# Proportion

noun: a quantity of something that is a part or share of the whole
noun: the relationship between two or more quantities or parts of a whole
noun: harmonious arrangement or relation of parts or elements within a whole (as in a design)
noun: the quotient obtained when the magnitude of a part is divided by the magnitude of the whole

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"Let **proportion** be found not only in numbers and measures, but also in sounds, weights, times, and positions, and what ever force there is." [Leonardo da Vinci]

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The ratio of two numbers or quantities to each other. **Proportion** is in three kinds: (1) multiplex. (2) Superparticularis. (3) Superpartiens. **Proportio multiplex** is when the larger number contains the smaller so many times without a remainder, as 2:1 (dupla), 3:1 (tripla), 4:1 (quadrupla). **Proportio superparticularis** is when the larger number exceeds the smaller by one only as 3:2 (sesquialtera), 4:3 (sesquitertia), 5:4 (sesquiquarta). **Proportio superpartiens** is when the larger number exceeds the smaller by more than one, as 5:3 (superbipartienstertias), 7:4 (supertripartiensquartas), 9:5 (superquadripartiensquintas). [See Ratio]

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### Keely

"*If a disk of proper **proportions** of silver, gold and platinum were used with the Trexar in connection with a "negative focalizer" (an accessory used in his magnetic engine, which he also calls his "polar radiator") the alloyed disk would exhibit high induced cohesion by adhering to this focalizer with such affinity as to become inseparable from it, notwithstanding any force which might be mechanically applied to pry them apart.*" [Snell Manuscript]

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### Schauberger

### Forestry

This would involve the propagation and build-up of fast-growing species of valuable timber by restoring cycloid-space-curve-motion through the re-establishment of naturalesque **proportions** in the intermixture of various crown and root systems. This will resuscitate the reactive temperature-differences (the reinstatement of microclimates through the graduated arrangement of over- and understoreys and juxtaposition of species) through which the heat-consuming upflows of refreshing and cooling substances ascend like cycloid whirlwinds, which trigger cold processes of oxidation enabling the propagation of species of fine timber on the forest floor (formation of the germinating zone). [The Energy Evolution - Harnessing Free Energy from Nature, New Forms of Motion and Energy]

This special form of motion, still unknown to conventional science, can magnetise a tripolar mass of air or water up to a maximum of 36% virtually without cost. To do this a particularly constructed, profiled and suitably alloyed form is required, which promotes the evolvement of a developmentally progressive energy, the power of which increases in **proportion** to the centripetating rotational velocity. In this process it is possible to overcome physical weight and mental torpor effortlessly at almost no expense. Accordingly, magnetism is therefore levitism, the creative (metaphysical) counterforce to electricism, the latter being the decomposive energy-form that actuates gravitism, or physical and mental relapse (the death state). [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism - Electricism]

Precisely the opposite dissociation is inaugurated when the suctional component prevails or is dominant. This is because suction, which produces higher-grade coolness, increases in **proportion** to the centripetating rotational velocity. This invigorating (quality-enhancing) suctional effect can only be created when a tripolar mass of water

or air is radially->axially rotated at high speed about its own axis. [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism - Electricism]

In the unnatural, degenerative direction of acceleration, which operates along the transverse axis (centrifugally), i.e. in an axial->radial mode, the magnetism (= levitism) here acts as the resistance. Compared to the counter-flowing electricism, it appears to be in a certain state of rest, the magnitude of its resistance or support increasing commensurately with the acceleration of the downwardly flowing electricism (= gravitism). This is the origin of the tragic misconception that in all motion the resistance increases by the square of the starting velocity. However, in reality this only happens when any given mass (matter) is made to move technically, hydraulically or dynamically[2], i.e. axially->radially (centrifugally), therefore unnaturally. For if any given mass (matter) is made to move radially->axially (centripetally), then the upwardly flowing magnetism (levitism) increases at the expense of the disintegrative (destructive) electricism (gravitism) and thus the naturally ordained formative and levitative forces intensify in **proportion** to the starting (radial->axial) rotational velocity. With this type of motion, which is of course only possible with very special motion-inducing shapes (profiles), the effective performance amounts to about 96%. In this case only about 4% of the original formative energies are lost in producing the resistance to motion required by Nature. In technical, hydraulic and dynamic motion precisely the opposite is the case and this is how the enormous consumption of fuel came about, which is exclusively expended in a manner destructive of Nature. [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism is the Function of Levitism and Electricism is the Function of Gravitism]

