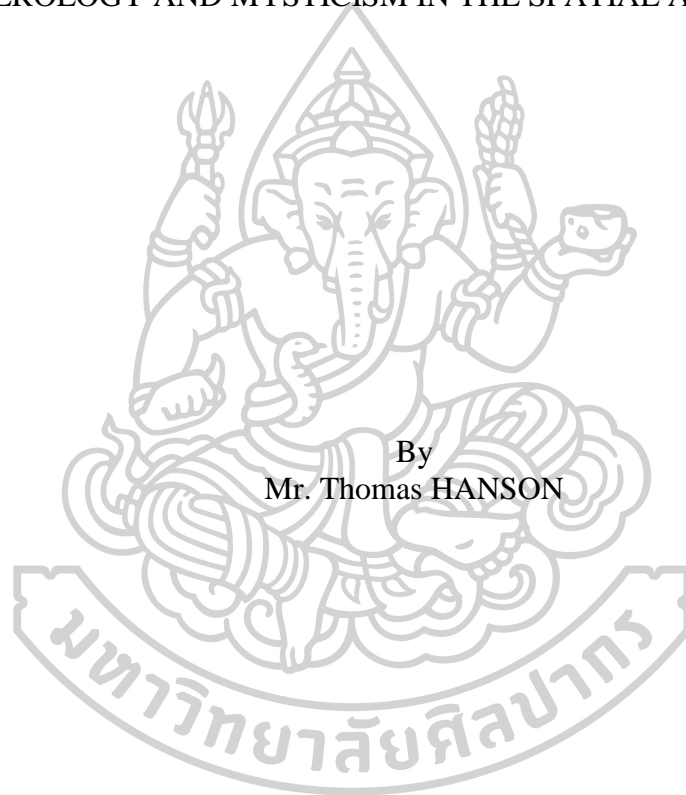




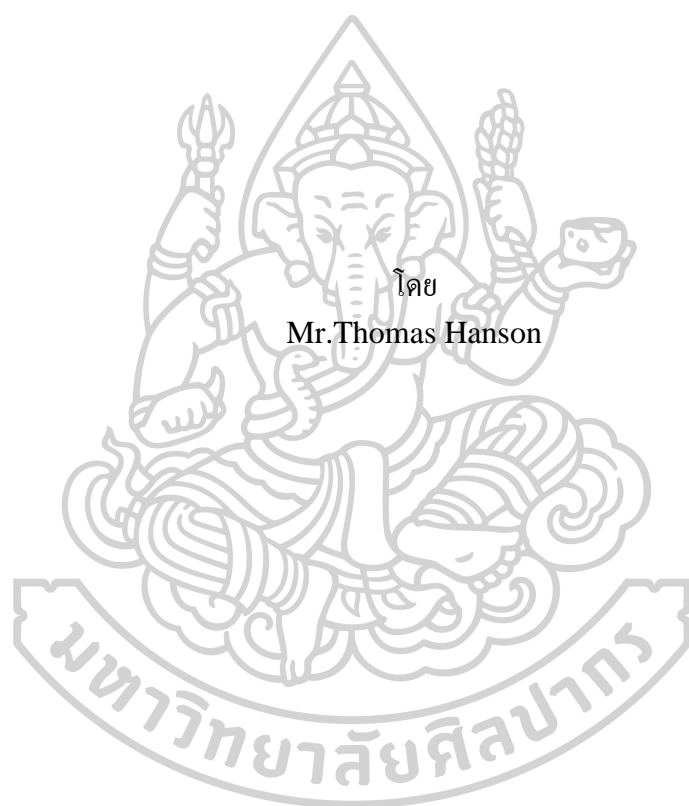
SONIC SYMBOLIC: EXPLORING ANCIENT ASIAN SYMBOLISM  
NUMEROLOGY AND MYSTICISM IN THE SPATIAL AUDIO DOMIAN



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Master of Science (ACOUSTIC DESIGN AND SONIC ARTS)  
Graduate School, Silpakorn University

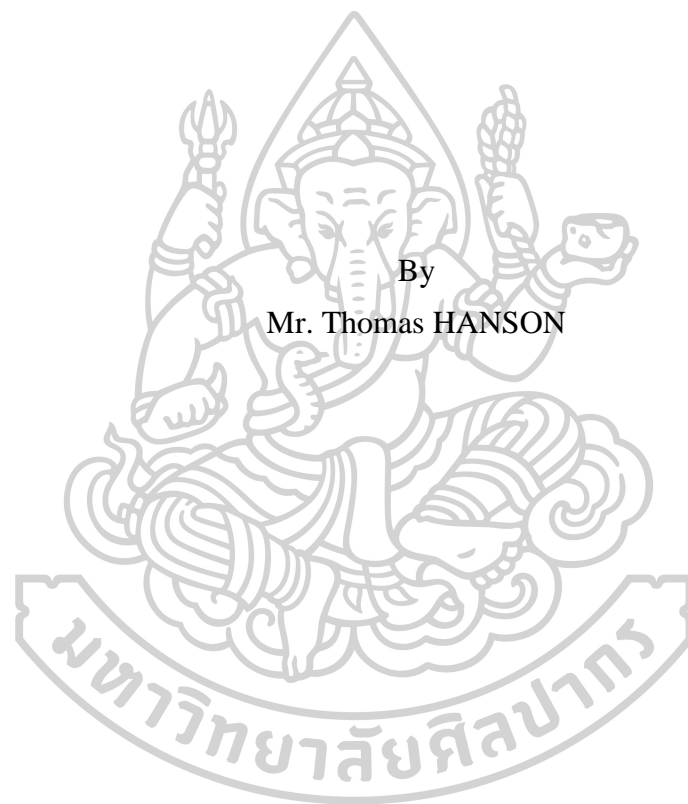
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DOMIAN



By  
Mr. Thomas HANSON

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By	Thomas HANSON
Field of Study	(ACOUSTIC DESIGN AND SONIC ARTS)
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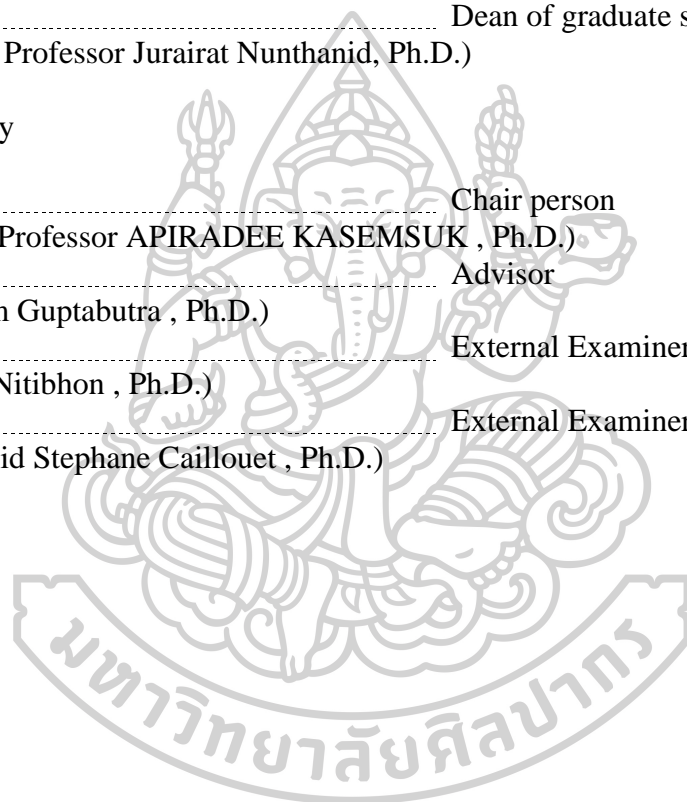
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MR. THOMAS HANSON : SONIC SYMBOLIC: EXPLORING ANCIENT ASIAN SYMBOLISM NUMEROLOGY AND MYSTICISM IN THE SPATIAL AUDIO DOMIAN THESIS ADVISOR : TOEINGAM GUPTABUTRA, Ph.D.

This thesis focuses on the application of Asian symbolism, particularly yant symbology, in the spatial audio domain. Can the wisdom of these ancient symbols inform modern spatial audio practices? This thesis answers this question by exploring the some of the relationships between the visual and sonic mediums. When viewed as sonic diagrams, the yant and yantra symbols of Asian origin may be some of the earliest representations of transcribed sound featuring spatial cues and geometric association. After a contextualized and abbreviated history of sound and symbol, this paper will analyze the various elements of individual yant symbols and consider ways to translate them from the visual domain to sound. This includes a survey of works by other artists, who have also sought to correlate the thoughts and beliefs of Asian mysticism with modern art practices, and interviews with two professionals working with yant symbolism. Following this is an overview of the technical parameters of spatial audio and a walkthrough of how these techniques were incorporated into my practical works as a sonic artist. This concludes with a discussion of the future implications of this type of sonic artwork and the holistic benefits of studying these symbols in today's society



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Thomas HANSON



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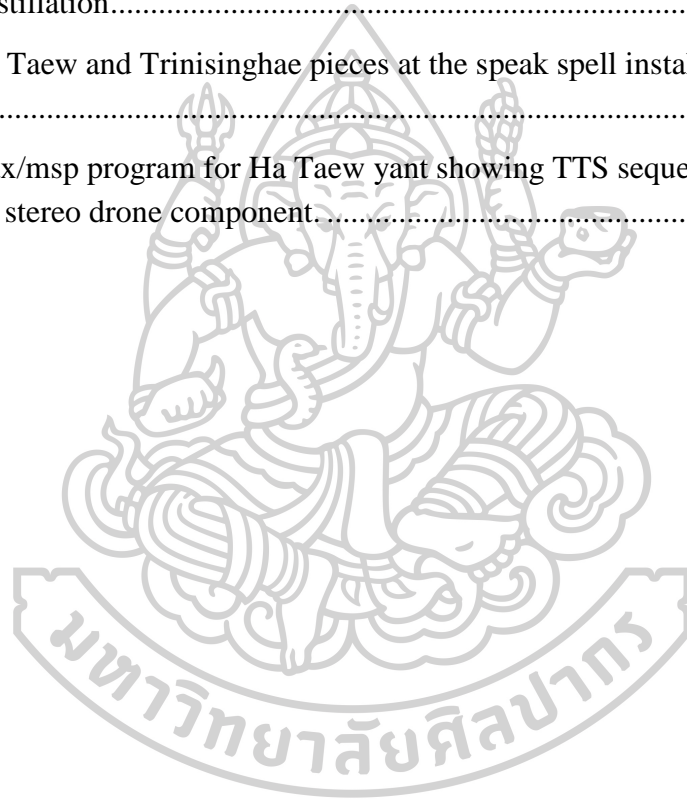
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## Chapter 1 Introduction

Exploring the relationship between symbols and music as complex as answering the questions; what is music? what is a symbol?

The relationship between these two vast elements is expansive because symbols and music both originate from the same part of human nature. Consider first that a symbol is simply "something which stands for something else" (Harper, 2018)<sup>1</sup>, a natural urge to differentiate things from one another. Then, consider music and language, which once existed without notation, purely as a means of expression through sound. It is this inherent use of sound and vibration to convey meaning from which symbols are also born. Music and language compose the symbol, providing isolated sounds with context and meaning. As we compose these expressions into sentences or songs the listeners ears isolate and distinguish individual sounds like eyes scanning the visual field for shapes and color. Neither symbols nor music are able to exist without the other.

As the concepts of symbols and music are further defined throughout history, they take on their own scope, and the correlation between the two can be intricately mapped outward from this common origin. We find that the word symbolism today connotes something of the visual domain. In his final book, *Man and His Symbols*, Swiss psychiatrist Carl G. Jung explains: "what we call a symbol is a term, a name, or even a picture that may be familiar in daily life yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us." (Jung, 1964)<sup>2</sup> We simply accept the current meanings associated with each symbol we encounter without concern of the implications and historic significance these symbols may have possessed. This explains the evolution of language, that is: ancient symbols and the borrowing of symbols from one culture or generation to the next.

Similarly, the meaning of music is also limited by today's social acceptance. Artist and musicians throughout history have created works that explore the very limits of sonic expression, and consequently music's definition varies from one listener to another. Yet in recent times, as the individual consciousness is subjected more and more to global media and political propaganda, music has become something quite simple to explain and identify. Music by this definition most frequently exists as a series of visual symbols whether a concert stage, a musical score, a lyrical composition, numerical data, a computer file, or a circular disk.

I believe this evolution is rooted in the human reliance on the visual and tactile senses and illustrates a conflict between the sonic elements of music and its visual conception. Throughout history musicians have experimented with the symbol to

create their own languages. The evolution of music is characterized by an ever-increasing amount of musical notation symbols; New symbols for every new technique, new concept, new instrument, new musical theory, or new culture. The increasing complexity of notation in music has been given even greater dimension through the use of digital technology. Today, mathematical symbols, equation, and algorithms allow musicians to combine the symbols of musical notation with the precision of mathematical expression. The sonic and musical expressions of today are dominated by the use of digital signal processing. Integration with transitional musical notation as well as physical and graphical interfaces has allowed these digital sounds to set a new stage for more sophisticated sonic languages.

Today commercial and entertainment practices have become increasingly rooted in the digital domain. As we become more reliant on portable electronics such as the mobile phone, our common vernacular as a species is also becoming more visual. The expansive history of human's sonic exploration is obscured by a modern society addicted to the visual domain, a domain once rooted and balanced by all the senses. By deconstructing the visual architecture, we may become aware of the sounds hidden beneath them. If we bring attention to these sounds and the act of listening, we may restore balance in modern perception.

To quote sound researcher Dr. Jeffrey D Thomson, "at this point we can use all the tools and techniques, which we have learned from ancient cultures that have used sound for self-protection over the past few thousand years, combined with all the high-tech tools at our disposal to maximize this process (of healing the sense)." (Thompson, 1996)<sup>3</sup> When looking at the religious and spiritual cultures of the ancient Asian civilizations, as Thompson suggests, we realize that many of the tools and techniques that utilize this old wisdom are encapsulated in visual symbols. The mystical diagrams of the Tai yant and Indian yantra are examples of these ancient tools. They are visual diagrams which contain sonic scriptures. Sounds and words which are to be read and recited for their meditational benefits. Benefits which are capable of restoring a natural balance in the self and conversely in the world. These sonic devices are given even greater definition through the process of visual depiction. These symbols, which have made the balance of our senses explicit for thousands of years, may be a key for understanding the effects of our perception.

## Chapter 2

### Symbols and Cymbals: The Affinity Between Symbology and Music

A simple Google search for 'symbology in Music' will yield namely two types of results. The first, being rather obvious, is music related to the 19<sup>th</sup> century art movement known as Symbolism. It starts with counterpoint compositions and the development of 'musical motifs' and ends with contemporary studies that use computers and algorithmic approaches to analyze the geometric and symbolic nature of early Western musical works.

Symbolism as a music genre was never officially established, but the influence of the symbolist art movement was undeniable. Important composers of that era, specifically Debussy and Wagner, composed pieces influenced by the Symbolist writings of that time. Later in the early 20<sup>th</sup> century, composers such as Strauss and Schoenberg would write scores set to the writings of Symbolist writers Giraud and Wilde. (Shaw, 2005)<sup>4</sup>

The second wave of results hardly warrant interest but are included for their sheer popularity. This more recent take on musical symbology, albeit shallow in terms of credibility, is the skeptic's reaction to modern pop aesthetics. This post millennial research dealing with symbolism in music focuses on occult symbols in pop music, namely those associated with the illuminati and trending conspiracy theories. It may be easy enough to dismiss these 'findings' as farce or pure illusions of synchronicity; that these symbols are appearing simply as the result of unintentional design. On the other hand, it may be possible to trace a root in these unintentional pop appropriations to the intentional design of occult symbols and their evolution.

Like music to sound, visual symbols are the human refinement of natural form. The meanings of symbols themselves evolve over time as their contextual associations shift and their aesthetic function is repurposed. Religious symbology may illustrate this pattern most clearly. The cross, a well-known symbol of Christianity, has taken on many forms; that of which go beyond the primary icon of Christianity. While most people, Christians especially, are likely aware of the cross's role in the story of Christ's crucifixion, its history and pre-Christian origins are not public knowledge. To take that process slightly further it can be observed that the cross has now come to represent health care and charity, even in Buddhist nations. In fashion it has become a meaningless ornament or, in extreme cases, represents the repurposed 'modern gothic' interpretation of the cross as a romanticized pagan reflection of Catholicism and death. As symbols are recognized by larger audiences and repurposed by new cultures and industries they further distance themselves from their original. They symbolize and further reflect the simulacrum or the holographic nature of a culture devoid of origin.

## The Daw and the visual nature of modern recording

Music making today is also becoming increasingly visual and the use of symbolic images as a means of interaction is commonplace. An acknowledged truth to modern music making is the modern music producer's reliance on digital recording environments namely the DAW (digital audio workstation). A DAW is a sonic environment mainly dictated by visual-graphical controls which assist the artist in the creation process. This level of visual control means that for an artist familiar with the content of a sound file, an entire song can be constructed without ever being sonified through speakers. While famously deaf composers such as Beethoven and William Boyce may have used their previously acquired familiarity with sound to construct songs, perhaps never 'heard' acoustically by the composer himself, the DAW does not provide enough physical interaction to activate the cognitive approach to music. For the deaf composers, reliance on the visual aspects of a musical score were merely clues to an audible thought within' the mind. It could even be said that the vibrations of his piano created a haptic language, which, traveling through their fingertips, led to greater internal synthesis of sound.

In contrast, a computer composition can be created with just a few clicks of a mouse. Each click has no differentiation from the last. The clicks themselves are arbitrary and the physical relationship to the composition is indeed purely visual and audible only upon playback. It is through the rendered playback process that the relationship between the composer and their composition changes.

A modern day composition arranged within the confines of a DAW exists with all intentions to be an end product. The contents of the composition are themselves finite sounds. Sequenced musical and rhythmic notes are specialized for a certain sound font, and the majority of this type of software aims to complete a majority of post-production functions in-box; that is, sounds are individually equalized, compressed, spatialized, and treated in the computer. Due to the nature of the digital medium this content can indeed be modified and repurposed, but for the sake of content, which has been composited; all the parameters of sound intentionally and unintentionally written into each composition would be lost in nearly all attempts to recreate the track in another musical environment.

