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Esoteric philosophy and its applications to individual and group service and the expansion of human consciousness.

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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.

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Editorial

Spiritual Crises, Spiritual Demands and the Spiritual Masters

Esoteric philosophy is both a science and a philosophy. It consists of various systems, principles and tenets designed to bring about changes in a person's life pattern and all his or her world relations. As a philosophy, esotericism is concerned with the expression of the One Truth, the evolution of consciousness in humanity and the subhuman kingdoms, and the unity of the objective and subjective worlds. As a science, esotericism is concerned with the diverse and complex world of energies and forces lying behind all world phenomena and with the Laws that operate therein. Among esoteric philosophy's many methods and tenets are: 1) a focus on the nature and evolutionary role of crises, especially as they relate to the life of the disciple; 2) the means to harness high desire and aspiration into an invocative spiritual demand for light, love and power; 3) providing a paradigmatic ideal or model of those who have attained a measure of enlightenment or evolutionary perfection. These ideas and methods, as illustrated in the three full-length articles presented here, can open us up to new avenues of thought and new approaches to life.

Our first offering, from Celeste Jamerson, explores periods of crises in the life of the composer and pianist, Franz Liszt. The article is part of a series that focuses on five crises, as outlined by Djwhal Khul, which explicitly affect disciples. Jamerson examines the first half of Liszt's life and discusses the three "crises of appropriation," which are initiated by the soul in an effort to take possession of the three-fold personality. Also considered is the "crisis of opportunity" wherein one discovers one's soul purpose or mission. These crises are shown to correspond to Ptolemy's "ages of man." Jamerson's analysis also reveals how "these points of crises are mirrored in the position of the transiting and progressed planets in Liszt's chart as it unfolded over time." The second half of Liszt's life and the final or fifth "crisis of expression" will be examined in Part Two of the series.

Zachary Lansdowne contributes the next article in this issue in which he analyzes the Second Stanza of the Great Invocation. The article is the first in a series designed to show that the second Stanza is a potent mantric utterance that intertwines multiple layers of meaning which have a distinct significance for each of three groups or classes of users: 1) the general public; 2) esotericists; and 3) the more advanced disciples and the Hierarchy. In Part One, Lansdowne provides a detailed examination of each line of the second Stanza as it relates to the general public, the significance of which is expressed through many biblical stories and events, all of which "express certain central truths which all men innately … accept." The author's second article will explore the Invocation's meaning for esotericists, and the third and final article will describe its meaning for the more advanced disciples and the Hierarchy.

Our final full-length feature—*The Mystique of the Masters*—is from Fiona Odgren. The subject of the Masters plays a foundational role in esoteric philosophy, due in large part, to the fact that the Ageless Wisdom teachings were given out by this group of enlightened beings who have long inspired humanity from behind the scenes. While many people have been captivated by the idea of the Masters, the concept, as Odgren points out, has also been the "victim of serious misconceptions, misunderstandings, and misplaced idolatry." In addition to addressing these issues, and answering some key questions about the learned men and women who were closely connected with the formation and development of the theosophical movement, the author provides an intimate glimpse into the demeanor, thoughts, and lives of the Masters.

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This issue of the *Quarterly* includes a series of short papers from Dorje Jinpa titled *Mysteries of the Heart.* Jinpa's first installment explores the relationship between the perception of truth and the sacred fire of the heart. The author also touches upon such themes as true freedom and its connection to self-mastery, the importance of striving, and the idea of Beauty. He closes by reminding us that: "the current of evolution is a thread of cosmic heart energy uniting all life into a single forward moving continuum. This fiery current, acting through the divine Law of Attraction … draws us ever higher up the mountain of experience … to the very source and essence of Being."

Another short paper from John Nash explores the life and work of Rudolf Steiner—one of the *Great Esotericists of the Past.* As the paper reveals, Steiner "dedicated his life to important philosophical, social, and cultural endeavors and left an indelible mark on esotericism."

In addition to the featured articles and short papers, we have included two poems from Douglas Penick—*Song of Prajna* and *Night Song.* Penick is a former research associate at the Museum of Modern Art in New York and at The Institute for Architecture and Urban Studies. He is also a 30 year practitioner and teacher of Tibetan Buddhism, who has written a number of books, poems, opera libretti, and music intended to invoke various Central Asian spiritual and cultural epics. For more information on his inspiring and evocative works, visit: http://www.douglaspenick.com/ or www.amazon.com.

Our picture of the *Quarter of Quarter,* "Le tue ali riaprirai," is from the award winning Italian painter, Massimilano Gasparini. Born in born in Rovato in 1970, Gasparini began painting at very young age. His work includes portraits, still lifes and landscapes. In 2007, his painting underwent a liberating change that freed him from standard and canonical techniques. This allowed his paintings to be born by chance and not necessarily out of the artists own volition. For more information on his exquisite paintings and his focus on the feminine face as a representation of the Universe, we encourage you to visit: http://www.facebook.com/max-gasparini-page-145025415.

