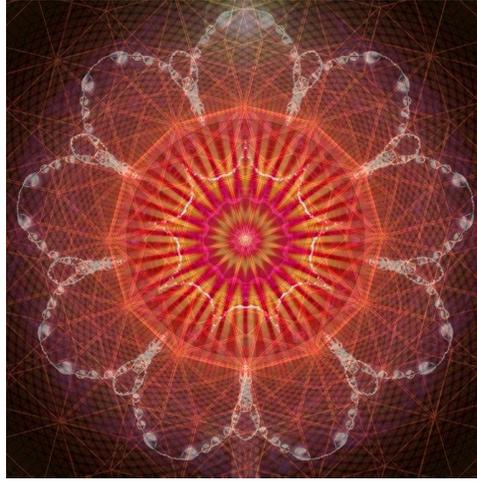


Fall 2014, Volume 10, Number 3



# *The Esoteric Quarterly*

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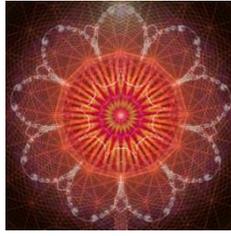
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# *The Esoteric Quarterly*

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The mission of the *Esoteric Quarterly* is to provide a forum for the exploration of esoteric philosophy and its applications. Full-length articles and student papers are solicited pertaining to both eastern and western esoteric

traditions. We also encourage feedback from readers. Comments of general interest will be published as Letters to the Editor. All communications should be sent to: [editor@esotericquarterly.com](mailto:editor@esotericquarterly.com).

## Esoteric Paradigms: The Western Spiritual Tradition, Astrology and a New Model of Consciousness

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Underpinning Esoteric Philosophy and Science are a number of paradigms or currents of thought—ancient, pre-modern and new—which form clear-cut fields of inquiry. Distinctive areas of investigation include the wisdom of east and west, cosmology, myth, astrology, alchemy, theurgy and psychology, to name a few. Any examination of these aspects must necessarily bring together various esoteric perspectives and methods with analogous theories and practices in religion, science, philosophy, literature and art to show that esoteric paradigms are transpersonal and not reducible to any particular field of inquiry or to any religious attitude or set of beliefs. The three featured three and a short paper in this issue of the *Quarterly* utilize the comparative approach.

The first offering, from John Nash, examines primary themes and currents of thought within the Western Esoteric Tradition. The article begins by touching upon esotericism's ancient philosophical roots in the Egyptian mysteries, Hermeticism, Neo-Platonism and Gnosticism, since these serve as the bridge from antiquity to more modern thought. Nash's primary focus, however, is on esotericism in Europe from the beginning of the Common Era to the end of the nineteenth century. The esoteric dimensions of Christianity and Judaism are considered, as well as the significant esoteric movements that arose on the periphery of institutional religion. Within these disparate but parallel traditions, Nash identifies "six important themes—teachings, beliefs and practices—that spanned multiple segments of western esotericism and expressed that cohesive power." These six themes are: the nature of God and the human constitution, formal communities with esoteric associations,

group consciousness, ritual, the initiatory path and the quest for transformation.

Our next article is part of a series by Celeste Jamerson that utilizes an astrological framework for examining the life of the 19th-century composer and concert pianist, Franz Liszt. Part I of the two-part series concentrated on the Rising Sign, Sun, Moon and other major planets in the natal chart. As such, it provided a foundational interpretation of Liszt's life, character and achievements. Part II in the series examines the fixed stars, the Great Comet of 1811, the asteroids, the centaurs, the extra bodies and the theoretical planets, along with their mythical meanings and lore, as a means of providing supportive detail to the study of Liszt's astrological chart. The author's in-depth analysis of these relatively neglected influences, reinforces what is known about Liszt's life, fills in a number of missing pieces and supplies a more integrative portrait of his attitudes, earthly mission and soul journey.

Jef Bartow contributes the third article in a series depicting a new integrative model of consciousness. Part I described what consciousness is. Part II illustrated how consciousness is created. Part III, featured here, presents a 16 component model of the human psyche. The article opens with a discussion on subjective consciousness as seen through the writings of Lao Tzu's *Tao Teh Ching*. Bartow extends the discussion to include an examination of subjective and objective consciousness from a philosophical, scientific and shamanistic point of view. Also discussed, are the fundamental parts of the psyche, based on Jung's conception of the Quaternity, as they relate to the inner and outer layers of higher and lower consciousness.

In addition to the featured articles in this issue, we offer a short paper on one of the *Great Esotericists* of the past. The paper, contributed by Dr. John Nash, explores the outstanding life of Annie Besant, the British theosophist, women's rights activist, socialist, writer, orator and supporter of Irish and Indian self-rule. Besant (1847–1933), served as the second President of The Theosophical Society from 1907 to 1933. She has been referred to as a “Diamond Soul” in order to describe the many notable facets of her life.

Our *Pictures of the Quarter*—“Oversoul,” “Pulsation,” and “Creative Forces”—are from Emil Bisttram, the renowned artist and organizer of the Transcendental Painting Group. The three compositions featured in this issue are richly imbued with spiritual, scientific and philosophical meaning. Each reflects Bisttram’s deep involvement with the Theosophical movement and the teachings of both Helena Blavatsky and Alice A. Bailey. Dr. Ruth Pasquine, an authority on Bisttram’s work, points to Alice A. Bailey’s influence in his depictions of the permanent atoms and the human constitution. Blavatsky’s teachings on such concepts as the relationship between religion and geometry, the creative aspect of forms and the seven archetypal cosmic forces are also evident. We wish to thank Dr. Pasquine for her generous assistance in providing us with the details of the artist’s fascinating life, and for enabling the *Quarterly* to feature examples of Bisttram’s work. For additional information on the artist's work visit: [www.emilbisttram.com](http://www.emilbisttram.com).

In conjunction with our *Pictures of the Quarter*, we offer another short paper, a *Biographical Sketch*, examining the extraordinary life and abstract occult aesthetics of the aforementioned artist, Emil Bisttram.

Also included in this issue are two poems—“The Alchemy of Transformation” and “Everything Is You.” The poems are from *Wings of Silence*, a collection of works by the award-winning poet, Michael Weintraub. Weintraub describes his work as being rooted in the non-dual teachings of Advaita Vedanta, and on the realization that “no matter how

many experiences one has or how long and convoluted one’s life journey is, it consists of only one moment, the distance of an instance, when it is realized who one really is.” For additional information on his work, see the advertising section of this journal.

Donna M. Brown  
Editor-in-Chief

### Publication Policies

Articles are selected for publication in the *Esoteric Quarterly* because we believe they represent a sincere search for truth, support the service mission to which we aspire, and/or contribute to the expansion of human consciousness.

Publication of an article does not necessarily imply that the Editorial Board agrees with the views expressed. Nor do we have the means to verify all facts stated in published articles.

We encourage critical thinking and analysis from a wide range of perspectives and traditions. We discourage dogmatism or any view that characterizes any tradition as having greater truth than a competing system.

Neither will we allow our journal to be used as a platform for attacks on individuals, groups, institutions, or nations. This policy applies to articles and features as well as to letters to the editor. In turn, we understand that the author of an article may not necessarily agree with the views, attitudes, or values expressed by a referenced source. Indeed, serious scholarship sometimes requires reference to work that an author finds abhorrent. We will not reject an article for publication simply on the grounds that it contains a reference to an objectionable source.

An issue of concern in all online journals is potential volatility of content. Conceivably, articles could be modified after the publication date because authors changed their minds about what had been written. Accordingly, we wish to make our policy clear: We reserve the right to correct minor typographical errors, but we will not make any substantive alteration to an article after it “goes to press.”

## Poems of the Quarter by Michael Weintraub

---

### **The Alchemy of Transformation**

a light opens up  
somewhere in the mind  
I must follow it  
the distance between the inside  
and the outside disappears  
as stupendous forces  
pull the atoms  
of my being apart  
the whole body gets dissolved  
no solidity anywhere  
I am dying  
in the alchemy of transformation  
but where is death?  
Look!... the blue sky within the heart  
reflected in the mirror of consciousness  
one snow capped mountain rises  
above a limitless horizon  
a lone seagull...  
gliding...  
into the dawn star of the myself

### **Everything is You**

falling into the star  
at the center where  
all the inter-related opposites  
converge in the eclipse of time  
on the very threshold of being  
one stands alone for an instant  
aware of one's own awareness  
when the final breath  
pushed one over the inner edge  
into the mirror  
there is nothing left  
everything is you.

## Pictures of the Quarter by Emil Bisttram

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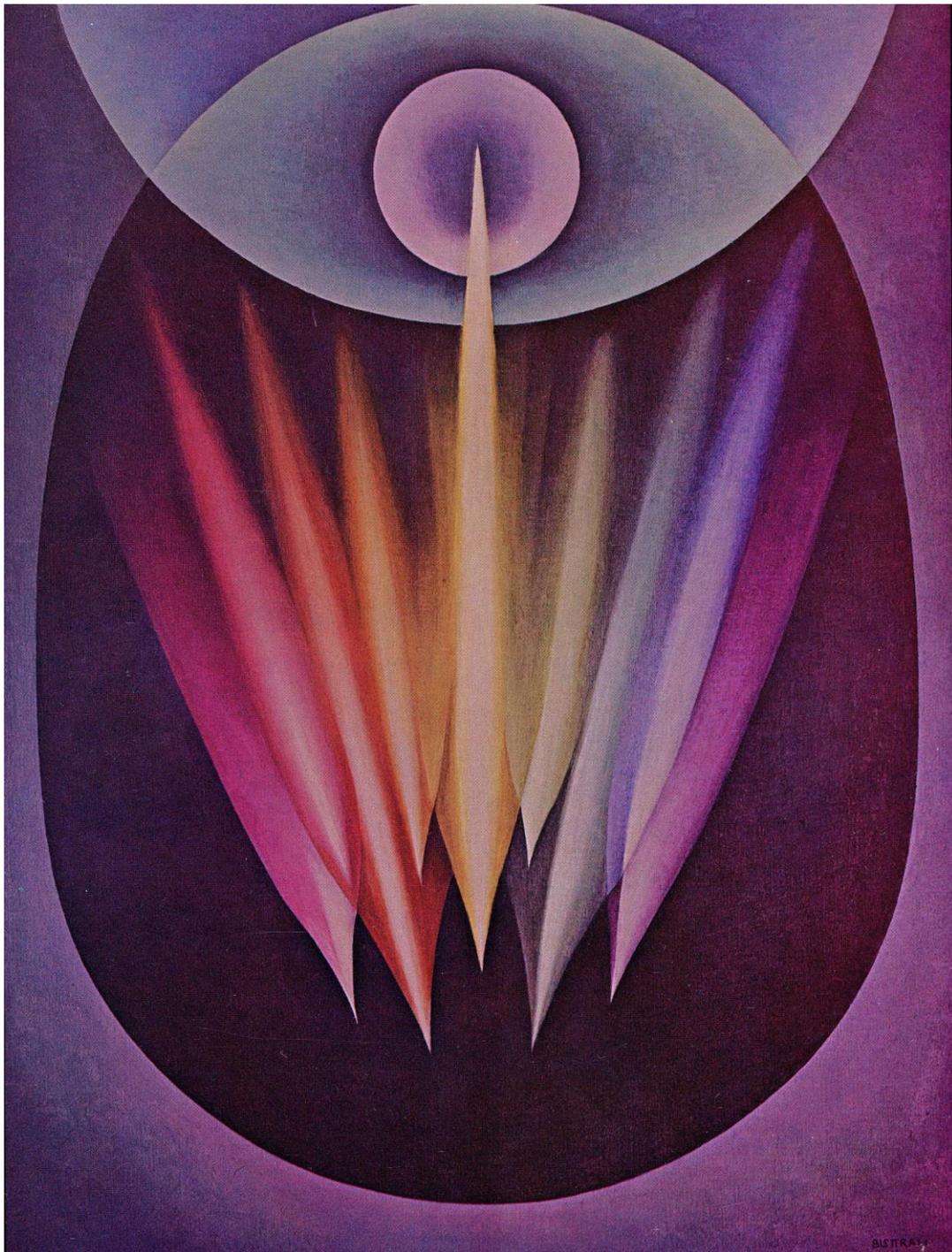
### *Oversoul*

Emil Bisttram, 1941, oil on masonite, 36 x 27 inches, Michael Rosenfeld Gallery, New York.



***Pulsation***

Emil Bistram, 1938, oil on canvas, 60 x 48 inches, Hirschl & Adler Gallery, New York.



***Creative Forces***

Emil Bisttram, 1936, oil on canvas, 18 x 13-1/2 inches, reproduced from "Cosmic Art"  
by Raymond F. Piper, New York: Hawthorn Books, Inc., 1975, p. 10.

## Quotes of the Quarter

---

The ancients believed that the theory of man being made in the image and likeness of God was to be understood literally. They maintained that the universe was a great organism not unlike the human body and that every phase and function of the universal body had correspondence in man and this was termed the law of analogy... Therefore to the ancients, the study of the stars was a sacred science, for they saw in the movement of the celestial bodies the ever-present activity of God... The Pagans looked upon the stars as living things, capable of influencing the destinies of individuals, nations and races... It was believed that the souls of the gods were taken into the heavens where they shone forth as stars. It was supposed that the soul of Isis gleamed from the Dog Star, Sirius, while Typhon (Egyptian devil) became the constellation of the Bear (Ursa Major).

Manly P Hall, *The Secret Teachings Of All Ages* (Los Angeles, CA: The Philosophical Research Society, Inc., 1988), 103-137.

The essence of true myth is to masquerade behind seemingly objective and everyday details borrowed from known circumstances. The gods of the ancients are really stars, the forces reside in the starry heavens and all the stories, characters and adventures narrated by mythology concentrate on the active powers among the stars which are the planets. A prodigious assignment it may seem for those few planets to account for all those stories and also to run the affairs of the whole universe. What, abstractly, might be for modern men the various motions of those pointers over the dial became, in times without writing, where all was entrusted to images and memory, the Great Game played over aeons, a never-ending tale of positions and relations, starting from the assigned Time Zero, a complex web

of encounters, drama, mating and conflict. Lucian of Samosata, that most delightful writer of antiquity, the inventor of modern science fiction who knew how to be light and ironic on serious subjects without frivolity, and was fully aware of the 'ancient treasure' remarked once that the ludicrous story of Hephaistos the lame surprising his wife Aphrodite (Venus) in bed with Mars, and pinning down the couple with a net to exhibit their shame to the other gods, was not idle fancy, but must have referred a conjunction of Mars and Venus and it is fair to add, a conjunction in the Pleiades. This little comedy may serve to show the design, which turns out to be constant; the constellations were seen as setting, or the dominating influences, or even only the garments at the appointed time by the Powers in various disguises on their way through heavenly adventures.

Giorgio de Santillana, *Hamlet's Mill* (Jaffrey, NH: David R. Godine, Publisher Inc., 1969), 177.

In *Access to Western Esotericism*, Antoine Faivre says that esotericism "conjures up chiefly the idea of something 'secret,' of a 'discipline of the arcane,' of a restricted realm of knowledge" It also has a second meaning where it "serves to designate a type of knowledge, emanating from a spiritual center to be attained after transcending the pre-scribed ways and techniques... that can lead to it." These are the common definitions used by its adherents. Faivre is a proponent of a third definition which defines esotericism as an independent "body of knowledge, increasingly considered 'exoteric' in relation to the official religion" and that esotericism "became the object of a body of knowledge where access no longer happened by itself, but needed specific new approaches" as it was divorced from traditional theology. These approaches were

outside the traditional means of the common religion in Europe. Faivre states that this body of knowledge was focused “essentially on the articulation between metaphysical principles and cosmology” once the “sciences of Nature freed themselves from theology” to be cultivated for their own sake. This freeing is an event which happened specifically in the “West,” by which Faivre means the “vast Greco-Roman ensemble, both medieval and modern in which the Jewish and Christian religions have cohabited with Islam...” This creates a specific “western esotericism” which can be examined and discussed in the history and cultural development of the West.

Albert Billings, “What is Western Esotericism?” *The Golden Dawn Library*, 2007. [www.hermetic.com](http://www.hermetic.com).

Hermeticists not only hold that God requires creation, they make a specific creature, man, play a crucial role in God’s self-actualization. Hermeticism holds that man can know God, and that man’s knowledge of God is necessary for God’s own completion. Consider the words of Corpus Hermeticum “For God does not ignore mankind; on the contrary, he recognizes him fully and wishes to be recognized. For mankind this is the only deliverance, the knowledge of God. It is ascent to Olympus.” Corpus Hermeticum asks, “Who is more visible than God? This is why he made all things: so that through them all you might look on him.” As Garth Fowden notes, what God gains from creation is recognition: “Man’s contemplation of God is in some sense a two-way process. Not only does Man wish to know God, but God too desires to be known by the most glorious of His creations, Man:” In short, it is man’s end to achieve knowledge of God (or “the wisdom of God,” theosophy). In so doing, man realizes God’s own need to be recognized. Man’s knowledge of God becomes God’s knowledge of himself. Thus the need for which the cosmos is created is

the need for self-knowledge, attained through recognition. Variations on this doctrine are to be found throughout the Hermetic tradition.

Glenn Magee, *Hegel and the Hermetic Tradition* (Ithaca, NY: Cornell University Press, 2001).

The East bases itself upon psychic reality, that is, upon the psyche as the main and unique condition of existence.... The psyche is therefore all-important; it is... the Buddha-essence, it is the Buddha-Mind, the One.... All existence emanates from it, and all separate forms dissolve back into it.

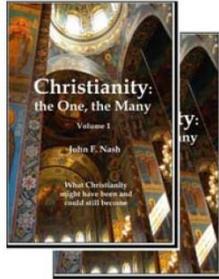
Carl Jung, *Psychology and Religion: East and West* (Princeton, NY: Princeton University Press, 1975), 770, 771.

The realm of psyche is immeasurably great and filled with living reality. At its brink lies the secret of matter and of spirit.

Carl Jung, *C.G. Jung Letters*, Vol. 2 (Princeton, NJ: Princeton University Press, 1976), 71.

Endowed with the dignity of a cosmic principle, the psyche has a pre-eminent place in the natural order of things. The life of the psyche arises out of organic life, while at the same time transcending it through its own self-creation. The psyche has the unique quality of creating itself through its own activity. A product of cosmic evolution, the conscious psyche is a relatively recent emergence out of the womb of nature itself. The psyche, what Jung calls “the greatest of all cosmic wonders” is a natural phenomenon, emerging out of and being nothing other than pure nature itself. Jung writes, “And just as life fills the whole earth with plant and animal forms, so the psyche creates an even vaster world, namely consciousness, which is the self-cognition of the universe.

Paul Levy, “The World as Psyche.” *Awaken in the Dream*. [www.awakeninthedream.com](http://www.awakeninthedream.com).



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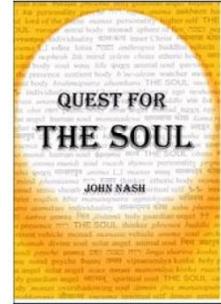
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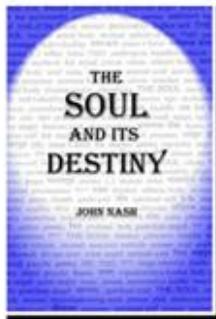
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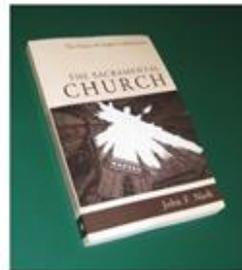
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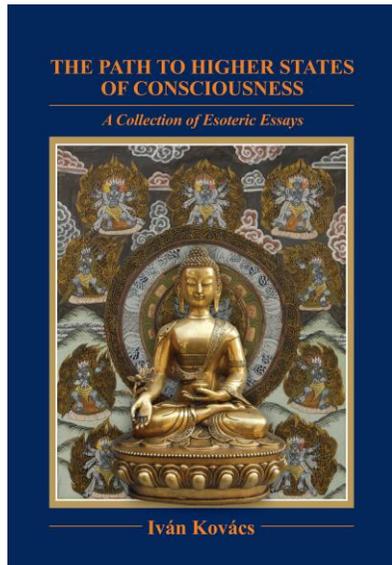
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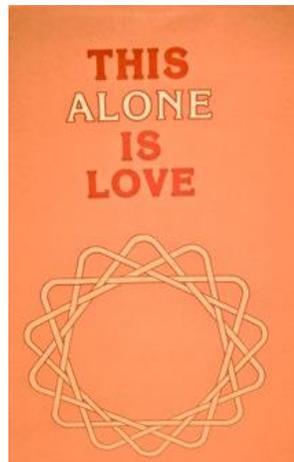
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*The last arrow  
in my quiver of my  
incarnations  
falls like a tear  
in the lake of the world  
all the returning buffalo  
trample the silver of my bones  
into stars  
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# Themes in Western Esotericism

John F. Nash

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## Summary

Certain themes run through the western esoteric tradition, affording coherence to what would otherwise be a collection of disconnected movements, institutions, teachings and practices. The themes discussed herein are the nature of God and man, formal communities and group consciousness, ritual, the initiatory path, and the broad quest for transformation. During the period of interest, western esotericism emphasized the present lifetime, leaving little room for belief in reincarnation.

This article's primary focus is on esotericism in Europe from the beginning of the Common Era to the end of the nineteenth century, though the ancient mysteries and modern esoteric teachings are mentioned when they shed light on the period of interest. The article examines the esoteric dimensions of Christianity and Judaism as well as the important esoteric movements that arose on the fringes of, and outside, institutional religion.

## Introduction

The synthesis of western and eastern esotericism, since 1875, has been so successful and profound that we have no hesitation in using terms like Christ and the Lord Maitreya, ether and akasha, maya and glamour, or soul and wheel of rebirth in the same sentence. The richness of modern esotericism stems in large measure from the ability to draw upon terminology, concepts, and spiritual practices from multiple traditions.

We should not forget, however, that the West had its own, distinctive esoteric tradition that was the sole source of answers and the inspiration for millions of people who made great spiritual progress. The western esoteric tradition is not only historically important, it can also give us new insights and enrich our perspectives on today's synthetic esotericism.

Western esotericism is a vast field whose timeframe could extend from Atlantis to the present and whose scope could range from primitive fertility rituals and sorcery, to the Kabbalah, the Grail legends, Rosicrucianism, astrology, ritual magic, the sacraments, and mysticism. It could also include mystical and speculative theology, which overlap with esoteric philosophy.<sup>1</sup>

While this article briefly touches upon pre-Christian esotericism and occasionally mentions modern esotericism, its primary focus is on the period from the beginning of the Common Era, through the end of the nineteenth century. "Western esotericism" is defined as the esotericism of Europe, including Russia, and the countries which, through colonial expansion or otherwise, adopted European cultures. Israel/Palestine and Egypt are included to the extent that their esoteric traditions fed into those of the West. Further studies would be welcomed to expand this timeframe and scope.

Religion is an unavoidable component in a study of this nature. Just as the eastern esoteric tradition is bound up inextricably with Hinduism and Buddhism, the western tradition cannot be separated from Judaism and Christianity. Christianity has dominated European history for two millennia, yet Judaism preceded it and has continued to play important religious and cultural roles.

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## About the Author

John F. Nash, Ph.D., is a long-time esoteric student, author, and teacher. Two of his books, *Quest for the Soul* and *The Soul and Its Destiny*, were reviewed in the Winter 2005 issue of the *Esoteric Quarterly*. *Christianity: The One, the Many*, was reviewed in the Fall 2008 issue. His latest book: *The Sacramental Church* was published in 2011. For further information see the advertisements in this issue and the website <http://www.uriel.com>.

Christianity and Judaism both have significant esoteric dimensions. But esotericism attaches more significance to universals than to particulars and can be perceived as threatening by religious authorities entrusted with preserving the unique beliefs and practices of their respective traditions. As a result, religious authorities have often been suspicious of the esotericism in their own midst and have taken strong, even fanatical, measures to suppress what lay outside. Major expressions of esotericism were pushed to the fringes of institutional religion—or into secret societies beyond their reach—resulting in large-scale fragmentation of the western esoteric tradition.

Despite the fragmentation, certain pervasive themes can be identified extending across multiple segments of western esotericism:

- The nature of God
- The human constitution
- Formal communities and group consciousness
- Ritual practices
- The initiatory path
- Transformation
  - The Eucharist
  - Alchemy
  - Transformation of consciousness

In each case, we shall examine the emergence of the theme and evaluate its strength and weakness. An earlier article, “Occult Orders in Western Esotericism,” focused on the structure of esotericism, but it identified a number of coherent patterns among occult orders, fraternities and societies. They included the purposeful use of symbolism and ceremony; discipline, mutual bonding, and collective consciousness; and goals of self-transformation and initiation.<sup>2</sup> Those patterns are incorporated into the themes discussed herein and examined in greater detail. The present article’s scope also extends to pervasive beliefs, and it includes more aspects of institutional Christianity and Judaism.

A theme of major importance, but confined to *Christian* esotericism, is the nature and person of Jesus Christ. It was discussed at length in another article, “Christology: Toward a Synthesis of Christian Doctrine and Esoteric Teach-

ings.”<sup>3</sup> Mainstream Christian teachings emphasize the singularity of his person and the hypostatic union of his divine and human natures; they also assume that the union is eternal. Yet suggestions were made from the first-century onward that the historic “Jesus Christ” involved two individualities whose union—perhaps described well by the doctrine of hypostatic union—was intended to last only during the three-year Palestinian mission. Modern esoteric teachings support that suggestion. The topic will not be discussed further herein, but interested readers are referred to the “Christology” article.

No suggestion is made that the themes identified in this article are the only ones that might be discerned. Rather, they are selected because they are so conspicuous and pervasive as to factor into our fundamental understanding of western esotericism. Along with the topics discussed in the two previous articles, they capture the broad dimensions of western esoteric teachings.

Belief in reincarnation never gained traction in western esotericism during the period under consideration. Such belief was common in ancient Greek and other cultures, but it was opposed by both institutional Christianity and institutional Judaism. Surprisingly, however, reincarnation was only rarely discussed outside their bounds. Brief comments will be made on this “missing theme” and possible reasons for its weakness.

## The Triune God

An important theme in western esotericism is the notion of a transcendent Godhead that manifests or reveals itself in intermediate forms comprehensible by the human mind. One way it does so is through trinities of gods or divine “persons.” In ancient Egypt many gods were grouped in threes, the best-known being Osiris, Isis, and their son Horus. Even the sun god Rā was sometimes grouped with Khepera and Temu: Khepera representing the rising sun, Rā the midday sun, and Temu the setting sun.<sup>4</sup>

Biblical Judaism affirmed strict monotheism: belief in YHVH, father of the Jewish people.<sup>5</sup> Yet it acknowledged that YHVH revealed himself in various ways, including the divine *Ruach* (“Breath,” “Wind,” or “Spirit”), even *Ruach ha-*

*Kodesh* (“the Holy Spirit”).<sup>6</sup> The transcendent glory of God, *Kavod*, was sometimes viewed as a divine manifestation, as was the *Shekinah*, discussed in rabbinic Judaism.<sup>7</sup> The *Shekinah* was the indwelling presence of God, found in the holiest of places or even in the hearts of the righteous. *Chokmah* (“Wisdom”) became a divine feminine personage in the Wisdom literature of late biblical Judaism.<sup>8</sup> *Chokmah*’s direct Greek equivalent is *Sophia*, similarly personified in Eastern Orthodox teachings and in modern feminist theology. *Ruach*, *Shekinah* and *Chokmah* are all grammatically feminine, while *YHVH* was masculine in the ordinary sense of the word.

The early Greeks may have been polytheistic, but their gods and goddesses were organized in a hierarchical pantheon. Zeus occupied the highest position on Mount Olympus, and other deities were subject to him. Belief in the Olympian deities declined over the centuries, and some philosophers began to regard abstract qualities like rationality as more important than anthropomorphic deities. Plato (c.424–c.347 BCE) conceived of the *Form* (Greek: *Eidos*), an eternal, perfect archetype. Every created thing was the imperfect, temporal shadow of a related Form. An important Form was “the Good,” a divine or semi-divine quality. The Sun was the offspring, or physical manifestation, of the Good.<sup>9</sup> Importantly, Plato also taught that an underlying “threeness” pervaded the whole of reality, and that concept stimulated the development of Christian trinitarian doctrine several centuries later.

Greek philosophy also produced the notion of the *Logos*. First discussed by the sixth-century BCE Heraclitus, the term *logos* acquired a range of meanings, including “ratio,” “proportion,” “harmony,” “reason,” even “idea.” Plato regarded the *logos* as the Idea–Form behind knowledge or discourse, and in his Platonic dialogues Socrates claimed that the *logos* spoke through him. The fourth-century BCE Zeno the Stoic viewed the *logos* as a divine principle of natural law and rational ethics. His followers came to regard the *Logos*—now appropriately capitalized—as the soul of the universe. Still later, Jewish philosopher Philo of Alexandria (20 BCE–50 CE) viewed the *Logos* as a god-

man in the style of the Egyptian Osiris.<sup>10</sup> In his work and elsewhere, the *Logos* came to be considered the mediator between heaven and earth.<sup>11</sup>

The *Gospel of John* identified the *Logos* with Christ,<sup>12</sup> affirming that he revealed the hidden nature and purpose of the Father. By that time, Christ was already revered as the Son of God, a term not unfamiliar to Jews. For Christians, Christ—God incarnate in human form—provided the supreme example of a divine manifestation to which the faithful could relate. He preached a transformative message, sacrificed himself on the cross to redeem humanity, and rose again in glory to return to the Father.

When the gospels were written, however, notions of a trinity were still more than a century away. The Holy Spirit that descended on the apostles at Pentecost was understood in the Judaic sense of *Ruach ha-Kodesh*.

Christian trinitarian doctrine emerged at a time when the proto-institutional church was becoming increasingly Greek in outlook. Platonic threeness urged the construction of a trinity. The Father, of whom Christ had spoken, conveniently filled one position, and Christ himself, the Son, another. But no obvious candidate was waiting to fill the third position in the trinity. Eventually, two candidates were nominated. Theophilus, bishop of Antioch (c.117–c.181 CE) proposed *Sophia*,<sup>13</sup> and his successor Paul of Samosata (200–275) agreed. Platonist philosopher Athenagoras of Athens (c.133–c.190) proposed *Pneuma Hagion* (“Holy Spirit”), the direct Greek equivalent of *Ruach ha-Kodesh*.

Both candidates had scriptural support, but Athenagoras’ had the advantage of its appearance at Pentecost, deemed to have been the birth event of Christianity. The *Pneuma Hagion* was selected, creating the now-familiar trinity of Father, Son, and Holy Spirit. Much work remained, however, to flesh out a robust trinitarian doctrine. Just one challenge was to explain how the impersonal *Ruach ha-Kodesh* could be placed in the same category as the anthropomorphic Father and Son, and some commentators would argue that this has still not been accomplished. Other challenges were to explain the relationship among the trinitarian

components, how they came into being, and how they related to the fundamental essence of Deity.

Choice of the *Pneuma Hagion* eliminated any hope of gender balance, grammatical or otherwise, in the trinity. Whereas *Sophia* and *Ruach* were feminine nouns, *Pneuma* was neuter; and its Latin form *Spiritus Sanctus* was masculine.<sup>14</sup> Institutional Christianity offered a trinity consisting of two obviously masculine components and a third that was at best neuter. The opportunity to include *Sophia* as a divine Mother, comparable with the Egyptian *Isis*, was lost.<sup>15</sup>

Gnosticism, which flourished during the second and third centuries in competition with proto-institutional Christianity, envisioned an utterly transcendent Godhead from which emanated lesser divine beings intermediate between the *Pleroma*, or Heaven World, and the everyday world in which we live. Those beings sometimes came in complementary pairs, one of which consisted of the *Logos* and *Sophia*. Notions of dualistic emanations would influence the Judaic Kabbalah but had no impact on institutional Christianity. Rather, the latter influenced Gnosticism. The *Tripartite Tractate*, an anonymous third- or early fourth-century Gnostic text, spoke of the Father, Son and Spirit.<sup>16</sup>

Independently of both the institutional church and Gnosticism, Plotinus (c.204–270 CE), chief spokesperson of the early Neoplatonists, built on Platonic threeness to construct a hierarchical trinity of *Monas* (“the One”), *Nous* (“Divine Mind”), and *Psyche* (“World Soul”). The two latter were successive emanations from the *Monas*, and in a further process of emanation *Psyche* birthed the manifest universe. *Monas* was understood to be presexual, *Nous* was masculine, and *Psyche* feminine. In contrast to its Christian competitor, Plotinus’ trinity preserved gender balance.

In the fourth-century institutional Christianity rejected Plotinus’ hierarchical trinity in favor of one of coequal *hypostases*, or “persons.”<sup>17</sup> It also rejected notions of Neoplatonic emanation. Instead, it declared that the Son was “begotten” by God the Father, and the Spirit emerged from the Father—or jointly from the Father and

Son—by “spiration,” a term that captured a sense of the “Holy Breath.”<sup>18</sup>

Questions were raised in the high Middle Ages as to whether the three persons of the trinity might be expressions of a transcendent Godhead, comparable with the Hindu Brahman or the *Ain Soph* of the Kabbalah. Peter Lombard (c.1100–1160), bishop of Paris, argued that the divine essence constituted a Godhead that transcends the persons; but he was criticized by Joachim of Fiore, and condemned posthumously by the Fourth Lateran Council (1215), on the grounds that his Godhead turned the trinity into a quarternity.<sup>19</sup> Mystical theologian Meister Eckhart (c.1260–c.1328) also explored notions of a Godhead, to be condemned in his turn. Lack of a well-defined Godhead leaves a weakness in Christian trinitarian doctrine. The customary attempt to make the Father serve that role fails on two counts. It exacerbates the problem of gender bias by implying that Divinity, at its highest level, is masculine. And the anthropomorphism of the Father undermines the principle that the Godhead should be without attributes.

Despite its weaknesses, the trinitarian doctrine that emerged from this long course of development has stood the test of time. It has not been challenged by any of the major segments of Christianity, except by Unitarians and Mormons.

Mainstream Christianity’s rejection of emanation extended to the way the universe came into being. It insisted that the universe was created *ex nihilo*, “from nothing.” The result was to separate creation from its creator, and then it was only a small step to imply—as many Gnostics had taught—that the universe was corrupt and evil. Yet belief in emanation continued, on a small scale, in the Eastern Orthodox Churches and very occasionally, in the work of Eckhart and others, in the West.

As trinitarian doctrine gained strength in Christianity, mainstream Judaism retreated into a strict monotheism; any attention paid to intermediate divine manifestations in biblical and early rabbinic times ceased.<sup>20</sup> But under Gnostic and Neoplatonic influence, the Kabbalists explored the concepts of multiple divine mani-

festations and emanation. The divine essence was said to cascade in a series of ten steps, or *sephiroth* (singular: *sephirah*, “number”), from the Godhead, or *Ain Soph*, to *Malkuth*,” the world of human affairs. The sephiroth are depicted graphically on a glyph known as the Tree of Life, arranged on three pillars: Severity (interestingly considered feminine), Mercy (masculine), and Equilibrium. The sephiroth can be interpreted with respect to the macrocosm or the microcosm. From the macrocosmic perspective, the sephiroth are archetypal forces, divine manifestations, even *logoi*.

The first three sephiroth: *Kether*, *Chokmah* and *Binah* form a trinity.<sup>21</sup> *Kether* is the presexual first manifestation of deity, comparable with Plotinus’ *Monas* or the Hindu *Ishvara*. *Chokmah* and *Binah* are a complementary pair of opposites: *Chokmah*—transformed from its feminine origins—is the primeval masculine force, and *Binah* the primeval feminine form. Four of the remaining seven sephiroth comprise further pairs of opposites, while the other three balance and integrate the polarities. *Malkuth* lies on the middle Pillar of Equilibrium, at the base of the Tree of Life.<sup>22</sup>

Kabbalistic theology distanced itself from Gnosticism in the important respect that *Malkuth*, the world we live in, was considered divine. There was no suggestion that we and our world are fundamentally separate from God. In the Kabbalah, the concepts of successive emanation of divine beings, emergence of complementary pairs of beings, and the innate divinity of creation are worked out in a most satisfying way.

Lutheran mystic and Hermeticist Jakob Böhme (1575–1624) drew upon Kabbalistic teachings to argue that the divine essence emanated from the Godhead first as three and then as seven. His sevenfold emanation included the Father, the expression of divine will; the Logos, or Christ; and Sophia, the feminine principle through which the universe came into being.<sup>23</sup>

The notion of a septenary emanation had no counterpart in mainstream Christian doctrine, but hints may be found in *Revelation*, which referred to “seven Spirits which are before [God’s] throne,” “seven lamps of fire burning

before the throne,” and “the seven stars.”<sup>24</sup> In another passage, God held a book with seven seals.<sup>25</sup> Septenary emanation finally gained attention in the twentieth century; the seven rays are discussed in detail in the books of Alice Bailey (1880–1949).

## The Human Constitution

A second pervasive theme was belief in a multi-level human constitution. A strong subtheme was recognition of a triune structure, either involving the physical body or within levels that transcend the body. In some cases the tiered structure intentionally mirrored the structure recognized in, or projected onto, Deity.

People in antiquity viewed the seen and unseen worlds as closely intertwined and assumed that man—along with other living beings and even “inanimate” objects—had subtle aspects extending beyond the physical. The Egyptians spoke of several such aspects, including the *ka* and the *ba*.<sup>26</sup> The *ka* captured the notion of the breath, or life-force, that distinguished the living from the dead—equivalent to the etheric body in modern esoteric teachings. The *ba* survived death and was often depicted in tomb iconography as a bird flying up from the corpse. Also mentioned were the *sah* (or *sahu*), the “spiritual body,” and the *ren*, one’s name.<sup>27</sup>

Biblical Judaism affirmed the belief in the *nephesh*, *ruach* and *neshamah*. “*Nephesh*” appears 744 times in the Hebrew Bible. For the most part, it corresponded closely to the Egyptian *ka*. In the later books, though, it began to acquire the meaning of “soul,” as in “Praise the Lord, O my soul [*nephesh*].”<sup>28</sup> The *ruach* and *neshamah* appear less often but also captured the notion of life or breath. *Ruach* could also mean “spirit,” as in “[T]he spirit [*ruach*] of the Lord departed from Saul, and an evil spirit [*ruach*] from the Lord troubled him.”<sup>29</sup> *Neshamah* could refer to something more powerful, as in “By the blast [*neshamah*] of God they perish, and by the breath [*ruach*] of his nostrils are they consumed.”<sup>30</sup> Under Hellenic influence the *nephesh*, *ruach* and *neshamah* began to be arranged into a triune, hierarchical structure of the human soul.

The Greeks spoke of the *psyche*, *nous* and *pneuma* as aspects of the human constitution that transcended the *soma*, or physical body. The precise meanings of those terms and the relationships among them varied, often in subtle ways, from one philosopher or school of philosophy to another. In Homer's epics *psyche* could refer to a "departed spirit" or "ghost,"<sup>31</sup> while more often it meant the breath or source of life, like the *ka* and *nephesh*.

The *nous* was the rational mind, or intellect. Reflecting the high regard in which Greeks held the intellect, Plato placed the *nous* in the divine world of Forms. In classical Greece, little distinction was made between the *nous* and the *pneuma* ("spirit"). But the Stoics of the third century BCE raised *pneuma* to a more exalted level, to mean a fragment of the spirit of Zeus, the cosmic *Pneuma*. It was the divine spark that affirmed man's divine origins and destiny.

Gnosticism was never a homogeneous movement or body of teachings. But much of it was influenced by Stoic teaching, and a vocal segment embraced an extreme dualism, in which the physical world was considered intrinsically evil.<sup>32</sup> Valentinus (c.100–c.160 CE) regarded the *pneuma* as the divine spark in man. But he narrowed the difference between the *nous* and the *psyche* and introduced the *chous*, a demonic aspect that animated the physical body.<sup>33</sup> For Valentinus and his school, the *pneuma* was the true human entity, imprisoned in an evil physical body. The only hope lay in escape from the physical world by acquiring *gnosis*: literally "knowledge," but perhaps also capturing the sense of enlightenment.

The Neoplatonists placed the *pneuma*, *nous* and *psyche* in a hierarchy that mirrored the divine trinity of Monas, *Nous* and *Psyche*. As the Stoics had done, they identified the *pneuma* as the divine spark, and the *nous* as the rational mind. The *psyche* animated the physical body, but it was not regarded as evil, like the Gnostic *chous*.

Early Christianity initially embraced a triune human constitution consisting of the *pneuma*, *psyche* and *soma*. The Apostle Paul prayed that "your whole spirit [*pneuma*] and soul [*psyche*] and body [*soma*] be preserved blameless unto

the coming of our Lord Jesus Christ."<sup>34</sup> In the *Magnificat*, Mary likewise referred to both the *psyche* and the *pneuma*: "My soul [*psyche*] doth magnify the Lord, And my spirit [*pneuma*] hath rejoiced in God my Savior."<sup>35</sup>

Over the centuries, however, mainstream Christianity moved away from Platonic and Neoplatonic psychology to assert that only Jesus Christ had a divine *pneuma*. For the rest of humankind, the *nous* was absorbed into the *psyche*. The Fourth Council of Constantinople (869) decreed that man "has one rational and intellectual soul" whose primary role was to "animate the flesh."<sup>36</sup> The implications were far-reaching. Man may have been created in the image and likeness of God, but that likeness stopped short of a triune constitution and a share in the divine essence. Humankind was also denied a divine origin and destiny.

The notion of a binary human constitution—body and soul—gained further support as Aristotelian philosophy was rediscovered and replaced Platonism as the basis of Christian doctrine. At the apex of the Aristotelian revival, Thomas Aquinas (1225–1274) went so far as to teach that the soul is "connaturally related to the body" and incapable of permanent existence apart from it.<sup>37</sup> The soul is only to be restored to its full stature with the resurrection of the body on the Last Day.

Only the Church of Rome regards the Fourth Council of Constantinople as authentic<sup>38</sup> and Aquinas' teachings as definitive. But the gloomy doctrines of a binary human constitution and body–soul codependency influenced almost the whole of Western Christianity. Not even Martin Luther, who otherwise despised Aristotelian philosophy, challenged them.

Belief in a divine spark continued, despite ecclesiastical disapproval, among certain mystics and mystical theologians. Meister Eckhart spoke of the *Seelenfünklein*, literally "spark of the soul" but often rendered in English translations as "citadel of the soul" or "light of the soul."<sup>39</sup> In his words: "There is something in the soul which is only God . . . For herein the soul takes its whole life and being and from this source it draws its life and being."<sup>40</sup> His views on the divine spark were condemned by Rome,

but others agreed with him. Sixteenth-century mystic Theresa of Ávila discussed “the spirit in the soul,”<sup>41</sup> and eighteenth-century Anglican clergyman William Law wrote of the hidden “pearl of eternity” in the center of the soul.<sup>42</sup> Belief in a divine spark also remained strong in the Eastern Orthodox Churches.

