessity being code alter-otherness continuance

Continuance On . . On . .On

The music is in the word of words ON . . . . .

## ***[Sound/Silence]***

What can I say other than the music itself?

Music?

Yes, to the ears that dare to hear, that dare to hear, that dare to hear,

Both the silence and the sound.

Music?

Yes, the silence sound

Duality necessity belongness

Balanced projection pointless cosmo nature natural feeling-sensitivity

Dial point of vibration intensity

Indicator express image expression

Express image expression need necessity being

Code alter-otherness continuance . . . on

On . . on . .on

The music is the word of words . . . on

## ***The Sounds Of Planets***

In the same way that a certain sound in one  
Particular language is equal to a different  
Meaning in another language, so the sounds on  
One planet which equal a particular thing  
On that one planet is equal to another thing  
On another planet. It might mean the exact  
Opposite or it might mean something entirely  
Unrelated according to the orthodox standards  
Of the related.

## ***The Space Age Cannot Be Avoided (1957)\****

The prophets of the past belong to the past  
The space prophets of the greater future  
Belong to the greater future.  
The greater future is the age of the Space Prophet,  
The scientific airy-minded second man:  
The prince of the power of the air.  
The air is music.  
The music is power.  
The power of the past was its music,  
The greater power of the future greater  
Greater music is art,  
Is its greater music:  
Art is the foundation of any living culture.  
Living culture is skilled culture  
Skilled dutifulness, aim and care  
And love of beauty is the only way to produce art.  
Skilled culture is the new weapon of nations,  
The new measure of determination as to whether a nation  
Is ready to be a greater nation is art.  
A nation without art is a nation without a lifeline.  
Art is the lifeline because art is the airy concept  
Of greater living. It is the airy foundation of the airy  
Kingdom of the future.  
Tomorrow Beyond Tomorrow is the greater kingdom,  
THE KINGDOM OF THE SPACE AGE . . .



\* A later version of this is found as “Points on the Space Age” (1984).

## ***Spiral Outwardly***

When there is confusion  
Chaos reigns with multi-dimensional song  
Where like some bird  
Sound ecstatic  
To fly around the crossroads  
Whence dimensions meet  
And wind their way  
Of circular paths spiral outwardly.

## ***The Spiral Way***

Man is the same as he ever was  
He ever could do . . .  
He ever could be  
He ever could come to be  
According to his desire for liberty . .  
He has not perused the words,  
“Make him free”  
Request of one in enmity.  
Man has not chanced to realize  
The snares of liberty are supervised.  
To know is differential reach sublime  
Intuition’s balanced weigh . . . . .  
Being of a higher spirit than he knows,  
Wh[e]n he comes to know . . . he shall be  
What at last he knows himself to be:  
From nothing to nothing to nothing  
To nothing beyond  
He activates the spiral way.

## ***Spirituel (1971)***

They have a labyrinth in their head  
To open is magic  
To close without is a spiral otherness  
And sin is always at the door  
Wherever there is someplace else  
And some place however not  
Point is . . . . the exquisite dimension  
And nothingness prevails always before  
And after ever is beyond  
The limited end  
For such eternity  
Mathematic symbolization  
Countdown zero  
Is but a stepping stone  
As every eternity is  
To other ways and means  
Prince and principality  
Diamond rule and arch-authority

## ***Spirituel (1980)***

They have a labyrinth in their head  
To open is magic;  
To close without is of spiral otherness  
And sin is always at the door . . . . .  
Wherever there is some place else  
And some place however not,  
Point is . . . . .  
The exquisite dimension and nothingness  
Prevails always before and after ever is beyond  
The limited not;  
For such eternity . . . . . mathematic-symbolization  
Countdown zero is but a stepping stone . . . .  
As every eternity is  
To other ways and means . . . . .  
Prince and principality  
Diamond rule and arch-authority.

## ***The Spontaneous Love (1972)***

The spontaneous love is the idea that is to be,  
Like the light of a fire it beams bright  
And its warmth casts rays into every shadow of the mind.  
It lives and blossoms like the flaming petals of a cosmic-flower.  
It never dies because it is the idea of that which is to be  
And that which is to be cannot die  
Because only that which “was” was fated to die.  
That which is is the idea of the future  
Is the light of the future;  
But that which was is the shadow of the past.  
There is nothing new under the sun of the past,  
That is why the history therein repeats itself.  
The circle is the cycle and  
The cycle is the eternity thereof.

The name of the unending circle  
Is the circle that is not a circle  
Yet is a continual circle,  
The symbol of that which is eternal  
Is an onward sense  
Rather than that which was  
Which is an idea of eternity  
In an inward never-is-sense.

## ***The Spontaneous Love (1980)***

The spontaneous love is the idea of that which is to be.

Like the light of a fire it beams bright

And it's warmth casts rays

Into every shadow of the mind . . . . .

It lives and blossoms

Like the flaming petals of a cosmic flower.

It never dies

Because it is the idea of that which is to be

And that which is to be yet is not

Cannot die . . . . .

Only that which "was"

Was fated to die.

Earth's history is the wasness of things

That is why the history repeats itself.

History is the cycle of an eternity.

The cycle is a circle of limitation

When the circle is of itself . . . . one.

There is an unending circle

Which is symbolic of continuation Eternal continuum.

Expressed by the ever-outward

Reaching spiral

Of the Omni-Cosmos.

## ***The Spontaneous Mind***

Walk toward the brilliant circles of tomorrow

That turn each other . . . .

Wheel turning wheel;

For every wheel is the will

And the will is the power

Of the fire

Of the spontaneous mind . . . . .

## ***The Stage Of Man***

Once there was a man who lived for God;  
Now where is a man who lives for man?  
That he who lives for man may speak  
To he who lived for God  
And thereby man (each man among men) will live  
In freedom from the tyranny of man  
From the stupidity among men  
From the brutality of darkness  
And let sound-reasoning in a cosmic sense  
Be the light treasured above all else  
On earth  
That man might rise above the stage of man

## ***The Sub-Dwellers (1972)***

Down in the subterranean places of the city  
Down in the catacombs and caverns of the mind  
Down,  
Down in the earth catastrophe of knowledge  
Dwell they, the sub-dwellers . . .  
Of alter-mind we synchronize  
To them, the sub-dwellers, BY QUICKENING TO US . . . . .  
Their potential need . . . their great emergency  
Within seeds they seem  
Like enseded rocks and roots hidden from the sun  
Down, down must go to them the dawn  
The loving heat of the sun  
To touch them with immortal rays  
The on-ness reach demands it be  
. . . rays to envelope them like a net of kindly prisms . . .  
They will be, they will come forward to the two-wardness of the  
Intuition of the On  
For it is On that is.  
The voice of the greater universe will draw them  
To Chromatic vibrations of the Is isness  
They will come forward from whence, wherever they are  
They shall come forward to the sound of sounds  
Yes, A sound of sound will burst the oath of earth asunder  
A projective aim to blast the secret The cruel citadel . . .  
Yea, even the coded seed will open it's walls  
And that unmeant secret place will be no more their home  
For out of the earth-darkness  
They shall come forward dancing to the sound beams of dark rays of light  
And they will rise to the heavens of the natural skies  
There they will be like the fires of the rays  
And the rays of the sound of the sun.

## ***The Sub-Dwellers (1980)***

Down in the subterranean places of the city  
Down in the catacombs and caverns of the mind  
Down . . . down in the earth catastrophe of knowledge  
Dwell they the sub-dwellers . . . .  
Of alter-mind we synchronize atune their spirit self  
By quickening them to us and alter-destiny . . . . .  
We see their potential need . . . their great emergency  
Within seeds they seem like enseeded rocks and roots  
Hidden from the sun.  
Down . . down . . down must go them the dawn  
Of the loving heat of the sun  
To touch them with immortal rays  
The On-ness reach demands it be  
Rays to envelope them like a net of kindly prisms . . . . .  
They will be . .  
They will come forward to the two-wardness  
Of the intuition of the On . . . . .  
For it is On that Is.  
The voice of the greater universe will draw them  
To Chromatic Vibrations of the Is Isness . . .  
They will come forward from whence,  
Wherever they are . . . . .  
They will come forward to the sound of sounds  
Yes,  
A sound of sound will burst the oath of earth asunder:  
A projective aim to blast the secret place of woe . . . .  
The cruel citadel . . . .  
Yea, even the coded seed will open it's walls  
And that unmeant secret place will be no more their home;  
For out of the earth darkness  
They shall come forward dancing to the sound beams  
Of dark rays of light  
And they will rise to the heavens of the natural skies  
There they will be like the fires of the rays  
And the rays of the sound of the sun.

## ***The Substitute Words***

How carefully laid the scenes  
How brilliantly superimposed  
The substitute words to say and do.  
How forced the seeming way of the pseudo-life.  
If they would believe that vanity has them captive  
If they would but believe the earth-gravity  
Has them chained to its earth-plane vibration  
Then they would come to know  
Beyond the thing they call  
The Beginning and End of knowledge-wisdom  
They would come to know  
And they would know they know.

## ***Sun-day***

This is my day  
A sunny day  
This is my day  
A sunny day  
With so much to give to all  
Bright beams  
Striking at the shadows impartially.  
This is my day  
I have so much to say

Out of the sun colors come  
Like spores the rays strike the earth  
And forms of being take shape to be  
Being raises itself accordingly  
To the vibration of the ray to which it synchronizes itself.

The invisible light is the ultra-light . . . . the darkness  
The darkness is the cosmo-light . .  
The all pervading all  
Thus the cosmo-equation of the light  
Is that the darkness is as the light  
So distinguish the meaning of this  
And ultra BE: an Ultra-Being.

## ***The Sun Is There! (1972)***

A gate should be here  
But there is a wall.  
Try to smash it, shatter it  
Break it down!  
On every side enclosed  
By four insurmountable walls  
Fearfully tall  
Towering as if to fall;  
You'll never climb them,  
It's been tried;  
But higher than any wall  
Is the sky . . . . .  
See the sun is there;  
Lift your face . . . . .  
Hope is there  
-- A roofless space  
Escape -----  
Watch now, don't touch the walls:  
Let them stand.  
Now! Leap silently, surely, each time higher than before,  
With certainty and purpose ----  
Develop wings . . . . .  
Up now . . . . .  
Develop wings . . . . .  
Outermost . . . . .  
Stronger than steel or anybody's wall  
Is greater truth and greater wisdom  
Wings greater than wings  
Wings greater than walls.

## ***The Sun Is There! (1980)***

A gate should be here;  
But there is a wall.  
Try to smash it . . . shatter it . . .  
Break it down!  
On every side enclosed  
By four insurmountable walls  
Fearfully tall  
Towering as if to fall;  
You'll never climb them,  
It's been tried;  
But higher than any wall is the sky !  
See, the sun is there.  
Lift your face . . . .  
Hope is there . . . . a roofless space . . . . .  
Escape . . . !  
Watch now, don't touch the walls;  
Let them stand.  
Now! . . . . . leap silently . . surely . . . . .  
Each time higher than before . . . . .  
With discipline . . . precision . . . purpose . . . . .  
Develop wings  
Up now . . .  
Develop wings  
Outermost  
Stronger than steel or anybo[d]y's wall  
Is greater truth and invincible wisdom  
Wings greater than wings . . . . wings greater than walls.

## ***Sun Song***

In my nest . . . . in my nest;  
I do have a nest,  
A beautiful golden nest  
Soft and shimmering with many colors . . .  
Radiant like the sun.  
Yes, I have a nest;  
Out in outer space on the tip of the worlds.  
There dwell I.  
Come my love:  
My many peoples, my sundry nations  
That I adore,  
Fly with me  
Away to my nest.  
High beyond the highest mountain,  
Far away beyond the earth  
Surrounded by fire and flame  
Is my nest.

You there!  
Thou bird of the golden wing:  
How happily would you fit into my nest.  
You there! . . . You there! . . .  
You people of the planet earth  
Forget yesterday and sorrow  
Fly away with me to my ever living  
World of tomorrow,  
And dwell with me in my nest,  
My fiery nest of many mansions,  
Of kaleidoscopic vision and beauty . . .  
A real world . . a rare world of being alive.

## ***“Sunbursts Appear . . .”***

Sunbursts appear in dark disguises  
Bringing to fore  
The strange truth of Eternal myth  
Is the Sound; It is the  
Sound truth . . . Music Sound  
And there always is music  
The music always is  
Whatever is  
Always whatever is the music is  
The sound pure  
The sound symmetry  
Equational values: vibrational  
Differentiations: rhythms,  
Harmonies, thought moods, Pattern  
Silences that speak  
Cohesive points bridges connect  
opposites . . . . .  
There is black sound  
The code  
Projection sensitivity  
Force reach decision  
Perpendicular spirals  
Galaxies, planets, earth  
Man and his world  
And the other world of man  
Comprehension response  
To the world of angels

## ***Symbolic Meaning Of The X (1980)\****

The time of earth is the X of earth  
X is the time  
X is the emit  
That is: the cast out  
X is the aim . . . . the solution  
Symbol of the problem . . . .  
X is the bridge symbol answer  
View X from many points,  
    And see the potential . . . . .  
X is the time symbol  
There are different times . . . . .  
The movement of the earth  
Is at a particular time . . . . .  
A round of time . . . . .  
Precision X is the movement of the spheres  
From cosmic view: the earth X  
Has been judged as time wasted  
Because Christ (X) was wasted  
    The waste of Christ  
    Is the waste of time  
    Cosmo analogy . . . . .  
    In the beginning God created  
    The heaven and the earth  
    And the earth was waste . . . . .  
    X is T and both can be called Tau.  
    X itself symbolizes  
    A cross or crossing . . . . .



\* The original of this text is in all capitals. For an earlier version, see "The X".

## ***Synchronization Inverse***

A secret hidden power of kindness  
And gentle love seeming to be  
War and viciousness is  
A misinterpreted form  
Of tender mercies  
According to the earth plane of the earth wicked  
Who have neither seen the outward plane  
Nor heard the sound of the voice  
They do not understand  
But activate according  
The synchronization inverse or myth

## ***Tale***

As the tale is told  
It is tolled  
And this is the weigh  
For it is the total or the sum  
The sum is the all: Pan.

Pan: All  
That is as is  
The nation of All  
The nation of Pan  
Nature's God.

## ***Tell me***

Tell me when shall the scales of darkness  
    fall from your eyes,  
so that you may begin  
    to see light  
    to see light  
    to see light

You are blest.

But your foes have green eyes on you.

And you don't know

    you don't know

    you don't know

They continue to torment you.

Your offsprings are supposed to liberate you.

But, they are using the enemies' tool of destruction

To strip you naked.

## **Then**

Let's see what happens . . . . .  
I looked into the future and I saw  
What is to happen  
There then . . . . .  
And then, I looked into the past  
To see what happened then . . . . .  
And then I realized: There are three thens.  
There is wonderment . . . .  
What now is then?  
The now is one when inverted  
That is, it is won . . . .  
The one and the on  
How near they are.  
The passion is the passi-on  
Passe on . . . Atop? above? over? On!  
The now passes or inverts itself to won . . .  
And after that  
Then?  
So then,  
Well? and so? Then? Well?  
Is everything the reason why,  
Every all and each?  
Let's look again . . . . .  
There are reasons to find and scrutinize  
Concerning the then . . . . .  
They both and all control some destiny.

# **THE -----O-----L O G Y . . . .**

The o logy concerns the o.

The o is the earth

The oath is the curse, the oath, the word

The earth is the erth, the eorthe, the orth/oith/oth . . . the o . . the o/oeth/oat

The earth is three/thre

And X is three from the end of the alphabet . . . zyx . . . Z-Y-X . . . . .

Now X is C because C is the initial

But X is sometimes used instead

C is three and X is three.

The O . . the cipher . . the code

The code X . . the codex . . the law

The cipher is lu cipher

The Le is Lu because The is Thu

The cipher: Lucifer: Lucifer . . . . .

## ***There***

There is a land  
Whose being is almost unimaginable to the  
Human mind.  
On a clear day, we stand there and look farther  
Than the ordinary eye can see.  
Far above the roof of this world,  
We can encompass vistas of the worlds.

There is a land  
Where the sun shines eternally . . . .  
Eternally eternal:  
Out in outer space  
A living blazing fire,  
So vital and alive . . . .  
There is no need to descibe its splendor.

## ***The Thick Darkness***

It is written that God dwells in the thick Darkness . . . . .  
From whence came the Angel of Darkness?  
It is written That the light is as the darkness to God.  
It is written that Satan shall pose as an angel of light.  
But is this light a light thing?  
Did some Insignificant visit earth and the earth did not know  
His Majestic Insignificance?  
Perhaps his reception was a pageant of glory of shame to his name.  
Do they not celebrate the same?

## ***Thing in Itself (1972)\****

Thing in itself?  
A thing, a thing  
Ding and sich?  
A thing, a thing  
What's your thing?  
Ding and Sich?  
Sich ding?  
Ding and sich?  
Sich ding?  
Your thing is which?  
Sich ding . . .  
Sich ding . . .  
What's your thing?

## ***Thing In Itself (1980)***

Thing in itself?  
A thing, a thing . . . . .  
Ding and sich?  
A thing, a thing . . . . .  
What's your thing?  
Ding and Sich?  
Sich ding?  
Ding and sich? . . . . . Sich ding?  
Your thing is which?  
Sich ding . . . . .  
Ding and sich . . . . .  
What's your thing?



\* Recited by Hartmut Geerken on Leo Records CD "No Point" (LR330).

## ***[This world is not my home]\****

This world  
Is not my home.  
This world, is not my home.  
My home is  
Somewhere better.

Many light years in space,  
My home.

In some far place  
In light years in space  
Where human beings have never run.  
Where your eyes have never seen.

My home, my home.  
planet ??

This world is not my home.  
This world, is not my home.

I know I'm a member of the Angel race,  
I know I'm a member of the Angel race,

My home is somewhere else in outer space

I know I'm a member of the Angel race,  
My home is in outer space.

Is this the planet of life... or death?

Is this is the planet of life, why are people dying?  
Is this a planet of life or death.

If this is the planet of life



\* Trudy Morse read this poem to Sun Ra on his deathbed.

This is not life here, this is not life.  
This is death, death,  
This is death disguised as life.

This is not life here, this is not life.  
This is death, death,  
This is death disguised as life.

In a dream world, In a dream world.

You only dream, you are only dreaming here.  
This not real, this is not a real world.

Is this is the planet of life, why are people dying?

Why do people die?

You 're only dreaming, in a dream world.  
Dreaming all the things, dreaming all the things  
before you die.

Before you die. You only dreaming in a dream world.  
Dreaming all the things you did before you die.

People, dream world... reality.

Sleep!  
You're asleep,  
you're asleep in the deep dark Babylonian night.  
You're asleep,  
You're asleep,  
you're asleep in the deep dark Babylonian night.

You're only dreaming.

You're dreaming.  
Dreaming of all the things you did before you die.  
Wake up, Wake up, before its too late,  
Before you die in the dream.

This illusion, disillusion.  
Full of lies.

This illusion is full of Confusion, it's full of lies.

This world, is not the real world.  
It looks like it is, it seems to be.

It seems to be. It seems to be a Sun above you. Its all illusion,  
Its not real!  
Its not real!

Can't you feel, this world is not real.

Someone cast a magic spell  
On the people on the planet earth, and then left them here.

In this dream world. In this dream world.

You're under a spell in this dream,  
in this dream world.

You're dreaming that you're doing all the things that you did before you die.

Can't do nothing  
If you do right they put you in jail  
If you do wrong they put you in jail  
If you do right they put you in jail  
If you do wrong they put you in jail  
You can't win.  
You can't win.

You got to do something else.  
You got to do something else ...

You got to reach out and touch beyond the stars.  
You got to reach out and touch beyond the stars above that.

You got to walk  
through the universe.  
You got to touch the edge of the universe.

You've got to leave the planet earth as soon as you can.  
You've got to get away from this planet as soon as you can.

In life...

You put your body in the ground and the planet eats it up.  
Its a beastly planet

... gravity...

All the way down into the grave.

Continue to be a slave.

Are you going to continue to be a slave?

Are you going to continue to be a slave?

Are you a slave to planet Earth?

You said you're free, Prove it to me.

You said you're free, Let me see it, I want to see.

If you're really free why do bow to death.

If you're really free why do bow to death.

You make death your master

How can you be free when youre a slave of your master called Death.

You're not free.

Why do you bow to death.

If you're free why do bow to death.

If you're really free why do bow to death.

If you're, free why do bow to death.

Is that being free?

Is that what you mean by liberty?

Why do you bow to death.

If you're really free why do bow to death.

Is that what you mean by free?

Is that what you mean by liberty?

If you're free, why don't you prove it by bowing down  
to your master, call it death.

If you're free, prove it to death.  
If you're free, prove it to me.  
If you're free,  
Prove it!

If you're really free, prove it.

Bow down to your master called Death.

## ***Thoth***

An open mind is relative to the  
point of an opin[i]on.

Now an opinion is thing you opine.

The echo of a word

Is like the overtones of a thought.

A thought is a word or

A series of words collectively.

## ***The Three Dimensions Of Air***

Air is Space  
Air is Melody  
Air is Manner or Spirit  
It is the air that we breathe  
That is important to the active existence  
Of ourselves  
Likewise it is the air  
That we listen to  
That is important to the active existence  
Of our minds  
And it is the air  
That is the important point  
    Of the state of the cultural life of an  
    individual or nation.  
The spirit of things is the way of things  
And the way of things is the manner of  
    things  
Is the active state of things  
And the state is the word  
Because 'to word' something is to state it.  
    To word To state  
    Word State  
    Word Ward  
    To word Toward  
    To word Toward on

## ***To Outer Unseen Worlds***

Come my brother, you are dear to me  
I will take you to new worlds  
Greater in splendor than anything earth possesses.  
If you are fearful, you are of the futile persuasion  
If you are strong, you will be as I  
I am nothing  
My symbol is the name of nothing  
And yet I speak as the living pattern  
for the spirit.  
The spirit is as I  
Nothing can withstand my will  
I cover the earth  
And hold it like a ball in my hand  
I can dash it to bits if I will  
Or with the power of my forces  
I can take it in seconds  
To another galaxy  
And set it gently in another place.