It cannot be disputed that contemporary science, which is founded on far too low a level of basic knowledge, has made exclusive use of pressure-intensifying (development-crippling) motion and arbitrary dynamic shapes that in no way correspond to those required by Nature. The formative components of suctional force, which act in an enlivening (cooling) way, were completely neglected. Hence science created even more dangerous degenerative forces as purported successes were achieved to the detriment of the reactive formative forces. A more rapid economic decline was therefore inevitable, the more widespread and more intensive technology, hydraulics and dynamics became. The soil's energies must also become depleted in the same **proportion**, because the [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism is the Function of Levitism and Electricism is the Function of Gravitism]

The interaction - or the inner motion, is only possible by way of the seemingly 'dormant' resistance to motion, whose resisting force also intensifies in **proportion** to the increase in the speed of the interaction. Were this otherwise, then the greatly amplified product of this interaction could not be concentrated in this atomic prison (lattice) - (viz. the increasingly consolidated resistance to motion associated with physical acceleration, without which the latter could not happen.) [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism is the Function of Levitism and Electricism is the Function of Gravitism]

A small, temperature-increasing, material or physical axial->radial impulse suffices to transform such a concentration of highly critical threshold matter in a latent state into the relatively most powerful, destructive energy, whose decomposive force increases in **proportion** to the strength of the impulse. Thus, for example, a lightning-like recoil in the form of a descending ion is triggered, which with elemental ur-force disintegrates the resistance that brakes its lightning descent. [The Energy Evolution - Harnessing Free Energy from Nature, Magnetism is the Function of Levitism and Electricism is the Function of Gravitism]

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### Ramsay

The specific levity of notes increases in **proportion** to the number of times the ratios are multiplied in order to produce them, going upward by sharps; and their specific gravity increase in **proportion** to the number of times the ratios are divided in order to produce them, going downward by flats. The knowledge of this is attained when everything is in its perfect order. It is the discovery of the Law of Duality in music which shows the method of applying the ascending and the descending ratios so as to exhibit that perfect order of Nature. [Scientific Basis and Build of Music, page 43]

The *great Genetic Scale*, major and minor, the seed-bed and nursery of all, is that from which first of all the

natural scale of the fifth arises into existence; and three fifths are generated in the major ascending side and three also in the descending minor side of the twofold genesis, giving us six fifths in all. At the top of the ascending genesis we find the major octave scale standing solid and in its perfect order and **proportion**; and at the bottom of the descending genesis we have the minor octave. [Scientific Basis and Build of Music, page 66]

In getting the length of a string, in inches or otherwise, to produce the scale of music, any number may be fixed on for the unit; or for the vibrations of the root note any number may be fixed on for the *unit*; but in the *fractions* which show the ***proportions*** *of the notes of the scale*, there is no coming and going here; this belongs to the invariables; there is just one way of it. Whatever is not sense here is nonsense. It is here we are to look for the truth. The numbers which express the quantities and the numbers which express the motions are always related as being of the same kind. The fractions bring their characters with them, and we know by this where they come from. 1/4 of a string gives a note 2 octaves above the whole string, no matter what may be its length; 2 has exactly the same character as 1; 2/4 gives the note which is 1 octave above the whole string; but in the case of 3/4 here is a new ingredient, 3; 3/4 of a string gives a note which is a *fifth* below the [Scientific Basis and Build of Music, page 75]

with her irrevocable **proportions** to measure his scales for him. The stars at the C of the first scale and at the B# of the last show the coincidence of 12 fifths and 7 octaves. The number of B# is 3113 467/512; C24 multiplied 7 times by 2 brings us to the number 3072; these two notes in the tempered system are made one, and the unbroken horizon of the musical world of twelve twofold keys is created. The very small difference between these two pitches is so distributed in the 12 tempered scales that no single key of the 12 has much to bear in the loss of perfect intonation. [Scientific Basis and Build of Music, page 118]

PLATE XXX.
VIBRATION-RATIOS AND PENDULUM PROPORTIONS.