Just as belief in a triune human constitution of body, soul and spirit was preserved in certain segments of Christianity, belief in a triune soul consisting of the nephesh, ruach and neshamah survived in segments of Judaism. For example, the medieval Kabbalistic text, the *Zohar*, asserts: “There are three levels [of the soul] that are attached to each other, and they are Nephesh, Ruach, and Neshamah.”<sup>43</sup> Belief in the triune soul passed to the Safed school of Kabbalah<sup>44</sup> and then into Hassidic Judaism. One Hassidic writer shared these insights:

Man is possessed of a ghost [nephesh], a spirit [ruach], and a soul [neshamah] in this order of importance. At the Sabbath meal, the eating is the ghost, the singing of hymns is the spirit, and the discussion of Torah is the soul. Abraham is the ghost of Israel; Moses, his spirit; and the Messiah, his soul.<sup>45</sup>

The same triune soul was discussed by Christian occultist Éliphas Lévi (1810–1875), who declared that “the body is the veil of Nephesh, Nephesh is the veil of Ruach, Ruach is the veil or the shroud of Neshamah.”<sup>46</sup> Lévi identified the nephesh with the vitality of the physical body, ruach with the personality, and neshamah with mind or spirit. His student, Papus, described the nephesh as “the principle of life or form of concrete existence.”<sup>47</sup> Papus’ nephesh energizes the physical body and is sensitive, in a passive way, to the exterior world; at the same time, it interacts with ruach that lies above it. Ruach “consists of an interior, ideal being in which all that the concrete corporeal life manifests externally is to be found in a state of virtuality.”<sup>48</sup> Here we find echoes of the Platonic archetype. Whereas the nephesh is essentially undifferentiated, ruach gives the individual distinguishable characteristics and a sense of selfhood; it is the seat of will.

## Communities and Group Consciousness

From ancient times people have formed communities, societies, fraternities, orders, and similar organizations to protect esoteric teachings or engage in esoteric practices. Occult fraternities form an important class of such groups, and the Knights of the Round Table, Knights Templar, Rosicrucian and Masonic orders, and several modern orders were among those discussed in “Occult Orders in Western Esotericism.”

Monastic communities form another important class. “Monasticism” is derived from the Greek *monos*, meaning “alone.” The Therapeutae of Egypt and the Essenes of Palestine sought isolation from the larger societies of their times. Christian monasticism dates from the third and fourth centuries CE, when men and women took to the desert to live as hermits and to escape what they considered the increasing materialism and religious laxity of the Roman Empire.<sup>49</sup> As the number of hermits grew, some came together in informal communities, which offered isolation and opportunities for the ascetic life, but which also afforded collective security, pooling of resources, even a measure of companionship.

The monastic orders of the Middle Ages sprang from those early beginnings. They became important elements of institutional Christianity, and their power and influence grew to rival that of the bishops. Early Celtic monasteries admitted both men and women, and in some cases whole families; but separation of genders and celibacy soon became the norm.

Monastic orders provided an ideal setting for the contemplative life. They encouraged individual and communal prayer: the former in a monk’s or nun’s own cell, the latter in the monastery chapel. Communal prayer traditionally took the form of daily participation in the Mass and the divine office, or “canonical hours.” Based on Jewish precedents, the daily offices consisted of psalms and other prayers, recited, or more often chanted, at prescribed times during the day and night. Originally, they were

seven in number, corresponding to the psalmist's words: "Seven times a day do I praise thee,"<sup>50</sup> but by the Middle Ages the offices had expanded to eight, one every three hours: Matins (beginning at midnight), Lauds, Prime, Terce, Sext, None, Vespers, and Compline (at about 9:00 pm.).

Monks and nuns live according to *rules* governing behavior and affirming shared spiritual goals. Most famous was the Rule of St Benedict, written in about 529, which governed the Benedictine Order itself and indirectly influenced the whole of western monasticism. Its central tenet was *Ora et Labora* ("Pray and Work"). From time to time, the Benedictine Order was accused of laxity, and new orders emerged insisting on stricter asceticism. The Carthusians were founded in 1084, and the Cistercians in 1098. In turn, a still more ascetic branch of the Cistercian Order was founded in 1664: the Order of Cistercians of the Strict Observance, popularly known as Trappists. Along with the original Benedictine Order, all three orders continue to flourish today.

The High Middle Ages saw the emergence of religious orders that chose direct involvement in the world. Orders of friars were formed in which men took vows but traveled from place to place to care for the poor and sick or to teach. The Dominicans, or Order of Friars Preachers, and the Franciscans are the best known. Both included ordained priests and also "lay brothers." Initially, at least, members of both orders depended on begging to support themselves, whereupon they were called "mendicants," from the Latin *mendicans* ("begging"). Soon, however, friars established "houses" to serve as their base of operations, recovering a measure of the communal life they had initially rejected but not embracing the strict regimen of the divine office.

Christianity is often criticized for its sexism. Nobody can deny that many churchmen were misogynistic, and women were denied ordination to the priesthood. Yet the abbesses of important Celtic monasteries exerted both spiritual and political power in the regions where they were located. In the Church of Rome, their power was more restricted, but some, like Hildegard of Bingen and Catherine of Siena, still

felt comfortable advising and even reproaching popes. The medieval church was one of the few institutions of its time to offer women formal opportunities to pursue the spiritual life. The religious orders were most important in that regard, but the Beguines and similar groups offered further opportunities on the fringe of the institutional church. Women were considered unsuitable for the mendicant life, but branches of the Franciscan and Dominican Orders were established in which women lived in communities and cared for the poor and sick within the safety of cities.<sup>51</sup>

The Reformation brought about dissolution of the monasteries in several countries, but different kinds of communities emerged among the Anabaptists, Hutterites and Mennonites. In the seventeenth-century Quaker communities were established in Pennsylvania and Rhode Island, practicing simplicity of lifestyles and regular "meetings" at which worship consisted of silent prayer. Quaker prayer shared important characteristics with monastic contemplative prayer.

The Counter-Reformation saw the formation of the Society of Jesus (Jesuits) dedicated to missionary and teaching activities. For both friars and the Jesuits, "community" came to be understood in a subjective rather than literal sense; instead of communal living, it implied strong loyalty to, and identification with, the group. Until very recently, all members of religious orders wore distinctive clothing to emphasize group identity—and perhaps to distance themselves from the general public.

Sodalities and similar societies offered some of the characteristics of religious orders to laypeople who married, had families, and engaged in the whole spectrum of occupations. They too would define "community" in the subjective sense. At the time of the crusades, sodalities were organized for the purposes of collective penitence. More recently they have taken on a devotional orientation, usually with a specific focus like the Blessed Sacrament or Mary.

In modern times communes and intentional communities of various kinds have explored opportunities for collective living. No longer restricted to single-gender populations or imposing celibacy, these communities welcome

families. Nor do they generally have prayer routines, like the canonical hours. Yet some intentional communities have a specific focus, like ecological sustainability or “living off the grid.” Certain nonprofit welfare organizations have qualities that might warrant their inclusion in this discussion. An example would be Doctors Without Borders, whose members make enormous sacrifice and exhibit a strong and cohesive focus on human suffering and the betterment of humankind. Whether they qualify as “esoteric,” or whether they have a spiritual dimension, may depend on how those terms are defined.

Formal communities provide environments for experimentation in group consciousness. We may define group consciousness as a state of being in which separative barriers are broken down; individual interest is freely subordinated to service; and compassion extends beyond the immediate family, nationality, or ethnic group—ultimately to the whole of humanity. In the communities we have examined, the experiments often fell short of that standard. Indeed, many achieved little more than what might be called “collective consciousness,” in which sharing took place within the community but did not extend beyond its walls. Group consciousness has been slow to develop, and few of us could claim to be fully “group conscious.”

Yet the seeds of group consciousness were sown in antiquity. In biblical times, Judaism emphasized the importance of the family and the community. “The community” did not extend to other religions or ethnic groups, yet the Jews set a new standard for the ancient world. Christ demonstrated compassion for human suffering in his healing ministry and shocked the culture of his time by advocating love of enemies.<sup>52</sup> Segments of early Christianity reportedly practiced the sharing of resources: “[A]ll that believed were together, and had all things common; And sold their possessions and goods, and parted them to all men, as every man had need.”<sup>53</sup> At about the same time the Stoics were preaching concepts of universal brotherhood. Epictetus (c.55–135) wrote: “Do you not know, that as a foot is no longer a foot if it is detached from the body, so you are no

longer a man if you are separated from other men.”<sup>54</sup>

In formal communities of all kinds, individual identity is submerged, to a degree, in that of the group, and a measure of personal freedom is sacrificed to common interests. Members may also share resources. In certain types of communities, the sacrifice of freedom is almost total, and members retain no personal possessions.

During the period herein under consideration, service received the most attention from groups within institutional religion. Fourth-century church father Basil of Caesarea encouraged religious orders to feed the hungry, nurse the sick, and comfort the afflicted. Benedictine monks were among the few providers of hospitality and social welfare services in the Middle Ages. Francis of Assisi (c.1182–1226) and his friars embraced abject poverty and cared for the poor and sick. His close contemporary, the Slavic king Vladimir Monomakh, urged his people: “forget not the poor, and support them to the extent of your means. Give to the orphan, protect the widow.”<sup>55</sup>

Contemplative monastic orders have been criticized for withdrawing from the world. Critics complain that they emphasize individual spiritual development at the expense of service. But such criticism may rest on an overly narrow definition of service. Service may be focused on levels other than the physical. Contemplative monks and nuns may serve as beacons of light in a dark world, and their global spiritual influence may be profound.

Dissolution of the monasteries in much of Europe, during the Reformation, led to an abrupt decline in welfare services—and perhaps also in the more subjective types of service. The Anabaptists and other early Protestant communities shared resources primarily among their own members. Yet the Rosicrucian Manifestoes, written in Protestant Europe, stressed the importance of service, notably healing. The Shakers offered the first Christian healing ministry in the West since the eighth century. Evangelical Christians led the campaign to abolish slavery. John Wesley and his followers

visited prison inmates. Eventually lay orders like the Salvation Army and the Roman Catholic Society of St. Vincent de Paul made a strong commitment to serve the downtrodden segments of society.

Sadly, most occult fraternities, during the period considered, encouraged collective consciousness among their own members but remained insular, with little regard for outreach or service. This has begun to change, and some Masonic organizations, like the Shriners, undertake commendable works of service.<sup>56</sup>

## Ritual

Ritual is the oldest known religious practice, dating back to prehistory and possibly even predating language. It appeals to the physical, emotional and mental faculties through a combination of words, gestures, movements, sounds, and settings of symbolic value. Repetition establishes rhythm and creates a sense of order and tradition, much as day and night, summer and winter do in nature.

Ritual is described in the sacred scriptures of all cultures. But it seems particularly suited to the psychology of the West and to the fifth subrace, which gained its first significant foothold in Europe:

[F]orce cannot be concentrated in the West as easily as it can in the East, nor are the bodies of Western men fitted for what I would call a constant in-and-out going of the physical body . . . . For that reason rituals have been made to concentrate power in certain tracks and bring it down in that way.<sup>57</sup>

Ritual can be discussed from an exoteric, occult or mystical perspective. All rituals have an outer form, and some are occasions for elaborate ceremony or pageantry. When performed carelessly, with embarrassment, or without understanding of its inherent symbolism, that outer form may be all there is, prompting charges of “empty ritual” sometimes leveled against religious ceremony. When performed with care, dedication and understanding, the experience can be powerful, profound and transformative for all involved.

Occult or magical ritual is intended to invoke nonphysical energy and direct it to desired

ends. When developed with due understanding and performed by a trained practitioner or *magus*, it has the potential for great power. In the earlier article, “Occult Orders,” ritual was identified as one of the pervasive patterns within occult fraternities. Most significant was theurgy (“divine work”), a product of medieval Hermeticism that formed the basis for the rituals in most later orders, including the Masonic orders and the Hermetic Order of the Golden Dawn. Theurgic ritual typically included incantations to attract the favorable influences of celestial entities, or to ameliorate their unfavorable influences. Reflecting Kabbalistic influence, many incantations incorporated Hebrew words, symbols, and names of God.<sup>58</sup>

Occult ritual obviously raises moral concerns relating to the source of the power invoked and the ends to which it is directed. Western occultism was mixed in its intentions. Sometimes the objective was to gratify ego, secure affection, boost careers, or harm enemies. But so far as we can judge, such abuse was not the norm. The most common objective of theurgy was the magus’ own spiritual development. Rabbi and theurgist Abraham of Worms (c.1362–c.1460) obtained a ritual from an Egyptian magus named Abramelin for contacting one’s Holy Guardian Angel.<sup>59</sup> Occult ritual occasionally was used for healing purposes.

The Christian theurgist Cornelius Agrippa von Nettesheim (1486–1535) authored numerous works on Hermeticism, the best-known being his *Three Books on Occult Philosophy* (c.1510). He saw theurgy as a road to self-perfection:

Magic is a faculty of wonderful virtue, full of most high mysteries, containing the most profound contemplation of most secret things. [It] is the most perfect, and chief science, that sacred, and sublimer kind of philosophy . . . the most absolute perfection of all most excellent philosophy.<sup>60</sup>

Agrippa described a variety of rituals, each with appropriate words of power and planetary correspondences. For example, invoking the Sun—or perhaps the Life that ensouls it—brought “nobility of mind, perspicuity of imagination, the nature of knowledge and opinion, maturity, counsel, zeal, light of justice, reason and judg-

ment distinguishing right from wrong, purging light from the darkness of ignorance, the glory of truth found out and charity the queen of all virtues.”<sup>61</sup> Invocation could include musical tones and intervals. Agrippa related the Sun to the octave or double octave. By contrast, Mercury corresponded to the perfect fourth and Jupiter to the fifth.<sup>62</sup>

Most practitioners of theurgic ritual considered the setting, paraphernalia, symbols, and words and gestures of power to be critically important. Elaborate magical paraphernalia were constructed, and long incantations and minutely choreographed gestures were learned by rote. Even the slightest misstep was believed to invite failure—or worse. But Abraham of Worms dismissed such concerns, insisting that the practitioner’s inner purity was of greater importance. In his view, the effective and safe invocation of higher beings required a long period of inner purification and transformation. The aspiring magus must embrace a life of asceticism, fasting and prayer, akin to the spiritual practices of the mystics.<sup>63</sup>

Ritual has always played a prominent role in religious worship. Many references to Jewish rituals appear in the Hebrew Bible. Ritual circumcision, or *Brit Milah*, was established as a sign of the covenant between the Jewish people and God.<sup>64</sup> The *Seder*, or Passover feast, commemorated the night when the avenging angel passed over the Israelites’ homes prior to the Exodus. God later instructed Moses to “make me a sanctuary; that I may dwell among them.”<sup>65</sup> Every Sabbath Day the priests placed newly baked, *lechem haPani*, “Bread of the Presence,” or “showbread,” on a golden table in the sanctuary.<sup>66</sup> They also provided “flags

and bowls with which to pour drink offerings,” presumably wine.<sup>67</sup>

The book of *Exodus* prescribed the priestly vestments to be made for Aaron, the first high priest. “For glory and for beauty,” they included “a breastplate, and an *ephod* [tunic], and a robe, and a brodered coat, a mitre, and a girdle.” To make the vestments, the priests “shall take gold, and blue, and purple, and scarlet, and fine linen.”<sup>68</sup> Temple furnishings included: “the pure candlestick,” “the altar of incense,” “the altar of burnt offering,” “the cloths of service,” and “anointing oil, and sweet incense.”<sup>69</sup> Temple priests followed those same rubrics century after century.

Animal sacrifices were offered in response to God’s command: “If any man of you bring an offering unto the Lord, ye shall bring your offering of the cattle, even of the herd, and of the flock.”<sup>70</sup> Detailed instructions followed for the se-

lection, slaughter and burning of the sacrificial animal. From our perspective animal sacrifice was barbaric, but we should remember that it took the place of human sacrifice in earlier cultures. We recall that Abraham, father of the Jewish race, was prepared to sacrifice Isaac, but God provided a ram to take his son’s place.<sup>71</sup>

Offering of the shewbread fell into disuse, and animal sacrifice ended when the Jerusalem temple was destroyed in 70 CE. But many other Jewish rituals survive to the present, including circumcision, the Bar/Bat Mitzvah, the Seder, and observation of the *Yamim Noraim*, or High Holy Days. Synagogue worship, every Saturday, includes ceremonial reading of the Torah.

Over a period of centuries, Christianity developed a rich array of sacred rituals. The central

**Contemplative monastic orders have been criticized for withdrawing from the world. Critics complain that they emphasize individual spiritual development at the expense of service. But such criticism may rest on an overly narrow definition of service. Service may be focused on levels other than the physical. Contemplative monks and nuns may serve as beacons of light in a dark world, and their global spiritual influence may be profound.**

act of collective worship, or *liturgy* (from the Greek *leitourgeia*, “public work”), was the Mass, which commemorated the Last Supper and Christ’s sacrifice on the cross.<sup>72</sup> As celebration of the Mass became more elaborate, Christians drew upon Judaic temple precedents by adopting the use of vestments, candles and incense. By medieval times the High Mass, involving multiple clergy and acolytes, rivaled great occasions of state in its pageantry. The Eucharist itself, which will be discussed in more detail later, recalled the ritual offering of the shewbread. Other rituals included the use of anointing oil.

Until the late Middle Ages, the number of Christian sacraments in common use varied from one ecclesiastical jurisdiction to another. Some recognized only baptism, the Eucharist, and holy orders (ordination of clergy), while others recognized as many as ten. The canon of seven sacraments: baptism, confirmation, the Eucharist, penance, extreme unction (last rites), holy orders, and matrimony, was decreed by the Council of Florence (1439). All seven were declared to have been instituted by Christ, though not all can be traced back to scripture or apostolic usage. Other rites, like burial, exorcism, and profession of monastic vows, were demoted to the lower status of “sacramentals.”

The Protestant reformers complained of abuses and excesses within the Roman church and stripped most of the ritual from their worship services. They accepted only baptism and the “Lord’s Supper” as authentic sacraments. Whether their actions were justified or not, the end result was that Protestant worship became barren and lacking in vitality—offset only by fiery preaching. The sacraments were administered without interruption in the Church of Rome and the Eastern Orthodox churches. And they have been revitalized by the Anglican and Lutheran churches, spurred by “high-church” factions that claim continuity with the traditions of pre-Reformation Christianity.

Music has long played an important role in ritual. The author of *Ephesians* urged: “[B]e filled with the Spirit; Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.”<sup>73</sup> Ambrosian and Gregorian chants in the

western church and Byzantine chant in the East all were derived from Jewish temple chants. In the late Middle Ages, monophonic or polyphonic singing, with or without instrumental accompaniment, became a staple of Christian worship in the West. As polyphony increased in complexity, settings of the Mass became the great challenge for composers of the Renaissance, Baroque and Classical periods. Well-known composers, including Mozart and Haydn, also wrote music for use in Masonic rituals.<sup>74</sup>

How much overlap exists between the Christian sacraments and ceremonial magic has long been debated. Cornelius Agrippa saw little difference between them. Both, he declared, should begin with an attitude of adoration and humble supplication: “[I]n the first place implore God the Father . . . that thou also mayest be one worthy of his favor.” After warning worshippers to avoid “menstruous women” and “her who hath the hemorrhoids,” Agrippa instructed his readers: “Thou shalt wash and anoint, and perfume thyself, and shalt offer sacrifices.”<sup>75</sup>

Yet institutional Christianity became increasingly hostile to any suggestion that its sacraments could be classified as occult practices. Perhaps leading churchmen did not understand the profound spirituality of some types of ceremonial magic. But much of the hostility probably stemmed from the abuse of magic by unscrupulous practitioners. French occultist Éliphas Lévi (1810–1875) famously declared: “sorcerers outraged the children of the Magi.”<sup>76</sup> But he warned that in failing to recognize the magical nature of the sacraments, the churches cut themselves off from a rich tradition. “Religion,” he urged, “can no longer reject a doctrine anterior to the Bible and in perfect accord with traditional respect for the past, as well as with our most vital hopes for progress in the future . . . The crook of the priesthood shall become the rod of miracles.”<sup>77</sup>

Dion Fortune (1890–1946), an initiate in a Golden Dawn derivative, declared that “the Mass of the Church and the ceremonies of the Freemasons are . . . representative types of magic, whatever their exponents may like to say to the contrary. The Mass is a perfect example of a ritual of evocation.”<sup>78</sup> Yet she judged that the Christian sacraments had de-

generated into “vain observances in the hands of those who regard them with superstitious awe rather than an understanding of their psychological and esoteric significance.”<sup>79</sup>

In addition to its occult significance, religious ritual also has a mystical dimension, stimulating reflection on higher realities and nurturing higher levels of consciousness. Most of the great mystics lived disciplined lives, built around a strict rhythm of activity. The most highly-developed rhythm was monks’ recitation of the divine office. But the annual liturgical cycle, with its prescribed scriptural readings, changing colors of vestments and draperies, and days of penitence and rejoicing, is an important pattern too, instructing and inspiring the faithful.

Rhythm can create a sense of timelessness. A ritual with a definite periodicity—daily, weekly, monthly or annually, as the case may be—can be likened to the rhythmic tolling of a bell. Each enactment is a recapitulation, recreating an eternal moment in time and giving the expression “reliving an experience” precise validity.<sup>80</sup> Even rituals enacted at irregular intervals, like a coronation or funeral of a monarch, build upon what has gone before.

Ritual is the most pervasive of the themes discussed in this article. Modern esoteric teachings have provided important new insights. Theosophist Charles Leadbeater (1854–1934) commented that devic entities are attracted in Masonic rituals as well as during the Mass. Yet the level of consciousness is different. “In Christianity,” he declared, “we invoke great Angels who are far above us in spiritual unfoldment.” “In Freemasonry . . . we invoke angelic aid, but those upon whom we call are nearer to our own level in development and intelligence.”<sup>81</sup>

Alice Bailey declared that the Mysteries “will be restored to outer expression through the medium of the Church and the Masonic Fraternity, if those groups leave off being organizations with material purpose, and become organisms with living objectives.”<sup>82</sup> Ritual will rise to its greatest height in the mysteries of the future.

## The Initiatory Path

Initiation was a key element in the ancient Mysteries. We know that initiation required long preparation and successful completion of tests designed to determine a candidate’s dedication, suitability and trustworthiness. But we have little information about the initiatory degrees they offered. The earliest reliable information comes from the Mithraic order of Roman times, which offered seven degrees: *Corax* (Raven, or sometimes “Messenger”), *Nymphus* (Bridegroom), *Miles* (Soldier), *Leo* (Lion), *Perses* (Persian), *Heliodromus* (Sun-runner), and *Pater* (Father).<sup>83</sup> As noted in “Occult Orders,” the higher degrees were reserved for the priesthood, and Pater seems to have been reserved for the spiritual leaders of important *mithraea*, or temples.

Early Christianity might have developed into a mystery religion, in which a small elite would progress through initiatory grades, seeking enlightenment as they went. Perhaps Christ intended it to be both a mystery religion and a religion of the masses, but leaders of the proto-institutional church restricted it to the latter. Bishops would “shepherd” the faithful and determine what beliefs and practices were permissible. Where the mysteries did survive was in the sacraments. Two “initiatory” sacraments were recognized in the early church: baptism and holy orders.

Baptism admitted a candidate to the Christian community upon affirmation of belief in Jesus Christ and renunciation of evil. When infant baptism became the norm, and sponsors made the affirmation on the child’s behalf, the separate sacrament of confirmation developed. Upon reaching the age of consent the candidate him- or herself now reaffirmed belief in the basic tenets of faith. Confirmation played a role similar to that of the Jewish Bar Mitzvah: recognizing the privileges and the responsibilities of approaching adulthood.

Holy orders were divided into minor and major orders, reminiscent of the lesser and greater mysteries of antiquity. The major orders were

deacon, priest and bishop, while minor orders included acolyte and reader. Also qualifying as an initiatory ritual, but not considered part of the sacramental canon, was admission to religious orders. Both men and women could take vows to affirm their commitment to the ideals and rule of the particular religious order. The Rule of Saint Benedict required the vows of stability, *conversatio morum*, and obedience.<sup>84</sup> “Stability” meant remaining in the same monastery. *Conversatio morum* referred to conforming to the community’s “manner of life.” Obedience was to the superior, Christ’s representative in the community. Other common religious vows were poverty, chastity and obedience, while contemplative monks and nuns might take the additional vow of silence.

The mystical path is less structured, but mystics often spoke of definite milestones on their journey toward union with the Divine. In the Merkabah mysticism of Judaism,<sup>85</sup> the seeker had to pass through seven *hekhaloth* (“palaces”) en route to the throne-world.<sup>86</sup> Passage from one *hekhalah* to the next became progressively more difficult. Powerful angels, or *archons*, guarded the gates and did all in their power to impede the individual’s progress. Safe passage demanded not only the possession of secret passwords or seals but also great knowledge of the Torah, purity of heart, rigorous preparation through ascetic disciplines, and exceptional courage. Failure could result in destruction by the archons. When Christian desert father Antony of Egypt asked who could pass through all the devil’s traps set on earth, reportedly he heard a voice say “humility.”

Gregory of Nyssa (c.335– c.395) compared the mystical path to the biblical story of the Exodus. Milestones corresponded to Moses’ encounter with the burning bush, ascent into the dark cloud on Mount Sinai, and return with the tablets of the Law. The journey is ongoing, and the mystical and the moral must always go together.<sup>87</sup>

A century later, the Syrian Neoplatonist known as the Pseudo-Dionysius divided the mystical journey into the three stages of purgation, illumination and unity. The purgative stage—illustrated well by the desert ascetics of earlier times—consisted of renunciation of the things

of this world. It was intended to instill a sense of detachment, rid the self of passions, and focus attention on God. The illuminative stage, which allowed the light of God to shine into the soul, encouraged the increase of virtue, particularly love. Intensely rewarding, this stage could involve ecstatic experiences. In the third stage of the journey, the individual achieved loving union with God.<sup>88</sup>

Theresa of Ávila had a vision of the soul as like “a diamond of very clear crystal in which there were many rooms.”<sup>89</sup> The vision inspired her to conceive of the mystical path as progress through seven mansions, the innermost being the sanctuary of God. Theresa’s mansions seem to echo the palaces of Merkabah mysticism, and it is significant that she was of mixed Christian and Jewish ancestry. She recognized that to move from one mansion/palace to the next required progressively greater effort and brought increasing risk of failure. But in Theresa’s description, divine grace helped the seeker overcome demonic efforts to impede progress.

The ladder has always been a popular metaphor for spiritual ascent, recalling Jacob’s ladder described in *Genesis*. John Climacus (“John of the Ladder”), a seventh-century monk at the monastery on Mount Sinai, wrote the influential work *The Ladder of Divine Ascent*.<sup>90</sup> Seven hundred years later, English mystic Walter Hilton wrote *The Ladder of Perfection*.<sup>91</sup> John of the Cross spoke of a “mystic ladder of love” consisting of ten steps.<sup>92</sup>

John of the Cross is credited with coining the term “dark night of the soul.” The dark night is a long purgative stage—or series of stages—in which the seeker may experience “aridity” in prayer and a sense of abandonment by God. Through that experience the soul is purged of its weaknesses and prepared for the journey that lies ahead. John identified “two kinds of darkness and purgation corresponding to the two parts of man’s nature—the sensual and the spiritual.”<sup>93</sup> There is a “night of the sense” and a “night of the spirit.” John also referred to the “active night,” in which the seeker strives to overcome his or her own weaknesses, and the more painful “passive night,” in which God completes the process of purgation. The latter, despite its harshness, is a blessing in disguise;

the darkness humbles the soul and makes it miserable “only to give it light in everything.”<sup>94</sup> God demands total renunciation in preparation for the glory of the unitive state.

Twentieth-century Anglican scholar Evelyn Underhill sought to accommodate the work of John of the Cross by expanding Dionysius’ three stages of the mystical path to five. In her description, the soul awakens to new possibilities and then progresses through purgation, illumination, and the “dark night,” to the final stage of loving union with God.<sup>95</sup> Underhill’s five stages can be correlated with events in the life of Christ: awakening corresponds to Christ’s nativity; purgation to the baptism and temptation in the wilderness; illumination to the transfiguration; the “dark night” to the passion and crucifixion; and union to the resurrection and ascension.<sup>96</sup>

The initiatory grades of the Hermetic Order of the Golden Dawn were identified with the sephiroth on the Kabbalistic Tree of Life—now interpreted from the perspective of man, the microcosm. Whereas the divine force descends from the Ain Soph, through Kether, to Malkuth, the initiatory path rises from Malkuth toward Kether. The seeker confronts many challenges on the path, including bringing the pairs of opposites into balance and resolving their forces in the sephiroth on the Middle Pillar. Emphasis on the pairs of opposites and their resolution provides valuable insight into the nature of the initiatory path.

Modern Rosicrucians tend to speak of self-initiation rather than the graded initiations of Freemasonry and the Golden Dawn. And while initiation is a frequent topic of discussion, no general agreement exists concerning grades or the levels of consciousness they demand or demonstrate.

Max Heindel (1865–1919), founder of the Rosicrucian Fellowship, spoke of three initiatory grades in western esotericism: “Clairvoyant,” “Initiate,” and “Adept.” “[T]he Clairvoyant,” he explained, “is one who sees the invisible world; the Initiate both sees the invisible world and understands what he sees, while the Adept sees, knows and has power over things and forces there.”<sup>97</sup> Heindel attributed his teachings to an

“Elder Brother”—presumably an Adept, but he never claimed to have attained any of the three initiatory levels.

Rudolf Steiner (1861–1925)—who would qualify as an “Initiate” in Heindel’s system—served briefly as head of the German Section of the Theosophical Society. But his roots were in the Rosicrucian tradition, and the Anthroposophical Society, which he founded, reflected Rosicrucian rather than Theosophical teachings. During his quarter-century of lecturing he offered several accounts of “Rosicrucian” and “Christian initiation.” In 1906–1907 he identified seven Rosicrucian initiatory grades: “Study,” “Acquisition of Imagination,” “Inspired Knowledge,” “Rhythmization of Life”—also known as “Discovery of the Philosopher’s Stone,” “Knowledge of Man as Microcosm,” “Knowledge of the Macrocosm,” and “Divine Bliss.”<sup>98</sup>

For years later, Steiner identified seven stages of “Christian Initiation”: The Washing of the Feet; The Scourging; The Crowning with Thorns; The Mystic Death; The Burial; the Resurrection; the Ascension.<sup>99</sup> Elsewhere he emphasized that Rosicrucian initiation “was an Initiation of the Spirit. It was never an Initiation of the Will . . . Hence the individual was led to those Initiations which were to take him beyond the stage of Imagination, Inspiration, and Intuition.”<sup>100</sup> Steiner contrasted the process of Rosicrucian initiation with the will-based *Spiritual Exercises* of Ignatius Loyola. He characterized the latter as an “incorrect method of Initiation.” Ironically, however, Steiner encouraged the same kind of deep meditation on Christ’s passion as did Ignatius; for example:

[W]e can go through the experience which leads to the Imagination of the Scourging when we place the following vividly before us: “Much suffering and pain will meet me in the world; yes, from all sides suffering and pain may come; no one escapes them. But I will so steel my will that suffering and pain, the scourgings that come from the world, may do their worst.” . . . When the person in question makes this a matter of his perception, and lives within it, he actually feels something like sharp pains and woundings, like strokes of a scourge against his

own skin, and the Imagination arises as if he were outside himself, and was watching himself scourged according to the example of Christ Jesus. In line with this example, one can experience the Crowning of Thorns, the Mystic Death, and so on.<sup>101</sup>

Other Rosicrucians have adapted the Mithraic grades to produce the degrees of Raven, Occultist (or Hidden Scholar), Warrior, Lion (or Suffering), Representative of the Group, Sun Hero, and Father.<sup>102</sup>

Dion Fortune's lineage ran through the Golden Dawn tradition, but she ignored its initiatory grades based on the Tree of Life. Instead, she identified the seven initiations of Brother, Neophyte, Dedicand, Server, Seeker, Adept and Master. The term Master, she declared, "is never applied to a being incarnated on the physical plane, but is reserved for those who no longer need to incarnate for the purpose of performance of their work."<sup>103</sup> Fortune characterized Adepts as "elder brothers," drawing upon the terminology of Rosicrucian teachings.

We have extended the discussion in this section into the twentieth century because the insights shared by Steiner, Heindel, Underhill, Fortune and others shed important light on earlier practices that were shrouded in secrecy. Except for Fortune's, their insights remained relatively free from cross-fertilization from eastern esoteric traditions.

What we see is that from ancient times people have divided the spiritual journey into phases. Separating the phases were either initiatory rituals, conducted by a religious or occult organization, or simply the seeker's self-recognition of major expansions of consciousness. The language used and the metaphors invoked to depict those milestone never showed signs of convergence. Yet Christianity's claim that its sacraments were instituted by Christ and the Rosicrucian's reference to the "Elder Brothers" demonstrate growing awareness of the role of the Planetary Hierarchy. The trans-Himalayan teachings of the twentieth century provide a much more detailed treatment of initiation and the relationship between initiates and the Hierarchy.

## Transformation

Transformation is a broad subject. It can refer to the ritual transformation of material substances, or it can refer to the transformation of individual or collective consciousness that occurs at stages on the spiritual path—or propels people forward on the path. However interpreted, it is a theme running through many segments of western esotericism.

### The Eucharist

Believers affirm that, during the most solemn part of the Mass, bread and wine are transformed into the body and blood of Christ. For two millennia the Eucharist has been the central act of Christian worship, but its roots go back much farther in history. In many ancient cultures, participants consumed bread and wine in the belief that they were eating the god the elements represented and absorbing its divine qualities.<sup>104</sup>

In the Hebrew Bible Melchizedek, king of Salem and "priest of the most high God," "brought forth bread and wine" and blessed Abram.<sup>105</sup> God's command to Moses to offer "shewbread" and wine was mentioned earlier. In *Proverbs* Chokmah/Sophia invited the townspeople to a special feast; to "him that wanteth understanding" she said: "Come, eat of my bread, and drink of the wine which I have mingled."<sup>106</sup>

According to tradition, Christ instituted the Eucharist at the Last Supper:

Jesus took bread, and blessed, and brake it, and gave to them, and said, Take, eat: this is my body. And he took the cup, and when he had given thanks, he gave it to them: and they all drank of it. And he said unto them, This is my blood of the new testament, which is shed for many.<sup>107</sup>

After the resurrection Christ "took bread, and blessed it, and brake, and gave to [his disciples]," adding that he would be known thereafter to his followers "in breaking of bread."<sup>108</sup> The evangelists recorded prophetic words spoken during Jesus' ministry. Allegedly, he had said: "I am the bread of life: he that cometh to me shall never hunger;"<sup>109</sup> he described himself

as “the true vine;”<sup>110</sup> and his first miracle was to change water into wine.<sup>111</sup> Most significantly, he declared: “[M]y flesh is meat indeed, and my blood is drink indeed. He that eateth my flesh, and drinketh my blood, dwelleth in me, and I in him.”<sup>112</sup>

Ritual Eucharistic meals began soon thereafter, and scripted liturgies were prepared to guide them. One is contained in the *Didache* (Greek: “teaching”), an anonymous document that some scholars place as early as 50 CE.<sup>113</sup> Anglican monk Gregory Dix (1901–1952) concluded from his studies that the primitive church did not have a single eucharistic rite, but the several rites in use shared a recognizable format, or “shape.” It consisted of the *offertory*, the “taking” of bread and wine: the *consecration*, the eucharistic dialogue (“The Lord be with you . . . .”) and institution narrative; the *fraction*, the breaking of the bread; and the *communion*, the receipt of the elements by the celebrant and congregation.<sup>114</sup> The fourfold shape was established before the gospels were written and before an intellectual understanding of the Eucharist emerged.<sup>115</sup> Indeed, the intellectual understanding probably emerged from the worship experience, rather than the reverse.

Notions of the “real presence” took root no later than the mid-second century. Writing in the 160s, Justin Martyr asserted the food which “is called among us *Eukaristia*,” is “not as common bread and common drink.” Just as Jesus Christ

having been made flesh by the Word of God, had both flesh and blood for our salvation, so likewise have we been taught that the food which is blessed by the prayer of His word, and from which our blood and flesh by transmutation are nourished, is the flesh and blood of that Jesus who was made flesh. For the apostles, in the memoirs composed by them, which are called Gospels, have thus delivered unto us what was enjoined upon them; that Jesus took bread, and when He had given thanks, said, “This do ye in remembrance of Me, this is My body;” and that, after the same manner, having taken the cup and given thanks He said, “This is My blood.”<sup>116</sup>

Early Christians believed that they received the body and blood of Christ, but a definite understanding of the transformation of the elements took centuries to evolve. Some commentators would argue that the process continues today, testifying to the profundity of the Eucharistic mystery.

The ninth-century French Benedictine theologian Radbertus Paschasius was the first to propose that the bread and wine are physically transformed into the body and blood of Christ, even though the bread and wine appeared to remain unchanged.<sup>117</sup> He was ahead of his time, since the Aristotelian revival, which offered the categories of *substance* and *accidents* to explain the proposition, still lay in the future. The Fourth Lateran Council finally defined the doctrine of transubstantiation in 1215, decreeing that the “bread [is] changed [Latin: *transsubstantiatio*] by divine power into the body, and the wine into the blood.”<sup>118</sup>

Opposition to the doctrine of transubstantiation came from several quarters. The Eastern Orthodox churches insisted that the mystery of the Eucharist could not be reduced to a simplistic formula. And after the Reformation in the West, the Calvinists asserted that the Eucharist was purely commemorative in nature, and the elements remained ordinary bread and wine.

An intermediate view emerged, primarily among Lutherans and Anglicans, affirming a “sacramental union” with Christ.<sup>119</sup> The Eucharistic elements might remain unchanged, but communicants received Christ “in their souls”; in the process, communicants and the church experienced their own transformation. In recent times, an increasing number of Anglicans and Lutherans have embraced a stronger belief in the real presence, stopping short of transubstantiation but affirming that the body and blood of Christ are localized in some manner in the elements.<sup>120</sup>

Even within Roman Catholicism, where transubstantiation remains the official doctrine, notions of a more subjective transformation have been explored. Swiss theologian Hans Urs von Balthasar (1905–1988) declared that the mystery of the Eucharist transcends dogma:

It is evident that the “mystery” cannot be “explained,” neither the “transubstantiation” of bread and wine into Flesh and Blood nor the other far more important happening which can analogously be called “transubstantiation” of Christ’s Flesh and Blood into the organism of the Church (and of Christians as her members). What is important is not that we know *how* God does it, but that we know *that* and *why* he does it.<sup>121</sup>

Jesuit priest and paleontologist Pierre Teilhard de Chardin (1881–1955) viewed celebration of the Eucharist as an activity of global or cosmic dimensions. When the priest utters the words of institution, he said, they “extend beyond the morsel of bread over which they are said: they give birth to the mystical body of Christ. The effect of the priestly act extends beyond the consecrated host to the cosmos itself.”<sup>122</sup>

### Alchemy

In its simplest exoteric terms, alchemy was concerned with the transmutation of lead into gold. And in many cases it was probably motivated by nothing more than greed. Yet the study of alchemy took place in an intellectual environment that drew no sharp divisions between the physical and the nonphysical, the seen and the unseen worlds, the inanimate and the animate. Transformation potentially extended beyond the physical to include the alchemist and others. Also, as we shall see, wealth was not the only driving force behind the work.

Interest in alchemy dates back to ancient Egypt. In 296 CE, the Roman Emperor Diocletian ordered that all Egyptian books on the subject be burned. The very word “alchemy” is Arabic in origin, confirming that it was known elsewhere in the Middle East. During the period of Muslim expansion alchemy made its way to Moorish Spain and eventually to the rest of Europe. In the thirteenth-century, it attracted the attention of many people, including leading churchmen. Notable among them were Albertus Magnus, bishop, saint, and “Doctor of the Church”; and his student Thomas Aquinas, theologian, saint, and “Angelic Doctor.” Aquinas allegedly wrote the alchemical text *Aurora Consurgens* shortly before his death.<sup>123</sup>

Alchemy regained favor in the seventeenth century, after a lull during the Renaissance, with the work of Austrian nobleman Paracelsus, mathematician John Dee, physician Robert Fludd, and many others. Two alchemical texts were published along with the Rosicrucian Manifestos of 1614–1616: *Consideration of the More Secret Philosophy* by Philip à Gabella, a paraphrase of a work by Dee; and the much longer allegory “The Chymical Wedding of Christian Rosenkreuz” by German Protestant theologian Johann Valentin Andreae.<sup>124</sup> By then alchemy’s objectives were becoming broader. The transmutation of metals was beginning to be viewed as a byproduct, or outward sign, of larger transformations at work.

An intermediate step in the alchemical process was the production of the “philosopher’s stone,” a substance that could transmute metals but also had curative and rejuvenative potential; perhaps it was the elixir of life. Paracelsus (1493–1541) explored alchemy’s applications to medicine.<sup>125</sup> Moreover, he viewed his alchemical studies and his religion as parts of a seamless continuum, affirming that “the foundation of these and other arts be laid in the holy Scriptures, upon the doctrine and faith of Christ.”<sup>126</sup> Paracelsus prayed thus:

Whosoever shall find out this secret, and attain to this gift of God, let him praise the most high God, the Father, Son, and Holy Ghost; the Grace of God let him only implore that he may use the fame of his glory, and the profit of his neighbor. This the merciful God grant to be done, through Jesus Christ his only Son our Lord. Amen.<sup>127</sup>

Paracelsus insisted that alchemical transmutations, like theurgic magic, had to be initiated when the Sun, Moon and planets were in favorable configurations;<sup>128</sup> otherwise the process could be ineffective or dangerous.

Aspiring alchemists pored over a vast literature purporting to explain how to produce the philosopher’s stone. But they faced a number of challenges. The most authoritative texts were written by master alchemists who had actually accomplished the “Great Work”; but key steps were omitted — intended to be communicated

orally to trusted students. Many other texts were nothing more than plagiarized compilations of earlier material, offered by people with no relevant experience or understanding. Few alchemists succeeded. Many died from mercury poisoning or explosions in their laboratories.

Another major challenge was the allegorical style of the alchemical texts. A common allegory was the *conjunctio* of pairs of opposites: the lower and higher natures, mankind and the Divine, a king and queen, bride and bridegroom, sun and moon, fire and water. The *conjunctio* was often portrayed as the consummation of a mystic marriage.<sup>129</sup> But its outcome was not always the birth of a child; in some instances it was the emergence of an adult androgyne symbolizing synthesis and mutual transformation. The *Aurora Consurgens* boldly suggested that its author was involved in *conjunctio* with *Sapientia* (“Wisdom”), the Latin equivalent of Chokmah/Sophia.<sup>130</sup> Later in the same work, the author took a more cautious position, acknowledging that the *conjunctio* more likely involved heavenly partners united in Christ and that the alchemist was just a guest. The author commented: “When thou hast water from earth, air from water, fire from air, earth from fire, then shalt thou fully and perfectly process [our] art.”<sup>131</sup>

The more one reads the alchemical texts—at least the more authoritative ones—the more one realizes that they were not procedure manuals but descriptions of the spiritual journey. On the way the seeker had to confront and overcome many challenges, including pairs of opposites. Milestones on the journey, culminating in production of the philosopher’s stone and demonstration of transmutation, were initiations.

As early as the Middle Ages correspondences were noted between the transmutation of base metals into gold and the transubstantiation of the Eucharistic elements into the body and blood of Christ.