Criticism of this reliance often points to the spectrogram, a common stay in all Digital Audio Workstations. Spectrograms scale up a two-dimensional image, which represents the sounds being arranged and edited. The three interpretable dimensions of this graph tell us only the amplitude of frequencies over time. Producers have become accustomed to this visual information and make many decisions based on the information these graphs seem to represent. Indeed, habits are formed in which the peaks of a sound are trimmed to an acceptable visual form. The splicing of two sounds is done systematically in a way that creates the smoothest transitions. Award-winning dance music producer, Burial, admits to this mentality in his interview with Wire magazine saying; *"I've seen people using sequencers and I've tried hard to use them but it's blocks in different colours and I'm only used to just seeing the waves. I don't need to listen much to the drums because I know they look nice, like a fishbone,*

*rigged up to be kind of skitty, sharp. ” (wire 2012)<sup>5</sup>*

As the industries associated with the sound medium evolve to digital distribution and production, there is an increasing demand to produce more content at faster rates. This in turn leads to further reliance on the visual composition of sound. As it is much faster to see an entire composition’s waveforms than it is to listen to each of them then individually or even as a whole. An over-reliance on these digital tools can be dangerous. If musicians and producers do not rely on their own ears and intrinsic feeling, the process of producing and recording sounds becomes too mechanical and the human imperfections may be lost.

This all draws parallels to today’s visual culture in which things that appear correct are seemingly correct. Whether that involves construction of an icon for religious validity, a seal for governmental posterity, or illusions of luxury. People today are increasingly reliant on visual validation. This has led to an increased interest in graphical user interfaces for those seeking to visually control sound in new ways. As music composition and production becomes further reliant on software we will find that the standardized functions of the software and their graphical interfaces may become the future language of music for both the producer and listener.

In fact, the ability to work with audio to such detail visually can be a powerful tool. In an interview with Carsten Nicolai, an electronic musician using the alias alva noto and owner of the raster-noton record label, the artist explains how he used software to create the subsonic rhythms of his cymatic sound installation titled *anti.reflex*. The installation involves speakers using subsonic sounds to transmit visual patterns through water, as the rhythms clash with other rhythms traveling through the same water, they create a kind of layered syncopation inspired by the rhythmic patterns of Hip Hop and R’n’B. Here the computer allows Nicolai to rely on the visual composition of mostly subsonic content. As he becomes familiar with the visual patterns it becomes its own type of sonic language. When asked if he uses headphones to compose his work, he responds by saying, *“I use an editing program to make all the rhythms, this means that I am not working in realtime and I cannot listen to what I have done immediately. I have to finish with one panel before I know how it sounds and to be able to start on the next. This means that half of the work is listening and half visual monitoring, but I have done this for such a long time now that I know from sight what the audio might sound like. It’s like with written notes – a composer knows from looking at them exactly how the score will run. ”*

Similarly, the ability to work with sound in the visual realms forms a new perception in which the composition is immediately removed from the constraints of a medium. To explain how working with sound visually allows him to approach rhythmic composition more mathematically, Nicolai mentions that, *“you work with mathematics and mathematics is a sort of religion, you believe in numbers. When you believe in, numbers, you believe in the beauty of the row of numbers. You discover a certain beauty exists if you use a row of numbers like 1,2,5, or 1,3,4. And if you start believing in this, you can work by listening to the results. On the other hand, you may work visually.”* (mono.kultur 2005)<sup>6</sup> This suggestion that perceiving one’s artwork

through a perspective beyond the confines of the artwork's medium allows for a more holistic understanding of the work, even suggesting a kind of religious or spiritual acceptance.

In the 20<sup>th</sup> century, Russian Artist Wassily Kandinsky's seminal book on spirituality in art described a similar approach to interdisciplinary studies. He believed that, by moving between mediums, an artist could learn more about the application and limitation of their ideas by exploring the characteristics of each medium. The search for a fundamental understanding is best summed by this quote from his book *On the Spiritual in Art*: "*The comparison of various means with which each single art expresses itself, by learning from each other, can only be successful and conclusive if the lesson is not only superficial but truly fundamental. Thus, one art must learn from another how to use its common principle and how to apply it to the fundamentals of its own medium. Borrowing these methods, the artist must not forget that all mediums contain within themselves unique characteristics, and it is up to him to discover the proper application.*" (Kandinsky, 1911)<sup>7</sup>

Furthermore, I believe this type of multidisciplinary listening may be important as a means of restoring sounds significance in human perception. If we listen more closely to the sounds around us we may discover patterns, tempos, and sequences. These naturally occurring rhythms could potentially support or even interfere with our thoughts and actions; by connecting what we see, feel, hear and do we allow the interchange between mediums to wean us away from dependence on one particular sense.

### **Interactive Advantages**

In today's social conception of music, the listener plays a relatively passive role in the composition process and increasingly digital technology reduces our physical interaction with sound. While it was never deemed necessary for the listener to be aware of a musical language, in a live musical performance the audience does play a role as influencer to the temporality of the space an artist is transforming. Although this has more to do with the ritual of gathering and less to do with the actual music itself, the audience is physically aware of their ability to react. Even for casual listeners of recorded music, the process of purchasing vinyl, tapes, cassettes and even cd's, loading them into a player, and adjusting the volume knob adds a physicality to the listening process that influences not just interaction with the music but perception of its content. Today this process has been completely automated, and music seemingly just appears. With the advent of digital wireless headphones, streaming, storage, loudness normalization, and auto playback, the previously physical and experiential aspects of listening have changed. Sure, we can still bring up digital renders of the album art or perform quick internet searches to reveal lyrics and production credits, but the physicality has certainly changed. From the handoff with the guy at the record store to the thumbing through packets of artwork and record sleeves, so much is lost. Of course, for all that we do lose in the switch to digital, we gain, in return, many new possibilities.

The popularity of smartphone technology has assured that nearly everyone in the modern age has a personal computer within reach. This has given way to new software technology, philosophies of gaming, networking, and interaction not previously available to programmers and designers. One of these realizations is the advent of Augmented Reality software; programs that use the mobile sensors and cameras of the smartphone in conjunction with network based mapping to present reality in new modified ways. While this software continues to gain popularity, it will take a consensus amongst designers as to its future function. With the incoming push for virtual reality, wearable technology, and the Internet of Things there is great potential, but the world is becoming increasingly focused on the visual domain, and much of this debate is asking the question of: “How will we see the world in the future?”

However, what is not often mentioned is how we might hear the world in the future. The concept of augmented sound is not unknown and has seen some development in recent times. Namely from a research group called Reality Jockey Ltd. Founded in late 2008 by last.fm co-founder Michael Breidenbruecker. Their mobile application RjDj was capable of taking incoming sounds and modifying them in relation to the listeners movements, actions, and personal preferences. This kind of modification focused on generating interactive real time music influenced by incoming sounds and signals. This software eventually got the attention of many high-profile artists including: Air, Jimmy Edgar, Carl Craig, Easy Star All Stars, Booka Shade, and Hans Zimmer. These musicians contributed to the project their own compositional programs that could be experienced and interacted with through the mobile application. Though the RjDj application has been discontinued since 2013, its predecessor currently known as H\_\_r is available and still under development. Some of the recent developments include new functionality for instance the ability to zoom in on certain sounds as a kind of parabolic hearing, as well as filter out sounds from your environment, and even the ability to tune external sounds to match the music you are listening to. The potential of this technology is seemingly quite powerful if not for the need for users to wear headphones at all times. This is however exactly the intention of the developers of H\_\_r and to quote their philosophy statement, “*We believe that in the next few years earstech will have higher impact in our society than vistech. Headphones will increasingly be equipped with sensory hardware and evolve into hearables. We won't take these devices off for a large part of our days and nights. They will connect us with the virtual world and keep us in our communication streams with family, friends and business. In a similar way, they will connect us to the real world and enhance and augment our perception of the real world.*” (hearapp.io, 2018)<sup>8</sup>

As with all new technological breakthroughs, excitement over the potential of augmented reality through earth's ability to digitally personalize the sonic environments is met equally with skepticism. While it provides the potential for users to look away from the screen and interact with the computer via hearing, users will like seek greater isolation from the world and we may not be far off from implants of the science-fiction variety. Will this reliance on “voices in our head” increase our susceptibility to dissociative disorders of the mind? Will it increase the gap between



those reliant on technology and those without? I believe that there is so much more to learn from the sounds we choose to ignore than the sound that could replace them. Until we collectively embrace the sonic awareness preached by composers like Pauline Oliveros and R Murray Schafer, we must as a society be responsible in our decision to intervene with natural hearing; a phenomenon essential to our survival.

## Conclusion

This utopian idea of technology assisting us in our ability to hear the world and enjoy music leads me to my final thoughts on the future of music. Music has clearly evolved since the advent of new technologies and techniques in particular the Digital Audio Workstation and digital signal processing. The convenience of these emerging techniques and technologies have over-shadowed many of the historically significant elements of music such as language, locality, and in some ways even performance. I don't believe these aspects of music will be lost forever in the hyper shift towards a digital world, but I believe they will experience extreme evolution so as to keep up with the music and listening environments of today. I also believe the music of today will evolve to encompass what we realize is missing. Authors like Richard Middleton and others have written much about the ways which Western notation has blinded many from the intricacies of sound. Likewise, musicians throughout the 20<sup>th</sup> century have already responded to this so-called imperialism. At the beginning of the century are the attempts of Italian futurist artist Luigi Russolo; composing and reproducing non-musical sounds. Not long after we see the hand drawn sounds of Russian composer Arseny Avraamov and later the animator Norman McLaren, whose experiments with sound-on-film forever changed cinematography. We witness the Variophone of Russian researcher Evgeny Sholpo in the 1930's and later Oramics developed by musician Daphne Oram whose optical synthesizers made possible a more mechanical representation of sound. Notation itself was reinvented in endless variations by 20<sup>th</sup> century avant-garde musicians like John Cage, Karlheinz Stockhausen, Iannis Xenakis, Pierre Schaeffer and Helmut Lachenmann. By exploring the possibilities of symbolic representation in their compositions, they created new sonic vernaculars much needed in a musical landscape forever altered by the invention of magnetic tape recording and synthesizers. Similarly, today's musicians like Earle Brown and Alberto Bernal continue this journey through software generated notation systems and new graphical representations of sound. These works will provide the soundtrack to this digital age where the infinite possibilities of sound are a mere 'click' away.

Whether new approaches to sound are notated with ambiguously interpreted symbology or an infinite level of detail, modern music will continue to reassess itself. It will embody what can be and should be. While at its surface, popular music and its industries may be reaching a theoretical stand still, deep beneath its surface musicians are at work evolving their practice. The increasing access to musical tools has caused a reevaluation of fidelity. The significance of acoustic and electroacoustic sounds has resurfaced in addition to new possibilities in the field of spatial audio and interactive audio. The theories and methods, overlooked or forgotten in the immediacy of popular culture, will continue to work at the core of musical creation and academic discussion.

What we choose to embrace today, will be the pick of tomorrow for those 21<sup>st</sup> century algorithms which scour our collective conscious in search for the newest packaging of an age-old tradition.



## Chapter 3

### The Ancient Symbols of Asia in Music

Art has, since its inception, been the result of influences. However, in the wake of technological breakthroughs in transportation and communication during the 20<sup>th</sup> century, art worldwide was dominated by a global exchange of culture. Eastern and Western cultures married and the result was art of a new world. As we look at the artists of this century we find ancient knowledge being reinterpreted through new perspectives. Of particular interest to this study is the ancient symbology of the Asian continent and how modern artists and musicians have incorporated its wisdom into their practice.

The examples presented here are indeed a small fraction of work influenced by these age-old systems. The intention of this analysis is to lay groundwork for my practical work as a sound artist and to answer the question: in what ways can we interpret symbols, both ideological and visual, into the compositional parameters of sound and music?

While the religious symbols of Asia are often divisions of the same seminal culture, they are embellished with their own distinctions as they pass from one era or culture to another. In the following examples, we will look at the two major symbolic families of the east. First are the sacred diagrams of Hindu origin known as yantra. yantra designs, which are precursors to the yant designs of the Tai people, date back to at least 5000 BC. The second being a deeply complex system of numerical symbols and associated texts that served as a divination guide for the ancient Chinese. This text is known as the Chinese *I Ching* and has roots dating back to 100 BC. (Kern, 2010)<sup>9</sup>

#### YANTRA

The practical work, which coincides with this research, seeks namely to reintroduce sound into the sacred symbols of modern day Thailand: the yant. To my knowledge there have been no artists who have openly used the yant symbols as direct inspiration for their work in the fields of music and sound. This is likely due to two reasons; the first is popularity and the second disapproval.

Though the Tai yants exist as visual symbols, manuscripts, and related beliefs, their popularity is likely due to the practice of tattooing these symbols to bestow upon the receiver the symbol's magic powers. However, toward the end of the 1800's, Thailand began to bend under the influence of Western culture. As people of Thailand became more and more familiar with the emerging aesthetics of Western tattoo styles, the *sak yant* (or Tai symbolic tattoo art) became less and less popular. It is only as recent as the 21st century that these traditional tattoos have reached a new audience in the west and a growing interest in this symbology has emerged.

Disapproval is another additional reason why the yant symbols of Tai origin have failed to exist outside of its occult following. Like most forms of magic, the information known about yant symbols, particularly their origin and their mechanics, has been a secret guarded by the sages, hermits, and practitioners of yant magic. Enthusiasts have accepted the secretive nature of this magic and have for the most part warned those who may misuse it.

What is known however is the direct connection between the Tai yant symbology and the yantra diagrams which originate from the Tantric and Hindu traditions of India. Though very little research has been done on the similarities of the Tai yant and Indian yantra, there are obvious connections beyond the etymological bond. In her thesis, titled “Sak yant: The Transition from Indic yantras to Thai ‘Magical’ Buddhist Tattoos yants”, researcher Angela Marie May explore the context for which the yantras of ancient India were able gain a new identity and shape the hybrid-religious nature of Thai Buddhist beliefs. (Maria May)<sup>10</sup> The yant symbols of Southeast Asia seem to borrow a great deal of both aesthetics and theory from the yantra symbols of Indian origin. Unlike the Southeast Asian yant however, Indic yantra symbology has seen a great deal of Western exposure and its influence as spiritual symbols resonates globally much like the yin-yang symbol of Chinese philosophy.

The following works to be analyzed are those mostly of Western origin, whose foreign appreciation for the symbols laid groundwork for symbolic sound art. If we choose to accept that the visual and physical domains are merely sound waves frozen in time, then there must be clear connections between the elements of both mediums. If the following works can be analyzed in such a way, the results should reveal a clear system for interpreting sound in the visual and physical domain.

Considered first the mother of all yantra symbols, the Sri yantra. It embodies the primal mantra and mother consonant ‘OM’ and is believed by many to be a visually projected map of the universe. It consists of three sections: the outer square-like-frame, or bhupura; a circle, often a pair of circles adorned with the petals of a lotus flower; and in the center, nine interpenetrating triangles. Four of these triangles are female, or sakti, and are downward-pointing. The remaining five triangles are male, or prakriti, and point upward. (Huet, 2002)<sup>11</sup>

### **“SRI YANTRA” BY JEFFREY D. THOMPSON**

Doctor, inventor, and musician Jeffrey D. Thompson is considered a worldwide expert in the field of acoustic healing and the effects of sound on the human body. Since the 1980’s Thompson has incorporated his discoveries into therapeutic practices at clinics such as his personal clinic; the center for neuro-acoustic research in Carlsbad. He has also published a variety of self-help and therapeutic auditory treatments on his label The Relaxation Company. Dr. Thompson also worked closely with NASA to interpret field recordings gathered by astronauts in space. His research in alpha rays, binaural beating, and psychoacoustics culminated with a recording entitled “Sri yantra”. Essentially a CD for self-healing and guided meditation, The Sri yantra recording is a mathematical re-composition of the ancient Sri yantra symbol.

Of all published and known works, the Sri yantra recording comes closest to the intention of my own research. Albeit by mathematical means, Dr. Thompson also believed that by sonifying ancient symbols we can restore balance in human perception (Thompson, 1996)<sup>12</sup>. Unfortunately, very little research exists of this work and what is known comes mostly through Thompson's own promotion and explanation.

In the liner notes included in the CD version of Dr. Thompson's 'Sri yantra' it is explained that Dr. Thompson took a very mathematical approach to translating the visual dimension of the Sri yantra to sound frequencies. The CD contains two tracks that take two alternative approaches to composing the Sri yantra symbol sonically. The first track starts with an underlying drone frequency of 201.0624Hz. This underlying frequency, which he arrived at in his transposition of Pi, is a sonification of the outer circle element of the Sri yantra. As the circular baseline rings out, other frequencies are slowly introduced. These new frequencies are derived from the 9 triangles at the center of the Sri yantra. The angles of all 9 triangles, a total of 27 angles, are given correlating frequencies, measured to the nearest cent. While musically this might sound like some kind of musical climax, from the listener's perspective it's much more akin to zooming into the center of the mantra only to come back out to see a realization of the whole. The second track employs the same compositional narrative; however, rather than correlating the inner frequencies with the arc of each angle, the inner frequencies are derived from the ratio between the area of each triangle and the area defined by the outer circle. Thompson discovered that all the ratios fell within 18% from each other creating brainwave entrainment and the perception of binaural beating. By layering these dichotic movements, a cluster or network of pulses is created. The multiple pulses of this sound field interrelate in ratios derived directly from the Sri yantra's geometry, sonifying the beauty and wisdom of this ancient symbol.

While this is not discussed explicitly in Thompson's notes, we might consider that the decision to interpret the symbol in two different ways is based on Vedic tradition. Traditionally there are two major types of *puja* or forms of honoring the Sri yantra symbol in meditation. These acts can take the creative course, known as *srstikrama*. This is performed starting from the center point, or *bindu*, and moving outward to the outer gates. Alternatively the Sri yantra can be approached from the outside via the *samharakrama process* or destructive order (Ravi 2013, pg. 94)<sup>13</sup>. On the first track, Thompson seems to follow the *srstikrama process* as calculations are made in an additive way. Though the narrative remains the same on both tracks, the second version's approach of removing each triangle from the area of the circle to form a ratio aligns with the *samhara approach* of concealing each of the symbol's elements from the outside inward.

In both versions that Dr. Thompson presents the mathematical calculation of sonic frequencies is based on the measurements and ratios of two visual elements: the outer circle and the center nine triangles. Measurements were purportedly made with great detail and precision, and from a listener's perspective it definitely generates potent psychoacoustic responses. Missing however from these recordings, either omitted or

simply not mentioned in the explanations of this work, are several other elements of the symbol. These include: the center point or *bindu*, the two remaining outer circles, the lotus petals that adorn the circles, and the four gates. There also seems to be no consideration of color, which is believed to be an important element of this mother yantra.

