

force of gravity

Viktor Schauberger's Microscope Evidence

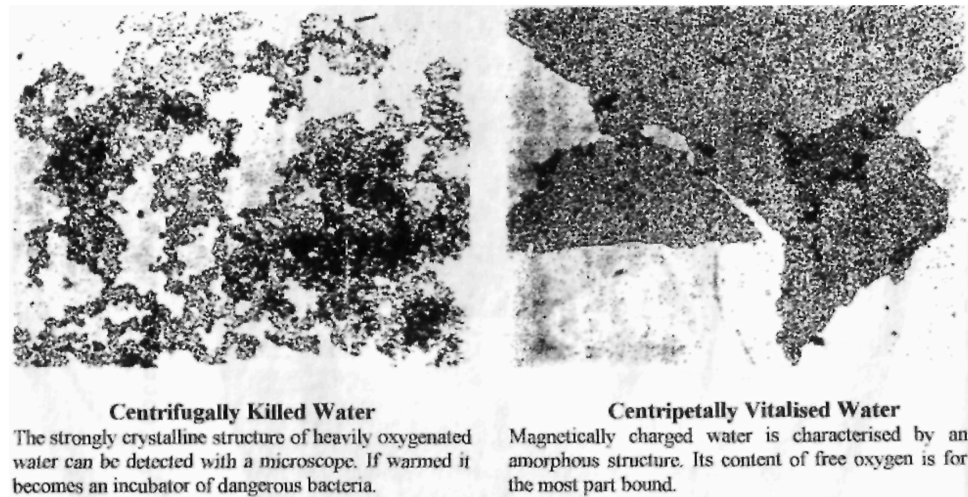


Fig. 6

([click to enlarge](#))

Biomagnetism is [quality](#). Its [adversary](#) is all forms of [over-illumination](#), [over-heating](#) or [centrifugally](#) engineered increase in [pressure](#). In this case [bio-electricity](#) is produced, which, in the form of an [atomic force](#) of excess [pressure](#), possesses energies that function [electrolytically](#) and [over-acidify](#), [decompose](#) and [kill](#) all forms of [life](#) and [growth](#). In the light of this, the [deterioration](#) of [rivers](#) and [lakes](#) becomes quite understandable. Since [biomagnetism](#) is [quality](#), it follows that there is no constant [conservation of energy](#) in the presently accepted sense. There is likewise no [equivalence](#) between [mass](#) and [energy](#) and no insuperable **force of gravity** within the [atmospheric envelope](#). All there is, is a [rhythmical interplay](#) between [bipolar component forces](#), which ultimately inaugurates the final [degeneration](#). In their [interactive function](#) as [atomic pressural or suctional forces](#) and through the [biological vacuum](#) thereby created, they also produce the best and cheapest [driving force](#) for machines. [[The Energy Evolution - Harnessing Free Energy from Nature](#), [The Biological Vacuum - The Optimal Driving Force for Machines](#)]

Ramsay

"While the [ratio](#) of 1:2 corresponds to [rest](#), and to the **force of gravity**, the [ratio](#) of 2:3 corresponds to [motion](#), and to the [centrifugal force](#). The [prime](#) 2, by any of its powers, never produces a new [note](#). The [prime](#) 3 always produces a new note, and on this account its powers are limited to the first power, the [square](#), and the [cube](#), and each of these powers of 3 produces one new note." [[Scientific Basis and Build of Music](#), page 27]

"The [prime](#) 5, like the [prime](#) 3, produces new notes. One of these, namely A5, is derived from [unity](#), i.e., the note produced by the [ratio](#) of 1:2; the second note is produced from the note derived from the first power of 3, namely E15; and the third is produced from the note derived from the second power of 3, namely B45. The notes thus produced by the [prime](#) 5 are the [middles](#), that is, the [thirds of the chords](#). As it is the second and third powers of 3 which possess great [centrifugal force](#), and not the first power of that number; and as it is only the first power of the number 5 which [Nature](#) employs in this business, so this makes the [character](#) of the notes produced by the [prime](#) 5 to depend on the [character](#) of the notes from which they are derived. One of the 3 notes produced by the [prime](#) 5 is derived from [unity](#), that is the note produced by the ratio of 1:2, and like that note it is strongly acted on by the **force of gravity**.¹ A second note produced by the [prime](#) 5 is derived from the note produced by the second power of 3, and like that note it possesses increased" [[Scientific Basis and Build of Music](#), page 27]

"[centrifugal force](#). A third note produced by the [prime](#) 5 is derived from the [note](#) produced by the first power of

3, and this note by the first power of 5 having being slightly acted on by the **force of gravity**, and the first power of 5 having only a little **centrifugal force**, the result is that this note E in the **scale of C**, derived from the first power of 3 by the prime 5, is balanced between the two forces. It is the only note in the system which in the **octave scale** has not a large **interval** on the one side of it nor on the other, and consequently it is the only note which attracts and is attracted by two notes from **proximity**. Thus it is that the **musical system** is composed of three notes having **specific gravity** and three having **specific levity** or **bouyancy**, and one note, E, the **center of the tonic chord**, balanced between these two forces. As the attractions of notes from **proximity** take place when the notes with **downward tendency** meet the note with **upward tendency**, had the notes been animated by only one of these forces there could have been no **system of resolutions** of the notes either in **melody** or **harmony**; they would all have been by **gravity** weighing it downwards, or by **levity** soaring upwards." [**Scientific Basis and Build of Music**, page 28]

Hughes

"Thou art Thyself the **secret** of Thy works;
Thou art the key: Thine image bear they all,
Or more or less. And heaven-born **music**, as
Thine **ordinance** in **air** and **ear**, and in
The **balance** of the **force elastic**, with
The **gravitating force** that holdeth all,—
Music the **statute** is, which more than most,
Of all that stands on **Nature's** statute-book,
Image and superscription—**Three in one**—
In interlacing **monogram** doth show of Thee!"

Rev. **John Andrew**.

[**Harmonies of Tones and Colours**, **Reflections on the Scheme**¹, page 43]

See Also

Gravitation
Gravity
Levity
Radiation