Those correspondences were taken seriously and, for the most part, were approached with great reverence. The philosopher’s stone was often compared with Christ, himself the offspring of a mystic marriage. Psychologist Carl Jung identified the parents as the Holy Spirit

and the Virgin Mary;<sup>132</sup> perhaps we would suggest God the Father and the divine Mother—sadly excluded from the trinity. Less reverent was an early sixteenth-century satire by Nicholas Melchior of Hermannstadt, who formatted instructions for the alchemical process to resemble the liturgy of the Mass.<sup>133</sup> Although no explicit reference was made to the consecration, Jung judged the work to be in bad taste.<sup>134</sup> By the sixteenth-century institutional Christianity’s tolerance for alchemy had changed into the same kind of outright hostility it displayed toward magic.

In one important respect, the alchemists’ task was more challenging than the priests’. The faithful were satisfied to believe that the *substance* of the bread and wine was transformed. Alchemists and their sponsors wanted to see the *accidents* of the lead transformed too.

### Transformation of Consciousness

The transformation of physical elements in the Eucharist and alchemy can hardly be considered unimportant, but in both cases a significant and enduring expansion of consciousness was believed to accompany the physical process. Many other examples are found in western esotericism in which individuals experience transformative expansions of consciousness. In their totality such experiences invigorate the whole human race and move humanity forward on its evolutionary path.

The great mystics all reported experiences that left them permanently changed. The progression from purgation to illumination, to use Underhill’s terminology; ecstatic episodes that overwhelmed the senses, emotions and intellect; and the emergence from the dark night of the soul to union with the Divine are described as qualitatively different from ordinary human experience. Near-death experiences often are described in similar terms;<sup>135</sup> individuals return with a new sense of the unity and eternity of life and the transience of physical existence.

Some expansions of consciousness are so profound and enduring as to suggest transition from purely human nature to something closer to the divine. Hints of such a possibility can be found in scripture. The psalmists wrote: “Shew the things that are to come hereafter, that we

may know that ye [are] gods”<sup>136</sup> and “I have said, Ye are gods; and all of you are children of the most High.”<sup>137</sup> Christ referred to those passages when he asked “Is it not written in your law . . . Ye are gods?”<sup>138</sup> He demonstrated his own divinity—and perhaps the possibility of moving from the human to the divine—in the transfiguration on Mount Tabor.<sup>139</sup> A passage in *2 Peter* makes the bold claim:

According as his divine power hath given unto us all things that pertain unto life and godliness, through the knowledge of him that hath called us to glory and virtue: Whereby are given unto us exceeding great and precious promises: that by these ye might be *partakers of the divine nature*.<sup>140</sup>

Athanasius, patriarch of Alexandria, famously built upon *John 1:14* to declare: “He [the Logos] was made man that we might be made god.” Thus was born the doctrine of *theosis*, or deification.<sup>141</sup>

Gregory of Nyssa declared that theosis was the very purpose of humanity’s creation.<sup>142</sup> Our destiny was to become “priests of the cosmos, rendering by [our] dynamic engagement with the world’s order, a degree of divine life, a sacred blessing as it were, to all the fabric of God’s created existence.”<sup>143</sup> Christ’s incarnation was not a repair mission, a response to humanity’s failure; rather, it was the means to unlock humanity’s latent powers and possibilities. Maximus the Confessor (580–662) viewed Christ’s incarnation as a reciprocal coming-together of the divine and human natures, diminishing neither but creating a new, higher synthesis.<sup>144</sup> Gregory Palamas (1296–1359) insisted that we have the potential to experience God’s “uncreated light.” The uncreated light was manifest in Christ’s transfiguration, and the seeker was promised an experience of the same light and the ability to gain true spiritual knowledge of God.

Russian Orthodox priest Sergei Bulgakov (1871–1944) argued that Christ’s incarnation was motivated by God’s plan to glorify humanity. In response to the plan “Man desires to become a son of God and enter into that glory of creation, and he is predestined to this. Out of natural man, he is called to become a god-

man.”<sup>145</sup> The glorification of humanity was begun at the incarnation and completed when Christ ascended into heaven. “The God-Man’s earthly humanity follows His Ascension to heaven, first the Most Holy Mother of God, and then the entire Church in the age to come.”<sup>146</sup> Mary has already achieved “perfect theosis.”<sup>147</sup>

From time to time, the whole human race undergoes an expansion of consciousness. That is the objective of every avatar. Christ, greatest of the avatars, exemplified self-sacrifice and universal love, and—to invoke the teachings on theosis—unlocked our divine potential. Francis of Assisi, Seraphim of Sarov, Mother Teresa, and many others allowed their inner divinity to shine forth through the expression of sacrificial love. The insights of scholars, like Euclid, Augustine of Hippo, Newton, Darwin and Einstein changed humanity’s intellectual paradigm: the way we think about ourselves and the world. The legacy of great artists and composers lives on, and in some cases their work comes to be appreciated more than in their own times. Great political leaders gave us nationhood, secure prosperity, and at least a glimpse of democracy and freedom.<sup>148</sup>

Significant numbers of people are acquiring new physical and mental abilities. These abilities may anticipate the characteristics of the future sixth root race or may be actual characteristics of the sixth subrace currently emerging. Healing gifts are being discovered and utilized on an unprecedented scale. Certain people experience *synesthesia*, a condition in which they see colors when hearing sounds, or vice versa. Esoteric teachings tell us that color and sound merge on higher planes, and synesthetes may be forerunners in a more general elevation of consciousness to those planes.<sup>149</sup>

Savantism, the genetic condition in which certain people suffering from autism exhibit exceptional mathematical or other gifts, has long been recognized by medical science. More recent studies have shown that trauma to the frontal lobes of the brain can unlock comparable, and previously unsuspected, mathematical, musical or artistic talents, without significant sacrifice of other cognitive or behavioral functions.<sup>150</sup> This latter condition, referred to as *acquired savantism*, suggests the possibility that

exceptional abilities could be triggered intentionally by less-traumatic kinds of brain stimulation. Whether or not that dream can be realized—and what ethical questions it might raise—acquired savantism provides evidence of innate mental and creative potential extending far beyond what is presently considered “normal.”

Exceptional abilities are exhibited by certain stigmatics in the West and by certain Indian holy men and women. Most common are *inedia*, the ability to live for years without eating, or sometimes even drinking; and voluntary insomnia, the ability to live without sleeping.<sup>151</sup> The person’s health does not seem to suffer, and energy levels remain high. Some stigmatics also acquire the ability to experience scenes at a distance or scenes from the past.<sup>152</sup> Another ability is xenoglossy, to speak languages never studied—and sometimes languages known by only a few experts with whom the stigmatic never had contact.

Medical intuitives routinely diagnose disease without the use of radiology or pathological testing. At least one other intuitive claims the ability to read the “etheric stream” in scriptural texts to discern the author’s motives and the power of the inspiring source. “[I]f a text was inspired by divine power, it is strongly impressed and stands out high above the lines of physical text.”<sup>153</sup> These various abilities point to radical changes in the etheric and mental bodies, and perhaps the awakening of higher bodies.

## Reincarnation, the Missing Theme?

**B**elief in reincarnation made few inroads into western esotericism and can hardly be labeled a *pervasive* theme. Some comments are warranted, however, because belief was strong in Greek culture and the religious philosophy of South Asia, and it has become a key element of modern esoteric teachings. An important question is why it never became pervasive in western esotericism during the period under consideration.

Pythagoras famously believed in reincarnation—even in metempsychosis, rebirth in ani-

mal bodies, whereupon he became a vegetarian. Plato, too, explored the reality and implications of reincarnation. In his dialogue *Phaedo*, Cebes addresses Socrates thus:

Your favorite doctrine, Socrates, that knowledge is simply recollection, if true, also necessarily implies a previous time in which we learned that which we now recollect. But this would be impossible unless our soul was in some place before existing in the human form; here, then, is another argument of the soul’s immortality.<sup>154</sup>

Plotinus and fellow Neoplatonist Porphyry (c.234–c.305) both spoke of the reincarnation of the soul. The Gnostic Valentinus divided people into three types according to the progress they had made toward achieving gnosis. The most advanced, the *pneumatics*, were expected to attain gnosis in their present lifetimes and would no longer need to incarnate. The *psychics* were making progress but required additional lifetimes before they attained gnosis. The *choics* were still firmly imprisoned in the physical world, and no escape could be foreseen for them.

The afterlife was never discussed in the Torah, and the later books of the Hebrew Bible were silent as to what form it might take. Yet when Judaism came under Hellenic influence, the discussion of personal immortality became more common, and some Pharisees allegedly embraced a belief in reincarnation. Such belief may also have spread among ordinary people.

A few passages in the New Testament support belief in reincarnation. For example, Christ seemed to identify John the Baptist as the reincarnation of Elijah:

[H]is disciples asked him, saying, Why then say the scribes that Elias [Elijah] must first come? And Jesus answered and said unto them, Elias truly shall first come, and restore all things. But I say unto you, That Elias is come already, and they knew him not, but have done unto him whatsoever they listed. Likewise shall also the Son of man suffer of them. Then the disciples understood that he spake unto them of John the Baptist.<sup>155</sup>

The Palestinian Jews to whom Christ was speaking evidently understood the concept of rebirth, and people in the Greek-speaking areas, where nascent Christianity made its biggest inroads, were even more likely to do so. It is safe to conclude that belief in reincarnation was not uncommon in the early church. The *pneuma* was probably assumed, as it had been in Platonism, to preexist the creation of a body and to survive its death by rebirth in new bodies.

Church father Origen Adamantius (c.184–c.253) never discussed reincarnation, but he taught that the soul preexisted the body,<sup>156</sup> obviously a necessary prerequisite. It is widely claimed that Origen's teachings on preexistence, and by implication belief in reincarnation, were condemned by the Second Council of Constantinople (553 CE). But nowhere in the council's proceedings is Origen's condemnation mentioned, and it is doubtful whether the bishops ever voted on such a measure. No ecumenical council, *ex-cathedra* papal decree, or other authoritative pronouncement by a representative religious body has ever directly addressed the issue of reincarnation.

In the Roman and Eastern Orthodox churches, which accept the Second Council of Constantinople as authentic, a tradition developed that the soul is newly created at conception, or shortly thereafter; that it incarnates for a single lifetime, and—possibly after a stint in purgatory or some other “intermediate state”—spends eternity in heaven or hell.<sup>157</sup>

Anglicans and Protestants do not accept the council's authenticity, but for the most part they have accepted the same tradition. Anglican clergyman William Law—whose views on the divine spark were mentioned earlier—echoed Origen in expressing belief in the pre-existence of the soul: “The essence of our souls can never

cease to be, because they never began to be, and nothing can live eternally but that which has lived from all Eternity.”<sup>158</sup> But belief in reincarnation by significant numbers of Christians had to wait until the twentieth century.<sup>159</sup>

Belief in reincarnation never became part of mainstream Judaism during the Common Era.

**The more one reads the alchemical texts—at least the more authoritative ones—the more one realizes that they were not procedure manuals but descriptions of the spiritual journey. On the way the seeker had to confront and overcome many challenges, including pairs of opposites. Milestones on the journey, culminating in production of the philosopher's stone and demonstration of transmutation, were initiations.**

But it survived in the Judaic Kabbalah, as is evident in the *Bahir* and the *Zohar*, two of the most important Kabbalistic texts. Scholars of the Safed period referred to reincarnation as *gilgul*, a term capturing the concept of “revolving,” or “turning over,” and derived from the Hebrew word for “wheel.”<sup>160</sup> The term immediately calls to mind Hindu and Buddhist teachings on the “wheel of rebirth.”

Belief in reincarnation continued among Kabbalists even into the eighteenth century. Italian Rabbi Moses Chaim Luzzatto (1707–1746) observed: “Not all souls are equal, the new are not like the old, and the reincarnated once is not like the reincarnated twice.”<sup>161</sup> Elsewhere he observed: “The *tzadikim* [saints] reincarnate up to a thousand generations, the sinners up to four.”<sup>162</sup> On the other hand, rebirth was not always viewed favorably; it could be seen as evidence of failure. Interestingly, the worst possible outcome, in the view of the Kabbalists, was exile from the divine presence and the community of Jewish people,<sup>163</sup> whereupon the collective suffering would be focused on that hapless individual. More generally, the assumption took hold, as it had in Christianity, that reincarnation was incompatible with orthodox Judaic teachings.

Mainstream Christian and Judaic opposition to belief in reincarnation was accepted without significant resistance. Neither did such belief play any significant role in early Rosicrucian or Masonic teachings.<sup>164</sup> Evidently, the western

mindset preferred to focus on the present lifetime, without concern for karmic effects carried over from previous lives, or carried forward to the future. Perhaps that focus is understandable, given the practicality valued so highly in the West. But it failed, among much else, to provide an explanation for suffering—especially for what appears to be great inequity in the way it strikes. It also resulted in an unreasonable fear of death. Some commentators have suggested that repressing belief in reincarnation enhanced the power of ecclesiastical authorities who, as gatekeepers to the afterlife, could manipulate people during their “one life” with the threat of eternal punishment in hell. Whether such a cynical view of religion has any merit lies outside the scope of present discussion.

## Conclusions

Western esotericism flourished during the Common Era, as it had for centuries or millennia before. But with no unifying organizational structure, it was highly fragmented. Significant expressions of esotericism existed within institutional Christianity and Judaism as well as in the various occult fraternities, societies, movements and bodies of teachings that developed on the fringes of, or outside, the religious domain.

Institutional religion bears much of the blame for the fragmentation. Religious authorities encouraged belief in the unseen world and nurtured important work on speculative theology, so long as it was under their control and anointed as “orthodox.” They were less supportive of other forms of esotericism, even in their own midst. Rome was wary of mysticism and mystical theology; the Calvinists rejected ritual and the sacraments, and the rabbinic establishment was hostile to the Kabbalah. Religious authorities misunderstood and distrusted alchemy and ceremonial magic and went to considerable lengths to suppress them. Spiritual healing was discouraged by Pope Gregory I, on the grounds that sickness was punishment for sin, and western Christianity offered no active healing ministry from the eighth to the eighteenth century.<sup>165</sup>

Yet offsetting fragmentation, during the first nineteen centuries of the Common Era, was the intrinsic power of esotericism’s own mindset,

ideas and practices. People even in radically different environments responded to similar impulses, drew the same conclusions in their quests for truth, and engaged in some of the same occult activities.

The present article has identified “six themes”—teachings, beliefs and practices—that spanned multiple segments of western esotericism and expressed that cohesive power. By examining these themes, this article and two preceding articles have attempted to capture the broadest features of western esotericism. As might be expected, the themes were not entirely independent, and several instances have been noted in which ideas flow from one to another.

Two themes involved beliefs: concerning the nature of God and the human constitution. Theologians and philosophers aligned with major religious institutions made great strides in explaining the nature of God. But important contributions also came from individuals and groups that the religious establishment regarded as heretical.

Throughout history, the vast majority of people have believed in God, but “God” is a nebulous concept. An infinite, transcendent Godhead is remote from human experience; not surprisingly, people searched for expressions of Deity more accessible to human understanding and with which they might form relationships. One approach was to compromise on transcendence and turn the Godhead into an anthropomorphic Father or Mother figure. Another was to recognize that divine manifestations exist, intermediate between the Godhead and ourselves.

Despite its ostensible monotheism, biblical Judaism acknowledged a few such manifestations, including the Ruach Kodesh, or “Holy Spirit.” Egyptian religion, Greek philosophy, orthodox and Gnostic Christian theology, and the Kabbalah created a much richer, if not entirely consistent, account of divine manifestations. The trinity clearly caught the imagination of the people of Christian Europe. The seeds were even sown for the concept of septenary manifestation, which modern esoteric teachings elucidated in the twentieth century as the seven rays.

Writers both inside and outside organized religion discussed the human constitution, often establishing parallels between it and the nature of God. Religious authorities were reluctant to admit that every human being contains—or at the very core *is*—a divine spark, a fragment of divine essence. And those in western Europe who held such a view were marginalized. Fortunately, the eastern church fathers and theologians in the Orthodox Churches affirmed that we have the potential for unlimited development, even to the point of attaining divine nature. The optimistic doctrine of theosis contrasts starkly with the Calvinist view that the majority of people are predestined, from the very moment of their existence, to eternal punishment in hell.

Another theme was the establishment of formal communities with esoteric associations. The fraternities discussed in “Occult Orders” were the primary examples of esoteric communities outside the religious domain. Within institutional Christianity were the cloistered monastic orders, as well as institutions, like the orders of friars, Jesuits, and lay sodalities, in which the sense of community was subjective. Many new types of communities have emerged in recent times, including communes and eco-communities.

Group consciousness, in the sense of universal brother- and sisterhood, can be traced back to the teachings of Christ, the Stoics, and others; but it has been slow to take root in the human psyche. Almost by definition membership of a community implies a degree of collective loyalty and commitment to mutual support. But many types of communities were insular and self-serving, ignoring the needs of people outside their walls. Religious communities were the most generous in their outreach and came closest to expressing true group consciousness.

The most pervasive of the various themes was participation in ritual: combinations of words and actions of symbolic, and in some cases invocative, value. While its specific forms and intent varied from one segment of western esotericism to another, almost all segments engaged in some type of ritual, the only significant exceptions being the early Rosicrucians and evangelical Christians. Commentators have

suggested that ritual is particularly suited to the western psyche, and its near-universality supports that contention. Nobody would deny that occult ritual was sometimes abused. But ritual was also used for worthy purposes, and the Christian sacraments were notable examples. Even ceremonial magic was sometimes approached with as much care and reverence as religious ceremony; preparations included fasting and other ascetic practices. Looking back with the benefit of modern esoteric teachings, we can see that inner purity promoted soul-infusion of the personality and helped ensure a high vibration of the energy received and utilized.

A fifth theme was awareness and understanding of the initiatory path. Clearly, we know much more about this topic now from trans-Himalayan teachings. But even prior to the twentieth century, both the religious and the extra-religious segments of western esotericism acquired a significant grasp of the concept of graded expansions of consciousness. Among the types of initiation identified were the “initiatory” sacraments of Christianity, degrees of Masonic organizations, “self initiations” recognized by Rosicrucians, and stages on the mystic path experienced by contemplatives..

The final theme, and the broadest in scope, was transformation. Transformation embodies the optimistic belief that mineral elements, products of the vegetable kingdom, we ourselves, and the planet have not yet reached our full potential but can be changed into something of qualitatively greater significance. Transformative expansions of consciousness clearly have the quality of initiations. Farthest-reaching in importance would be transformation of the very nature of humankind. There is evidence that such transformation is in fact taking place; forerunners of the race are acquiring capabilities and achieving levels of consciousness that surpass any mundane expectations. Yet once we accept the notion of a divine spark in every human being, such radical transformation seems both reasonable and inevitable.

With the progressive expansion of both individual and racial consciousness, many more souls will move from the human kingdom to what the trans-Himalayan teachers refer to as

the kingdom of souls. Eventually, we shall attain monadic consciousness, or “identification.” The doctrine of theosis may be a glimpse of that distant stage on the human journey.

Reincarnation was a “missing theme” in western esotericism. Its conspicuous absence as a coherent theme—contrasting with its pervasiveness in antiquity, in esoteric systems elsewhere in the world, and in modern esoteric teachings—cannot be attributed solely to repression by religious authorities. Rather, the western mindset seems to have been narrowly focused on the present lifetime. Yet by ignoring the reality of reincarnation, people faced avoidable philosophical difficulties and denied themselves awareness of the richness of evolution through multiple lifetimes. A long sequence of incarnations is necessary if we are to express our innate divinity.

<sup>1</sup> The objection that speculative theology led to dogmatic decrees, which are exoteric in nature, must be answered by ecclesiastical authorities, not by theologians. Theologians were simply using the intellect to explore hidden orders of reality.

<sup>2</sup> John F. Nash, “Occult Orders in Western Esotericism,” *The Esoteric Quarterly* (Spring 2014), 75-104.

<sup>3</sup> John F. Nash, “Christology: Toward a Synthesis of Christian Doctrine and Esoteric Teachings,” *The Esoteric Quarterly* (Winter 2012), 37-61.

<sup>4</sup> E. A. Wallis Budge, *Egyptian Religion* (London: Citadel Press, 1900/1997), 115.

<sup>5</sup> Once a year, on the feast of Yom Kippur, the high priest pronounced the name of the deity in the privacy of the Holy of Holies. Otherwise the name was considered too powerful to utter. Since YHVH was known only by its consonants, we do not know how it was pronounced. Gentiles transcribe it as “Jehovah” or “Yahweh.”

<sup>6</sup> For example *Psalms* 51:13; *Isaiah* 63:10. *Ruach*, *Kadesh*, *Shekinah* and *Chokmah* may be capitalized in Christian usage, but the Hebrew language does not offer capitalization.

<sup>7</sup> The rabbinic period followed the destruction of the temple in 70 CE.

<sup>8</sup> *Proverbs* 8:22-30; 9:5; *Wisdom of Solomon* 8:2-5. Grammatical gender does not necessarily imply that personages or influences were viewed as being male or female, but that was so in the case of *Chokmah*, the *Shekinah* and *Sophia*.

<sup>9</sup> Plato, *Republic*, §508-509.

<sup>10</sup> Impressed, Christian historian Eusebius of Caesarea declared Philo a church father!

<sup>11</sup> Perhaps we can see an echo of Philo’s Logos in modern esoteric teachings, where the term is applied to planetary, solar and cosmic deities.

<sup>12</sup> *John* 1:1-14. Elsewhere (e.g., *Luke* 4:36; 10:39), “logos” refers to words of power uttered by Jesus.

<sup>13</sup> Theophilus of Antioch, *Epistle to Autolychum*, II, 15. Theophilus first coined the term *trinitas* (Greek: “three”), from which “Trinity” is derived. This Theophilus is not to be confused with the fourth-century Theophilus, patriarch of Alexandria.

<sup>14</sup> Given the misogyny of early Christianity, the gender imbalance probably was not considered a disadvantage at the time. But we can see that the all-male (or male-neuter) trinity had far-reaching consequences in denying women a suitable divine archetype.

<sup>15</sup> Today it is becoming common to refer to the Holy Spirit as “she.”

<sup>16</sup> *Tripartite Tractate* (trans., H. W. Attridge & D. Mueller), §15. Online: <http://www.gnosis.org/naghamm/tripart.htm>. (Last accessed November 17, 2013).

<sup>17</sup> The trinitarian doctrine was formulated by the Councils of Nicea (325) and Constantinople (381). Hypostases, or distinct divine realities, can be compared with the *partzufim* of the theoretical Kabbalah.

<sup>18</sup> Eastern Orthodox Christianity retains the original Nicene language that the Holy Spirit proceeds from the Father alone. The western church modified the creed to state that the Spirit proceeds from the Father and Son, provoking the great schism of 1054.

<sup>19</sup> Philip Schaff, *History of the Christian Church* (New York: Charles Scribner’s Sons, 1910), ch. 8, § 67. In the early 20th century a similar charge was brought by the Russian Orthodox Church against Sergei Bulgakov who proposed that the divine essence was the feminine Sophia.

<sup>20</sup> Jews, along with Muslims, reject trinitarian doctrine as incompatible with the core principle of monotheism.

<sup>21</sup> An alternative trinity can be discerned consisting of *Chokmah*, *Binah* and the “unnumbered” *sephirah* *Daath*.

<sup>22</sup> For a discussion of the *sephiroth* and their properties see John F. Nash, “From the *Zohar* to Safed: Development of the Theoretical Kabbalah,” *The Esoteric Quarterly* (Summer 2009), 21-46.

- <sup>23</sup> Jakob Böhme, *Four Tables of Divine Revelation*, London, 1654. Reproduced in Robin Waterfield, ed., *Jacob Boehme* (Berkeley, CA: North Atlantic, 2001), 214-217. Böhme's placement of Sophia at the end of his septenary recalls the customary association of *Malkuth*, lowest of the sephiroth, with the Shekinah.
- <sup>24</sup> *Revelation* 1:4, 3:1, 4:5, 5:6. Unless otherwise stated, all biblical quotes are from the King James Bible.
- <sup>25</sup> *Ibid.* 5:1, 5.
- <sup>26</sup> John F. Nash, *Quest for the Soul* (Bloomington, IN: 1stBooks Library, 2004), 28-32.
- <sup>27</sup> *Ibid.* In Egypt and other ancient societies only persons high up in the social order had names. Having one's name remembered was believed to hold the key to immortality. Invading enemies would erase names from tombs to ensure the occupants' final annihilation.
- <sup>28</sup> *Psalms* 146:1.
- <sup>29</sup> *1 Samuel* 16:14.
- <sup>30</sup> *Job* 4:9.
- <sup>31</sup> The Homeric poems were written sometime before the sixth century BCE. Precisely when Homer lived, and whether in fact he was a real person, are debated by modern scholars.
- <sup>32</sup> The dualism betrayed Platonic origins—duly exaggerated—but it may also have been influenced by Zoroastrianism. In contrast to Valentinian Gnosticism, the *Gospel of Thomas*, sometimes classified as a Gnostic text, suggests that God's spirit can be found in nature: "Split a piece of wood, and I am there. Lift up the stone and you will find me there" (Saying 30).
- <sup>33</sup> Irenaeus *Against Heresies*, book 1, 6:1ff (trans., A. Roberts & J. Donaldson), *Ante-Nicene Fathers*, vol. 1, 1867.
- <sup>34</sup> *1 Thessalonians* 5:23.
- <sup>35</sup> *Luke* 1:46-47.
- <sup>36</sup> Fourth Council of Constantinople, canon 11 and preamble. Online: [http://www.documenta-catholicaomnia.eu/03d/0869-0869,\\_Concilium\\_Constantinopolitanum\\_IV,\\_Documenta\\_Omnia,\\_EN.pdf](http://www.documenta-catholicaomnia.eu/03d/0869-0869,_Concilium_Constantinopolitanum_IV,_Documenta_Omnia,_EN.pdf). The council is not regarded as a major ecumenical council, and some historians claim that the outcome was distorted by voting irregularities.
- <sup>37</sup> Thomas Aquinas, "De anima," *Disputations*. 1269; also: "De spiritualibus creaturis," *Disputations*. 1267.
- <sup>38</sup> Eastern Orthodox Churches recognize a separate "Fourth Council of Constantinople," which met at a different time.
- <sup>39</sup> Ursula King, *Christian Mystics: Their Lives and Legacies throughout the Ages* (Mahwah, NJ: HiddenSpring, 2001), 109.
- <sup>40</sup> Meister Eckhart, Sermon 6, "The Greatness of the Human Person," reproduced in Matthew Fox, *Passion for Creation* (Rochester, VT: Inner Traditions, 1990), 103.
- <sup>41</sup> Theresa of Ávila, *Interior Castle*, trans., E. A. Peers (Mineola, NY: Dover, 1946/2007), 152.
- <sup>42</sup> William Law, *The Spirit of Prayer*, part I, London: Ogles, et al., 1816, 51.
- <sup>43</sup> *Zohar*, 5. *Lech Lecha*: 12, verse 96, Kabbalah Centre International, 2003.
- <sup>44</sup> Large numbers of Jews, expelled from Spain in 1492, made their way to Safed in Palestine. Within fifty years Safed became the focus of a golden age of Kabbalism (succeeding another in Moorish Spain). Its most famous exponents were Moses ben Jacob Cordovero (1522–1570) and Isaac ben Solomon Luria (1534–1572). See Nash, "From the *Zohar* to Safed: Development of the Theoretical Kabbalah."
- <sup>45</sup> Pinchas of Koretz, *Nofeth Tzufim*. Quoted in Louis I. Newman, *The Hasidic Anthology* (New York: Schocken), 452.
- <sup>46</sup> Éliphas Lévi, *Key to the Mysteries* (trans., S. L. MacGregor Mathors). Lévi's real name was Alphonse Louis Constant. "Papus" was a pseudonym for Gérard Encausse.
- <sup>47</sup> Papus, *Qabalah* (New York: Samuel Weiser, 1977), 190.
- <sup>48</sup> *Ibid.*
- <sup>49</sup> The end of persecution and Christianization of the empire were not universally welcomed. Some people felt driven to identify with Jesus' passion and death through personal "martyrdom" in the form of extreme asceticism.
- <sup>50</sup> *Psalms* 119:164.
- <sup>51</sup> The first such order, the Order of Poor Clares, was founded by Clare of Assisi and Francis of Assisi in 1212
- <sup>52</sup> *Matthew* 5:43-48.
- <sup>53</sup> *Acts* 2:44-45.
- <sup>54</sup> Epictetus, *Discourses*, book ii, ch. 5. Online: <http://www.constitution.org/rom/epicdisc2.htm#2:05>. (Last accessed June 15, 2014).
- <sup>55</sup> Quoted in: Timothy Ware, *The Orthodox Church* (London: Penguin Books, 1963/1977), p. 79.
- <sup>56</sup> Nash, "Occult Orders in Western Esotericism."
- <sup>57</sup> Gareth Knight, "Work of the Inner Plane Adepts," Introduction to Dion Fortune, *The Esoteric Orders and Their Work* (St Paul, MN: Llewellyn Publications, 1978), 21. The statement

- was attributed to an unnamed adept. The trans-Himalayan teachings divide the evolution of human forms into root races, and then into subraces. The fifth, Nordic, subrace of the fifth root race was the latest to come into being, though a sixth subrace may be now coming into manifestation. It must be emphasized that root races and subraces refer to bodies, not to the indwelling lives. Advanced souls may choose to incarnate in bodies of an earlier subrace, or of the third and fourth root races which remain on the planet.
- <sup>58</sup> Jewish mysticism commonly spoke of seventy-two names of God, but the Sephardic Jew Abraham ben Samuel Abulafia (b.1240) famously constructed thousands more by permutation of letters.
- <sup>59</sup> Geog Dehn, ed. *The Book of Abramelin: a New Translation*, trans., S Guth (Lake Worth, FL: Ibis Press, 2006), book 3, 75ff. The Holy Guardian Angel is the direct equivalent of the Solar Angel in trans-Himalayan teachings.
- <sup>60</sup> *Ibid.*, book 1, ch. 2, 5.
- <sup>61</sup> *Ibid.*, book 3, ch. 37, 587.
- <sup>62</sup> Henry C. Agrippa, *Three Books of Occult Philosophy*, trans., J. Freake, reprint (Woodbury, MN: Llewellyn, 1651/2006), book 2, ch. 26, 339.
- <sup>63</sup> Dehn, ed. *The Book of Abramelin: a New Translation*, 90-96.
- <sup>64</sup> *Genesis* 17:10-14.
- <sup>65</sup> *Exodus* 25:8.
- <sup>66</sup> *Leviticus* 24:5-8. For a detailed discussion of the Bread of the Presence, see Brant Pitre, *Jesus and the Jewish Roots of the Eucharist* (New York: Doubleday, 2011), 120ff.
- <sup>67</sup> *Exodus* 25:29, NRSV. By contrast the KJV merely states “[T]hou shalt make the dishes thereof, and spoons thereof, and covers thereof, and bowls thereof, to cover withal.”
- <sup>68</sup> *Exodus* 28:2-5.
- <sup>69</sup> *Exodus* 31:8-11.
- <sup>70</sup> *Leviticus* 1:2.
- <sup>71</sup> *Genesis* 22:1-13.
- <sup>72</sup> The Last Supper is generally assumed to have been the Jewish Seder. But Anglican monk Dom Gregory Dix has suggested that it was a *Chaburah*, or religious gathering of friends.
- <sup>73</sup> *Ephesians* 5:18-19. See also *Colossians* 3:16. Those two texts were long attributed to the Apostle Paul, but modern scholarship now suspects that they were written in his name by another author, the “Deutero-Paul.”
- <sup>74</sup> Jacques Henry, *Mozart the Freemason* (Rochester, VT: Inner Traditions, 1991/2006), especially 3.
- <sup>75</sup> Agrippa, *Three Books of Occult Philosophy*, book 3, ch. 64, 672.
- <sup>76</sup> Éliphas Lévi, *The History of Magic*, trans., A. E. Waite (New York: Samuel Weiser, 1913/1969), 374.
- <sup>77</sup> *Ibid.*, 374.
- <sup>78</sup> Dion Fortune, *The Training and Work of an Initiate* (Wellingborough, U.K.: Aquarian Press, 1930), 78.
- <sup>79</sup> *Ibid.*, 88-89.
- <sup>80</sup> Mircea Eliade, *The Myth of the Eternal Return* (Princeton, NJ: Princeton Univ. Press, 1954), 34-35.
- <sup>81</sup> Charles W. Leadbeater, *The Hidden Life in Freemasonry* (Adyar, India: Theosophical University Press, 1926), 132.
- <sup>82</sup> Alice A. Bailey, *The Externalization of the Hierarchy* (New York: Lucis, 1957), 514.
- <sup>83</sup> Manfred Clauss, *The Roman Cult of Mithras*, trans., R. Gordon (New York: Routledge, 2000), 131ff.
- <sup>84</sup> *Rule of St Benedict*, §58.17.
- <sup>85</sup> The Merkabah system of Jewish mysticism originated in the first century BCE and reached its peak in the early centuries of the Common Era. The word *Merkabah* derived from the early Hebrew word for “chariot” and referred to Elijah’s ascent to heaven at the end of his earthly life (2 *Kings* 2:11).
- <sup>86</sup> Gershom G. Scholem, *Jewish Gnosticism, Merkabah Mysticism, and Talmudic Tradition* (New York: Jewish Theological Seminary Press, 2012).
- <sup>87</sup> Ursula King, *Christian Mystics: Their Lives and Legacies throughout the Ages* (Mahwah, NJ: HiddenSpring, 2001), 19-20, 46-49.
- <sup>88</sup> *Ibid.*, 19-20, 54-56.
- <sup>89</sup> Theresa of Ávila, *Interior Castle*, trans., E. A. Peers (Mineola, NY: Dover, 1946/2007), 15. *Ezekiel* 10:1 referred to “a sapphire stone, as the appearance of the likeness of a throne.”
- <sup>90</sup> Climacus acquired his name from *klimax*, the Greek for “ladder.”
- <sup>91</sup> King, *Christian Mystics*, 130.
- <sup>92</sup> John of the Cross, *Dark Night of the Soul*, trans., E. A. Peers (Mineola, NY: Dover, 2003), 90-96.
- <sup>93</sup> *Ibid.*, 19.
- <sup>94</sup> *Ibid.*, 60.
- <sup>95</sup> Evelyn Underhill, *The Mystic Way* (Atlanta, GA: Ariel Press, 1913/1992), 52ff.
- <sup>96</sup> John F. Nash, “Prayer and Meditation in Christian Mysticism,” *The Esoteric Quarterly* (Fall 2011). 17-41.
- <sup>97</sup> Max Heindel, *The Rosicrucian Philosophy in Questions and Answers*, 3/e, vol. I, §6:131

- (Oceanside, CA: Rosicrucian Fellowship, 1922), 262. Emphasis removed.
- <sup>98</sup> Paul E. Schiller, *Rudolf Steiner and Initiation* (Spring Valley, NY: Anthroposophic Press, 1981), 86-88. One of Steiner's lectures addressing the topic is available in audio form: <http://www.rudolfsteineraudio.com/thechristianmystery/4-5christianmystery.mp3>. (Last accessed October 2, 2013).
- <sup>99</sup> Rudolf Steiner, lecture, Karlsruhe, Germany, October 14, 1911. Included in *From Jesus to Christ* (Forest Row, UK: Rudolf Steiner Press, 1991), 165.
- <sup>100</sup> Rudolf Steiner, lecture, Karlsruhe, Germany, October 5, 1911. Online: <http://wn.rsarchive.org/Lectures/FromJ2C1973/19111005p02.html>. (Last accessed October 2, 2013).
- <sup>101</sup> Ibid.
- <sup>102</sup> See the series of lectures by Robert Gilbert, of the Vesica Institute, NC. Online: <http://www.youtube.com/watch?v=0WO2rT8M8OI>. (Last accessed October 1, 2013).
- <sup>103</sup> Dion Fortune, *The Esoteric Orders and Their Work* (St Paul, MN: Llewellyn, 1978), 85. Fortune's description of Adepts and Masters is almost the opposite of what is found in the trans-Himalayan teachings; there all individuals who have attained the fifth initiation—the level of human perfection in that system—are Adepts, while the subset of Adepts who choose to work with humanity are designated Masters.
- <sup>104</sup> John F. Nash, "Esoteric Perspectives on the Eucharist," *The Esoteric Quarterly* (Summer 2008), 43-56.
- <sup>105</sup> *Genesis* 14:18-19. Gilbert also referenced Steiner's 1906-1907 initiatory grades.
- <sup>106</sup> *Proverbs* 9:5.
- <sup>107</sup> *Mark* 14:22-24. *Mark's* description of the Last Supper probably provided the source for *Matthew* 26:20-30; *Luke* 22:14-38; and *John* 13:4ff.
- <sup>108</sup> *Luke* 24:30-34.
- <sup>109</sup> *John* 6:35.
- <sup>110</sup> *John* 15:1, 5.
- <sup>111</sup> *John* 2:3.
- <sup>112</sup> *John* 6:55-56.
- <sup>113</sup> *Didache*, ch. 9 (trans., A. Roberts & J. Donaldson). Online: <http://www.earlychristianwritings.com/text/didache-roberts.html>. (Last accessed March 19, 2014). Note that the wine was offered before the bread.
- <sup>114</sup> Ibid., 103-40.
- <sup>115</sup> Ibid., 2-6.
- <sup>116</sup> Justin Martyr, *First Apology* §66 (trans., A. Roberts & J. Donaldson). Online: <http://www.earlychristianwritings.com/text/justinmartyr-firstapology.html>. (Last accessed March 20, 2014).
- <sup>117</sup> Radbertus Paschasius, *De Corpore et Sanguine Domini* ("On the Body and Blood of the Lord"), 831-844 CE. Online: [http://www.documentacatholicaomnia.eu/04z/z\\_07900865\\_\\_Paschasius\\_Radbertus\\_Corbeiensis\\_Abbas\\_\\_De\\_Corpore\\_Et\\_Sanguine\\_Domini\\_Liber\\_MLT.pdf.html](http://www.documentacatholicaomnia.eu/04z/z_07900865__Paschasius_Radbertus_Corbeiensis_Abbas__De_Corpore_Et_Sanguine_Domini_Liber_MLT.pdf.html). (Last accessed March 29, 2014)
- <sup>118</sup> Fourth Lateran Council, Canon 1. 1215, H. J. Schroeder, ed. *Disciplinary Decrees of the General Councils* (St Louis, MO: B. Herder, 1937), 236-296.
- <sup>119</sup> Martin Luther, *Confession Concerning Christ's Supper*, 1528. Included in *Luther's Works*, vol. 37 (Minneapolis, MN: Fortress Press, 1986), 299-300.
- <sup>120</sup> John F. Nash, *The Sacramental Church* (Eugene, OR: Wipf & Stock, 2011), 245-246.
- <sup>121</sup> Hans U. von Balthasar, *The Glory of the Lord: A Theological Aesthetics*, vol. 1 (Fort Collins, CO: Ignatius Press, 1961), 574-575. Parenthesis and italicization in original.
- <sup>122</sup> P. Teilhard de Chardin, *Hymn of the Universe*, trans., G. Vann (London: Collins, 1965), 13.
- <sup>123</sup> Marie-Louise von Franz ed. *Aurora Consurgens* (Toronto: Inner City Books, 2000). Von Franz lays out the case for Aquinas' authorship in her introduction.
- <sup>124</sup> The identity of "Philip à Gabella," mentioned in the first of the two works, is unknown. The primary Rosicrucian manifestos, both anonymous, were the *Fama Fraternitatis* and the *Confessio Fraternitatis*.
- <sup>125</sup> Paracelsus' full name was Philippus Aureolus Theophrastus Bombastus Von Hohenheim.
- <sup>126</sup> Paracelsus, Prologue to "Of Occult Philosophy," treatise II, ch. 1, p. 30. Quote transcribed into modern American English.
- <sup>127</sup> Paracelsus, "Secrets of Alchemy," treatise II, ch.8, p. 28. Quote transcribed into modern American English.
- <sup>128</sup> Paracelsus. "An Election of Time to be Observed in the Transmutation of Metals." *The Archidoxis*, treatise II, ch. 1, p. 159-160.
- <sup>129</sup> The term "chemical wedding" was also common. For example, one of the Rosicrucian Manifestos was *The Chymical Wedding of Christian Rosencreutz*, published in 1616.
- <sup>130</sup> *Aurora Consurgens*, fifth parable. Marie-Louise von Franz ed. trans., R. Hull & A. Glover (Inner City Books, 2000), 101-102. See also the commentary by Marie-Louise von Franz, 319. Von Franz present evidence that the *Aurora* was written by Thomas Aquinas.