The curved lines enclose the three chords of the major mode of the scale, with the ratio-numbers for the vibration in their simplest expression, counted, in the usual way in this work, from F1, the root of the major subdominant. The chords stand in their genetic position of F F C A, that is F1 by 2, 3, and 5; and so with the other two. The **proportions** for a set of ten pendulums are then placed in file with the ten notes from 1 to 1/2025 part of 1. Of course the *one* may be any length to begin with, but the **proportions** rule the scale after that. [Scientific Basis and Build of Music, page 121]

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### Hughes

The tones between the seven white notes of keyed instruments, and the tints and shades between the seven colours, cause the multequivalency of colours and of tones; consequently every colour, as every musical harmony, has the capability of ascending or descending, to and fro in circles, or advancing and retiring in musical clef. It is a curious coincidence that Wünsch, nearly one hundred years ago, believed in his discovery of the primary colours to be red, green, and violet; and in this scheme, red, answering to the note C, must necessarily be the first visible colour, followed by green and violet, but these not as primary colours, all colours in turn becoming primaries and secondaries in the development of the various harmonies. To gain facts by experiment, the colours must be exactly according to natural **proportions**—certain **proportions** producing white, and others black. In this scheme, green and red are shown to be a complementary pair, and therefore (as Clerk Maxwell has proved) red and green in right **proportions** would produce yellow. The same fact has been proved in Lord Rayleigh's experiments with the spectroscope. Yellow and ultra-violet, [Harmonies of Tones and Colours, On Colours as Developed by the same Laws as Musical Harmonies3, page 20]

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### R. A. Schwaller de Lubicz

"**Proportion** belongs to geometry and harmony, measurement to the object and to arithmetic; and one necessitates the other. **Proportion** is the comparison of sizes; harmony is the relationship to measures;

geometry is the function of numbers." [R. A. Schwaller de Lubicz, The Temple in Man, page 61]

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**John Stainer**

Thus, it will be understood, that instead of giving simply the ratio between two numbers, early writers on arithmetic and geometry, as well as music, coined a single word to express that ratio; for example, 17:5 was said to be Triplasuperbipartiensquintas, i.e., that the larger number contained the smaller number three times (tripla) with two remainder (bipariens). Again, Triplasupertripartiensquartas proportio, signified that the larger contained the smaller three times and three over, as 15:4, 27:8, etc., the last part of the compound word always pointing out the smaller of the numbers compared, or an exact multiple of it. Lastly, the addition of *sub* showed that the smaller number was compared to the larger, e.g., 4:15 would be called Subtriplasupertripartiensquartas proportio. This system of **proportion** was used not only with reference to intervals but also to the comparative length of notes (time). [Stainer, John; Barrett, W.A.; A Dictionary of Musical Terms; Novello, Ewer and Co., London, pre-1900]

See Also

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**12.00 - Reciprocating Proportionality**
**13.15 - Principle of Proportion**
**13.18 - Naturaly Occuring Reciprocity and Proportionality**
**3.13 - Reciprocals and Proportions of Motions and Substance**
**6.8 - Proportionate and Relative Geometries**
**9.12 - Velocity of Sound and its Propagation Rate are Proportional**
**constant of proportionality**
**Figure 14.10 - Proportionate Tonal Relations dictate Contraction or Expansion**
**Figure 6.17 - Areas and Volumes - Relations and Proportions**
**Figure 6.19 - Sphere to Cube - Relations and Proportions**
**inversely proportionally**
**Law of Definite Proportions**
**law of multiple proportions**
**proportion**
**proportional**
**Ramsay - The Great Chord of Chords, the Three-in-One17**
**Ratio**
**Reciprocating Proportionality**
**system of proportion**
**Table 2 - Controlling Modes and Proportions**