Also included in this issue is a book review—*Moving Beyond Duality: Enough for Us All, Volume Three*, by Dorothy I. Riddle. Riddle's focus is on the One Life of which we are all equally important parts, and on reminding us that "the universe in a dynamically interconnected whole."

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."

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Letters to the Editor

In a recent article ("Krishnamurti's Teachings compared to Bailey's Third-Ray Method of Building the Antahkarana," *Esoteric Quarterly,* Volume 11, Number 3, Fall 2015), Zachary F. Lansdowne has chosen Jiddu Krishnamurti to demonstrate that his "teachings illustrate Bailey's third-ray method of building the antahkarana" (p. 34).[1] In my opinion, it was an unfortunate choice: as someone with a good deal of the Third Ray in the ray makeup, I don't recognize Krishnamurti as a kindred spirit and don't feel he is in the right place.

On the personality side, the Third Ray "is the ray of the abstract thinker, of the philosopher and the metaphysician, of the man who delights in the higher mathematics." Special virtues include, among other things, "capacity for concentration on philosophic studies."[2] Does Krishnamurti fit this description? Hardly: he was a vague and dreamy child, loathed formal education in his teen years, and was not known as a reader of books on philosophy and mathematics.

On the side of the relationship between the personality and the soul, per Djwhal Khul, "[t]he method of approaching the great Quest, for this ray type, is by deep thinking on philosophic or metaphysical lines till he is led to the realization of the great Beyond and of the paramount importance of treading the Path that leads thither."[3] Yes, Krishnamurti was thinking hard on the problems of living and other issues, but his method of approach was through self-observation ("*Observe your excessive mental activity without any motive to change or transform it,"* as Lansdowne puts it (p. 37)). This is totally foreign to a true Third Ray type: as Djwhal Khul correctly indicates, such type's object is "the great Beyond" rather than his or her own mind, and the principal keyword is realization rather than freedom (p. 33). H. P. Blavatsky had other names for the great Beyond as seen by a Third Ray soul: Cosmic Ideation, Universal Mind, or Mahat, the Third Logos, and it is this aspect of the One Reality that naturally attracts the attention of Third Ray people.

Here are some souls that would be better candidates to illustrate Djwhal Khul's third-ray method of building the antahkarana.[4] A quick perusal of what follows shows that Krishnamurti does not fit into this category of thinkers.

Plotinus (204-270), a major philosopher and the principal founder of Neoplatonism. Three fundamental principles of his philosophy are One, Soul, and Intellect. An individual soul may rise to Intellect through contemplation, that is continual concentration on one object, and reach direct knowledge of the architecture of the intelligible realm (essentially the Platonic world of ideas).

Nicholas of Cusa (1401-1464), a cardinal of the Roman Church who wrote extensively on philosophy, theology and mathematics. He constructed his original and obscure philosophy under the strong influence of Neoplatonism. He drew a distinction between *ratio* (discursive reason) and *intellectus* (intellectual intuition or direct intellectual vision). According to Nicholas, the goal is to attain mystical union with Divinity via intellectual ascent.

Baruch Spinoza (1632-1677), a prominent Dutch philosopher, a proponent of a natural religion. He identified God and nature and considered both as alternate names for the same underlying reality. He advocated intellectual love of God and direct intuitive knowledge as a way of ascent to God. Spinoza did some work in mathematics and made a serious attempt to express philosophical truths in geometrical form using Euclid-style formal definitions, axioms and propositions. By the way, Albert Einstein, himself probably a third-Ray soul, admired Spinoza and believed in Spinoza's God who reveals Himself in the apparent lawful harmony of the world.

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Franklin Merrell-Wolff (1887-1985), an American mathematician, philosopher and guru. He was primarily concerned with expressing his own intellectual insights into the ultimate nature of reality in terms of modern philosophy by taking abstraction to its limit. In his opinion, mathematics was the best available abstract tool to bridge common and transcendent states of consciousness.

In another article from the Winter 2016 issue, John F. Nash's article—being otherwise good—in my opinion, is too down-to-earth and as a result suffers some omissions.

One omission is lack of proper esoteric context for numbers, i.e., the unified treatment of *numbers*, *colors*, and *sounds*. Alice Bailey briefly mentions that "The science of numbers [is] in reality the science of colour and sound."[5] H.P. Blavatsky is more elaborate:[6] "To the learner who would study the Esoteric Sciences with their double object: (a) of proving Man to be identical in spiritual and physical essence with both the Absolute Principle and with God in Nature; and (b) of demonstrating the presence in him of the same potential powers as exist in the creative forces in Nature—to such a one a perfect knowledge of the correspondences between Colours, Sounds, and Numbers is the first requisite." (P. 439) "[E]very sound corresponds to a colour and a number (a potency spiritual, psychic or physical) and to a sensation on some plane." (451)