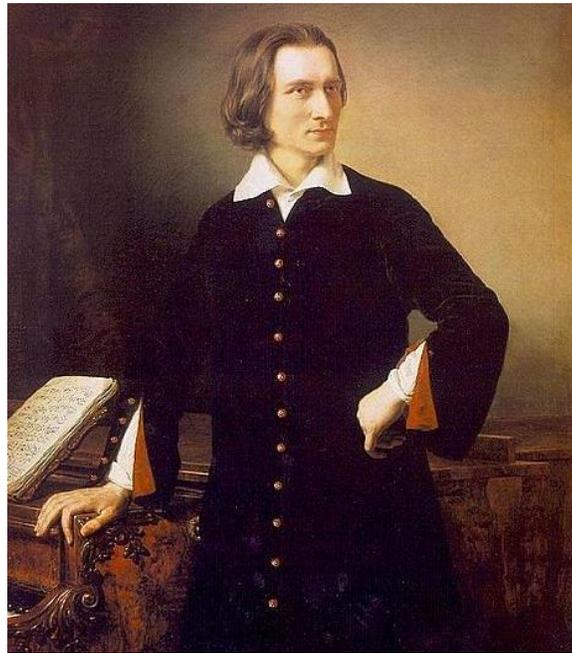
- <sup>131</sup> *Ibid.*, sixth parable, 129-131, and von Franz' commentary, 358-361. Note that the Latin *Sapi-entia* is the direct equivalent of the Hebrew *Chokmah* and the Greek *Sophia*.
- <sup>132</sup> Carl Jung, *Psychology and Alchemy* 2/e. trans. R. Hull (Princeton, NJ: Princeton Univ. Press, 1968), 345ff.
- <sup>133</sup> Melchior of Hermannstad., *Processus sub forma missae*, c.1525. See Farkas G. Kiss, et al., "The Alchemical Mass of Nicolaus Melchior Cibinensis: Text, Identity and Speculations," *AMBIX* (vol. 53, no. 2, July 2006), 143-159.
- <sup>134</sup> Jung, *Psychology and Alchemy*, 406.
- <sup>135</sup> See for example Eben Alexander, *Proof of Heaven: A Neurosurgeon's Journey into the Afterlife* (New York: Simon & Schuster, 2012).
- <sup>136</sup> *Isaiah* 41:23.
- <sup>137</sup> *Psalms* 82:6.
- <sup>138</sup> *John* 10:34.
- <sup>139</sup> *Luke* 9:28-31.
- <sup>140</sup> *2 Peter* 1:3-4. Emphasis added.
- <sup>141</sup> John F. Nash, "Theosis: a Christian Perspective on Human Destiny," *The Esoteric Quarterly* (Spring 2011), 15-33.
- <sup>142</sup> J. A. McGuckin, "The Strategic Adaptation of Deification," *Partakers of the Divine Nature* (Grand Rapids, MI: Baker Academic, 2008), 105-107.
- <sup>143</sup> *Ibid.*, 107.
- <sup>144</sup> Elena Vishnevskaya, "Divinization as Perichoretic Embrace in Maximus the Confessor," *Partakers of the Divine Nature*, 134-136.
- <sup>145</sup> Sergei Bulgakov, *The Lamb of God*, trans., B. Jakim (Grand Rapids, MI: Eerdmans Publ. Co., 1933/2008), 187.
- <sup>146</sup> *Ibid.*, 405.
- <sup>147</sup> Boris Jakim, "Sergius Bulgakov: Russian *Theosis*," *Partakers of the Divine Nature*, 253.
- <sup>148</sup> Nationhood is often criticized today as separative, but many great nations were created to replace feudalism (e.g.: Britain, France), foreign occupation (the United States, India), fragmentation (Germany, Italy), or racial apartheid (South Africa).
- <sup>149</sup> Reportedly painter Vincent van Gogh and composer Alexander Scriabin were synesthetes. Some synesthetes even "taste" sounds or colors.
- <sup>150</sup> Darold A. Treffert, "Accidental Genius," *Scientific American* (August 2014), 52-57. Acquired savantism has been studied in cases involving concussion, lightning strikes, and frontotemporal dementia.
- <sup>151</sup> John F. Nash, "Stigmata and the Initiatory Path," *The Esoteric Quarterly* (Summer 2012), 49-72.
- <sup>152</sup> An example is the contemporary German stigmatic and anthroposophist Judith von Halle.
- <sup>153</sup> Marko Pogačnik, *Christ Power and the Earth Goddess*, trans., anon. (Forres, Scotland: Findhorn Press, 1999), 35-48.
- <sup>154</sup> Plato *Phaedo*, trans., B. Jowett (London: Penguin Books, 1948), §72c-d.
- <sup>155</sup> *Matthew* 17:10-13.
- <sup>156</sup> Origen claimed that the preexistent "souls" were fallen angels punished for their transgressions!
- <sup>157</sup> John F. Nash, "Theosis: a Christian Perspective on Human Destiny," *The Esoteric Quarterly* (Spring 2011), 15-33.
- <sup>158</sup> William Law, *An Appeal to all that Doubt or Disbelieve the Truths of the Gospel*. Quoted in Désirée Hirst, *Hidden Treasures: Traditional Symbolism from the Renaissance to Blake* (London: Eyre & Spottiswoode, 1964), 194.
- <sup>159</sup> By 2005, 21 percent of Christians in the United States acknowledged belief in reincarnation. See: <http://www.christian-reincarnation.com/ReincBelief.htm>. (Last accessed March 3, 2014).
- <sup>160</sup> Nash, "From the *Zohar* to Safed: Development of the Theoretical Kabbalah."
- <sup>161</sup> Moses Luzzatto, *Klalout Hailan*, trans., R. Afilalo (Quebec: Kabbalah Editions, 2004), ch. 10, 268.
- <sup>162</sup> *Ibid.*, 267-268. Italics added.
- <sup>163</sup> Gershom Scholem, *Major Trends in Jewish Mysticism* (New York: Schocken Books, 1946), 250.
- <sup>164</sup> Later Rosicrucians embraced a belief in reincarnation, but that reflected the influence of Hinduism, Buddhism, and most importantly the trans-Himalayan teachings.
- <sup>165</sup> Spiritual healing was reintroduced in the 18th century by the Shakers. Sacramental healing was reintroduced in the Anglican Communion, in the early 20th century, and later by the Church of Rome. By contrast, an unbroken tradition of sacramental healing was preserved in the Eastern Orthodox Churches. See John F. Nash, "Esoteric Healing in the Orthodox, Roman and Anglican Churches," *The Esoteric Quarterly* (Spring 2007), 37-50.



# Franz Liszt: An Esoteric Astrological Analysis: Part Two

Celeste Jamerson

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Portrait of Franz Liszt by Miklós Barabás, 1847<sup>1</sup>

## Abstract

In Part One of this article, the birth chart of Franz Liszt was discussed with respect to the planets in the signs and houses, the aspects among the planets, the planetary rulerships, and the rays.<sup>2</sup> In Part Two, the influence of the Great Comet of 1811; the fixed stars; the asteroids; the centaurs and other trans-Neptunian objects; and the theoretical planets, including the Dark Moon Lilith, will be examined and discussed.

The present author wished to investigate to see whether these additional bodies would add further corroborative detail to the study of Liszt's chart. The study of these additional bodies proved to be extremely helpful in coming to an understanding of Liszt's character, life experience and soul purpose.

## Introduction

After decades of relative neglect, the use of the fixed stars is once again becoming more common in astrology. The stars were called "fixed" in order to distinguish them from the "wandering stars," or planets.

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## About the Author

Celeste Jamerson is a soprano and teacher of singing in the New York metropolitan area. She has a BM in voice performance from Oberlin Conservatory, a BA in German Studies from Oberlin College, an MM in voice performance from Indiana University, and a DMA in voice performance from the University of North Carolina at Greensboro. She has studied with the Morya Federation Esoteric Schools of Meditation. Special interests include Esoteric Christianity and Esoteric Astrology.

Traditionally, certain powerful stars were thought to be either harmful or beneficial to the native, depending on the nature of the star and its position in the horoscope. A more esoteric interpretation might be that fixed stars often carry powerful energies, which may be channeled for good or for ill. In working with stars, astrologers normally only use conjunctions, and not the other aspects such as the trine, opposition, square or sextile. In this method, the star's position is projected onto the ecliptic and given in zodiacal longitude. Although an orb of one degree is normally used, astrologers have been known to use an orb of up to several degrees for certain very bright or powerful stars. In recent years, however, the ancient technique of using *parans* has been revived for working with stars in a chart. In this method, a star and a planet's energies are considered to be connected in some manner if one hits any of the four angles of the chart at the same time that the other hits an angle on the day of the native's birth. For the purposes of Liszt's chart, we will consider the day to begin with the previous sunrise, on October 21st. This is the Egyptian and Roman method of working with *parans*.<sup>3</sup> The present article will use both techniques for working with fixed stars: *parans* and conjunctions by zodiacal degree, as both have been seen to yield significant results.

In addition, the position of the minor planets has been taken into consideration in Liszt's chart. There are hundreds of thousands of minor planets orbiting our Sun. Although the main location for minor planets is in the asteroid belt between Mars and Jupiter, some of these objects have been spotted closer to the earth, as well as in the far outer reaches of the solar system. The minor planets in the inner solar system are usually referred to as asteroids. The minor planets of the outer solar system include the trans-Neptunian bodies, as well as the centaurs, which are thought to originate in the Kuiper Belt. Comets also originate in the outer regions of the solar system: in the Kuiper Belt, the scattered disc, or the Oort Cloud. Unlike asteroids, comets have an atmosphere consisting of a coma, which surrounds the head, and a tail, which in the case of certain bright comets can light up earth's

sky quite dramatically, as was the case with the Great Comet of 1811.

In recent years, astrologers have added more and more of the minor planets to their repertoire, finding that they lend useful additional information in the casting of horoscopes. For the purposes of the present article, the author focused on a small group of the most well-known asteroids and centaurs, as well as a few trans-Neptunian objects such as Sedna, Orcus and Varuna, the last of which already was mentioned in Part One of this article. The Great Comet of 1811 will be discussed as well.

The minor planets were only used in this article if they made contact with another planet in the chart or, in some cases, with each other. When working with minor planets, the author employed a somewhat conservative approach, usually sticking to an orb of one degree or slightly more, with a few exceptions, as in the case of Chiron. Declinations were used in addition to the usual planetary aspects such as conjunction, opposition, trine, square, and sextile. By definition, the declination of a body is its distance from the celestial equator. Two objects are said to be parallel if they share the same declination within a one-degree orb. This relationship is analogous to a conjunction, in which two planets adjoin one another, resulting in a blending of their energies. Two planets are said to be contraparallel if they are equidistant from the celestial equator, one lying to the north and the other to the south. Once again, as with parallel planets, only a one-degree orb is normally allowed. The contraparallel relationship is similar in effect to that of a planetary opposition, in which two forces oppose each other, and some type of integration or compromise ideally is sought.

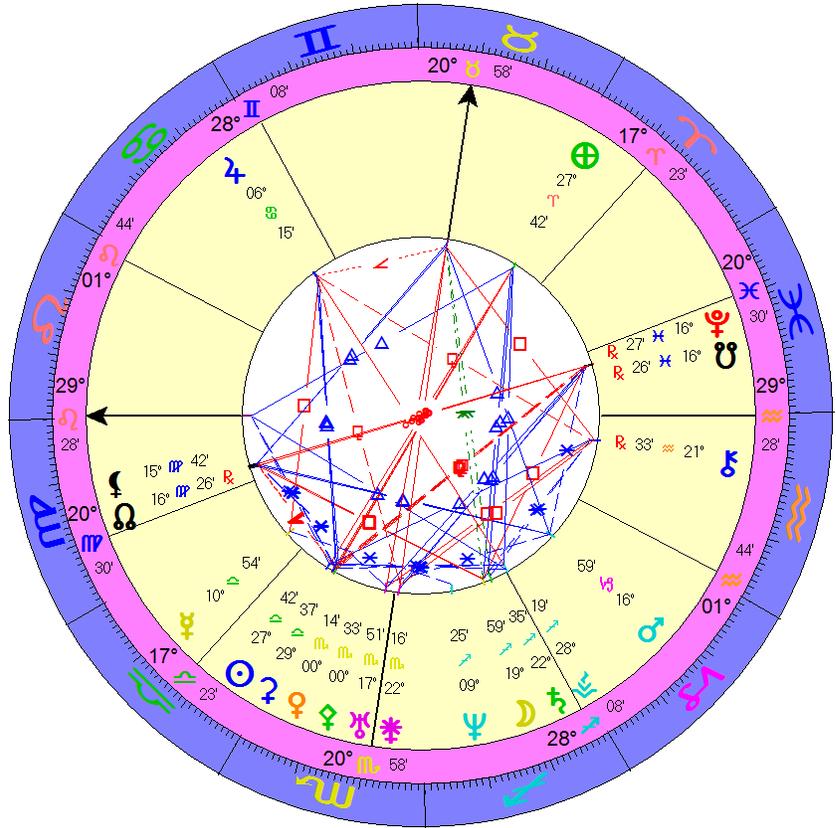
In addition, this article will investigate the position of certain theoretical planets which have been observed by clairvoyants but whose existence has not been confirmed by astronomers. These planets may represent thought-forms or bodies in astral substance. The position of Dark Moon Lilith will be consulted as well. This postulated second moon of Earth was observed by an astronomer named Waltemath, and later by the astrologer and clairvoyant Walter Gorn Old, who was also known

as Sepharial, but these observations were not confirmed by later astronomers.

Liszt's astrological chart is given for reference at the beginning of this article. Keeping with standard practice, in order to maintain clarity and ease of reading, only the positions of the standard planets, the nodes, Black Moon Lilith, the centaur Chiron, and the four major asteroids (Ceres, Pallas, Juno and Vesta) are given on the wheel. The positions of other bodies will be given in the text of the article. Liszt's birth chart is followed by tables explaining the symbols used for the planets, points and signs of the zodiac in the chart.

the centaur Chiron, and the four major asteroids (Ceres, Pallas, Juno and Vesta) are given on the wheel. The positions of other bodies will be given in the text of the article. Liszt's birth chart is followed by tables explaining the symbols used for the planets, points and signs of the zodiac in the chart.

**Franz Liszt**  
Natal Chart  
Oct 22 1811 NS, Tue  
1:16 am LMT - 1:06:08  
Raasdorf, Austria  
47°N34' 016"E32'  
*Geocentric  
Tropical  
Placidus  
True Node*



**Liszt's Birth Chart<sup>4</sup>**

**Table of Planetary Symbols**

Symbol	Planet or Chart Point Referenced
	Sun
	Earth
	Moon
	Mercury
	Venus
	Mars
	Jupiter
	Saturn
	Uranus
	Neptune
	Pluto
	Chiron
	Ceres
	Pallas
	Juno
	Vesta
	Black Moon Lilith
	North Node
	South Node

**Table of Astrological Signs**

Symbol	Astrological Sign
	Aries
	Taurus
	Gemini
	Cancer
	Leo
	Virgo
	Libra
	Scorpio
	Sagittarius
	Capricorn
	Aquarius
	Pisces

## The Great Comet of 1811, Argo Navis and Hercules

When Liszt was born, the Great Comet of 1811 had been dramatically lighting up the night sky. This comet was first spotted in March of 1811 in the constellation Puppis, the keel of the ship Argo Navis.<sup>5</sup> In addition to Jason and the Argonauts, the ship's crew included the famed musician Orpheus, whose music kept the ship and its sailors safe from harm. We will see in this article that the myth of Orpheus was important to Liszt and showed up repeatedly in his chart.

In ancient times, comets were thought to portend events such as wars, the death of rulers, and other disasters. The Great Comet of 1811 was known in Europe as "Napoleon's Comet." Napoleon in fact looked upon this comet as an omen of success for his invasion of Europe in 1812.<sup>6</sup> In the western hemisphere, this same comet was known as "Tecumseh's Comet." Tecumseh was a leader of the Shawnee Indians whose name meant "Shooting Star" and who fought on the side of the British in the War of 1812 in order to protect the rights of his people. Around this time, the eastern United States also experienced severe earthquakes, the worst in that area's recorded history.<sup>7</sup> Comets also could portend the birth of important persons: the gypsies from Liszt's district predicted that the Great Comet of 1811 signified the birth of a great man.<sup>8</sup> Comets may be associated with an intensified form of spiritual energy. In Tolstoy's *War and Peace*, Pierre looked upon the Great Comet of 1811 as a positive omen, coinciding with his love for Natasha Rostova and his spiritual awakening.<sup>9</sup> From an esoteric point of view, comets can be looked upon as divine messengers, transmitting information and energy from the far outer reaches of the solar system. Many of these interpretations of comets suggest the influence of Ray One of Will and Power, which is associated not only with destruction, but also with the seeding of new ideas into the human consciousness.

At the time of Liszt's birth, the Great Comet of 1811 was traversing the constellation Hercules.<sup>10</sup> Hercules is one of the great solar heroes, his twelve labors symbolizing initiatory tests

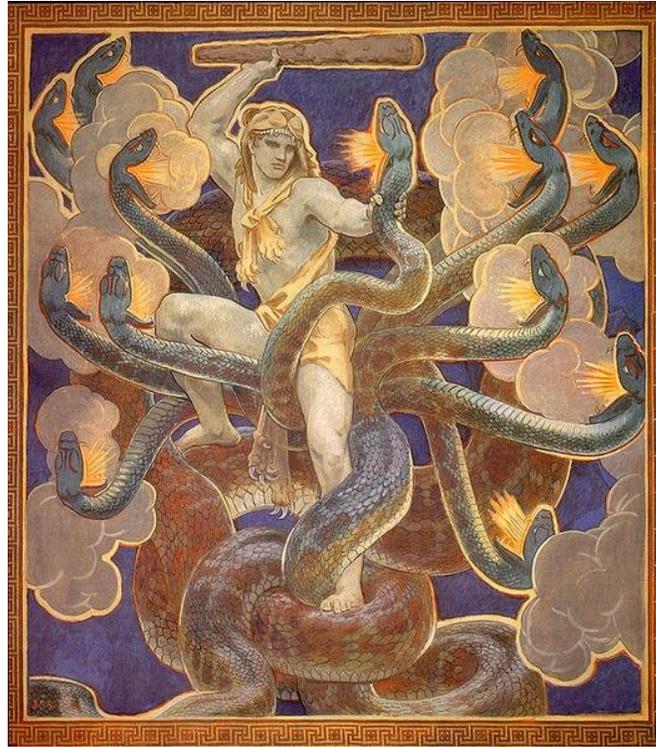
undertaken in the twelve signs of the zodiac. This solar imagery is reminiscent of Leo, Liszt's rising sign. The press already had picked up on this heroic energy in 1822 when Liszt gave a series of concerts in Vienna at only 11 years of age, and they referred to him as "Little Hercules."<sup>11</sup> Writing sixty years later, Liszt's student Carl Lachmund stressed the heroic element in Liszt's performing and composing. "Whenever [Liszt] appeared in public, it could be said of him: 'See the conquering hero comes,'" he wrote.<sup>12</sup>

The Tibetan Master Djwhal Khul, hereafter referred to as the Tibetan, calls Hercules "the perfect disciple but not yet the perfected Son of God."<sup>13</sup> Hercules achieves his triumph in Scorpio, the sign in which Venus (the dispositor of Liszt's Libra Sun)<sup>14</sup> and Uranus are found in Liszt's chart. In Hercules' eighth labor, counted esoterically, he slays the Hydra, which symbolizes the desire nature, by kneeling and lifting it up high into the air, thus weakening it so that it may be killed. This story illustrates the transmutation and lifting of the lower energies to a higher plane through the virtue of humility.<sup>15</sup>

Interestingly enough, the imagery of the Hydra was invoked in a review of one of Liszt's concerts, in which the writer also compared Liszt to Napoleon:

. . . Liszt is also outwardly a portrait of our times; for who might represent it better than Napoleon heading the Italian army? It is his profile . . . that we saw, and which by the feeble light of our theatre, arose a strangely picturesque, almost magical fashion in dark, sharp contours on the light backdrop . . . that proud, dignified, immobile head, steadily soaring over the wild roar of the battle. He fought the great Hydra of the revolution as it raged and sobbed and clamored to the skies, and into its wide, white-toothed jaws he stretched his hand – he fought and won. To destroy it? Oh, no! To place it, tamed and armed, upon the throne of the world.<sup>16</sup>

The concept of going into battle and fighting an inimical force, only to transform or tame it, rather than to destroy it, carries a Ray Four implication.



Hercules (1921) –John Singer Sargent<sup>17</sup>

The constellation Hercules lies directly north of Ophiucus, the Serpent Bearer, in the sky; Ophiucus, in turn, lies north of the constellation Scorpio. This juxtaposition emphasizes the Plutonian themes of death, rebirth, transmutation and purification. We find this imagery confirmed by the importance in Liszt's chart of the stars Ras Alhague in Ophiucus and Aculeus in Scorpio (see the section on the fixed stars below).

### The Fixed Stars

Esoterically, the fixed stars as a group represent the spirit or the First Aspect of Deity,<sup>18</sup> although individual stars have their own ray makeups. Famous individuals, such as Liszt, typically have powerful stars impacting their charts. Stars of sufficient brightness are deemed to be significant in a chart if they are conjunct or parallel to an angle, point or planetary body; if they are the heliacal rising or setting star (last star seen to rise or set before dawn); or if they are in paran to a planet in the chart (see below).

Stars may be found quite far from the ecliptic, the path taken by the sun and the planets as

they appear to travel around the earth in the sky. The astronomer and astrologer Claudius Ptolemy (c. 90-168) developed a practice of projecting stars onto the ecliptic by zodiacal degree, a method which gradually gained acceptance with astrologers over the centuries. In this method, each star is assigned a position with respect to zodiacal longitude. Because of the axial precession of the earth, the zodiacal positions of the fixed stars change gradually over the course of the centuries. In recent years, however, a more ancient technique of using star parans has been revived by the astrologer Bernadette Brady to measure the position and influence of the fixed stars in an astrological chart. Briefly, a star and a planet are said to be in paran to each other if they arrive at any of the angles of the chart at or very close to the same time. For example, a star may reach the midheaven (overhead) as a planet is setting, or vice versa. Any of the four angles of the chart may be involved: the midheaven, the IC (Imum Coeli, or the bottom of the chart), the eastern horizon, or the western horizon. This type of relationship results in a connection or blending of energies between the planet and the star involved. Brady points out

that using star parans restores the full picture of the actual sky map, as opposed to the use of conjunctions based on zodiacal longitude.<sup>19</sup> As previously mentioned, both methods of working with fixed stars, by zodiacal degree and by paran, will be used, as both methods have been seen to produce meaningful results.

In examining the fixed stars in Liszt's chart, we begin with Regulus, which is conjunct the ascendant.<sup>20</sup> Regulus is a star of the first magnitude, situated on the ecliptic. It was one of the four Royal Stars of Persia, which were thought to serve as guardians of the four quarters of the sky. The name Regulus comes from the Latin word meaning "little king." This star is also called *Cor Leonis*, or the "heart of the Lion." Regulus conjunct the ascendant in Leo indicates Liszt's dramatic appearance, with his long, flowing mane of hair, as well as his noble, proud demeanor.

Ptolemy, who often described a star's influence by comparing it to a combination of planetary energies, ascribes a Martian and Jupiterian nature to this star.<sup>21</sup> In the book, *Fixed Stars*, Ebertin writes that Regulus on the Ascendant gives "a courageous and frank character,"<sup>22</sup> which describes Liszt quite well. Astrologer Diana Rosenberg says that its natives are "actors on the stage or in real life . . . even if they start out humble, shy, retiring, they often rise to important, influential positions . . .; they eventually take command, and come to expect to be honored, followed, obeyed." She adds that they are "adventurous, daring, idealistic" and that they "take risks."<sup>23</sup> Although Liszt came from humble origins in a small village in Hungary, he eventually became a world famous concert pianist, playing works of considerable difficulty before large audiences, and even for royalty, an activity which necessitated confidence and a willingness to take risks.

The astrologer Robson, writing in a rather fatalistic vein, associates Regulus rising with "great honour and wealth, but violence and trouble, sickness, fevers, acute diseases, benefits seldom last, favour of the great, victory over enemies and scandal." Much of this applies to Liszt, who was subject to fever and

sickness, especially as a young man. He did receive numerous honors, but was dogged by scandal at many points in his life, often having to do with women, such as his partner Marie d'Agoult and his student Olga Janina, who are discussed later under the fixed star Aculeus, as well as in the sections on the asteroids and centaurs below. Regarding the star Regulus, Robson also declares that in certain instances "the Native shall die an unhappy death; or at least . . . all his honours, greatness and power shall at last suffer an eclipse and set in a cloud."<sup>24</sup> This might be said to apply to the manner of Liszt's death, which is described in some detail in the section below on the star Algol. It should also be mentioned that Liszt's body was not treated with due respect, and that his funeral and burial were conducted in circumstances unbecoming such a great composer. This was due to the fact that Liszt died while visiting his daughter Cosima at Bayreuth during the annual Wagner festival there. Tragically, Cosima seems to have been more concerned with the success of the festival than with caring for her father in his final illness and death.<sup>25</sup>

Regulus, the heart of the Lion, was setting as the Moon reached the midheaven on the day before Liszt's birth. In traditional terms, this means that the energies of Regulus and the Moon are astrologically linked.<sup>26</sup> According to Brady, this placement indicates "a natural leader, who leads by love and devotion, rather than by power and authority." She adds that an individual having this paran is "drawn to a humanitarian career" and is "loved by others."<sup>27</sup> This describes Liszt's acts of charity, as well as his nurturing attitude toward his many students and musical protégés, and the goodwill which was generated thereby.

The fixed stars Mirfak and Algol in the constellation Perseus were overhead at Liszt's birth.<sup>28</sup> The midheaven, or the top of the chart, has to do with one's public reputation. Perseus was a hero in Greek mythology, son of Zeus and the maiden Danäe. Perseus was sent to kill the Gorgon Medusa, who was so hideous to look upon that those who directly gazed at her perished from the sight. Medusa, who used to be a lovely maiden, had mated with the god

Poseidon in Athena's temple. As punishment, Athena turned Medusa into a monster with snakes for locks of hair. Perseus protected himself from the deadly sight of Medusa's head by looking at her reflection in his shield, and was thus able to cut off Medusa's head with his sword. Mirfak, a star in Perseus's right side near his sword, is associated by Brady with strength and physical vitality,<sup>29</sup> qualities which Liszt clearly possessed as a

pianist. It is interesting to note that Liszt was presented with a jewel-encrusted sword by the Hungarians when he gave a concert in his native land on Jan. 4, 1840. This valuable gift was given to Liszt in honor of his achievements as a pianist and in gratitude for the charity concerts Liszt had given after the disastrous flood in Hungary in 1838.<sup>30</sup> Liszt was very attached to this sword, and he often wore it onstage for his concerts.



Perseus with the Head of the Medusa by Benvenuto Cellini<sup>31</sup>

Liszt was very taken with Benvenuto Cellini's statue of Perseus holding the head of the Medusa, which he saw on his travels in Italy. Liszt writes in a travel letter that "I entered the Uffizi arcade and, directing my steps toward the grand-ducal piazza, soon found myself at the foot of Benvenuto Cellini's *Perseus*. The sight of that noble statue, enhanced by the night's spell, made an incomparably strong impression on me."<sup>32</sup> He goes on to describe the myth of Perseus and the meaning it holds for him:

The story of Perseus is one of the beautiful myths of Greek poetry. Perseus is one of those glorious champions who prevailed in the struggle between good and evil. Perseus is the man of genius, the dual being born of the union of a god and a mortal woman. His first adventures in life were in combat. He slays the Gorgon; he cuts off the head of Medusa, the inert force, that brutal obstacle that always arises between a powerful man and the fulfillment of his destiny. He soars aloft on the winged horse

[Pegasus], he is master of his genius; he rescues Andromeda; he seeks to unite himself with beauty, a poet's eternal lover, but this will not take place without further combat. The struggle resumes, but as Perseus is born of woman – as much a man as a god – he is flawed. Fate steps in. He slays the father of Danaë; sorrow and remorse weigh heavily on him. He is slain in turn by Megapenthes, the avenger of Acrisius. After Perseus' death the nations raise altars to him.

A primeval concept! An everlasting truth!<sup>33</sup>

The star Algol in Perseus represents the head of the monster Medusa, which Perseus carries under his left arm. Algol, at Liszt's midheaven, helps to explain certain unusual features of Liszt's life and character. According to Ebertin, the name Algol is derived from the Arabic "Al Ghoul," which means "demon," "evil spirit" or "devil." The word "alcohol" is derived from the same root,<sup>34</sup> and Liszt was known to drink large amounts of alcohol to help him get through the day.

Algol, traditionally the most evil star in the heavens, is associated in mundane charts with violence, war and disasters.<sup>35</sup> The Hebrews called this star Rosh ha Satan, or "Satan's Head." The ghoulish imagery of Algol fits with Liszt's reputation as the "Satanic Abbé." Many of Liszt's compositions treated demonic topics, such as the *Dante Symphony* with its beginning section set in hell, the *Faust Symphony* with its "Mephistopheles" movement, and the four *Mephisto Waltzes*. He even wrote a *Mephisto Polka*.

The star Algol at the midheaven in a chart is traditionally associated with murder and with sudden death.<sup>36</sup> This description fits the case of Liszt, who died suddenly of two injections of either camphor or morphine given too close to the heart by the doctors who were treating him for pneumonia.<sup>37</sup> As Liszt lay on his sickbed, his student, Lina Schmalhausen, who had been banished from the house by Liszt's daughter, Cosima, stood outside the window. She tried to get a glimpse of Liszt as he lay on the bed, but she could only see the lower part of his

body, his chest and his arms. She later wrote in her diary:

At 11:15 pm the Master received two morphine injections in the region of the heart. The odor penetrated all the way to my window. Then the Master's body *shook* violently as if an earthquake were taking place. The bedcover flew rapidly up and down, then his left arm fell along the bed. The doctors again bent over him with the candelabras, set them down again, and left the room *without saying a single word*.<sup>38</sup>

Esoterically, Algol suggests lower energies which can be transformed into something higher. Algol was sometimes referred to as Lilith in the Hebrew tradition.<sup>39</sup> In Hebrew lore, Lilith is a demon who lives by the red sea. Her hair is often said to be red, and she is said to dress in this color in order to seduce men. Lilith supposedly gave birth to a race of giants and monsters who lived on the second of the seven earth layers from the bottom, which would be the sixth layer down. These monsters are said to be "always sad and full of sorrow and sighs, and there is no joy at all among them. And these hosts can multiply [and ascend] from that earth to this world upon which we stand, and [here] they become harmful spirits . . . ."<sup>40</sup> The color red and the sixth level both suggest the astral plane. The lower astral plane is the abode of negative energies which may be viewed as demonic. There is a resonance as well between the sixth, or astral plane, and the Sixth Ray, which is one of Liszt's major rays.<sup>41</sup>

The imagery of Lilith in Liszt's chart suggests that one purpose of his music was to bring to light and to transmute powerful, sometimes negative, energies. The demon Lilith, who is often depicted as having the form of a snake below the waist, is said to dwell in a tree and to be married to the demon Samael. This marriage was brought about by the Blind Dragon, "the counterpart on high of 'the dragon that is in the sea.'"<sup>42</sup> The images of the snake, the dragon and the tree strongly suggest the raising of the kundalini energy. The kundalini is a type of subtle energy resting at the bottom of the spine and often depicted as a coiled snake

or dragon. This energy is related to spiritual as well as physical creativity. When a student has reached a certain point on the spiritual path, the kundalini energy becomes uncoiled and is raised up from the base of the spine, traveling through the chakras along the spinal column, all the way up to the head. This ultimately produces a mental and spiritual awakening. In this process, the higher and the lower energies become united through the use of the will. The Tibetan speaks of an advanced “point in the unfoldment of consciousness wherein, by an act of the will, the conscious and illumined man (focused in the highest head centre) arouses the centre at the base of the spine and draws the kundalini fire upwards.”<sup>43</sup>

In some traditions there are two Liliths, an Elder and a Younger. The 13th-century Spanish Kabbalist, R. Isaac Hacoen, states that Lilith the Elder is “a ladder on which one can ascend to the rungs of prophecy.” According to Rafael Patai, an expert on Jewish mysticism, “This can mean only one thing: that Lilith can help those whom she favors — or gain mastery over her — to rise towards, or actually attain prophetic powers.”<sup>44</sup> In fact, we read that “Samael and Lilith the Elder . . . are referred to as the Tree of knowledge of Good and Evil . . . .”<sup>45</sup> The images of the ladder and the tree both suggest the spinal column, along which the kundalini is said to rise. The importance in Liszt’s chart of Mirfak as well, in the right side of Perseus, near the hero’s sword, confirms this symbolism of the rising kundalini energy.

According to astrologer Diana Rosenberg, who made an extensive study of Algol, this star

“forces confrontation and assimilation of harsh aspects of human experience.” She writes that Algol brings up issues of “religion, bigotry vs. tolerance, cruelty vs. kindness, [and] healing.”

Rosenberg states that this star is not necessarily always malefic: its powerful energy may be used in a constructive manner. Its natives are “serious, strongly ambitious, patient, driven to succeed, [and] to be in the spotlight. . . .” Most importantly for Liszt, she states that “There is a strong artistic side to this star, and many of its natives are amiable and tolerant.” In fact, Liszt behaved in this manner with his students. An important result of having this star prominent in one’s horoscope is that “one cannot remain aloof from awareness of tragedy and horror in human experience, and must come to terms with it in some manner.”<sup>46</sup> This happened when tragedy struck Liszt’s native Hungary and he responded by giving a series of concerts to aid the flood victims. This incident marked a renewed association with his native land after he had spent many years abroad, and gave an important impetus to his developing concert career. Although Algol has an evil reputation, there also is a positive side to this star. Ebertin writes that “As everything has two sides, it has to be said that ‘high spiritual rays’ are emanating from Algol also, but only those human beings can receive them, who have already reached high spiritual development.”<sup>47</sup> This corresponds to the Tibetan’s teaching, given above, that the raising of the kundalini force to the head center occurs when the disciple has reached a relatively high level of spiritual attainment.

**At the time of Liszt’s birth, the Great Comet of 1811 was traversing the constellation Hercules. Hercules is one of the great solar heroes, his twelve labors symbolizing initiatory tests undertaken in the twelve signs of the zodiac. This solar imagery is reminiscent of Leo, Liszt’s rising sign. The press already had picked up on this heroic energy in 1822 when Liszt gave a series of concerts in Vienna at only 11 years of age, and they referred to him as “Little Hercules.”**



Leighton, Frederic - Perseus on Pegasus Hastening to the Rescue of Andromeda - 1895-96<sup>48</sup>

The hero Perseus, slayer of the Medusa, is often depicted as riding the winged horse Pegasus. In the constellation Pegasus, the navel of the horse is represented by the star Alpheratz, which is Liszt's heliacal setting star (the last clearly visible star to set before sunrise).<sup>49</sup> The imagery of the flying horse complements that of Liszt's planets in Sagittarius, which is the archer on horseback. According to Brady, the heliacal setting star represents a gift or treasure from one's own spirit.<sup>50</sup> She describes the individual with Alpheratz as the heliacal setting star as "always reaching for greater levels of self-expression or freedom."<sup>51</sup> Elsewhere, she writes that Alpheratz in this position gives the ability to work well under pressure and to handle new developments quickly,<sup>52</sup> qualities which presumably were extremely useful for Liszt as concert pianist and conductor. Rosenberg links Alpheratz with honors, freedom, success, and independence, which Liszt exemplified in his career as a highly successful traveling piano virtuoso. Rosenberg also writes that those born under the star Alpheratz possess "keen intellect, poetic and musical ability."<sup>53</sup> Liszt exhibited these qualities in his prose writings, compositions and piano performances.

As we might expect, there are many stars in Liszt's chart relating to music. One of these is Sirius, which is in paran to Venus, a planet also having to do with music and artistic ability. Venus was on the nadir, or bottom of the chart, as Sirius was rising. Brady's delineation of this paran is "the poet, the artist or the talented musician."<sup>54</sup> Rosenberg finds that Sirius gives to its natives a heightened sense of color and sound, and that they "perceive the underlying magic in everyday existence."<sup>55</sup> For Liszt, music was joined to the sacred. Liszt once saw a vision of the composers Allegri, Mozart and Beethoven while he was visiting the Sistine Chapel. This was the location where Mozart had heard Allegri's *Miserere* and transcribed it from memory on the first hearing, thus rescuing Allegri's work from obscurity. Liszt later wrote in a letter that:

It seemed to me as if I saw him [Mozart], and as if he looked back at me with gentle encouragement. Allegri was standing by his side, basking in the fame which his *Miserere* now enjoyed. . . .

Then there emerged from the background, next to Michelangelo's *Judgement Day*,

slowly, unutterably great, another shadow. Full of inspiration, I recognized it at once; for while he was still bound to the earth he had consecrated my brow with a kiss.”

This last shadow was of Beethoven, now deceased, who had once given the boy Liszt, who had just played for him, a kiss of blessing upon his brow. On this occasion, Beethoven told Liszt, “Go! You are one of the fortunate ones! For you will give joy and happiness to many other people! There is nothing better or finer!”<sup>56</sup> Liszt later repaid the older composer by contributing a large amount of time and money to the construction and dedication of the Beethoven monument in Bonn, as well as by the championing of his works, not all of which were popular or well known at the time.

Traditionally, Sirius is called the “Scorcher” because of its powerful energy, which can lead to trouble if a person does not channel it in the proper manner. Rosenberg writes that people born under the star Sirius “love [the] spotlight,” can become dictatorial without necessarily meaning to be, and that they possess an “adventurous spirit, mind, [and] imagination.”<sup>57</sup> Although usually quite amiable, Liszt was sometimes known to lose his temper, as in the incident with Robert Schumann described under the section on the star Arcturus below.

Ptolemy ascribes Martian and Jupiterian traits to the star Sirius, as he does to Regulus.<sup>58</sup> Esoterically, the Tibetan tells us that “the influences of Sirius . . . are focused in Regulus.” Sirius, the “dog Star,” is esoterically prominent in the month of August, ruled by the sign Leo.<sup>59</sup> The lodge on Sirius is said to be the higher counterpart of the institution of Masonry on this planet,<sup>60</sup> and we note that Liszt was a Mason. Sirius also is associated with the concept of freedom. As his country’s most famous son and a declared patriot, Liszt became an inspiring symbol for the Hungarians who dreamed of liberating their country from the rule of the Austrian Hapsburg dynasty. When the European revolutions of 1848 came, however, Liszt stood with those Hungarians who favored a more cautious, measured course of action. Liszt explained that he believed that the true solution to the world’s problems lay in

love and in implementing the ideas needed to bring about a more just society.<sup>61</sup>

Another important musical star in Liszt’s chart is Vega in Lyra, the Lyre. In ancient times, this constellation was sometimes represented by a vulture, who often carried the lyre in its claws. Vega is one of the brightest stars in the Northern sky. Ebertin writes that it “has a Venus nature with a blend of Neptune and Mercury.”<sup>62</sup> This would seem to be an ideal combination for music, as Mercury would add a facility for communication to the musical qualities of Venus and Neptune. Vega rose with the Sun on the morning before Liszt’s birth.<sup>63</sup> Brady gives this placement as “Seeing the magic in life; touching another world.” She also writes that this placement indicates “Devotion to another world; music and the arts, or a strong spiritual life.”<sup>64</sup> Liszt, who was highly spiritual, created this type of magical, otherworldly effect with his playing. Mercury is also in paran to Vega in Liszt’s chart, as it was setting when Vega was culminating. Brady writes that this placement indicates “A visionary with a very persuasive voice and/or charismatic ideas,” and “to be interested in the secrets, fantasy writing or the mythology of different cultures.”<sup>65</sup> In Liszt’s mind, the musician performed a priestly function. Liszt wrote in his prose works about music and its magical power, as experienced in cultures such as Ancient Greece, and he advocated for a return to this spiritual function for music in modern society.<sup>66</sup>

Brady writes that “Vega captures the enchantment of spell-binding music.”<sup>67</sup> The Greeks associated this star with the legend of Orpheus, singer and player of the lyre, whose music cast spells over his listeners through its magical power. Even animals were entranced by Orpheus’s music and gathered around to hear him play. This could serve as a symbol of music purifying and refining man’s animal characteristics into something greater and finer.<sup>68</sup> Liszt seemed to be taken with the figure of Orpheus, and made mention of Orpheus and the lyre in his prose writings. Liszt also wrote a symphonic poem, “Orpheus,” featuring the harp, which represented the lyre of the famous musician.

This particular composition was a favorite of Liszt's close friend Richard Wagner.

In a letter to the *Gazette Musicale*, a French music periodical, Liszt writes about a dream in which he wanders through the desert following a mysterious figure. This figure, who could be said to represent Liszt's higher self, carries a lyre, the instrument of Orpheus. In the dream, Liszt, who has been following the figure for some time, begins to faint from exhaustion. Liszt writes that a "bird with dark plumage and a hideous head," probably a vulture, "uttered a high-pitched cry as it brushed against my face. It was a mocking, cursing cry." In desperation, Liszt calls out to the mysterious figure:

"Oh, whoever you are," I cried, "incomprehensible being who has fascinated and taken complete possession of me, tell me, tell me, who are you? Where do you come from? Where are you going? What is the reason for your journey? What are you seeking? Where do you rest? . . . Are you a condemned man under an irrevocable sentence? Are you a pilgrim filled with hope eagerly traveling to a peaceful, holy place?"

The traveler stood there and made a sign that he was about to speak. I noticed that he was holding an oddly shaped musical instrument whose bright, metallic finish shone like a mirror in the rays of the setting sun. An evening breeze rose, carrying with it the notes of the mysterious lyre: broken notes, unconnected chords, vague and indefinite sounds, suggesting at times the crashing of waves over a reef, the murmur of pines defying a tempest, or the confused buzzing of a beehive or large crowds of people. From time to time the music would stop and I heard the following clear words:

"Do not trouble to follow me; the hope you attach to my steps is deceptive. Do not ask me what I do not know; the mystery you want to fathom has not been revealed to me."<sup>69</sup>

The reference to the metallic finish (perhaps gold) and the Sun reminds us of Liszt's rising sign Leo, ruled by the Sun. It is also worth mentioning here that Orpheus was the son of Apollo, the Sun god.

Strangely enough, the lyre was sometimes associated with the idea of torture, perhaps because of "the tension inherent in its strings, a situation of stress which crucifies man every moment of its life." Viewed this way, musical sound would become "the carrier of stress and suffering."<sup>70</sup> Orpheus met his death when he was torn apart by the Bacchantes, a crazed group of women followers of Dionysus, and his head floated downstream with his lyre. After his death, Orpheus and his lyre were transported by Zeus into the heavens, where they dwelt amongst the stars. Hans Christian Andersen, who called Liszt "the Orpheus of our day,"<sup>71</sup> captured this sacrificial quality when writing about one of Liszt's performances:

. . . he seemed to me a demon who was nailed fast to the instrument whence the tones streamed forth – they came from his blood, from his thoughts; he was a demon who would liberate his soul from thralldom; he was on the rack, the blood flowed, and the nerves trembled; but as he continued to play, the demon disappeared. I saw that pale face assume a nobler and brighter expression: the divine soul shone from his eyes and from every feature; he became as beautiful as spirit and enthusiasm can make their worshippers.<sup>72</sup>

This suffering led to a state in which lower energies were transformed into higher, divine energies through a sacrificial impulse. An observer at one of Liszt's performances wrote that:

As the closing strains began, I saw Liszt's countenance assume that agony of expression, mingled with radiant smiles of joy, which I never saw in any other human face, except in the paintings of our Saviour by some of the early masters; his hands rushed over the keys, the floor on which I sat shook like a wire, and the whole audience were wrapped in sound, when the hand and the frame of the artist gave way.<sup>73</sup>

Parallels have been drawn between Christ and the figure of Orpheus, who was at the heart of an Ancient Greek initiatory system of religion. According to the esoteric writer Peter Dawkins, the word Orpheus means "fisherman,"

and in the Orphic Mysteries, the fisherman symbolized “the fully-fledged initiate who has entered the Greater Degrees of illumination.” Dawkins further states that:

The biblical New Testament is filled with symbols and teachings from both Hebraic and Orphic sources, both of which stem from Ancient Egypt. The “fisherman” is the grail initiate, who is able to fish in the ocean of life at will and catch the mysteries of God — each fish representing the greatest of mysteries that can be caught, which is man himself; hence the statement by Jesus that these disciples would be “fishers of men.”<sup>74</sup>

Given these spiritual dimensions to the myth of Orpheus, it is not surprising that the star Vega is related both to music and religion.

In addition to music and religion, Rosenberg associates Vega with authoritarianism, fanaticism, and an attempt to impose one’s own ideology onto others.<sup>75</sup> This description suggests both the Fourth Ray of Harmony and Beauty and the Sixth Ray of Devotion and Abstract Idealism. As we have seen, both of these rays were prominent in Liszt’s makeup.<sup>76</sup> Although Liszt seems generally to have exhibited religious tolerance, his campaigning on behalf of the “Music of the Future” could have been interpreted by some people as a form of musical fanaticism.