Without having heard these recordings, descriptions of the sound may conjure our own fantastical idea of geometric music, but both tracks maintain a very slow drone-like pace. Dr. Thompson's compositions are much more sound therapy than perceivable music. That is; there is no rhythm or melody involved other than those we experience through the brain entrainment phenomenon. Each new tone and frequency is introduced so gradually that they are experienced as movement rather than heard. There is also a constant and rather extreme amount of panning and spatialization in the stereo field (described in the liner notes as '3d recording techniques') that adds a moving, rotating-like quality to each sound.

Dr. Thompson's sound therapy and brain entrainment technologies are focused on the healing potential of sound. His work is intended for sleep, meditation, and personal transformation. However, in this work he does not credit himself with first discovering the powerful potential of the Sri yantra as notation for complex brain entrainment. Instead he believes that many thousands of years ago, the originators of this symbol were aware of its sonic powers and potential for personal transformation.

### **"YANTRA" BY JAMES WHITNEY**

Although not a musician by trade, James Whitney has been included in this paper not only because his work is related to yantra symbology, but also because his visual works, initially silent films, exhibit such a musical quality that they went on to define their own genre of film known as 'visual music'. A true pioneer of his field, Whitney is credited with the invention of hundreds of mechanical film-editing techniques and laid the groundwork for all computer graphics, prior even to the existence of computers. Considered the father of computer animation, his unique perspective of the visual domain allowed him to compose visually much in the same way musicians consider harmony and rhythm in their music. Borrowing from like-minded artists before him such as Wassily Kandinsky, Whitney was deeply engaged in the interplay between sound and vision.

His thoughts and ponderings on such matters are shared in his book *Digital Harmony: On the Complementarity of Music and Visual Art* (1980) and in the essay "To Paint on Water: The Audiovisual Duet of Complementarity (1994)."

Completed in 1958, "yantra" by James Whitney is considered a seminal piece of video art. It was the result of eight years of painstaking work. Created entirely by hand without the use of computers, yantra exhibits the expanding of Western views and practice by way of Eastern influence. Early in his career James became interested in oriental philosophies, Tamana Maharishi, Jung's psychology, alchemy, yoga, tao and quantum physics. (Bendazzi, 2015)<sup>14</sup>. The images created in James' hand-crafted

film are often compared to the complexity of Buddhist mandala's. By using only dots, James constructs highly kinetic images and textures, strobes of colored light, and hypnotic washes of visual static noise.

Aesthetically there seems to be no direct connection between Whitney's yantra and the actual yant symbols of ancient India; however, the movements, complexities, and narrative of the film certainly represent an instrument of mystical proportions. It is interesting to note however that in a later work, *Matrix III* (1972), Whitney utilizes a group of concentric triangles that are put into motion. These interlocking shapes begin to create trails and patterns of infinite variation. At several points, the triangles arrange into positions very similar to the triangles of Sri yantra. The triangles in *Matrix III* are all upward-pointing so they could not form a true Sri yantra figure, but the mastery of these geometric complexities is a clear element in his work.

Although computers and video technology have certainly taken us far beyond the techniques and practices started by Whitney, his goals as an artist have very clearly continued as ancient Eastern spirituality continues to influence abstract film and visual music. Examples include the interactive art of Jim Bumgardner entitled *Whitney Music Box*; a video entitled *yantra* by American psychedelic animation artist Joe Winograd; and *Sound Vision*, the work of New Zealand's visual sound artist Rachael Linton, who's research on symbolic visualization of sound has also been a great influence on my studies.

### **YANTRA (VOCAL TRIO)**

yantra has also become the name of a very unlikely pairing of musicians, in this case a trio of singers: Eugenia Georgieva (Bulgaria), Vamshikrishna Vishnudas (India), and Jeremy Birchall (UK). Though they do not incorporate the visual symbology of Asia into their music directly, they explore the ancient and spiritual music of their respected countries and combine them into one coherent style. The existence of yant the vocal group draws parallels with the Tai yant symbology in that they identify the yantra symbol as a mother symbol to which their additional religious beliefs and aesthetics are contributed. This forms a hybrid religion much like that which the Tai yant symbols embody, albeit with a far more Western slant. (yantramusic.net, 2018)<sup>15</sup>

### **I-CHING: THE BOOK OF CHANGES**

In my previous studies I've taken an in-depth look at the numerical and philosophical elements of the *I Ching's* divination system. The end result was a performative and interactive MAX/MSP patch that attempted to sonify the wisdom of the oracle and the divination process. This was not the first time the *I Ching* had an influence on the field of sound and music. In fact, the *I Ching* had had such an influence on the modern era that the mathematics and philosophy of our times would not exist without it. It has been cited by mathematician Gottfried Wilhelm Leibniz, one of the men responsible for the development of calculus, and psychologist Carl Jung, the founder of analytical psychology and collective consciousness, as a major influence. The *I-Ching* presented an alternative view of the universe for Westerners, in particular the

counter-culture movements of the 60's and 70's. Even Nobel Prize-winning folk musician Bob Dylan once admitted that, "*there is a book called the "I-Ching", I'm not trying to push it, I don't want to talk about it, but it's the only thing that is amazingly true, period, not just for me. Anybody would know it. Anybody that ever walks would know it, it's a whole system of finding out things, based on all sorts of things. You don't have to believe in anything to read it, because besides being a great book to believe in, it's also very fantastic poetry.*" (Haas 1965)<sup>16</sup> Dylan was not alone in discovering the miracles of this book, and a handful of musicians have in some way or another applied the *I-Ching's* wisdom to their works.

### UAKTI I CHING

Recorded from 1991 to 1993 and released in January 1994, *I Ching* is a concept album by the avant-garde music group called Uakti. Led by musician Marco Antônio Guimarães, Uakti brings much of their Brazilian heritage to create a very worldly interpretation of minimal music, likely the influence of long-time collaborator Philip Glass. Glass appears on the credits of this album as an executive producer. The album spans many styles and tempos and borrows several concepts from philosophy of the *I Ching*, namely the first 8 tracks of the album representing the Bagua, or 8 Trigrams, of the Daoist cosmology. The symbols represent the eight fundamental elements of reality and consist of three lines. The lines can be either broken, *yin*, or unbroken, *yang*, and when combined as pairs create the 64 hexagrams of the *I Ching*. Each of these trigrams become the basis for the songs on Uakti's *I Ching*. In the album's liner-notes it is mentioned that all *yang* lines become a full-length note, where *yin* lines are interpreted as two half-length notes. The tracks are also clearly inspired tonally and thematically by the natural elements associated with each trigram (heaven, earth, thunder, water, etc.)

The ninth track of the album, "Dance of the Hexagrams", is particularly interesting. Primarily a rhythmic track, "Dance of the Hexagrams" arranges all 64 hexagrams sequentially as a form of rhythmic notation. Seeming to follow the same concept of associating accented rhythm on the *yin* lines of each hexagram; the track maintains a constant beat that pulses along with the mathematical sequence. In the first half of the song a finger symbol is chimes at the mark of each phrase before moving into the melodic portion. A total of 32 chimes were counted. This suggests that the rhythm of the first passage may follow the *King Wen Sequence*, a traditional sequence of the hexagrams that groups each hexagram into pairs. As there exist 32 pairs, it is possible the chiming of the finger symbol signifies the ending of a pair. Alternatively, each chime may signify a single hexagram and the remaining 32 hexagrams are simply sounded through the second more melodic passage. Having no classical musical training, my analysis of the fast and complex rhythms of this musical piece is likely not sufficient and further analysis should be made. The song does seem to repeat this Morse-code-like interpretation of the hexagrams throughout all passages of the song, rotating the task from the rhythmic instruments to more melodic instruments like flute, mouth organ, and a guitar like instrument. Spanning over 18 minutes, the length and complexity of this piece make it difficult to judge the entirety of their translation, whether the symbols are simply repeated or whether there is significance to the order.



A hand drawn chart of the 64 hexagrams is indeed included in the album artwork but to my limited knowledge the order for which the symbols are drawn is not of ordinary order and certainty differs from the traditional *King Wen* or *Fu Xi* sequences. (Hacker, Moore, Patsco 2002)<sup>17</sup>

Uakti are certainly not the only, or even the first, artists to interpret the *I Ching*'s hexagrams and their various sequences as rhythmic notation. In fact, studies have been conducted on the rhythmic nature of the *I Ching* and entire books such as *Drumming The I Ching By Melinda C Maxfield* or *I Ching: The Tao of Drumming* by Michael Drake have been published. Both authors have credited much of this rhythmic interpretation of the *I Ching* to a man named Don G. Campbell. Campbell is the author of several music healing books and founder of the Institute for Music, Health and Education in Boulder, Colorado. The majority of these practices are concerned with shamanic drumming or the mental, physical, and spiritual effects of rhythm. The focus on the *I Ching* is primarily as an archetype for cyclic change, in this case the Tao. The goal of drumming to the *I Ching* is to align yourself with the Tao path or natural order of life.

### **JOHN CAGE & THE I CHING**

A leading figure in all forms of avant-garde, John Cage needs no introduction. His work first appeared in 1932 and spanned the seven decades before his final compositions in 1992. Although initially a student of master composers Henry Cowell and Arnold Schoenberg, it was the influence of Eastern philosophy in the early 1940's that would set him apart from his peers. Beginning with lectures on Zen from Japanese Daisetsu Teitaro Suzuki and later Alan Watts, John Cage went on to dig deeper into Eastern thought; by picking and choosing from these immersing thoughts, he created his very own philosophy. Having also taken on the influence of art movements like Dada and the work of Marcel Duchamp, Cage was very much creating his own alternative to Western thought, for which he is quoted, "Unfortunately, European thinking has brought it about that actual things that happen such as suddenly listening or suddenly sneezing are not considered profound... One then decides whether he enjoys it or not, and gradually develops a set of likes and dislikes." (Revill 2013)<sup>18</sup> This openness and acceptance that Cage began to embrace was indeed what took his art through constant evolution and change. It was this 'change' in particular that would lead him to discover the element of chance. The element of chance procedures, that is, compositional decisions made purely by chance, became prominent in much of his work and eventually was seen as a signature of his style. It is this fascination with chance that drew Cage into the world of the *I Ching*.

At the beginning of 1951, Cage was given a copy of the then recently-translated Wilhelm edition of the *I Ching*. This book was a token gift from Cage's student and fellow avant-garde composer Christian Wolff in exchange for free lessons. As explained in Wolff's biography by Michael Hicks, this book was quite a revelation for Cage. In response to receiving this gift, Cage is quoted as saying, "I was struck immediately by the possibility of using the *I Ching* as a means for answering questions

that had to do with numbers'—better even than the magical square. (Asplund 2012)<sup>19</sup>

Prior to his use of the *I Ching* it should be noted that Cage was already composing with the elements of chance and indeterminacy and testing his probability and chance relations with magic-squares, or square grids which contain distinctive positive integers. These grids are believed to carry relational understanding of the universe and since early history have been appreciated around the world as symbols of great significance. These symbols were not only used by John Cage but by other famous composers such as Boulez, who also had correspondence with Cage. It is of particular interest to this study because magic-squares are indeed an integral part of both Vedic yantra and Tai yant symbolism.

In *The Cambridge Companion to John Cage* by David Nicholls, many of these compositional methods are outlined and analyzed. In particular the third movement of Cage's "Concerto for Prepared Piano and Chamber Orchestra" seems to borrow techniques from both the *I Ching* and magic-squares. For this movement Cage took the scores of the second movement and rearranged them to form a new score. The new score took the shape of a 16 x 14 grid of cells. Moving cell-by-cell, Cage constructed a new composition on this chart. The toss of three coins like that used in the divination acts of the *I Ching* would dictate what sounds would fill each cell. By casting a *yang* line, he would add to the composition a sound from the orchestral score or conversely a *yin* line would represent a sound from the prepared piano score. Moving lines represented a shift from one sound to the other. The result was not a complete score but rather a sound chart.

In a similar fashion Cage created addition charts that would indicate how the sound chart was read. The new charts were of the same dimensions but this time containing empty cells and cells with movements. The cells of these new charts were also mapped to the sequence of *I Ching* hexagrams. Cage would cast a hexagram, refer to the new movement chart, and be given direction on following the sound chart. When a hexagram represented an empty cell, silence would be the next phrase of the composition. (Nicholls, 2012)<sup>20</sup> Cage went to great lengths to compose these charts and would employ even more complex methods in later pieces such as "Music of Changes", a composition that, as the name suggests, is dedicated to the *I Ching*. Cage was constantly in search of both symmetrical law and movement in his composition, avoiding static at all costs. By allowing all prospects equal opportunity, the element of chance is more explicit.

## Chapter 4

### Untrapping Sounds: The Elemental Meanings of Yant

To analyze yant symbols and their Tantric ancestry, one should consider *the sphotavada*, the tantric perspective on creation. The *sphota* theory suggest that the energy which powers the cosmos is sound energy. (Saraswati 1977)<sup>21</sup> If the Vedic traditions believe all matter is but vibrational energy condensed into solid form we can imagine the visual domain as a bank of tightly interwoven movements, sounds, and song. The conditions of each vibration that runs through the universe are unique and the result is endless variations of form and function. Within' all of these movements we can identify elemental formations. In this paper we will look at these elements that make up our universe and how they can be arranged to create sacred geometry in the yant symbols of Tai origin and their ancestors the ancient yantra diagrams of Vedic origin.

*The esoteric metaphysics defines all sounds as music and all music as mantras, sacred formulae, as far as the awakening mind is concerned. The sacred formulae denote the condensation of infinite truth as non-substantive purity. Mantra ultimately is the eternal state which dissolves the subject-object distinction rendering empirical assertions and intellectual definitions meaningless. It is the highest form of beauty, not merely in appearance but in actuality, an actuality that is pure, perfect and infinite, wherein all concepts of good and bad disappear.*

*There is also a rational and intellectual approach to music. All sounds and music are the effects of cause and conditions, that is, the principle of interdependence, inter-relationship and interaction functions throughout the art. (Lobsang 1969)<sup>22</sup>*

Yant and yantra symbols have evolved from an ancient tradition of such antiquity that its origin cannot be traced. Most scholars and practitioners believe that Tantric practices originated through meditation and eventually through oral expressions of symbolism. This evolved to become identifiable mantras, the foundation of yant symbolism. In 1983, Russian scholar Alexey Kulaichev conducted a rather in-depth mathematical analysis of the Sri yantra symbol. In the resolution of his study Kulaichev concludes that ancient cultures must have possessed an alternative understanding of advanced mathematics, one that he suggests was the result of deep imaginative states. (Kulaichev, 1984)<sup>23</sup>

Tai yant symbols are clearly an evolution of the Vedic yantra tradition; however, as with most cultural evolution, it is not purely additive. A simple visual comparison of yant symbols and their yantra counterparts will reveal obvious differences. Several key elements of the yantra symbology have not fully translated in their translation to Tai yant symbols.

## Color

It is important to note that while color today is a significant element of visual art, and one that is often ascribed meaning and symbolism, its role during the creation of the yantra and yant symbols is likely insignificant. This does not suggest that color has gained importance over time, but rather it is a parameter that we have only recently been able to fully utilize. In ancient civilizations, few usable shades of colors were readily available to artists and, of the natural dyes available, most were slight variations of red and yellow, and it was not until the 1500's that humans began to define colors. (Siripant, 1998)<sup>24</sup> While we may see colors included in images related to the yantra and yant symbols of Asia, these colors were likely a late artistic decision and therefore will not be considered in analysis.

## Numbers

The occult practices of the ancient world are a form of early science rooted in astrology, alchemy, mathematics, and early philosophy. They sought to encapsulate the wisdom and understanding of their time and their designs are founded on these early principals. Some of these primary associations include the interpretation of four or five as the elements (water, wind, fire, earth, and sometimes metal) or cardinal directions (north, east, south, west, and sometimes center). Other concepts inherent to most worldviews include divisions of time (Years, Seasons, Days of the week, and Times of the Day) and the phases of the Moon. For this reason, numbers play an extremely important role in the creation and analysis of yantra and yant symbols. Due to the arithmetic necessity of each number, numbers rarely have universal symbolism and in Buddhism are subject to the interpretation of each belief system and context. Likewise, we find most of the numbers associated with each yant to be symbolic of early Buddhist concepts embraced by the practitioners of that time. For the Indic yantra and Tai yant, a common source of numerology comes from the geography of Mt. Meru, a mountain central to Buddhist cosmology which symbolizes the center for all spiritual universes. I've included a list which charts the most discussed of these associations in addition to other various interpretations based on traditional customs and popular knowledge.

Table 1 Common Numerical Associations in Yant Symbology

COMMON NUMERICAL ASSOCIATIONS IN YANT SYMBOLOGY	
1	Tathagata / Buddha (ตถาคต/พระพุทธเจ้า)
2	Truths (สมมุติ / วิมุติ ), Sun and Moon (ตะวัน / จันทรา)
3	Tipitaka/The Pali Canon(พระไตรปิฎก), Refuge/Triple Jewels (รัตนตรัย), Marks of Existence (ลักษณะ)

4	Cardinal Directions, Four Islands / Great Kings surrounding Mt. Meru (จตุรหาราชา)
5	Precepts (ศีลห้า), Dhyani Buddhas (พระชยานิพุทธะ)
6	Samsara (Six Realms of Existence / Wheel of Life) (วัฏสงสาร)
7	Factors of Enlightenment (๖ โภชณังคปริตร)
8	Noble Truths (อริยมรรคมีองค์แปด)
9	Faces of Buddha, Peaks of Meru (กษัตริย์พระเมรุ) Celestial Bodies (เทพนพเคราะห์)

## Script

Yantra designs have spanned centuries of use and evolution. Their designs have crossed the borders of many kingdoms and countries. Their influence on religious and occult practices of Asia is widespread. Therefore, it comes to no surprise that yantras may, depending on their origin, contain many languages often times used simultaneously. For the yantra symbols of Thailand this includes Pali, Sanskrit and local languages. These languages are written in a variety of scripts, most commonly Khmer in addition to Burmese, Central Thai, and the northern languages of the Lan Na region. Because no particular script is more valid than the other, we can only look to their similarities as a whole. Sharing many common origins, these languages, and in particular the way they are written in yantra practices, have been described by researcher Susan Conway in her book *Tai Magic* as “producing swirling amorphous shapes that resemble ghosts and spirits.” In addition to exaggerated and ethereal like representations, it can also be noticed that most scripts feature small loops and a weighted serif like points at the end of each stroke. In fact, the legendary Swiss typographer Adrian Frutiger makes an interesting observation in his book, *Signs and Symbols*, when he discusses the scripts of occult symbology and makes the following observation: “*many magical signs of the most varied origin and from widely separated periods of time have all their stroke endings strengthened either by dots or by small circles. The same characteristic is present in the secret alphabets of the Cabala. Strangely enough, a comparison is provided by Asiatic scripts from Burma, Thailand, Cambodia, etc., in which the stroke endings are adorned with similar roundings-off.*” (Frutiger, 1989)<sup>25</sup> He goes on to explain that these pronounced endings and junctions produce an enhanced graphic kind of representation that mystifies the language, differentiating it from everyday scripts. While they do help the written script transcend the function of a letter to represent imagery like eyes or animals, I would also argue that these points serve as terminals which connect and disconnect symbols and lend to the cryptic numerical wordplay of these writings.