What underlies these three things--numbers, colors and sounds—is *subtle vibration* (or rather the principle of vibration): "The creative force, at work in its incessant task of transformation, produces colour, sound and numbers, in the shape of rates of vibration which compound and dissociate the atoms and molecules." (463) "In the eternal music of the spheres we find the perfect scale corresponding to the colours, and in the number, determined by the vibrations of colour and sound, which 'underlies every form and guides every sound,' we find the summing-up of the Manifested Universe." (475) The last quotation in the previous paragraph implies that the vibration demonstrating as sounds, colors, and numbers corresponds respectively to spiritual (Ray I), psychological (Ray II), and material manifestations (Ray III). This certainly provides for a more complete esoteric treatment of numbers.[7]

Another point to take into account is a twofold nature of numbers, etc. "As there is sound in Nature which is inaudible, so there is colour which is invisible, but which can be heard... Though invisible and inaudible to us in detail, yet the synthesis of the whole becomes audible to us on the material plane." (463) HPB does not say it explicitly, but by extension there are numbers that cannot be counted but have a numerical content on the material plane. Thus we need to draw a clear distinction between *ordinary numbers* and *ideal* or *metaphysical numbers*, which are not numbers in the common sense. It is these ideal numbers that are the subject matter of esoteric mathematics, and the only way to directly access them is through intellectual contemplation leading to the ascension to the Third Logos encompassing the principles of the material reality and containing its blueprint.[8] This distinction should have deep implications for the building of a meaningful synthesis of exoteric and esoteric mathematics.

Maxim Osinovsky

Maxim Osinovsky was born in Russia in 1944. He has a PhD in physics from the Academy of Sciences of the USSR, and is currently employed in the Library, the University of California at Berkeley. Memberships include: Theosophical Society in America and the American Mathematical Society.

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1 Zachary F. Lansdowne's article, p. 34. All page references in the text of the present letter are to that article.

2 Alice A. Bailey, *Esoteric Psychology* I, (New York: Lucis Trust, 1962), 204.

3 Ibid., 205.

4 For more information, refer to Wikipedia, Stanford Encyclopedia of Philosophy, and other sources readily available online.

5 Alice A. Bailey, *Letters on Occult Meditation*. Any stable edition, p. 249.

6 H. P. Blavatsky, *The Secret Doctrine*. Vol. III. All in-text references are to a digital edition available at http://www.theosophical.ca/books/SecretDoctr

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ine, The_HPBlavatsky.pdf (accessed December 15, 2015).

[7] A unified treatment of numbers, colors , and sounds and underlying vibrations is represented in some works of popular numerology, e.g., in L. Dow Balliett's *Nature's Symphony, or, Lessons in Number Vibration* (Atlantic City, N.J. ; London : L.N. Fowler & Co., 1911) and *The Philosophy of Numbers, Their Tone and Colors* (Atlantic City, N.J.: The author; London: L.N. Fowler, [1908]).

[8] For a useful discussion of these issues in the context of Pythagoreanism, Platonism, and Neoplatonism refer to Svetla Slaveva-Griffin, *Plotinus on Number*, Oxford University Press, 2009. In the Neoplatonic nomenclature the Third Logos is called Intellect.

Dear Donna,

I wanted to reach out to you to say how much I enjoyed the content of the paper published in your Fall, 2015 Edition, entitled: *Krishnamurti's Teachings compared to Bailey's Third-Ray Method of Building the Antahkarana*, by Dr. Zachary Lansdowne.

I found the paper to be very informative, and thought it particularly well written, given the difficulty presented by the use of language in discussing these abstruse topics. I particularly appreciated the author's method of moving back and forth between Bailey and Krishnamurti's words—comparing and clarifying the definitions of terms used! I know there to be many preconceived notions "out there" (and also "in here") as to what these states of awareness are, versus what they *actually* are. I think this paper went a long way towards clarification of this challenging subject, and process.

The author's translation of Bailey's paragraph from *The Rays and the Initiations* p.517 into a set of Rules I thought was a brilliant touch. It is very helpful to have these suggested Rules at hand as a pre-meditation routine, when one is *allowing* that state of mind to come forward. I thought the author adapted Krishnamurti's style of rhetoric quite brilliantly throughout the entire paper.

Well done, to Dr. Lansdowne, and to you Donna, for selecting this piece for the *Esoteric Quarterly.*

Sincerely and Fraternally,
Donald Zimmerman
Denver, Colorado

Author's Response to "Esotericism and Mathematics"

Dr. Osinovsky's chief complaint about my article "Esotericism and Mathematics," published in the Winter 2016 issue, seems to be that he would have found a different article more interesting. A "unified treatment of numbers, colors and sounds" would make an excellent contribution to esoteric philosophy, and I encourage him to write an article on that topic. Before Dr. Osinovsky embarks on the project, however, he should check what overlap there might be with "Musical Harmony, Mathematics, and Esotericism," by Celeste Jamerson and John F. Nash, published in the Summer 2015 issue of *The Esoteric Quarterly*.