Liszt’s heliacal rising star (the last clearly visible star to rise before the Sun) is Spica, the spike or sheaf of wheat in the constellation Virgo. According to Brady, the heliacal rising star represents a gift inherited from one’s past and from one’s ancestral heritage.<sup>77</sup> Liszt apparently received his talent for music from his father, who was a gifted musician. According to Ebertin, Spica is a musical star, bringing honor and fame. Ebertin also writes that Spica gives refinement and a noble bearing, and that with this star, erotic energy is sublimated into artistic and creative channels.<sup>78</sup> According to Brady, Spica as the heliacal rising star indicates excelling in one’s field and “wanting to use one’s talents for the greatest possible good.”<sup>79</sup> This seems fitting for a musician like Liszt who gave so many concerts for charity

and taught so many students free of charge. In addition, Mercury and Spica set together on the evening before Liszt’s birth, indicating “success through putting forward new ideas.” This could apply both to Liszt’s prose writings and his music. Brady also writes for this combination, “having a curious and hungry mind.”<sup>80</sup> This is fitting for Liszt, who was a voracious reader on a wide variety of subjects. He wrote to Marie d’Agoult, “I have an immense need . . . to learn, to know, to deepen myself.”<sup>81</sup>

Another musical star in Liszt’s chart is Alhena, which reached both the midheaven and the IC at the same time as Jupiter. Brady delineates this paran as “The scholar or explorer; the person with a mission.”<sup>82</sup> Alhena is of a Venus-Jupiter nature, bestowing spirituality as well as artistic and scientific inclinations.<sup>83</sup> Rosenberg says that those born under this star tend to be creative and dramatic, with a “keen sense of color” and light. She counts music as one of the vocations associated with this star. Significantly, she also says that its natives are drawn to the demonic side of life, and to “a search for light in the darkness.” According to Rosenberg, those under the influence of this star are subject to emptiness and despair.<sup>84</sup> It is known that Liszt struggled with depression at various times in his life, especially in old age. Rosenberg also links this star with “blindness, eye problems [and] physical disabilities.”<sup>85</sup> As Liszt grew older, his eyesight gradually deteriorated, and he eventually had to have his students read to him. Alhena represents the heel of the left twin in the constellation Gemini. It is also associated with the wound in the tendon of Achilles, and Robson says that “it bestows eminence in art but gives liability to accidents affecting the feet.”<sup>86</sup> When Liszt became older, his feet were perpetually swollen due to dropsy, so much so that he shuffled around in backless slippers. In addition, Liszt suffered an accident in 1881, in which he fell down the stairs of the Hofgärtnerei, his home in Weimar, and afterwards he had to be confined to his room for almost eight weeks. This accident was the beginning of a decline in Liszt’s health, marking his entry into old age.<sup>87</sup>

Three other stars in Liszt's chart carry ecclesiastical overtones. One is Al Rescha, the knot joining the two fishes in the constellation Pisces, which carries a strong Christian symbolism. In Liszt's chart, Al Rescha was culminating when Venus was on the IC, and vice versa. This paran is said to give "insights into the hidden patterns of society, ideas, or places."<sup>88</sup> One might say that this type of insight is often found in Liszt's prose writings. In addition, Sualocin, in the constellation Delphinus, was on the nadir, or the bottom of the chart, as the Sun was rising. Brady writes that an individual with this placement is "physically talented, vital and alive."<sup>89</sup> This seems to be connected with the imagery of the dolphin, which Delphinus represents. Robson associates this constellation with a "fondness for pleasure, ecclesiastical matters and travel."<sup>90</sup> In addition to becoming a priest, Liszt did a great deal of traveling throughout his life. El Nath, the tip of the horn in Taurus the bull, is also related to religious preferment. Rosenberg ascribes success in matters relating to the 9<sup>th</sup> house, such as religion, to this star.<sup>91</sup> In Liszt's chart, the Sun is culminating while El Nath is setting. According to Brady, this placement means "to strongly and physically focus on one's goals,"<sup>92</sup> something that Liszt unquestionably did as a pianist, conductor, composer and teacher. According to the Tibetan, the horns of Taurus the Bull are symbolic of spiritual striving: "the up-turned horns of the Bull with the circle below" depict "the push of man, the Bull of God, towards the goal of illumination and the emergence of the soul from bondage with the two horns (duality) protecting the 'eye of light' in the centre of the Bull's forehead; this is 'the single eye' of the New Testament which makes the 'whole body to be full of light.'"<sup>93</sup>

There are several important parans to the planet Saturn in Liszt's chart. Saturn is a planet which helps to define boundaries and which is related to the organization of structures. These include the structures created by the concrete mind. Esoteric astrologer Alan Oken writes that Saturn, which is a Third Ray planet, "controls the creation of structural patterns for mental energy. It is the 'form' side of the term 'thought-forms' — that is, the crystallization of mental energy so that the Active Intelli-

gence of Divinity may manifest in the outer world and on the Earth."<sup>94</sup> The stars in paran to Saturn in Liszt's chart relate to his codification of knowledge regarding piano playing and musical composition: knowledge which he passed on to future generations.

Spica was discussed earlier in this section as being Liszt's heliacal rising star. In Liszt's chart, Saturn was rising when the star Spica was overhead. For Brady, this paran indicates "to be a prime mover of an idea, a founder, an originator," which describes Liszt in his position as leader of the New German School of composition.

In Liszt's chart, Saturn culminated with the stars Aculeus and Ras Alhague, and it reached the nadir with these two stars as well. Aculeus, known as M6 in the Messier catalogue, is actually an open star cluster in Scorpio, rather than being a single star. Aculeus is situated above the sting in the Scorpion. Brady links it with attacks which can make one stronger.<sup>95</sup> Liszt suffered various attacks to his reputation during his life, including an assassination to his character in the novel *Nélida* by Marie d'Agoult, as well as another novel written by his student Olga Janina, who claimed to have an affair with him. According to Brady, Saturn in paran to Aculeus indicates the researcher who seeks practical solutions to problems.<sup>96</sup> This applies to Liszt's approach to conducting, orchestration and piano technique. Like Alhena (see above), this star is traditionally associated with issues of eyesight.<sup>97</sup>

Ras Alhague is the head of Ophiucus, the snake handler who also represents the healer Aesculapius.<sup>98</sup> According to Brady, this paran indicates a "desire to leave a legacy of knowledge or wisdom."<sup>99</sup> We have seen that Liszt did this with his teaching, as well as with his development of techniques in piano performance and musical composition. On the negative side, Ebertin writes that Ras Alhague is associated with "too much good living" and with "overindulgence of tobacco and alcoholic drinks." In addition to artistic and scientific pursuits, Rosenberg lists religion among the vocations of those with this star prominent in their charts. Like Ebertin, she lists alcoholism and other addictions as dangers for those born

under its influence.<sup>100</sup> Liszt was very fond both of cigars and of cognac. Ebertin adds, however, that, "Beside the lower emanations, there are supposedly higher influences attributed to Ras Alhague, though only very few people are able to attune themselves to these influences."<sup>101</sup> Rosenberg associates this star with expressive talents, accompanied by an "agonizing inner emotional intensity."<sup>102</sup> She writes that its natives tend to be imaginative, obsessive and high-strung, and that the emotions can be very difficult to control. These characteristics appear to be typical of the Romantic artist and of Liszt in particular. They suggest both the Fourth Ray and the Sixth Ray, which have been mentioned above as strong rays for Liszt. In addition, Ray Four is distributed through Scorpio, and the Sixth Ray comes through Mars, the ruler of Scorpio. We recall that Liszt had several planets in Scorpio, and that this sign was on Liszt's IC. Pluto, which also rules Scorpio, has an obsessive quality, linking its symbolism with that of Ras Alhague. In fact, the constellation Ophiucus as a whole carries Plutonian overtones, since the healer Aesculapius was struck down by Pluto because he dared to raise the dead.

In Liszt's chart, Saturn set at the same time as Arcturus in the constellation Boötes. Boötes is the Hunter and Farmer, the mythological inventor of the plow who taught the Athenians to farm.<sup>103</sup> Boötes represents the pioneering spirit. In Liszt's chart it is linked with Saturn, a planet having to do with the mind and with the creation of forms, including thoughtforms, as explained above. Brady associates this paran with the "the explorer, the one who finds new pathways,"<sup>104</sup> a good explanation of Liszt's activities as a pianist and composer. Ebertin ascribes a Mars-Jupiter nature to this star. Its natives seek to achieve "justice through power" and may become "belligerent and quarrelsome."<sup>105</sup> The latter tendency often seems to have been muted by other influences in Liszt's chart, as well as by his Second Ray personality. Liszt was known to often express his opinions vociferously in his written essays, however, stirring up controversy in the process.<sup>106</sup> He also sometimes wrote in a stern, uncompromising manner to his first mistress, Marie d'Agoult, and to his daughters, when they went

against his wishes. This tendency also may be connected with his Leo rising, as well as with the First and Fifth Rays, which Leo transmits. In addition, one must always keep in mind the strong influence of Ray Four of Harmony through Conflict as the soul ray and the probable ray of Liszt's mind.

Saturn also is in paran with the star Alnilam, the central star in the belt of Orion: Saturn was on the nadir when Alnilam was culminating, and vice versa. The imagery of Alnilam involves tying things together. Brady writes that having Alnilam in paran with Saturn means "to find . . . solutions to complex problems."<sup>107</sup> Liszt was known for achieving this in the areas of piano performance and musical composition. Alnilam has a spiritual connotation as well, since the three stars in the belt of Orion are thought to represent the Three Kings in the story of the Nativity. Interestingly, there is a painting called "The Three Magi," by Ary Scheffer, in which Liszt is depicted as the central figure, gazing up at the Star of Bethlehem in a contemplative manner while holding his crown in his hand.<sup>108</sup>

## The Asteroids

Unlike the traditional planets, which were mostly named after male deities, many of the asteroids have been named after goddesses. It is interesting that the asteroids make many meaningful points of contact in the chart of Liszt, a man who held such a fascination for women. The mythic symbolism of the asteroids in Liszt's chart is quite evocative and helps to explain the events and themes of his life.

The first four asteroids to be discovered by astronomers were Ceres, Pallas, Juno and Vesta. Ceres is the largest object in the asteroid belt. When Ceres was first discovered, it was thought to be a planet, but then was demoted to an asteroid when other small bodies began to be discovered between Mars and Jupiter. Ceres has recently been re-classified as a "dwarf planet." In Roman mythology, Ceres is the goddess of fertility, and the mother of Persephone to the Greeks. Persephone was abducted by Hades or Pluto, god of the Underworld, who wished to make her his wife.

Ceres protested by withdrawing her energy from the earth, which then became cold and barren. Eventually, a compromise was reached whereby Persephone spent the winter months with her husband Pluto. During those months, Ceres would go into mourning and the vegetation would die. When Persephone was allowed to come to the surface of the earth to be with her mother during the rest of the year, the earth put forth flowers and fruit again. This story was told in the Ancient Mysteries to depict the principle of resurrection. As we have seen in Parts One and Two of this article, the symbolism of Pluto and of Scorpio, the sign that it

rules, is quite powerful in Liszt's chart, signifying death, transformation and renewal. The Greek counterpart of the goddess Ceres is Demeter. In Liszt's chart, the asteroids Ceres and Demeter are both conjunct Liszt's Sun, as well as being conjunct his Venus in Scorpio.<sup>109</sup> The juxtaposition of these bodies indicates the potential for transformational sexual energy as well as for conflict in Liszt's relationships with women. It also may be indicative of how Liszt and his partner Carolyne transformed their romantic relationship into a close friendship after they were forbidden to marry by the Roman Catholic Church.



Demeter Mourning for Persephone (1906), by Evelyn De Morgan<sup>110</sup>

Ceres and Demeter are also conjunct the asteroid Siva, named after the Hindu God Shiva, in Liszt's chart. In the Hindu Trimurti or trinity, the god Shiva represents the First Aspect of Deity, which is related to the First Ray. Esoteric astrologer Phillip Lindsay points to a relationship between the god Shiva and Pluto, "the 'non-sacred' co-ruler of the Ray 1 who destroys all useless forms."<sup>111</sup> Liszt experienced many instances of rebirth in his life, where old circumstances were eliminated to make room for the new. One of the most dra-

matic of these was the sudden calling off of Liszt's marriage to Carolyne by the Church on the eve of their wedding, when the altar of the church already had been decorated with flowers in preparation for the wedding ceremony the next day. Liszt survived this wrenching emotional experience and eventually went on to become a priest in the Catholic Church.

In Liszt's chart, Pallas in Scorpio is also conjunct Venus, Ceres and Demeter. If a somewhat wider orb is allowed, it may also be said to be conjunct the Sun at 27 Libra 42. Pallas

Athena was the virgin goddess of war and of wisdom. As a wisdom goddess, Pallas is aligned with the concept of creative intelligence.<sup>112</sup> The asteroid Pallas conjunct the Sun indicates Liszt's creative powers as a composer. By the same token, the conjunction of Pallas with Venus points to the fact that both of Liszt's partners, Marie and the Princess Carolyne, were extremely intelligent and well-educated women with creative abilities of their own. Both of these women were adept at writing and they aided Liszt in the process of recording his thoughts on paper when he wrote and published his articles on music. This process is further discussed below in the section on Dark Moon Lilith.

As a virgin goddess, Pallas's conjunction with Venus suggests Liszt's failure to marry his partner Princess Carolyne, with whom he had lived for many years. The asteroid Pallas carries a Libran flavor of weighing the choices between the pairs of opposites, and therefore the conjunction of Venus and Pallas also suggests relationships with two different women. Not only did Liszt have two main spousal-like relationships in his life; he was involved in another type of dual situation in which he was engaged to Princess Carolyne but meanwhile also took a secret lover, Agnes Street-Klindworth, for a period of time. Liszt's romantic relationship with Agnes eventually evolved into a friendship, as did his relationship with Carolyne when the Church prevented their marriage from taking place.

The asteroid Juno designates the marital relation or partnerships. Juno was the long-suffering wife of the Roman god Jupiter, who had many love affairs. In Liszt's chart, Juno in Scorpio is conjunct the IC, which has to do with matters of the home. In addition, the IC lies approximately midway between Juno and Uranus. This suggests unconventional household living arrangements and partnerships, such as those which Liszt maintained with Marie d'Agoult and later with Princess Carolyne von Sayn-Wittgenstein, without the benefit of marriage. This was an important issue in Liszt's day, especially in conservative Weimar, where he lived with Carolyne for many years. In Liszt's chart, Juno also is conjunct the as-

teroid Eros. As would be expected, Eros indicates love and sexuality, and its conjunction with Juno indicates an intensification of this aspect of Liszt's relationships with women. Astrologer Lee Lehman has found, however, that Eros also carries a connotation of death,<sup>113</sup> so once again we encounter a Plutonian theme of deep emotions linked both to relationships and their endings in Liszt's chart.

We also observe that the asteroid Hebe, named after the cupbearer to the gods, is contraparallel Juno, suggesting tensions from substance issues in relationships.<sup>114</sup> Liszt had a student, Olga Janina, previously mentioned in the section on the fixed stars in this article. Janina, whose real last name was Zielinska, was a drug user who studied piano with Liszt and became obsessed with him. When Liszt attempted to cut off contact with her, she showed up at Liszt's apartment, where she threatened to kill Liszt and then herself. She ultimately was prevented from causing any bodily harm to herself or to Liszt when two of Liszt's friends came upon the scene.

The Greek counterpart of the Roman goddess Juno is Hera, and we find the asteroid Hera opposite the asteroid Vesta in Liszt's chart. Vesta was the Roman goddess of the home and the hearth. In her temples, the vestal virgins kept the fires burning. Vesta therefore also represents dedication to work and career, including a spiritual component. Vesta in the fifth house is trine Liszt's Leo ascendant, facilitating the flow of creative energy and dedication in Liszt's composing and performing. Vesta is in Sagittarius, a fiery sign representing aspiration and spirituality. Perhaps the opposition with Hera indicates that Liszt had to give up the idea of marriage in his later years to dedicate himself fully to his music and to the church. Sagittarius also represents movement, freedom and independence, and Liszt was constantly traveling in his career. In his later life, he regularly traveled between Rome, Hungary, and Weimar to spend different parts of the year in each location. This type of three-pronged life may not have been possible, or at least not so easy of accomplishment, had he been married to the Princess Carolyne.

Vesta also is parallel to Mars in Liszt's chart. Interestingly, both of these bodies are "out of bounds," or greater than 23 1/2 degrees from the ecliptic, which intensifies their energy. Vesta, like Mars, appears to be connected with the Sixth Ray of Devotion and Abstract Idealism, an important ray for Liszt. In addition, Vesta is in Sagittarius, a sign distributing the Sixth Ray. Vesta and Mars both are in the fifth house, governing artistic creativity. Liszt wrote a series of six articles, "On the Situation of Artists," in which he expressed his strong feelings regarding the difficult conditions under which artists were forced to work, as well as the ideals which he followed in his chosen career of music.<sup>115</sup> In this article, Liszt writes:

I do not know by what adversity the artist is condemned, why he is made to live his life and vegetate away without common property, dignity, or blessing . . .

Nevertheless, do not underestimate the feelings that inspired us to live a contented life. In light of so much destitution and poverty, I do not think I am going too far by asking: even though there are so many sad experiences, is it possible to still have our child-like faith in art? Is it foolish to flatter ourselves with the earnest hope of filling our magnificent cities with the sound of the lyre, or is it better to black out the sun with new doctrines and obscure the order of things?

Yes certainly, against all odds, and regardless of our use of the words *because* or *although*, we know that faith can move mountains. We believe in art, as we believe in God and humanity. We believe art is the organ that expresses the Sublime. We believe in endless progress and in an unconfined social future for the musician; we believe in the endless power of our hope and love! And it is from this belief that we have spoken and will continue to speak.<sup>116</sup>

Another body which is parallel Vesta and Mars in Liszt's chart is Orcus, a Trans-Neptunian object in the Kuiper Belt. Like Vesta and Mars, Orcus is also out of bounds, which strengthens its effect. Due to the gravitational pull of the planet Neptune, the object Orcus

tends to travel approximately opposite Pluto in the sky. For this reason, it is sometimes called the "anti-Pluto."<sup>117</sup> In Etruscan mythology, Orcus was the counterpart of the Roman god Pluto. The fact that Orcus is parallel to Mars, which rules Scorpio along with Pluto, lends further strength to the concept of death and transformation in Liszt's chart. The parallel relationship of Orcus to Vesta suggests that these Plutonian energies were manifested in Liszt's work and career, including his musical depictions of hell and of the demonic, discussed previously in this article.

We have noted that the asteroid Amor is conjunct Black Moon Lilith, which in turn is conjunct the north node and opposite Pluto. According to Lehman, the energy of Amor can be "very difficult to integrate," as a "love-hate polarity" is involved. When Pluto and Amor are in aspect, love relationships can be intense, even obsessive, involving issues of power and control.<sup>118</sup> This appears to have been the case in Liszt's relationship with Marie d'Agoult, and some control issues were present later in Liszt's life with his partner Carolyne, as well.

The asteroid Lilith in Sagittarius is square Liszt's nodes, Pluto and Black Moon Lilith, which is a point in the chart corresponding to the empty focus in the ellipse of the Moon's orbit around the Sun. Interestingly, the asteroid Lilith is also conjunct Liszt's Moon within a four-degree orb. These aspects all point to a difficult, painful yet transformative aspect to Liszt's relationships. In a further section of this article, we will see that yet another body, Dark Moon Lilith, named after the same mythological figure, is tightly conjunct Liszt's Sun.

The asteroid Sappho is also conjunct Liszt's Sun. Sappho was a Greek poetess who was powerfully attuned to her own sensuality, especially in relationship with other women. Lehman writes that the asteroid Sappho indicates sexual charisma, regardless of the native's preference, as well as an abundance of kundalini energy, which may be channeled into a person's work and creativity.<sup>119</sup> The concept of kundalini was discussed above in the section on the fixed star Algol in Liszt's chart.

The asteroid Orpheus is conjunct Neptune in Liszt's chart, emphasizing the themes of music, spirituality, death and resurrection. As described in the section above on the fixed star Vega, Orpheus was a great musician and initiate who enchanted listeners with his exquisite playing. One day, Orpheus's wife, Euridice, was fatally bitten by a snake rising up out of the earth. Orpheus went down to the Underworld, ruled by Hades or Pluto, to rescue

Euridice from the jaws of death. On a higher level, Euridice may represent the soul. In fact, Blavatsky writes that "Under the legend, Orpheus seeks in the kingdom of Pluto, his lost soul."<sup>120</sup> Interestingly, we also find that the asteroid Euridyke, another spelling for Euridice, is conjunct Liszt's ascendant. The presence of these myths in Liszt's chart suggests that his music holds a transformative and redemptive power.



Orpheus in the Underworld (1594), by Jan Brueghel the Elder<sup>121</sup>

Certain asteroids in Liszt's chart point to issues regarding the health of Liszt and his children. Asclepius was a great healer who was able to snatch men from the jaws of death, for which he was struck down by Pluto. Hygeia, the goddess of health, was Asclepius's daughter. The asteroid Hygeia is conjunct the malefic Mars, having to do with death, in the fifth house of children. This indicates serious health issues in Liszt's offspring, two of whom died at a relatively young age. At times, Liszt was subject to difficulties with his own health connected with his performing as a pianist, an activity related to the fifth house. As discussed in Part One of this article, Liszt sometimes experienced fits of fever or fainting when he performed in public. On one occasion, Liszt suffered a fit of hysterics and collapsed while

playing a concert. He had to be carried off-stage, where he regained consciousness, but some members of the audience feared that he had died.<sup>122</sup> The asteroid Aesculapia, named after Asclepius, is in the tenth house of career and contraparallel to Vesta and Mars, both of which are in the fifth house of artistic creativity: this also suggests health issues connected with performing. We note that, like Vesta and Mars, Aesculapia is out of bounds, which intensifies its impact.

We also note that the asteroid Niobe is conjunct Sedna in Pisces, and that both bodies are retrograde, suggesting a negative, inward-turning aspect to their influence. Sedna is a large Trans-Neptunian object recently discovered in the outer solar system. In mythology,

gy, Niobe was a nymph who mourned for her children when they were killed by Artemis and Apollo; and Sedna was a sea goddess, which suggests the astral plane and the emotions. The death of Liszt's children Daniel in 1859 and Blandine in 1862 affected Liszt deeply and contributed to his depression later in life. Interestingly, Liszt often had played selections from Pacini's opera *Niobe* on the piano during his solo concert career.<sup>123</sup>

Another compelling myth having to do with the death of children in Liszt's chart is that of Daedalus and Icarus. In Greek myth, Daedalus constructed wings for himself and his son Icarus to escape from a tower where they had been imprisoned. Since these wings were attached with wax, Daedalus warned Icarus not to fly too close to the sun, or the wax would melt. Icarus, however, in his overconfidence and elation, ignored this advice. The wax melted, his wings fell off, and Icarus plunged to his death. Liszt's own son Daniel was extremely intelligent, idealistic and ambitious, but died tragically of tuberculosis at the age of twenty. In Liszt's chart, Icarus is closely parallel the Moon. Icarus and the Moon are also contrap-parallel the midheaven, which has to do with one's career. We have noted that Liszt's solo piano career involved the taking of risks and many daring feats of virtuosity.

In Greek mythology, Cassandra was a prophetess whose predictions were never heeded, although they proved later to be accurate. Cassandra's most famous prophecy was the Fall of Troy. In Liszt's chart, Cassandra is contrap-parallel Uranus in Scorpio and opposite Saturn, which is in turn conjunct the Galactic Center.<sup>124</sup> This placement may indicate that Liszt received some musical ideas from the higher planes which, being ahead of their time, met with difficulty in gaining acceptance.

## The Centaurs

**T**he centaurs are small bodies orbiting in the outer reaches of the solar system. They

are unusual in that their orbits, which are unstable, cross those of one or more of the outer planets. The centaurs possess some characteristics of asteroids and some characteristics of comets. In Greek mythology, the centaurs possessed a dual nature as well, with the head, neck, upper torso, and arms of a man joined to the body of a horse. Psychologically, these heavenly bodies suggest elements of the lower nature in need of evolution and integration. In Liszt's chart, these energies played out in the areas of work, health, creativity and relationships.

The most famous of the centaurs is Chiron, who represents the teacher as well as the wound that will not heal. Chiron was the wisest of the centaurs and taught some of the major heroes of Greek mythology, such as Jason and Asclepius. In a tragic incident, Chiron was wounded in the heel. Although well-versed in medicine, Chiron was unable to heal his own wound. Eventually, Zeus allowed Chiron to die and granted him immortality amongst the stars. Chiron is retrograde in Liszt's sixth house of work and health, square his midheaven. In Weimar, Liszt applied himself to the education of young pianists and conductors, as well as attempting to educate, or perhaps indoctrinate, audiences through his promotion of the Music of the Future. In so doing, Liszt had to face tremendous obstacles related to the lack of sufficient funds and conflicts over rehearsal space with the head of the Court Theatre. Liszt's Chiron is parallel Juno in his chart, indicating wounds in relationships. Liszt's Chiron was conjunct the Sun of his partner, Princess Carolyne von Sayn-Wittgenstein,<sup>125</sup> who lived with him in the Altenburg castle in Weimar. During these years, Liszt suffered pain over conservative Weimar's disapproval of his relationship with Carolyne, and the lack of respect with which she was treated by the members of the community because of her relationship with Liszt.

The centaur Bienor is trine Saturn, ancient ruler of Liszt's sixth house of work and health. Astrologer Mark Andrew Holmes writes that Bienor signifies "exuberance, expansion, empowerment, liberalism, generosity, love of others, compassion, cooperation or alternately, condemning, hateful, judgmental, doomed effort, being attacked, becoming trapped."<sup>126</sup>

Liszt seems to have experienced all of these emotions in his difficult work situation at the Weimar court. Astrologer Philip Sedgwick, who also has made an extensive study of the centaurs, writes that Bienor "offers a sense of creative spirit, belief in the urge of the soul, [and] confidence. His name means literally, 'strong man.'"<sup>127</sup> This creative energy doubtless gave Liszt the strength and determination to meet

and transcend any difficulties in his health and work. In Liszt's chart, Bienor is parallel Aesculapia, the asteroid named after Asclepius, the great healer, described above in the section on the asteroids. Bienor, along with Aesculapia, is contraparallel Mars and Vesta. When planets are contraparallel, this means that there are opposing energies that need to be integrated, as in an opposition. The fact that Bienor and Aesculapia were contraparallel to Mars and Vesta, which were in the fifth house, indicates that a tension existed between Liszt's health issues and his ability to carry on his creative activities, but that he met the challenges bravely. Liszt was known to deflect any concerns about his health with remarks like, "one does not get sick" (even though Liszt, in fact, did suffer periodically from ill health), or "if one does not have good health, one should go out and get some." In this, Liszt displayed the courage of Leo the lion, his rising sign.

**Many of Liszt's musical performances and compositions involved a demonic energy and power which tended to awaken certain astral energies in his listeners. Liszt's role as a Romantic composer may well have been to help bring these difficult energies into the public consciousness so that they could be experienced and eventually transformed. In some ways, this was a continuation of the work begun by Liszt's great predecessor Beethoven.**

The centaurs Pelion and Elatus are conjunct Liszt's Saturn in Sagittarius and the Galactic Center. Although grouped in with the astronomical group of centaurs, Pelion was not named after a mythological centaur per se, but after Mount Pelion in Greece, where the centaurs were said to have lived. As such, Pelion is related to the concepts of high standards and of initiation.<sup>128</sup> Liszt, although usually kind to his students, was known to harshly criticize those students who seemed not to properly respect the music or who failed to attain to certain standards of musicianship. If a student hadn't worked out his or her piece technically, Liszt would often make remarks such as, "we don't take in washing here," or "tend to your dirty laundry at home." Pelion in a chart signifies a sense of mission and self-confidence,

high career accomplishments and extreme generosity. All these were characteristics which Liszt had in abundance. Negative characteristics of this centaur may include parading one's past accomplishments.<sup>129</sup> Liszt wore his medals and decorations onstage in his concert performances, and this often provoked criticism. The justification for this action, however, was that he was wearing these decorations to educate the public of his day about the respect due to musicians. Elatus, also conjunct Pelion and Saturn, is said by Philip Sedgwick, the astrologer who proposed the name for this astronomical body, to signify "expression of self and ego through word and writing."<sup>130</sup> The conjunction of Pelion and Elatus is therefore connected with Liszt's propensity to express his opinions in a proud manner in his written essays. The conjunction of these two planets to Saturn in Sagittarius, a Sixth Ray sign, would lend idealism, weight and conviction to his words. Music historian Dana Gooley writes that:

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Through his many published essays — in which he voiced often critical opinions about contemporary art, politics, and mores — [Liszt] projected an attitude of confidence, pride, independence, and moral conviction, and these qualities, confirmed by his behavior in the culture of salons, became central to his reputation.<sup>131</sup>

In Liszt's chart, the centaur Crantor is retrograde and conjunct Jupiter, which is direct, in the eleventh house. The eleventh house governs companions, stepchildren and foster children, which arguably could include Liszt's piano students, because of the close, parental type of relationship he had with them. Although Crantor belongs to the group of centaur bodies in the solar system, Crantor was not actually named after a centaur, but after a Lapith. The Lapiths were a kindred people to the centaurs, who fought them in battle. During the fighting, Crantor was killed by a tree trunk which cut off his left shoulder and chest. We might infer from this myth that issues of the heart are involved here. In a chart, Crantor can represent nurturing and passion, which can turn into a feeling of victimization if expressed negatively.<sup>132</sup> Liszt experienced this dynamic in the cases of Marie d'Agoult and Olga Janina, both of whom turned against him with a vengeance (see above), although, in keeping with Jupiter, he treated both women generously, at least from his own point of view. Crantor conjunct Jupiter in the eleventh may indicate Liszt's generous and loving attitude to his pupils in general, and the fact that sometimes these students took advantage of him in various ways, including monetarily.<sup>133</sup> Philip Sedgwick identifies substance abuse as a negative manifestation of Crantor,<sup>134</sup> and the conjunction with Jupiter in Liszt's chart magnifies this issue. Liszt's extensive use of alcohol and cigars already has been mentioned. Liszt also apparently contributed to the habits of drinking and smoking in his male students. Liszt's biographer, Alan Walker, writes that:

Whenever one walked into the music room of the Hofgärtnerei [Liszt's home in Weimar in his later years], one could be sure of seeing two things close to the piano: a decanter of Liszt's favourite cognac and a

lighted candle on which the young men would keep alight their cigars. Smoking and drinking were a way of life with Liszt; in fact, they were ranked by him among the social graces, and all young men who were desirous of making their way in the world were supposed to master them as soon as possible. Liszt therefore considered it perfectly natural to offer alcohol and tobacco to his young charges. Sad to say, some of them became addicted, and one or two ended up as alcoholics.<sup>135</sup>

Because of the suddenness of Crantor's death in mythology, it has been theorized that the centaur Crantor deals with death and sudden endings.<sup>136</sup> Both Daniel and Blandine, Liszt's children, died rather suddenly, after brief illnesses, while Liszt was still alive. Liszt's hopes for marriage with Princess Carolyne ended suddenly as well, when their marriage was called off the night before the wedding. Finally, in keeping with the symbolism of Crantor, Liszt's own death was sudden and violent, involving the heart, as described in the section above on the star Algol.

## Extra Bodies and Theoretical Planets

In addition to the regular planets and asteroids recognized by astronomy, some astrologers work with extra bodies or theoretical planets. The Tibetan has confirmed the existence of non-physical planetary bodies in our solar system which have an effect on humanity:

Certain astral energies, emanating from some planetary forms which as yet exist not in the form of physical planets, nor yet in the etheric realm, but which are enclosed within the ring-pass-not of our solar system. They represent, in the planetary sense, two groups of lives:—First, those astral shells of decaying and disintegrating planets which are to be seen by the initiate, still revolving around our sun, but which are nevertheless fast disappearing. Our moon will join their number when the complete disintegration of the outer form has taken place. Second, the astral forms of those lesser solar lives on the evolutionary arc

who are taking form slowly but have not yet taken an etheric body, and will never in this world period take a physical body. These two groups are the planetary correspondences to the re-incarnating types of men, and to those who have passed over and are slowly shedding their bodies, prior to eventual rebirth, or who have completely vacated their shells.<sup>137</sup>

Some of these extra bodies apparently have been spotted by clairvoyants and theosophists such as George Sutcliffe and Geoffrey Hodson.<sup>138</sup> The periods of these bodies are often quite long, and most tend to move even more slowly than the generational planets such as Uranus, Neptune and Pluto. Liszt's chart has a large number of aspects to these extra bodies, which resonate with events in his life and with facets of his character.<sup>139</sup> These extra bodies and theoretical planets have evocative names such as Hermes, Midas, Morya, Osiris, and Sigma.

Hermes is the equivalent of the Roman god Mercury in Greek mythology. The extra body Hermes has a period of 840 years and is associated with "career matters, mental brilliance, idealistic groups, changes, travel and moves."<sup>140</sup> In Liszt's chart, Hermes is conjunct Vesta. One of the meanings of Vesta is hard work and dedication to one's profession. This combination of energies is appropriate for a fabulously successful traveling virtuoso like Liszt.

The theoretical planet Midas has a period of 1140 years and indicates "fortune and wealth with little effort."<sup>141</sup> We recall that, in mythology, everything that King Midas touched turned to gold. Midas is exactly contraparallel Mercury in Liszt's chart. This placement is also quite appropriate, especially considering Liszt's golden years as a virtuoso pianist, when he was showered with valuable gifts on his travels. The Princess Carolyne von Sayn-Wittgenstein even gave him "a gold ingot inscribed with the Midas legend – a heavy-handed pun on his "golden touch," writes his biographer Eleanor Perenyi.<sup>142</sup>

Sigma has been described as a "lunar etheric body located between [the orbits of] Jupiter

and Saturn." It is said to have a period of 13.93 years and to be related to the concept of karma.<sup>143</sup> Sigma is conjunct Mercury in Liszt's chart, perhaps indicating that his musical activities of composing and performing were karmically ordained.

In 1929, Geoffrey Hodson and George Sutcliffe clairvoyantly spotted the planet Morya beyond the orbits of Neptune and Pluto. According to the tables, Morya has an orbital period of 625 years, and its symbolism is said to be related to that of the sign Libra. Morya's qualities include acceptance, endurance and transmutation. It also is said to have the spiritual, electric quality of Uranus, which is of special interest, since Uranus is the esoteric ruler of Libra, Liszt's sun sign.<sup>144</sup> In Liszt's chart, Morya is conjunct the north node; and it also conjuncts Black Moon Lilith, which in turn is conjunct the asteroid Amor. Morya also opposes Pluto, emphasizing the theme of transmutation to be found with both planets. The placements of Morya and Pluto in the first and seventh houses respectively, conjunct the nodal axis, as well as Morya's conjunction to Black Moon Lilith and Amor, suggest karmic tensions in Liszt's relationships, leading to eventual transmutation and transcendence.

The theoretical planet Osiris is said to have a period of 990 years. It is "linked to Taurus" and associated with the resolution of inner conflicts and with finding inner peace.<sup>145</sup> Perhaps this type of inner peace was what Liszt was looking for when he embraced the clerical life. Osiris is conjunct the Ascendant in Liszt's chart. Osiris was the god of the Egyptians who was killed, passed through the underworld and was resurrected. Once again, there is a confirmation of the Plutonian energy of death, transformation and resurrection in Liszt's horoscope. The fact that Osiris is conjunct Liszt's ascendant appears to indicate that this dynamic is directly linked to his soul purpose.

## **Dark Moon Lilith**

**D**ark Moon Lilith, not to be confused with the Black Moon or with the asteroid of the same name, refers to a body allegedly orbiting the earth, spotted by an astronomer named Georg Waltemath in 1898. Unfortu-

nately, there was no further confirmation of this siting by other astronomers.<sup>146</sup> In 1918, astrologer Sepharial (Walter Gorn Old), who had observed what he believed to be the same body, proposed the name Lilith for this object. Both Waltemath and Sepharial believed that this moon was too dark to be observed by the naked eye under most conditions.<sup>147</sup>

Sepharial viewed Lilith's influence as negative. He writes, "Lilith causes rapid changes and upsets, its influence being unfortunate and violent, disruptive and fatal."<sup>148</sup> Later, he writes in greater detail: "The influence of Lilith is undoubtedly obstructive and fatal, productive of various forms of catastrophes and accidents, sudden upsets, changes, and states of confusion."<sup>149</sup>

Astrologer Mae R. Wilson-Ludlam did additional studies on Dark Moon Lilith. She associates its symbolism with a pre-Adamic, soulless demon, possessing an amoral type of charisma. Dark Moon Lilith, nonetheless, can provide insight into overcoming certain life problems, as Lilith's symbol was the (wise old) screech owl. Wilson-Ludlam writes that:

When fully understood, approached with the realization that the Dark Moon's energy provides us with excitement and enticements which lead us toward experiencing the negative side of life, Lilith can then be handled wisely.

Lilith alters the destiny somewhat by forcing upon us drawbacks such as accepting second place, second best, or a substitute situation, but if we're intent on progress, we learn to make the most of our experiences and grow therefrom.<sup>150</sup>

In Liszt's chart, Dark Moon Lilith is tightly conjunct the Sun. This dark influence seems to confirm Liszt's history of depression. Wilson-Ludlam writes that Dark Moon Lilith conjunct the Sun represents a "spiritual/ego problem," and that there is a need for wise choices, which will lead to creative growth and greater "regard for the self's worth."<sup>151</sup> We recall that the Sabinian symbol for the degree of Liszt's Sun, 28 Libra, which is the same degree shared by Dark Moon Lilith, is "a man becoming aware of spiritual forces surrounding and assisting

him."<sup>152</sup> Rudhyar writes for this symbol that "A man is alone in surrounding gloom. Were his eyes open to things of the spirit he could see helping angels arriving. Spiritual sustenance given to him who opens himself to his full destiny."<sup>153</sup>

According to Wilson-Ludlam, "Natal Lilith in the third house is indicative that some basic lack of elementary education causes within the individual an undercurrent of frustration. Often, the education is interrupted. For some reason, he is forced to learn or acquire knowledge the hard way. Sometimes an apprenticeship is involved."<sup>154</sup> As a boy, Liszt was taught reading and writing in a crowded schoolroom with sixty-seven students under a single teacher. Liszt told his biographer Lina Ramann that he learned nothing about history, geography, or the natural sciences as a child.

In a letter to Carolyne von Sayn-Wittgenstein he said that he regarded his lack of early education as a great problem, which he had never sufficiently remedied.<sup>155</sup>

Wilson-Ludlam writes of the native with Lilith in the third house that "Regardless of the outer cloak of success, he still feels vulnerable because of what he hasn't learned, afraid that his lack of communication prowess may be exposed."<sup>156</sup> After moving with his parents to Vienna to further his musical education and promote his musical career, Liszt studied piano with renowned pedagogue Carl Czerny, and theory with the famous composer Antonio Salieri. When Liszt arrived in Paris with his parents in 1823, however, he was denied admission to the Paris Conservatory on the grounds that he was a foreigner. Liszt's father was able to find two excellent teachers, however, to teach Liszt theory (Antonin Reicha) and composition (Ferdinando Paer) privately. Meanwhile, Liszt attempted to fill in the gaps in his early education with assiduous self-study, reading reference books many hours a day while practicing technical exercises at the piano.

As an adult, when writing his articles and books about music, Liszt first relied on the help of the Countess Marie d'Agoult and then the Princess Carolyne von Sayn-Wittgenstein,

each of whom possessed a talent for writing. Although, with a few exceptions, the ideas expressed were Liszt's own, he depended on these two ladies to help him express his ideas on paper.<sup>157</sup> Liszt had issues with languages because of the fact that he lived in several different countries at different times of his life. Liszt was born into a German-speaking family in Hungary, and then moved to Paris at a young age, where he learned to speak French. Later, when he visited Germany, he experienced some difficulty with the German language, at least for a time, having spent so many years in France. When he returned to Hungary for some months each year later in his life, he tried to learn Hungarian, but the language ultimately proved too difficult for him, as it did for many others, who had been used to transacting official business in German, the language of the aristocracy.

Another issue with a third house Lilith, according to Wilson-Ludlam, is that:

Friends bring their problems through the third house Lilith's door as it holds a fascinating, often valuable assistance to others. The attraction for the individual's daily world is indeed a charismatic one. Others just want to be in touch with his world for their own reasons. The excitement of Lilith's magnetism here creates an overlapping of communications.<sup>158</sup>

Liszt was the charismatic head of a group of musicians, several of whom made themselves at home in his house for various periods of time when he lived in the spacious Altenburg. Liszt was constantly surrounded by students whom he treated indulgently, often giving them financial assistance as well as free lessons and master classes.

Sepharial associates Dark Moon Lilith in the third house with "a series of troubles arising out of correspondence."<sup>159</sup> Liszt was involved in certain controversies regarding articles he wrote in the form of letters to music periodicals in France, including an article about a rival pianist named Thalberg. According to Dana Gooley, Liszt, with his combative attitude, probably did more damage to his own reputation than he did to that of his rival,<sup>160</sup> although

Liszt is much better remembered today than is Thalberg. Wilson-Ludlam writes that the individual with Dark Moon Lilith in the third house "is vulnerable to gossip, mistaken impressions and communications against his best interests."<sup>161</sup> Liszt was the subject of constant gossip, especially regarding his love life. Some of this gossip took place among Liszt's own students.<sup>162</sup>

Sepharial writes that "In the third house, [Dark Moon Lilith] has signified accidents and death of brothers and sisters."<sup>163</sup> Wilson-Ludlam writes that with Lilith in the third house, "problems arise through short trips and errands."<sup>164</sup> This placement of Dark Moon Lilith in the third house may be connected with Liszt's accident in later life in which he fell down the stairs of his home in Weimar, the Hofgärtnerei, as well as to his ultimate death when he undertook the journey to visit his daughter Cosima at Bayreuth. According to Wilson-Ludlam, "Brothers and sisters withdraw for the saddest of reasons, misunderstandings, difficult to straighten out, even betrayal."<sup>165</sup> Although Liszt is thought to have been an only child, his biographer Alan Walker writes that there is some evidence, taken from letters of Liszt and of his family, that Liszt may in fact have had a brother or half-brother who died at a young age. Once, when he was ill, Liszt wrote to his partner Marie d'Agoult, "Let my illness be like an absence, like a day or two away from you . . . . If only I hadn't lost a brother from consumption. There was a time when I should have been delighted for a cold to rid me of life. Now I should be broken-hearted to die." According to Walker, "This suggests that at some point Liszt had witnessed a family death scene."<sup>166</sup>

Dark Moon Lilith in Libra is parallel Liszt's Venus in Scorpio, as well as being parallel and conjunct his Sun. All of these bodies in turn are parallel the supermassive black hole in the nucleus of NGC 4594, also known as M104, or the Sombrero Galaxy, in the constellation Virgo. In Part One of this article, it was stated that "Black holes lend an air of charisma to the native and carry a Plutonian type of energy, which is a recurring theme in Liszt's chart."<sup>167</sup> Wilson-Ludlam associates Lilith with a nega-

tive sort of charisma: “Sinister and hostile though she be, she is an attention getter, as fascinating as a magician doing his tricks, hence the magnetism of the dark Moon proves difficult to ignore.”<sup>168</sup> Liszt was sometimes accused in his career as a concert pianist of dazzling audiences with shallow displays of virtuosity. As Liszt matured as an artist, he gained more wisdom and restraint in his creative decisions.

Wilson-Ludlam writes that Dark Moon Lilith is charismatic in an earthy way, representing “sexual attraction without heartfelt love” and without morality.<sup>169</sup> Rightly or wrongly, Liszt sometimes was accused of operating in this manner in relationships: Marie d’Agoult viciously referred to Liszt as a “Don Juan parvenu.” We also recall that Black Moon Lilith (another point, which is actually the empty focus of the ellipse of the orbit of our Moon around the Earth) is conjunct the north node, the asteroid Amor and the theoretical planet Morya; and opposite Pluto and the south node in the seventh house of relationships. These points, in turn, are squared by the asteroid Lilith and the Moon. When put together, these placements overwhelmingly suggest intense, often negative emotions and power struggles manifesting in relationships. The possibility for transformation is always present, however. According to Wilson-Ludlam, “the continuous choices for harmony and for the good of the whole become the antidote for the dark Moon Lilith.”<sup>170</sup> Liszt, a Fourth Ray soul, appears to have found this harmony and to have worked continuously in his life for the good of the whole, thereby transmuting these lower energies and channeling them for the greater good.