## ***To Some Destination***

When the wind changes  
The sails blow with the wind  
Like a live thing  
And thence goes the ship with the wind  
The ship of state going onward  
To some destination  
Onward to the rhythm of the wind.

## ***To The Peoples Of Earth***

Proper evaluation of words and letters  
In their phonetic and associated sense  
Can bring the peoples of earth  
Into the clear light of pure Cosmic Wisdom.

## ***Tomorrow Never Comes (1973)\****

Tomorrow Never Comes,  
Comes Tomorrow Never  
Never Comes Tomorrow  
Tomorrow Comes Never  
Never Tomorrow Comes  
Comes Never Tomorrow



\* Similar, but not identical to, a segment of the poem “Never Is The Future”. Recited simultaneously by Famoudou Don Moye and Lukas Lindenmaier on the Leo Records CD “No Point” (LR330).

## ***Tomorrow's Realm (1972)\****

In some far off place  
Many light planes in Outerness-Space  
I'll wait for you.  
Where human feet have never trod  
Where human eyes have never seen  
I'll build a world of otherness . . .  
Other-abstract-natural design  
And wait for you.

In tomorrow's realm  
We'll take the helm  
of a new ship  
Like the lash of a whip we'll be suddenly  
on the way  
And lightning-journey to  
Yet another-other-friendly shore.



\* See also "In Some Far Place" and "The Far Off Place" for very similar poems. This version may be the earliest of all, since it contains the same key words as, but differs the most from, the other versions and their final incarnation as the lyrics to "I'll Wait For You".

## ***Tomorrow's Vibrations***

One by one, my children left me;  
My shadow children. my images of the light.  
I had tried to school them with a parable;  
Then I tried to school them  
    With the incomparable . . . . .  
    But they left me.  
Now I dwell alone;  
And in my shadow loneliness,  
    I reach into the dark  
    And in quiet unseenness  
Separate the darkness from the dark . . . . .  
For the darkness  
    Is only a segment of the dark: :  
A cycle willed to simulated-life . . . . .  
    Enscrolled; . . As pre-determined fate,  
    And each cycle of darkness . . . .  
        I change through magic  
        The living magic of my word!  
The multi-principle . . . potential-impossibility  
Changing the darkness into beingness . . . .  
I shall press the darkness-dark into form . . .  
And the form shall be nothingness:  
    A space-spore of mystic potential . . . . .  
Then suddenly I shall touch the darkness  
    With sound thought  
        Of tomorrow's vibrations.  
Vibrations which are ultra-eternal.  
Thus causing those whom I choose to be  
Ultra-Eternal-Living-Sound Omni-Beings.

## ***The Tone of Abstract Love***

Prelude . . . . . Prelude  
The shadowy light bursts into flame-fire  
Myth-fire living . . . . living . . . . living . . . .  
Burning plane sun-dimensions

Prelude . . . . . Prelude . . . . . Outer  
Darkness is the darkness dark  
Itself to be the synonym  
Of brilliant chromatic lights and fire,  
Thus the shadow come to be  
They take shape, they are to be  
Shadows take shape and dance  
Dance to the tune of Abstract Love.

## ***The Tradition Creator***

The delusion is the God - idea . . . . .

The deception is the conception-certified

Or the certified conception of the God-idea

Cast the outworn God-idea out of your mind

The outworn God-idea

Is the control center

Which has been used to mold the minds

Of the complacent, the unwary

And the unsuspecting . .

It has destroyed the innocent

As well as

Trapped the guilty . . . . .

The outworn God-idea

Has really been the creator

Of the world as it is today . . . . .

## ***Trascendence***

The transient light beams  
In the darkness of obscurity  
Insignificant leastness . . . . .  
Victory ever undone in triumph-noneness.  
Transcendent . . . transient beness  
Out on other othernessness beam beisty . . . .  
The bridge of sound be-is-ness  
Beistness beam . . . . . ray . . .yah  
The transient light overtones  
Pure . .celestial reach Eternal  
It is of the express lightnin' bypass  
To bypass the annihilative "life"  
Tuned out of tune and harmonized accordingly  
To project the tunes and tune of  
What they call their inevitable demise  
    As if that had to be the/a foreordained end.  
    It is not the end to deify . . . . .  
    It is taboo to seek such blasphemy . . .  
    It is not celestial accepted fate.  
    There are other greater ends  
    For the ultimate greater end  
    Is the leastness of end . . . . .  
    Endlessness.

## ***The Tree is Wood***

The tree is wood

Would you to know? Would you to know,  
The things you would to think you should?

You Would?

I thought you would.

I thought you would . . . I thought you would.

The tree is wood, it's would you know

But that's a saying deep and dark

I mean the wood is tree is wood

Would the meaning of you would?

The will, the would upon the wood

The wood . . . look at the dictionary's Wood.

I think you should, I think you should

To know the meaning, I think you should

To know the meaning of the wood

Don't forget the wood is wood

Look up the word, the pecker word

Behold the pecker . . . spirit . . . would

The pecker would. the pecker would

Behold the pecker, peckerwood.

Peckerwould, peckerwood

Spirit wood, spiritwood

Peter wood, peckerwood

Pecker: pick, a pecker/pick . . . picker,pecker . . peckers peck

Peckers pick/discriminate

They choose to choose

I wish you would

I wish you would to choose to choose

A pecker would

I think you should.

Watch out! There're different kinds of wood

Somebody's would is out to lunch

They're out to lunch, but that's their wood. The would . . . . .

The wood . . . the tree is wood

Don't let them get you on a tree

A wooden beam, a bush (ambush) . . Behold, beware, take extra care

Don't wander out upon a limb, a limb, a lamb, a lamb a limb

Be careful of the branch, the branch . . . A pecker would, a wormwood too.

Peckerwood:wormwood too. Thus is my would I think you should.

## ***Truth Is Bad Good (1972)***

Truth is bad  
Or truth is good  
It depends upon where  
And why and how and who you are.

The word truth must be considered carefully  
And the precepts of that which is called truth  
Must be equationized and balanced  
And understood.  
Or else, it must be abandoned  
And another truth placed in its place.  
This is the idea of the greater age  
The outer worlds of etherness  
This is the word from the Cosmic-Cosmo-Tomorrow.

## ***Truth: Bad: Good (1980)***

Truth is bad  
Or truth is good  
It depends upon where  
And why and how and who you are.

The word truth must be considered carefully  
And the precepts of that which is called truth  
Must be equationized and balanced  
And understood.  
Or else, it must be abandoned  
And another truth placed in its place.  
This is the idea of the greater age  
This is the word from the Cosmo-Tomorrow.

## ***The Truths That Should Not Be***

The truths used as the foundation  
Of the world today  
Is not the truth that should be the truth,  
It is not the natural truth  
It is an adapted-adopted truth

That is why I speak of myth . . . . .  
There are different kinds of myth  
But sometimes they touch each other  
Like realities  
When they are in proximity to each other; ;  
At times they can see each other  
Or feel each other's presence/presences  
When they pass each other by  
In different directions  
Or are parallel to each other  
In moving eternities  
Symbols,  
Projections or related consequences.  
The simplicity of everything is involved  
Because of it's derivative multiplicities . . . . .  
So only if you know  
Can you compare equationally  
For advanced onwardness . . . . .  
The experience indicates  
That to rise from the valueless  
To the omni-valueless is the epi-cosmic idea  
Invaluable . . . . .

## ***Twice Told (1972)***

I told you once,  
You did not see . . .  
I mentioned  
Immortality

I TOLD YOU ONCE, YOU DID NOT SEE, I MENTIONED  
IMMORTALITY.....

I TOLD YOU ONCE  
YOU DID NOT SEE  
THE WORD  
IS  
I M M O R T A L I T Y !

## ***Twice Told (1980)***

I told you once,  
You did not see .....

I mentioned: immortality

I TOLD YOU ONCE, YOU DID NOT SEE  
I MENTIONED IMMORTALITY.....

I TOLD YOU ONCE  
THEN ONCE AGAIN  
THE WORD  
IS  
I M M O R T A L I T Y

## ***Twin Vibrations (1972)***

The vibrations are  
These images are twins  
They draw, they sketch,  
They figure, they blueprint

The myriad destiny fates.

Vibrations sound both heard and unheard  
Vibrations both seen and unseen  
Infinite presence  
Deep highway rays of communication  
With/to the All universe  
Even its unknown duality phases.

If it is to see, to be, to know:  
The vibration will let you know  
The vibration will let you see.  
The vibration will let you be  
The vibration will let you be.

## ***Twin Vibrations (1980)***

These images are twins  
They draw, they sketch,  
They figure, they blueprint  
Vibrations Sound both heard and unheard  
Vibrations both seen and unseen  
Infinite presence  
Deep highway rays of communication  
With/to the All universe  
Even its unknown duality phases.

If it is to see, to be, to know:  
The Vibration will let you know  
The Vibration will let you see.  
The Vibration will let you be  
The Vibration will let you be.

## ***The Ultimate All***

Sometimes

All is not all;

Because

The COSMOS-ALL is the ALL-ALL . . . .

It is the

“THE ULTIMATE” ALL

Of

The Omni-universes

There are different kinds of all

I speak of a different kind of ALL . . . .

## ***The Universe Sent Me To Converge With You (1972)***

The universe sent me to converse with you  
If there are ears to hear, listen, but do not listen with yours ears alone  
You must feel with your intuition-sense.  
It is always the unknowing-knowing voice of the quiet-vigilant silence.  
Your intuitional-intuition sense.  
The universe sent me to converse with you.

This planet is a perfect place, according to its own decision code  
But still there is something missing here, a greater need than all the rest.  
A need long hidden from earth-guards gaze,  
A need of giant-imperative now  
It cannot be: it will not be denied.

This need's coordinate-would-wish-desire  
I speak to you for nature sent me too  
Another gift to offer you  
And music: Nature's - Natural-Master's -creation voice  
Is one of the bridges to the treasure-house  
Of needs fulfilled.  
What and how are you?  
I send my warmest greetings  
From the where of the Cosmo-usual  
I am doing what I am supposed to do,  
I am being what I am supposed to be.  
It is a strange circumstance, like being upon an alien-planet-world  
All alone . . . . But I am not alone, there are ears to hear even here  
There are ears that will listen with mind-soul's-spirit pure  
Of those,  
For those who are in tune with Nature's Cosmo-plan-plane-design  
Can hear what untuned ears cannot  
And those who hear will know the meaning of the natural-beist.  
The Living Being-Beist  
The Space sea has many sounds of be-issness:  
The akasa, the unknown acoustics, the alter planes of isness and notness  
Are all a part of everything,  
The everything and the nothingness.  
See the sound-riddle of the double-beast.

## ***The Universe Sent Me (1980)***

The universe sent me to converse with you . . . .

If there are ears to hear . . . listen;

But do not listen with your ears alone . . . . .

You must feel with your intuition-sense;

    It is always the unknown-knowing voice

    Of the quiet-vigilant silence

    Your celestial connection sense . . . . .

The universe sent me to speak and say:

This planet earth is a perfect place

For those who according to-ed

    An executed decision-code . . . . .

But still there is something missing here . . . .

A need long hidden from earth-guards gaze;

    Of greater need than all the rest

    Cannot will not longer be denied.

It is of this need's coordinate-wish-desire

I speak to you . . . . . for nature sent me too,

Another gift to offer you:

The omni-touch of music-lore

The natural Master's Creator voice

The bridge of sound-vibration path

To the treasure-house of needs fulfilled.

What dimension thence are you?

Whither whence thou goeth?

I will not ask again . . if answers you have none.

Still, I send my warmest greetings

From the where of the Cosmos-rare:

I am being what I am supposed to be . . . . .

Like an alien-being alone upon an outcast world.

But I am not alone; there are ears to hear even me.

## ***The Unknown State (1972)***

In a world which does not know God  
It is sometimes better for a God  
To pretend there is no God  
Then because no God is non-existent  
The no-God is by the non-existent laws  
The unwritten laws of the non-existent  
state

The unknown state  
Beyond the guarded boundaries of  
a place prepared:

The house of the version.  
In some strange realm  
That never was  
But always is  
The no-God  
Came to know-God.  
Thus they met in abstract-friendship,  
Beyond the road of the mills of the  
gods,

By the Bypass  
Of the valley of the shadow;  
Because the extinction  
Of the non-existent  
Is impossible  
And that which is impossible  
Is always  
The idea that lingers on.



## ***Unremembered Dreams (1957)***

Unremembered dreams  
Linger, . . . . . pensive . . . . . poignant.  
Unremembered dreams  
Cleverly evasive  
Haunt the path of hidden thought,  
Walk the streets of beauty  
And pull at tangled threads  
That seek to weave themselves  
Into the fabric and flare of life.

## ***Unremembered Dreams (1980)***

Unremembered dreams  
Linger - pensive - poignant  
Unremembered dreams  
Stolidly evasive  
Haunt the pathway of tangled threads  
That weave themselves into the fabric of life.

## ***Unseen Definition (1972)***

It is not right for those to speak to me  
To speak of freedom  
Who have the wrong definition of freedom  
It is not right for those to speak to me  
To speak of love  
If they have never felt the meaning of love

Love and freedom  
What words they are  
Yet look at the fruits of the action thereof  
Is this life all that life should be?  
Consider . . . . .  
Freedom itself can be an empty shell  
Without a greater cause  
For just as an empty shell is free  
Without inner substance  
So can one be  
If freedom is another word  
For an unseen definition  
Of a principle in secret code.

## ***Unseen Definitions (1980)***

It is not right

For those to speak to me

To speak of love

If they have never felt

The meaning of love . . . . .

It is not right

For those to speak to me to speak of freedom

Who have the wrong definition of freedom . . . .

What good is freedom's liberty

If sword and famine

Pestilence is it's creed . . . . .

Proclamated by God

An unfailing promised heritage . . .

Love and freedom

What words are they!

The events of the world today are the fruits thereof . . .

Yes . . Look at the fruits of the actions thereof.

Is this life all that life should be?

Consider . . . . .

Freedom itself can be an empty shell

Without a greater cause . . . .

For just as an empty shell is free

Without inner substance

Likewise can a person be

If freedom is really in this era of time

A hidden code of an unseen definition.

A trigger word of tragic illusion.

## ***Victory Dual***

Some things are true  
And  
Some things are not . . . . .  
While others are neither:  
They are dimensions of potentials  
The potential subdivide  
Into immeasurable contractions  
And Immeasurable expansion expression.  
The odds against  
Can be balanced into dual victory  
For victory is balanced  
When it wins on both sides . . . . .  
The four negatives symbolizes  
40 days 40 nights which are 40.  
The forty consecutively centered  
Are 4 ways and 4 powers.  
The four ways are directional  
Intent, the 4 powers are  
Diminished might represented by the little ones.  
The forty little  
Ones are represented by the IV. The 1  
With the V for victory not the  
Dramatized earth victory: but the cosmos mystery  
Victory  
Which is eternal  
Beyond mans unauthorized control.

## ***Vibration Of The Ray (1980)\****

Out of the sun  
Colors come . . . . .  
Like spores the rays strike the earth  
And forms of being take shape to be . . . .  
Being raises itself accordingly  
According to the vibration  
Of the ray to which it synchronized itself.  
Shadows are like images  
In an abstract way they are images of the sun.  
The imges are of darkness in pastel-black.  
Images are sometimes invisible . . . . .  
The light is as the darkness: it is written . . .  
The invisible light is the Cosmo-darkness  
It is ultra . . . . .



\* See also "Sun-day", which shares the first few lines.

## ***Virgin Version***

Our version conception

Our immortality, my pure idea

Our virgin version

My version: virgin

We came to be if that conception that

I will to be

## ***Visions Out***

Metomorphosis\* Vision

Transmolecular light

Transcendent darkness rule/measure of the outerness

Black, chromatic

Synthesis on

It is yon diamond project differential

Sapphire beam ruby

Gem-Gemini

Plane transcendent/visions out.



\* Monorails and Satellites CD liner writes "Metamorphosis".

## ***The Visitation***

In the early days of my visitation,  
Black hands tended me and cared for me . . .  
Black minds, hearts and souls loved me . . .  
And I love them because of this.

In the early days of my visitation,  
Black hands tended me and cared for me;  
I can't forget these things.

For black hearts, minds and souls love me--  
And even today the overtones from the fire  
of that love are still burning.

In the early days of my visitation  
White rules and laws segregated me . . .  
They helped to make me what I am today  
And what I am, I am.

Yes, what I am, I am because of this  
And because of this  
My image of paradise is chromatic-black.  
And chromatic-black again.  
Those who segregate did not segregate in vain  
For I am,  
And I am what I am.

## ***Voice Of The Timeless Spirit . . .***

What can I do to help the world  
What could I do?  
It is not my world.  
Or at least I think it isn't  
Have I forgotten something?  
Am I to blame?  
Did I create this  
What did I do wrong?  
Why does the creation groan and suffer?  
If I can help in any way  
Should I?  
We do not accept each other  
I have so much to offer them  
What do they have to offer me  
They are spiritually poor. I have sympathy  
For them, they have no sympathy for me.  
What can I do?  
I do not wish that they should think or say  
I am their god but if I help them - what would  
They say.  
They have been  
Alone so long.

## ***The Void (1980)\****

The airy heaven is the empty space  
The division of heaven is inner and outer  
The limited heaven is the inner.  
The outer is the outer void and the inner is the inner void  
Space . . empty . . . void.

The third heaven is the area heaven #3  
It is haven #3  
It is known by the name earth which is a permutation of  
The erth is the foundation of itself, it is in space three  
It is as the beginning, a place of berth  
It is an O or A O  
Which is the alpha-omega  
Of the material plane #3  
But ev[e]ry planet is an O  
Earth is Ao #3  
Or the third o from the sun.

The inner air from another plane is like the counterpoint  
To a central theme . . . . The enclosed vibration . . The enclosed sound  
Some sounds are limited . . the limited sound repeats itself over and over  
It is a cycle: an eternity never changing  
The outer spirals move brilliantly with vivid precision  
Ever varying, ever outward and ever onward . . . . .



\* For a later version, see "The Heaven #3".

## ***The Wasters (1972)***

They're in the wilderness  
Wilder than the wilderness they are  
Cluttered views -- wasters  
Images of a thought will-O-wisp futility  
Frustration is the end they discover  
When disguised purpose at last reveals itself  
By initiation into the rights  
Through the rites they did not know  
Were the rites/rights!

Now they cannot see  
The darkness is too much for them  
They denied the need for the intuitive eye  
And followed the programmed intellect design  
As worshippers of the symbolized-limited-labyrinth  
Whose disguised hidden boundaries pretended to be  
A mystery from which is no escape.  
Their equality has left them without The Master.

## ***The Wasters (1980)***

They're in the wilderness  
Wilder than the wilderness they are  
Cluttered viewpoint-wasters  
Imaginers of foolish thought futility . . . . .  
They will discover that frustration is the aim-end  
When disguised purpose at last reveals itself  
By initiation into the rights through the rites  
Given to neophytes in ceremony secret-sacred keep.  
Now they cannot see  
The darkness is too much for them  
They denied the need for the intuitive eye  
And followed the programmed intellect design  
As worshippers of the symbolized-limited labyrinth  
Whose disguised hidden boundaries pretended to be  
A mystery from which is no escape.  
Their equality has left them without the master.

## ***We Hold This Myth To Be Potential (1972)***

We hold this myth to be potential

Not self evident alone but equational;

Another Dimension

Of another kind of Living Life

Abstract-Projection Presence

This Myth are these

We be potential

This myth is not what you know

What you know is the knowledge

Beyond that is the separate of the ignorance

The greater wisdom is the unknown ignorance

You do not know and that is the knowledge beyond the knowledge

For beyond the knowledge is the Infinity:

The uncharted ignorance.

You cannot measure that which is the ignorance;

Because of your limitation, you are of the limited ignorance

If you are only of the earth mind

You have not as yet seen

You have not seen

That there is a mirror

Between you and the universe;

And all you see is your reflection

Because of that reflection-thought.

## ***We Hold This Myth To Be Potential (1980)***

We hold this myth to be potential

Not self evident but equational:

Bridge-doorway

Abstract projection-presence

Omni-dimension direction

To another kind unknown Living Live-Life.

This myth are these

This myth are and is

We be potential

This myth is not that which you know . . . . .

What you know is the knowledge

But beyond that is the separate of the ignorance.

The greater wisdom is the unknown-ignorance

Which you do not know . . . . .

And is the knowledge beyond the knowledge

For beyond the knowledge is the infinity:

The uncharted ignorance.

You cannot measure that which is the ignorance;

Thus because of your limitation,

You are of the limited ignorance . . . .

If you are only of the earth mind

You have not as yet seen

That there is a mirror between you and the universe;

And all you see is your reflection-thought.



## **What You So! (1989)\***

This today is a judgement day  
It is more likely, examination day.  
A ruler rules the judgement be  
This day to judge and examine  
Today is examination day  
Too long delayed but yet  
Are you too blind to the evils of non-discrimination  
That you dare not understand?  
Are you so willfully ignorant of what you should be;  
That you think you are only what others say you are,  
Yet perhaps you fail to realize  
That what you are  
you are  
And thus so.  
Thusly, if what you reap is what you so  
What you reap is what you are:  
Amen!  
Because what you 'am' is what you be  
And what you is, you am  
And what you be, you are  
If what you are is what you so.