John F. Nash
Johnson City, Tennessee

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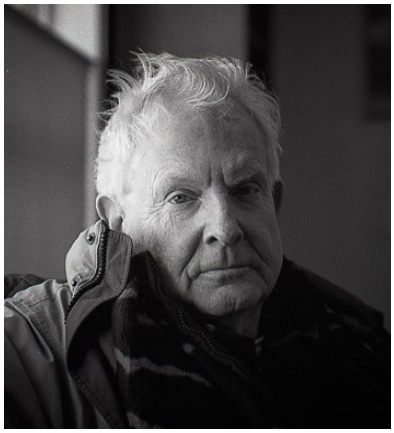
Poems of the Quarter by Douglas Penick



Douglas Penick, 2013

Song of Prajna

Listen,
The melody of the sword of prajna
Calls forth time in
The appearance of reality;

So filled with subtle meanings, questions, promptings,
Worlds radiate in the unceasing movement of sound.
Opening and closing
The shape of the world and the experience of beings
Expands and contracts.
Life begins, remains, echoes, and decays.

Sound in its coloration,
As blue, yellow, scarlet, green;
Shimmers as the mandala of existence,
Solidifies in waves of words as ground of being:
As anger, pride, lust, and envy, fear;
As the demarcation of what is called life
And what is called death
Spins unceasingly, pressing on
As the dim welter of conflicting emotion.

It is said:
'Just as a moment has an end,
So it must have a beginning and a middle.'
So, from the naming of one moment,
The infinite mirage of time appears:
The mirage of beginning, of maintaining, of destruction and of void.

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At a word or phrase
The senses expand, contract:
As space and solidity
Where beings seek to dwell.

Worlds take form.
Those who live there live in time,
Struggle to give birth, to continue, to die.

So illusory dramas of life and death are strategized and played
As beings seek refuge in endless realms,
Bound together inextricably
By concept and word.

Night Song

Khye Ma
The hosts of bright stars are ours
As they shine down upon our land.
Shining down upon our land,
Leaping from the Big Dipper
The dragon of silver light hovers in the night.
Ah. Ah. The ancestor does not forget us.

From the black depth of the universe,
He glitters like the eyes of the sky.
He glitters like the eyes of the sky
And during the whole night,
He will watch over our house, our hearth, our friends.
Ah Ah. The ancestor does not forget.

When day breaks, the stars will fade.
The dragon's light will not be seen.
When the sun sets and he returns,
The dragon's light will then be seen
Leaping through the evening breeze,
The silent guardian of our rest.

Calling us onward
Each by name,
Ah. Ah. The ancestor does not forget us.

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Picture of the Quarter by Massimilano Gasparini

Le tue ali riaprirai
("Your wings reopen," 2012, oil on tin.)

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Quotes of the Quarter

The spiritual crisis is definitely not a static state, though when in the midst of it, one may feel like one is at a great immoveable impasse. In order to break through these impasses, one has to cultivate resilience to burn away the limitations of our view of the world and our place in it…. Spiritual crisis is ultimately about surrender. This is not throwing up your hands and giving up nor is it about nihilism. In this way, we must not mistake the nature of surrender. Surrender is about *leaning into,* not going away from challenges that are in front of you. As humans, our nature is generally to turn and run from anything that appears to be unpleasant or threatening. And yet, as we turn and face our fears, our anxieties, and the discomfort that that brings, as we stretch out beyond our comfort zones, we begin to change and penetrate deeper into who we are as human beings and as spiritual beings. Thus every dilemma and confusion in life … can be a potential psycho/spiritual call beckoning us to travel beyond our mundane perceptions.

Theodore Tsaousidis, "Spiritual Crisis," *Siting at the Gate* https://sittingatthegate.wordpress.com/.

The later developments in Liszt's life of prayer could shed some light on the apparent darkness of his final years. Most of the great spiritual writers have agreed on a certain pattern in a soul's ascetical progress. The initial conversion and discovery of God in prayer is usually a period of great joy and consolation. As a person grows in the spiritual life these delights gradually disappear, leaving the soul in what seems like darkness. This is not because God has deserted the person, but rather because He wants to draw him closer to Himself, helping the soul to seek and love God rather than His gifts.

Stephen Hough, "Ecstasy and Solitude: Franz Liszt's Journey of Contemplation," *Crisis Magazine* (Bedford, NH: Sophia Institute Press), Sept. 1998.

From the very beginning, music was associated with religion, and the priests played an important part in its systematisation and development. Indeed, according to the Akashic Records, the first priest who was selfless enough pure-heartedly to serve humanity was enabled to hear the music of the higher spheres; and to him it was given to know that "Whereas Melody is the cry of Man to God, Harmony is the answer of God to Man."

Cyril Scott, *Music: Its Secret Influence Throughout the Ages* (New York, NY: Samuel Weiser, 1958), 152.