## Conclusion

In Part One of this article, we studied the planets, signs and houses in Liszt’s chart. In Part Two we turned our attention to the Great Comet of 1811, the fixed stars, and the minor and theoretical planets. We observed that the study of these bodies, with their attendant mythology, confirmed the results of and helped to add further detail to the study of the planets in the signs and houses. These details, in turn, appeared to be strongly corroborated by Liszt’s

character traits and by the events and circumstances of his life. A summary of our findings appears below.

Liszt, with the sign Leo and the royal star Regulus rising, had a proud demeanor and a flair for showmanship. However, Liszt also exemplified the higher Leo traits of selfless love and dynamic leadership, which intensified as he grew older. He was able to blend the energies of Leo with those of its opposing sign, Aquarius, a sign of group service.

Leo is a First Ray sign. Pluto, a First Ray planet, is also prominent in Liszt’s horoscope. Death, transformation and resurrection are keynotes of Pluto. Other points, stars, planetoids, and theoretical planets in Liszt’s chart echo this symbolism. These include Dark Moon Lilith, Black Moon Lilith and the asteroid Lilith, all representing a feminine type of Plutonian energy, largely perceived as negative; Ceres, whose myth is inextricably tied in with that of Pluto and the Mysteries, with their theme of resurrection; Osiris, the god who died and came to life again; and Orpheus, who brought his wife Euridice back to life through the power of his music. The star Algol at the midheaven, as well as the black hole contacts in Liszt’s chart with Mercury, Venus and the Sun were also seen as carrying a Plutonian type of energy and a dark type of charisma.

In keeping with this astrological symbolism, Liszt experienced a series of transformations in his life, always involving some form of death and rebirth. Each time, as he sacrificed the old, something new was born. This pattern was evidenced multiple times in Liszt’s career and relationships. Sometimes the sacrifices were of his own volition, and at other times they were thrust upon him. Finally, when death came in old age, it came suddenly and violently, apparently brought about by medical malpractice, while Liszt was in a weakened state due to pneumonia. Liszt’s astrological chart suggests that the energetic signature for this type of sudden death was already present, but even if so, this was but the final of a series of deaths which he had experienced throughout his life, which ultimately led to a higher and greater form of existence.

In Liszt's chart, Pluto is trine Jupiter. This trine between the exoteric and the esoteric rulers of Pisces suggests an ability to balance the First Ray of Will and Power with Ray Two of Love-Wisdom. Jupiter in its exaltation in the eleventh house was indicative of Liszt's kindness, his generosity and his tendency to help others, most notably his fellow musicians. It has been suggested in Part One of this article, as well as in "Franz Liszt and the Seven Rays," that Ray Two was Liszt's personality ray. Ray Two is the ray of the teacher, and it possesses the attractive force of love. Liszt gathered a group of young musicians around him, whom he taught free of charge. These students then went on to teach future generations of musicians in many different countries throughout the world.

During his lifetime, Liszt demonstrated an ability to manifest higher artistic impulses onto the material plane. This ability is indicated by the presence of the Seventh and the Third Rays, both of which are emphasized in Liszt's cardinal T-square. This T-square consists of Mars exalted in Capricorn opposite Jupiter exalted in Cancer, square Mercury in Libra. Also, the Seventh-Ray planet Uranus is in its exaltation in Scorpio, a sign of the Fourth Ray of Beauty and Harmony. Mars out of bounds and exalted in Capricorn in the fifth house of creativity and love affairs indicates Liszt's technical prowess and an ability to appeal to the public through his virtuosity at the piano. It also indicates Liszt's attractiveness to the opposite sex. The fact that Liszt's Sun was in the Third-Ray sign Libra suggests diplomacy as well as a talent for giving the public what they wanted. Liszt, however, was plagued by periods of depression and inactivity at various points during his life. This is sometimes an issue with the Fourth Ray, which was probably Liszt's soul ray and mental ray as well as being pronounced in his astrological chart, with multiple planets and asteroids in Scorpio and Sagittarius, both Fourth Ray signs.

Liszt's Sagittarian planets indicate a desire for freedom and travel, as well as spiritual striving. Because the Moon is involved, some observers might suggest that Liszt's decision to embrace the Church later in life was a nod to-

ward the past, rather than a step forward on his spiritual path. It may have been necessary, however, for Liszt to step back and integrate this important part of his spiritual heritage. In any case, Liszt hoped to blend his artistic and his spiritual pursuits into creating a meaningful church music of the future, just as his friend Wagner attempted to create a future type of opera in which the music and dramatic action were perfectly integrated. Liszt's new style of spiritual music was exemplified in his dramatic oratorio, *The Legend of Saint Elisabeth*.

Neptune in Sagittarius emphasizes the Sixth Ray of Devotion and Abstract Idealism, as well as the Fourth Ray of Harmony and Beauty. These qualities are confirmed by stars of a spiritual and musical nature in Liszt's chart, such as Spica, Vega, Sirius, Sualocin, Alhena, Al Rescha, El Nath, and Mintaka. The Sagittarian qualities of freedom and independence are amplified by the presence of Alpheratz, the navel in the flying horse Pegasus, as the heliacal setting star. Neptune in Sagittarius sextile Mercury in Libra indicates a highly developed intuition, and Saturn in Sagittarius conjunct the Galactic Center suggests that higher influences may have found their way into Liszt's musical compositions.

Liszt's attractiveness to the opposite sex along with sexual power issues is indicated by Venus in Scorpio trine Jupiter in Cancer, in addition to his Uranus in Scorpio sextile Mars in Capricorn in the fifth house and trine Pluto in Pisces in the seventh. Mars in turn was sextile Pluto. The smaller bodies in Liszt's chart confirm these dynamics, including important contacts involving the asteroids Amor, Eros, Sappho and Lilith. Black Moon Lilith and Dark Moon Lilith further contribute to this symbolism. The black hole NGC 4594 makes close contact with the Sun, Venus and Dark Moon Lilith, adding a mysterious sort of charisma, which contributed to the public's fascination with Liszt as a performer. The trans-Neptunian planet Varuna is conjunct the Sun, suggesting the magnetic pull of the astral plane and the emotions. These placements of minor planets and bodies all confirm a relationship among sex, deep emotions, death and transformation. In addition, the Great Comet, under which

Liszt was born, added a quality of excitement and fascination to Liszt's personality.

The sign Scorpio, ruled by Sixth-Ray Mars, is known for its sexual energy. Its co-ruler, Pluto, adds a connection with death and with the transformation and purification of lower energies. The Sixth Ray has an affinity with the astral plane, the sixth plane counting from the top downwards in theosophy. The lower regions of this plane contain negative, misdirected desire energies. There are several indications in Liszt's chart that he was involved with bringing these energies to light, with an eye to their eventual transmutation. In addition to the planets mentioned above, the fixed star Algol at Liszt's midheaven should be mentioned. This star, in addition to its reputation of being connected with violent events, such as Liszt's own death, also indicates the process of bringing to light and eventually transmuting the lower energies.

Liszt was born as the Great Comet of 1811 was transiting the constellation Hercules, at the height of its brilliancy. The disciple Hercules achieved his triumph in the sign Scorpio by kneeling in the mud and lifting up the Hydra, or many-headed snake. This story symbolizes the transmutation of the lower energies. Many of Liszt's musical performances and compositions involved a demonic energy and power which tended to awaken certain astral energies in his listeners. Liszt's role as a Romantic composer may well have been to help bring these sometimes difficult energies into the public consciousness so that they could be experienced and eventually transformed. In some ways, this was a continuation of the work begun by Liszt's great predecessor Beethoven. As Cyril Scott wrote, Beethoven's music served as a constructive outlet for the emotions, especially of women, which had been suppressed by society.<sup>171</sup>

It is not surprising that, as a celebrated composer and musician, Liszt had several planets in Scorpio and Sagittarius, both of which distribute the Fourth Ray of Harmony through Conflict. The individuals on this ray possess the ability to make beauty out of troublesome or even ugly energies or events. Liszt exemplified this ability, especially in those of his

works dealing with demonic subjects, such as the *Faust* and *Dante* symphonies.

Liszt appears to have been one of a group of Romantic artists sent by Hierarchy to counteract the excessive materialism resulting from the powerful Fifth Ray energies which had entered this planet during the 18<sup>th</sup> century.<sup>172</sup> According to Phillip Lindsay, these Romantic artists may have been members of the Sixth as well as the Fourth Ray ashrams.<sup>173</sup> Although the influence of the Fourth Ray waned in the 20th century, this ray is scheduled to come back into prominence in the present century, after the year 2025. The influence of Ray Seven will continue to grow as well in the coming Aquarian Age, and the combination of these two ray influences will prove vital to the restoration of the Mysteries.

The present article has explored the birth chart of Franz Liszt from an esoteric standpoint. Further study is desirable to show how Liszt experienced the phenomenon of soul integration, related to higher purpose, during the various stages of his life. It is hoped that a further study of this type will add to our knowledge of Liszt's spiritual development and his mission as a disciple of the Hierarchy. Also, a study of the astrological and ray charts of some of the other outstanding composers of the Romantic period could be undertaken, with an eye to the eventual comparison of the charts of some of these individuals. The ultimate goal of such a study would be to help shed further light on the work of the Fourth Ray ashram, as we approach the period of its growing influence in the years ahead.

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- 1 Online: <http://en.wikipedia.org/wiki/File:Barabas-liszt.jpg>. (Last accessed August 5, 2014). This work is in the public domain in the United States, and those countries with a copyright term of life of the author plus 100 years or less.
  - 2 Celeste Jamerson, "Franz Liszt: An Esoteric Astrological Analysis" in *The Esoteric Quarterly* (Summer 2014), online: <http://www.esotericquarterly.com/issues/EQ10/EQ1002/EQ100214-Jamerson.pdf>.

- <sup>3</sup> Bernadette Brady, Starlight Astrology Software, Version 1.0.
- <sup>4</sup> A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz," [http://www.astro.com/astro-data/bank/Liszt\\_Franz](http://www.astro.com/astro-data/bank/Liszt_Franz). (Last accessed August 5, 2014). Also see Michael Robbins, "Franz Liszt," [http://www.makara.us/04mdr/01writing/03tg/bios/Liszt\\_Franz.htm](http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm). (Last accessed August 12, 2014).
- <sup>5</sup> For more on the Great Comet of 1811, see Gary W. Kronk, "C/1811 F1 (Great Comet)," <http://www.cometography.com/comets/1811f1.html> (Last accessed August 5, 2014).
- <sup>6</sup> See Gary W. Kronk, *Cometography: A Catalog of Comets*. Vol. 2: 1800-1899 (Cambridge: Cambridge University Press, 2003), 19. Excerpts online: [http://books.google.co.uk/books/about/Cometography\\_1800\\_1899.html?id=5XXjVF8fuGkC](http://books.google.co.uk/books/about/Cometography_1800_1899.html?id=5XXjVF8fuGkC). (Last accessed August 27, 2014).
- <sup>7</sup> New Madrid, Missouri website, "Strange Happenings during the Earthquakes," online: <http://www.new-madrid.mo.us/index.aspx?nid=132>. (Last accessed August 27, 2014).
- <sup>8</sup> Alan Walker, *Franz Liszt: The Virtuoso Years 1811-1847*, rev. ed. (Ithaca, NY: Cornell University Press, 1988), 54-55.
- <sup>9</sup> Leo Tolstoy, *War and Peace*, Book 8, Chapter 22, online: [http://www.online-literature.com/tolstoy/war\\_and\\_peace/167/](http://www.online-literature.com/tolstoy/war_and_peace/167/). (Last accessed August 27, 2014).
- <sup>10</sup> See Gary W. Kronk, *Cometography*, Vol. 2, 19-27.
- <sup>11</sup> Walker, *Liszt: The Virtuoso Years*, 78. See also Rev. Hugh R. Haweis, "Franz Liszt (1811-1886)" online: <http://www.web-books.com/Classics/ON/B1/B1540/28MB1540.html>, (Last accessed August 12, 2014) and "Franz Liszt and Beethoven," [http://raptus-association.org/lisztbeet\\_e.html](http://raptus-association.org/lisztbeet_e.html). (Last accessed August 12, 2014).
- <sup>12</sup> Carl Lachmund, *Living with Liszt: From the Diary of Carl Lachmund, an American Pupil of Liszt, 1882-1884*, 2<sup>nd</sup> ed., ed. Alan Walker. Franz Liszt Studies Series (Hillsdale, NY: Pendragon, 1995), 15, 18.
- <sup>13</sup> Alice Bailey, *The Destiny of the Nations* (New York: Lucis, 1949), 38.
- <sup>14</sup> In astrological terms, Venus is said to be the dispositor of Liszt's Libra Sun, because Venus rules the sign Libra.
- <sup>15</sup> See Alice Bailey, *Esoteric Astrology* (New York: Lucis, 1951), 143-44.
- <sup>16</sup> Dana Gooley, "Weber's *Konzertstück* and the Cult of Napoleon" in *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 113.
- <sup>17</sup> Online: [http://en.wikipedia.org/wiki/File:Singer\\_Sargent\\_John\\_-\\_Hercules\\_-\\_1921.jpg](http://en.wikipedia.org/wiki/File:Singer_Sargent_John_-_Hercules_-_1921.jpg). (Last accessed August 12, 2014). This work is in the public domain in the United States because it was published (or registered with the U.S. Copyright Office) before January 1, 1923. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights. In this painting, as in the concert review, the symbolism of Liszt's Leo rising is present. In this painting by Sargent, Hercules wears the hide of the Nemean lion, whom he has just fought in his previous labor (traditionally, the killing of the Lernaean Hydra is the second labor, while the killing of the Nemean lion is the first). The hide of the Nemean lion gave strength and protection to its wearer.
- <sup>18</sup> See Temple Richmond, "Fixed Stars in Esoteric Astrology," *The Esoteric Quarterly* (Winter 2005), 23-31.
- <sup>19</sup> Bernadette Brady, *Brady's Book of Fixed Stars* (Boston: Weiser Books, 1998), 9-37.
- <sup>20</sup> Regulus was at 27 Leo 12 at the time of Liszt's birth. With such a bright star, we can give more than one degree of orb.
- <sup>21</sup> Claudius Ptolemy, *Tetrabiblos or Quadripartite, Being Four Books of the Influence of the Stars*, trans. J.M. Ashmand (Abingdon, MD: Astrology Classics, 2002), 17.
- <sup>22</sup> Elsbeth Ebertin, George Hoffmann and Reinhold Ebertin, *Fixed Stars and Their Interpretation* (Tempe, AZ: American Federation of Astrologers, 1971), 52.
- <sup>23</sup> Diana K. Rosenberg, *Workbook of Fixed Stars and Constellations* (Diana Rosenberg, 1998), 24.
- <sup>24</sup> Vivian E. Robson, *Fixed Stars and Constellations in Astrology* (Abingdon, MD: The Astrology Center of America, 2005), 195-96. First published in 1923. Robson's latter quote appears to refer mainly to nocturnal births, of which Liszt was one.
- <sup>25</sup> See Alan Walker, ed., *The Death of Franz Liszt Based on the Unpublished Diary of His Pupil Lina Schmalhausen* (Ithaca: Cornell University Press, 2002), 139-94.
- <sup>26</sup> All star parans are calculated with the Starlight software program, Version 1.0, by Bernadette Brady, using the 1:16 am birth time.

- As mentioned in the introduction to this article, the parans used in this article were drawn for the day starting with the sunrise prior to Liszt's birth, which would be on October 21<sup>st</sup>, 1811, since his birth was at night. According to Brady, the ancient Egyptians and Romans used this method. This particular method seems to the present author to yield the most compelling results in the case of Liszt's chart.
- 27 Bernadette Brady, *Star and Planet Combinations* (Bournemouth, England: The Wessex Astrologer, 2008), 209. See also Starlight 1.0.
- 28 Mirfak was culminating in the map of the sky at the time of Liszt's birth, and Algol was conjunct the midheaven by zodiacal degree calculation. Stars often do not hit the angles of the sky at the same time as the zodiacal degree with which they are associated. Algol was at 23 Taurus 32, and Liszt's midheaven is at 20 Taurus 58. As in the case of Regulus, we allow more than a one degree orb for the powerful star Algol.
- 29 Brady, *Star and Planet Combinations*, 184.
- 30 Walker, *Liszt: The Virtuoso Years*, 323-32.
- 31 Photo by Morio. Online: [http://en.wikipedia.org/wiki/File:Perseus\\_\(Benvenuto\\_Cellini\)\\_2\\_013\\_February.jpg](http://en.wikipedia.org/wiki/File:Perseus_(Benvenuto_Cellini)_2_013_February.jpg). Last accessed August 9, 2014. Permission is granted to share this file under the Creative Commons Attribution-Share Alike 3.0 Unported license.
- 32 Franz Liszt, *An Artist's Journey*, ed. and trans. Charles Suttoni (Chicago: University of Chicago Press, 1989), 153.
- 33 Ibid.
- 34 Ebertin, *Fixed Stars*, 24. See also "Etymology of the Word 'Alcohol,'" online: [http://www.vias.org/encyclopedia/Alcohol\\_004.html](http://www.vias.org/encyclopedia/Alcohol_004.html) (Last accessed August 23, 2014).
- 35 See Diana Rosenberg, "Medusa's Head," in *NCGR Journal* (Winter 1992-1993), 74-80. See also Rosenberg, "Medusa's Head," <http://ye-stars.com/WP/medusas-head>. (Last accessed August 12, 2014.)
- 36 Robson, 124. Referenced in "The History of the Star: Algol," <http://www.constellationsofwords.com/stars/Algol.html>. Last accessed August 12, 2014.
- 37 On the evening of July 31<sup>st</sup>, at 11:15 pm, two doctors gave Liszt two injections of either camphor or morphine. These injections appear to have been the immediate cause of his death, which is recorded as 11:15 pm in the death register of the Bayreuth archives. See Walker, *The Death of Franz Liszt*, 131-34.
- 38 Walker, *The Death of Franz Liszt*, 132-33. Emphasis in the original. Walker writes, "Unless Schmalhausen was later to confirm from independent sources the nature of the substance injected into Liszt, we doubt that it could have been morphine, which has no perceptible smell. To be sure, morphine would have been the drug of choice as a painkiller. But some sources claim that Liszt's doctors administered injections of camphor to warm the body. Camphor has a highly characteristic aroma which could easily have drifted toward Lina's coign of vantage," 132n.
- 39 We recall from Part One of this article that Liszt also had Black Moon Lilith conjunct the North Node and opposite Pluto.
- 40 Raphael Patai, *The Hebrew Goddess*, 3<sup>rd</sup> ed. (Detroit: Wayne State University, 1990), 232-33, 330. The quote is from Naphtali Herz ben Jacob Elhanan, *Emeq haMelekh* (Amsterdam, 1648), 179d-180a. The text in brackets has been inserted by Patai.
- 41 See Celeste Jamerson, "Franz Liszt and the Seven Rays," in *The Esoteric Quarterly* (Spring 2014), online: <http://www.esotericquarterly.com/issues/EQ10/EQ1001/EQ100114-Jamerson.pdf#page=1>, 26-28, 31 (Last accessed August 12, 2014). See also Robbins, "Franz Liszt," online: [http://www.makaras.us/04mdr/01writing/03tg/bios/Liszt\\_Franz.htm](http://www.makaras.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm) (Last accessed August 12, 2014).
- 42 Patai, 245-46. The quote within the inner quotation marks is from Isaiah 27:1.
- 43 Alice Bailey, *Esoteric Astrology*, 296. For additional discussion on the raising of the kundalini and the planetary forces involved, as well as on the symbolism of Lilith and its relationship to the kundalini, see Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 91-92.
- 44 See Patai, *The Hebrew Goddess*, 245-47.
- 45 Gershom Scholem, *Tarbitz*, vol. 5, 194; quoted in Patai, *The Hebrew Goddess*, 247.
- 46 Rosenberg, *Fixed Stars Workbook*, 9. See also Rosenberg, "Medusa's Head," in *NCGR Journal* (Winter 1992-1993), 74-80.
- 47 Ebertin, *Fixed Stars*, 25.
- 48 Online: [http://commons.wikimedia.org/wiki/File:Leighton\\_Frederic\\_Perseus\\_On\\_Pegasus\\_Hastening\\_To\\_the\\_Rescue\\_of\\_Andromeda\\_-\\_1895-96.jpg](http://commons.wikimedia.org/wiki/File:Leighton_Frederic_Perseus_On_Pegasus_Hastening_To_the_Rescue_of_Andromeda_-_1895-96.jpg). (Last accessed August 9, 2014). This work is in the public domain in the United States, and those countries with a copyright

- term of life of the author plus 100 years or less. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.
- 49 This star is classified by modern astronomers as belonging to the constellation Andromeda, but astrologically it seems to fit better with the symbolism of Pegasus, the flying horse. See Brady, *Brady's Book of Fixed Stars*, 51 and *Star and Planet Combination*, 115.
- 50 Brady, *Starlight 1.0*.
- 51 *Ibid.*
- 52 Brady, *Star and Planet Combinations*, 116.
- 53 Rosenberg, *Fixed Stars Workbook*, 2.
- 54 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 230.
- 55 Rosenberg, *Fixed Stars Workbook*, 17.
- 56 Walker, *Liszt: The Virtuoso Years*, 84.
- 57 Rosenberg, *Fixed Stars Workbook*, 17.
- 58 Ptolemy, 17, 20.
- 59 Bailey, *Esoteric Astrology*, 299-300.
- 60 Bailey, *Esoteric Astrology*, 349-50. See also Bailey, *Initiation, Human and Solar* (New York: Lucis, 1951), 17-18, 181-82; and Bailey, *The Rays and the Initiations* (New York: Lucis, 1960), 330-31.
- 61 Alan Walker, *Franz Liszt: The Weimar Years 1848-1861* (Ithaca: Cornell University Press, 1989), 69-73.
- 62 Ebertin, *Fixed Stars*, 75.
- 63 Vega rose with the Sun in actuality, rather than by zodiacal degree. See Brady, *Starlight 1.0*.
- 64 Brady, *Star and Planet Combinations*, 245.
- 65 *Ibid.*
- 66 See for example Franz Liszt "On the Situation of Artists" in *The Collected Writings of Franz Liszt, Vol. 2: Essays and Letters of a Traveling Bachelor of Music*, ed. Janita R. Hall-Swadley (Lanham: Scarecrow, 2012), 73-104.
- 67 Brady, *Star and Planet Combinations*, 244.
- 68 We will see under the section on asteroids that the asteroid Orpheus is important in Liszt's chart as well.
- 69 Franz Liszt, *An Artist's Journey*, 96.
- 70 Diana Rosenberg, *Secrets of the Ancient Skies: Fixed Stars and Constellations in Natal and Mundane Astrology, Vol. II: Libra-Pisces* (New York: Ancient Skies Press, 2012), 472.
- 71 Hans Christian Andersen, "Liszt," *Monthly Musical Record* (1 April 1875), 49, quoted in Michael Saffle, *Liszt in Germany, 1840-1845*, Franz Liszt Studies Series No. 2 (Stuyvesant, NY: Pendragon, 1994), 108. According to Saffle, the entire review from which this quote is taken appears in *A Poet's Bazaar*, 8-11.
- 72 Hans Christian Andersen, from *A Poet's Bazaar*; quoted from an 1846 edition in Gooley, *The Virtuoso Liszt*, 248.
- 73 Henry Reeve; quoted in Gooley, *The Virtuoso Liszt*, 248.
- 74 Peter Dawkins, "The Judaic-Christian Mysteries," in *The Great Vision* (Coventry: The Francis Bacon Research Trust, 1985), 37.
- 75 Rosenberg, *Fixed Stars Workbook*, 40.
- 76 See Jamerson, "Franz Liszt and the Seven Rays," 24-28, 30-32.
- 77 Brady, *Starlight 1.0*.
- 78 Ebertin, *Fixed Stars*, 61-62.
- 79 Brady, *Star and Planet Combinations*, 232.
- 80 Brady, *Star and Planet Combinations*, 233 and *Starlight 1.0*.
- 81 See Jamerson, "Franz Liszt and the Seven Rays," 23 and Ben Arnold, "Liszt as Reader, Intellectual and Musician" in *Liszt and His World*, Franz Liszt Study Series (Stuyvesant, NY: Pendragon, 1998), 37-60.
- 82 Brady, *Starlight 1.0*.
- 83 Ebertin, *Fixed Stars*, 38.
- 84 Rosenberg, *Fixed Stars Workbook*, 17.
- 85 *Ibid.*
- 86 Robson, 126-27.
- 87 Walker, *Franz Liszt: The Final Years, 1861-1886* (Ithaca, NY: Cornell University, 1996), 403.
- 88 Brady, *Starlight 1.0*.
- 89 *Ibid.* See also *Star and Planet Combinations*, 236.
- 90 Robson, 43.
- 91 Rosenberg, *Fixed Stars Workbook*, 13.
- 92 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 164.
- 93 Bailey, *Esoteric Astrology*, 154.
- 94 Alan Oken, *Soul Centered Astrology: A Key to Your Expanding Self* (Lake Worth, FL: Ibis, 2008), 304.
- 95 Brady, *Star and Planet Combinations*, 76.
- 96 *Ibid.*, 78.
- 97 Eric Morse, *The Living Stars* (New York: Amethyst Books, 1988), 86-87.
- 98 Brady, *Star and Planet Combinations*, 205.
- 99 *Ibid.*, 207.
- 100 Rosenberg, *Fixed Stars Workbook*, 37.
- 101 Ebertin, *Fixed Stars*, 72.
- 102 Rosenberg, *Fixed Stars Workbook*, 37.
- 103 Brady, *Star and Planet Combinations*, 127.
- 104 *Ibid.*, 129.
- 105 Ebertin, *Fixed Stars*, 63.

- 106 See Gooley, *The Virtuoso Liszt*, 52-77 and 89.  
 107 Brady, *Starlight 1.0*. See also *Star and Planet Combinations*, 106-08.
- 108 “The star which has guided the Magi has stopped above Bethlehem, the goal of their journey. One of them, in the centre, surprised, is contemplating this mysterious, marvelous guide. He seems to be questioning it. His features recall those of Liszt. The beautiful face of a young artist, brightly illuminated, appears in all the fire of holy inspiration . . . He alone is struck by the sight of wonder. One of the wise men, turned towards him, is observing him as if to read his thoughts. The other, bent with age, keeps his eyes fixed on the ground and meditates.” Marthe Kolb, *Ary Scheffer et son temps (1795-1858)* (Paris, 1937), 370-71, quoted in Walker, *Liszt: The Weimar Years*, 77. This picture may be accessed online at: <http://loosesignatures.blogspot.com/2013/03/hat-time-when-george-eliot-hung-out.html#more>. (Last accessed August 9, 2014.)
- 109 The positions of the planetoids were obtained using Solar Fire software, version 9.0.17. Another source consulted was “Astrology Ephemeris: Centaurs, TNOs, Asteroids & Planets (1500 - 2099),” <http://serennu.com/astrology/ephemeris.php?inday=22&inmonth=10&inyear=1811&inhours=00&inmins=00&insecs=00&insort=pname&z=t&gh=g&addobj=&inla=&inlo=&h=P>. (Last accessed August 12, 2014.)
- 110 Online:  
[http://commons.wikimedia.org/wiki/File:Evelyn\\_de\\_Morgan\\_Demeter\\_Mourning\\_for\\_Persephone,\\_1906.jpg](http://commons.wikimedia.org/wiki/File:Evelyn_de_Morgan_Demeter_Mourning_for_Persephone,_1906.jpg). (Last accessed August 9, 2014). This work is in the public domain in the United States, and those countries with a copyright term of life of the author plus 100 years or less. This file has been identified as being free of known restrictions under copyright law, including all related and neighboring rights.
- 111 Phillip Lindsay, “Chaos to Synthesis,” online: <http://www.esotericastrologer.org/EAauthorEssays/EAessaysPGL1.2.htm>. (Last accessed August 9, 2014.)
- 112 See Demetra George and Douglas Bloch, *Asteroid Goddesses: The Mythology, Psychology, and Astrology of the Re-Emerging Feminine* (Nicolas-Hays, Inc., Kindle Edition, 2003-08-01), Kindle Locations 725-728, 1734, 1747-1749.
- 113 Lee Lehman, *The Ultimate Asteroid Book* (West Chester, PA: Schiffer Publishing, 1988), 169-70.
- 114 If two bodies are parallel, they share the same declination (distance south or north from the celestial equator). If they are contraparallel, they are the same number of degrees from the celestial equator, but one is north of the celestial equator and one is south. See online, “Declinations,” <http://www.astrology.com/declinations-0/2-d-d-297541>. (Last accessed August 9, 2014).
- 115 Liszt, “On the Situation of Artists,” 73-104.
- 116 *Ibid.*, 89.
- 117 Online, “90482 Orcus,” [http://en.wikipedia.org/wiki/90482\\_Orcus](http://en.wikipedia.org/wiki/90482_Orcus) (Last accessed August 13, 2014), and Mike Brown, “S/1 90482 (2005) needs your help,” <http://www.mikebrownsplanets.com/2009/03/s1-90482-2005-needs-your-help.html> (Last accessed August 13, 2014).
- 118 Lehman, 179-84.
- 119 *Ibid.* 151-63.
- 120 Helena Petrovna Blavatsky, *The Secret Doctrine*, Vol. III, 142, quoted in Bailey, *Esoteric Astrology*, 667.
- 121 Online:  
[http://commons.wikimedia.org/wiki/File:Jan\\_Brueghel\\_\(I\)\\_Orpheus\\_in\\_the\\_Underworld\\_-\\_WGA03564.jpg](http://commons.wikimedia.org/wiki/File:Jan_Brueghel_(I)_Orpheus_in_the_Underworld_-_WGA03564.jpg). Last accessed August 9, 2014. This work is in the public domain in the United States, and those countries with a copyright term of life of the author plus 100 years or less.
- 122 See Jamerson, “Franz Liszt: An Esoteric Astrological Analysis,” 88, and Walker, *Liszt: The Virtuoso Years*, 68 and 203-04.
- 123 See Saffle, *Liszt in Germany, 1840-1845*, 96, 186, 195.
- 124 See Jamerson, “Franz Liszt: An Esoteric Astrological Analysis — Part One,” 89.
- 125 Carolyne von Sayn-Wittgenstein was born on Feb. 8, 1819 (NS), at Voronovica, Ukraine.
- 126 Mark Andrew Holmes, “Bienor,” <http://markandrewholmes.com/bienor.html>. (Last accessed August 13, 2014).
- 127 Sedgwick, “New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects,” <http://www.philipsedgwick.com/> (Last accessed August 13, 2014).
- 128 Mark Andrew Holmes, “Pelion,” <http://markandrewholmes.com/pelion.html> (Last accessed August 13, 2014).

- August 12, 2014). See also Zane Stein, "Chiron and Friends: Pelion," <http://www.zanestein.com/pelion.htm> (Last accessed August 12, 2014).
- <sup>129</sup> Sedgwick, "New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects."
- <sup>130</sup> Ibid.
- <sup>131</sup> Gooley, *The Virtuoso Liszt*, 89.
- <sup>132</sup> Zane Stein, "Crantor," <http://www.zanestein.com/crantor.htm> (Last accessed August 12, 2014). See also Mark Andrew Holmes, "Crantor," <http://markandrewholmes.com/crantor.html> (Last accessed August 12, 2014), and Sedgwick.
- <sup>133</sup> Walker, *Liszt: The Final Years*, 243.
- <sup>134</sup> Sedgwick, "New (Dwarf) Planets okay, Plutoids, Eris, Sedna, Centaurs and Kuiper Belt Objects."
- <sup>135</sup> Walker, *Liszt: The Final Years*, 242.
- <sup>136</sup> Trans-Neptunian Astrology, "Crantor, thud: Dealing with a Sudden End," <http://transneptunianastrology.blogspot.com.au/2007/06/83982-crantor-healing-of-sudden-end.html>. (Last accessed August 12, 2014). Referenced by Zane Stein, "Crantor."
- <sup>137</sup> Alice Bailey, *A Treatise on White Magic* (New York: Lucis, 1951), 312.
- <sup>138</sup> Libra Rising, "The Unknown Planets," <http://www.librarising.com/space/unknown.html> (Last accessed April 23, 2014).
- <sup>139</sup> Out of a set of nine of these extra bodies in the Solar Fire software program, five of them aspect important points in Liszt's chart, even though only a one-degree orb is used.
- <sup>140</sup> Libra Rising, "The Unknown Planets." See also Libra Rising, "Ephemerides for Hermes, Osiris, and Midas," <http://www.librarising.com/astrology/tables/herosimid.html> (Last accessed August 12, 2014).
- <sup>141</sup> Libra Rising, "The Unknown Planets" and "Ephemerides for Hermes, Osiris, and Midas."
- <sup>142</sup> Eleanor Perenyi, *Liszt: The Artist as Romantic Hero* (Boston: Atlantic – Little, Brown, 1974), 253.
- <sup>143</sup> Libra Rising, "The Unknown Planets."
- <sup>144</sup> Ibid. Also Libra Rising, "Morya Ephemeris," <http://www.librarising.com/astrology/tables/morya.html> (Last accessed August 12, 2014).
- <sup>145</sup> Libra Rising, "The Unknown Planets" and "Ephemerides for Hermes, Osiris, and Midas."
- <sup>146</sup> Michael E. Bakich, *The Cambridge Planetary Handbook* (Cambridge: Cambridge University Press, 2000), 146.
- <sup>147</sup> For further information, see "Other Moons of Earth: Waltemath's moons" online: [http://en.wikipedia.org/wiki/Other\\_moons\\_of\\_Earth#Waltemath.27s\\_moons](http://en.wikipedia.org/wiki/Other_moons_of_Earth#Waltemath.27s_moons). (Last accessed August 13, 2014) and "Georg Waltemath" online: [http://en.wikipedia.org/wiki/Georg\\_Waltemath](http://en.wikipedia.org/wiki/Georg_Waltemath) (last accessed August 21, 2014). See also Paul Schlyter, "Hypothetische Planeten," online: <http://www.neunplaneten.de/nineplanets/hypo.html#moon2> (Last accessed August 13, 2014). Also "Planetary objects proposed in religion, astrology, ufology and pseudoscience: Lilith" online: [http://en.wikipedia.org/wiki/Lilith\\_\(hypothetical\\_moon\)#Lilith](http://en.wikipedia.org/wiki/Lilith_(hypothetical_moon)#Lilith) (Last accessed August 13, 2014).
- <sup>148</sup> Sepharial (Walter Gorn Old), *The Science Of Foreknowledge* (Kindle Edition. 2004-04-12), Kindle Locations 668-669.
- <sup>149</sup> Ibid., Kindle Locations 634-635.
- <sup>150</sup> Mae R. Wilson-Ludlam, *Lilith Insight: New Light on the Dark Moon* (Tempe, AZ: American Federation of Astrologers, 1979), 60. Reprint edition, 1997.
- <sup>151</sup> Ibid., 61.
- <sup>152</sup> Dane Rudhyar, *An Astrological Mandala: The Cycle of Transformations and Its 360 Symbolic Phases* (New York: Vintage Books, 1974), 190.
- <sup>153</sup> Dane Rudhyar, *The Lunation Cycle* (Boulder, CO: Shambhala, 1971), reprint of *The Moon, the Cycles and Fortunes of Life* (David McKay, 1967), 111.
- <sup>154</sup> Wilson-Ludlam, 48.
- <sup>155</sup> Walker, *Liszt: The Virtuoso Years*, 57.
- <sup>156</sup> Wilson-Ludlam, 48.
- <sup>157</sup> It was alleged by the prominent early twentieth-century Liszt scholar Emile Haraszati that Liszt was the author of no prose writings other than his own personal correspondence, but this view can no longer be supported, now that many of the holographs of Liszt's writings have been rediscovered. It is now believed that there are only a couple of exceptions in which one of Liszt's partners published her own writing under Liszt's name. Carolyne's daughter, Princess Marie Hohenlohe née von Sayn-Wittgenstein, has left a description of Princess Carolyne and Liszt's collaborative process on the prose writings, which she witnessed while she lived with them at the Altenburg castle in Weimar. See Janita R. Hall-

- Swadley, ed. and trans., *The Collected Writings of Franz Liszt. Vol. I: F. Chopin* (Lanham: Scarecrow, 2011), 4-17. See also Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 87.
- 158 Wilson-Ludlam, 49.
- 159 Sepharial, Kindle Location 637.
- 160 See Gooley, *The Virtuoso Liszt*, 52-77 and 89.
- 161 Wilson-Ludlam, 49.
- 162 See for example Lachmund, 28-29, 70-71, 319-22, 338.
- 163 Sepharial, Kindle Locations 636-637.
- 164 Wilson-Ludlam, 49.
- 165 Ibid.
- 166 Walker, *Liszt: The Virtuoso Years*, 45n.
- 167 Jamerson, "Franz Liszt: An Esoteric Astrological Analysis — Part One," 87. For more on the astrology of black holes, see Alex Miller, *The Black Hole Book* (Crossroad Press. Kindle Edition. 2014-03-03).
- 168 Wilson-Ludlam, 1.
- 169 Ibid., 2.
- 170 Ibid.
- 171 Cyril Scott, "Beethoven, Sympathy and Psychoanalysis" in *Music and Its Secret Influence throughout the Ages* (Rochester, Vermont: Inner Traditions, 2013), 59-66. Original edition published as *Music: Its Secret Influence throughout the Ages* (UK: Rider, 1933).
- 172 "A number of sensitive artists were 'sent in' (into incarnation) 'before their time' (and, reasonably, under Neptune) in an attempt to offset the gathering materialism which later engulfed the world in the late 19<sup>th</sup> and the first half of the 20<sup>th</sup> century." Michael Robbins, "Chopin," <http://www.makara.us/04mdr/01writing/03tg/bios/Chopin.htm> (Last accessed August 12, 2014).
- 173 Phillip Lindsay, "Sagittarius Full Moon 2011: William Blake - Visionary Artist, Poet and Mystic." Online: <http://2013rainbowroundtable.ning.com/profiles/blogs/sagittarius-full-moon-2011-william-blake-visionary-artist-poet-an>. (Last accessed August 12, 2014). "William Blake was part of a 'band of brothers', members of a group of creative advanced souls, sent into incarnation as an 'emergency measure' - to offset the dangerous effects of the fifth ray cycle that started during his life (1775). This fifth ray of science was a great stimulus for the Industrial Revolution but it also had its shadow expression - mind separated from love, ignoring the by-products of European industry: human degradation, pollution and greed; hence the phrase from one of Blake's poems, 'dark satanic mills'." Although Lindsay explicitly refers to writers and visual artists in this article, it seems plausible to include Romantic composers like Liszt in this group as well.



# A 21st Century Model of Human Consciousness – Part III: A Comprehensive View of the Human Psyche

Jef Bartow

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## Abstract

This series of articles presents a 21<sup>st</sup> century model of human consciousness that integrates and transcends ideas and models presented within Eastern and Western mysticism, Western philosophy, the sciences, psychology and metaphysics. Part I defined and described what consciousness is, including its mechanisms. Part II developed a model of what creates consciousness. Here, Part III presents a 16 component model of the human psyche, including daily conscious life, the personal unconscious and the collective unconscious. This model will provide the basis for explaining diverse states of consciousness from outer waking life to those parts of the personal subconscious and superconscious, and ultimately from the depths of the collective subconscious to the highest pinnacle of potential superconsciousness. In order to integrate the human psyche with the makeup of the universe, this article also provides an outline of the composition of the systemic Spirit and Matter universe which helps place various individual states of consciousness within the overall 3 fold makeup of consciousness.

## Introduction

Developing a comprehensive model of the human psyche requires knowledge from various fields of study, not just psychology. As the analogy of the elephant and 4 blind men attempts to show, the reports from each blind man cannot hope to define the entire elephant. A more comprehensive and inclusive understanding of the Spirit and Matter universe is needed in order to see how various states of

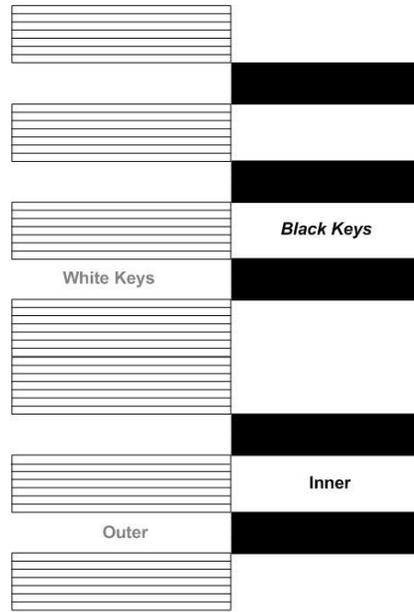
consciousness are differentiated and related.

This article begins by delineating consciousness from the Spirit and Matter universe. To put it simply, the Spirit/Matter universe is comprised of Planes, worlds, spheres or levels all of which are composed of Energy. The interaction of Spirit and Matter produces consciousness and the diversity of forms. The perennial philosophy attempted to demonstrate the similarity between diverse or various views of the universe, while metaphysics came to the conclusion that the number 7 (which resonates to objective life or activity) is symbolically critical in understanding the organization of the Planes of Spirit and Matter. The previous article intended to show that the organization of the Planes is actually represented by the number 12 (symbolic wholeness), like an octave of keys on a piano.<sup>1</sup> In this model, the 7 white keys (representing the outer world and knowledge) coincide with the 7 planes of metaphysics and the perennial philosophy. The 5 black keys (representing the inner world and awareness) equate to the inner planes in metaphysics.

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## About the Author

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One Unfolded Octave of a Piano Keyboard

Figure 1

This new concept, given to me by Helen Kipp, my spiritual teacher and mentor for more than 15 years, is shown above in **Figure 1**. With the inner black keys unfolded, both an outer and inner organization of the Planes is realizable. Without going into detail here, the inner planes from the instinctual plane up to the plane of unity provide a model by which the seeming conflicts between various fields of study can be resolved. This model also sheds light on a number of ideas put forth in metaphysics that do not naturally make sense. Three examples here can be explained by the double-helix Spirit/Matter universe to be outlined in a later section. One example is how various instincts from aggression to fear to creativity are normally viewed as being comprised of emotional plane energy or force. Second, it does not make sense that devachan is placed upon the mental plane as presented in some metaphysical systems. Although D. K. places heaven upon the astral plane and devachan upon the mental plane, various esoteric and exoteric traditions describe multiple heavens which do not describe the higher mental, intuitional or spiritual planes. Finally, from the plethora of information within various fields of study regarding the soul at multiple levels, it is difficult to embrace the soul as residing in either the mental or intuitional plane. The Ego is a

much better fit for the mental plane. Blavatsky considers the soul of man to be the *inner* ego. Djwhal Khul uses the term soul to describe the following terms: “latent or subjective essential quality which makes itself felt as light or luminous radiation”; “self-shining from within, which is characteristic of all forms”; “distinctive subjective man, or soul in its lowest level.”<sup>2</sup> He also describes the soul body as identical to the Egoic Lotus.