## Circle

Indeed, the circle is considered one of the most powerful symbols. It, by nature, creates a center point that comes to represent the Self. The roundness of a circle denotes a sense of infinites and when perceived with the Self in mind may represent inclusiveness and wholeness. When viewed as a three-dimensional symbol, it becomes universal. This relation to the universe lends its use as a symbol in the spherical philosophies of early astronomy and religious symbols of primitive sun worshippers. (Jung 1964)<sup>26</sup> Many of the early religious symbols are based around the circle. Of these symbols, include the Mandala, a Sanskrit word for circular diagrams which represent the universe. Founder of analytical psychology and scholar of symbols, Swiss philosopher Carl G. Jung describes these “magic circles” as symbolic representations of the “nuclear atom” of the human psyche –whose essence we do not know. In addition to explaining our own perception they represent direction. The creation myths of Brahman and Buddhist origin both incorporate circle symbols to denote the idea of godlike perceptions present in all known directions. Consequently, in Thai Buddhism the Circle has come to symbolize the Face of Buddha (พระพักตร์ของพระพุทธเจ้า) and is a common element in circular yantra symbols such as the Statute of Buddha yantra (ยันต์บารมีพระพุทธเจ้า) or the yantra Spired Crown yantra (ยันต์ยอดมงกุฎด้านหน้า). The circle in this case is idealistic. It encapsulates omnipresence as a quality of mindfulness and the aim of meditation.

“The spatial orientation performed by Brahma and the Buddha may be regarded as symbolic of the human need for psychic orientation.” (Aniela Jaffe, *Man and His Symbols*, 1964)<sup>27</sup> This notion that the circle can signify wholeness and explains its use throughout all the religions as a meditational tool; a tool which was heavily supported by Jung. Jung’s beliefs on the powers of the mandala and other meditational diagrams was summarized by Jungian Analyst Marie-Louise Von Granz, “*The mandala serves a conservative purpose—namely, to restore a previously existing order. But it also serves the creative purpose of giving expression and form to something that does not yet exist, something new and unique. ... The process is that of the ascending spiral, which grows upward while simultaneously returning again and again to the same point.*” (Marie-Louise von Franz, *C. G. Jung: Man and His Symbols*, 1964)<sup>28</sup> The use of these geometric objects as a meditational tool becomes the foundation of the early yantra designs that usually feature a circle encompassing another very important geometric symbol: the triangle.

## Triangle

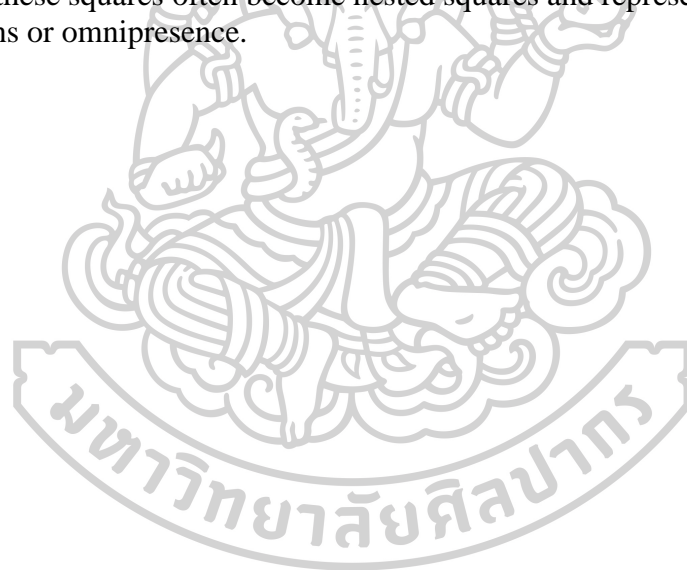
In Hindu and even pre-Hindu India the triangle has carried great significance, however unlike the circle, its meaning and association is defined by its orientation. When the triangle points upward it is known as vahni, and has always been associated with masculinity and the lord Shiva. Shiva is the Hindu god of death, destruction, and fertility. Downward pointing triangles are known as Shakti, and further represent femininity as the cosmic energy or divine mother Shakti. (Zimmer 1947)<sup>29</sup> Often times these two triangles are used in combination as a pair or series of pairs, according to the Jungian philosophy this “...expresses the union of opposites-the union of the personal, temporal world of the ego with the non-personal, timeless world of the non-ego.” (Aniela Jaffe, *Man and His Symbols*, 1964 pg. 267)<sup>30</sup> This idea of union is the end goal for all religious pursuits. Consequently, these Triangles also represent the underlying tension between two opposite natures. This tension defines the very dynamic nature of the universe; creation and destruction. This in combination with the Circle represents wholeness.

As we look at the evolution of symbology in particular the movement from the Vedic yantra to Tai yant we find that some elements maintain a strong presence and others seem to fade in popularity. The Triangle is one of the later elements. While the triangle is perhaps one of the most important shapes in Vedic or Indic Culture yet sees far less inclusion in the yant symbols of Tai origin. Still we do find use for the Triangle in the Buddhist oriented yant symbols. Particularly as a derivative of the number three, in which case, the triangle commonly represents the Triple Gem or “Three Refuges”: the Buddha, the Dharma, and the Sangha. The Triple Gem is a central concept in Buddhism and conversely becomes a common theme in Triangle yant designs such as the Triple yant (ยันต์สาม), Five yant (ยันต์ห้า), Three Jewels yant (ยันต์ไตรรัตน์), Rattanatrai yant (ยันต์รัตนตรัย), Black Devil Covers the Moon yant (ยันต์ราหูอมจันทร์), and the various Flag yant designs (ยันต์ชายธง) It is however much more common to find triangles featured in various yants as distinct halves of a diamond or square. Examples of this type of triangular symbolism can be seen in yants such as the yant Poh Sub (ยันต์โลกทรัพย์), the Yellow Candle yant (ยันต์ลงเทียนทอง), and the Trinisinghae (ยันต์ตรีนิสิงเห). The intersecting Squares and Diamonds which result in these triangles are distinct feature of yant symbolism.

## Square

The earliest known yants were stone rings and triangular tablets likely produced by a group of Shakta devotees known as the cult of the Mother Goddess in the third century B.C.E. These stones featured, “various geometric designs, scrolls, animals, birds, vegetation motifs, and palm trees in conjunction with images of goddesses.

Some of the goddesses are fixed on the points of a triangle”, and it was these triangular and circular designs which dominated a majority of the yantra symbols to come after. (Harper & Brown 2002)<sup>31</sup> However, if we analyze the transition from yantra to Tai yant symbolism geometrically we see a preference in the later symbols for squares and diamonds over circles and triangles. The square and diamond shape are perhaps the most common symbol in yant symbology, and are the foundation for many yant symbols. In both the early nested squares which frame the early Indic yantra symbols and in the squares incorporated through many of the yant symbols the square or diamond is symbolic of the four elements (ธาตุทั้งสี่): fire, water, earth, and wind. In addition to representing these elements, the square is also associated with the four directions. While these directions can be viewed simply as the cardinal directions, they also reference the four continents of Buddhist cosmology (ทวีปทั้งสี่) which surround Mount Meru, the center of the physical world. Each of these continents having their own attributes and inhabitants. When this concept is represented in the ancient yantra symbols, such as the Meru projection of Sri Yantra, outer lying square also features iron gates through which one would enter into Mount Meru from the four directions. Within the Thai Buddhist and subsequently yant symbolism these squares often become nested squares and represent the circle and the ten directions or omnipresence.





## Chapter 5 Thoughts on Yants: Interviews

### Interview with author Joe Cummings:

A graduate of Berkeley's Southeast Asian Studies Masters program, Joe Cummings is well known as an authoritative voice on tourism in Thailand. Making a name as one of the original Lonely Planet Guidebook Authors, Cummings went on to publish dozens of books and articles on a wide-range of topics in Southeast Asia. From Food to Architecture, Cummings has done extensive research on what makes this region of the world so interesting. Having been the senior editor of many Thai publications in addition to working with UNESCO and Thailand's Ministry of Tourism, Cummings name is well known throughout the tourism world and geographical societies. Of particular interest is Cummings's 2012 book *Sacred Tattoos of Thailand*. This highly acclaimed guide to the history and continued traditions of the yant Tattoo culture is one of the most detailed and one of the first English books to provide photographic documentation of the art. The book is noted for going beyond the general aesthetic of Thai yant symbolism and, perhaps the first English language attempt, an exploration of the meanings and beliefs behind this vast cultural practice.

*What got you first interested in the world of yant symbology?*

Back when I was doing the 1st Lonely Planet guide to Thailand, I stayed with a Thai friend's family in Udon Thani for a few days. A young man in the family was a muay thai fighter, and he had a leaping tiger inked across his chest. It was surrounded by mantras written in a script I'd never seen before, which turned out to be Lao Tham, an older version of Lao script. The family told me the words were Pali abbreviations of Buddhist texts.

That was about all I knew about sak yan until 2011 when publisher Marshall Cavendish asked if I had any ideas for a new book. I suggested sak yan as a theme, they approved, and finally I got to dig into the subject a bit.

*What is your favorite yant and why?(Harper, 2017)*

One called Phut Sorn, also known as Phra Jao Ha Ong (five buddhas), because it's about keeping one's sense of *buddha dhamma* strong and thus keeping negative emotions in check. I also like it because it's the *Yan Khru* or teacher's yantra of the late Ajahn Thong, the most powerful sacred Thai tattoo master of the this era, and his chief disciples.

*Do you think yant symbology would still exist without the tattoo practices?*

The same yan are seen on cloth, amulets, auto ceilings and so on, so yes.

*What do you see as the future of yants symbology?*

Hard to say but for now it's growing steadily -- 'trending'! Some day it will fall out of fashion, but will survive among those who respect the magic rather than the art.

*Have you ever associated yant symbology with sound beyond the 'Kata' or chanting?*

Other sounds hmmm..... not really unless you count the rattling sound of the reed whisk as the master sprinkles holy water on the disciple at the end. Or the sound of the master 'blowing' the weecha into the yant.

*Do you connect the transformation of the mantra to yantra with the human need to visualize information?*

Yes, coded information. The yan are basically sigils.

*Can this design process of transforming sound to the visual be learned from the practice of yant? Do you feel it is blasphemous to apply these methods in other forms of art? (music, architecture, etc.)*

I think it's good if properly done, and with good intention.

*Approaching the occult and in particular yant symbology in an academic matter is difficult as there is a great deal of false information and conflicting schools of thought. Do you feel that this is an important aspect of yant symbology or a byproduct of the amulet market? Can the community contribute to the practice through academic research? Or should it be left to the ascetics?*

I think observers outside the system can help bring a greater understanding of sak yan. Yes, there is conflicting information between different masters and different lineages, and because of this the only way to make sense of the whole is from the outside. As far I know, I'm the first person to come up with a single integrated explanation of the system, as outlined in my book, including how sak yan, with its animist roots, fits into Thai Buddhism.

### **Interview with Sak Yant Practitioner Ajarn Ta: Introduction**

Ajarn Taa started studying sak yant from Mr. Suchart. Mr. Suchart is Grandfather Yai's master student in Petchkasem. Ajarn Taa got a permission to study sak yant from Mr. Suchart in 2013. Then he continued learning from literating, reading, writing to sak yant. He actually started first his etching onto the skin in 2015, and he started sak yant abroad in 2017.

*What got you first interested in the world of yant symbology?*

I saw Thai ancestors started sak yant since ancient times and I like the idea of how Thai people always cling to this mythology, how do ancestors pass on the wisdom to the next generation. So, I began my study and got to know so many things. First, I learned to do good deeds. Second, I practiced meditation, and learned to give respect to my parents and teachers. The more I study, the more I get into it. I like yant numerology. yant numbers have their own charm and sacredness. I see its beauty, which from our ancestors, still remains today. How does it remain? Because somethings will not exit if they have no use, but now yant numbers have extended their function, even to foreigners, prolonging its importance.

*What is your favorite yant and why?*

My most favourite yant would be *yant por gae*. ('Old Father yant') It has stayed with me since I was young. First, I did not believe it existed because it appeared to be intangible to me. Like air, we cannot see it, but we can feel it. *Yant-por-gae*. I have never seen the *old father* but I can feel him around. Firstly, I can feel him thanks to the good deeds in me. I might have behaved badly, but I became better because of him. He helped me in every way. He provided me a sense of security. As I have him, I wondered why do I admire him so much even though I have never seen him. This led me to my intention to have faith in him, so I got myself yant por gae. It is truly a belief, a miracle that led me to my faith in him. Strong faith and a conviction is different. Faith is just simply a belief; Faith in racing car, faith in art. But this is not yet a conviction, which does not equal respect. If we respect, we will know that it lies in us after all. This is why I truly admire yant por gae that I decided to get this yant. I usually etch yant por gae to my students so that it could protect them.

*Do the basic elements (shapes, numbers, etc.) of yant designs have any universal meanings? (for example: in Indian yantra upward triangles represent male energy and downward triangles represent female energy)*

Thai yants are not like that. It's different. India has upside down triangles and upright triangles, right? But in Thai it's not like this. In Thai, we call it Thai yant and It's not about men or women. This is the meaning of talisman (draws curved lines on the paper) These are called 'sen yant' (line yant), we have meaning in just this, but the meaning is in the loops and twists. The square for example is to support the element of *mahatma*, that is the earth, water, wind, fire, the four elements of human beings. we have four elements, water, wind, fire, blood.

The triangle is a *ma-ah-ou*, which is an interpretation of buddha, dharma, sangha (the triple gem). If we look at a circle [draws three concentric circles stacked on top of one another] this is the head of the Buddha, this is the Buddha, then we can add to it again. Now not everyone will write it this way. It may be drawn in different ways,

but they are the same Buddha. They are the same yant. In ancient times, there were no picture tattoos, no tortoises, no tigers, mostly just line yant. Now the art has developed. Some people do not have a talisman as a ghost. As a Buddha image, it is like a meditative Buddha image. It has developed into a father figure, a tiger, an image of a bird, and many things like this. Then it will be numbered more. There will be no meaning in that number. In the matter of color, Thailand has no meaning like those colors of India. According to the ancient beliefs, yants are black and it has always been this way. Now in modern times, yants are perceived according to the modern age, to be beautiful. We may, for example, put a red color. If it is in Chinese culture, red is a lucky color. Enough red tattoos may bring luck and money.

*Do you have interest in the yantra designs of India? How much influence do they still have on the modern yant practice?*

All the yants are translated from Buddha, they all are prayers, the ancient ajarns translated them and turned them into yants, for example “namo tassa” was also turned into one and transferred on a student. They all originated in India, and us Thais adapted them. It’s all the same art. Any country that worships buddhism and the lord Buddha would have the same form of art.

Most Thai ajarns aren’t really interested in Indian yants, we only know the truly Thai ones, because we can’t read their language so we don’t understand what they are saying, but all in all it’s the same thing. They also have these types of tattoos in India, they tattoo our yant numbers, but we don’t really recreate any of their stuff, not many people study it. We mostly study the ones from Cambodia, Laos, and Thailand. India and Nepal also worship the Lord Buddha, and because the yants all come from ancient times, they are all the same. Although we do have the triangle yant that looks similar to theirs, that is not because we copied them, but because it was a coincidence, because the strength of the Lord Buddha that gave birth to it. Take for instance, pictures of mythical creatures, or celestial weapons in the yants, they are all common beliefs, but it depends on how the artists portrays them. The *por game yant* would usually be depicted as riding a lion or a tiger, but Shiva and Ganesha are depicted differently from how we do it. The Indians, are more profound in their beliefs of these gods, therefore their art is different from ours. We’re not in as deep as they are with these gods, for us it’s Por Gae, hermits, or things like that, and each or their worshipping rituals are different.

*Do you think yant symbology would still exist without the tattoo practices?*

No, it doesn’t disappear, because we’d transfer it on yant cloths. Some people don’t really like the tattooing aspect of it, they just pray. It’s all still useful because it also comes from Buddha’s teachings. It actually comes from the prayers first, then we transfer it onto the skin.

*What do you see as the future of yant symbology?*

I think it must still be here, because it has survived for so long from our ancestor's time, and now we've spread the culture around the world, in Asia and in Europe. Many ajarn's go abroad to do tattoos on people, because foreigners are also very interested in tattoos. For one... it's actually quite beautiful.

Two, there's a merit tied to it, so I definitely think it's going to stay with Thai people, it has almost become another symbol of the nation

The yant numbers are around from ancient times, we're still tattooing the same things as we were, and in 40-50 years from now, we'll still be doing the same thing.

Drawing yants on cars, these things are beliefs, some believe and some don't, people think differently. Those who do believe, they believe, firstly, in the yant numbers, and the ajarns. Secondly, they believe in doing good. If we do good things, supernatural things will protect us. If we do good, the yants that we have on us, on our cars, or in our household will work well. But if you have the yants without the faith, you don't stick to the moral standards, they'll leave you. You have to do good things, stick to the moral standard, don't commit adultery, respect your parents and teachers, they'll protect you, what could be worse would be less severe. As we've seen in the news, some people got into car accidents and escaped with hardly a scratch, whereas the car was completely wrecked. When we write the yants on cars we don't do it to protect the car but the person. The car, on impact will be in ruins but the person might suffer only mild injuries.

*Have you ever associated yant symbology with sound beyond the Kata or chanting?*

Some ajarns will explain that in the past they only use prayers but modern people go deeper than the prayers, it makes the mind still, because tattooing the yants or learning the alphabets makes your mind still. Now, when your mind is still the prayers become a minor thing. Some things can be achieved by the words, like wealth, luck, and safety. There are also some of these in the spells, but there's an issue that if one word is wrong, the spell will not work, so we usually now just express our wishes in our minds. The ajarns who say it need to achieve a clean mind through meditation. Or some don't speak, they visualize it, or they hear it. It all comes from the old merits they've made in the past or past lives, or their inner intuitions. Some people meditate and they see the yants, then they tattoo it, it's like saying it but it's not saying it. It's wondrous how we can see the yants while meditating, and the prayers come in to our ears. These were all inscribed on Bailan leaves and we use it until now.