This Invocation is not, however, a meditation exercise; it is essentially a prayer, synthesising the highest desire, aspiration and spiritual demand of the very soul of humanity itself. It must be used in that way. When the trained disciple or the aspirant in training uses it, he will assume the attitude of meditation—that is, an attitude of concentration, spiritual direction and receptivity. Then he will pray. The attitude of the occult student who has thrown over in disgust all old religious practices, and believes that he has no further need or use for prayer, or that he has passed to a higher phase, that of meditation, is not a correct one. The true position is that he uses both at will and at need. In connection with the Invocation he assumes the attitude of meditation (an inner mental attitude and firm assumption), but employs the method of prayer which—when divorced from all relation to the separated self—is a potent means of establishing and maintaining right spiritual and human relations. When in the attitude of meditation and using the implement of prayer (by means of the Invocation), he attains a relationship with the mass of humanity not otherwise possible, he can implement their recognised though unvoiced need…

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Alice A. Bailey, *Discipleship in the New Age*, Vol. II, reprint 1983(1955; reprint; New York: Lucis Trust, 1983), 189,

The form the Great Invocation takes is based upon a series of words which serve as the energizing vehicle through which the encapsulated message of the plan can be delivered. Therefore, it might be said that any individual or group using the Great Invocation takes up the sword/word and aids in the "creative-destruction" of the obstacles barring the path of His return: On the one hand destroying the barriers and on the other cutting into etherised matter through the power of right speech to create the shape and form the path must take—a path sculpted from truth, love and united intention. The Great Invocation is training the heart and mind in the skillful art of wielding the s/word in spiritual combat so that the forces of light, love and power can emerge triumphant on Earth.

Wendy Boyd, *The Sword of God,* http://edgeba.webs.com/theswordofgod.htm

The aspirant would do well to avoid those 'spiritual teachers' who delight in pointing out the evils of the world. These are immature egos attempting to discard their own negativities by projecting them onto others. The true yogi is one who is like a lion with himself, always striving to eradicate that which shadows his inner light, and like a lamb with others, always striving to see their inner light, no matter how dense may be the clouds that hide it. He is the king of the jungle of his world. He hides from no one and seeks escape from nothing.

Prem Prakash, *The Yoga of Spiritual Devotion: A Modern Translation of the Narada Bhakti Sutras* (Rochester, NY: Inner Traditions, 1988), 88.

The Master's, whom Theosophy presents to us are simply high-ranking students in life's school of experience. They are members of our own evolutionary group, not visitors from celestial spheres. They are supermen only in that they have attained knowledge of the laws of life and mastery over its forces with which we are still struggling. They are also termed by Theosophists "the just men made perfect," the finished products of terrene experience… They ask for no reverence, no worship; they demand no allegiance but that which is expected we will render to the principles of Truth and Fact, and to the nobility of life. They are our "Elder Brothers," not distant deities; and will even make their presence known to us and grant us the privilege of cooperating with them when we have shown ourselves capable of working unselfishly for mankind.

Alvin Boyd Khuhn, *A Modern Revival Of Ancient Wisdom* (reprint; 1998; Frankston, Texas: TGS Publishers, 1930), 177.

There is one stream that is the source of all (morality), and that is love… All deeds of kindness and beneficence take root in the soil of a loving heart…. the great, rare and chosen beings, who for ages have been looked up to as ideal in the worlds, are possessors of hearts kindled with love…. the secrets of earth and heaven are revealed to the possessor of the loving heart.

Hazart Inayat Khan, *The Sufi Message of Hazrat Inayat Khan* (Santa Fe, NM: Sufi Order Publications, 1960), 19.

This is the highest and the most Radical Teaching. Only Love, the Heart, or the Unqualified Radiance of Unqualified Consciousness, fulfills and transcends all inward paths, all experiences, and all relations of the self. Therefore, grow in the Way of the Heart until the Perfect Identity Shines as the Consciousness that transcends all bodily and mental states.

Adi Da Samraj, (Bubba Free John) *The Enlightenment of the Whole Body* (Loch Lomond, CA: Dawn Horse Press, 1978), 512.

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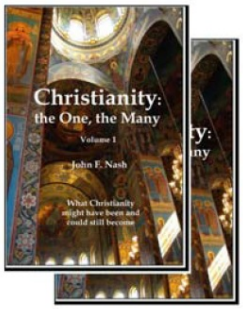

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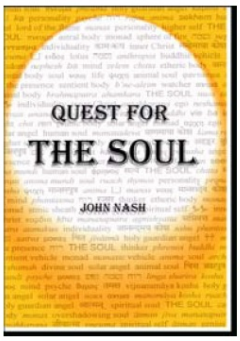

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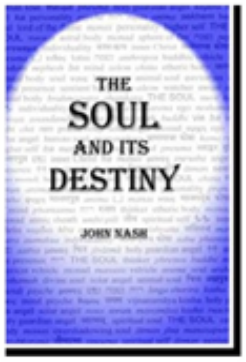

