



Musica trascendentale (Italian Edition)

Ernesto Bozzano

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Vi è una classe di manifestazioni metapsichiche che, per quanto sufficientemente ricca di episodi svariati, e non ad altre inferiore per valore teorico, fu completamente negletta fino al dì d'oggi; ed è la classe delle manifestazioni musicali. Sono abbastanza numerosi gli scrittori che riportano episodi di tal natura, ma nessuno tra essi ha pensato a commentarli in guisa Particolare, e tanto meno a raccogliarli, classificarli, analizzarli. Si rilevano parecchie categorie di manifestazioni del genere, a cominciare dai casi in cui la «musica trascendentale» si estrinseca in forma obbiettiva, per ausilio di un medium. Il che può realizzarsi in guise diverse: ora in assenza di strumenti musicali, come nelle esperienze con William Stainton Moses; ora con l'ausilio di strumenti musicali, ma senza il concorso diretto del medium, come nelle sedute con D. D. Home; ora infine col concorso diretto del medium, ma in guisa puramente automatica, come nel caso del medium pianista Aubert. Vengono in seguito le manifestazioni aventi origine telepatica, in cui il fenomeno dell'audizione musicale coincide con eventi di morte a distanza. Seguono casi di audizione musicale avente carattere «infestatorio», vale a dire che si realizzano in località infestate. In altre circostanze la musica trascendentale è percepita da un soggetto in condizioni sonnamboliche, o da un sensitivo in condizioni di veglia, all'infuori di qualsiasi coincidenza di morte. Più frequentemente si notano episodi di audizione musicale al letto di morte; nelle quali circostanze possono essere percipienti ora il solo moribondo, ora le sole persone presenti, ora tutti collettivamente. Si notano infine episodi di audizione musicale che si estrinsecano dopo un evento di morte; nel qual caso il fenomeno può assumere valore di prova d'identificazione spiritica.

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