\* Recited by Sun Ra on the A&M CD "Purple Night" before the piece "Of Invisible Them" and a part of it on the Leo Records CD "No Point" (LR330).

## ***When Angels Speak***

When angels speak  
They speak of cosmic waves of sound  
Wavelength infinity  
Always touching planets  
In opposition outward bound.

When angels speak  
They speak on wavelength infinity  
Beam cosmos  
Synchronizing the rays of black darkness  
Into visible being  
Blackout!  
Dark Living Myth-world of being.

## ***When You Meet A Man***

When you meet a man  
You meet a scheme of words  
Patterns of concept  
A concepted being  
Whose very birth conception is called.

## ***Whereness***

The beauty of thought

The infinity there

Nowhere is as near

As I to anywhere

Everywhere is the same

From some point in thought

And the same point is in some thought

From everywhere.

## ***Wisdom-Ignorance***

When reality reaches a certain point  
Beyond that point is myth.

Even before the beginning of what is  
called reality

Myth is the being before.

When all that is parable-possible  
Is lived and caused to be, the hope  
Of continuation-living-being is myth  
Myth from equational wisdom-ignorance  
is is.

The myth is the seemingly false  
and the seemingly impossible. The  
borders of the realm of myth are vast  
and nonexistent because  
There is no limit to the imaginative  
realm-idea of the myth.

Here is a challengingly frontier.  
Only the bold and wise/ignorant  
should pioneer. The law in the realm  
of myth is the non-law to non-  
mythist because the realm of the myth  
is the magic presentation of the non-  
existent non-reality in a seemingly  
real form for it is when it is and  
yet when it is, it is not.

The myth touches every field  
of endeavour so that the myth is the  
bridge to the  
Greater Myth.

Out upon the planes of Myth  
strange non-realities dwell,  
strange because they are not  
according to the propagated accepted  
“law”.

The non-reality may sometimes  
be expressed by the word “not”.  
Sometimes that which has reached an  
end is considered as “not”,  
So that a problem is posed and a way  
out difficulty at the same time.  
Consider the three o’s.

## **[Wisdom-Ignorance]**

When reality reaches a certain point  
Beyond that point is myth.  
Even before the beginning of what is called reality  
Myth is the being before.  
When all that is parable-possible  
Is lived and caused to be, the hope  
Of continuation-living-being is myth  
Myth from equational wisdom-ignorance  
Is . . . is.  
The myth is the seemingly false  
And the seemingly impossible.  
The borders of the realm of myth are vast  
And nonexistent because  
There is no limit to the imaginative realm-idea of the  
myth.  
Here is a challengingly frontier.

## ***Word-World . . (1972)***

You grow to love somebody

Than suddenly they are gone

Where?

Is that the pleasure of some depriver?

Why?

..... Adventure of feeling school

..... What image of the word is the word?

..... Or however is the word to the world?

## ***Word World (1980)***

You grow to love somebody .....

Then, suddenly they are gone.

..... Where?

Is that the pleasure . . the will . . . the desire

The ecstasy of some depriver.

Why?

## **Words (1972)**

Words are like people  
They move many ways and cause many things to happen  
A word is a name  
A word when spoken is a sound  
A word when thought is a vibration  
There are good words and bad words  
But any word can be good and any word can be bad  
It is according to who says it and how and where and when and why.  
Words.

## **Words (1980)**

Words are like people  
And people are like words . . . . .  
They say the word was made flesh . . . .  
Yes . . . words are like people.  
They move many ways and cause many things to happen . . .  
A word is a name  
A word when spoken is a sound  
A word when thought is a vibration . . . . .  
There are good words  
And there are bad words . . . . .  
But any word can be good  
And any word can be bad,  
It is according to who says it and how  
And where . . . . . and when . . . . . and why.  
Words are more than words are . . . . .

## ***Words And The Impossible***

The elasticity of words

The phonetic - dimension of words

The multi-self of words

Is energy for thought - If it is a reality.

The idea that words

Can form themselves into the impossible

Then the way to the impossible

Is through the words.

The fate of humanity is determined

By the word they so or approve

Because they reap what they so

Even if it is the fruit of their lies.

## ***The World Clock***

Abandon them!

Abandon them!

According to their abandonment-----

According to their words and deed-----

The things they say and do.

They are not real.

Even the pretense is no longer there.....

They are as they seem to be

There is no choice

They refuse to learn

So, abandon them

Abandon them where they

And as they are.

The world clock points the hour/minute/second

And the now of things are ended.

## ***Would I For All That Were (1968)***

Would I for all that were  
If all that were is like a wish.  
Would I for all that were  
If all that were is that which never came to be;  
For the image of the world that was  
Is the light of the darkness today . . .  
And all that were is not what I wish it were.  
So would I for all that were  
All that swirls anon in the world of dreams  
Boundless in thought to fruitful reminisce.  
Would I for all that were  
All that words cannot express  
All that pleasant dreams cannot remember . . .  
The enchantment and warmth of rare content.  
Would I for these and these alone  
That I might live as Cosmic thought insists I should  
As it were right to be as I wish I were.  
Would I for this wondrous thing  
A new decree of happiness  
Better than, any liberty this world has ever known.  
A Cosmic weigh  
That opens the way to the worlds that are: --  
The Kosmos worlds of endless galaxies.



... ..  
... ..





## ***Would I For All That Were (1972)***

Would I for all that were  
If all that were is like a wish  
Would I for all that were  
If all that were is that which never came to be  
For the image of the world that was  
Is the light of the darkness today  
And all that were is not what I wish it were  
All that swirls anon in the world of dreams  
Boundless in thought and fruitful reminisce.  
Would I for all that were  
All that words cannot express  
All that pleasant dreams cannot remember  
The enchantment and warmth of rare content  
Would I for these and these alone  
That I might live as cosmic thought insists I should  
As it were right to be as I wish to were.

Would I for this splendid thing  
A different decree of hapiness  
Better than any liberty this world has ever known.

Would I for all that were  
That I might live as I were to be  
That I might live as I would to should

Would I for all that were before the law of the oath of earth  
The destructive chosen truth that led astray  
Into a past-eternity  
Disguised as the only future  
So that those who love would love in vain

So that those who sought to live  
Would seek in vain  
So that those who dared to die  
Did die in vain

All are chained to the idea of the past-eternity  
Which came to pass in order that it be the past  
Thus it came to past that it might tempt the earth  
To be its own.

Would I for all that were  
As before the realm of once I am  
Before the beginning of the time of now  
Before there was/the idea  
Of the enacted play-on-words

Upon the tree the symbol would  
And that is why: a sleeping world/  
Lies enchanted by the word of the would-was of the woulding-tree  
In the forest of wood-illusion.

WOULD I FOR ALL THAT WERE

Would I for all that were

    If all that were is like a wish.....  
Would I for all that were

    If all that were is that which never came to be,  
    For the image of the world that was  
    Is the light of the darkness today;  
    And all that was is not what I wish it were.

Would I for all that were: All that words cannot express;  
All that ~~exists~~ anon in the world of dreams.....

    Boundless in thought and fruitful reminiscence,  
    All that pleasant dreams cannot remember:  
    The enchantment and warmth of rare content.

    Would I for these and these alone  
    That I might be as cosmic thought insists I should,  
    As it were ideal-meant to be as I wish to were.

Would I for this splendid thing:

    A different decree-happiness;  
    Better than any liberty this world has ever known  
Would I for all that were, That I might live as I were to be  
    That I might live as I would to should

Would I for all that were before the law of sin earth-oath  
    The destructive chosen truth that lead astray

        Into a past-cycle-eternity  
        Which came to pass  
        In order that it be the past,  
        Thus it came to pass to be passed  
        That it might tempt the earth to be it's own.

Would I for all that were as before the realm of once I am;  
Before the beginning of the time of now.....

    Before there was the ~~tree~~  
    Of the enacted play-on-words upon the tree  
    By symbol would.....

The enigma why:

    The world lies sleeping  
    Enchanted by the word of the would was  
    Of the woulding-tree  
    In the forest of wood-illusion.



\* Facsimile of this 1980 version from original Sun Ra typewriter.

# **The X (1972)\***

The time of earth is the X of earth

X is the time  
X is the Exit  
X is the out, emit, cast off . .  
X is definitely equal X . . . .  
X is the aim: Solution sign  
The sign of X, the problem X  
X is the symbol answer too  
Look closely now, detail the view . . .  
Let's view the X from many points  
And we shall see just what we see  
And we will know just what we feel  
X is the myth-symbolic-real  
Come with me and you shall see,  
The X's potentially.  
X is the symbol name of time  
But there is more than one plane time  
Dimensions are innumerable  
For there are different realms of time  
It's time and time and time again  
A round of time  
Of different spheres  
Precision time is something else  
It's on the beam  
Of Cosmo-light  
It's on it's way But then the X is more than X . . . . .  
X is multiplicity.  
We multiply by using X  
So X is like a fruitful sign  
X time X is X time X, and  
X X X is X X X . . . . .  
X = times



\* For a later version, see "Symbolic Meaning Of The X".

## ***Yon Man***

Yon man is my enemy  
I do not know his name  
I have not seen his face  
His hands have not touched me  
He has never spoken to me  
But yon man is my enemy

Yon man is my enemy  
He erects monuments to the ugly  
And seeks to tear asunder the things of beauty  
Yon man is my enemy.

## ***You Must Choose! (1972)***

A widening of concepts is necessary  
Another look at the future is required  
Look and see the twin road vision light  
It is darker than the night  
It is the twin-road heraldry  
Vibrations of a different kind . . . . .  
These kind vibrations kind are just the kind we need  
The distance narrows  
We are approaching the twin roads of the future  
One day the planet earth must choose to change  
And you must choose  
There is no other way  
Don't forget the alter hints I give to you . . . .  
One day soon you must choose to change  
Be sure your intuition's voice is not defied  
Or perhaps neglectfully denied.  
No other voice will speak to you  
No other voice knows what to say . . . . .

## ***You Must Choose (1980)***

A widening of concepts is necessary  
Another look at the future is required.  
Look and see the twin road vision light

It is darker than the night . . . . .

It is the twin-road heraldry

. . . . . Vibrations of a different kind . . . . .

These kind vibrations are just the kind we need . . . . .

The distance narrows

We are approaching the twin roads of the future . . . . .

One day the planet earth must choose to change

. . . . . Yes . . . . .

There is no other way.

Don't forget the alter hints I give to you . . . .

The day is soon that you must choose to change . . .

Be sure your intuitions voice is not denied

Or perhaps unintentionally defied . . . . .

No other voice will speak to you

There is nothing left for any other voice to say.

## ***[You're on the spaceship Earth]***

You're on the spaceship Earth. You're  
outward bound.

On the spaceship Earth. Destination  
unknown.

You're on the spaceship Earth. Destination  
unknown.

You haven't met the captain of  
the spaceship yet, have you??



# The Prose\*



\* The prose is listed according to the alphabetical order of the titles.



## ***[The Aim of My Compositions]***

### **The Aim of My Compositions**

All of my compositions are meant to depict happiness combined with beauty in a free manner. Happiness, as well as pleasure and beauty, has many degrees of existence; my aim is to express these degrees in sounds which can be understood by the entire world. All of my music is tested for effect. By effect I mean mental impression. The mental impression I intend to convey is that of being alive, vitally alive. The real aim of this music is to co-ordinate the minds of peoples into an intelligent reach for a better world, and an intelligent approach to the living nature. By peoples I mean all of the people of different nations who are living today.

### **Techniques I Employ**

I always strive to write the sounds I hear both inwardly and outwardly. I use the simple rules of harmony as a basis but I employ my own rule as well. My rule is that every note written or played must be a living note. In order to achieve this, I use notes like words in a sentence, making each series of sounds a separate thought. My watchword is precision. I never forget that a sound "sound" is just as important as a sound doctrine in a nonmusical field.

We rehearse everyday on new sounds and new approaches to projection. Projection is very important. Dynamics, melodies that have a story to tell, chords that alert the ear, contrapuntal rhythms, all combine in my creations to make a new form of modern jazz.

### **The Songs I Play**

Most of my compositions speak of the future. For instance, in this album\* we present FUTURE.. NEW HORIZONS.. TRANSITION... SUN SONG... BRAINVILLE. In all of these songs I am deliberately attempting to tempt people to like the higher forms of music. Eventually I will succeed.

### **The Musicians**

To me the musicians I am using are much more than band sectionmen.... each instrumentalist is a creative artist capable of dynamic, soul-stirring improvisation. These men have practiced over twenty hours a week perfecting



\* "Jazz by Sun Ra" (Transition TRLP 10).

themselves, so that they are capable of performing the most difficult passage or soloing against the most intricate chord patterns of my compositions, without mistake or hesitation. They are dedicated to the music of the future.

## **Poems are Music**

Some of the songs I write are based on my poems; for this reason, I am including some of them with this album\* in order that those who are interested may understand that poems are music, and that music is only another form of poetry. I consider every creative musical composition as being a tone poem.

## **Beauty and the People**

In a recent issue of Down Beat (Jan. 9, 1957), Duke Ellington is quoted as saying that he is not interested in educating people. I want to go on record as stating that I am. We cannot afford to keep people musically ignorant; to cater to the basest public tastes as “popular” music so often does. I believe it is the duty of all leaders (music and otherwise) to teach the people, because not to teach them is compromising with evil. Ignorance is evil. It is really incredible that Duke Ellington should say “I DON’T WANT TO EDUCATE PEOPLE” ..... My aim is to educate as many people as I can so far as the appreciation and enjoyment of good jazz music is concerned. The jazz leaders of today must prepare the way for the jazz of tomorrow. We must live for the future of the music. Many musicians think that most people are destined to be musically ignorant but I know that there is a spark in every person which will respond and glow to the touch of beauty. Because I know this, I am going to continue presenting beauty to the world until I ignite that spark in people’s hearts.

## **Instruction to the Peoples of Earth†**

You must realize that you have the right to love beauty. You must prepare to live life to the fullest extent. Of course it takes imagination, but you don’t have to be an educated person to have that. Imagination can teach you the true meaning of pleasure. Listening can be one of the greatest of pleasures. You must learn to listen because by listening you will learn to see with your mind’s eye. You see, music paints pictures that only the mind’s eye can see. Open your ears so that you can see with the eye of your mind.



\* “Jazz by Sun Ra” (Transition TRLP 10).

† This paragraph on “Pictures of Infinity” LP jacket (1971).

## Summary

There is a great need for America to give all of its CREATIVE ARTISTS a chance. I believe that America is big enough and broad enough to realise that it is not possible to substitute anything for ART and CULTURE. They are inseparable. The well being of every person on this planet depends upon the survival and growth of civilization; every civilization is determined, to great extent, by the scope and development of its ART FORMS.

America must not be afraid to face the future, because the hope of this country is the future; the future is inextricably bound with the decisions America makes today. One of the decisions America must make is as to whether music is an ART or merely a commercial gimmick. Now is the time to build a great musical tradition upon which the music of the future may thrive.

This is the first presentation of a music seeking for a sound which can express the yearning and the hope of all humanity, and the beauty of the sure realization of the dream they dream. I know that the dream they dream is LIFE, and LIFE is the sound I seek to express.

## ***The Air Spiritual Man***

The earth man and the air/spirit man are two different orders of being. The earth man is of the earth (as it is written): the spirit man is of the outer regions. The code of the earth man is not the same as the code of the spirit man. The application of the code of the earth man is supervised by the code of and the being of the spirit man.

Angel is a race, i.e. an angel belongs to the race of angels; humans belong to the race of humans. Humans identify themselves by their errors: "To err is human." Angels identify themselves by their code of precision-discipline. If to err is human, the human thing to do is make an error. The spiritual man is not to be judged by anyone, but he is the judge of everyone. So, it is written in the Good Book.

"What fools these mortals be . . . . Fools rush in where angels fear to tread." What did they do, the mortals? Are they really the synonym of the fool? Are they so thoroughly alienated from the orchestral structure of the universe, that they are forever doomed to never feel or know what they are.

Realize: there are choices and decisions, determining factors are apparent . . . . without spirit, earthly forms and names are meaningless empty shells. I do not remember being born, why should I indoctrinate my mind with status quones or de-energising complacent statements concerning life or so-called birth, besides that spirit is not born . . . it always is. From a spirit point of view everything is seen differently/from a different perspective.

Whatever I say, don't feel that I seek to depreciate the forms and progress of society or the people or civilization or the uncivilized, rather do I equation that every person broaden his scope of things in everyday relationship as well as the presence of The GREATER ENDLESS UNIVERSE.

Everything is simple to the simple if the coordinate vibrations coincide. The wind is outside and inside where there is a vacuum, it surround it. A vacuum is an inversion like the rest of the nothing. Nothing is no but no is the inversion of the on. The sound is of the wind, the wind is not but the not is the note and note permuted is tone.

The union of the one to the earth: the small cross, then the one above is of the one below. They are one across the symbolical negative zones of the ground, still it is symbolically positive. That is the end of the matter, it is the material aspect

mathematical symbolical permutation.

The epi-cosmic scene can not be seen by ordinary standard orientated eyes. It is this determination that reveals it's nature . . . A concentration, a point of energy whence to project, to conceive, to create the nothing of the point. If it is a black point, it is black, if it is a white point it is blank. Point black is symbolical of the line. The straight.

The lateness of aspects and acts are the reasons for why some do not succeed in that plane. It is where you are that determines the blackness of which differential void. There are definitional voids. There are executed voids. Are not all voids executed? If they are, they are and they are because they are. The energy is the projected frequency. Sound, soundlessness are both music for soundlessness has it's own feel and field of sound-degree, it is before, within and after the more intense vibrations. The presence of soundlessness indicates that it too is alive and of the melody of the universal melody of the realm Eternal/Epi-cosmo; Music envisions and potentializes, it limits or extends, it is also of the psychometric endeavor.

The nothing is the whole note of music, within that nothing is the divisional-manifestations of the elements of rhythm, and the analyzation quintessence of the melody.

Words are music whether written or spoken and music is a voice another sound of words. MUSIC IS A VOICE, ANOTHER SOUND OF WORDS. A grammar and a language as well as a synthesizer, it is the reach towards it's twin immortality.

Words and music, music and words . . . words express music and music expresses words. It is all about expression/indication of feeling/aspect, air, mien, tone, words.

WORDS.

Some words are dead ends according to the arrangement like book ends are to books, such words are so to other words; this is not to say they do not mean anything at all, but rather they are not of the equational balance continuum. Other words move in an eternity cycle/circle. Like the words are the music, like the music are the words. They are translations, each of the other. They move in designs/different shapes.

There are a special category of words that move in spirals. These are the on words that on things. The words of movement . . . like a light that is active because it is on. Just as one and father are stated to be as one. On and farther are on (synonym sounds, comparative parallels). Move on is move/on. Farther on is farther/on.

An executed word is in/on the plane of duality comprehension requirement.

Execution is a hieroglyphic sound word. An image-gram of opposed significance, the light is of a similar but diagonal comprehension, according to trinity evaluation plane.

Some words are of the infinity dictionary and some are of the finite lexicon. Others serve as communication points of meaning and non-meaning between the heavens and the earth. They are bridge words across the chasm/chaos/abyss of mystery and misunderstanding, through determination of the duality meaning presence (or meaning of words). Determination-decision concerning.

Music like other languages in relationship to each other is of a different system of sound and phonetic differential. The permutation of the series of scales and notes of chords is just as real as that which happens in words/alphabetical arrangement-formation version and condensation.

Inversion is permutation as demonstrated in chords. Extension, modification, ornamentation and application of the eurhythmic principle, all are of the melody, rhythmic and harmonic structure of music. Music is of many forms within itself and outside itself as derivative projection creation; under that fact consideration, it is the foundation and basis of all art.

All creative art is music. Art . . . choreography . . . sculpture . . . portraits . . . artworks, photograph, painting, architectural designs, the forms of nature: trees, flowers, grass. Everything vibrational is of different degrees of music. There is music everywhere infinite infinity. It is the language of enduring impression.

Rhythm, melody and harmony: melody is of rhythm as rhythm is of melody: while a harmony is often concealed melody when it moves with the compositional theme/melody. Variety is the key to movement in composition.

The potentials of music in its relationship to people is still as if untouched in any of the spheres such as mental, spiritual, physical, psychic nature . . . Musicians of great worth to this planet have too often been frustrated out of doing what

nature intended for them to do; as a result, all too often the substitute of a more aggressive but less talented person has taken the place of the natural musician-artist; thus bypassing the masters.

The beauty of music is that it can reach across the border of reality into the myth . . . Impressions never known before can be conveyed immediately. A sincere universal mind can universalize the world by the simple act of doing so. But that idea is of the myth and it is of the myth which I speak. The potentials of the myth is inexpressible because it is of the realm of the impossible.

Myth demands another type of music, it is all because of the necessities of another age which needs another type of music which has not been of the known reality before. Music then will have a different place in the sun.

\* When reality reaches a certain point beyond that point is myth;  
Even before the beginning of what is called reality,  
Myth is the being before.  
When all that is parable possible  
Is lived and caused to be,  
The hope of continuation being is myth.  
Myth from equational wisdom ignorance is IS  
The myth is the seemingly false and the seemingly impossible.  
The borders of the realm of myth are vast and nonexistent,  
Because there is no limit to the imaginative realm idea of the myth.  
Here is a challenging frontier; Only the bold and wise-ignorant should pioneer.  
The law in the realm of myth is non-law to non-mytheist because the  
Realm of the myth is the magic presentation of the non-existent non-reality  
In a seemingly real form for it is when it is; and yet when it is, it is not.