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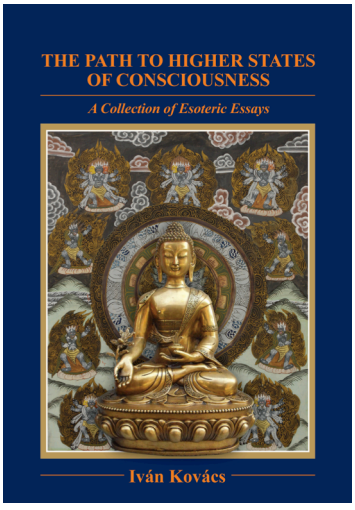

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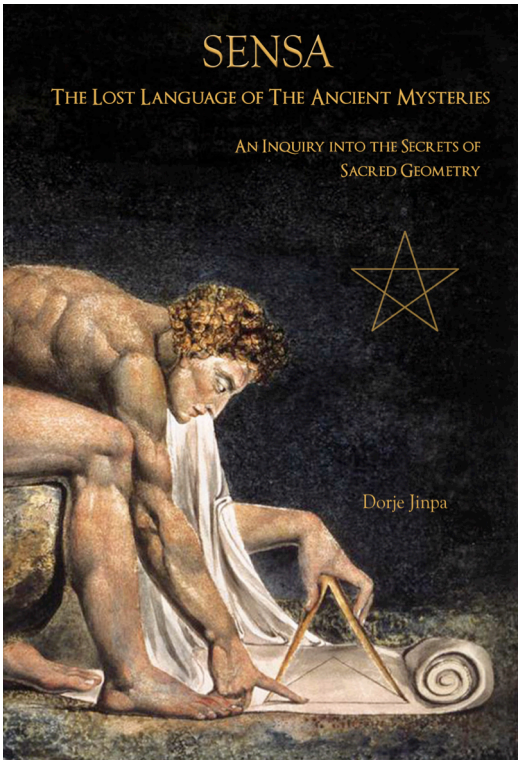
Dorje Jinpa



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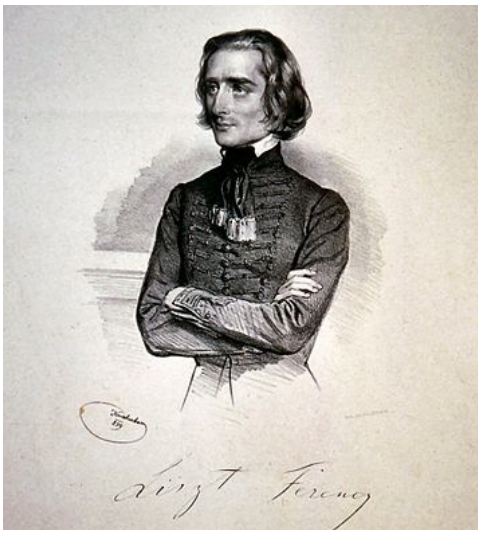
Soul Crises in the Life of Franz Liszt – Part One

Celeste Jamerson



Franz Liszt in 1839 – Lithograph by Josef Kriehuber[1]

Abstract

The present article examines the life of the composer Franz Liszt with reference to periods of soul crisis as laid out by the Tibetan Master Djwhal Khul, hereafter referred to as the Tibetan. The timing of these soul crises will be compared with the ages of man, ruled by the seven classical planets, specified by the astrologer Ptolemy in his celebrated *Tetrabiblos*.[2] In addition, some of the most important transits and secondary progressions to Liszt's astrological chart will be examined for indications of soul contact in the form of life lessons.[3] We will take note of how Liszt responded to these challenges, and their significance for his path as a disciple of the Hierarchy.

The first half of this article will follow Liszt from his birth up until the end of his career as a traveling piano virtuoso, which occurred in the late 1840s.

Introduction

As discussed in a previous article, Franz Liszt (1811–1886) was one of the great Romantic composers, an important member of the Fourth Ray Ashram of Harmony and Beauty.[4] As a young man, he also was the most celebrated concert pianist of his day. When we contrast his lifespan with those of some of the other great composers of the Classical and Romantic periods, such as Mozart (1756 – 1791), Schubert (1797–1828), Mendelssohn (1809 –1847), Chopin (1810 –1849), or Robert Schumann (1810 –1856), we can readily see that Liszt's life was quite long by comparison. We, therefore, have an excellent opportunity in the case of Liszt to examine the periods of soul crises mentioned by the Tibetan, particularly those in later life.[5]

About the Author

Celeste Jamerson is a soprano, pianist and organist living 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 (*with distinction*) 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.