Detailed descriptions on the specific nature, organization and differentiation of the 12 planes shown in Figure 1 is described in detail in about 100 pages in my book *God, Man and the Dancing Universe* as an integration of 7 major fields of study. Figure 1 depicts an organization of the 12 planes that does not conflict with any major field of study. In fact, it synthesizes them very nicely. Figure 2, to be highlighted later, shows a specific instinctual plane, a heaven realm and multiple subjective realms that neatly provide ways to integrate the various theories of multiple heavens and multiple levels of soul within esotericism. Since the subject of this series of articles is not the Spirit/Matter universe, but human consciousness, I defer to the book mentioned or to a possible later series of articles.

One of the newest theories of the Spirit/Matter

universe is that it is a double helix, like that of DNA. One helix of 12 planes represents Objectivity. But in order for the creative process and manifestation to proceed, there must be a second helix or realm, like the two strands of DNA that comprises the structure of Subjective Reality. As will be demonstrated, rather than the Subjective realm being seen as an internal dream like matrix, it will be shown to be just as real as our outer World and experience. Unless one considers that reality is a combination of both the subjective and the objective, a comprehensive model of human consciousness remains incomplete. Therefore, a good beginning in this article is to define what Subjectivity is.

### Subjectivity: Reality or Fiction?

One of the reasons that Eastern mysticism is sometimes difficult to comprehend is its orientation to the subjective, rather than the objective. Therefore, a good place to start describing Subjectivity is Eastern mysticism. To begin, let loose of the rational mind and join the flow of a journey into the Subjective.

The following is taken from the Lao Tzu's *Tao Teh Ching* translated by John C. H. Wu:

No. 11: Thirty spokes converge upon a single hub;

It is on the hole in the center that the use of the cart hinges.

We make a vessel from a lump of clay;

It is the empty space within the vessel that makes it useful.

We make doors and windows for a room;

But it is these empty spaces that make the room livable.

Thus, while the tangible has advantages,

It is the intangible that makes it useful."<sup>3</sup>

No. 11 defines the intangible or empty space as what makes objective forms useful. We function within the intangible center, but rarely acknowledge its reality.

No. 14: Look at it but you cannot see it!

Its name is Formless.

Listen to it but you cannot hear it!

Its name is Soundless.

Grasp it but you cannot get it!

Its name is Incorporeal.

These three attributes are unfathomable;

Therefore they fuse into one.

Its upper side is not bright:

Its under side not dim.

Continually the Unnameable moves on,

Until it returns beyond the realm of things.

We call it the formless Form, the image-less Image.

We call it the indefinable and unimaginable.

Confront it and you do not see its face!

Follow it and you do not see its back!

Yet equipped with this timeless Tao,

You can harness present realities.

To know the origins is initiation into the Tao."

In this verse, Lao Tzu uses the term "Incorporeal" to represent the subjective realm and describes it as the formless Form, the image-less image, etc. As will be presented in our examination of the teachings of don Juan Matus, this formless Form is undefinable and unnamable, yet one can progress and become initiated by utilizing this Incorporeal reality and by recognizing its effects in the objective world.

This verse describes a part of the Tao very different from the objective world and tells us how we may know its nature by going within. In the continuum of Spirit/Matter, the Tao is a central point uniting the two parts as Objectivity and Subjectivity.

No. 21: It lies in the nature of Grand Virtue

To follow the Tao and the Tao alone.

Now what is the Tao?

It is Something elusive and evasive.

Evasive and elusive!  
And yet It contains within Itself a  
Form.  
Elusive and evasive!  
And yet It contains within Itself a  
Substance.  
Shadowy and dim!  
And yet It contains within Itself a  
Core of Vitality.  
The Core of Vitality is very real,  
It contains within Itself an unfailing  
Sincerity.  
Throughout the ages Its Name has  
been preserved  
In order to recall the Beginning of all  
things.  
How do I know the ways of all things  
at the Beginning?  
By what is within me.

This verse describes a part of the Tao very different from the objective world and tells us how we may know its nature by going within. In the continuum of Spirit/Matter, the Tao is a central point uniting the two parts as Objectivity and Subjectivity.

No. 40: The movement of the Tao consists in  
Returning.  
The use of the Tao consists in soft-  
ness.  
All things under heaven are born of  
the corporeal:  
The corporeal is born of the Incorpo-  
real.

No. 43: The Softness of all things  
Overrides the hardest of all things.  
Only Nothing can enter into no-  
space.  
Hence I know the advantages of  
Non-Ado.  
Few things under heaven are as in-  
structive as the lessons of Silence,  
Or as beneficial as the fruits of Non-  
Ado.

This last quote is very elusive and only hints at what will be described as the subjective. Soft-

ness suggests that this other reality is not as dense or material as the world.

Many students of Eastern mysticism and Lao Tzu have difficulty pinpointing the actuality of the Tao. Does it represent Spirit at one level, or the heart center as the Egoic Lotus, or is it a state of consciousness like Nirvana? The philosophy Professor Max Kaltenmark, whose primary focus is on *Lao Tzu and Taoism*, believes that the Tao has numerous meanings. One interpretation is that the Tao expresses as the Objective and Subjective Realms, the Yu and Wu, and the Yin and Yang. In the following passage, he translates the *Yu* as the Seen which is born from the Unseen, or Wu:

Just as the leaves fall to the root of the tree, become humus, then sap, and reenter the cycle of life, living creatures emerge into the perceptible world, and then return to the realm of the unseen.<sup>4</sup>

Later, Kaltenmark describes Chuang Tzu's<sup>5</sup> philosophy with references from both *Chuang Tzu* and the *Lieh Tzu*--two of the most important Chinese classical works.

Elsewhere, Kaltenmark defines the "Void"—or prime mover, a concept that will come up time and again in a definition of the subjective as a reality. He also points out that the Chuang Tzu refers to a permanent ecstasy inhabited by demigods and supermen, and to Taoism's belief that dreaming is just as much a reality as the waking state. It is my belief that the dream state is one level in the Subjective.

In *Hua Hu Ching: The Later Teachings of Lao Tzu*, the author, teacher and physician Hua-Ching Ni, provides more references to Subjective Realm in his quotes from the Lao Tzu's the *Integral One*.

The subtle essence of the universe is eternal.

It is like an unfailing fountain of life which flows forever in a vast and profound valley.

It is called the Primal Female, the Mysterious Origin.

The operation of the opening and closing of the Gate of the Origin performs the Mystical Intercourse of the universe.

This Mystical Intercourse brings forth all things from the unseen sphere into the realm of the manifest.

The Mystical Intercourse of yin and yang is the root of universal life.

The subtle, gentle movement of the interplay between yin and yang never ceases.

Its creativity and usefulness are boundless.<sup>6</sup>

Later, he outlines the Subjective Realm and in relationship to the universe and human nature:

The still phenomenon is called yin, and the dynamic phenomenon is called yang. The yang is always pushing itself forward, looking for accomplishment, while the yin is always receptive to joining yang and continuing the process of accomplishment. The integration of yin and yang is called Tai Chi. Everything that exists is an expression of Tai Chi.<sup>7</sup>

An individual human being is a small model of the multi-universe, with a hidden and profound nature that is connected to the heavenly realms.<sup>8</sup>

A leading expert in Buddhism, D.T. Suzuki, provides numerous references to the duality of existence in *The Essence of Buddhism*. These dualities provide a meaningful way to differentiate Objectivity from Subjectivity—Western terms for the duality of the Spirit/Matter universe. Suzuki delineates the duality of Prajna as the principle of nondiscrimination lying underneath every form of distinction and discrimination; no-mind-ness or no thinking as distinct from thinking; and the rational from irrational. Further dualities include the sense-world of distinction versus the spiritual world of non-distinction; the void or emptiness as distinct from form; and the manifest and the hidden (Ji and Ri).

Many people might surmise that these distinctions refer to Spirit versus Matter, material versus energetic, and not to the realm of subjectivity as distinct from objective reality. As will be discussed later, there is both an objective and subjective duality that exists within the duality of the Spirit/Matter universe. This distinct objective/subjective duality exists in

Spirit, Matter, consciousness, unconsciousness, and space.

## Philosophical Subjectivity

Philosophy does not deal directly with the issue of a subjective versus objective existence. Beginning with Plato, philosophical concepts of subjectivity center on the soul. Plato came to the conclusion that our soul is different from our bodies. He came to refer to the soul as a person independent of the bodies, thereby differentiating corporeal objects from incorporeal objects. Plato concluded that the terms “bodies” referred to corporeal objects. He labeled souls, especially the human soul, as an incorporeal object. This became his doctrine of reminiscence.

St. Augustine furthered this idea of a subjective self, though not referred to as such. As both a philosopher and theologian, he defines a concrete idea of subjectivity within Man. In his *The Confessions*, he attaches much importance to the introspective life of Man, and the reality of our “private experience.” Later, St. Thomas Aquinas further defined the soul and equated it with the intellect, although the term intellect has changed meaning over time. He concluded that the soul is “something subsistent.” In the *Summa Theologica*, he set out to establish

that the principle of intellectual operation which we call the soul is... both incorporeal and subsistent.<sup>9</sup>

The 17 century philosopher René Descartes, distinguished between the body and the soul, but equated the mind and soul. He posits a divisible, mechanical body and an indivisible, immaterial mind which interact with one another:

...our soul in its nature is entirely independent of the body, and in consequence is not liable to die with it. And then, inasmuch as we observe no other causes capable of destroying it, we are naturally inclined to judge that it is immortal.<sup>10</sup>

Some 100 years later, the professor and philosopher Immanuel Kant, came to the conclusion that a duality existed between the “world investigated by the physical sciences... a phenomenal world” and a “world of real objects,

knowable not by the senses but by reason.”<sup>11</sup> Without direct correlation, he talks about space and things-in-themselves relating to something “*subjective and ideal*.”<sup>12</sup> Things-in-themselves are distinct from phenomena and he admitted that the “obverse of a phenomenon is a noumenon or intelligible object.”<sup>13</sup> My reason for concluding that he is referring to subjectivity is that he relates the inner “I” to things-in-themselves and separately defines a transcendence that became his doctrine of *a priori* categories of pure understanding.

Another philosophical concept that is directly related to subjectivity is “intentionality.” Franz Brentano is credited with the doctrine of “intentional inexistence.” The core of this concept is that there are two types of thinking; one is thinking about objects that exist, like a specific car, dog or human. This can be called objective thinking. The second type of thinking is thinking upon objects that do not exist. This could still be a car, a dog or human, but this thinking is about the idea of such an object, not the reality of a specific object. This is called thinking about objects that “exist in the understanding” of them as opposed to objects that exist in reality.

Therefore, thinking about objective objects is thinking in objective existence. Thinking about intended objects or nonspecific objects is thinking in “objective inexistence” which became labeled “intentional inexistence.” This principle was later expanded to include beliefs, desires, purposes, and other intentional attitudes. Much of the philosophy related to subjectivity became termed subjectivism. Subjectivism is the theory that all knowledge is subjective and relative, never objective. When one has an opinion, a value, a judgment or experience, the I, the subject, is forming it from within. Therefore, it is not objective. Objective is that which is external and more or less independent.

## The Metaphysical Perspective

When it comes to describing subjectivity, one would think that metaphysics would provide a plethora of information and knowledge. Unfortunately, this is not really the case. The metaphysical community consistent-

ly equates the subjective with the subtle nature within Man and the universe (i.e. spirit). This subtlety or spirit is beyond Man’s objective existence of thoughts, emotions and physicality. However, the tendency to equate the subjective with the Spirit part of the continuum of Spirit/Matter is natural. There is little that has been defined or documented to contradict such a tendency. But, as will be seen, it will become easier to conclude that the duality of Objectivity and Subjectivity is not the same as the duality of Spirit and Matter. These two dualities intimately coexist providing the fertile field of creativity and growth for consciousness in its myriad expressions from minerals to humans to cosmic Beings.

Various hints regarding the subjective reality are provided within the teachings of Alice A. Bailey, as dictated by The Tibetan Djwhal Khul. In his remarks on the “Emergence into Manifestation of the Subjective Aspect in Man” in *The Rays and the Initiations*, the Tibetan defines a formless world which the student can enter only after a certain point in growth. He relates this formless world to the subjective:

One of the objects of evolution is that the subjective reality should eventually be brought forward into recognition. This can be expressed in several symbolic ways...

The bringing to the birth of the Christ within.

The shining fourth of the inner radiance or glory.

The demonstration of the 2nd or the Love aspect...

The appearing of... The Soul within.<sup>14</sup>

Later, The Tibetan refers to the higher planes, systemic and cosmic, as formless. But he equates the duality for undeveloped humanity as a circle divided horizontally, referring to the higher and lower nature of Man. A vertically divided circle is related to the disciple in

her/his dealing with the pairs of opposites. Since he does not refer to this formless world throughout the remaining Bailey material, I conclude that he identifies the higher objective Planes as formless and defines a separate formless world, which is the subjective.

In the above quotation, the Tibetan is more obvious when saying that the subjective reality should eventually be brought *forward* into recognition. Throughout the Bailey material Spirit and Matter are described in vertical terms: spirit above, matter below. Man is described as having a subjective life within which he is outwardly expressed. These outward objective expressions are the personality, the ego, and the spiritual Triad. Therefore, his use of the word forward is purposeful and is meant to relate to the subjective as within. Consequently, this subjective nature (Soul) is brought forward from within to infuse and transform the objective Personality.

In *A Treatise on Cosmic Fire*, the Tibetan alludes further to the subjective. In the introductory questions, he provides an outline of evolution and refers to aspects of Subjectivity:

In closing... It must be rigidly borne in mind that we are dealing with the subjective life, and not with the objective form, and that we are considering, for instance, the synthesis of the principles of the qualifying energies and not the synthesis of form.<sup>15</sup>

Based on the Tibetan's comments it would seem that the synthesis of principles relates to Subjectivity and that the synthesis of form to Spirit. He also points out that the principle or quality which expresses through an etheric center originates in the subjective life. The goal of synthetic quality does not relate to the perfection of the form. In outlining thought-forms, he deals with the factor of time and further delineates Objectivity from Subjectivity:

In the first stage, that which concerns the tangible, that which deals with objectivity, is the more emphasized, and of supreme importance. In the second stage, the life within the form, or the subjective consciousness, comes gradually to the fore, and the *quality*, or the psyche of the thought-form, becomes apparent.<sup>16</sup>

And to the trained clairvoyant each form reveals: By its colour, By its vibration, By its direction, By its keynote, the nature of the inner life, the quality of its vibration and the nature of its goal.<sup>17</sup>

Again and again, Subjectivity is outlined in terms of quality, inner, within, formless, incorporeal, meaning, etc.; as opposed to the keywords for spirit: essence, transcendent, ethereal, and energetic. Additionally, some synonyms in *Webster's College Thesaurus* for spirit like soul, apparition, and intention are qualities of the subjective nature, not just spiritual existence.

## First-hand Subjective Experience

Another important Western philosophical system introduced in this series of articles is that of the teachings of don Juan Matus, as understood and documented by his disciple Carlos Castaneda, and others. In one of Castaneda's last books, *The Active Side of Infinity*, don Juan provides a definition of sorcery and the Path of Knowledge, which pertains to the emergence of a completely new group of unselfish Toltec warriors. This Path of Knowledge or *Warrior's Path* is intimately related to experiencing and understanding Subjective Reality:

To be a sorcerer, don Juan continued, doesn't mean to practice witchcraft, or to work to affect people, or to be possessed by demons. To be a sorcerer means to reach a level of awareness that makes inconceivable things available. The term 'sorcery' is inadequate to express what sorcerers do, and so is the term 'shamanism'. The actions of sorcerers are exclusively in the realm of the abstract, the impersonal. Sorcerers struggle to reach a goal that has nothing to do with the quest of an average man. Sorcerers' aspirations are to reach *infinity*, and to be conscious of it.<sup>18</sup>

Don Juan divides the totality of all existence into two regions, the tonal and the nagual. He describes the tonal as everything we know and have a word for; everything in the world including God. For humans, the tonal begins at birth and ends at death. Sometimes the term nagual denotes a teacher. Don Juan further describes the nagual as the part of us which we do not deal with at all; for which there is no description – no words, no names, no feelings, no knowledge.

Since don Juan describes much of the universe in terms of personified living creatures, he tends to define the tonal and nagual in terms of living entities. By removing the personification don Juan uses in his teachings, it is easier to correlate his system with other philosophical and theological systems relating to Man and existence. Remaining flexible when interpreting don Juan's descriptions of things, his term tonal refers to our experiences in Objectivity. His term nagual refers to our experiences in Subjectivity. Over the 14 year period that Carlos Castaneda visited don Juan, Carlos was progressively introduced to the various levels and depths of the subjective. As Castaneda points out later, it took another 20 years to recollect and gain objective understanding of his experiences with don Juan in the nagual or subjective.

The technique that don Juan taught Castaneda for initiating experiences in the subjective is Dreaming. This Dreaming is also referred to as Toltec Dreaming, and Lucid or conscious dreaming. When Carlos, or any of one for that matter, learns to wake up in the dream state and take conscious control of the dream, one is consciously experiencing the subjective Dream Realm. The sorcerers' goal is to step into the nagual consciously at death without losing awareness, thus living eternally in freedom as a conscious being. As he repeatedly shows Castaneda, most humans lose awareness of the subjective when reentering the Objective, or tonal.

Another way don Juan makes the subjective real is through his descriptions of the two parts of ourselves. The first part is the conscious sense of "I" that one has while living in the tonal. A second distinct part of the self (the double) lives simultaneously in the nagual. As Castaneda learns toward the end of his experiences with don Juan, there were individuals within don Juan's group that Carlos had only met and experienced in the subjective. Further, don Juan demonstrates this distinct second self to Carlos by having don Genaro (another group member) bring forth that part of himself to engage Carlos in experiences in the nagual. Part of Carlos's learning about the second self was to develop the ability to be at two places at

once, and be conscious of it. Again, these experiences took place in the nagual, or the realms of the subjective.

If this sounds fantastic or unimaginable, those who have sincerely investigated and practiced the teachings of don Juan and the *Warrior's Path* have found their experience of the subjective (nagual) to be as understandable and as meaningful as those who practice meditation or some other means of gaining access to the subjective.

## Science Discovering the Subjective

It would seem improbable to find direct evidence of the subjective in the sciences. If psychology is included as a science, then the subjective is considered to be one's internal perspective. If this internal perspective is similar in most humans, then the individual is considered normal. If not, individuals are thought to be hallucinating, or in extreme cases, mentally ill or insane. In general, the subjective part of us is not in a different reality, only in a different part of outer daily reality.

Surprisingly, theoretical physicists have encountered the subjective at the physical level. Lawrence Krauss, the only individual to receive awards from all three American physics societies, devotes an entire chapter in *Quintessence* to "Filling the Void." What is understood as the vacuum in the solar system and the universe is anything but empty. As Krauss puts it:

...the vacuum of modern particle physics is teeming with activity. It is a bubbling, brewing source of matter and energy; it may even contain most of the matter of the universe!<sup>19</sup>

We can therefore imagine that surrounding every particle there might be a 'cloud' of virtual particles burping momentarily out of the vacuum, carrying energies and momentum which are inversely proportional to the time and distance they travel before disappearing.<sup>20</sup>

It turns out that when one combines special relativity and quantum mechanics, this process is not only possible, but *required*. The

combination that results, called ‘quantum field theory,’ forms the basis of all theories by which processes involving elementary particles are presently understood.<sup>21</sup>

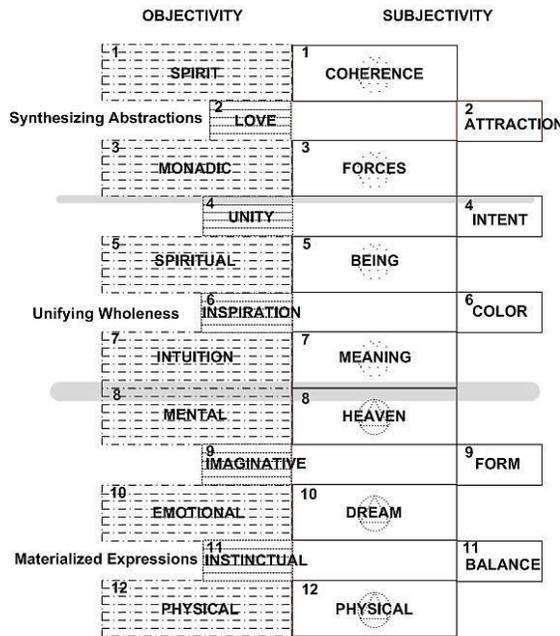
My conclusion is that virtual particles are what constitute the *subjective physical*, i.e., the subjective Physical Realm as the counterpart to the objective Physical Plane. At the physical level, both white and black holes (stars being born, dying or dead) are major points of transition. The vacuum, or void, is therefore not empty, but rather an objective area of space with a low energy configuration allowing quantum fluctuations to demonstrate the existence of subjective Matter.

The easiest way to wrap up this introduction to the subjective is to demonstrate that we all experience subjective states through our dreams. Although objects or environments in dreams are similar to those we encounter in the waking state, they do not seem to be as tangible or re-

al. Yet, many dreams are about people we know or about tangible places or circumstances that we have experienced. Most dreams, as psychologists have concluded, exhibit and express something currently meaningful about our inner subjective life or psyche.

## The Double-Helix Systemic Universe

As mentioned, the idea of a 12 Plane universe came from Helen Kipp. During a later conversation, she pointed out: “not only is there an inner part of the Outer that we experience, there is also an Inner with outer and inner parts.” From there, it did not take much to come to the conclusion that the systemic Spirit/Matter universe is a double-helix of Planes and Realms demonstrating the interrelation of Objectivity and Subjectivity. **Figure 2** represents this double-helix continuum of objective and subjective Spirit and Matter.



The Double-Helix Universe  
Figure 2

The beauty of this model is how much easier it becomes to integrate various fields of study in their descriptions of reality, existence, consciousness and energy into a comprehensive model of the universe. As shown here, the inner objective instinctual Plane is where human instincts reside. The inner imaginative Plane

provides a natural home for the desire mind. The subjective heaven, meaning and being Realms integrate various esoteric traditions of multiple levels of heaven and multiple levels of soul. A detailed integration regarding Subjectivity in its 12 realms is comprehensively laid out in another 100 pages within the book

*God, Man and the Dancing Universe*. As mentioned, an entire series of articles could be written to demonstrate fully a 21<sup>st</sup> century model of the Spirit/Matter universe as identified here.

In the remainder of the articles in this series, the major states and structures of consciousness within Humanity's systemic universe and collective unconscious to the Logos (i.e. Mind of God) will help describe the consciousness aspect within this double-helix model of the universe. It is not critically important to grasp fully the new model of the Spirit/Matter universe in order to understand and embrace the 16 regions of human consciousness. The key thing that is critically important is that there are 4 layers/divisions of inner and outer, 2 in Objectivity and 2 in Subjectivity.

## The Structure of the Psyche

Jung devotes more than 100 pages in *Psychology and Alchemy* to the symbolism of the mandala. The Sanskrit word "*mandala*" means 'circle.'<sup>22</sup> Various mandala figures have been used in rituals as an instrument of contemplation. "The overwhelming majority are characterized by the circle and the quaternity."<sup>23</sup>

Whereas ritual mandalas always display a definite style and a limited number of typical motifs as their content, individual mandalas make use of a well-nigh unlimited wealth of motifs and symbolic allusions, from which it can easily be seen that they are endeavoring to express either the totality of the individual in his inner or outer experience of the world, or its central point of reference. Their object is the *self* in contradistinction to the *ego*, which is only the point of reference for consciousness, whereas the self comprises the totality of the psyche altogether, i.e., conscious and unconscious.<sup>24</sup>

All that can be ascertained at present about the symbolism of the mandala is that it portrays an autonomous psychic fact, characterized by a phenomenology which is always repeating itself and is everywhere the same.<sup>25</sup>

Jung came to the conclusion that the quaternity within the circle was often represented in multiples of 4 (4, 8, 16, and 32). The number 16 in this sequence relates it to the "apocalyptic figure of the Son of Man,"<sup>26</sup> and the Cosmic Man. From the fourfold structure of unity symbolized by a diamond, a formula representing the symbolic process of transformation becomes 16 fold. The process of transformation and integration denotes "an unfolding of totality into four parts four times, which means nothing less than its becoming conscious... The formula presents a symbol of the self, for the self is not just a static quantity or constant form, but is also a dynamic process."<sup>27</sup> In Jung's psychology, the self is the totality of the human psyche.

As Jung's *Man and His Symbols* states:

We have already seen that symbolic structures that seem to refer to the process of individuation tend to be based on the motif of the number four – such as the four functions of consciousness, or the four stages of the anima and animus...<sup>28</sup>

The natural unhampered manifestations of the center are characterized by fourfoldness – that is to say, by having four divisions, or some other structure deriving from the numerical series 4, 8, 16, and so on. Number 16 plays a particularly important role, since it is composed of four fours.<sup>29</sup>

According to Professor Annemarie Schimmel, the number 16 signifies "perfect measure in wholeness." She references the *Chandogya Upanishad* that "claims that a complete human consists of 16 parts... All those who are fond of the combinations and multiplications of the 4 elements and the 4 in general, as the number of orderly arrangement in time and space, have used 16 as the empowered 4 to express perfection—suffice it to mention the 4x4 philosophical elements of the Rosicrucians."<sup>30</sup>

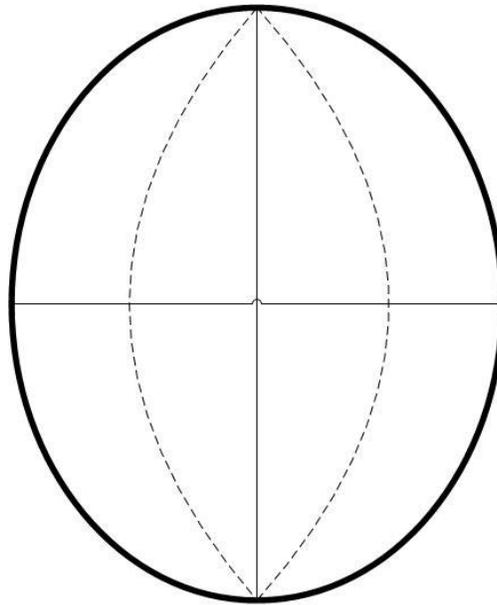
Of the various models that have been developed based on Freud's theories, the iceberg model seems to be the most commonly identified one. In the iceberg model, there is a small part of conscious life outside the waters of the unconscious. The vast majority of conscious-

ness is below the surface of the waters in both the preconscious and unconscious. Counting the various components outlined provides a total of 7 regions of consciousness within the human psyche.

A contemporary of both Freud and Jung, the Italian psychiatrist Roberto Assagioli developed his own model of the human psyche as part of his psychosynthesis process of psychospiritual development. His model, similar to Jung's theories, outlines the human psyche as an Ovoid. Within the circle are 4 regions of consciousness, including the personal unconscious. The collective unconscious surrounds this circle of human consciousness. His model

includes 5 regions of consciousness with 2 key centers, including the conscious "I" and the higher or spiritual Self. Therefore, his model also resonates to the number 7.

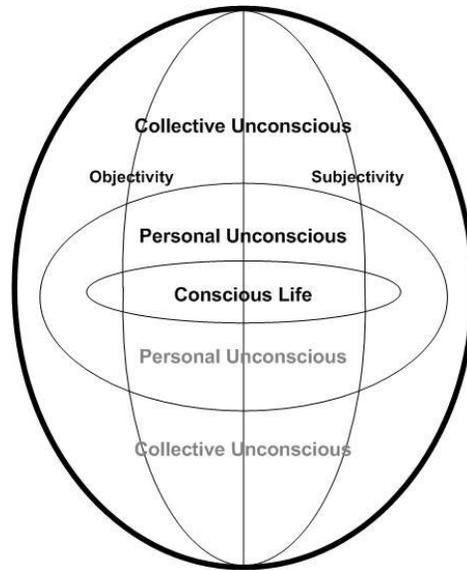
It is relatively simple to begin defining a comprehensive model of human consciousness with a circle which represents wholeness divided into four regions representing the quaternity. However, all four divisions/layers in a new model of the universe (outer and inner Objectivity and outer and inner Subjectivity) would need to be represented. The simplest way to do that is to extend curved lines from the North to the South Pole of the circle. **Figure 3** depicts this simplistic form.



**Figure 3**

As shown, it is easy to see the four layers of inner and outer with two hemispheres of higher and lower consciousness. Unfortunately, this does not include Jung's distinction between the conscious, the personal unconscious and the collective unconscious. It is not too much of a leap to replace the horizontal division with a

band for "conscious experience" and another band for "personal unconscious." **Figure 4** incorporates these bands and magically defines 16 regions in consciousness represented by the conscious surrounded by the personal unconscious surrounded by the collective unconscious.



The Human Psyche

Figure 4

The advantage of Figure 4 is that it defines a human psyche universe in which a comprehensive model of human consciousness can be defined and consistently explained throughout various fields of study. The first step is defining and describing the three fundamental parts of consciousness.

Figure 4 is actually a gross misrepresentation of the relative expanse of conscious life. The size of human conscious life, as presented in the model above, would be an unrecognizable point in the center of the total human psyche. This distorted but purposeful representation makes the model more easily understandable.

### The Narrow Band of Conscious Life

It is fitting to begin with a scientific description of conscious experience, and then expand into various other fields of study. In an article in *The Cambridge Handbook of Consciousness*, by J. Allan Hobson, a Harvard psychiatrist, three factors of the conscious states are outlined: activation level (A), input-output gateway (I) and neuromodulation ratio (M). These three factors “determine the normal changes in the state of the brain that give rise to changes in the state of consciousness that differentiate waking, sleeping, and dreaming.”<sup>31</sup> The AIM model of consciousness is based on fairly well-understood physiological

processes, regarding changes in the brain state. The activation level equates to the rate of information processing taking place within the brain. The input-output gateway relates to the information source, whether external or internal. When the gateway is fully open (high), information flows in and out easily. The modulation determines the way information is processed, whatever the source. Another way to look at this model is to realize that modulation relates to how much memory is being recorded in the brain at any particular moment.

These physiological processes translate into 10 components of consciousness, including attention, perception, memory, orientation, thought, narrative, emotion, instinct, intention and volition. Changes in these components are what give rise to various states of normal and abnormal consciousness. When activation is high, sensory input and output are high and modulations in the brain are high, we have the normal waking state characterized by vivid, externally generated sensation and perception. In deep sleep, the value of these three factors is around 50% of their total range. With time, a four-dimensional model of conscious awareness is realizable.

In an article by Alvin I. Goldman published within *The Nature of Consciousness*, a distinct subsystem of consciousness (identified by David Schacter) called the “Conscious Awareness

System (CAS), which interacts with modular mechanisms that process and represent various types of information,” is presented.

CAS serves three functions in this framework. First, its activation is necessary for the subjective feeling of remembering, knowing, or perceiving. Second, CAS is a “global database” that integrates the output of modular processes. Third, CAS sends outputs to an executive system that is involved in the regulation of attention and initiation of such voluntary activities as memory search, planning, and so forth.<sup>32</sup>

In other articles within *The Nature of Consciousness*, simple identifiers for consciousness include: being awake; sentient; involving an orderly flow; and a global sense of synthesis.

Neuroscientists Gerald M. Edelman and Giulio Tononi both say that consciousness is created through integrated and differentiated neural activity. For a stimulus to be consciously perceived, “ongoing reentrant interactions between multiple brain areas are required.”<sup>33</sup> This perspective is held by many other scientists within the neurosciences; except as will be mentioned; there is no ruling committee or central power that does the integration and differentiation.

In his book *The Hidden Connections*, the physicist and systems theorist Fritjof Capra, outlines various concepts of mind and consciousness which focus on the activities of groups of neurons in the brain as the source of conscious experience. However, he concludes that conscious experience is an “emergent phenomenon, which means it cannot be explained in terms of neural mechanisms alone.”<sup>34</sup> He also proposes that science will need to include subjective phenomena as an “integral part of any science of consciousness.”<sup>35</sup>

From a very different perspective, Danah Zohar, philosopher and physicist, considers the conscious state to be characterized by awareness and some degree of spontaneous or purposeful activity. In addition, being sensitive to stimuli and some rudimentary capacity to exercise free will, are included. “In the most primitive sense possible, possession of this set

of qualities will also imply some sort of subjective ‘inner life’...”<sup>36</sup> For her, the unity of conscious experience is the result of both quantum level and holographic processes. “Nowhere in the brain do all these separate groups (of neurons) get integrated. There is no ‘central committee’ of neurons overseeing the whole process, giving it unity and making free, spontaneous decisions.”<sup>37</sup>

David H. Finkelstein, associate professor in the Department of Philosophy at the University of Chicago, contends that “someone's mental state is conscious if he has an ability to express it merely by self-ascribing it.”<sup>38</sup> In the self-representational approaches to consciousness, to be conscious is simply to be aware. The most basic level of self-awareness is a “presence to oneself as a conscious, bodily orientation toward the world.”<sup>39</sup> Robert K. C. Forman, professor of religion at City University, maintains that there is a difference in how one learns about a feeling, and how one becomes conscious of an object such as a kiwi in that “I cannot hand you consciousness... I must point you to it through clues or guides to introspection. That is, we know what it means to be conscious by turning to our first-person acquaintance with *being conscious*.”<sup>40</sup> The outer tangibility of a kiwi is completely different from the reality of consciousness. In one sense, consciousness is not something that can readily be identified physically.

The transpersonal psychologist and parapsychologist, Charles P. Tart equates conscious experience with *consensus reality*, “that especially tailored and selectively perceived segment of reality constructed from the spectrum of human potential.”<sup>41</sup> His baseline consciousness (B-SoC) is an “active, stable, overall patterning of psychological functions, which, via multiple stabilization relationships (loading, positive and negative feedback, and

limiting) among its constituent parts, maintains its identity in spite of environmental changes.”<sup>42</sup>

In his contribution to metaphysical thinking, the philosopher, H.W. Percival defines consciousness in terms of one's “I.” Instead of being “conscious of,” the human being is

“found in what he is conscious *as*... He is conscious usually *as* feelings and desires, not even as a mind, and certainly not as reason or rightness.”<sup>43</sup> He is “conscious that he is conscious, but he is not conscious *as* that which is conscious...”<sup>44</sup>

As much as it might seem that these perspectives present various views of conscious experience, there are key threads that tie them together. As a subsystem of general consciousness, conscious experiences are characterized by an active, stable, overall patterning of psychological functions, which involve being awake and sentient; include some degree of spontaneous and purposeful activity; being sensitive to stimuli, and involve some rudimentary capacity to exercise free will. Conscious awareness involves remembering, knowing and perceiving. It also includes an executive system that regulates attention and voluntary activities.

Conscious experience as an emergent phenomenon helps humans create an orderly flow and global sense of synthesis regarding the outer world and one’s inner life. Over time, we come to a point of being not only conscious of, but conscious *as* something or self. From the most basic level of self-awareness as a presence and bodily orientation toward the world completely conditioned by consensus reality, humans develop a unity of conscious experience. This unity includes a first-person orientation to being conscious, while ultimately creating some form of identity independent of surrounding environmental changes.

## The Unconscious

The difference between conscious and unconscious awareness was delineated in a previous article in this series; but there is more to understanding the unconscious fully. A relatively simple way to define the unconscious would be to say that it is the absence of those states and descriptors just used to describe conscious experience. Although, the majority of scientists conclude that all consciousness derives from neural activities within the brain, there are some perspectives that help with the notion of a separate unconscious. In *The Self-Aware Universe*, the retired professor of phys-

ics, Amit Goswami, concludes that the “unconscious is that for which there is consciousness (as the ground of being), but no awareness and no subject.”<sup>45</sup> Robert Ornstein, the research scientist and author, differentiates consciousness from unconsciousness in concluding that: “When we *know* that we are aware of something, we are conscious of it. But we can be aware of something without being conscious of it -- subconscious awareness... We are consciously aware only of a small part of what our minds are taking in any one time.”<sup>46</sup>

The neurophysiologist Adam Atkin helps clarify this by distinguishing the conscious mind from the unconscious mind in that they interact, but “nevertheless they seem to be portrayed as quite separate regions -- entities in contact but clearly separate and differing profoundly in structure.”<sup>47</sup> Edelman and Tononi distinguish the unconscious mode of functioning in the brain as due to “long, parallel loops that seem to be as independent as possible from each other” and “were meant to interact with each other *as little as possible*.”<sup>48</sup>

The prominent 20<sup>th</sup> century western mystic, Evelyn Underhill, provides a poignant perspective:

Yet the “unconscious” after all is merely a convenient name for the aggregate of those powers, parts, or qualities of the whole self which at any given moment are not conscious, or that the Ego is not conscious of. Included in the unconscious region of an average healthy man are all those automatic activities by which the life of the body is carried on: all those ‘uncivilized’ instincts and vices, those remains of the ancestral savage, which education has forced out of the stream of consciousness and which now only send their messages to the surface in a carefully disguised form.<sup>49</sup>

Sri Aurobindo, the eastern philosopher, yogi, guru, and poet, considers the unconscious to be simply other-consciousness. *The Shambhala Encyclopedia of Yoga* equates the term “*acit*” with the unconscious and identifies the view that “nature (*prakriti*) is inherently unconscious.”<sup>50</sup> Like psychology, Yogic systems hold that there are “subliminal activators (*samskara*), subliminal traits (*vasana*) and sublimi-

nal deposits (*ashaya*) which are crucial to understanding the doctrine of *karma* and reincarnation (*punarjanman*).<sup>51</sup>

Naturally, the most prolific source of insight on the unconscious comes from psychology. Although not the originator of the term “unconscious,” Sigmund Freud is recognized as an early psychological source in distinguishing the unconscious from the conscious. He also distinguishes the preconscious from the unconscious as that which is “latent and capable of becoming conscious.”<sup>52</sup> For Freud, the unconscious is all of those repressed experiences, instincts, desires, thoughts, wishes, etc. which we determine to be unacceptable. He further concluded that everything in the unconscious ultimately goes back to sexual impulses and/or issues.

Although Carl Jung is considered to be the godfather of the collective unconscious, he is also an authoritative source on most aspects of the unconscious in general. According to Jung, the unconscious is a “multitude of temporarily obscured thoughts, impressions, and images,” which continues to influence our conscious minds. He concluded that the contents of the unconscious includes three groups: temporary subliminal content that can be recalled voluntarily (i.e. memory); unconscious contents that cannot be reproduced voluntarily; and others that are not capable of becoming conscious at all.

While Jung does not say so directly, the above paragraph describes a portion of the unconscious that is subconscious. As we know from various fields of study, there is also a portion of the unconscious which we can make conscious through self-understanding and transformative effort. A psychological term for this is the superconscious, or similar to Freud’s term preconscious, the pre-superconscious. Jung alludes to this in the following excerpts: “consciousness really rises from the unconscious condition.”<sup>53</sup> This implies that the unconscious exists first and then conscious experience develops. Therefore, it is possible to claim that there is a pre-conscious state which becomes conscious out of the subconscious and a superconscious state to be made conscious through evolution and/or psychological

or spiritual growth. As Jung explains, “the unconscious still has another side to it: it includes not only repressed contents, but all psychic material that lies below the threshold of consciousness.”<sup>54</sup> Expanding on this Jung states:

Moreover we know, from abundant experience as well as for theoretical reasons, that the unconscious also contains all the material that has *not yet* reached the threshold of consciousness. These are the seeds of future conscious contents. Equally we have reason to suppose that the unconscious is never quiescent in the sense of being inactive, but is ceaselessly engaged in grouping and re-grouping its contents.<sup>55</sup>

Jung goes on to say that “In my experience the conscious mind can claim only a relatively central position and must accept the fact that the unconscious psyche transcends and as it were surrounds it on all sides.”<sup>56</sup> He also maintains that there is a definite “order in the unconscious,”<sup>57</sup> and regards it as “a multiple consciousness which has no ruling centre. And just as conscious psychic activity creates certain products, so unconscious psychic activity produces dreams, *fantasies* (q. v.), etc.”<sup>58</sup>

As mentioned previously, another key function of the unconscious is that it compensates conscious life. This is well demonstrated by the fact that many dreams are compensatory to daily conscious attitudes and experiences. And finally, experience showed Jung that “sense perceptions which, either because of their slight intensity or because of the deflection of attention, do not reach conscious *apperception* (q.v.), nonetheless become psychic contents through unconscious apperception.”<sup>59</sup>

As we see with Figure 2, although conscious life has a fairly central position within the totality of the psyche, it is surrounded by the vast majority of unconscious content. Just as we can be aware of the environment without being conscious of all the activities going on around us, we can also retain subliminal perceptions and apperceptions in daily life. Although there is order within the unconscious, it does not seem to have a ruling center. Its structure is profoundly different than that of day-to-day consciousness. In many ways, the unconscious

is really an “other-consciousness,” or “multiple consciousnesses.” Being compensatory to conscious experience, the unconscious focuses on maintaining a balance within the totality of the psyche. The beauty of the unconscious is that it requires far less energy to maintain as it continually influences the conscious minds.

## The Personal Unconscious

All the various parts of the unconscious will be described in follow-on articles. The best way to begin is with an overview of the personal and collective unconscious shown in Figure 2. Both these terms, the personal and collective unconscious, come from Jung. Other fields of study identify various aspects within the personal and collective unconscious, but not these two uniquely distinct regions of consciousness. In defining the unconscious, Jung posits a “*personal unconscious*, comprising all the acquisitions of personal life, everything forgotten, repressed, subliminally perceived, thought, felt.”<sup>60</sup>

The personal unconscious contains lost memories, painful ideas that are repressed (i.e., forgotten on purpose), subliminal perceptions, by which are meant sense-perceptions that were not strong enough to reach consciousness, and finally, contents that are not yet ripe for consciousness.<sup>61</sup>

The contents of the personal unconscious are chiefly the *feeling-toned complexes*, as they are called; they

constitute the personal and private side of psychic life.<sup>62</sup>

Some of the complexes in the personal unconscious include the shadow, long-term memories, Id, animal soul, and primordial archetypes, to name a few. Within the higher portion of the personal unconscious (i.e. superconscious), psychological terms include the ego, super-ego, anima/animus, integral man, the Self, transcendent function, and various human archetypes.

In other fields of study, the lower portion of the personal unconscious (i.e. subconscious) is described in terms of body consciousness, the double, sub-animal being, po, false soul of desire, dweller in the body, vital being, old Ad-

am, vasana and samskara, and so on. Terms used to describe the higher personal superconscious include Buddha nature, Buddhahood, thinker, knower, Higher Self, illumined man, Atman, Brahma consciousness, Christ Self, truth consciousness, soul, gnostic being and vijnana-purusha, and so on. In his book *Transpersonal Development*, Roberto Assagioli identifies the Higher Unconscious or Superconscious in which we develop spiritual consciousness. As he points out: “The reality of the superconscious does not need to be demonstrated; it is an *experience* and, when we become aware of it, it constitutes one of those ‘facts of the consciousness’, as Bergson so aptly put it, facts containing within themselves their own evidence and proof.”<sup>63</sup>

## The Collective Unconscious

It is not difficult to embrace the idea that collective unconscious has a higher or superconscious aspect. In Western and Eastern mysticism, terms like God-consciousness, Absolute Reality, Sachchidananda, Eternal Tao and Ishwara are examples of states of consciousness that are definitely not personal within us. They belong to collective humanity as symbols or realities beyond our personal sphere of consciousness.