\* From this point on, this essay is almost identical to the poem which was called "Wisdom-Ignorance". This text seems to predate the other versions, mostly because of way the lines are arranged and for the inclusion of the final line, but for other variations as well.

The myth touches every field of endeavour so the myth is the bridge  
To the greater myth.

Out upon the planes of myth strange realities dwell, strange because they  
are not according to the general law of reality, they are not according  
to the propagated law of reality. Reality has it's own thing.

The non-reality may sometimes be expressed by the word not. Sometimes  
that  
which has reached an end is considered as not; so that a problem is posed and  
a way out difficulty at the same time. Consider the three "o" 's.  
o + o = os: the word for opening or mouth.

## ***The Dead Past***

The civilizations of the past have been used as the foundation of the civilization of today. Because of this, the world keeps looking toward the past for guidance. Too many people are following the past. In this new space age, this is dangerous. The past is DEAD and those who are following the past are doomed to die and be like the past. It is no accident that those who die are said to have passed since those who have PASSED are PAST.

## ***The Hold Of The Held***

The hell on earth is different from the Hell in Outer-Space because the Hell in earth is an inhabited state only it really should be called Held because those who dwell there are of the past tense. And they are being held in the state of Held. They are in a state of judgement day or way. When the mind is held, the person is the state of his mind[.] Limitation of the mind brings limitation of the spirit and limitation of the spirit is the state of Held.

This is the preliminary estimation of Held. The earth is a ship at space just like a boat is a ship at sea and in the same way that a boat has a hold in itself, the earth being a space-ship has a hold within itself. Within the hold or state of Held are the citizens of the past. They did not pass away to a state beyond the earth, they passed away to a state within the earth. The guard or limit of the earth is the oath, to those who do not look beyond the earth, the oath is their guard because it is their guard, it is also their god. That is why it is said that the word was made flesh and dwelt as the son of God and that is why it is said the son of God is God because the son of God is said to be the word of God and the word of God is the oath of God.

According to the state of belief concerning the oath is the measurement of those who are [of] the earth and those who are not of the earth are not of the oath: This is how they should think and it is how they shall be their being.

## ***[I always called myself Sun Ra]***

I always called myself Sun Ra. I can't remember ever having any other name. At football games they holler my name – Ra, Ra, Ra – because they want victory. My words are music and my music is words and none can understand better than the pure in heart, for they being pure know purity in any guise. If something or even nothing does not know its own kind, it is not being kind to itself.

Happiness, as well as pleasure, and beauty, has many degrees of existence; my aim is to express those degrees in sounds which can be understood by the entire world ... The real aim of this music is to coordinate the minds of people into an intelligent reach for a better world, and an intelligent approach to the living future.

I would hate to pass through a planet and not leave it a better place. It's ridiculous to spend all that time and energy and then leave it just the way it was. What I'm doing ... is about the destiny of humanity, and what I could possibly do to help.

I'm actually painting pictures of infinity with my music, and that's why a lot of people can't understand it. But if they'd listen to this and other types of music, they'll find that mine has something else in it, something from another world.

Space music is an introductory prelude to the sound of greater infinity ... It is a different order of sounds synchronised to the different order of being ... It is of, for and to the Attributes of the Natural Being of the universe.

The impossible attracts me because everything possible has been done and the world didn't change.

I have a gift to offer this planet, and music is one of the bridges to the treasure house of it. I am doing what I am supposed to do, I am being what I came here to be. Those who are in tune with Nature can hear what those who are not in tune cannot hear, and then they will know the meaning of the natural being. The space sea has many sounds of beingness. The Akasa, the unknown acoustics, the alter-planes of beingness are all a part of everything, the everything and the nothingness of Space Outer.

So I've chosen intergalactic music or it has chosen me. Intergalactic music concerns the music of the galaxies. It concerns intergalactic thought the intergalactic travel, so it is really outside the realm of the future on the turning

points of the impossible, but it is still existent, as astronomy testifies.

The intergalactic music is in hieroglyphic-sound: an abstract analysis and synthesis of man's relationship to the universe, visible and invisible, first man and second man.

In my intergalactic music every person is a key to something. Every one of them knows something or they don't know nothing, so when it comes time for their key to speak they'll be in place or out of place as required. They are pressed too, like any other key, and they won't make a sound unless they are pressed. Some people are like rests, and they won't make a sound when pressed – that seems to be their function.

I can write something so chaotic you would say you know it's not written. But the reason it's chaotic is because it's written to be. It's further out than anything they would be doing if they were just improvising.

(Advice to the Arkestra) Don't try to count this. If you can't feel it, then it's no good. This is precision music. All the parts mesh together. You play what I write for you. Nobody else can play that and make it sound right. You're not supposed to make creations and make mistakes in them. I bet you don't make mistakes in making love.

I felt that I should always be doing what I was supposed to do on this planet, regardless of whether the planet responded or not, so that the world could never say that I didn't try to do my spiritual duty. So if there is any reason they have not heard this music it is most certainly not because I am not available to be heard.

This music is of the realm of the after-destiny. In order to develop it, I had to separate myself from the world. Such a state of being had its untold splendours. It is something no one can ever take away from one ... Because of the alterstate of being, my code is different from the code of the world as it is known – or unknown, if there are some who do not know it. The spritual development in some people is not the same as the spiritual development in others. I have to face the fact that maybe it is not meant that some people should understand.

All that I am is a visitation, and that is the meaning of the natural alter-self. If you are dissatisfied with yourself in the scheme of things and the altar has not changed conditions, perhaps you should consider the alter ... The alternative to limitation is INFINITY.

Up to this point, I have felt everyone would appreciate learning something, if given a chance. Now, however, I have begun to feel that a selfish person cannot learn certain things. Because of his narrowness the world of the greater universe is closed to him until he considers the creator's side of the story. There is a **Creator** of the **created** realm of Beingness. When a person begins to see and feel his insignificance, then he can see his worth and worthlessness, and see that sometimes worthlessness and valuelessness and pricelessness are synonyms on another plane of understanding.

A sound music is to build sound bodies, sound minds and sound beings.

## ***[I am not of this planet]***

I am not of this planet. I am another order of being. I can tell you things you won't believe. Twenty years ago I told them all the schools would be closed. There would be trouble in the colleges, trouble in the elementary schools. I tried to tell people men would walk the moon. And they told me, "That's ridiculous." But it happened. And they still say it's ridiculous. I was only trying to get them to see the coming age. They wouldn't accept that.

Because of segregation, I have only a vague knowledge of the white world and that knowledge is superficial. Because I know more about black than I do white, I know my needs and naturalness, I know my intuition is to be what it is natural for me to be – that is the law of nature everywhere. There are different orders of being, and I call upon the forces of nature to witness that I have written and I have said that no order has a right to infringe upon the rights of another order of being, for each order has its own way and weigh of being, just as each colour has its own vibration. My measurement of race is rate of vibration – beams, rays ... In the scheme of things even the least of the brothers has his day, and when you realise the meaning of that day, you will feel the presence of an angel in disguise.

I never wanted to be a part of planet Earth, and I did everything not to be a part of it. I never wanted their money or their fame, and anything I do for this planet is because the Creator of the Universe is making me do it ... If I can just void it, then you have a clean spot in the Universe where Earth once was, and if I have my way I'll void it, so I can make the Bible full truth. Because it has never done anything for me but try to stop me, try to make my so-called Life ugly like it did the rest of black people, and tried to make me worship a god that they made, and now the forces of the Universe are tightening up on planet Earth, and they are in perfect agreement with me and I am a witness against this planet, because they are not worshipping the Creator, and they have no excuse for fighting against me, and all I wanted to do was help. Everything they did I'm going to put on the books, on the books of heaven itself, because there is no excuse for people being the way they are, and I am not going to forgive anybody. I don't care whether they are purple, yellow, green, black, white, or any other colour I've never seen before ... When people try to destroy the kindness and love in a person, they deserve the cruellest dimensions that the Creator can cast upon them. I am not going to pray for them, because enough good men have prayed for them and died for them. I am not seeking power. I am not seeking leadership – I will lead nothing like humans. The only reason I'm here is that the Creator got me here against my will. If I can get out of in any enlightening this planet I'll do so with

the greatest of pleasure and let them stay in their darkness, cruelty, hatred, ignorance and other things they got in their houses of deceit.

We need to get off this planet as fast as possible. We'd better be out there when here blows up.

I couldn't approach black people with the truth because they like lies. They live lies. They say, "Love thy neighbour as thyself," but I don't see them doing that. I don't think of Negroes as my brothers ... I'm a demon. They respect that. I'm going to beat the superficiality out of them. I'm going to beat them and beat them and beat them. If you see me playing before black folks, you'll see they're uncomfortable because I'm playing beauty and they're ugly. I can cleanse Negroes and whites too with my sounds. A good brain-wash would be lovely for them.

At one time I felt that white people were to blame for everything, but then I found out they're just puppets and pawns of some other greater force, which has been using them. And giving them a lot of money and giving them everything to make them feel, "Oh well, I'm supreme.." It fooled them – made a fool out of THEM too – and also made a fool out of black people. Some force is having a good time off both of them, and looking, enjoying itself in a reserved seat, wondering, "I wonder when they're going to wake up."

Every time they bypass someone who had something really worthwhile, they will have to go all the way back to try to find out what was happening ... If there is something they are supposed to do at a certain time and they don't do it, then everything is all wrong for them. Looking at the state of the world today, I can say yes, they must have bypassed something of value ... It will take a master spirit to do anything about it ... because humanity is very vast and very involved and an ordinary man can't tackle it. It's too big. He can't do anything about it, because he'll have to understand everything at one time and then at other times know nothing at all. He'll have to be the epitome of wisdom and the bottomless depth of ignorance.

But people always seem to reject the good things in the world. It's very hard to develop a man who speaks of love and non-violence, like Martin Luther King. Very hard. And then the world destroys him ... Something will have to take his place. And a time will come when the forces that give things will say, "They don't want anything groovy, so they shall have something bad."

This is where the hippies come in. They know that. They don't know exactly

what it is but they feel it, because this natural instinct tells them, “You have got to go another way.” And they know that. It’s a good sign for a race when you have some people who really recognize that. You haven’t had that too much in the black race.

I think in terms of a natural being. I don’t think in terms of a supreme being, because everything is part of him. He wouldn’t be supreme; it’s just sort of part of him. Not necessarily ‘divine’. Divine seems to be synonymous with something good. Whatever is controlling this whole thing is not necessarily good ... This natural being is neither really good nor evil. Don’t think of people as bad or good. None of them are good, but they can do some good things. I would say none of them are bad, but they can do some bad things.

When somebody’s loved, they don’t destroy.

I would tell people on this planet that there are forces: their job is to slow you up. And you supposed to keep moving.

## ***“I Have A Gift To Offer...” (c. 1978)\****

“I have a gift to offer this planet and music is one of the bridges to the treasure house of it. I am doing what I am supposed to do, I am being what I came here to be. Those who are in tune with Nature can hear what those who are not in tune cannot hear, and then they will know the meaning of the natural beist. The space sea has many sounds of beistness. The Akasa, the unknown acoustics, the alter-planes of isness are all a part of everything, the everything and the nothingness of Space Outer.”



\* This prose piece, extracted from “My Music Is Words” and “[I always called myself Sun Ra]”, is printed on the back of “Song of the Stargazers” LP jacket and in a Saturn brochure available c. 1978.

## ***The Impossible (1965)\****

“The impossible is the watchword of the greater space age” The space age cannot be avoided and the SPACE MUSIC is the key to understanding the meaning of the IMPOSSIBLE and every other enigma.



\* Printed on the “Interstellar Low Ways” LP jacket. The original text is in all capitals, with certain words in a larger font (given here as all caps.)

## ***In this age***

In this age of Outer Space challenge, People will have to change their tune, i.e. they will have to be tuned up or down (according to what is necessary) another way. The intergalactic council has a different tuning system. The insistent idea is that people will have to change their tune and that tuning should be in tune with the intergalactic outer universe which is everything which is not yet in. And this is the meaning of the Kingdom of not and its phonetic note. Note!

This is about note and notes. Notes are written messages which can be conveyed into sound. So that the kingdom of sound is an equational similarity to the kingdom of notes which in this case is the music but the music of not touches upon the realm of myth of the outer-alter potential . . . The eternal endless mythology spectrum hieroglyphic parallel/duology presence.

This music is about multiplicity and simplicity of paradox when the code is known. Sometimes the threads from the inner not/myth are woven into the fabric of infinity sound presentation for the sake of comparison enlightenment revelation.

Its is about nature and its equational beauty/transcendent art.

To me this music is of discipline-form because freedom is an earth deviation futility if it is of the stumbling block variety. Take care!

This music is blueprint/declaration of different kinds of potentials.

The myth is not but not is the future potential . . . as I said, phonetic differentials point to another kind of world . . . for instance something that has already been . . . you could say that's not, but something that has never been, you could say that's not . . . so I would say that the future that you know nothing of is not . . . This is of the differential evaluation.

The primary enigma is the being and the been as  
to differential relationship . . .  
That which been: isn't  
And that which be: is

These are the words of the future  
From the cosmic law  
Of the united worlds.  
That turn like jewels in the eternal sky  
Thus it is spoken and thus it is.

## ***My Music Is Words***

Some people are of this world, others are not. My natural self is not of this world because this world is not of my not and nothingness, alas and happily, at last I can say this world is this unfortunate planet. The destiny of this planet is at stake, one fatal further mistake can cause its long delayed destruction. One fatal mistake can be its last mistake. The future is obvious, but the potential impossible is calling softly and knocking gently . . . calling softly to the natural selves of nothingness according to the standards of infinity nature and infinity nature's BEING . . . knocking gently upon the door of those who are of nature and nature's God.

There are other dimensions and the equation of it is every other world in the infinity of the universe. This is the why of the music I represent; and this is the why of the image of a better world: the alter-life for the alter-life is different from the life of this world. This is a mean world, and by the same token, it is a poor world, poor in spiritual values, void of natural contact with the natural-infinity/otherness Being.

Suddenly, now is different from the once I knew and the things I do and say are of necessity a magnification and at the same time a nullification of calculated myths and vicar-images. Nature . . . intuition . . . psychic harmonization . . . NATURE . . . INTUITION . . . PSYCHIC HARMONIZATION! LIVING SYMBOLS OF DISCIPLINE . . . happiness for and from the greater universe.

Because of segregation, I have only a vague knowledge of the white world and that knowledge is superficial; because I know more about black than I do white . . . I know my needs and naturalness . . . I know my intuition is to be what it is natural for me to be . . . that is the law of nature everywhere . . . there are different orders of being and I call upon the forces of nature to witness that I have written and I have said that no order has a right to infringe upon the rights of another order of being, for each order has its own way and weigh of being . . . just as each color has its own vibration . . . My measurement of race is rate of vibration-beams . . . rays . . . Hence the black rays is a simple definition of itself/phonetic revelation. I do what I have to do according to my natural order of being because that is how it has to be and at the same time that is why. That is why and because; because in the scheme of things, even the least of brothers has his day and when you realize the meaning of that day, you will feel the presence of an angel in disguise. If an angel led the exodus out of Egypt, why can't an angel lead some others somewhere else. Consider: what is the value of a dying world? Or even the life of it, if that so-called life is cruel meaninglessness . . . ?

If you do not understand anything else, understand this . . . that the least of the brothers in his humbleness and understanding of the weakness and the strength of everything is the initiator and the interpreter of the dimensions of the infinity . . . and that is why there is a black angel race of beings or soul-mates.

Freedom to me means the freedom to rise above a cruel planet. FREEDOM TO ME MEANS THE FREEDOM TO RISE ABOVE A CRUEL PLANET AND TRUE PROTECTION IS PROTECTION BY THE BROTHERS OF NATURE AND NATURES GOD . . . INFINITY EVERNESS . . . [“]The lifting up shall be the casting down,” and it is written that he cast upon them in his anger and fury “a band of evil angels.” . . . My words are the music and my music are the words because it/is of equation is synonym of the Living Being . . . darkness upon the phase of the deep . . . the face phase . . . the eye of infinity . . . black equation from and of the angelic is . . . the immeasurable ARE.

When I speak of freedom, I do not speak of the freedom of the land of liberty or the freedom of any land of this plane of existence, for this plane of existence is only a temporary illusion . . . shadows and images that sometimes intermingle with the delusion sent for “he sent upon them a strong delusion in order that they might believe a lie;” but and then, there is more than one lie.

The tree of the knowledge of good and evil is forbidden as far as the fruit of it is concerned but so is the tree of life. What price forbidden fruit and forbidden trees to those to whom it is forbidden? Did you ever see a voice walking? If you didn't, it is probably because you did not realize the meaning and significance of the word the voice.

These are indeed perilous times. They are perilous to every man, woman or child . . . If the white race chooses to ignore that warning it is already of the past . . . Yet even now I feel a great pity for those who may not listen before it is too late . . . Never comes tomorrow . . . comes tomorrow never . . . tomorrow comes never . . . never tomorrow comes . . . tomorrow never comes . . . comes never tomorrow . . . there is always the alter-fate . . . elastic spiral potential infinity discipline other planes myth reality.

What is this world to me? it is truly nothing; I have sought to bypass it rather than to become a part of it, because it has no known diplomatic relationships with the Creator Creator of the infinity universe. The truth concerning this planet is indeed dreadful to behold, how strange it is that the truth should reach the state of the dreadful!

Yes the truth is that the truth is bad as far as this planet is concerned. The neglected mathematics of MYTH is the equation differential potential impossible potential potential otherness alter-isness.

My music is words and my words are music. Why should only 144,000 understand? Yet if I am not of this world why should I care? There is great darkness and why not if they dare to obscure the name of the sun and why not if they dare to be rebellious, and why not if I have been abused and neglected and bypassed. My words are music and my music is words and none can understand better than the pure in heart, for they being pure know purity in any guise. If something or even nothing does not know its own kind, it is not being kind to itself.

My words are music and the music is words but sometimes the music is of the unsaid words concerning the things that always are to be, thus from the unsaid words which are of not because they are of those things which always are to be . . . nothing comes to be in order that nothing shall be because nothing from nothing leaves nothing.

The music comes from the void, the nothing, the void, in response to the burning need for something else. And that something else is something else/this nothing, this outer nothing is out of nothing, it is the music of the spheres. The symbol for every sphere is the sign of nothing: O . . . The spiral is another type of nothing . . . it is of the onward reach.

When one is primary-young . . . all the ideas in the world converge in counsel and through disguised declarations play upon one's brain like fingers upon some tender instrument . . . then there are then the impressionable days of splendor/electric naturalness/ flash lightning touch upon the time negatives of variable universe and what one feels is better considered as the music of the unsaid words. That is one approach, but there are myriad approaches.\*

My early approach to music was in recognition of all types and forms of music as being of great importance in the scheme of order and chaos, intelligence and ignorance . . . the scheme of things, the general and the rare . . . the priceable and the priceless. To me all types of music are music but all types of music are not Space Music. According to my weigh of things: Space music is an introductory



\* This paragraph is basically an early version of the poem "Of Variable Universe".

prelude to the sound of greater infinity. It is not a new thing project to me, as this kind of music is my natural being and presentation. It is a different order of sounds synchronised to the different order of Being.

I am the least of the brothers again as far as popular jazz is concerned, that is why I had the time to develop and discipline the outer-infinity coordination sound. Along the way I tried to interest popular Jazz musicians in the ideas I wanted to share with them so that we could be brothers in a pleasant as well as profitable sound venture for them as well as the listeners. They were not pioneers for the togetherness I represented, finally I decided to keep moving on the outward onward plane for On is synonym of the Sun . . . after all what is there better than the expression of the you in the interplay of the self and the alter-self when the myth abstracts sound their sound.

The natural Jazz musicians I knew during my early formative years were a pleasure to know . . . they were sincere and unselfish . . . . It was always a great pleasure to hear them play for they had so many things to say in a spontaneous and natural manner, the music they played was not conventional, nor was it in popular jazz commercial form.

During my years in High School I played and studied all forms of music and the theory of the same . . . .

My relatives liked Bessie Smith, Ida Cox, Ethel Waters and other Race artists and they always took me to the theater to see and hear the Race artists perform whether they were great or small.

I believe that the first Jazz record I ever heard was by Fletcher Henderson, his records were a part of the record collection my relatives possessed. Later I added Duke Ellington, Art Tatum, Earl Hines, Fats Waller, Teddy Hill, Chick Webb, Lionel Hampton, Sunset Royals, Tiny Bradshaw, Louis Armstrong, Henry Red Allen, Jay McShann, Charlie Parker, and the other Bop greats.

Of course there were others. I used to search for everything that was new or different. There were some white bands like Boyd Raeburn and Stan Kenton until one day I found out that black arrangers were the major source of their ideas and that black arrangers and composers were BUILDING WHITE BANDS WHICH FINALLY TOOK THE PLACE OF THE BLACK BANDS WHICH FORMERLY HAD PLAYED THE TOP JAZZ SPOTS OF THE WORLD. These arrangers probably had their reasons for doing what they did, financial perhaps . . . I never got around to ask them why. I do know that the

black race as a whole did not wholly support what is called Jazz, they did support blues and gospel and their derivatives. Even the Negro intellectual did not seem to understand the meaning of Jazz and its contribution to the cultures of the world at large.