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In *Esoteric Psychology,* Vol. II, the Tibetan names five periods of crises in the lives of individuals, in which the soul attempts to gain control of its vehicles. He says that: "There are many corresponding cycles of crisis in the life history of any soul down through the ages, but these major five crises can be traced with clarity from the standpoint of the higher vision."[6] The first four of these crises occur when the soul establishes contact and attempts to exercise greater control over the physical body, the emotions, the mental body, and the personality as a whole. The last crisis occurs in the latter years, when the soul decides whether to stay with the body or to withdraw in preparation for the next incarnation. In addition, in *Discipleship in the New Age,* Vol. II, the Tibetan names two crises which specifically affect disciples: a "*crisis of opportunity,*" which affects disciples in their middle twenties to middle thirties and involves choosing their life service, and a "*crisis of expression,*" in the disciples' latter years. The crisis of expression concerns the disciple's "stabilised life tendency" and "puts to the test all that he believes and for which he has stood and fought throughout his life experience."[7] The Tibetan outlines a five-step process of Alignment of the bodies, Crisis, Light, Revelation of the Plan, and Integration leading to Initiation. This process appears to take place on different levels, and may involve minor initiations on different turns of the spiral.

The first half of this article on Liszt includes the crises of the appropriation of the physical, astral and mental vehicles, as well as the crisis of opportunity in which one finds one's soul mission.

The transits and progressions of the planets to the birth chart over time can help to indicate how these crises will manifest in the lives of individuals. One of the most important of the planets involved in this process is Saturn. Saturn was the outermost of the seven classical planets, its orbit constituting their outer limit. The planet Saturn was named after the Roman god who for a time ruled as the supreme deity before his son, Jupiter, supplanted him. Saturn was considered to be the Roman equivalent of the Greek Cronus, whose name was very close to that of Chronus, "Time." Cronus was said to have devoured his own children, suggesting the passage of time and the process of death. The seventh day of the week is named after Saturn, who traverses one quarter or ninety degrees of the zodiac in seven years. Astrologers consider the period of seven years to be very important in the life of the individual. We will see that these cycles relate to the Tibetan's periods of soul crises as well. In traditional astrology, Saturn is associated with the concepts of limitation, boundaries, responsibility, father figures, the passage of time, death, and cycles of dissolution and renewal. It was considered the "greater malefic," with Mars as the lesser malefic, since the influence of both of these planets was considered to be largely negative.

As strange as it might seem at first with all of the above in mind, the Tibetan refers to Saturn as the planet of opportunity. The opportunity that Saturn presents, however, is the opportunity to suffer, to learn, and to work off karma. Saturn's passage through the zodiac helps provide these opportunities, as painful as they sometimes may seem in the life of the individual. This often happens through Saturn's role in breaking up existing conditions, thus facilitating needed change. In this capacity, Saturn is a conduit for Ray One, or the Shamballa Force.[8] In this role, Saturn helps the disciple to choose the happy medium, the middle path between the pairs of opposites.[9] This concept is also seen when working with the Fourth Ray.

The Ray Four Technique of Integration

As previously stated, Liszt was presumably a Ray Four soul, and a senior disciple of the Ray Four Ashram. Ray Four is the Ray of Harmony through Conflict, and Liszt's soul crises are better understood when viewed with this in mind. These crises will tend to involve the reconciliation of warring elements involving the personality and the soul. Producing beauty out of otherwise ugly elements apparently was part of Liszt's soul mission. This involved a transmutation of lower to higher energies.

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The Tibetan quotes the Old Commentary, which he says is an ancient esoteric writing, on the technique of integration for the Fourth Ray soul. This is conveyed in symbolism reminiscent of the *Bhagavad Gita*, when Arjuna makes the difficult decision on the Field of Kurukshetra, under the council of Krishna, to fulfil his duty and to engage in battle:

> "Midway I stand between the forces which oppose each other. Longing am I for harmony and peace, and for the beauty which results from unity. I see the two. I see naught else but forces ranged opposing, and I, the one, who stands within the circle at the centre. Peace I demand. My mind is bent upon it. Oneness with all I seek, yet form divides. War upon every side I find, and separation. Alone I stand and am. I know too much."
>
> The love of unity must dominate, and love of peace and harmony. Yet not that love, based on a longing for relief, for peace to self, for unity because it carries with it that which is pleasantness.
>
> The word goes forth from soul to form. "Both sides are one. There is no war, no difference and no isolation. The warring forces seem to war from the point at which you stand. Move on a pace. See truly with the opened eye of inner vision and you will find, not two but one; not war but peace; not isolation but a heart which rests upon the centre. Thus shall the beauty of the Lord shine forth. The hour is now."[10]

According to the Tibetan, the Fourth Ray Crisis follows a series of steps as outlined below:

> 1. A sense of isolation. Putting this into more modern language, a complex is produced of the same nature as that which temporarily overcame Elijah. He was overwhelmed with a sense of his clarity of vision in relation to the problem with which he was faced, of his unique response to it, and also with a sense of aloneness which devastated him.
>
> 2. A sense of despairing futility. The forces arraigned against the disciple seem so great and his equipment so inadequate and feeble!
>
> 3. A determination to stand in the midst and, if not victorious, at least to refuse to admit defeat, taking with determination the position which St. Paul expressed in the words: "Having done all, to stand."
>
> 4. A sudden recognition of the Warrior within, Who is invisible and omnipotent but Who can only now begin His real work when the personality is aligned, the crisis recognised, and the will-to-victory is present. We would do well to ponder on this.[11]