*Do you connect the transformation of the mantra to yantra (or kattaa to yant) with the human need to visualize information?*

In the beginning, we call it the power of ajarns, the teachers they will see who will be able to do it. In 100 people who study it, not all 100 will succeed. People who are special, in the end they'll be able to do many things, but people who don't have enough merit, they might not succeed. These people, they read the books today, the next day they forget. The ones who are destined to do it, they don't need to work hard. In the case of drawing what they want to transmit onto the skin, that's a different story because that's art. People with different experience express different things. In the case of the yants, the art is created to think about the teachers. Nowadays, there might be a little more design to it, in the past the yants have a huge emphasis on thinking about the merits of Buddha, now it is probably more aesthetic. Now it's a little more tied to art.

*Can this design process of transforming sound to the visual be learned from the practice of yant. Do you it blasphemous to apply these methods in other forms of art? (music, architecture, etc.)*

In each person's vision there's a different shape and picture, the yants that come out are thus also different, but it all has a meaning, each number, each alphabet has a meaning, when we add all of them together, the meaning adds up. For example, if we see it in the shape of a circle, then it's pretty clear that it's earth, water, wind and fire or *namo, buddha, yata* and we put all of that in. Then we add the other aspects of it, like protection. If we put it on a car, it can keep you safe, or if you put it on the skin it can help too. Nowadays, it makes sense that scholars are interested in learning about them, what properties they have. They wonder if one can use them in other aspects of life other than the traditional things we use yants for. You can, but people don't really do it for other things. It's like studying the *Huang-Jui* or the chinese belief of how to organize space. It's all related to Buddha's teachings.

*Approaching the occult and in particular yant symbology in an academic matter is difficult as there is a great deal of false information and conflicting schools of thought. Do you feel that this is an important aspect of yant symbology or a byproduct of the amulet market? Can the community contribute to the practice through academic research? Or should it be left to the ascetics?*

Each ajarn has different expertise, if you ask for right or wrong, we'd have to look at what they tattoo on the skin, of course sometimes they also make mistakes, so we need to be selective of who we learn it from. Can we learn with anyone? Well, you'll have to see if they are open to teaching you, because they don't teach everyone. If you're not a close pupil they might not want to teach you because they're afraid you'd use it in a negative way. Like, if a foreigner wants to learn, they'll ask what that

foreigner would like to do with the things they'll learn. It's difficult to learn maybe because you didn't have basic drawing skills, but that can come with practice. Some ajarns don't want to teach everything because they think the student will use it negatively, like doing harm to other people. They'll teach a little bit of it but not all. Some are afraid to impart their wisdom to a student. It's like people who are Buddha image connoisseurs.

Also, if you're merit is not enough, if you are a good person, don't kill, steal, lie, don't insult your parents, don't drink, it's a start. If they see that you still drink alcohol, you still insult your parents, they won't teach you. If you've never made merit, you'll have to start. It's like, we need to have the genuine understanding so you don't use this as a scheme to hurt other people.

### **Thoughts on Gow Yort**

It's been around since ancient times, they call it a *yant kru* (teacher's yant) mostly people like to get it, all men get it. The tip starts at the nape of the neck, it can't be lower because this is the highest part of the back, because this is the highest yant. It protects from everything even black magic, it gives strength, safety, charm ect.

### **Thoughts on Trinisinghae**

This is also a very good yant, as high up as Gao Yort, actually it's higher because it has buddha's crown around it. It protects from all things, bad luck, it repels black magic. It's mostly done in the form of a holy thread, we don't usually tattoo it, very few ajarns will tattoo it.

### **Thoughts on Ha Teaw and Identity**

Each ajarn will create the *ha taew* in five lines, but each line will be different. For example, Ajarn Noo's *ha taew* has date/month/year of birth of Buddha, mine's generosity, wealth. It's also a *yant kru* from five Buddhas. It's associated with strength, in five lines, all put together. Each ajarn will switch places of things to represent their studies. The tiger yant is also done in this way, each tiger is different. Like each of us will draw a different snake if we're asked to draw a snake.

## **Chapter 6**

### **Speak Spell: Future Symbol Sonification**

Disclaimer: The following information forms a basis for my artistic works and is therefore subject to the merit of my artistic creativity. While intention was placed in accurate representation, all diagrams, symbols, and concepts represented and discussed here make no claims to their accuracy in use as sound acoustic design or spiritual artifact.

#### **Introduction**

Speak Spell is an ongoing series of sonic pieces that I have created based on the compositions of various yant symbols. The project is named after Speak & Spell, a toy speech synthesizing computer produced by Texas Instruments in 1978. Because this project uses a computer to ‘speak’ the ‘spells’ which we find in each yant symbol, I felt this was an appropriate correlation. In much the way that the Texas Instruments Speak & Spell sought to use computer chips to educate the youth and, in some ways, digitize the role of the ‘teacher’, Speak Spell seeks to digitize the ajarn of ancient wisdom; allowing the knowledge preserved by monks, sages, and hermits to be carried on into the digital age.

The installations of Speak Spell combine spatial audio techniques and text to speech software to create fixed and generative audio sculptures. Each sculpture represents both a theoretical structure which can be entered to reveal internal details and from the outside an object which can be observed as a symbol. This type of listening practice draws similarities to the puja rituals in which worshipers see the yantra as a map of metaphysical gates to different dimensions, navigable through prayer. In the following chapter I will give you an overview of a few yants which have been included in this project, the basics of how I have translated the diagrams into sound, and details as to how I approached each yant specifically.

#### **Yant Sonification and Spatialization**

The initial spark for this project came by mere coincidence. While studying speaker placement diagrams my eye caught glimpse of a yant symbol adorning a wall of the room. Strangely, it appeared in exactly the same configuration as my speaker chart. After a quick cross examination, it became clear to me that there may be more to this correlation than pure coincidence. I quickly began looking through my collection of yant images, now seeing them not just as sacred diagrams but as spatial diagrams.



As Speak Spell is an ongoing project, I chose to first interpret three of the most significant and consequently most popular yant symbols: Hah Teaw, Gao Yort, and Trinisinghae. To begin I analyzed the yant's features and created a list of possible values. These values are then mapped to parameters in the sound making process. Often times these values are objective values like frequency and volume or subjective ones like tone and associated meanings. There are also external values which relate to the spatial realm such as speaker placement, and localization of sounds that must be considered.

In Speak Spell, the only direct translation from the visual to audio field without need for interpretation is through the form of language which is indeed a feature of the three aforementioned yants. This translation was done digitally using text to speech software engines. Further composing and processing of these artificial voices is done in relation to the yant's geometry, numerical values, and traditional practices. Additional interpretive sounds such as bells and gongs are used to sonify numerical values with no direct translation. The finalized installation layers these various sounds with harmonizing drones, or sustained frequencies. The drones, while simple in nature are designed to balance the voices and feature the textures of heavily processed Siamese classical music for an associative affect.

The result is something between both sound sculpture and digital enchantment. The intention is not only to explore the possibilities of sonifying two-dimensional graphics spatially, but also to explore the functionality of sound. I believe that by consorting ancient diagrams of the past, such as these yant symbols, we can better understand the karmic nature of our sounds. Through specialization we can envelop listeners with sound; enshrouding them with ancient wisdom

### **Digital Enchantment and Experiments with TTS**

As an expatriate learning a foreign languages and teacher of the language arts, language has always played a significant role in life. Likewise, it has played an underlying role in my art and was indeed a major factor in deciding to work with mantras, spells and incantation. Like early poets, the scribes responsible for developing yant symbology were equally interested in the sorcery of word play and association. This also draws a parallel to my affinity for music, the sort of alchemy involved in making music; the exploration of harmony and dissonance; the magic of numerical sequences and layered emotions.

Choosing to digitize the voices of the yant symbols using TTS, or text to speech software, was based on several influences. The first, responding to this mysterious alchemic past we associate with these spells via a comparatively mysterious frontier of AI and a virtual future that these artificial voices suggest. The second reason lends

to an modern audience who is increasingly skeptical of religious association, and who could even be considered increasingly skeptical of their own kind. Synthesized voices provide a ‘depersonalized’ quality to communication. While the implications of this is debatable, the effect could be similar to believing a book over a teacher, or sending a message instead of making a call. This I believe provides today’s audience with a different perspective, one that disregards notions of relic and the artefactual. Lastly, it was a desire to maintain consistency with the act of computer based spatial sonification, which is an already extremely modern approach. My reasons for working with TTS technology all encapsulate a personal desire to better integrate the increasingly digital world. By working digitally with the world around us we may discover new uses and interpretations of the past and at the very least lessen the chance of our history being an indigestible monolith of data.

On the technical side, the translations were not quite as direct as it may seem. Several considerations had to be made, particularly limitations of the TTS engines. Majority of yant symbols and diagrams are composed of ancient and nearly obsolete scripts. These scripts are either representative of numbers or acronymous syllables. Unfortunately, Text to speech engines for these languages are still in experimentation. First human translation of each symbol to a phonetic counterpart in the Thai alphabet must be made. Although Text to Speech Engines for the Thai Language are not as developed as English engines, The Thai alphabet’s tonality was most accurate to these scripts

### **Trinisinghae as an Octaphonic Beacon**

Often described as a great temple or beacon for the gods, the Trinisinghae yant (ยันตรีนิสิงเห) is considered one of the oldest yant and extremely powerful. It is purposed as a dedication to all of the gods and divine rulers. It was made famous by the great Luang Phu Toh (หลวงพ่อด) of Wat Pradoo Chimplee (วัดประดู่ฉิมพลี) located in Thonburi, Thailand.

The Trinisinghae yant features the following elements: 4 diamonds containing the number 5, 8 triangles containing 3 7 4 6 1 9 2 and 8 (in that order), 4 corners on two planes (a 2d representation of a three-dimensional compass), and 8 loops or ‘knots’ that connect each corner with ‘sealing’ spells written inside. In the order of traditional incantation, the internal elements create a number stream of 3 7 5 4 6 5 1 9 5 2 8 5. Not only can the numerical content, order, and location all be considered in the sonification process but also the spiritual associations of each number. Ranging from the four emanations of Vishnu to the six guardian angels of heaven, each numerical value represents the divine ruler of one domain.

The spatial audio techniques used in this piece are rather direct, the elements of the yant are spatialized using speakers to represent the 8 knots of the symbol. The speakers themselves are placed in the appropriate directions using a compass. Those four speakers that represent the ‘knots’ will be given the short mantra associated with each seal of the yant. Each sound inside the yant will be performed in its intended location and recording using a microphone array. This type of recording involves a multi-channel recording of live acoustical performance in a space identical to playback. Because the microphone will capture directionality, no artificial localization of sounds is necessary. The performers inside the space during recordings will be given instructions based on the divine being they will honor. The compositional order of these elements will be based on the order of incantation. The frequency and sound types they use with also relate to the number they represent. For example, the square which represents the number one is dedicated to the demon Mara. This square may be represented by a single cymbal crescendo while the ‘three square’ that represents the Triple Gem may be the strike of three harmonious bells. As a fixed media piece, these elements are composed in the structure of a tradition incantation. A resting period allows for the elements to appear above the drone in their order before looping back to the incantation.

### **Ha Taew Scroll as a Decophonic Hall**

Yant Ha Taew or ยันต์เกราะเพชร is easily the most famous yant Symbol due primarily to its simplicity. It also gained global exposure when famed actress Angelina Jolie received one on her to trip to Northern Thailand. The functionality and meaning of the ha teaw can vary from teacher to teacher depending on the kataas written inside. Traditionally seen as a scroll yant, each of the 5 lines are derived from Pali scripture praising the venerable Buddha, and each line is said to grant different kinds of protection and luck to the wearer.

Another important aspect of this yant, as with most other yants, is the variations necessary to retain its magic. This process protects the yant’s power; allowing the yant to be shared by all, but be understood by few. Each monk or teacher will have their own variation of the scripture to not only to encrypt the power but to give it the uniqueness of that masters blessing. In vein of these infinitely complex variations, I’ve chosen to present the ha taew yant as a generative audio piece. Using max / msp as the generative software, I was able to animate the order the of syllabic sequences switching between traditional order and an infinitely changing order.

Structurally, each of Ha Taew’s five lines would be represented by a pair of speakers paired one after the other in a long hall formation. Indeed, each speaker represents one of the ten ‘unalome’ symbols which bind the scripture inside. The speaker pairs are inward facing and each sounding of the scripture triggers an audio panner which

moves quickly from one side to the other. To avoid wave interference, the speakers are placed at a 45-degree angle on the floor facing the center of the hall and the listeners ears. This allows for those walking through the center to experience the stereo effect of each syllable passing from one side of the scroll to the other. Additionally, the movement from one line to the next is tied to a moving tempo, this allows for the scrolls at times to be read in unison while other times in succession at varying tempos. I felt this gives the piece a flowing scroll like nature and increases the infinite variations much associated with this yant. To accompany these chanting sequences, several bells sounds were struck at a fixed tempo to provide contrast to the moving tempo of the chanting and a deep stereo drone was created using the processed sounds of breathing and a mouth organ with slight modulations from one side of the hall to the other.

### **Gow Yort as Binural Meditation**

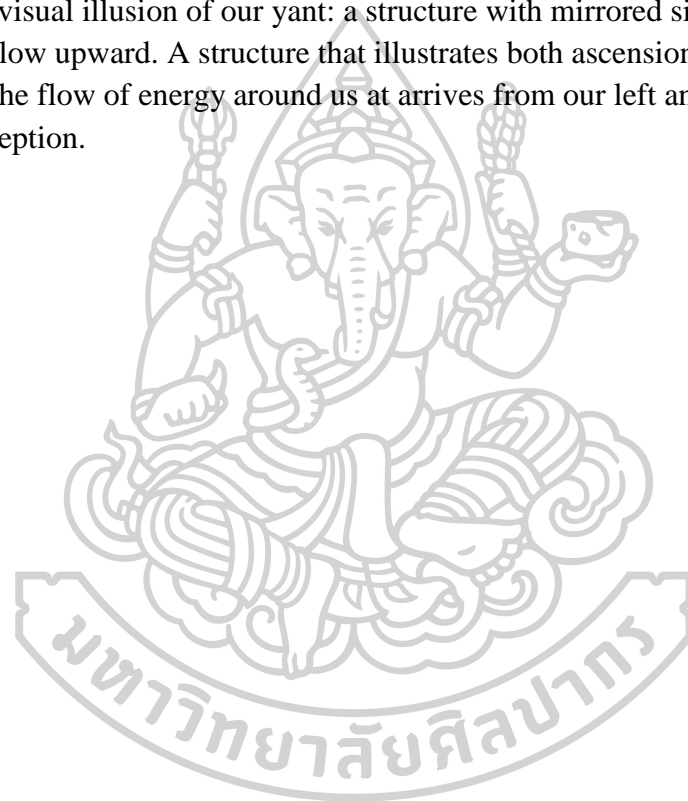
Alongside the yant Ha Teaw, Gow Yort or 'Nine Spires' yant is easily the most popular and widely known yant symbol. This yant is flexible in its use, and is very commonly tattooed on the nape of the neck. As a commonly tattooed yant, the two most common versions are from Wat Bang Pra (วัดบางพระ) in Nakhon Pathom, Thailand and Wat Ratchasittharam (วัดราชสิทธาราม) in Bangkok, Thailand.

I have chosen to represent the gow yort yant as a stereo composition intended for playback on headphones. Headphones provide a more internal form of spatialization. Audio movements are not weighted by the dimensions of space and the listeners of orientation. Sonically, headphones provide an opportunity for higher binaural activity and the most accurate reproduction. I felt this was most fitting for the gow yort yant due to its peculiar symmetry.

By design it resembles a grid of squares which form the shape of a mountain, indeed this mountain is the ancient Mt. Meru for which this yant venerates. Being symmetrical, the center of this yant divides the diagram in half, each half usually containing the same piece of scripture as the other side but written in a mirrored order. The associated spells and incantations of this yant also utilize this same mirrored speech; whereas the first half of the line is repeated in the opposite order to create the second half of the line. (A B C : C B A) For the composition of voices here I've sequenced and panned the scripture to represent this mirror like reversal process.

Another intentional use of spatialization was the utilization of extreme binaural panning. The term binaural panners today most commonly refers to software localization that moves sound around the listener in an immersive spherical manner, a feature heavily used in Virtual Reality. While usually used to give the effect of space or a sound moving around the listener, this same technique can be repurposed to create an illusionary effect through binaural beating. Binaural beating occurs when a beat, an acoustic term which describes the rhythmic effect of two slightly detuned

oscillations, is introduced to the ears dichotically. When each ear experiences a slightly different oscillation from the other, our brain forms a third oscillation. Rather than using pure tones to create a rhythmic audio illusion, this piece utilizes an automated binaural panner at high speeds. This quick movement from left to right tricks the mind into perceiving a third source of sound. These neural oscillations, commonly known as brainwaves, are regularly used in sound therapy and meditation. The basic concept is for our brains oscillations to naturally synchronize with the guide through a process called entrainment. While I am not attempting particularly to alter the mind with this piece, I do enjoy the mental stimulation this effect provides and I find it to be conducive to meditation. As a form of symbolism this auditory effect also mimics the visual illusion of our yantra: a structure with mirrored sides that lead to the center and flow upward. A structure that illustrates both ascension from this cyclic nature and the flow of energy around us as it arrives from our left and right sides to our central perception.



## **Chapter 7**

### **Coming from the Roots: Final Thoughts**

While the application of yant designs in the spatial audio world may seem like novelty to experts in the sonic field or even to the spiritual scholars of these symbols, I truly believe there is much to be learned from this process. Yant symbols, and their ancestor the yantra, are among some of the oldest human creations. That is: lines, which stand to represent something beyond physicality. These symbols continue to find themselves carried on in modern culture, whether that is through new age philosophies or tradition tattoo. The sheer antiquity of these symbols alone has great worth, but I also suggest that we consider the deeper meaning behind these symbols: what it is that keeps them relevant today. That is to reconsider them as more than just symbols. These symbols are diagrams, which illustrate man's early understandings of the universe. Each diagram is very much a key to open mystic realms of our ancestral thought, realms that through meditation open up as pathways of our collective mind.

Today, technology evolves at a nearly frightening rate. Look at the nearly microscopic size of today's computer, the automation of archival systems documenting our every move, artificial intelligence systems communicating on planes beyond our own ability, instantaneous communication across the globe, and entertainment that escapes all notions of reality.