I appreciate all types of music but some music I find is not conducive to my development spiritually and otherwise. Basically speaking, the giants of Jazz I mentioned earlier were the musicians I listened to as a child. They had so much to say to me that I needed to hear, and in this kind of world I found that there was no one else who could say it the way they could; because all at once when they played, there was hope and happiness and natural beauty. Then something began to happen to Jazz, the Jazz musician was commercialized and packaged and Jazz began to be a product of and from the white world. In many cases, it was supervised at the recording sessions by white A and R men particularly during the reign of Bop. Since I was not a product of the white world, I found that I could not fit comfortably in the place they had reserved for the black musician . . . so I did not compromise and I did not lose my naturalness. What I am playing is my natural way of playing. It is of, for and to the Attributes of the Natural Being of the universe of which is, and it is to everything that should be is, because to me it is natural.

I have a gift to offer this planet and music is one of the bridges to the treasure house of it. I am doing what I am supposed to do, I am being what I came here to be. Those who are in tune with Nature can hear what those who are not in tune cannot hear, and then they will know the meaning of the natural beast. The space sea has many sounds of beistness. The Akasa, the unknown acoustics, the alter-planes of isness are all a part of everything, the everything and the nothingness of Space Outer.

Under terrific opposition, I have tried to show and demonstrate my goodwill to the world, simply because I know this can be a better world for every person, people or peoples. All that I am is a visitation and that is the meaning of the natural alter-self. If you are dissatisfied with yourself in the scheme of things and the altar has not changed conditions, perhaps you should consider the alter. After all if anything changes, it will be through the word alter/alteration/alternative because how can you dare to speak of change if you do not have an alternative? The alternative to limitation is INFINITY. Yet, be warned! Infinity is precision discipline. Infinity being INFINITY is naturally of duality because and as it is written, "The secrets of wisdom are double to that which is."

## ***The Number One\****

Basis of all life is one. The basis of all numbers is one. It is the beginning, the basis by which the rest of the nine numbers were created. The number “one” in symbolism, stands for the sun. They represent all that is creative, individual, and positive. People born under the birth number of “one” or any of its series, has the underlying principle of being creative, inventive, strongly individual, very definitive in his or her ways/views, and in consequence more or less somewhat, obstinate and determined in all they, as individuals undertake. This applies to all men and women born under the number one, such as on the 1st, 10th, 19th, or 28th of any month, more especially so if they happen to be born between the 21st of July and the 28th of August, which is the period of the zodiac called “House of the Sun,” or from the 21st of March to the 28th of April, the period when then Sun enters the Vernal Equinox, and is considered elevated and all powerful during this period. It is for this reason that people born under the number “one” in these special and particular periods must have the qualities given to all number “one” people in a distinctly more marked degree.

Number one people are ambitious, they dislike the restraints, they always rise in whatever their profession or occupation may be. These number one people should endeavor to carry out their most important plans and ideas on all days that vibrate to their own numbers, such as on the 1st, 10th, 19th, and 28th of any month, and mainly during the periods from the 21st of July to the 28th of August and the 21st of March to the 28th of April.

What is your soul number? Is your number up or down?



\* This text in two parts from the back cover of the Saturn LP “The Soul Vibrations of Man” is not signed, and cannot be attributed definitively to Sun Ra.. While there are reasons against such an attribution, particularly that there are no other astrological writings of Sun Ra, we believe this piece should be attributed to Sun Ra. The use of words combined with a slash, the inconsistent grammar and spelling (e.g. effect vs. affect) and the general vocabulary are indicative of Sun Ra’s writing. Strangely though, Sun Ra himself does not qualify as a “number one person” since his date of birth is May 22, 1914, a fact he would have known, though it was not known to others at the time of publication (1977). Karlheinz Stockhausen, on the other hand, qualifies supremely with a birthdate of August 28, 1928. Note that even his year of birth can be qabbalistically interpreted as 19 and 28, both of which are “one” numbers (i.e. the digits add up to 10 which digits add up to one).

Is it 2,8,9, or 7? What is your vibrating number? What is your soul vibration number? Do the earth-bound beast nature in you rule you? If yes, why? How does man control his beast/nature? What effects does the 13th sign have on man? What effects does the 13th sign have on the wild and sub-primitive beast/vibration in man? How does the 13th sign of the Zodiac affect the Constructive Creative Development of the Psychic, Spiritual Astral, Etheric, etc., nature consciousness in man? What is the function of the 13th sign toward developing the angelic consciousness in man? What is the function of the 13th sign toward developing the Gods in the Becoming Consciousness/Nature in man?

What is the one simple fact required by the Gods, that you should know about the 13th sign?

## ***[This is the music]***

This is the music heralding and reiterating the presence of another age... The Space Age. At this time since so many voices are speaking to the peoples of planet Earth, I hesitate to add my voice to the uproar, yet I find that what I have to say, I must say it now and since I feel that I can say things quicker by the medium and universal language of music, I have spoken.

More I need not say, except that we are moving rapidly and splendidly to a rendezvous with a better destiny; a better weigh and way of life.

## ***To Whom It May Concern\****

To Whom It May Concern:

It is not my natural policy to want to destroy the different governments that men feel are necessary for their needs and happiness. I do feel that in their governments they have seriously neglected music as a vital factor in human relationships and that musicians have been left at the mercy of the worst type of exploitation and hostil[e] environment.

The type of governments that men have today are the type of governments that they deserve and I am not saying anything about governments because as long as men don't change, governments will always be just as they have always been under the jurisdiction of man.

I do not feel that America which is a country based on spiritual concepts should deny those who are spiritual who feel that they can contribute more to humanity by being their natural spiritual selves.

I am not trying to reform the world. I am not trying to be a self ordained leader of a cult or any of those things that have been thought and said by other people. I am only offering what I have to offer in the sincereness of my heart to those who might have need of what I am saying. I am only doing that which it is natural for me to do.

I do not have contempt for governments. What would men do without governments, since there are so many of them? Still I feel that men are limited in their vision and in the things which they can do for a person and if they are limited I like to feel it is not because they are keeping anyone else from trying.

America has proven itself to be a very efficient government despite mistakes for they 'To err is human' . . . I am not in politics, still I am offering what I have to offer to the world in the only way I know how to do so.



\* This prologue was printed in the first two volumes of *The Immeasurable Equation*, twice in the first volume. The second printing in the first volume is missing the last paragraph.

## ***[you just know local music]***

you just know local music, world music isn't easy to hear all at once. It takes time for it to reach you. But it will.

You couldn't have one form of music unless you just have one form of person, and then you wouldn't need but one man – what good would the rest of them be? But as long as you have different forms of people, you'll have to have different forms of music, because each person is music himself and he'll have to express what he is or have his spirit companion do it for him.

Jazz is based upon the spontaneous improvisation principle. Pure jazz is that which is without preconceived notion, or it is just being, and that's really my definition of jazz.

While in high school I never missed a band, whether a known or an unknown unit. I loved music beyond the stage of liking it. Some of the bands I heard never got popular and never made hit records, but they were truly natural Black beauty. I want to thank them, and I want to give honour to all the sincere musicians who ever were or ever will be. It's wonderful to even think about such people. The music they played was a natural happiness of love, so rare I cannot explain it. It was fresh and courageous; daring, sincere, unfettered. It was unmanufactured avant garde, and still is, because there was no place for it in the world; so the world neglected something of value and did not understand.

I feel the colleges are looking for something that's different, but I feel that there are some blocks between my music and the people who would understand what I'm talking about and could help me ... I hope that the people can knock those clocks down so they can get to the music ... Because I took time out to study what they know, and it's nice, and they should take time out to study what I know, and they should compare it to what they know, so they can get someplace.

A lot of successful musicians and some people who say they are musicians are talking against innovators of music. It's very bad to find that musicians want to restrict another musician. I don't see the artists restricting the artists ... Now they're trying to be selfish in an art that you're not supposed to be selfish in. Because you can go all the way back and see that the musicians used to be minstrels, troubadours. They weren't selfish – they were out there **playing for people** ... They gave what they had to give because they were interested in people and they came out and brought something people needed.

**Fortunate are the people to whom and for whom a ransom of music is sent where captors and captives dwell in disguised expectation of something better.**



# Appendices



# **The Sun Ra Library**

Compiled by John F. Szwed & James Jacson,  
edited by James L. Wolf (December 2000),  
revised and annotated by Klaus Detlef Thiel (January 2005)

*Sun Ra was buying books every place, every week.*  
(Tommy Hunter, conversation with Peter Hinds, sept. 16, 1998)

*And I'm right in the midst of it. I got the literature. Half of the things you've seen, that's nothing compared to what I have.*  
(Sun Ra, conversation with Peter Hinds, dec. 11, 1989)  
(Sun Ra Research # 39, p. 8 and # 32, p. 20)

One day after may 30<sup>th</sup>, 1993 John F. Szwed and James Jacson went through the shelves of Sun Ra's personal library with a tape recorder in hand and listed all the titles. This list was transcribed by James Wolf and edited in an e-mail for the Saturn Mailing List. I tried to check every title, to correct some mistakes, and to gather further information. Of course I have indicated the many valuable remarks in John F. Szwed: *Space Is the Place. The Lives and Times of Sun Ra* (New York: Pantheon Books 1997, reprint Edinburgh: MOJO Books 2000). From Szwed I added the reading list Sun Ra gave to his students at Berkeley in 1971, and further titles. And I want to thank James L. Wolf who sent me his precious reviews for the Saturn Mailing List from 1996 to 1998.

All additional bibliographical data are within parenthesis. Needless to mention, the 170 entries listed below are by far only a small fragment of Sun Ra's life-long reading itinerary. It's amazing to see how many rare and older editions from around 1900 he had. I admit that I haven't seen most of the books (yet – most of them are indeed hardly available in European libraries, and some of them not even in the USA). But judging from my other philosophical studies I think I can say that Sun Ra did follow his path with an impressive consequence. He must have known everything about those traditions that are below or beyond the surface of public acceptance: Black history, politics and folklore, Egyptology, theosophy, occultism, magic, cabbala, alchemy, astrology, astronomy, esoteric wisdom of all sorts and ages, etc. etc. But one should keep in mind what he said: *I've studied different philosophies, different religions, and different people, and in my study I have acquired a conviction that something is lacking in most cultures, in each country, in each religion, in each philosophy ... I discovered the flaw. These people are never in tune with nature.* (quoted after Szwed 308 sq.)

So let's take a glimpse into the Poison Cabinet!

Klaus Detlef Thiel

- A. E. Abbot (pseudonym): *Encyclopedia of Numbers. Their Essence and Meaning. A Treasury of Esoteric Teachings on Numbers and Rhythms in Human Life, with a Dictionary of Mathematicians, Philosophers, Occultists and Writers on Numbers*, London: Emerson Press (date ?), reprint London: Kessinger 1962 (522 p.)  
Abbot published other books on occult sciences. Kessinger is a Masonic publishing house.
- R. B. Ambler: *Color Therapy*, Calcutta 1965
- Alice A. Bailey & Djwhal Khul: *A Treatise on Cosmic Fire* (1925), New York: Lucis Publ. Co. 1962 (1.367 p.)  
Dedicated to H. P. Blavatsky. D. Khul was a Tibetan monk. The book is said to be the psychological key to Cosmic Creation.
- Harold Bayley: *The Lost Language of Symbolism. An Inquiry into the Origin of Certain Letters, Words, Names, Fairy-Tales, Folklore, and Mythologies*, 2 vols. (1912/1913), Totawa, New Jersey: Rowman & Littlefield 1968 (several reprints)  
The Scottish scholar suggests that emblem trademarks and paper watermarks of the Middle Ages were not only trade signs, but also hieroglyphics: thought-fossils or thought-crystals that revealed the mystical tenets of forbidden sects, or secret meanings behind some of our most basic legends.
- John Beattie: *Bunyoro. An African Kingdom. Case Studies in Cultural Anthropology*, New York: Holt, Rinehart & Winston 1960 (86 p., tables, map)
- Henry Bettenson (ed.): *Documents of the Christian Church*, Oxford University Press 1963, 2<sup>nd</sup> ed. 1992 (XVII+343 p.)  
*The Bhagavad Gita*
- A. C. Bhaktivedanta: *Krsna. Supreme Personality of Godhead*, New York: Bhaktivedanta Trust 1970  
*Blackie's Etymology*, London (Szwed 104)
- Helena Petrovna Blavatsky: *The Secret Doctrine. The Synthesis of Science, Religion, and Philosophy*, 3 vols., London: The Theosophical Publ. Society / New York: William Q. Judge / Adyar, Madras: The Manager of the Theosophist 1888-93  
vol. 1: *Cosmogogenesis*, vol. 2: *Anthropogenesis*, vol. 3: *General Index and Bibliography*. – Central work of Blavatsky (1831-1891), Russian founder of the modern form of Theosophy (Szwed 87, 107 sq., 135).
- Gustaf Bolinder: *Devilman's Jungle. Secret African Societies*, New York: Roy 1954 (London: Dobson 1954, reprint Pahrum: Library of New Atlantis 2001; 190 p.)

Swedish anthropologist and novelist (1888-1957), from 1910 on research in the northern parts of south America.

Boston Napoleon Bonaparte Boyd: *Revised Search Light on the Seventh Day Bible and X-Ray, by Organic, Supernatural and Artificial Science. Discoveries of the Twentieth Century*, Greenville, North Carolina: by author, 1924

Boyd, born into slavery in 1860, published two other books, both subtitled *Discoveries of the Twentieth Century: The Seventh Wonder of the World*, Washington, D. C. 1903, and *Search Light on the Seventh Wonder ...*, Greenville 1905. He develops a radical view of the Bible: Adam and Abel were black and positive, Eve and Cain were white and negative and they produced the white race. Jesus was a black man born of Mary, his goal was to bring back the „seed“ of the white woman into the fold of the black man etc. (Wolf)

Michael Bradley: *The Iceman Inheritance. Prehistoric Sources of Western Man's Racism, Sexism and Aggression*, introd. by John Henrik Clarke, New York: Kayode 1978

Clarke was Professor Emeritus of African World History at Hunter College in New York. Bradley's thesis, repeated by many extremists: *This is a racist book. Racism is the predisposition of but one race ... the white race, the problem with the world is white men* and the problem with white men is biological.

Johanna Brandt: *The Grape Cure*, 1928 (several reprints)

About using grapes to cure cancer.

Brawn the Iconoclast: *The Writings of W. C. Brawn*, New York: The Brawn Publications 1896, 2 vols.

James Henry Breasted: *The Conquest of Civilization* (New York 1926), new revised ed. New York: Harper 1938 (The Literary Guild of America; XII+669 p.)

Breasted (1865-1935), US orientalist, archaeologist and historian, wrote extensively on ancient civilizations. Founder of the Oriental Institute at the University of Chicago, which began in 1922 with a grant from John D. Rockefeller, Jr., he contributed to the development of the idea of a 'Western Civilization' by broadening the definition of Europe's cultural roots to include the entire 'Near East', well beyond the traditional fixation on just Greece and Rome.

Martin Buber: *Moses. The Revelation and the Covenant*, Oxford/London: East & West Library 1946 (Phaidon Press)

Transl. from the German text that was published two years later (Zürich: Gregor Müller 1948). Buber (1878-1965), great Jewish philosopher and religious teacher.

*The Teachings of Buddha*

Ernest Alfred Wallis Budge: *The Book of the Dead. The Hieroglyphic Transcript and Translation into English of the Ancient Egyptian Papyrus Ani*, with a comprehensive Introduction and Commentary (1895), University Books 1960 (704 p., reprint 1999)

Ernest Alfred Wallis Budge: *Egyptian Magic*, London: Kegan, Paul, Trench and Trübner & Co 1901 (234 p.)

Ernest Alfred Wallis Budge: *The Gods of the Egyptians. Studies in Egyptian Mythology*, 2 vols., 1904 (XXXIV+956 p., reprint Mineola, New York: Dover 1959)

Ernest Alfred Wallis Budge: *Egyptian Language. Easy Lessons in Egyptian Hieroglyphics*, London: Routledge & Kegan Paul 1910 (246 p., reprint Mineola, New York: Dover 1983)

Ernest Alfred Wallis Budge: *Osiris and the Egyptian Resurrection*, 2 vols., reprint 1971

Budge (1857-1934), knighted 1920, Curator of Egyptian and Assyrian Antiquities at the British Museum from 1894 to 1924, Scholar at Christ's College, at the University of Cambridge, and Hebrew Scholar, published a lot of books and translations, was involved in numerous archaeology digs in Egypt, Mesopotamia and the Sudan, gathered large collections of Coptic, Arabic, Ethiopian, Egyptian papyri (Szwed 65).

Carleton Bullis: *Harmonic Forms*, Cleveland: Clifton 1933 – music theory

Thomas H. Burgoyne (Zanoni): *The Light of Egypt, or the Science of the Soul and the Stars*, vol. 1 (1889; vol. 2: 1900), reprint Denver: H. O. Wagner 1965

E. M. Butler: *Ritual Magic* (Cambridge University Press 1949), repr. New York: Noonday Press 1959

Dr. George Washington Carey & Inez Eudora Perry: *God-Man. The Word Made Flesh*, Los Angeles: The Chemistry of Life Co. 1920 (176 p.)

In six pamphlets the authors claim that the Bible is made up of 66 different books by 66 different authors writing about the physiology of the human body.

Carlos Castaneda: *The Teachings of Don Juan. A Yaqui Way of Knowledge*, Simon & Schuster 1968 (several reprints)

Edgar Cayce: *Comments on the Book of Revelations*, Virginia Beach, VA: ARE Publ. (Association for Research and Enlightenment) 1970

Edgar Cayce: *On Atlantis*, New York 1968

Cayce (1877-1945), a well known psychic, visionary or clairvoyant, whose collected works take up 24 volumes, predicted in 1936 that *the first signs of Atlantis rising would occur in the Bahamas, near the island of Bimini*,

and that this would happen in either 1967 or 1968. In these years Sun Ra records *Atlantis* in New York, with *Bimini*.

W. H. Clarke: *Travels and Explorations in Yoruba Land*, Ibadan, Nigeria: University Press 1972

Aleister Crowley: *The Qabalah of Aleister Crowley. Three Texts*, ed. & introd. by Israel Regardie, New York: Samuel Weiser 1973 (304 p.)

Contains three texts by the British magus Crowley (1875-1947), written 1909-14: *Liber 777 vel Prolegomena Symbolica ...; Gematria; Sepher Sephiroth*.

Harriette Augusta & F. Homer Curtiss: *The Key of Destiny. Sequel to „The Key to the Universe”* (1915), San Gabriel, California: Willing 1923 (and reprints; XII+328 p.)

The authors, Christian esoterists, interpret the numbers 1-10 and, in this sequel, 11-22; theosophic, cabbalistic, occult, Tarot.

Shaykh Muhammed ad-Darqawi: *Letters of a Sufi Master*, transl. Titus Burckhardt, London: Perennial Books 1969

ad-Darqawi was founder of a major branch of the *Shadhiliyyah* Order in North Africa in the 13<sup>th</sup>/19<sup>th</sup> century.

John Dee: *The Hieroglyphic Monad* (1564), New York: Samuel Weiser 1975  
Dee, magician and astrologer of Queen Elisabeth I., is said to be the true inspirator of Rosicrucian movement. Using alchemistic, mystic and combinatoric sources (from Ramon Lull), he develops a magical-cosmological alphabet of geometric signs.

Henry Dumas: *Play Ebony, Play Ivory*, ed. Eugene B. Redmond, New York: Random House 1974 (134 p.)

Henry Dumas: *Ark of Bones and Other Stories* (1970), ed. Eugene B. Redmond. New York, Random House (1974)

Poet Dumas, born 1934, in Sweet Home, Arkansas, was shot to death by a policeman in a New York subway on May 23, 1968, in a case of ‘mistaken identity’. He was a close friend of Sun Ra (Szwed 223).

Albert Einstein: *Out of My Later Years*, New York: Philosophical Library 1950  
Collection of articles, addresses, letters etc., from 1934 to 1950.

Benjamin B. Ferencz & Ken Keyes, Jr.: *Planethood. The Key to Your Survival and Prosperity*, foreword Robert Muller, Coos Bay, Oregon: Vision Books 1988 (188 p.)

Ferencz, former US Army prosecutor at Nuremberg, has a plan to secure world peace by establishing international legal mechanisms. He calls for a world democratic republic, a world constitution, world laws, a world court with compulsory jurisdiction, and a world government, all based on the model of the US Constitution.

Theodore P. Ford: *God Wills the Negro. An Anthropological and Geographical Restoration of the Lost History of the American Negro People, Being in Part a Theological Interpretation of Egyptian and Ethiopian Backgrounds*, Chicago, Illinois: The Geographical Institute Press 1939

Ford is perhaps Wallace D. Fard, teacher of Elijah Muhammad (Elijah Poole). He describes the Ancient Ethiopians as source of all peoples and nations (Szwed 65 sq., 71). Wolf calls it *a pretty typical mid-period Afrocentric work*.

George Arthur Gaskell: *Dictionary of All Scriptures and Myths* (1884, 1923), reprint New York: Avenel Books 1981 (846 p.)

Not the calligrapher with the same name, but a classic reference work.

Owen Gingerich (ed.): *New Frontiers in Astronomy* (1970), Scientific American 1975

Babs Gonzales: *I Paid my Dues: Good Times ... No Bread*, 1967

Babs Gonzales: *Movin' On Down the Line*, n.d.

Autobiographical writings by singer Lee Brown (1919-80)

Milton Gordon: *Assimilation in American Life. The Role of Race, Religion, and National Origins* (New York: Oxford University Press 1964), reprint Tarnhelm Press 1969

Published just before a new wave of immigration began, Gordon identifies four types of assimilation: cultural, structural, marital, identificational. Cultural assimilation is the easiest and most prevalent form but does not necessarily lead to structural assimilation. The latter, however, does promote the other forms of assimilation. Gordon was pessimistic about the prospects for structural assimilation of the offspring of the pre-World War I immigrants, but experience has shown him absolutely right on the positive effects of this type of assimilation.