What Jung did was to identify another key aspect of the unconscious:

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious*. But this personal unconscious rests upon a deeper layer, which is not derived from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*. I’ve chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a superpersonal nature which is present in every one of us.<sup>64</sup>

From another perspective, Jung states:

But, in addition to these personal unconscious contents, there are other contents which do not originate in personal acquisitions but in the inherited possibility of psychic functioning in general, i.e., in the inherited structure of the brain. These are the mythological associations, the motifs and images that can spring up anew anytime anywhere, independently of their historical tradition or migration. I call these contents the *collective unconscious*.<sup>65</sup>

Jung also makes a direct comment regarding the higher/spiritual aspect of the collective unconscious saying that it is an “*impersonal or transpersonal unconscious*.”<sup>66</sup> He also concluded that the collective unconscious is made up of archetypes. As his concept of the archetypes developed, he delineated various levels or types of archetypes. Based on my conclusions, the archetypes reside in both the personal and collective unconscious.

One of Jung’s “most creative students and a renowned practitioner of analytical psychology,” Erich Neumann, helps elaborate on the collective unconscious.

The instincts of the collective unconscious form the substrate of this assimilative system. They are repositories of ancestral experience, of all the experience which man, as a species, has had of the world. Their “field” is Nature, the external world of objects, including the human collective and man himself as an assimilative-reactive, psychophysical unit. That is to say, there is in the collective psyche of man, as in all animals, but modified according to species, a layer built up of man’s specifically human, instinctive reactions to his *natural* environment. A further layer contains group instincts, namely experiences of the specifically *human* environment, of the collective, race, tribe, group, etc. This layer covers herd instincts, specific group reactions which distinguish a particular race or people from others, and all differentiated relationships to the nonego. A final layer is formed by instinctive reactions to the psychophysical organism and its modifications.<sup>67</sup>

Another disciple of Jung’s, Jolande Jacobi, also contributes to our understanding of the extent of the collective unconscious. “The collective unconscious as suprapersonal matrix, as the unlimited sum of fundamental psychic conditions accumulated over millions of years, is a realm of immeasurable breadth and depth.”<sup>68</sup> What is overlooked regarding the collective unconscious is that it is “in every respect ‘neutral,’ that is its contents acquire their value and position only through confrontation with consciousness.”<sup>69</sup> With respect to the collective unconscious, “we may be equally justified in representing it as over, around, under, or beside consciousness...”<sup>70</sup>

A key principle may help us better understand the collective unconscious. This principle is that energy cannot be created or destroyed, only changed. This is also true for consciousness. The entire development of consciousness through all kingdoms of nature, including human, is not destroyed at death. It is merely assimilated into the collective until the individual individualizes an eternal Soul or higher center of being. This “collective” can be the family, community, society, group, species, or kingdom in nature in general. It includes all parts of consciousness, whether instinctual, personal or spiritual.

Each time we become physically embodied, we assimilate a portion of the collective unconscious based on our level of thinking and our response to our environment growing. When we become an individualized human being, we then also inherit (connect to) the spiritualized character from our past embodiments. This is why the lower kingdoms in nature do not possess an individualized soul from life to life, but only participate in a group soul. Embracing these ideas makes it easier to embrace the immeasurable breadth and depth of the collective unconscious.

## Conclusion

**I**n this author’s opinion, one of the difficulties in understanding the diversity of human consciousness stems from the reluctance of the psychological and scientific communities to embrace the reality of the Subjective Realm as

a 2<sup>nd</sup> helix within the double-helix creative universe. Just as the Objective Realm is described by terms such as outer, exterior, obvious, open and public; the Subjective Realm can be described by interior, hidden, within, concealed and unobvious. Lao Tzu described the true nature of reality as incorporeal, unnamable, formless form, elusive and evasive, the subtle essence of the universe and as the mysterious origin. Many other fields of study also refer to the subjective experience or state, including such fields as empirical science.

Beginning with Freud's pioneering work related to the unconscious, the obvious reality of conscious life expands tremendously with the acceptance that the central position of our conscious life is surrounded by a vast majority of consciousness which is unconscious. Its structure is profoundly different and would seem to have no ruling center. The benefit of the unconscious is that it compensates our conscious experience while helping to maintain a balance within the totality of our psyche. Even more beneficial is how much less energy is required to maintain it.

Capitalizing on Freud's work, Jung took the unconscious to a whole new level by separating the personal components from the collective components. It is not a challenge to accept the idea that the personal unconscious is comprised of everything forgotten, repressed or unintentionally perceived. Jung's life work, as carried on by his disciples, has made the collective unconscious of humanity a reality, as well as a means by which we can understand the rich history of human life. The myths of the primitives become a rich treasure of the past, present and future. The past is never gone for good. The present is more easily understood based on the past, and the future becomes an anticipated positive evolution into the potential of spiritual realities yet to come.

Combining the layers of inner and outer for both the Objective and Subjective states with the three fundamental components of consciousness (conscious life, the personal and collective unconscious), we come to the number 16 as the overall structure within the mandala of the human psyche. As the symbol for the perfect or whole Cosmic Man, the number

16 plays a particularly important role in the structure of the human psyche. As will be developed in the remaining articles within this series, a 16 component model of the human psyche facilitates the synthetic integration of many perspectives on consciousness. More importantly, it helps us to embrace the spiritual experiences of the mystics and occultists as being just as real as the experiences of normal human life.

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<sup>1</sup> This concept came from Helen Kipp (1932-1995). Helen began her spiritual work under the master Morya and the 1st Ray. During her life, she established a 1st Ray Retreat on the physical plane in North America; worked directly with both the Avatar of Synthesis and Archi Michael regarding the evolutionary leap into the next Round taking place within this root race; and became the pioneering experiment in manifesting the new bodies that will become the natural path of spiritual growth in the sixth root race. Her life is documented in the book *A Good Death: A Memoir on the Life of an Avatar*. The "New Body Process" as she termed it, is documented in the book: *Our Spiritual Destiny: Manifesting New Bodies*.

<sup>2</sup> Jef Bartow, *God, Man and the Dancing Universe* (Bayfield, CO: New Paradigm Publishing, LLC, 2005), 404-405.

<sup>3</sup> *Tao Teh Ching*, trans. John C.H. Wu (Boston, MA: Shambhala Publications, Inc., 1961), 15.

<sup>4</sup> Max Kaltenmark, *Lao Tzu and Taoism*, translated from the French by Roger Greaves (Stanford, CT: Stanford University Press, 1969), 44-45.

<sup>5</sup> Chuang Tzu is believed to be either a 3<sup>rd</sup> or 4<sup>th</sup> century BC Chinese philosopher who focused on the teachings of Lao Tzu and Taoist ideas.

<sup>6</sup> Hua-Ching Ni, *Hua Hu Ching: The Later Teachings of Lao Tzu* (Boston, MA: Shambhala Publications, Inc., 1995), 53.

<sup>7</sup> *Ibid.*, 54-55.

<sup>8</sup> *Ibid.*, 115.

<sup>9</sup> *The Encyclopedia of Philosophy*, Vol. 4, Paul Edwards, Editor-in-chief (New York, NY: Macmillan Publishing Co, Inc., 1967), 145.

<sup>10</sup> *Ibid.*, 146.

<sup>11</sup> *Ibid.*, 308.

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*, 315.

<sup>14</sup> Alice A. Bailey, *The Rays and the Initiations: A Treatise on the Seven Rays* (New York, NY: Lucis Publishing Company, 1960), 6.

- <sup>15</sup> Alice A. Bailey, *A Treatise on Cosmic Fire* (New York, NY: Lucis Publishing Company, 1962), 294.
- <sup>16</sup> *Ibid.*, 561.
- <sup>17</sup> *Ibid.*, 562.
- <sup>18</sup> Carlos Castaneda, *The Active Side of Infinity* (New York, NY: HarperCollins Publishers, Inc., 1998), 69.
- <sup>19</sup> Lawrence Krauss, *Quintessence: the Mystery of Missing Mass in the Universe* (New York, NY: Perseus Books Group, 2000), 33.
- <sup>20</sup> *Ibid.*, 35.
- <sup>21</sup> *Ibid.*, 36.
- <sup>22</sup> Carl G. Jung, *The Archetypes of the Collective Unconscious*, Vol. 9, part 1; Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1969), 387.
- <sup>23</sup> *Ibid.*, 389.
- <sup>24</sup> *Ibid.*
- <sup>25</sup> Carl G. Jung, *Psychology and Alchemy*, Vol. 12; Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1968), 183.
- <sup>26</sup> Carl G. Jung, *Mysterium Coniunctionis: An Inquiry into the Separation and Synthesis of Psychic Opposites in Alchemy*. Vol. 14, Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1970), 442.
- <sup>27</sup> Carl G. Jung, *Aion: Researches into the Phenomenology of the Self*, Vol. 9, part II; Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1969), 259.
- <sup>28</sup> Carl G. Jung, *Man and his Symbols* (Garden City, NY: Doubleday & company, Inc., 1964), 200.
- <sup>29</sup> *Ibid.*
- <sup>30</sup> Annemarie Simmel, *The Mystery of Numbers* (New York, NY: Oxford University Press, 1994), 216, 218.
- <sup>31</sup> *The Cambridge Handbook of Consciousness*, ed. Philip David Zelazo, Morris Moscovitch and Evan Thompson (Cambridge, New York: Cambridge University Press, 2007), 440.
- <sup>32</sup> *Ibid.*, 117-118.
- <sup>33</sup> Gerald M. Edelman and Giulio Tononi, *A Universe of Consciousness* (New York, NY: Basic Books, 2000), 68.
- <sup>34</sup> Fritjof Capra, *The Hidden Connections* (London, England: HarperCollinsPublishers, 2002), 35.
- <sup>35</sup> *Ibid.*, 36.
- <sup>36</sup> Danah Zohar, *The Quantum Self: Human Nature and Consciousness Defined by the New Physics* (New York: William Morrow and Company, Inc., 1990), 55.
- <sup>37</sup> *Ibid.*, 67.
- <sup>38</sup> David H. Finkelstein, *Expression and the Inner* (Cambridge, MA: Harvard University Press, 2003), 120.
- <sup>39</sup> *Self-Representational Approaches to Consciousness*; ed. Uriah Kriegel and Kenneth Williford (Cambridge, MA: The MIT Press, 2006), 82.
- <sup>40</sup> Robert K.C. Forman, *Mysticism, Mind, Consciousness* (Albany, NY: State University of New York Press, 1999), 116.
- <sup>41</sup> Charles T. Tart, *States of Consciousness* (Lincoln, NE: iUniverse.com, Inc., 1983), 33.
- <sup>42</sup> *Ibid.*, 70.
- <sup>43</sup> Harold Waldwin Percival, *Thinking and Destiny: Being the Science of Man* (Rochester, NY: The Word Foundation, Inc., 1974), 537.
- <sup>44</sup> *Ibid.*, 490.
- <sup>45</sup> Amit Goswami, *The Self-aware Universe: How Consciousness Creates the Material World* (New York: Penguin Putnam Inc., 1993), 110.
- <sup>46</sup> Robert Ornstein, *The Evolution of Consciousness* (New York, NY: Simon & Schuster Paperbacks, 1991), 231.
- <sup>47</sup> Adam Atkin, *Does All Begin with Consciousness?* (Lincoln, NE: iUniverse, 2007), 205.
- <sup>48</sup> Gerald M. Edelman and Giulio Tononi, *A Universe of Consciousness* (New York, NY: Basic Books, 2000), 184-185.
- <sup>49</sup> Evelyn Underhill, *Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness* (New York: Penguin Books USA Inc., 1974), 52-53.
- <sup>50</sup> Georg Feuerstein, *The Shambhala Encyclopedia of Yoga* (Boston, MA: Shambhala Publications, Inc., 1997), 313.
- <sup>51</sup> *Ibid.*, 314.
- <sup>52</sup> Sigmund Freud, *The Ego and the Id* (New York, NY: W.W. Norton & Company, Inc., 1960), 4.
- <sup>53</sup> Carl G. Jung, *The Symbolic Life*, Vol. 18, Bollingen Series XX, 2nd ed., trans. by R.F.C. Hull (Princeton, NJ: Princeton University Press, 1955), 10.
- <sup>54</sup> Carl G. Jung *Two Essays on Analytical Psychology*. Vol. 7, 127.
- <sup>55</sup> *Ibid.*, 128.
- <sup>56</sup> Carl G. Jung, *Psychology and Alchemy*, Vol. 12, Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1968), 137.
- <sup>57</sup> *Ibid.*, 148.

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- <sup>58</sup> Carl G. Jung, *Psychological Types*, Vol. 6, Bollingen Series XX, trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1971), 485.
- <sup>59</sup> *Ibid.*, 484.
- <sup>60</sup> *Ibid.*, 485.
- <sup>61</sup> Carl G. Jung, *Two Essays on Analytical Psychology*, 66.
- <sup>62</sup> Carl G. Jung, *The Archetypes of the Collective Unconscious*, Vol. 9, part 1; Bollingen Series XX, 2nd ed., trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1969), 4.
- <sup>63</sup> Roberto Assagioli, MD. *Transpersonal Development*, (Findhorn, Scotland: Inner Way Productions, 2007), 20.
- <sup>64</sup> *Ibid.*, 3-4.

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- <sup>65</sup> Carl G. Jung, *Psychological Types*, Vol. 6, Bollingen Series XX, trans. R.F.C. Hull. Princeton, NJ: Princeton University Press, 1971, 485.
- <sup>66</sup> Carl G. Jung, *Two Essays on Analytical Psychology*, Vol. 7, 66.
- <sup>67</sup> Erich Neumann, *The Origins and History of Consciousness*, Bollingen Series XLI, trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1954), 292.
- <sup>68</sup> Jolande Jacoby, *Complex/Archetype/Symbol: In the Psychology of C.G. Jung*, Bollingen Series LVII, trans. Ralph Manheim (New York: Princeton University Press, 1959), 59.
- <sup>69</sup> *Ibid.*, 60.
- <sup>70</sup> *Ibid.*, 61.

## Great Esotericists

### Annie Wood Besant (1847–1933)



**B**iographies typically laud their subjects' full lives or the great things they achieved. Few can do so with as much conviction as the story of British writer, teacher, feminist, socialist, anti-colonialist, Freemason, and Theosophist, Annie Besant.

Annie Besant, née Wood, was born in London to middle-class parents. But her father died when she was a child, leaving the family destitute and Annie was raised by a friend of her mother's. At age twenty, Annie married Anglican clergyman Frank Besant, who secured a living in Lincolnshire. The couple had two children, Arthur and Mabel, but the marriage was plagued from the start by tensions over politics and Annie's growing demand for independence. Annie left her husband in 1873 and returned to London.<sup>1</sup>

Divorce was not an option for her husband, because of his ministry, but Besant did not rule out another long-term relationship. She tried unsuccessfully to persuade George Bernard Shaw to live with her, but she did share a home with at least two other men over the years.<sup>2</sup>

Besant acquired a love of Roman Catholic ritual while traveling on the continent of Europe

in her teens. After leaving her husband, she sought counseling from Edward Bouverie Pusey, a leader of the Anglo-Catholic movement that reintroduced high ritual into the Anglican liturgy. Pusey rebuffed her, whereupon Besant left the church. But the love of ritual remained with her and would play an important role later in her life.

During her teens, Annie Wood also acquired a strong sense of social justice and sympathy with the cause of Irish independence. After returning to London, she participated in a number of campaigns associated with various socialist organizations, including the Fabian Society and the Marxist Social-Democratic Federation. Besant soon gained a reputation for effective oratory and gave speeches all over the country. In 1881, she was elected to the London School Board, which had recently accepted women members, even though women were barred from parliamentary politics until 1918.<sup>3</sup>

Besant's involvement in British politics waned after she wrote a review of Helena Blavatsky's *The Secret Doctrine* (1888). She traveled to Paris to meet Blavatsky in 1889 and soon de-

veloped a strong interest in Theosophy. Four years later, after Blavatsky's death, Besant went to Adyar, India, to work for the Theosophical Society. Co-founder Henry Olcott was still president of the Theosophical Society, but upon his death in 1907, Besant was elected president of the Adyar Society. By then most of the American Theosophists had seceded to form a separate Society under William Q. Judge.

A major cause of the split in the Theosophical Society was Besant's growing association with Charles Leadbeater, who had heard her lecture in Manchester. Leadbeater had arrived in Adyar in 1884 and, reportedly supervised by the Master Djwhal Khul, underwent a rapid expansion of his intuitive abilities, making him one of the most accomplished clairvoyants of his time. In turn, Leadbeater nurtured Besant's clairvoyant gifts and the two of them embarked on an ambitious program of psychic research. One groundbreaking study traced the history of the human lifewave from the Moon Chain through the several rounds and root races of the Earth Chain to the present. Besant described the research, conducted during the summer of 1910, thus:

[W]e [Leadbeater and herself] shut ourselves up, so as to be uninterrupted, for five evenings every week; we observed, and said exactly what we saw, and two members, Mrs. Van Hook and Don Fabrizio Ruspoli, were good enough to write down all we said.<sup>4</sup>

Judge and others believed that this excursion into clairvoyant research betrayed the core principles of Blavatsky's teachings, and from then on he referred Besant's and Leadbeater's work as "pseudo-Theosophy."

Another bone of contention centered on allegations that Leadbeater engaged in inappropriate behavior with young boys.<sup>5</sup> The charges led to his expulsion from the Theosophical Society for two years, until he was reinstated after Besant became president.

A third contentious issue concerned Jiddu Krishnamurti. In 1909, Leadbeater concluded that the fourteen-year-old Indian boy was the World Teacher, whose return was anticipated

in Theosophical teachings. With the consent of Jiddu's father, Besant became the boy's legal guardian, and she and Leadbeater oversaw his education. Others in the Theosophical Society rejected the claim, and Rudolf Steiner, head of the German Section of the Society, severed his connections over that issue. Eventually, Krishnamurti himself formally distanced himself from any suggestion that he was the World Teacher.

Driving a fourth wedge between Besant and some other Theosophists was her renewed interest in Christianity. The Theosophical Society was founded with the goal of respecting all world religions, but Blavatsky has often been criticized for anti-Christian bias. When Blavatsky and Olcott arrived in Adyar, they came into contact with a number of prominent oriental teachers, including the Vedantist Talapragada Subba Row. Several Theosophists were drawn to Hinduism. Olcott and several other early Theosophists were Buddhists, and for a while Leadbeater—who had once served as a high-church Anglican clergyman—also embraced Buddhism. Until Besant's arrival, few showed any particular interest in Christianity.

Influenced by Anna Kingsford, Besant wrote the influential *Esoteric Christianity* (1901), in which she sought to build a bridge between Theosophical teachings and the beliefs and practices of high-church Christianity. The book addressed topics ranging from the nature of Christ to the efficacy of the sacraments. Reflecting her early admiration for Roman Catholic ritual, she saw particular value in the Latin liturgy:

Some of the arrangements of Latin words, with the music wedded to them in Christian worship, cause the most marked effects on the supra-physical worlds, and anyone who is at all sensitive will be conscious of peculiar effects caused by the chanting of some of the most sacred sentences, especially in the Mass.<sup>6</sup>

Besant commented on the occult power of the sacraments. The power came both from the officiating priest and from angelic forces:

[B]eings belonging to the invisible world will be present during the sacramental rites, pouring out their benign and gracious influence; and thus all who are worthy participants in the ceremony . . . will find their emotions purified and stimulated, their spirituality quickened, and their hearts filled with peace, by coming into such close touch with the unseen realities.<sup>7</sup>

In a later work, Besant recognized the power of the Eucharist: "As the priest in the Roman Catholic Mass spreads out his hand over the unconsecrated wafer and makes over it the Sign of Power... the sign of the Cross . . . , he pronounces the Word of Power: 'This is my body.'<sup>8</sup> She added: "the great power of the Christ pours down upon His assembled worshippers through the consecrated symbol in the sacrament, which is the means of the spiritual grace."<sup>9</sup>

Besant's interest in the occult nature of the sacraments fueled a "Christianization" movement within the Adyar Theosophical Society. A major milestone in the movement occurred in 1916 when the British branch of the Old Catholic Church separated from its parent in the Netherlands and was reorganized as the Liberal Catholic Church to serve as a kind of religious subsidiary of the Theosophical Society.<sup>10</sup> Through the Old Catholic Church, Theosophist James Ingall Wedgwood secured consecration as bishop, with a credible claim to the apostolic succession. He served as presiding bishop of the LCC, equivalent to an archbishop or metropolitan. In turn, Wedgwood consecrated Leadbeater, who wrote the new church's liturgy<sup>11</sup> and eventually succeeded Wedgwood as presiding bishop. Women priests were not permitted, but Besant strongly supported the LCC.<sup>12</sup>

**Some of the arrangements of Latin words, with the music wedded to them in Christian worship, cause the most marked effects on the supra-physical worlds, and anyone who is at all sensitive will be conscious of peculiar effects caused by the chanting of some of the most sacred sentences, especially in the Mass.**

Besant devoted considerable attention to the existence and role of the Divine Mother, an important topic in feminist theology. The same topic had been addressed by Kingsford, but it also had a long history in Hinduism. In 1927, Nibaran Chandra Basu, a Hindu, published an article titled: "World Mother," in *The Theosophist*.<sup>13</sup> Soon thereafter, Besant declared March 25 the traditional feast of the Annunciation to be "World Mother Day."<sup>14</sup> At the same time, Besant announced the formation of a movement to herald the arrival of a "great spiritual Being who represents the feminine side of Divinity, the Ideal Womanhood, the 'World Mother.'<sup>15</sup> The Mother,

according to Besant, had previously incarnated as Isis and Mary and was now embodied as Srimati Rukmini Devi, the young Indian wife of Theosophist George Arundale.<sup>16</sup> Rukmini Devi, a ritual dancer and educator, soon declined the honor Besant tried to bestow on her.

In addition to her Theosophical work, Annie Besant developed an interest in the emerging Co-Masonry movement, which admitted men and women on equal terms. Sporadic attempts had been made since the beginning of the nineteenth century to open Masonic lodges to women. In 1877, Blavatsky herself claimed to have received a charter naming her a thirty-third degree Mason in the clandestine Ancient and Primitive Rite of Masonry.<sup>17</sup> Four years later a Frenchwoman, Maria Desraimes, was inducted into a recognized Masonic lodge. The lodge was immediately suspended, but Georges Martin, a thirty-third degree Mason and French senator, joined with Desraimes to promote the cause of Co-Masonry.<sup>18</sup> Through their efforts several mixed lodges were established, including la Respectable Loge Le Droit Humain, Maçonnerie Mixte ("the Worshipful Lodge Human Rights, Co-Masonry").

Besant and six friends traveled to Paris in 1902 to be inducted into la Respectable Loge. She

also obtained a charter to set up a lodge in England and eventually became the Order's Most Puissant Grand Commander. In due course, Besant helped form the Eastern Order of International Co-Freemasonry,<sup>19</sup> to which several prominent Theosophists belonged, including Leadbeater and Geoffrey Hodson.<sup>20</sup>

Besant's instincts for political activism revived during her time in India. She joined the National Congress Party. During World War I, she helped launch the Home-Rule League to campaign for dominion status within the Empire. This led to her election as president of the India National Congress in 1917. She continued to campaign for Indian independence until her death.

Someone as strong-willed as Annie Besant could scarcely be expected to avoid controversy, any more than Helena Blavatsky could a generation earlier.

Besant exercised poor judgment in the matters of Jiddu Krishnamurti and Srimati Rukmini Devi. William Q. Judge and his successors in the American Theosophical Society criticized her leadership of the Adyar Society. Members of the Alice Bailey community have criticized Besant's and Leadbeater's *Man: Whence, How and Wither* for glamorizing fellow Theosophists. The validity of these various criticisms continues to be debated.

Without serious challenge, however, is the fact that Besant inspired generations of women and men by her pioneering work in multiple fields. Her early political activism in Britain, leadership of the India National Congress, and prominent role in Co-Masonry took place at a time—despite Queen Victoria's very conspicuous role during the first half-century of Besant's life—when entrenched societal forces throughout the empire opposed women's presence in the public arena. She was a forerunner and role model for the women who came after her—including today's women who still confront gender discrimination and glass ceilings. Her example also encourages men who face discrimination and challenges to the expression of their full potential.

For us, Besant's most enduring legacy lies in her esoteric work. Her numerous books, arti-

cles, and transcripts of speeches are available either in print or online.<sup>21</sup> Besant made her contribution during that exciting time when the Planetary Hierarchy was revealing new knowledge to stimulate the expansion of human consciousness. Clearly, she was selected as a disciple who could play an important role in that revelation—a revelation that we have yet to fully assimilate.

Besant's work formed a bridge between Helena Blavatsky and Alice Bailey—and the latter gave her due credit; Bailey mentioned Besant twenty-three times in her writings. Bailey recalled her first encounter with Besant's work: "I had joined the Theosophical Lodge in Pacific Grove and was beginning to teach and hold classes. I remember the first book which I started to expound. It was that great book by Mrs. Besant, 'A Study in Consciousness.'"<sup>22</sup> Besant's esoteric work also set the stage for the work of later Theosophists like Geoffrey Hodson, and it is significant that he took Besant's—and Helena Roerich's—teachings on the Divine Mother to a new level.<sup>23</sup>

Annie Wood Besant reportedly was born in the early evening of October 1, 1847. Her natal sun was in Libra, and esoteric astrologer Michael Robbins surmised that she was born after 5:21 p.m., giving her Aries rising, which explains "her forceful and pioneering life."<sup>24</sup> Robbins also speculated, with some justification, that she was a third-degree initiate. Besant died in Adyar on September 20, 1933, shortly before the autumnal equinox and a few days short of her eighty-sixth birthday. Few people, before or since, led as full a life or accomplished as much as she did, and we look back with gratitude to the life of a World Disciple.

Contributed by John F. Nash

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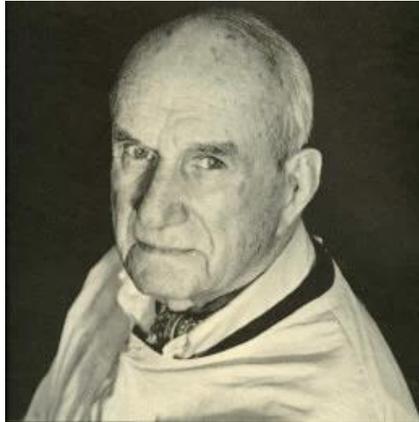
<sup>1</sup> Helena Blavatsky, Anna Kingsford, Annie Besant, and Alice Bailey all had disastrous first marriages—three of them to Anglican clergymen. Only Helena Roerich's marriage to her beloved Nicholas was enduring and fulfilling.

<sup>2</sup> Besant's cohabitation with political activist Charles Bradlaugh was well-known.

- <sup>3</sup> The 1918 reform gave the vote to female property owners over 30. Ten years later suffrage was extended to all women over the age of 21.
- <sup>4</sup> Annie Besant and Charles W. Leadbeater, *Man: Whence, How and Wither* (Adyar, India: Theosophical Publishing House, 1913), viii.
- <sup>5</sup> Leadbeater admitted teaching boys to masturbate to relieve the stress of pre-marital abstinence. Charges that he engaged in pederasty were never proven.
- <sup>6</sup> Annie W. Besant, *Esoteric Christianity* (Wheaton, IL: Theosophical Publishing House, 1901/1953), 231.
- <sup>7</sup> *Ibid.*, 235.
- <sup>8</sup> Annie W. Besant, "Theosophy: the Root of All Religions," Thirty-Seventh Annual Convention of the Theosophical Society, Adyar, India, December 27-30, 1912. *Theosophy and the Theosophical Society* (Adyar, India: Theosophical Publishing House, 1913), 64.
- <sup>9</sup> *Ibid.*, 64.
- <sup>10</sup> The Old Catholic Church seceded from Rome after the First Vatican Council over the issue of papal infallibility.
- <sup>11</sup> Charles W. Leadbeater, *The Science of the Sacraments* (Adyar, India: Theosophical Publishing House, 1920).
- <sup>12</sup> Both the Old Catholic Church, headquartered in Utrecht, Netherlands, and the Liberal Catholic Church continue in existence. The former now admits women to the priesthood. The LCC went through two schisms, in 1941 and 2003, the one over ties with the Theosophical Society and the other over the ordination of women.
- <sup>13</sup> Nibaran Chandra Basu, "Dhurga: The World-Mother Aspect of God." *The Theosophist*, January 1927, 433-440; February 1927, 537-545.
- <sup>14</sup> Robert Ellwood, "The Church, the World Mother and the New Age," *The Liberal Catholic*, Easter, 1998.
- <sup>15</sup> Joy Dixon, *Divine Feminine: Theosophy and Feminism in England* (Baltimore, MD: Johns Hopkins Univ. Press, 2001), 206.
- <sup>16</sup> *Ibid.*, 206. For more on the World Mother see John F. Nash, "Mary, Blessed Virgin and World Mother," *The Esoteric Quarterly* (Winter 2010), 19-39.
- <sup>17</sup> Source: <http://www.theosophytrust.mobi/429-h-p-blavatskys-masonic-patent#.VB43DfldXh5> (Last accessed September 20, 2014). The Ancient and Primitive Rite of Masonry had few members and was not recognized by other Masonic organizations.
- <sup>18</sup> Arthur E. Waite, "Co-Masonry," *A New Encyclopedia of Freemasonry* (New York, NY: University Books, 1921).
- <sup>19</sup> Source: Eastern Order of International Co-Freemasonry. Online: <http://comasonic.net/> (Last accessed January 14, 2014).
- <sup>20</sup> Hodson was also a priest in the Liberal Catholic Church.
- <sup>21</sup> See for example: <http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Besant%2c%20Annie%2c%201847-1933> (Last accessed Sept. 23, 2014).
- <sup>22</sup> Alice A. Bailey, *The Unfinished Autobiography* (New York, NY: Lucis, 1951), 138.
- <sup>23</sup> See for example John F. Nash, "The World Mother: Teachings of Helena Roerich and Geoffrey Hodson," *The Esoteric Quarterly* (Winter 2006), 35-46.
- <sup>24</sup> Source: <http://www.makara.us/04mdr/01writing/03tg/bios/Besant.htm> (Last accessed September 22, 2014).

## Transcendental Abstractionist: Emil Bisttram (1895-1976)

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*Art should concern itself, not with imitation, but with creation, otherwise it fails in its prime purpose: that of inspiring and stimulating thought. It brings to the life of the artist and to the layman an experience on a Higher plane of emotion and intellectual perception without which there can be no real Progress in man's development. – Emil Bisttram*

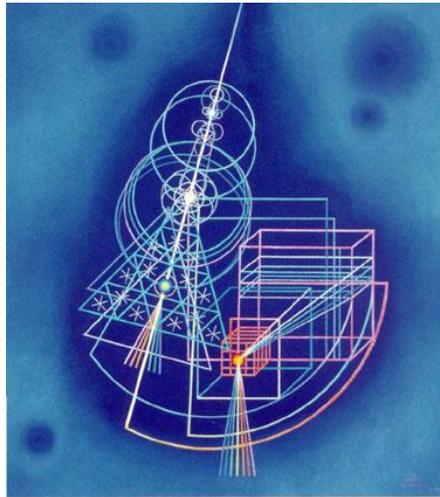
Emil Bisttram was an illustrious painter, teacher and advocate for the arts and a co-founder of *The Transcendental Painting Group* in Taos, New Mexico. He grew up in the tenements in the Lower East Side of New York, after immigrating with his family from a small village in Hungary in 1906, at the age of 11. Rather than beginning life as a “nascent visionary,”<sup>2</sup> which he was later to become, Bisttram was a rough and tumble kid, who at 16, was expelled from school for fighting. In 1911, he became one of the leaders of the notorious Gas House Gang, which was implicated in the street fights between the Irish and the Jews.<sup>3</sup> Shortly thereafter, Bisttram put his fighting skills to use as an amateur boxer who was known as “Battling Bennett.” Later, he took night classes in a vocational school where he received some training in art. A boxing fan, who was also the owner of a commercial art agency, hired the young Bisttram.<sup>4</sup> Eventually, the twenty one-year old Bisttram came to own the nation's first freelance advertising agency. However, the business was quickly abandoned for a career in Fine Art. To fund his studies at Cooper Union, the National Academy of Design, and the New York School of Fine and

Applied Art, Bisttram continued to produce commercial works of art.

In the 1920's, when Bisttram was beginning to establish himself as a Fine Artist, he became interested in mathematics, philosophy, mysticism and the occult. His interest in mathematics began when he studied composition under the tutelage of Jay Hambridge, who introduced Bisttram to the elements of Dynamic Symmetry, a system of pictorial composition utilizing the lost principles of proportion used by the ancient Egyptians and Greeks.<sup>5</sup> Hambridge based this system on the Golden Section, the Fibonacci series and the logarithmic spiral, which he believed would more likely produce aesthetically pleasing results than instinctual composition. Bisttram went on to use this system in nearly all his works as a way of suffusing them with spiritual significance. His allegiance to the power of number was such that he changed the spelling of his name from Bistran to Bisttram, on the advice of a numerologist, and also because the double “tt” resembled the Greek letter Pi ( $\pi$ ), which has immense mathematical and metaphysical meaning.<sup>6</sup>

Bisttram's interest in mysticism and the occult, according to Ruth Pasquine,<sup>7</sup> one of the leading experts on the artist, led to his involvement with the Theosophical Society in New York and to relationships with such notable Theosophists as Claude Bragdon, an American architect and writer who argued that the fourth dimension and higher worlds could be visualized, and that the artist was capable of representing these invisible subjective and spiritual levels of consciousness. Bragdon's allegorical work, *Man the Square: A Higher Space Parable*, published in 1912, which compared humans to "squares living in a two-dimensional flatland at conflict with one another because they were unaware of their higher, metaphysi-

cal existence as cubes,"<sup>8</sup> was another idea adopted by Bisttram and expressed in various works. These ideas correlated with the Theosophical axiom that religion and geometry were closely related, a concept that Bisttram discovered from Helena Blavatsky's works as well as from Max Heindel, whose lectures Bisttram attended at the Rosicrucian Order in New York. The concept that all created life can be expressed as a sequence of geometrical forms—point, line, plane, solid—helps explain much of the symbolism in Bisttram's paintings. One notable example, which correlates Dynamic Symmetry with Theosophical theories, is *Time Cycle, No. 1*, pictured below.



Bisttram also developed relationships with Nicholas Roerich, Dane Rudhyar and Manly P. Hall. In 1923, while teaching at the Master Institute of United Arts, Bisttram formed an instantaneous and close friendship with Roerich, the Institute's founder.<sup>10</sup> Roerich offered a program at the school that included the study of theosophy, occult philosophies, and *gesamtkunstwerk* based on Richard Wagner's philosophy of "the unity of the arts." Bisttram came to think of Roerich as his mentor, and his ideas influenced the artist greatly, particularly the idea of disciplining oneself in every field, especially philosophy, so that one can think in terms of order, rhythm, harmony and beauty.<sup>11</sup>

In addition, Bisttram attended Manly P. Hall's lectures in New York and Los Angeles. According to Pasquine, Hall not only lectured to

Bisttram's students, he also attended some of his classes.<sup>12</sup> Another friend and colleague, was Dane Rudhyar, the theosophist, astrologer, musician and painter. Bisttram first met Rudhyar in New York at the Roerich Museum, in the 1930's, where Rudhyar was giving a series of lectures. Pasquine argues that "Rudhyar was probably the single-most important influence on the development of Bisttram's theosophical works in the 1930s." She goes on to say that since Rudhyar was a close personal friend of Alice A. Bailey, it was probably Rudhyar who sparked Bisttram's interest in her writings.<sup>13</sup>

Such influence is evident, as Pasquine points out, in the above drawing which incorporates Bailey's concept of the permanent atoms and the seven archetypal currents or rays in addi-

tion to the Theosophical notions of geometric progression from the Seven Planes of our Solar System through to the Constitution of Man,<sup>14</sup> in other words, “man as a sevenfold being, diagrammed as a triangle supported by a square.”<sup>15</sup> She suggests further that:

in *Time Cycle I*, Bisttram is depicting man as the microcosm of the cosmic macrocosm, as well as man at his most evolved—operating at the highest possible level at the time of his passing.<sup>16</sup>

Bailey further influenced Bisttram’s use of color, as can be seen in his use of the colors of the seven archetypal forces which produce the manifestation of consciousness in every form. The predominant use of blue in his works, as Pasquine suggests, was influenced by Bailey’s *Letters on Occult Meditation*, which state that blue has a relationship to the Eye of Shiva, to the Solar (Blue) Logos and “the perfected man, and with the auric envelope through which he manifests.”<sup>17</sup>

Another important concept with which Bisttram worked was Blavatsky’s and Bailey’s theory of duality or the pairs of opposites and their eventual blending or at-one-ment. Bisttram’s spiritual approach to art was also based upon the writings of Swedenborg, especially his ideas about the macrocosmic-microcosmic correspondence and his belief in redemption through the unification of the opposites.

Sometime during the 1930’s Rudyar introduced Bisttram to Carl Jung’s theories of psychology and aesthetics. Both men were interested to learn that, like them, Jung held the notion that art has psychic significance because the unconscious mind can only be reached and expressed by symbol. Jung’s assertion that the unconscious was deliberately “attempting to communicate through consciousness, in order to bring forth a sense of wholeness and added meaning to our lives”<sup>18</sup> also had immense appeal.

The writings of P.D. Ouspensky concerning the properties of time and space and their unification into the concept of the fourth dimension were other important influences on the artist. Pasquine’s research<sup>19</sup> shows that Bist-

tram was especially drawn to Ouspensky’s ideas about art and the artist.

Only that fine apparatus which is called the soul of an artist can understand and feel the reflection of the noumenon in the phenomenon. In art it is necessary to study “occultism” – the hidden side of life. The artist must be a clairvoyant: he must see that which others do not see; he must be a magician: must possess the power to make others see that which they do not themselves see, but which he does see.<sup>20</sup>

In 1930, Bisttram traveled to Taos, New Mexico for a three-month stay at the urging of both Roerich and Rudhyar. He wanted to escape from the hardships of New York after the devastating stock market collapse, but he was unable to adjust to the open spaces and the intense light and color. After leaving Taos in 1931, Bisttram traveled to Mexico on a Guggenheim Fellowship to study mural painting with Diego Rivera. He eventually returned to Taos where he established the Taos School of Art and built a special room in his house to meditate. Later, in 1938, he and Raymond Johnson co-founded the Transcendental Painting Group, a local collective of painters who were inspired by a number of early abstract expressionists, especially Wassily Kandinsky’s *The Art of Spiritual Harmony*. The group explained that “the word Transcendental had been chosen as a name for the Group because it best expresses its aim, which is to carry painting beyond the appearance of the physical world, through new concepts of space, color, light and design, to imaginative realms that are idealistic and spiritual.” Although Bisttram and other members of the group produced representational and other types of work, in Taos their focus eventually turned inward, and they began making mostly abstract non-objective pictures.<sup>21</sup> As John Dorfman writes in the “Magic Vistas,”<sup>22</sup> from out of the Great Depression into a world about to be immersed in the great cataclysm of the Second World War, Bisttram and the Transcendental Painting Group sought to employ art as means of depicting the eternal truths that lie behind the world of appearances.<sup>23</sup> This endeavor, as Dorfman explains, would have probably failed

or dispersed into the ethers “if the artists had not been as rigorous as they were in their dedication to hard work and precise technique, with a firm grounding in mathematics and color theory.”<sup>24</sup>

For the remainder of his life, Bisttram continued to be active in promoting the growth of art in New Mexico and in articulating his belief that art could exert a meaningful transformative power on the individual and the world. In 1975, as a final tribute to the artist who had dedicated himself to the artistic community and identity of New Mexico, the state declared a National Holiday—Emil Bisttram Day. The following year, at the age of 81, Bisttram passed away.

Contributed by Donna M. Brown

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<sup>1</sup> Photograph of Emil Bisttram from Wikipedia.  
<sup>2</sup> John Dorfman, “Mystic Vistas: Emil Bisttram,” *Art and Antiques Worldwide Media, LLC*, ed. John Dorfman, 2013 <http://www.artandantiquesmag.com/2013/08/transcendental-painting-group/> (accessed September 5, 2013).  
<sup>3</sup> The Owings Gallery, Santa Fe, New Mexico, *Biography: Emil Bisttram*.  
<sup>4</sup> Ibid.  
<sup>5</sup> Akemi A. May, *James Emil Bisttram, An American Modernist* (Santa Barbara, CA: Sullivan Cross LTD, 2011).  
<sup>6</sup> John Dorfman, “Mystic Vistas: Emil Bisttram.”  
<sup>7</sup> Ruth Pasquine, *Emil Bisttram (1895-1976): American Painter, Vols.1 & 2, Dynamic Symmetry, Theosophy and Swedenborgianism* (Staarbrücken, Germany: LAP LAMBERT Academic Publishing, 2010).  
<sup>8</sup> Claude Bragdon, *Man the Square: A Higher Space Parable* (Rochester, NY: Manas Press, 1912), 17.

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<sup>9</sup> The image, *Time Cycle, No.1* was made available by Dr. Ruth Pasquine. The three featured images in our “Pictures of the Quarter,” are also courtesy of Dr. Ruth Pasquine.  
<sup>10</sup> Ruth Pasquine, “Emil Bisttram: Theosophical Drawing,” *PART, The Society for the Promotion of Interdisciplinary Visual Culture*. <http://part-archive.finitude.org/part9/modernism/articles/pasqu.html> (accessed September 5, 2014).  
<sup>11</sup> Aaron Payne, Fine Art, Biography, “Emil James Bisttram” <http://apfineart.com/wp-content/uploads/2012/06/bisttram-emil-jbio-1.pdf> (accessed September 9, 2013).  
<sup>12</sup> Ruth Pasquine, *Emil Bisttram: Colleagues*, [www.emilbisttram.com](http://www.emilbisttram.com) (accessed September 10, 2014).  
<sup>13</sup> Ibid.  
<sup>14</sup> For further information on Pasquine’s insightful analysis of this and other works, see: *Emil Bisttram (1895-1976): American Painter, Vols.1 & 2, Dynamic Symmetry, Theosophy and Swedenborgianism*, or *Emil Bisttram’s Theosophical Drawings* <http://partarchive.finitude.org/part9/modernism/articles/pasqu.html>.  
<sup>15</sup> Ruth Paasquine, *Emil Bisttram’s Theosophical Drawings*.  
<sup>16</sup> Ibid.  
<sup>17</sup> Alice A. Bailey, *Letters on Occult Meditation* (New York, NY: Lucis Trust, 1950), 213.  
<sup>18</sup> Dr. Louis Laganà, “Jungian Aesthetics—A Reconsideration,” *Aesthetics Bridging Culture* (Mata: The University of Malta, 2007), 2.  
<sup>19</sup> Ruth Pasquine, *Emil Bisttram’s Colleagues*.  
<sup>20</sup> P. D. Ouspensky, *Tertium Organum: A Key to the Enigmas of the World* (1911, 3rd ed., New York, NY: Knopf, 1945), 145.  
<sup>21</sup> John Dorfman, “Mystic Vistas: Emil Bisttram.”  
<sup>22</sup> Ibid.  
<sup>23</sup> Ibid.  
<sup>24</sup> Ibid.