This technological wave presents the current population with an incredible opportunity, the opportunity to create new worlds and augment the old one. As we begin this process of exploring "new worlds" I consider that we look back to our origins. Sacred diagrams such as the Indic yantra and its Tai adaptation, the yant, are some of the earliest diagrams we know which seek to explain these other realms.

While technology will continue to take us to further lengths, mentally and physically, we must not forget that we are still very much the same people as our ancestors. Because of this, we are still unified by a common origin. This origin runs right through our collective mind, and I would argue that for as long as we are human there would always be benefits to traveling inward. These processes of exploration are also an opportunity for meditation, a chance for us to look at ourselves from a new perspective, an opportunity to balance our senses, reinterpret our past and project a better future.

I see yant symbology as only one of many remnants we have from the ancient world for us to reinterpret, but would encourage people of all disciplines to look back to the roots and origins of their craft, of their study, of their inspirations and to open up the dialog of reinterpretation.



Figure 1 A still from “Matrix III”(1972), James Whitney

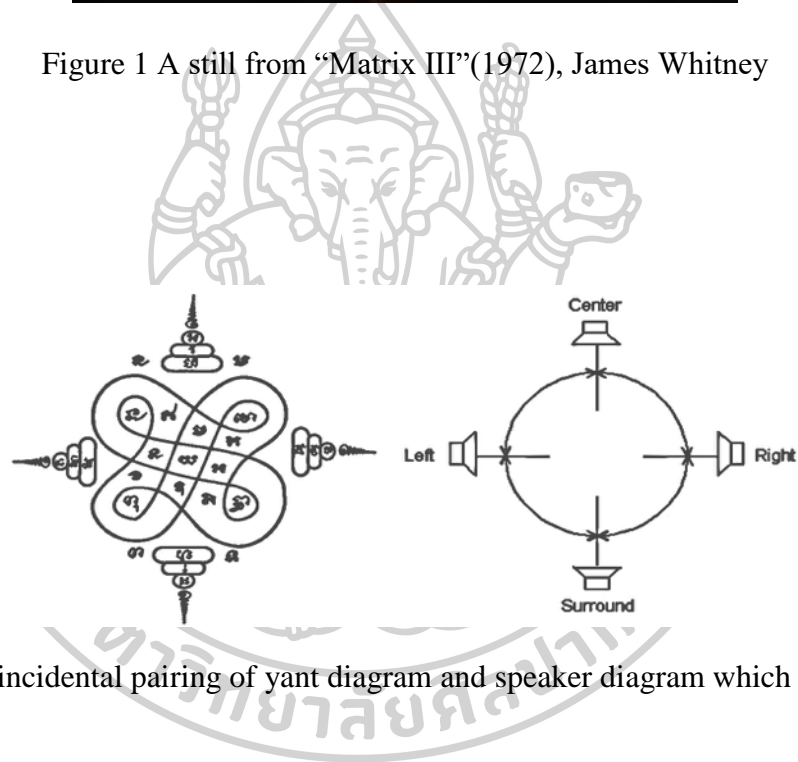


Figure 2 coincidental pairing of yant diagram and speaker diagram which inspired this study





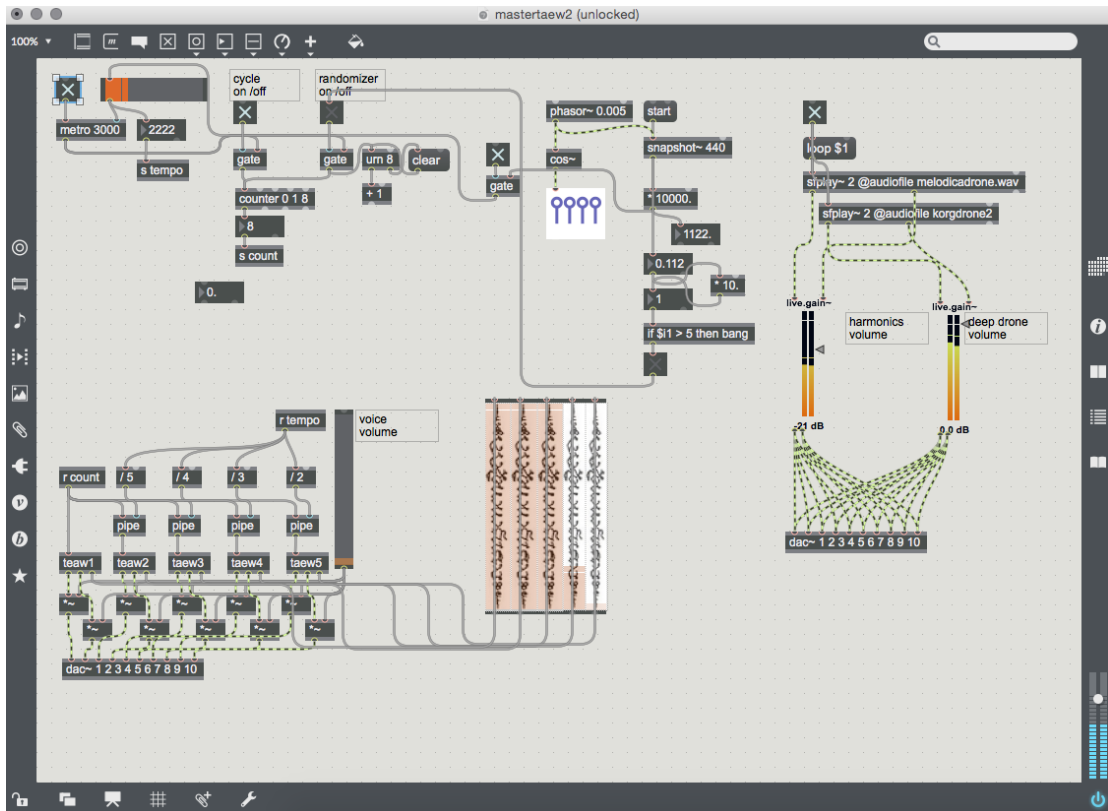


Figure 5 max/msp program for Ha Taew yant showing TTS sequencer, random pattern, and stereo drone component.

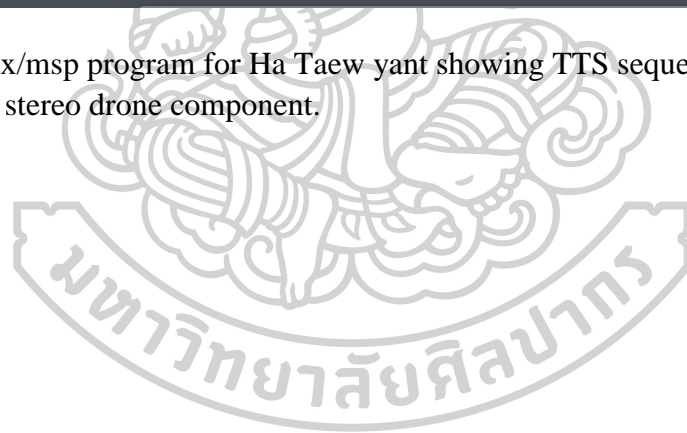
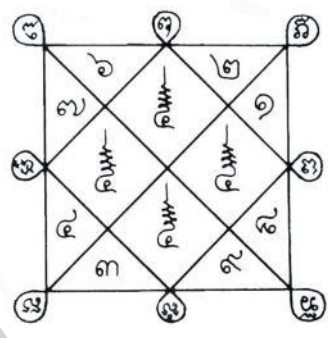


Table 2 TRINISINGHAE YANT (ยันตร์นิงสิงเห)

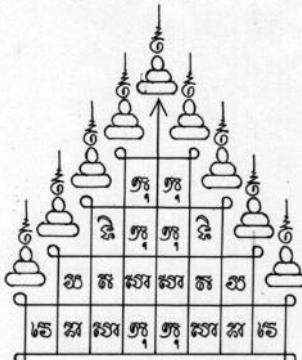
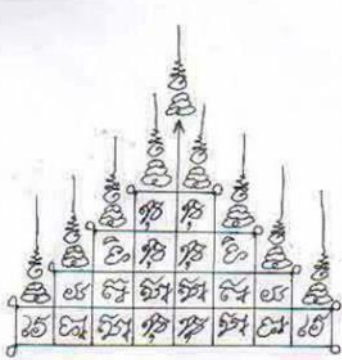
<b>TRINISINGHAE YANT (ยันตร์นิงสิงเห)</b>	
<p><b>pra kata (Buddhist chant)</b>  <b>not located within the yant but used for the incantation of the yant:</b></p> <p>คาถากำกับยันตร์นิงสิงเห (บทเสกสูตรโบราณ)</p> <p>ศรีสิทธิ เษยยะ เษยยะ ตรีนิปิฎะกา รัมมะ                  ขันธา อานุภาเวนะ</p> <p>สัตะโพชนังคา อานุภาเวนะ</p> <p>ปัญจะขันธา อานุภาเวนะ</p> <p>จัตตุโลกะปาลา อานุภาเวนะ</p> <p>ละกามาวะจระ ตะลา อานุภาเวนะ</p> <p>ปัญจะมหานันรีโย อานุภาเวนะ</p> <p>เอกะเมรรุราชา อานุภาเวนะ</p> <p>นะวะโลกุตตะระรัมมา อานุภาเวนะ</p> <p>ปัญจะปทุมมา อานุภาเวนะ ทะเวจันโท</p> <p>สุริโยตะลา อานุภาเวนะ</p> <p>อัญชะอรหันตา อานุภาเวนะ</p> <p>ปัญจะพุทธา อานุภาเวนะ สะทาโสทธิ ภา                  วันตุเม</p>	<div style="text-align: center;">  </div> <p><b>GEOMETRY AND NUMEROLOGY:</b></p> <p>4 diamonds of the number 5                  8 triangles representing 3 7 4 6 1 9 2 and 8                  4 corners on two planes (outer square/inner square symbolizing the 8 universal directions)                  8 knots (ขมวด) or loops connect each corner with ‘sealing’ spells written inside (optional)                  traditional number sequence: 3.7.5.4.6.5.1.9.5.2.8.5</p> <p>3 tri mi sing hae (triple gem Buddha/dharma/sangha)                  7 sa ta na kae (7 fold conglomeration of 7 buddhas)                  5 ban ja pet ja loo kan jay wa (the Four Vishnu Eminations Rulers of the yant)                  4 jat tu tae wa (asura kings jatava)                  6 cha ah wat cha wa cha (six heavenly angels)                  5 ban ja in tra na me wa ja (the four indras)                  1 e ga yak ka (mara – giant)                  9 ma wa te wa (the 9 ruling planets + Rahu(eclipse) Ket(guardian angel/crown)                  5 bra ja pra ma sa ha pa dee (brahma realms / Devas)                  8 ah ta ah ra han dta (the 8 buddhas of each direction)                  5 ban jah put ta na ma mi hang’ (5 royal buddhas)                  2 ta we ra cha (angels of the night and the day)                  sealing kataa located in the 8 knots:                  ja pa ka sa – invocation of the four elements                  put ta sa mi – seal of virtues (5 precepts)</p>

<p><b>I Ti Pi So</b></p> <p>อิติปิ โส วิเสเสอิ อีเสเส พุทธนามอิ</p> <p>อิมมนา พุทธะตังโสอิ อีโสตัง พุทธะปีติอิ</p>	<p>เลข ๑ ให้ลงว่า ตรีนีสิงเห ได้แก่พระรัตนตรัยทั้ง๓ คือ พระพุทธ พระธรรม พระสงฆ์</p> <p>เลข ๗ ให้ลงว่า สัตตะนาเถ ได้แก่พระพุทธเจ้า๗พระองค์</p> <p>เลข๕ ให้ลงว่า ปัญจะเพชฏกัณมัจจะ ได้แก่พระวิษณุกัณมัจจะทั้ง๕ผู้เป็นเจ้าของงาน</p> <p>เลข๔ ให้ลงว่า จตุเทวา ได้แก่ท้าวโลกะบาลทั้ง๔คือ ท้าวธตรถ ท้าววิรุฬหก ท้าววิรุฬปักข์ ท้าวกุเวรราช</p> <p>เลข๖ ให้ลงว่า ฉะอวัชชะราชา ได้แก่เทวดาทั้ง๖ชั้นฟ้า</p> <p>เลข๕ ให้ลงว่า ปัญจะอินทรานะเมวะจะ ได้แก่พระอินทร์ทั้ง๕</p> <p>เลข๑ ให้ลงว่า เอกะยักขา ได้แก่อาฬวกยักษ์</p> <p>เลข๕ ให้ลงว่า มะวะเทวา ได้แก่เทวดานพเคราะห์ คือ พระอาทิตย์ จันทร์ อังคาร พุธ พฤหัสบดี ศุกรี เสาร์ ราหู เกตุ</p> <p>เลข๕ ให้ลงว่า ปัญจะพรหมาสะหะบตี ได้แก่พรหมทั้ง๕คือพระสุทราวาส๕ชั้น</p> <p>เลข๘ ให้ลงว่า อัญจะอะระหันตา ได้แก่พระอรหันต์ทั้ง๘ทิศ</p> <p>เลข๕ ให้ลงว่า ปัญจะพุทธานะมามีหัง ได้แก่พระพุทธเจ้าทั้ง๕พระองค์</p> <p>เลข๒ ให้ลงว่า ทะเวราชา ได้แก่ เทพดาผู้เป็นเจ้าของวัน ท้าววรุณเทวราช เทพดาผู้เป็นเจ้าของคืน ท้าวมิตรเทวราช</p>
	<p><b>REFERENCES:</b></p> <p>the sak yant foundation (<a href="http://sak-yant.com/108-sacred-yant/square-yantra/yant-trinisinghae/">http://sak-yant.com/108-sacred-yant/square-yantra/yant-trinisinghae/</a>)</p> <p>official website of Luang Phu To (<a href="http://www.lp-tohthailand.com/ยันต์ตรีนิสิงเห-หลวงปู่/">http://www.lp-tohthailand.com/ยันต์ตรีนิสิงเห-หลวงปู่/</a>)</p> <p>picture from: The Paetcharat Maha yant 108 by Ajarn Urakint Wiriyaburana</p>

Table 3 HA TAEW YANT (ยันต์เกราะเพชร)

HA TAEW YANT (ยันต์เกราะเพชร)	
<p><b>SCRIPT / SPELL:</b></p> <p>“5 Teaw” Kataa</p> <p>I Dti Bpaa Ra Mid Taa Dting Saa</p> <p>I Dti Sap Pan Yu Maa Ka Dtoe</p> <p>I Dti Poe Ti Ma Nup Pa Dtoe</p> <p>I Dti Bi Soe Ja Dtae Na Moe</p> <p>Ya Mi E Sa Put Toe Yaa</p> <p>คาถายันต์ห้าแถว</p> <p>อิ ตี ปา ระ มิ ตะ ดิง ตา อิ ตี สัพ พัญ ญ มา กะ ตา อิ ตี โภ ธิ มะ นุ ป ปะ โต อิ ตี ปิ โส จะ เต นะ โม ยะ มิ อิ สะ พุท ธิ ยา</p>	
	<p><b>GEOMETRY AND NUMEROLOGY:</b></p> <p>The yant Ha Taew consists of 5 rows of kata each ‘sealed’ by an unalome symbol. Traditionally the symbol is positioned vertically with each letter on its side and the unalome symbols pointing up and down. 5 is the essential number of this yant. With 5 rows or scrolls each containing a kata line of 5 syllables. The final line in most versions contains a kata of only 4 syllables.</p>
	<p><b>REFERENCES:</b></p> <p><a href="https://sites.google.com/site/thailandfiverows/home/yant-ha-thaew-3-prakar">https://sites.google.com/site/thailandfiverows/home/yant-ha-thaew-3-prakar</a></p>

Table 4 GAO YORT YANT (ยันเก้ายอด)

<b>GAO YORT YANT (ยันเก้ายอด)</b>	
<p><b>SCRIPT / SPELL:</b></p> <p>kata from wat bang pra origin</p> <p>initial prayer: na mo phuth tha ya x3 and namo x3)</p> <p>Tha ya ta sa sa ta ya tha sa ta thi ku ku thit a sa ku sa ku ku ku ku sa ku</p> <p>กาลายันต์เก้ายอดของวัดบางพระ</p> <p>นะโมพุทธายะ3จบ นะโม3จบ</p> <p>เวทาสากุ กุสาทาเว</p> <p>ทายะตะสา สาดะชะทา</p> <p>สาตะทิกุ กุทิตะสา</p> <p>กุสากุกุ กุกุสากุ</p>	<div style="text-align: center;">  </div> <div style="text-align: center;">  </div> <p><b>GEOMETRY AND NUMEROLOGY:</b></p> <ul style="list-style-type: none"> <li>- 9 spires represent by 'onk pra' Buddha images and</li> <li>- 9 unalomes signify the 9 faces of Buddha on mount meru</li> <li>- 10 knots or <i>ขมวด</i> seal the scripture found within the geometric grid, leaving only the top spire open to ascention.</li> <li>- 20 squares hold the script which contains 10 symbols mirrored from the left and right.</li> </ul> <p>*other versions exist with non-symmetrical spells and occasionally 15 squares: an additional 5 square column added for the central spire)</p>

	<p><b>REFERENCES:</b> picture and kata from The Paetcharat Maha yant 108 by Ajarn Urakint Wiryaburana</p>
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## INSPIRATIONAL QUOTE:

*"I'll admit being one of those a bit bewildered by all the pyramid stuff. I mean, how do you necessarily relate music to pyramids? "Well, it's more on the level of energy than as an intellectual concept. I haven't actually written any music incorporating the mathematical qualities of the pyramid. I find the pyramid, of all the symbols from which esoteric philosophy is formed - symbols are used to explain concepts that are difficult to approach with words - very good because it seems to unite that which is known as 'science' with that which is known as 'religion' into one body of knowledge and energy. I think it's a very important symbol of what I regard as the initiation to the future of the planet. I'm very involved with it and I associate myself with it. ... Writing music is very much a thing of intuition and inspiration. Yet it is based on various harmonics and numbers. On one level, music is just a physical manifestation of the harmony of mathematics. It's interesting, although obviously my major efforts are not in that field." - Steve Hillage (Gig Magazine, May 1977)*