Oliver Green: *Hell*

Oliver Green could be Dr. Oliver B. Green, a revivalist in the 50's or O.G., the gospel singer from Detroit, associated with "The Detroiters" who ceased to exist in 1952 (Thanks to Karl Bruckmaier for research).

Khalifa Abdul Hakim: *The Metaphysics of Rumi. A Critical and Historical Sketch*, Lahore, Pakistan: Institute of Islamic Culture 1933, reprint 1959 – much in Sanscrit

Hakim received his doctorate in Philosophy from Heidelberg University, Germany. Professor of Philosophy in Hyderabad, India. Lectures in the USA, Canada, Australia, Egypt, Turkey, Iran. Translated William James, *Varieties of Religious Experience and other works* into Urdu. Died in 1959.

Manly Palmer Hall: *The Secret Teachings of All Ages. An Encyclopedic Outline of Masonic, Hermetic, Quabbalistic & Rosicrucian Symbolical Philosophy*

(San Francisco: H. S. Crocker 1928; 245 p. folio), 15<sup>th</sup> ed., Los Angeles: Philosophical Research Society 1968 (several reprints)

Exhaustive work, classic reference. Hall (born 1900) founded the Society in 1934.

Hambone (ed. Nathaniel Mackey, Santa Cruz, California), No. 2 (fall 1982), No. 5

No. 2 contains Sun Ra: *Your Only Hope Now Is A Lie* (p. 98-114; transcribed lecture given Nov. 11<sup>th</sup>, 1979 at SoundScape, New York City; also available as *The Possibility of an Altered Destiny* on CD *Live from SoundScape*, Disk Union DIW-388B)

Godfrey Higgins: *Anacalypsis. An Attempt to Draw Aside the Veil of the Saitic Isis, or An Inquiry into the Origin of Languages, Nations and Religions*, 2 vols. (1833, 1836), reprint New York: Macy & Masius 1927 (867 + 525 p.) Higgins (1773-1833) devoted 20 years to the search for a secret tradition of an ancient universal religion from which later creeds developed. He supplied material and inspiration for the early theosophical writings of Blavatsky, who even echoed the title in her book *Isis Unveiled* (1877) (Szwed 69 sq., 105).

Alexander Hislop: *The Two Babylons, or The Papal Worship Proved to be the Worship of Nimrod and His Wife*. With 61 woodcut illustrations from Ninevah, Babylon, Egypt, Pompeji, &c. (Edinburgh 1853, expanded ed. 1858, 3<sup>rd</sup> ed. Edinburgh: J. Wood 1862), New York: Loizeaux 1945 (several reprints)

Reverend Hislop (1807-1865) shows that Babylon was founded not by Cain but by Nimrod who, after having been slain by Noah's son Shem, became a deity in a cult of idolatry, prostitution and human sacrifice. This cult now survives as the Catholic church, with Satan as its invisible head etc. (Szwed 72)

Geoffrey Hodson: *The Brotherhood of Angels and Men*, foreword by Annie Besant, London: The Theosophical Publishing House 1927  
*Angels of music are God's instrument* (Szwed 314).

Hilton Hotema: *Ancient Tarot Symbolism Revealed*, Lakemont, Georgia: USA Press 1969

*The I Ching*

John Glover Jackson: *Ethiopia and the Origin of Civilization* (1939), Baltimore: Black Classic Press 1985

Professor Jackson (1907-93) taught at colleges and universities throughout the USA. Among his books are *Introduction to African Civilization* (with Dr. Huggins; 1937); *Pagan Origins of the Christ Myth* (1941); *Man, God, and Civilization* (1972); *Introduction to African Civilizations* (1974);

- Christianity Before Christ* (1985); *Ages of Gold and Silver* (1990) (Szwed 68).
- Janheinz Jahn: *Muntu. An Outline of Neo-african Culture*, London: Faber & Faber 1961 (267 p.)  
 Transl. of: *Muntu. Die neoafrikanische Kultur. Blues, Kulte, Négritude, Poesie und Tanz*, Düsseldorf: Diederichs 1958, reprint 1986. This book by the famous German ethnologist has become a sort of Bible for Afro-American musicians like Ra, Cecil Taylor or Jameel Moondoc & his Muntu Ensemble.
- George G. M. James: *Stolen Legacy. The Greeks Were Not the Authors of Greek Philosophy, but the People of North Africa, Commonly Called the Egyptians*, San Francisco: Julian Richardson Assoc. 1954 (reprint: African Publication Society 1980) – (Szwed 71)
- Karl Jaspers & Rudolf Bultmann: *Myth and Christianity*, New York: Noonday Press 1958  
 Transl. of Jaspers & Bultmann: *Die Frage der Entmythologisierung*, München: Piper 1954. Jaspers (1883-1969), important German philosopher and psychologist. Bultmann (1884-1976), protestant theologian, ‘demythologized’ the Bible, that is, eliminated all ‘irrational’ elements like demons, devils, heavens, hells, miracles, temptations, etc.
- Jewels of the Wise*, San Francisco: Holy Order of MANS 1974 – on Tarot  
*The Chalice of Ecstasy. Being a Magical and Qabalistic Interpretation of the Drama of Parzival*. By a Companion of the Holy Grail Sometimes Called Frater Achad, Chicago: Yogi Publ. Society 1923  
 Underlinings. Fr. Achad (= Charles Stansfield Jones) worked with Crowley.
- Carl Gustav Jung: *Psyche and Symbol*, Garden City, New York: Doubleday 1958  
 Selections from the works of Swiss psychologist Jung (1875-1961), who studied spiritism, occultism, alchemy, magic, parapsychology etc.
- Henry Ansgar Kelly: *Toward the Death of Satan*, London: Chapman 1968  
 Kelly worked at the UCLA on history of tragedy and of witchcraft, late medieval literature, Chaucer, etc.
- The Sufi Message of Hazrat Inayat Khan*, vol. 2: *The Mysticism of Sound. Music, The Power of the Word, Cosmic Language*, London: Barrie & Rockliff 1960
- Winston L. King: *Introduction to Religion. A Phenomenological Approach*, New York: Harper & Row 1954 – underlinings
- Anna Kingsford & Edward Maitland: *The Perfect Way, or The Finding of Christ* (1882), 5<sup>th</sup> ed. New York: Metaphysical Publishing Co 1901

Kingsford (1846-1888), politically active feminist, vegetarian, anti-vivisectionist, esoteric Christian, had mystical illuminations during medical studies in Paris. Maitland, a lapsed Anglican with Spiritualist leanings, was many years her senior, helped her write them down. This book contains lectures Kingsford gave in London in 1881. She was President of the London Theosophical Society, then founded the Hermetic Society, an instrumental forerunner of the Hermetic Order of the Golden Dawn.

Gareth Knight: *A Practical Guide to Qabalistic Symbolism*, vol. 1: *On the Seers of the Tree of Life* (1965), reprint Cheltenham, UK: Helios 1972 – underlinings

Nathan Chapman Kouns: *Arius the Libyan. An Idyll of the Primitive Church*, introd. by Nicholas Murray Butler (New York: Appleton 1884, 398 p.), reprint San Francisco: John Howell 1921

Kouns wrote historical & utopical novels, this one is about the Council of Nicene, 3<sup>rd</sup> century (Szwed 63).

Eklal Kueshana: *The Ultimate Frontier. An Account of the Ancient Brotherhoods and Their Profound, Worldwide Influence During the Past 6000 Years* (1963), reprint Quinlan, Texas: Stelle Group 1970 (224 p.)  
Conspiracy theory, mystic brotherhoods etc.

Julius Lester: *Look Out, Whitey! Black Power Gon' Get Your Mama!*, New York: Dial Press 1968

Klaus Liepmann: *The Language of Music*, New York: Ronald Press 1953  
Liepmann (1907-1990) was the first full-time professor of music of the MIT and founder of MIT's music program.

Charles Eric Lincoln: *The Negro Pilgrimage in America. The Coming of Age of the Black Americans*, New York: Bantam 1967, reprint New York: Frederick Praeger 1969

Lincoln (1924-2000), Professor of Sociology and Religion, lectured at many institutions throughout the world and the USA. A noted scholar, he wrote over 20 books about the black religious experience in America.

Otto Lindenmeyer: *Black History, Lost, Stolen, or Strayed?*, New York: Avon 1970

Also title of a TV documentary film (1968) with Bill Cosby, narrator.

Hal Lindsey & Carole C. Carlson: *Satan is Alive and Well on Planet Earth*, Grand Rapids, Michigan: Zondervan 1972 (256 p.)

As a reaction to a national wave of occultism & demonology, this book became an instant best-seller, more than 8 million copies sold.

David Livingstone: *Missionary Travels and Researches in South Africa. Including a Sketch of Sixteen Years' Residence in the Interior of Africa, and a Journey From the Cape of Good Hope to Loanda, on the West Coast* (New York: Harper & Bros. 1858), several reprints

- Livingstone (1813-1873). (Szwed 68)
- William MacQuitty: *Ramesses the Great. Master of the World*, New York: Crown 1978
- Gerald Massey: *A Book of the Beginnings. Containing an Attempt to Recover and Reconstitute the Lost Origins of the Myths and Mysteries, Types and Symbols, Religion and Language, with Egypt for the Mouthpiece and Africa as the Birthplace*, 2 vols. (1200 p.), London: Williams & Norgate 1881 (reprint Baltimore: Black Classic Press 1995)
- Massey (1828-1907), British working-class poet, Shakespearean scholar, mythographer, radical Egyptologist, held that Africa was the source for *the greatest civilization in the world*, birthplace of nonarticulate man, and Egypt the mouthpiece of articulate man. In another monumental work, *Ancient Egypt the Light of the World* (12 vols.) he locates the roots of Christianity, Islam and Judaism in the Nile Valley (Szwed 70, 105).
- Pierre Montet: *Egypt and the Bible*, Philadelphia: Fortress 1968  
 Transl. by Leslie R. Keylak of *L'Égypte et la Bible*, Neuchâtel/Paris: Delacheaux & Niestlé 1959 (Cahiers d'archéologie biblique, no. 11; 141 p.)
- Elijah Muhammad: *Message to the Black Man in America*, Chicago, Illinois: Muhammad Mosque 1965 (Philadelphia: Hakim's Publ. 1965)  
 According to this pamphlet by the founder of the Nation of Islam, white people were created from Africans about 6000 years ago by Yacub, a black god-like scientist. Using a selective breeding process called 'grafting', Yacub created whites as a *race of devils* to rule earth for a limited period (Szwed 211).
- Musaïos (Abd Ar-Rahim Ibn Ahmed Al-Qadi): *The Lion Path. You Can Take It With You. A Manual of the Short Path to Regeneration for Our Times*, Berkeley, California: Golden Scepter 1985
- John Ballou Newbrough: *Oahspe. A New Bible in the Words of Jehovah and His Angel Embassadors*, New York 1882 (856 p.), 3rd ed. 1912  
 Newbrough (1828-1891), dentist, claimed this book was dictated to him in 1880 by spirits in trance. There are other examples of *écriture automatique* in 19<sup>th</sup> century (*Aquarian Gospel of Jesus the Christ, or Clothed with the Sun*), but this is possibly the first one done on an early typewriter. Its context is the Spiritualist movement, the Victorian predecessor of the 'New Age' channelling and past life regressions. The book has similarities to Theosophy, even to Scientology myths, it inspired a radically different set of spiritual beliefs, called 'Faithism', which has a small following today.
- Pjotr Demianovitch Ouspensky: *Tertium Organum. The Third Canon of Thought. A Key to the Enigmas of the World* (St. Petersburg 1911), transl.

- from the Russian by Nicholas Bessaraboff & Claude Bragdon, Rochester, New York: Manas Press 1920 (344 p., several reprints)
- Ouspensky (1878-1947), Russian occultist, 1915-18 disciple of the famous Greek-Armenian mystic Gurdjieff (see below), lived from 1921 in the USA. This book made him famous. It proposes a different way to reach higher states of consciousness. Four-dimensional space, fifth dimension is eternity.
- Derek & Julia Parker: *The Complete Astrologer*, New York: McGraw Hill 1971  
Best-seller, translated in more than 12 languages
- Eremej Iudovich Parnov: *At the Crossroads of Infinities*, transl. from the Russian (1967) by Vladimir Talmy, Moscow: Mir 1971 – Scientific work
- Norman Paulsen: *Sunburst. Return of the Ancients. An Autobiography*, Goleta, California: Sunburst Farms 1980 (610 p.)  
Paulsen founded a large and prosperous spiritual community called Sunburst, based in Santa Barbara county in the 1970's and 1980's.
- James M. Pryse: *The Apocalypse Unsealed. Being an Esoteric Interpretation of the Initiation of Joannes* (New York: by author / London: J. M. Watkins 1910; 222 p.), reprint Mokelumne Hill, California: Health Research 1965
- The Holy Quran*  
*Radix*, reprint, ed. Bill Looney, Fort Worth, Texas: Branch-Smith 1975  
19<sup>th</sup> century astrology magazine.
- Yogi Ramacharaka (= William Walker Atkinson): *Science of Breath*, Chicago: Yogi Publ. Society 1952
- Frederick Ramsey & Charles Edward Smith: *Jazzmen. The Story of Hot Jazz Told in the Lives of the Men Who Created It* (New York 1939), reprint 1959  
One of the first formal jazz books
- George Rawlinson: *Ancient History*, Philadelphia: J. P. Lippencott 1887  
English historian and theologer (1812-1902) in Oxford, with apologetic tendency
- Lytte W. Robinson: *The Great Pyramid and Its Builders*, Edgar Cayce Publ. Co. 1958  
Based on Cayce's writings
- Ernest M. Robson: *The Orchestra of the Language*, New York: Thomas Yoseloff 1959  
On pitch, poetry, speech etc.
- Walter Rodney: *West Africa and the Atlantic Slave Trade*, Nairobi, Kenia: East African Publ. 1967
- Joel Augustus Rogers: *Sex and Race*, 3 vols., New York: by author 1941-1944, illustr.

Rogers (1883-1966), born in Jamaica, largely self-trained field anthropologist, did exhaustive research on the global history of African people. In vol. I he focuses on antiquity, raising questions like: *Were the first Japanese Negroes?* or *Were the Jews Originally Negroes?* Other chapters deal with the Negro in Ancient Greece, in Ancient Rome and Carthage, Black Gods and Messiahs, history of the Black Madonnas etc. In vol. II Rogers examines *racism and race-mixing in the New World*, in vol. III he seeks to define the concept of race itself.

Archibald Hamilton Rutledge: *God's Children*, photographs by Noble Bretzman, Indianapolis: Bobbs-Merrill 1947

Rutledge (1883-1973), son of a white slaveholder (Szwed 69), praises his slaves as fine, loyal, wise, intelligent etc. Sun Ra loved this book, perhaps because he saw in these 'noble savages' his own ideal for humanity and the black race (Wolf).

David Saint Clair: *The Psychic World of California*, New York: Bantam 1972 (338 p.)

*Witches, healers, satanists, voodoo priests, spiritualists, Tarot readers and mediums – inside the occult fraternity of America's most mystical state.* (advertising)

Tom Schnabel: *Stolen Moments. Conversations with Contemporary Musicians*, Los Angeles: Acrobat 1988 (235 p.)

Branford Marsalis, Joan Baez, Phillip Glass, Nina Simone, Nicholas Slonimsky, David Byrne, Kiri Ti Kanawa, Ravi Shankar etc.

Edouard Schuré: *From Sphynx to Christ. An Occult History*, Rudolf Steiner Publ. 1970

Alsacian poet and theosophist, wrote a standard work, *Les grands initiés* (1889), cooperated with Rudolf Steiner. A German transl. of the above was issued Leipzig 1922.

René A. Schwaller de Lubicz: *The Egyptian Miracle. Introduction to the Wisdom of the Temple* (1963), New York: Inner Traditions 1985

Isha Schwaller de Lubicz: *Her-Bak „Chick-pea“ . The Living Face of Ancient Egypt*, London: Hodder & Stoughton 1954

Isha Schwaller de Lubicz: *Her-Bak. Egyptian Initiate*, New York: Inner Traditions 1978

Separate translations of *Her-Bak*, 2 vols., Cairo 1950

Schwaller de Lubicz (1887-1961, Isha was his wife), born in Alsace-Lorraine, studied under philosopher Henri Bergson and painter Henri Matisse. Philosopher and mathematician, he worked at Luxor site for 15 years. He argued, among other things, that Egyptian civilization is much older and was much more developed than orthodox Egyptologists suggest. (Szwed 70 sq.)

- Idries Shah: *Tales of the Dervishes. Teaching Stories of Sufi Masters Over the Past Thousand Years* (London: Cape 1967), reprint Dutton 1970
- Alan W. Shorter: *The Egyptian Gods. A Handbook*, London: Routledge & Kegan Paul 1937 (Stockvis Studies in Historical Chronology and Thought; 148 p.; reprint 1992)
- Charles Montgomery Skinner: *American Myths and Legends* (1903), vol. 2, Philadelphia: J. B. Lippencott 1974  
 Skinner (1852-1907), journalist in Brooklyn, collector of myths, tales, folklore.
- Rudolf Steiner: *At the Gates of Spiritual Science*, London: Anthroposophic Press 1986  
 Revised transl. of lectures given in Stuttgart, Germany, in 1906, on evolution of the Earth, journey of the soul after death, reincarnation and karma, good and evil, modern path to meditative training etc. (Szwed 108)
- Thomas Milton Stewart: *The Symbolism of the Gods of the Egyptians and the Light They Throw on Freemasonry* (London: Baskerville Press 1927), reprint New York: Wehman Bros. 1970  
 Formerly leader of the Cincinnati Yogoda Sat-Sanga Center
- R. A. Straughn: *The Realization of Nether Nu. Kabbalistic Guide to the Realization of Self*, Brooklyn: Maat 1975
- Walter Sullivan: *We Are Not Alone. The Continuing Search for Extraterrestrial Intelligence*, Signet 1964 (revised ed. 1993)  
 Science editor of the *New York Times*
- Rabindranath Tagore: *Gitanjali (Song Offerings). A Collection of Prose Translations Made by the Author from the Original Bengali*, introd. William Butler Yeats (London: MacMillan 1913), reprint 1928
- Robert Temple: *The Sirius Mystery. New Scientific Evidence of Alien Contact 5,000 Years Ago*, New York: St. Martin's Press 1976  
 Passages marked. Temple, fellow of the Royal Astronomical Society, the Society for the Promotion of Hellenic Studies, the Egyptian Exploration Society etc., states in this best-seller that the Egyptian, Sumerian and Dogon civilizations were founded by aliens from the Sirius star system who are now ready to return.
- John Eric Sydney Thompson: *Maya Hieroglyphic Writing. An Introduction* (Washington: Carnegie Institution 1950), 2<sup>nd</sup> ed., Norman: University of Oklahoma Press 1960  
 Thompson (1898-1975, knighted 1975) was the dominant figure in Meso-Americanistics, especially in Maya research.
- Peter Tompkins: *Secrets of the Great Pyramid*, New York: Harper & Row 1971
- John Tyndall: *Sound. The Science of Sound*, New York: Citadel 1964
- Unheard Melodies ??* – a quite common title, of a film, too

*Uraeus. The Journal of Unconscious Life*, Los Angeles 1982

New Age black gnostic journal

*The Urantia Book*, Chicago: Urantia Foundation 1955

Said to have been authored by celestial beings as a special revelation to our planet, Urantia (Szwed 331). Karlheinz Stockhausen read it in the 1970's (Wolf).

Ivan van Sertima: *They Came Before Columbus. The African Presence in Ancient America*, New York: Random House 1976

Egyptians and Nubians came to Mexico etc.

Immanuel Velikowsky: *Ages of Chaos*, vol. 1: *From the Exodus to King Akhnaton*, New York: Doubleday 1952

Erich van Daniken: *Miracles of the Gods. A New Look at the Supernatural*, Putnam & Bantam 1975

Transl. of one of the best-sellers of the Swiss-born author. (Szwed 138, 239)

Frances Cress Welsing: *The Isis Papers. The Keys to the Colors*, Chicago: Third World Press 1991 (301 p.)

Born 1935, psychiatrist Dr. Welsing analyzes the nature of white supremacy

Paramahansa Yogananda: *Cosmic Chants*, 6<sup>th</sup> ed. Los Angeles: Self Realization Fellowship 1974

*Questions That Young People Ask and Answers That Work*, Watchtower 1989 ?

Illuminati French/English Dictionary

English/Hebrew Dictionary

Italian/English Dictionary

Berlitz Guide to Japanese

primer on Japanese language

The Bible in Hebrew (Szwed 104)

Roget's Thesaurus

histories of jazz in several languages

archaeology books in several languages

pamphlets on African names, astrology

book on crystals

books on tape recording

Chinese herbal cures and spiritual medicine

Handbook of Prescription Drugs

*The Literature of the Supernatural* – a collection of fantasy and sci fi

Atomic Energy Theory, popularized

book on traveling without reservations

Michelin Guide to Italy

## Further titles from Ra's Reading List, UCB, 1971

During spring quarter of 1971 Ra gave a course at the University of California at Berkeley (UCB), listed as Afro-American Studies no. 198: *The Black Man in the Cosmos*. Thanks to the late Samurai Celestial, Arkestra drummer, a copy of the reading list issued to the students has been preserved. What follows are the titles, as given by Szwed 294 sq. In his liner notes of the Evidence CD *Soundtrack to the Film Space Is The Place* (ECD 22070, 1993) Szwed adds: *When distressed students told Sun Ra that the books were either missing from the library or had never been there in the first place, he merely smiled knowingly.*

*The Egyptian Book of the Dead*

*Radix*

Alexander Hislop: *Two Babylons*

the theosophical works of Madame Blavatsky

*The Book of Oahspe*

Henry Dumas: *Ark of Bones*

Henry Dumas: *Poetry For My People*, eds. Hale Chatfield & Eugene Redmond, preface by Imamu Amiri Baraka (= LeRoi Jones), introd. by Jay Wright, Carbondale: Southern Illinois University Press 1971

*Black Fire. An Anthology of Afro-American Writing*, eds. LeRoi Jones & Larry Neal, New York: William Morrow 1968 – with poems by Sun Ra

David Livingston: *Missionary Travels*

Theodore P. Ford: *God Wills the Negro*

Rutledge: *God's Children*

*Stylus*, vol. 13, no. 1 (Spring 1971), Temple University

Literary magazine of the black students, with poems by Sun Ra

John S. Wilson: *Jazz. Where It Came From, Where It's At*, United States Information Agency (published in the 1950's)

Author of the first review in the *New York Times* (feb 19, 1962) of an Arkestra gig and of other reviews there (Szwed 191, 225 sq., with quotations, 254).

Yosef A. A. Ben-Jochannan: *Black Man of the Nile and His Family*, Alkibu Ian Books 1972, reprint Baltimore: Black Classic Press 1989

Dr. Ben, born 1918 in Ethiopia, lived in Puerto Rico, Cuba, Egypt etc., taught at Cornell University, Ithaca, wrote about 50 books. This one is his best known, a challenge and exposition of Europeanized African history.

Constantin François de Chasseboeuf, Comte de Volney: *The Ruins, or, Meditation on the Revolutions of Empires, and the Law of Nature*, London: Pioneer Press 1921, reprint Baltimore: Black Classic Press 1991  
transl. of *Les Ruines, ou méditations sur les révolutions des empires*, Paris 1791. Volney (1757-1820), orientalist, disciple of Helvétius, belongs to a group of revolutionary materialists called *Idéologues*. He spent four years in Syria and Egypt (his report, published 1783-85 was Napoleon's main inspiration), and two years in the USA (1795-97). In the above book Volney says Africa was the origin of mankind and civilization, and ancient Egyptians were Negroes. These short sentences were excised in the first English translation (1802, reprint London: Kessinger). He argues against all religion, spirituality and all philosophical systems, except 'rationalism' (Szwed 67 sq., Wolf).

*The Source Book of Man's Life and Death* (Ra's description; = *The King James Bible*)

Pjotr Demianovitch Ouspensky: *A New Model of the Universe. Principles of the Psychological Method in Its Application to Problems of Science, Religion, and Art*, New York: Knopf 1956 (XXI+476 p.), transl. of Russian, reprint Dover Publ. 1997  
(Szwed 108 sq.)

Frederick Bodmer: *The Loom of Language. An Approach to the Mastery of Many Languages*, ed. Lancelot Hogben, New York: Norton & Co 1944 (704 p.), several reprints

Swiss philologist, taught in Europe, South Africa, and at the MIT (his successor in 1955 was Noam Chomsky). His popular introduction to grammar and syntax of indo-european languages was widely read and translated.

*Blackie's Etymology*

books on hieroglyphics, color therapy, the Rosicrucians, Afro-American folklore, ex-slaves' writings

## **Further titles, mentioned by John F. Szwed (1997)**

Imamu Amiri Baraka (LeRoi Jones): *Raise Race Rays Raze. Essays Since 1965*, New York: Random House 1971 (169 p.) – (Szwed 209)

*The Book of Information*

A manuscript of over 500 pages in English, on space travel, advice for survival, explanation of the higher forces watching Earth etc. It is said to have been dictated from a satellite to a computer. Sun Ra received it in 1990 in Turkey from some mystics (Szwed 369 sq.).

- Albert Churchward: *Origin and Evolution of the Human Race*, London: George Allen & Unwin 1921 (512 p., reprint London: Kessinger 1997)  
 (born 1852), freemason, student of Massey, declares: The origin lies in the upper Nile valley, first humans were Pygmies (Szwed 69, 105).
- Andrew Jackson Davis (1826-1910), uneducated, in 1844 he had an illumination, in semi-trance he could fly and make contact with spirits etc., like Swedenborg. He wrote 30 books on cosmological science, etc. *Mixed science, Mesmerism, and Christianity in an effort to be one with the infinite* (Szwed 131).
- Dr. William E. B. DuBois (1868-1963), the first black man to get a doctoral degree (by Max Weber, famous sociologist in Berlin), one of the greatest scholars in American history (Szwed 62, 344).
- Mary Baker Eddy (1821-1910), founder of Christian Science (Szwed 131)
- Joseph F. Goodavage: *Astrology: The Space Age Science*, New York: Signet 1966, reprint 1978 – re: American Money and Its Symbolism (?) (Szwed 209)
- Georgej Ivanovitch Gurdjieff: *All and Everything. Beelzebub's Tales to His Grandson. An Objective Impartial Criticism of the Life of Man*, New York: Harcourt, Brace & Co / London: Routledge & Kegan Paul 1950 (1.238 p.) (transl. by a group chosen by the author) several reprints  
*Earth has become disordered through a mistake made by those in charge of the cosmos* (Szwed 108, 135 sq.).
- Thomas Lake Harris (1823-1906), Universalist preacher, Swedenborgian, illuminations since 1850, had success in England, died in Glasgow; *trance-based poet of space travel* (Szwed 131).
- Sidney Lanier: *The Science of English Verse* (1880)  
 (1842-1881), musician and writer. This are his lectures at Johns Hopkins University. Sound can serve as artistic material, the body as a musical instrument (Szwed 319).
- Little Blue Books – famous series of Atheist literature (Joseph McCabe, Robert Green Ingersoll, Bertrand Russell etc.) published by socialist reformer Emanuel Haldeman-Julius (1889-1951), from 1919 to 1951 in Girard, Kansas. (Szwed 70)
- Elijah Muhammad: *The Theology of Time*, ed. Abass Rassoull, Hampton, Virginia: U.B. and U.S. Communications System 1992  
 Nothingness = blackness = God = darkness etc. (Szwed 133, with quotation)
- George Wells Parker: *The Children of the Sun*, Omaha: Hamitic League of the World 1918  
 Human life first appeared in Africa, civilization began in Egypt etc. (Szwed 67)

- William J. Perry: *Children of the Sun. A Study of the Egyptian Settlement of the Pacific*, 1923 (240 p., several reprints)  
 Diffusionist view: An Indo-Egyptian alliance settled the Pacific in 1500 BC. (Szwed 69)
- Edgar Allan Poe  
*Y'all don't know; but Poe know.* (Ra, quoted by Szwed 130)
- Ishmael Reed: *Mumbo Jumbo. A Novel*, Garden City, New York: Doubleday 1972  
 Satirical history of the spread of black culture in the US, New Orleans and Harlem in the 1920s, birth of jazz, voodoo, Templars, ancient Egypt, secret societies etc. (Szwed 222 sq.) – In his conversation with John & Peter Hinds (sept. 28, 1986; Sun Ra Research # 39, p. 23 sq.), Ra tells a bit about Reed (born 1938). – It should be noted that the title formula has always been treated as an example for 'nonsense'. Immanuel Kant has „mumbo jumbo“ in his anthropological reflections (*Kant's Gesammelte Schriften*, ed. Prussian Academy of Sciences [etc.], vol. 15, Berlin 1913, reprint 1961, p. 182). There is another satire, by Henry Clews jun.: *Mumbo Jumbo*, London 1923 (Hermann Graf Keyserling mentions this book in his journal *Weg zur Vollendung*, vol. 11, 1926, 61 sq.). To what degree the formula has been put down shows the following quotation by a contemporary renowned professor of Classical Philology: Parmenides of Elea, one of the great pre-socratic philosophers, held *that all language does is to create a sort of mumbo jumbo in which the words it consists of seem to denote what could not be possibly real in the first place. That is to say that men make distinctions by use of words (or names) that do not exist in reality.* Andreas Graeser: *On Language, Thought and Reality in Ancient Greek Philosophy*, in: *Dialectica*, vol. 31 (1977), 362.
- Archibald Rutledge: *Home By the River*, Indianapolis: Bobbs-Merrill 1941  
 Black people as *orientals* or *Nubians* etc. (Szwed 69)
- Arthur Schopenhauer: *Parerga und Paralipomena*, vol. 2, Berlin: Hayn 1851  
 Chapter XIX, § 218: Music is the purest form of expression, a universal language. The German philosopher (1788-1860) explains his thoughts on music in other books, too. (Szwed 114)
- Grafton Elliot Smith: *The Ancient Egyptians and Their Influence Upon the Civilization of Europe*, London/New York: Harper & Bros. 1911 (192 p.) (1871-1937), Australian anatomist, spent 30 years in Cairo. (Szwed 69)
- Emmanuel Swedenborg (1688-1772), Swedish natural scientist and, since 1744, visionary, founder of the New Church. (Szwed 131)
- (James) Strong's *Exhaustive Concordance of the Bible*  
 (Szwed 104)

- Booker T. (Taliafero) Washington: *Up From Slavery. An Autobiography*, Garden City, New York: Doubleday 1901, several reprints  
Very influential text by Washington (1856-1915). (Szwed 17, 62, 80, 135, 344 etc.)
- Leo Weiner: *Africa and the Discovery of America*, 3 vols., Philadelphia: Innes & Sons 1922 (287 p.), reprint with introd. by John Henrik Clarke, New York: A&B 1992  
Opened the way for Sertima 1976 and others (Szwed 70).
- John Wilson: *Lectures on Our Israelitish Origin*, 1840  
One of the founders of British-Israelism Movement. Self-taught Irishman, studied languages of the world to find that the *Anglo-Saxon-Celtic* people were the lost tribes who survived the destruction of Northern Kingdom of Israel by the Assyrians in 721 BC (Szwed 71).
- Wilhelm Worringer: *Egyptian Art*, London: G. P. Putnam 1928  
Transl. of *Ägyptische Kunst. Probleme ihrer Wertung*, München: Piper 1927. Worringer (1881-1965) was a famous German art historian (Szwed 70).

### **Further titles, mentioned by James L. Wolf in his Reviews for the Saturn Mailing List**

- Plato: *Charmides*, and other texts of ancient Greek philosophy
- Mircea Eliade: *Myth and Reality*, New York: Harper & Row 1963, reprint: Long Grove, Illinois: Waveland Press 1975 (204 p.)  
Transl. from the French by Willard R. Trask. On societies with 'living' myth
- Marie Corelli (pseudonym): *A Romance of Two Worlds*, London: R. Bentley 1886, several reprints, London: Kessinger  
Corelli is a pseudonym for Mary Mackay (1855-1924). The English novelist became famous by this early story on the physical and the spiritual world. *Mystical fiction* with a strong Victorian-feminist streak: A young female keyboard improviser suffering from depression is healed by a male master in Paris by some sort of electricity therapy.

## **Keys used in the Source Description**

- A - The Immeasurable Equation. 1972. 72pp. Another version from 1972 with 68pp. inclusive cover (60pp. paginated), 82 poems, 2 statements.
- B - The Immeasurable Equation Vol.II. Extensions Out. 1972. 144pp. In the 1990 edition "The Air Spiritual Man" (pp. 62 – 67) is omitted.
- C - The Immeasurable Equation. 1980. Philadelphia. 72pp.
- D - The Immeasurable Equation. 1980. Philadelphia. 88pp.
- Da - The Immeasurable Equation. 1985. Omni Press. Millbrae. 50pp. inclusive cover.
- Db - The Immeasurable Equation. 1985. Omni Press. Millbrae. 36pp. inclusive cover.
- E - The Immeasurable Equation. 1985. Philadelphia. 32pp.
- F - The Immeasurable Equation. 1985. El Saturn Records. Philadelphia. 20pp.
- G - The Immeasurable Equation. 1985. Omni Press. Millbrae. 32pp.
- H - The Immeasurable Equation. 1985. Omni Press. Millbrae. 28pp. (22 poems).
- I - The Immeasurable Equation. 1985. Omni Press. Millbrae. 20pp.
- J - The Immeasurable Equation. 1985. Omni Press. Millbrae. 28pp. (33 poems).
- K - (The Immeasurable Equation) 198?. Omni Press. Millbrae. ?pp.
- L - (The Immeasurable Equation) 198?. Omni Press. Millbrae. 32+pp.
- M - The Immeasurable Equation. 1989. Omni Press. Millbrae. 36pp.
- Ma - Sun Ra. October 1989. Omni Press. Millbrae. 36pp. inclusive cover.
- N - Sun Ra. 1989. Omni Press. Millbrae. 60pp. Sz C
- O - Sun Ra. 1992? Omni Press. Millbrae. 16pp
- P - Sun Ra. 1994? Omni Press. Millbrae. 12pp.
- Q - [No title]. 1994. Omni Press. Millbrae. 24pp.
- R - Sun Ra Research (SRR). Omni Press. Millbrae. Issue specified.
- S - Stylus (Vol.13, No.1, Spring 1971) Temple University, pp.50-55
- T - LeRoi Jones and Larry Neal, eds. Black Fire: An Anthology of Afro-American Writing. N.Y. William Morrow, 1968
- U - Umbra Anthology 1967-1968 pp.3-7
- V - Comments and Poetry by Sun Ra. El Saturn Research. 4pp. [1978?]
- W - The Immeasurable Equation. El Saturn Research.. 1985. 32pp.
- X - Hartmut Geerken. Omniverse Sun Ra. Wartaweil. Waitawhile. 1994.
- Y - John F. Szwed. Space is the Place. New York. Pantheon. 1997.
- Z - Sun Ra Book 2000. Millbrae. SRR. June 2000.
- Za - Sun Ra Book 2001. Millbrae. SRR. 2000.

## **Sources of the Poems**

\* Almost identical versions. Insignificant differences.

The page numbers in the present book are given within {}, in the left column.

A Blueprint/Declaration {59}	S p.52, V p.2, C p.63, D p.66, J p.9, K p.?, R #21 p.20, Song of the Stargazer LP jacket (1965/70), Y p.306
A Cosmic Standard {60}	A p.12 , G p.25, L p.?, M p.23, JazzPodium 4/1981, p.3
A Natural Free {61}	A p.50, G p.24, H p.20, K p.?, M p.12
Absolute Like, The {62}	A p.45
“According to nature’s laws and law” {63}	Space is the Place LP jacket
After That {64}	B p.1, Hambone 14 (1998), p. 190 (partial)
After-Thought {65}	Jazz By Sun Ra Booklet, Jazz Statistics 1961
Alert {66}	A p.59, C p.60
Alter Is {67}	V p.3, D p.9, E p.28, J p.3, K p.?, N p.54, Song of the Stargazer LP jacket (1965/70)
[And Some Music] {68}	The Cricket. no.1, 1968. p.18
Angelic Brothers {69}	A p.42, B p.2
Another Fate {70}	A p.40, D p.47 (two words added in D)
[Anything can give up its life...] {71}	Natures God, Dark Myth Equation Visitation LP jacket (1972)
Arm, The {72}	Astro Black LP jacket (1973), TZAZ (Greece) 10/1980
Art Scene, The {73}	B p.51, C p.37*
Astro Black {74}	Astro Black LP jacket (1973), TZAZ (Greece) 10/1980
Be-Earthed – 1 {75}	B p.3
Be-Earthed – 2 {75}	C p.17, E p.17, F p.16, I p.16, K p.?, N p.36, Z, Za
Beyond The Truths – 1 {76}	A p.22
Beyond The Truths – 2 {76}	C p.50, F p.5, K p.?, I p.4, N p.17, Z, Za

Behold! {77}	D p.22
Birds Without Wings {78}	A p.25, C p.48, E p.9, F p.8, I p.10, K p.?, 1962 unrecorded composition title, Z, Za, Hambone 14 (1998), p. 190
Black Myth {79}	A p.9, G p.11, H p.5, L p?
Black on Black {80}	A p.6, auth. revised version from H. Geerken
Black People White {81}	A p.5
Black Prince Charming {82}	A p.7, X p.58 (partial)
Black Rays Race, The {83}	A p.8, H p.19, L p.?, M p.11
[Blind Man] {84}	6 <sup>th</sup> International Waitawhile Sun Ra Convention CD liner (1999), SR Arkive #4, p.16
Borders of Nowhere {85}	D p.52
Bound Eternity, The – 1 {86}	A p.28
Bound Eternity, The – 2 {87}	C p.14, E p.22, F p.13, G p.22, H p.24, K p?, L p.?, Z, Za
Brass Herald, The {88}	D p.18
Bridges of Comprehension {89}	D p.75
Brother of the Sun {90}	M p.10 ,N p.26, Later version of “Brothers of the Sun”
Brothers of the Sun {90}	D p.62, Early, longer version of “Brother of the Sun”
By Golly – 1 {91}	B p.4
By Golly – 2 {91}	C p.12, slight rev. of above
Calling Planet Earth {92}	Purple Night CD liner (1990), Brad Simon Org. press release.
Challenge {94}	B p.5, X p.52 (partial)
Chaos {95}	D p.6, K p?, L p.?, Z, Za
Circle Eternity {96}	A pp.17-20, see also “Once Upon a Time”
Circle of Comprehension {100}	D p.20
Colors and Notes {101}	B p.7
Concerning That Which Is Called Life And Death {102}	B p.9
Confrontations – 1 {103}	B p.10
Confrontations – 2 {103}	C p.41
Confusion of Words, The {104}	D p.29
Conviction {105}	D p.57

Cosmic Age, The – 1 {106}	T pp.219-20,
Cosmic Age, The – 2 {107}	C p.24, Out There A Minute CD liner (1989)
Cosmic Age, The – 3 {313}	see “Prepare for the Journey”
Cosmic Beast, The {108}	A p.10
Cosmic Bypass, The {109}	D p.75
Cosmic Equation {110}	Heliocentric Worlds Vol.1 LP jacket (1965), Queen Elizabeth Hall 1970 program, Y p.307, TZAZ (Greece) 10/1980
Cosmic Myth, The – 1 {111}	A p.11
Cosmic-Myth, The – 2 {111}	C p.21
Cosmic Potential {112}	D p.4, E p.24, I p.17, J p.15
Cosmic Query {113}	A p.12, G p.8, L p.?, M p.14, Y p.321
Cosmo Man, The {116}	B p.52
Cosmos Evolution – 1 {117}	S p.53
Cosmos Evolution – 2 {117}	A p.11 (may be errors), Y p.322
Cosmos Evolution – 3 {118}	V p.3, E p.28, J p.3, Song of the Stargazer LP jacket (1965/70)
Cosmos Evolution – 4 {118}	C p.21
Crate Create, The – 1 {119}	B p.53
Crate Create, The – 2 {120}	C p.43
Curse-Blueprint, The {122}	B p.55
Curtain Call, The – 1 {123}	B p.57, Monorails and Satellites CD liner (1991), SR Arkive #3, p.21; Sun Ra – From Outer Space, Omni Press, Millbrae
Curtain Call, The – 2 {124}	C p.11, E p.27, F p.4, J p.12, Za
Damning, The {125}	D p.80
Darkness Light {126}	A p.31, Astro Black LP jacket (1973), D p.34
Delusion Freedom, The {127}	D p.65, J p.10, K p.?
Desperate Soul, The {128}	6 <sup>th</sup> International Sun Ra Convention CD liner (1999)
Detour – 1 {129}	A p.30
Detour – 2 {130}	C p.47, E p.23, F p.14, I p.14, K p.?, Z, Hambone 14 (1998), p. 190 (partial)
Did We Not Know? – 1 {131}	B p.11

Did We Not Know? – 2 {131}	C p.42, similar to “What You So”.
Differences, The – 1 {132}	My Brother the Wind LP jacket (1969/70)
differences, the – 2 {133}	Queen Elizabeth Hall 1970 program, C p.8, E p.7, J p.8, N p.53, SR Memorial program 7/12/93, TZAZ (Greece) 10/1980
Different {134}	B p.12
Differentiation {135}	A p.49
Dimension Spheres And Spirals {136}	B p.13, C p.56, E p.13, F p.18, J p.18 (last four “missing” 3 words, otherwise*), X p.51
Discernment {137}	A p.48
Disguise {138}	D p.73
Disguised Aim, The {139}	U pp.3-4
Double Knowledge, The {141}	B p.59
Dual Change, The {142}	B p.60, D p.44-45, SR Arkive #3, p.22
Earth-Oath Way, The {144}	D p.83
Empty Space, The {145}	B p.68, see also “The Heaven # Three”
Enactment {146}	B p.14
Endless Realm, The – 1 {147}	A p.29 (contains 4 lines not in later versions)
Endless Realm, The – 2 {148}	C p.20, J p.19, K p.?
Endless Universe, The – 1 {149}	B p.69, Y p.327-328
Endless Universe, The – 2 {151}	C p.18
[Energies] – 1 {152}	Dec.4,1971 Billboard ad. p.16, V p.3, Cosmic Tones LP and CD liner.
Energies – 2 {152}	A p.15, G p.3, H p.3, L p.?, N p.37, O p.5, R #20 p.2
Energies – 3 {153}	C p. 53
Enticement {154}	Jazz by Sun Ra booklet, see also “Imagination”; Graham Lock, Plutopia (1999) p.29 (partial)
Enwrit, The – 1 {155}	B p.71
Enwrit, The – 2 {156}	C p.40 (p.1 of B vers.)
Equal And The Opposite, The {157}	D p.10
Equality: Parallelism {158}	B p.15