## ORIGINAL THAI TRANSCRIPT AJARN TA INTERVIEW:

ชื่ออาจารย์ต้า เริ่มเรียนสักรยันต์มาจากพ่อสุชาติ พ่อสุชาติเป็นลูกศิษย์บรมครูของหลวงปู่ใหญ่อยู่ที่เพชรเกษม เริ่มตั้งแต่แรกก็คือขอไปเรียนกับท่าน ท่านก็ให้เรียนเมื่อ 4 ปีที่แล้ว หลังจากนั้นก็เริ่มสักมาเรื่อยๆ มาเริ่มเรียนอักขระ อ่าน, เขียน จนมาสักเป็น มาเริ่มสักเริ่มถือเข็มสักก็ 2 ปี ถึงเริ่มได้สัก พอสักได้ 2 ปี ก็เริ่มได้ไปสักที่เมืองนอก

Q1

ก็เราเห็นบรรพบุรุษเรสักยันต์มาตั้งแต่สมัยบรรพบุรุษและที่นี้เราก็ชอบ ทำไมว่าคนไทยถึงยึดติดกับสิ่งพวกนี้ มันอัศจรรย์ยังไง ทำไมถึงมีมาตั้งแต่โบราณจนถึงปัจจุบันถึงลูกหลานเรา เราก็ลองไปศึกษาดู มันก็ได้หลายๆอย่าง หนึ่งใน...ได้การเป็นคนดี สอง...ได้มีการปฏิบัติธรรม เคารพพ่อแม่ รำลึกถึงครูบาอาจารย์ เราก็เลยมาศึกษา พอศึกษาก็เลยชอบ ชอบเลขยันต์ หนึ่งใน...มีความสวยด้วย และมี ความศักดิ์สิทธิ์ และเห็นว่าทำไมมันสวยและอยู่คู่คนไทยมานานแล้ว ทำไมมันอยู่ตั้งแต่บรรพบุรุษ เรจนถึงปัจจุบัน อยู่มาได้ไง เพราะบางสิ่งบางอย่างมันก็อยู่ไม่ได้ มันจะหายไป แต่ว่าเลขยันต์นี้มัน อยู่ได้ถึงยันคนต่างชาติ

Q2

ยันต์ที่ชอบที่สุดก็เป็นยันต์พ่อแก่ แบบว่าอยู่คู่เรามาตั้งแต่เด็ก ตอนแรกเราก็ไม่เคยเชื่อหรือกว่ามันมี สิ่งพวกนี้ เพราะว่ามันเป็นสิ่งที่มองไม่เห็น เหมือนอากาศ อากาศเรามองไม่เห็น แต่เราสัมผัสได้

เหมือนกัน...องค์พ่อแก่ท่านเราก็ไม่เคยเห็น แต่ว่าเราสัมผัสได้เหมือนกัน หนึ่งเรสัมผัสได้เพราะความดีของเรา แต่ก่อนเราอาจจะไม่ดี เรามาดีได้ก็เพราะท่าน ท่านก็ช่วยเราทุกอย่าง เช่น แคล้วคลาด ปลอดภัย อะไรแบบนี้ เราก็อยู่กับท่านมา ทีนี้เรารู้สึกมันแปลกตรงที่ว่า ทำไมเรารู้สึกเราไม่เคยเห็นท่าน

แต่ทำไมถึงชอบและเราเห็นว่าสิ่งนี้ทำไมมันถึงมี เราก็เลยลองมานูชาลองมาสักรูปท่านดู มันก็เป็นเค้าเรียกว่าความเชื่อ มีปาฏิหาริย์ เกิดความศรัทธา ศรัทธากับการปาหะสัตย์ ความเลื่อมใส ความเลื่อมใสก็คือ ความรัก เหมือนเราเลื่อมใสในความรัก เราก็จะรัก ถ้าเราไม่เลื่อมใส แคศรัทธาเฉยๆ มันต่างกัน ศรัทธาที่คือ ศรัทธาธรรมดา เราพูดได้ เราศรัทธาที่ เราศรัทธาที่นั้น เราศรัทธาในรณแห่ง เราศรัทธาในศิลปะ แต่เรายังไม่เลื่อมใส คือเรายังไม่เคารพ ถ้าเราเคารพแล้วเราถึงจะรู้ว่า เออ...สิ่งพวกนั้นมันอยู่ในตัวเราจริงๆ เราก็เลยชอบยันต์พ่อแก่มากๆ ชอบมากก็เลยสัก ส่วนมากลูกศิษย์มาก็จะต้องสักพ่อแก่ให้เขา เอาไว้คุ้มครอง

Q3

ของไทยมัน ไม่มี มันไม่เป็นอย่างนั้น มันคนละอย่างกันนะ สามเหลี่ยมคว่ำ สามเหลี่ยมหงาย อย่างนี้ ของอินเดียใช่ไหม แต่ที่นี้ของเรานั้นไม่เป็นแบบนี้ ถ้าของไทยเราเขาเรียกว่าเป็นยันต์ของไทยนะ อันนี้มันไม่ได้เกี่ยวกับผู้ชายหรือผู้หญิง อันนี้มันเป็นความหมายของยันต์ เขาเรียกว่าเป็น เส้นยันต์ เราสักแค่นี้ก็มีความหมายแล้ว แต่ความหมายก็คือเป็นเส้นยันต์เลย อย่างสี่เหลี่ยม ก็จะเป็นการหนุนธาตุ ณะ มะ ะ ะ ก็คือ ดิน น้ำ ลม ไฟ ธาตุทั้ง 4 ของมนุษย์เรา มนุษย์เราต้องมีธาตุทั้ง 4 ดิน น้ำ ลม ไฟ เนื้อ หนัง เลือด

สามเหลี่ยมก็เป็น มะ อะ อุ ก็คือ พระพุทธ พระธรรม พระสงฆ์ ถ้าเป็นเส้นกลมๆ อันนี้คือ ศิขร พระพุทธเจ้า อันนี้เป็น นะ มะ พะ ะ ก็ได้ ทีนี้เราเปลี่ยนเพิ่มเข้าไปอีกก็เป็น นะ โม ธา ะ พุทธ ก็เป็นพระพุทธเจ้า 5 พระองค์ แต่ที่นี้บางคนเขาก็ไม่เขียนแบบนี้

เขียนคนละแบบแต่ก็คือ นะ โม พุทธ ธา ะ เหมือนกัน ก็คือแต่ละอย่างทุกอย่างจะเป็นยันต์ เป็นตารางยันต์ เพราะสมัยโบราณจะไม่มีรูปมาก ไม่มีรูปสัก ไม่มีรูปเต่า ไม่มีรูปเสือ เท้าไทร จะเป็นยันต์สักส่วนมาก ทีนี้สมัยนี้เขาก็มีการพัฒนา บางคนไม่สักยันต์ก็สักเป็นรูปพระเลย เป็นรูปพระก็เปรียบเสมือนเป็นรูปพระนั่งสมาธิ ก็พัฒนามาเรื่อยๆก็มีเป็นรูปพ่อแก่ เป็นรูปเสือ รูปเต่า รูปนก อะไรอย่างนี้เยอะแยะไปหมด แล้วในงานก็จะเป็นเลขมากกว่า ก็จะมี ความหมายในเลขนั้นๆ ไม่มีรูปในเรื่องของสี ส่วนไทยยังไม่มีความหมายในเรื่องของสีเท่ากับของอินเดีย ตามโบราณมาแล้วมีแต่สีดำมาโดยตลอด ทีนี้ว่าสมัยใหม่นี้เขาก็เป็นตามยุคตามสมัยเพื่อความสวยงามก็เอาสีแดงเข้ามาใส่หน่อย ถ้าเป็นคนประเทศจีนสีแดงเขาว่าเป็นสีนำโชค พอสักสีแดงเข้าไปก็จะ โชคดี มีเงิน

Q4

ยันต์ทุกตัวเป็นการแปลความหมายมาจากพระพุทธรูปเจ้าท่านอยู่แล้วยันต์ทุกอย่างก็เป็นบทสวด เขาเรียกว่าเป็นบทสวดของพระพุทธรูปเจ้าท่าน ท่านก็เรา คนเขาเรียกว่าอาจารย์บรรพบุรุษ ท่านก็แปลออกมาอีกทีหนึ่ง อย่างเช่น นะ โม ตัสสะ ก็เอามาทำเป็นยันต์ขึ้นมา นะ โม ตัสสะ แล้วก็มาสั่งให้ลูกศิษย์ได้เหมือนกัน ก็คือมันก็มาตั้งแต่อินเดียและเราก็ค้นไทยเอามาดัดแปลง

ทุกอย่างมันเป็นศาสตร์เดียวกัน ถ้าเกิดประเทศไหนที่นับถือศาสนาพุทธอย่างนี้ นับถือพระพุทธรูปเจ้า ก็จะมีเหมือนกัน

อาจารย์ทฤษฎีส่วนใหญ่ไม่ค่อยสนใจยันต์ของอินเดีย สนใจแต่ของไทย ไทยแท้ๆ เพราะว่าเราไม่รู้จักภาษาของอินเดีย ที่นี้เราก็ไม่รู้ความหมายคืออะไร แต่ที่แท้มันก็คือความหมาย มันต่างภาษาแต่ก็เหมือนกัน จุดที่เขาควงไว้ก็เหมือนกัน ที่อินเดียก็จะมีสักเหมือนกัน เขาก็เอาเลขยันต์เราไปสัก สักเหมือนกันแต่ว่าเราไปเอาของเขามาใช้มันไม่มีใจ ไม่ค่อยมีคนศึกษา ส่วนมากเขาจะศึกษากันเป็นเลขของเขมร ของลาว ของไทย เขาก็จะศึกษาอยู่แค่นี้ อินเดียถ้าเขานับถือเขาก็ก็นับถือพระพุทธรูปเจ้าเหมือนกัน พระพุทธรูปเจ้ามาจากอินเดียแล้วที่นี้ในหลายประเทศ เนปาล, อินเดีย, ไทย ที่นี้ว่าของทุกอย่างมันมีมาตั้งแต่โบราณ ไทย-อินเดีย, เนปาล มันก็เหมือนกันหมด ที่นี้ว่ายันต์สามเหลี่ยมที่บอกว่าทำไมมันเหมือนกันกับของเรา ก็คือ เราไม่ได้เอาของเขามาแต่คือว่ามันเป็นความบังเอิญเหมือนกัน เพราะว่าแรงจากพระพุทธรูปเจ้าท่านเป็นคนกำเนิดอันนั้นขึ้นมา อย่างรูปสัตว์ในวรรณคดีต่างๆ ในยันต์ หรืออาวุธ เทพต่างๆ ที่ว่าของเรากับของอินเดียคล้ายกัน มันเป็นความเชื่อแล้วแต่เขาจะนิมิตให้มันขึ้นมา อย่างไทยเราส่วนมากที่เขา นับถือกันก็เขานับถือกันเป็นด้านพ่อแก่ ส่วนมากก็จะมีการชี้สิ่งชี้สิ่ง 2 อย่าง และอย่างคนไทยที่นับถืออีกอย่างหนึ่งคือพระศิวะ พระพิฆเนศ อะไรแบบนี้ มันก็คนละอย่าง อินเดียเขาก็ก็นับถือเหมือนกัน รูปมันก็เหมือนกันนะเห็นก็เหมือนหมด แต่ว่าที่ต่างกันบางที่ที่อินเดียเขาดัดแปลงมากกว่าเรา เพราะว่าอันนั้นทางด้านพวกเขาเรียกว่าพวกเทพนะ พวกเทพอินเดียเขาจะลึกลับซึ่งมากกว่าเรา ของเราเทพยังไม่ลึกลับซึ่ง เราจะหนักไปทางสายพ่อแก่, ฤๅษี อะไรพวกแบบนี้ อย่างไม่ไปสักมานะ ตามบ้านแต่ละบ้านการไหว้เขาก็จะไม่เหมือนกัน

Q5

ไม่หายไปนะ ลายสักยันต์ เพราะว่าก็จะไปอยู่ตามผ้ายันต์ ถ้าอย่างเขาไม่สักก็จะเป็นคาถา บางคนไม่ชอบสักแต่ชอบในการสวดใช้คาถาเวทมนต์ คือ การภาวนา ก็ยังมีประโยชน์ใช้ได้ทุกอย่าง เพราะทุกอย่างเป็นพุทธคุณหมด จริงๆ แล้วก็มาจากการสวดนี้แหละ สวดแล้วค่อยเอามาสักอีกทีหนึ่ง ลงหนังคนอีกทีหนึ่ง

Q6

ผมว่ามันยังน่าอยู่ อยู่ นะ เพราะว่าตั้งแต่บรรพบุรุษจนถึงตอนนี้ก็ยังอยู่ ตอนนี้เราแผ่ไปทั่วโลกแล้ว เอเชีย ยุโรป ก็มีหมด

อาจารย์หลายๆท่านเขาก็ไปสักให้ตามหลายๆประเทศ เพราะคนต่างชาติเขาก็สนใจเรื่องลายสักยันต์ เหมือนกัน หนึ่ง...สวยด้วย

สอง...ก็ได้พุทธคุณ ก็เลยคิดว่าก็ยังอยู่ ยังอยู่คุณคนไทยไป เขาเรียกว่าเป็นเหมือนสัญลักษณ์ประจำชาติไปแล้ว

เรื่องเลขยันต์นี้มีมาตั้งแต่โบราณเพราะเรามาสักก่อนนี้เราก็ใช้ของโบราณเหมือนเดิมยังไม่มีเปลี่ยน ถึงจะ 40-50 ปีข้างหน้าไปก็ต้องใช้เหมือนเดิม อย่างการเขียนยันต์ในรถยนต์ ของพวกนี้มันอยู่ที่ ความเชื่อของแต่ละคน บางคนเชื่อบางคนไม่เชื่อ มันก็มีต่างคนต่างความคิดไม่เหมือนกัน ที่นี้คน เชื่อเนี่ย หนึ่ง...เขาเชื่อในเลขยันต์,ครูบาอาจารย์ สอง...การทำความดี ถ้าเราทำความดีสิ่งศักดิ์สิทธิ์ก็จะคุ้มครองเรา เลขยันต์เราสักมาหรือว่าที่เจิมไว้ในรถหรือไว้ที่บ้านมันก็จะดี เขาเรียกว่ามันได้ผล แต่ถ้าหากว่าเราเจิมเข้าไปแล้วคนที่เขาใช้ไม่มีความศรัทธา เขาทำผิดประเพณี คือไม่รักษาศีล ผิด คุณธรรม สิ่งพวกนั้นก็ไม่ว่ายูคุ้มครอง แต่ถ้าเกิดเราทำดี มีคุณธรรม ไม่ประพฤติผิดในกาม เคารพ พ่อ แม่ ครูบาอาจารย์ สิ่งที่เราสักไปหรือเจิมไปให้เขาลิงที่เขาจับมาก็จะได้ผล มันก็จะแคล้วคลาดปลอดภัย จากหนักเป็นเบา จากที่เราเคยเห็นข่าวมา รถโดนชนพังทั้งคัน แต่คนไม่เป็นไร คือรถหนะ พังแน่ แต่ว่าคนเนี่ย เลขยันต์เขาจะคุ้มครองคน เพราะว่าตอนที่พระเจิมหรือว่าอาจารย์คนไหนที่เขา เจิมจะคุ้มครองคนไม่ได้คุ้มครองรถ รถเนี่ยถ้าชนยังพังก็พังแต่ว่าคนนี่จะไม่เป็นอะไร จากที่เสียชีวิต อาจจะแคล้วคลาดปลอดภัยไม่เป็นอะไรมาก หัวแตก เลือดตกยางออกนิดหน่อย

Q7

ถ้าในสมัยนี้ในอาจารย์บางคนที่เขาใช้ ถ้าให้อธิบายก็คือ สมัยก่อนเขาจะใช้เป็นบทสวดเอาแต่ที่นี้ก็มี การเปลี่ยนแปลงมาคือว่า คนสมัยใหม่เขาเริ่มลึกเข้าไปว่าบทสวดนี้เป็นส่วนหนึ่งที่ทำให้จิตเรานั้น เพราะว่า การสักยันต์หรือการเรียนอักขระนี้ต้องฝึกจิตให้เป็นสมาธิ พอจิตนิ่ง การสวดนี้มันก็คือเป็น สำรองลงมา เขาก็ใช้ในการพูดเอา อย่างพูดให้คุณรำรวย ให้คุณ โชคดี แคล้วคลาดปลอดภัยอย่างนี้ ในบทสวดมันก็มีเหมือนกัน แคล้วคลาดปลอดภัย เป็นภาษาสวดก็มีแต่บางคนเขาไม่ใช้ในภาษา สวดเพราะว่า หนึ่ง...ถ้าผิดตัวหนึ่งก็ใช้ไม่ได้ผล ก็เลยใช้ในการพูดแทน แต่ใช้การพูดของจิตออกมา ว่าจะให้รำรวยนะ แคล้วคลาดปลอดภัย ในอาจารย์ที่พูด จิตเขาก็จะบริสุทธิ์ จิตเขาถึงเพราะเขาได้ การ นั่งสมาธิ เจริญภาวนา กรรมฐาน ก็จะมีบางคนที่เราเห็น อาจารย์ต่างๆไปบางคนไม่ได้สวดก็มี เขาใช้ พูดเอา ถ้าเสียงที่ไม่ได้พูดหรือไม่ใช้การสวด อาจจะมองเห็นหรือได้ยิน พวกนี้เขาเรียกว่า ญาณพิเศษ

จากการเจริญภาวนา แล้วก็มีบุญที่มีในบุญเก่าและที่เราได้ปฏิบัติมา เขาเรียกว่าเป็น นิमित เขาไม่ได้เรียกว่าเป็นเสียง นี่คือการเป็นนิมิตมาจากญาณข้างใน จากการที่ว่าบางคนนั่งสมาธิแล้วก็ได้เห็นยันต์นี้ขึ้นมา ก็เอามาเขียน แล้วก็เอามาสักให้กับเนื้อคน มันเข้าเหมือนเสียงแต่มันไม่ใช่เสียง ก็คือเขาเรียกว่า นิमित ถ้าเป็นภาษาในทางธรรมนะ ก็จะเรียกว่านิมิตออกมาจากจิต บางทีเรานั่งเจริญภาวนา ได้มองเห็นยันต์ ยันต์นี้มันขึ้นมาจากจิตของเรา เราหลับตาแต่ว่าทำไมเรามองเห็น แล้วมันมีบทสวดเข้ามาได้ใจ ก็คือเป็นบทสวดยันต์ เขาก็จะลงมาเขียนแล้วก็เอาลงไว้ในโบบานแล้วก็เอามาให้พวกเราใช้ในปัจจุบัน

Q8

ในเริ่มต้นมาเขาเรียกว่าเป็น แรงครู คือครูบาอาจารย์ท่านจะเหมือนเป็นผู้เลือกเราว่าคนนี้จะทำได้ ไม่ได้ แล้ว 100 คนที่เรียนมันก็สักไม่ได้ทั้ง 100 คน ทั้งที่เรียน 100 คน คนไหนที่เขาเรียกว่ามีความพิเศษในตัวก็จะเรียนสำเร็จแล้วก็จะทำได้หลายอย่าง อย่างทำพวกเลขยันต์อักขระอะไรอย่างนี้ทำได้ แต่ถ้าคนที่มีบุญไม่ถึงหรือว่าไม่มีบุญไม่เคยปฏิบัติอะไรแบบนี้ก็จะทำไม่ได้ บางทีอ่านไปวันนี้พรุ่งนี้ก็ลืม วันนี่มองไปพรุ่งนี้ก็ลืม แต่ถ้าคนเขามีบุญและครูท่านเลือกเขาก็จะทำอะไรแป๊บเดียวก็จะสำเร็จอ่านอะไรก็ได้ แป๊บเดียวก็รู้เรื่อง แต่การทำยันต์ให้มันเป็นรูปเป็นภาพตามความต้องการนั้นคล้ายกันใหม่ มันไม่คล้ายกันนะ เพราะว่าอันนั้นเขาเรียกศิลปะ คือ เอาออกมาจากข้างใน ในใจคือถ้าคนออกหากอาจจะวาดรูปเกี่ยวกับความรักอะไรแบบนี้ ถ้าคนแบบว่าเป็นอะไรที่ร้อนรุ่มหน่อย อันตพารน้อยก็จะออกรูปมาอีกแบบหนึ่ง แต่การสักคือเขาสักเพื่อระลึกถึงพุทธคุณครูบาอาจารย์ เคารพพ่อแม่ มันก็จะแตกต่างกันอย่างนั้น ถ้าสักก็จะสักด้วยอารมณ์ คือศิลปะจากอารมณ์ แต่นี่คือศิลปะจากบรรพบุรุษเรา จากครูบาอาจารย์เรา ถ้าถามว่าสมัยนี้อาจจะดีไชนี่มากกว่าไหม สมัยนี้มันก็จะดีไชนี่ใหม่ๆขึ้นมา มันก็ไม่ต่างกัน เพราะว่าสมัยก่อนภาพยันต์ยังไม่สวยเพราะว่าเน้นพุทธคุณอย่างเดียวและยังไม่มีคอมพิวเตอร์เหมือนสมัยนี้ ไม่มีช่างวาดรูปก็จะวาดแบบธรรมดา เสือก็จะวาดแบบธรรมดาไม่ได้สวยงามอะไรมากมาย สมัยนี้เริ่มพัฒนาขึ้นเรื่อยๆ โลกเราค่อยๆพัฒนาจากรถรางก็มาเป็นรถไฟและเป็นรถไฟฟ้าเป็นบีทีเอสอะไรแบบนี้ก็เหมือนกัน เลขยันต์ อักขระ ก็จากยันต์ธรรมดาเป็นยันต์เสืออะไรแบบนี้ แต่เมื่อก่อนก็มีเสือแต่ว่าภาพจะไม่สวยเหมือนสมัยนี้ สมัยนี้ก็ผูกกับศิลปะเข้ามาด้วย ก็มีศิลปะเพื่อให้สวยงามเพราะว่ารุ่นใหม่ๆไปสักเมืองนอกต่างประเทศ ถ้าภาพไม่สวยก็ไม่นิยมกัน

Q9

อย่างไรในนิมิตของพวกนี้แต่ละคนได้มาไม่เหมือนกัน แต่ที่นี้กลายเป็นต่างคนต่างความคิด อย่างคนหนึ่งได้เป็นยันต์แบบนี้ขึ้นมา เขาก็จะออกแบบในหัวของเขาให้เป็นแบบนี้ออกมา บางคนได้เป็นแถวตรง บางคนได้เป็นวงกลม แต่ทุกอย่างมันก็มีความหมายหมด เพราะความหมายมันมีตั้งแต่เลขยันต์หนึ่งตัว เลขยันต์แค่หนึ่งตัวก็มีความหมายแล้ว ที่นี้เอามาใส่รวมกัน

ความหมายมันก็จะได้มากขึ้น อย่างถ้าเกิดเป็นภาพขึ้นมาอย่างเรานั่งเราเห็นยันต์เป็นวงกลม ที่นี้ยันต์เป็นวงกลมเนี่ยเราก็ดูไม่ต้องคิดละก็ เป็น ดิน น้ำ ลม ไฟ เป็น นะ โม พุทธา ยะ พระพุทธรูปเจ้า ไล่ลงไป แล้วเราก็ดูเกี่ยวกับด้านใส่หัวใจแล้วคลาดอะไรไป มันก็จะกลายเป็นตัวยันต์ คุณพระคุ้มครอง เอาไว้เจิมในรถก็ได้ ถ้าสักในตัวก็แล้วคลาดปลอดภัย ป้องกันอันตราย มันก็จะต่างกัน ต่างคนต่างความคิด เห็นเขาว่าสมัยนี้ทางพวก ดร. เขาก็มาศึกษาพวกยันต์เนี่ย มันก็เป็นความรู้ มันน่าค้นหา คนเข้ามาศึกษาเพราะอยากรู้ว่ามันมีอะไร มันมีคืออะไรทำไมบางคนสักแล้วบางคนรวย อย่างเช่นสักแล้วรวยหรือว่าสักแล้วมีพุทธคุณทางด้านอิทธิฤทธิ์บ้างอะไรอย่างนี้ แต่ถ้าถามว่าเอายันต์ไปใช้ในเรื่องอื่นได้ไหมหรือเกี่ยวข้องกับด้านอื่นมันจะผิดไหม เอาไปปนอะไรอย่างนั้น มันก็ไม่ผิดแต่ไม่มีคนทำ แต่ถ้าถามว่าสมัยก่อนจะสร้างวัดโดยอ้างอิงมาจากเลขยันต์ การวางตึกหรืออะไรอย่างนี้ เขาเรียกว่า สวงจู้ เหมือนการตกแต่ง คู่มือปลั่ง เหมือนเราสร้างตึก จะสร้างตึกอย่างไรให้มีคนมาเช่าเยอะ เขาก็ต้องมีการดูเหมือนกัน เหมือนเราสร้างบ้านถ้ามันผิดสวงจู้ ไม่ถูกหลักมันก็ไม่ดี ที่นี้เขาก็ต้องเอาวิชาพวกนี้ไปศึกษาดูไปสำรวจดูว่าตรงนี้ดีหรือตรงนี้ไม่ดี คือคนไทยเขาเรียก สวงจู้ คนจีนก็เรียก สวงจู้ การตั้ง การจัด สวงจู้ก็หมายถึงว่า อย่างเช่น เราสร้างตึกเราจะสร้างตึกให้หันหน้าไปทางไหน ทิศเหนือ หันหลังตึกไปทางทิศตะวันตก เพื่อให้สิ่งดีๆเข้ามาให้สิ่งไม่ดีออกไป แล้วเอาสิ่งด้านทิศตะวันออกไว้รับลมกับทิศใต้ไว้รับลมอย่างนี้ละก็ดันไม่ต้องปลูกตรงนี้เพื่อที่ว่าให้แดดส่องมาไม่มีแดดลงมาโดนคนอะไรอย่างนี้ ที่ลมเข้าอะไรอย่างนี้ ก็คือเป็นพุทธคุณเหมือนกัน ก็ต้องใช้วิชาพวกอย่างนี้ไปทำเหมือนกัน ทุกที่ก็ต้องทำหมด ทั้งโลก ทั้งประเทศไทย ทั้งประเทศอื่นยังเอาอาจารย์คนไทยไปทำอะไรบางคนก็เรียน ทุกอย่างมันเป็นศาสตร์แต่ละสาย เหมือนช่างศิลป์มันก็คนละสายเหมือนกัน การวาดรูปภาพเหมือนก็จะอีกศาสตร์หนึ่ง วาดอีกอย่างก็อีกอย่างหนึ่ง อย่างศาสตร์นี้ก็จะ เป็นเลขยันต์ อักษร การตรวจดูสวงจู้ก็เป็นอาจารย์อีกอย่างหนึ่ง อาจารย์สวงจู้เขาจะเรียกว่า ชินเส ให้ชินเสมาดูสวงจู้รอบบ้าน ว่าอันนี้เป็นอย่างไรอย่างนั้น เหมือนกัน อันนี้เขาก็เรียกว่าดูสวงจู้ เอาไปประกอบพิธีพวกการสร้างตึกได้ ถ้าถามว่าเกี่ยวกับคนตรีได้ไหม ถ้าเป็นของคนไทย นักดนตรีไทยเขาจะเคารพเลขยันต์นี้ เพราะเขาเรียกว่าเป็นครู เหมือนเรียนนาฏศิลป์ก็มีครู ก็เช่นพระพิฆเนศ เช่นองค์พระวิษณุ นักร้องก็เหมือนกันจะร้องเพลงก็จะไหว้ครูก่อนเพราะว่าสิ่งพวกนี้อยู่คู่กับคนไทยมานานมาก

Q10

อาจารย์แต่ละคนวิชาไม่เหมือนกัน ถ้าถามว่ามีผิดมีถูกเราต้องดูจากสิ่งที่เราได้เขียนลงไปและก็สัก  
ลงไปในผิวหนังคนเพราะบางคนสักผิดก็มี เราก็ต้องเลือกคนเราต้องศึกษาก่อนว่ายันต์แต่ละตัว  
ความหมายมันคืออะไร แต่ถ้าถามว่าไปเรียนสักสามารถไปเรียนได้ทุกอาจารย์ไหม อยู่ที่ว่าเขาจะ  
เปิดรับสอนเราไหม เพราะเขาจะไม่สอนคนทั่วไป...ไม่ได้เป็นลูกศิษย์กันเขาจะไม่สอนเพราะ  
เขากลัววิชาของเขาไปเผยแพร่ในทางอื่น หมายถึงว่า บางทีถ้าอย่างฝรั่งมาเรียนแบบนี้ต้องรู้ว่าฝรั่ง  
อยากเรียนเพื่อไปทำอะไร มันยากอยู่แล้วในการศึกษาเพราะว่า...บางคนเขาไม่รับกับสิ่งพวกนี้  
แต่ถ้าคนเขาอยากเรียนจริงเหมือนเราจากวาดรูปไม่เป็นมาวาดเป็นได้เพราะว่าเราวาดทุกวันเพราะ  
เป็นความเคยชินก็ไปศึกษาในทางที่เหมือนกัน ตอนแรกมันก็ยาก

พอเราเริ่มเข้าใจมันก็ง่ายขึ้นแต่บางทีเราไปเจออาจารย์ที่เขาไม่ยอมสอนก็มี สอนผิดก็มี แต่  
อาจารย์ไม่ผิดนะ เพราะเขาเรียนมาถูกต้องแต่เขาสอนให้ไม่หมด คือเขาไม่ยอมทำให้วิชาเขาไปอยู่กับ  
คนอื่นหมด เขาก็จะเก็บไว้ อย่างถ้าเกิดอาจารย์จะสอนอย่างนั้น จะดูแล้วว่าจะเอาไปทำอะไร ไปทำ  
ในทางที่ผิดไหม เพราะบางคนเอาไปทำในทางที่ผิดอย่างเช่นเวทมนต์เสน่ห์ ถ้าอาจารย์สอนไปไม่รู้  
ว่าไปทำในทางที่ผิดไหม ถ้าไปทำในทางที่ผิดคือไปหลอกลวงคนอื่นเขาเอาไปใช้กับผู้หญิงเพื่อ  
หลอกต้มตุ๋นเขาเพื่อหลอกเอาเงินเขาอย่างนี้ อาจารย์เขาเลยสอนให้ไม่หมด เขาจะสอนให้แค่รู้เฉยๆ  
แต่ให้ปฏิบัติไม่ได้

ก็คือพวกพระก็เป็นอีกศาสตร์หนึ่งของคนเล่นพระ เขาก็จะไปดูอีกทีหนึ่งว่าพระจริงพระปลอม  
อะไรหลายอย่างมันจะละเอียดมากกว่าเรื่องยันต์ ยากกว่า แต่เรื่องยันต์นี้มันลงตัว...ง่าย สอง...  
สำเร็จได้เพราะพุทธคุณในตัวเรา ตัวเรามีศีลคุณธรรม  
คนไทยก็มีศีล5 และไม่คำพ่อแม่ พุทธคุณก็เยอะ หมั่นทำบุญ มันก็จะคู่กับคนไทยมา อาจารย์สอนก็  
ต่อเมื่อเราเป็นคนดี

หนึ่ง...เราเป็นคนกินเหล้าไหม ถ้ากินยังไม่สอน สอง...เราคำพ่อแม่ไหม ถ้าคำก็ยังไม่สอน สาม...เรา  
ทำบุญไหม ถ้าไม่เคยทำบุญเลยก็ยังไม่สอนก็ต้องอยู่โดยการปฏิบัติไปก่อน อยู่ปฏิบัติไปเรื่อยๆ

พวกขายของคือพวกพูดที่จะให้คนเชื่อเขา เรียกว่าการพูดเฉยๆ แต่ถ้าเกิดของที่มีพุทธคุณจริงๆและ  
ของดีจริงๆอย่างพระ พระจริงกับพระปลอม ถ้าพระจริงๆเราไม่ต้องพูดคนจะซื้อก็ซื้อเลย แต่ถ้าพระ  
ปลอมคนขายจะพูดเลยของดีอย่างนั้นอย่างนี้ พูดจวนให้คนซื้อ เขาเรียกว่าชักจูงมันก็เป็นการ  
หลอกลวง

มันก็เพิ่งเริ่มมีขายนะ เพราะสมัยก่อนส่วนมากจะแจกกัน สมัยนี้มันมีการลงทุน ส่วนมากคน  
ต่างชาติจะซื้อเยอะ เพราะต่างชาติไม่ค่อยรู้ เขาบอกของดีๆต่างชาติเห็นก็เอาละ ชอบ ที่นี้มันก็

กลายเป็นหลอกหลวงกันไปเยอะ มันเป็นช่องทางของคนให้หลอกหลวง เป็นช่องทางของคนไทยให้ไปหลอกหลวงต่างชาติ และที่นี้คนที่เขามีของดีจริงๆเรียนมาจริงๆศึกษาจริงๆทำมาจริงๆก็ไปขายไม่ได้ เพราะว่าต่างชาติมันไม่เชื่อ เพราะว่าโดนหลอกมาเยอะ แต่ความรู้มันยังอยู่

#### THOUGHTS ON GOW YORT

คือมาตั้งแต่โบราณแล้วเขาเรียกว่าเป็นยันต์ครู ส่วนมากใครมาก็ต้องสักเก้ายอด ก็คือผู้ชายทุกคนสักเก้ายอด ยันต์ครูเริ่ม เขาเรียกว่าหัวยันต์ คือต้องอยู่บนท้ายทอย เพราะอยู่ต่ำกว่านี้ไม่ได้ ต้องสักบนท้ายทอยให้อยู่ให้สูงที่สุด เป็นยันต์ครูที่สูงที่สุดแล้ว พุทธคุณก็ป้องกันทุกอย่าง แคล้วคลาดปลอดภัย คุณไสย์มนต์ดำ คงกระพัน แล้วก็ เสน่ห์ เมตตา ทุกอย่างเลย เป็นครบเครื่อง

#### THOUGHTS ON TRINISINGHAE

ตรีนิสิงเห เขาก็เรียกเป็นยันต์สุดยอดยันต์ เท่าๆกับ เก้ายอด ตรีนิสิงเห ไหญ่กว่า สูงกว่า เพราะว่ามีมงกุฎพระพุทธรเจ้าล้อมรอบด้วย ก็จะเป็นยันต์ที่ปกป้องภัยทุกอย่าง เสนียดจัญไร ขับไล่มนต์ดำ ส่วนมากเขาจะทำเป็นสายสิญจน์ ไม่ค่อยเอามาสักกัน น้อยคนที่จะมาสัก เขาจะตีเป็นยันต์ ตีเป็นสายสิญจน์ ไว้ข้างบนบ้านหรือว่าเป็นสำนักอะไรอย่างนี้ ตามสำนักเขาจะตีไว้เป็นตรีนิสิงเห ควบคุมจามมงกุฎพระพุทธรเจ้าอีกทีหนึ่ง เป็นยันต์ที่ดีมาก

#### THOUGHTS ON HA TEAW AND IDENTITY

ยันต์ห้าแฉกนี้ก็แล้วอาจารย์แต่ละคน เขาจะสร้างขึ้นมานั้น ห้าแฉก เหมือนกันหมด แต่ว่าแต่ละแฉกของอาจารย์แต่ละคนไม่เหมือนกัน อย่างถ้าเกิดเป็นของอาจารย์หนู ก็เป็นถอด วัน/เดือน/ปี เกิดขององค์สัมมาสัมพุทธเจ้า แต่ละอาจารย์ก็ไม่เหมือนกัน ถ้าอย่างผมก็คือเป็นเมตตา โชคลาภ และก็เป็นยันต์ครู พระพุทธรเจ้า 5 พระองค์ แล้วก็เกี่ยวกับด้านคงกระพันแล้วรวมเป็นห้าแฉก แล้วก็เอมารวมกัน ในการทำยันต์แต่ละอาจารย์ก็มีสลับตัวยันต์ สลับความหมายของแต่ละอาจารย์ เพราะมันจะไม่เหมือนกัน เหมือนกันไม่ได้ เพราะแต่ละอาจารย์เขาเรียนมาคนละคนกัน การทำยันต์ก็มีหลายประเภท ไม่ใช่มีแค่ห้าแฉกอย่างเดียว อย่างเช่นยันต์เสือ แต่ละคนก็จะเป็นความหมายคนละอย่าง เลขยันต์คนละตัว เขาเรียกว่า หัวใจเสือก็คนละเสือกัน เพราะแต่ละสำนักเขาจะไม่เหมือนกัน เหมือนเราวาดรูป เขาให้วาดรูปงู แต่ละคนก็จะวาดไม่เหมือนกัน ถูกไหม... บางคนก็จะเป็นงูเหลือม งูเขียว งูจงอาง งูเห่า ก็เหมือนกัน สิ่งพวกนี้ก็เหมือนกัน รอยสักเหมือนกัน ให้วาดรูปเสือ วาดขึ้นมาแต่ละคนก็วาดท่าทางไม่เหมือนกัน เสือเหลียวหลังบ้าง เสือกระโจน เสืออะไต่อ้มอะไรบ้าง หัวใจก็จะเป็นคนละอย่างกัน เพราะแต่ละสำนักไม่เหมือนกัน



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