Essence Energy {159}	B p.16
Every Thought Is Alive {160}	A p.53, L p.?, M p.24, Hambone 14 (1998), p. 193 (partial)
Every Time A Bird Goes By {161}	C p.68
Fabricate {162}	B p.17
Fantasy, The – 1 {163}	A p.23, G p.10, H p.10, L p.?, M p.26, N p.23, Holiday for Soul Dance CD liner (1970), Jazz- Podium 1980/11, Blatt (München) 1984/269, Jazz (Switzerland) 1985/2.
Fantasy, The – 2 {163}	C p.23
Far Off Place, The {164}	A p.52, Monorails & Satellites CD liner (1991). See “In Some Far Place” and “Tomorrow’s Realm”.
“Farther, The” – 1 {165}	B p.73
Farther, The – 2 {165}	C p.25
Farther Planes, The {166}	A p.30
Feat Of Fate, The {167}	D p.43
Figure {168}	B p.18
Fire and the Dry Weeds, The – 1 {169}	The Bridge Saturn 3066 recit.
Fire And The Dry Weeds, The – 2 {170}	C p.51, E p.3, F p.6, I p.6, K p.?, Z, Za
Flesh, The – 1 {171}	B p.74
Flesh, The – 2 {171}	C p.55, E p.10, F p.7, I p.7, K. p?
Flesh, The – 3 {172}	D p.68, Z, Za; Alan S. Chase: Sun Ra (Thesis) November 1992 (partial)
Flight {173}	A p.52, Discipline 27-II LP jacket (1973/74, version 1), Monorails & Satellites CD liner (1991), Jazz- Podium 1980/11, Blatt (München) 1984/269, Jazz (Switzerland) 1985/2, see also “I Thought I Am: Am Not”; Sun Ra – From Outer Space, Omni Press Millbrae
Foolish Foe, The {174}	B p.75, Y pp.326-327
Fragments of the Alter-Future – 1 {176}	A p.32
Fragments of the Alter-Future – 2 {176}	C p.13, E p.8, J p.7
Freedom From Freedom {177}	B p.19

Freedom Versus Black Freedom {178}	A p.8, G p.23, H p.19, L p.?, M p.11
Friends Of Skill, The – 1 {179}	B p.77
Friends Of Skill, The – 2 {180}	C p.40, I Pharaoh LP jacket (1979)
From Another Forever {181}	Astro Black LP jacket (1973)
From Tomorrow {182}	Astro Black LP jacket (1973), see “Some Tomorrow”
Garden Of Earth, The {183}	B p.78
Garden Of Eatened, The {183}	Nothing Is LP jacket (1970), Umbra p.4, D p.38
Garden Of Eden, The {184}	C p.52, E p.14, F p.17, J p.17, Downbeat Sept.’93 p.27, Za
Glory of Shame, The – 1 {185}	B p.79
Glory Of Shame, The – 2 {185}	C p.17, E p.17, F p.16, I p.14, K p.?, N p.19, Z, Za
Go Round, The {186}	D p.16
God Wot – 1 {187}	B p.20
God Wot – 2 {188}	D p.13
Grass Grew Tall, The {189}	D p.74
Hands {190}	B p.22
Heaven # Three, The {191}	D p.70, see also “The Empty Space”
Here Am I {192}	Queen Elizabeth Hall 1970 program, A p.9, G p.20, H p.8+18, L p.?, M p.30, JazzPodium 1980/11, Blatt (München) 1984/269, Jazz (Switzerland) 1985/2
Hidden, The {193}	D p.86
I Deal In Souls {194}	B p.23, X p.54, see also “The Soul Dealer”
I Have Forgotten – 1 {196}	B p.25
I Have Forgotten – 2 {197}	D p.28
I Thought I Am: Am Not {198}	D p.49, see also “Flight”
I/We {199}	B p.28
If I Told You {200}	D p.8, SR Arkive #1 p.33
Ignorance {201}	B p.25
Illuminates {202}	Queen Elizabeth Hall 1970 program, Nuits de la Fondation

	Maeght LP jacket (1971), D p.24*, E p.29*, J p.4*, TZAZ (Greece) 10/1980
Image Nothing, The {203}	A p.33
Image Reach, The – 1 {204}	T p.218, B p.81 (longer)
Image Reach, The – 2 {205}	C p.11, E p.27, F p.4, J p.12
Imagination {206}	Nothing Is, V p.2, D p.66, J p.9, N p.21, Song of the Stargazer LP jacket (1965/70), Kohoutek CD liner*, Programme of “Memorial Service for Sun Ra” July 12, 1993, see also “Enticement”
Immortals {207}	A p.47
Immortals, The {208}	A p.47, JazzPodium 1981/4 (different poem from above)
Imperative, The {209}	A p.43
In, The {210}	B p.82, C p.30
In Dutch {211}	D p.14
In Human Form {212}	Queen Elizabeth Hall 1970 pro- gram, A p.9, G p.13, H p.11+21, L p.? M p.7, TZAZ (Greece) 10/1980
In Some Far Place {213}	D p.85, E p.11, I p.4, J p.14, N p.41, Somewhere Over The Rain- bow LP recit., Strange Celestial Road recit., see also “The Far Off Place” and “Tomorrow’s Realm”, Program of “Memorial Service for Sun Ra” July 12 1993 and for John Gilmore October 29 1995, Sun Ra Arkive #2 p.5 and #3 p.18
[In the inward side of the end] {214}	It’s After the End of the World LP jacket (1972), TZAZ (Greece) 10/1980
Inned Inning, The {215}	D p.7
Intergalactic Master {216}	A p.16, C p.20*, J p.20*, K p.?*
[Interpretation...] {217}	D p.63
Invented Memory, The – 1 {218}	Umbra p.5
Invented Memory, The – 2 {218}	C p.66 (slight revision)
Invisibility {220}	B p.27, D p.38, Holiday for Soul Dance CD liner (1970), Jazztimes

Invisible Giants, The {221}	Sep.'93
Irresistable Thought, The {222}	B p.83 D p.61
Jazz in Silhouette {223}	Jazz in Silhouette LP (1971) and CD jacket (1991), TZAZ (Greece) 10/1980
Lightning Realities {225}	C p.44 (Major rev. of below)
Lightning Realities, The {224}	B p.84
Like Seeds {226}	D p.63
Living Parable – 1 {227}	B p.29 (Completely different poem from Living Parable - 2 and “Living Parallel”), Za
Living Parable – 2 {227}	C p.39, E p.12, I p.3, J p.13 (Similar to “Living Parallel”)
Living Parallel {228}	A p.50, G p.12, H p.11+22, L p.?, M p.8, X p.49
The Lored Lord {229}	B p.85, identical to “The Tree of the Lore”
Love And Hate {230}	D p.71
Love in Outer Space {231}	recit. on Pleiades (Leo 211)
Magic City, (The) – 1 {232}	B p.30, Magic City CD liner (1993)
Magic City – 2 {234}	C p.22, X p.168
Mask, The {235}	D p.40
Melody Of The Air, The – 1 {236}	B p.86
[Melody Of The Air, The] – 2 {237}	Space Is The Place LP jacket (1972)
Memory Says – 1 {238}	B p.31
Memory Says – 2 {238}	C p.57
Men and Amen {239}	B p.32, X p.183
Message To Black Youth – 1 {240}	S p.54-55, A p.3-4 (One word changed in A)
Message to Black Youth – 2 {240}	G p.19, H p.7+17, L p.?, M p.29 (truncated version)
Mirror Of Things To Be, The – 1 {242}	B p.88
Mirror Of Things To Be, The – 2 {242}	C p.39, E p.12, I p.3, J p.13, Za
Music Of The Spheres {243}	A p.38
Music The Neglected Plane	

Of Wisdom {244}	El Saturn Catalog B7S66Y p.2 (1955)
Myth of Me, The {246}	U p.7
Name Sound, The – 1 {247}	A p.16, G p.24, L p.?, M p.24, N p.28, X p.55
Name Sound, The – 2 {247}	B p.89
Name Sound, The – 3 {248}	C p.41
Nature's Laws – 1 {249}	A p.58, C p.7, G p.4, H p.4, L p.?, Programm 3. Freiburger Jazztage 1983 p.53, JazzPodium 1981/4
[Nature's Laws] – 2 {249}	Space is the Place LP jacket (1972)
Neglected Plane of Wisdom, The {250}	Saturn Records prospectus 1966 (1965?)
Never Is The Future – 1 {252}	B p.33, X p.50, see also "Tomorrow Never Comes"
Never Is The Future – 2 {254}	C p.54, E p.20, J p.21, see also "Tomorrow Never Comes"
New Horizons {255}	Jazz by Sun Ra booklet; set in "Tone Pictures" by Arganney Jones (1957); Jones was acquaintance of Sun Ra. Graham Lock, Plutopia (1999) p.27 (partial)
No End, The {256}	A p.8
No Point, The {257}	C p.19, E p.19, F p.12, I p.10, J p.6, K p.?
Nothing Is {259}	Nothing Is LP jacket (1970), T p.216, A p.15, B p.35, C p.53, Hambone 14 (1998), p. 191
Observers, The {260}	B p.90, D p.46
Of Celestial Cosmo Key {261}	D p.39
Of Coordinate Vibrations {262}	D p.58, Hambone 14 (1998), p. 186 (partial)
Of Days – 1 {263}	A p.41, G p.6, L p.?, M p.16, Blue Delight LP jacket and CD liner (1989)
Of Days – 2 {264}	C p.26
Of Enforced Reality {265}	D p.41
Of Hidden Tomes {266}	D p.48

Of Kindred Folks {267}	D p.33, N p.45
Of Notness {268}	D p.79, K p.?
Of The Contemporary Scene '78 {269}	D p.56
Of The Cosmic Blueprints {270}	T p.214, U p.6*, C p.9, E p.21, J p.22, Hambone 14 (1998), p. 187 (partial)
Of The Day That Died {271}	D p.18, M p.28, N p.36
Of The Myth {272}	B p.36, K p.?, M p.27, N p.35
Of The Planet Earth {273}	D p.53
Of The Pattern of Being {274}	D p.54
Of Variable Universe – 1 {275}	A p.22
Of Variable Universe – 2 {275}	C p.23
Omniverse {276}	Schweizer Jazz Museum program 1992, R #25 p.15, concert program Istanbul 1990 (facs.)
On {277}	B p.37, D p.25 (slight rev.)
On Solar Planes {278}	A p.46, C p.59, E p.15, G p.21, H p.23, J p.26, L p.?
On The Bypass {279}	A p.51, C p.17*, E p.17*, F p.16*, I p.14*, N p.20+39*, Z, Za
On The Edge Of The Thin-Between – 1 {280}	B p.39
On The Edge Of The Thin Between – 2 {280}	C p.49
Once Upon A Time {281}	D p.55, K p.? (last paragraph of “Circle Eternity”)
Order Of The Ardor, The – 1 {282}	B p.93
Order Of The Ardor, The – 2 {282}	C p.31
Other Gods Have I Heard Of – 1 {283}	Nature’s God LP jacket (1972, according to J. Szwed), A p.56, G p.29, H p.25, L p.?, Blue Delight LP jacket and CD liner (1989), SR Arkive #2 p.35
Other Gods Have I Heard Of – 2 {284}	C p.1
Other Otherness, The – 1 {285}	B p.92
Other Otherness, The – 2 {285}	C p.44
Other Otherness, The – 3 {286}	D p.36
Other Planes Of There – 1 {287}	Other Planes Of There LP jacket (1966) and CD liner (1992)
Other Planes Of There – 2 {287}	A p.32, B p.40*
Other Planes Of There – 3 {288}	C p.55, J p.20, K p.?

Other Side Of Music, The – 1 {289}	A p.36, X p.58 (partial), Musiche (Italy) 1994/15 p.66
Other Side Of Music, The – 2 {290}	D p.84
Other Thoughts {291}	A p.42, B p.41, C p.5, E p.5, J p.24, X p.49 (partial) and p.198, JazzPodium 1994/3 p.10, Hambone 14 (1998), p. 191 (partial)
Outer Beyond, The {292}	D p.82
Outer Bridge, The – 1 {293}	Contact 1 (1965), Nidhamu LP jacket (1972), Discipline 27-II LP jacket (1973/74), O p.4, Carnegie Hall program “The Space Music of Sun Ra” April 12/13 1968
Outer Bridge, The – 2 {293}	A p.13, The Cricket No.4 1969 p.19
Outer Bridge, The – 3 {293}	C p.46
Outer Darkness, The – 1 {294}	A p.37, D p.42 (with two word correction), X p.58 (partial)
Outer Darkness, The – 2 {295}	B p.94
Outer Darkness, The – 3 {296}	C p.15, E p.6, F p.9, I p.9, J p.23, K p.?
Parallels – 1 {297}	Night of the Purple Moon LP jacket (1970/71), TZAZ (Greece) 10/1980
Parallels – 2 {297}	B p.42
Parallels – 3 {297}	C p.36
Past Is A Dream, The {298}	B p.95
Past Is Like A Dream, The {299}	C p.36, Out There A Minute CD liner (1989)
Pivoting Planes, The {300}	B p.96
Pivoting Planes Of Sound, The {301}	C p.25
Place Of The Searching I, The {302}	A p.46, C p.59, G p.12, H p.6, L p.?
Plane: Earth, The {303}	U p.7, K p.?, N p.16 (N garbled?)
Planes Of Nature – 1 {304}	A p.13, Discipline 27-II LP jacket (1973/74), G p.5, L p.?, M p.15, N p.33, R #22 p.2, Y p.321
Planes Of Nature – 2 {304}	C p.46
Point {305}	A p.24

[Point Equal Aim] {306}	B p.130
Points On The Space Age – 1 {307}	Super Sonic Jazz LP jacket (1957) and CD liner (1991), Metro Times (Detroit) Aug.31-Sep.6, 1988 p.22, Kohoutek CD liner*
Points On The Space Age – 2 {308}	A version of “The Space Age Cannot Be Avoided” given to Salah Ragab in 1984; Fiofori, The Space Music of SR, Jazz & Pop, January 1968 p. 19
Potential, The – 1 {309}	Art Forms from Dimension Tomorrow LP jacket (1965), Queen Elizabeth Hall 1970 program; Simpkins, Coltrane (1975), p.94
Potential, The – 2 {309}	B p.97, Y p.325
Potential, The – 3 {310}	C p.10, E p.18, J p.5
Precision Fate {311}	U p.7
Preface {312}	B p.43, D p.51
Prepare For The Journey {313}	D p.31, L p.?, see also “The Cosmic Age”, Z, Za
[Primary Enigma, The] {314}	V p.2, Q p.10, Song of the Stargazers LP jacket (1965/70)
Primary Lesson: The	
Second Class Citizens {315}	U p.6
Primary Lesson For Second	
Class Citizens {316}	B p.44 (rev. of above)
Prophecy {317}	D p.9, E p.16, F p.15, I p.13, N p.22, Song of the Stargazer LP jacket (1965/70), Z
Pure Sound, The {318}	D p.30
Quiet, The – 1 {319}	B p.98, X p.62 (partial)
Quiet, The – 2 {320}	C p.27
Rare Is {321}	A p.45
Re {322}	A p.60, Klaus Detlef Thiel, Decyfring Le Sony’r Ra (2003) p.2
“Reality has touched against myth” {323}	Esquire Vol.72, No.1 (July 1969) p.54, Filmkritik No.277 (1980) p.16, Hambone 14 (1998), p. 177-

	178
Realm Of Myth, The {324}	A p.21, D p.23 (stanzas re-arranged); Oeyvind Fahlstroem, The Installations, 1995, p.25
Resist Me! {325}	D p.35, see also "Saga of Resistance"
Revolving Spheres {326}	B p.45, D p.67 (first two stanzas of B)
Ridiculous I, The – 1 {328}	A p.32
Ridiculous I, The – 2 {328}	C p.13, D p.85, E p.8, J p.7
Rose Will Bloom, The {329}	D p.15
Saga Of Resistance {330}	Nothing Is LP jacket (1970), T p.212, see also "Resist Me"
[Satellites are spinning, The] {331}	Free Range Rat CD liner (CIMP 189)
Scale Of Nothingness, The {332}	A p.51, G p.27, L p.?, M p.21
Seal, The {333}	D p.26
Second Son, The {334}	D p.12, K p.?, L p.?, N p.15, Z
Self Of Negation, The {335}	D p.69
Self Of Others, The {336}	C p.31
Self Radiation {337}	C p.50, E p.4, F p.5, I p.5, K p.?, N p.43, see also "One Day You Will Walk", Z, Za
Shadow Of The Fire, The – 1 {338}	Art Forms of Dimension Tomorrow LP jacket (1965), D p.71, Cosmic Tones CD liner (1967, missing a line)
Shadow Of The Fire, The – 2 {338}	A p.44
Shadow Of Tomorrow, The {339}	Angels and Demons At Play LP jacket (1965, Impulse)
Sins of Not When {340}	A p.55, SR Arkive #4 p.15, identical to "Of Not When" (1980), C p.7
Skilled Way, The {341}	D p.81
Some Tomorrow – 1 {342}	B p.48, see also "From Tomorrow"
Some Tomorrow – 2 {343}	C p.10, E p.18, J p.5, see also "From Tomorrow"
Somewhere Else {344}	S p.53
Soul Dealer, The {345}	D p.37, see also "I Deal In Souls"
Sound I Hear, The {346}	B p.99, see also "The Sounds I

Sound Image, The {350}	Hear” B p.100, C pp.33-34*, Y pp.323-324
Sound Meaning, The {352}	B p.103
Sound Myth {353}	Astro Black LP jacket (1973), TZAZ (Greece) 10/1980
Sound/Silence {354}	B p.49, D p.5
[Sound/Silence] {354}	Space Is The Place LP jacket (1972)
Sounds I Hear, The {347}	C p.42, see also “The Sound I Hear”
Sounds Of Planets, The {355}	K p.?, N p.40, Za
Space Age Cannot Be Avoided, The – 1 {356}	Super Sonic Jazz LP jacket (1957) and CD liner (1991), Interstellar Low Ways LP jacket (1965/66)
Space Age Cannot Be Avoided, The – 2 {356}	see “Points On The Space Age - 2”
Spiral Outwardly {357}	A p.14, Other Planes of There LP jacket (1966) and CD liner (1992)
Spiral Way, The {358}	D p.59
Spirituel – 1 {359}	S p.51
Spirituel – 2 {359}	C p.30
Spontaneous Love, The – 1 {360}	B p.104
Spontaneous Love, The – 2 {361}	C p.56, E p.13, F p.18, J p.18, Za
Spontaneous Mind, The {362}	D p.26
Stage of Man, The {363}	Omni Press (1985) p.2, Z
SUB-DWELLERS, The – 1 {364}	B p.105
SUB-DWELLERS, The – 2 {365}	C p.45
Substitute Words, The {366}	A p.27, D p.34, G p.18, H p.16
Sun-day {367}	B p.50, C p.62, see “Vibration Of The Ray”
Sun Is There!, The – 1 {368}	B p.107
Sun Is There!, The – 2 {369}	C p.28, E p.25, I p.16, J p.16, Za
Sun Song {370}	Jazz by Sun Ra booklet (1956)
“Sunbursts appear...” {371}	Discipline 27-II LP jacket (1973/74, version 2), Y p.314-315
Symbolic Meaning Of The X {372}	D p.19, see also “The X” , Hambone 14 (1998), p. 196 (partial)
Synchronisation Inverse {373}	A p.45

Tale {374}	A p.57
Tell me {375}	6 <sup>th</sup> International Waitawhile Sun Ra Convention CD liner (1999)
Then {376}	D p.76
THE-----O-----LOGY.... {377}	B p.91
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[You’re on the spaceship Earth] {443}	Of Mythic Worlds LP jacket (1980)

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The page numbers in the present book are given within {}, in the left column.

[Aim of my Compositions, The] {447}	Jazz by Sun Ra booklet (1956)
Air Spiritual Man, The {450}	B p.62-67, X p.52 (partial), Y p.328 (partial)
Dead Past, The {455}	Saturn Catalog B7S66Y p.8, Atlantis (1969), Continuation (1970), My Brother the Wind (1969/70), Discipline 27-II LP jacket (1973/74, version 1), The Soul Vibrations Of Man LP jacket (1977), V p.3, Song of the Stargazers LP jacket (1965/70)
Hold Of The Held, The {456}	B p.80
[I always called myself Sun Ra] {457}	Queen Elizabeth Hall 1970 program
[I am not of this planet] {460}	Queen Elizabeth Hall 1970 program
I have a gift to offer.. {463}	V p.3, Song of the Stargazers LP jacket (1965/70)
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[This is the music] {474}	Secrets of the Sun LP jacket (1961/62), X p.49
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## ***Sources of the Introductions and Essays***

The essays of James L. Wolf, Sigrid Hauff and Klaus Detlef Thiel are original contributions.

Hartmut Geerken's text was published in German in the Austrian jazz magazine *JazzLife Magazin für zeitgenössische Musik*, Wien, nr. 137/03, 2003, p. 8-13.

Brent Edwards published his essay in *HAMBONE*, Santa Cruz, nr. 14, 1998, p. 177-200.

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His next book project is a study on jazz and literature.

## ***Radio Broadcasts on Sun Ra's Poetical Works***

Sigrid Hauff, *Der Mythos Sun Ras*. Südwestfunk / Süddeutscher Rundfunk / Saarländischer Rundfunk, April 5, 1983 (Livestory in Jazz) 30 min.

Hartmut Geerken, *After the end of the world*. Sun Ra: Musiker, Dichter, Kosmiker. Westdeutscher Rundfunk Köln, February 5, 2004 (WDR 3 open: WortLaut) 55 min.