Eventually, the Fourth Ray disciple achieves ""the breaking forth of the light of victory"— a victory which does not inflict defeat upon those who are at war, but which results in that triple victory of the two sides and of the One Who is at the centre. All three move forward to perfection."[12]

The integration of the three-fold personality (body, emotions and mind) with the soul and later with the spirit takes part, not only in the individual, but later, within the group and eventually in humankind as a whole. This is particularly significant in light of the human kingdom's place as the Fourth Creative Hierarchy and as a bridging kingdom between the lower and higher kingdoms.[13] The Fourth Ray, in the middle of the Seven, serves as a bridging ray between the first three and the last three rays. Therefore, these factors appear to lend a special significance to the work of the Fourth Ray Ashram and of its disciples, of which Liszt was one.

Liszt's Astrological Chart

Liszt was born on October 22, 1811 in the village of Doborján, Hungary, near the Austrian border. This village, now called Raiding, is in the territory of present-day Austria. Liszt's astrological chart, given below, was analyzed in two previous articles in the *Esoteric Quarterly*.[14] Those readers seeking an in-depth analysis of Liszt's chart are invited to consult these articles.

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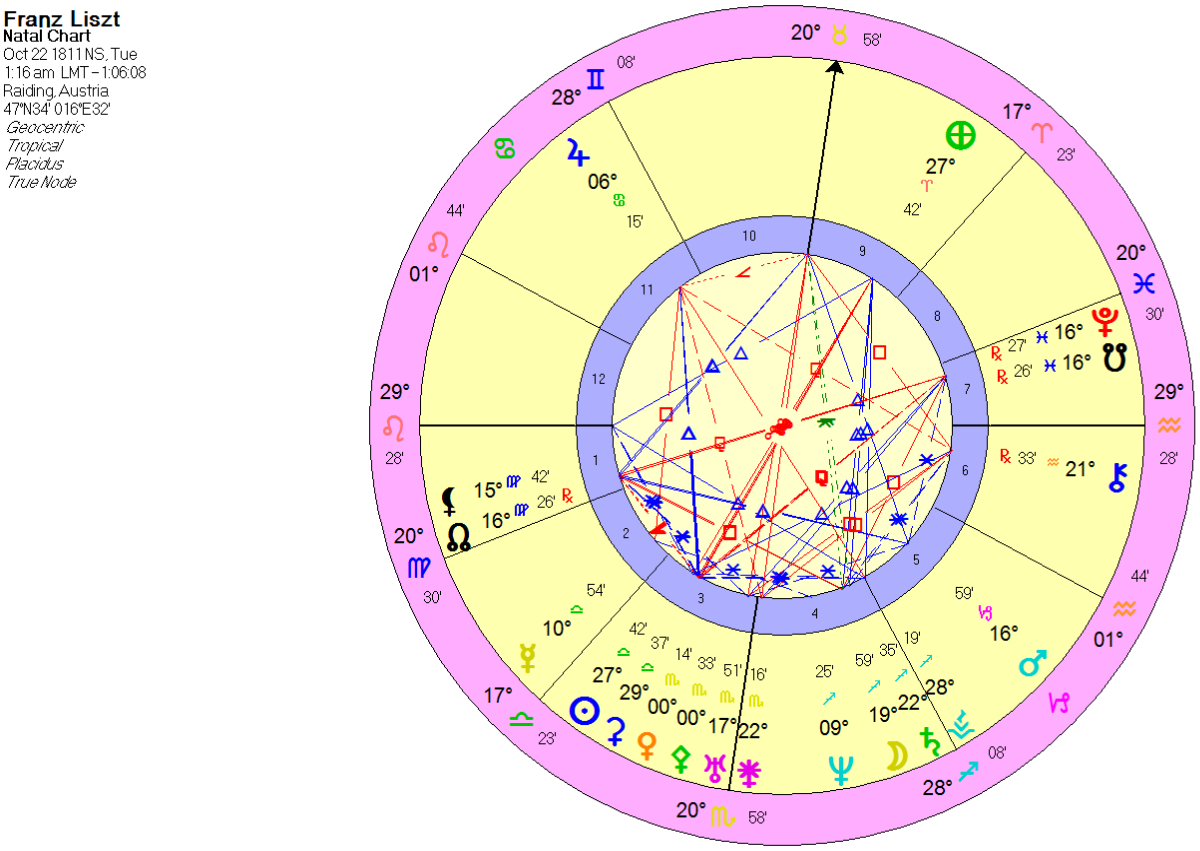

Liszt's Birth Chart[15]

In esoteric astrology, the Sun sign represents the lessons of the personality in the current incarnation. Liszt's Sun is in Libra, a sign in which partnerships often present a challenge to the expression of one's own individuality. Libra, the sign of the Scales, presents the weighing of two alternatives with the eventual goal of choosing a middle way. In esoteric astrology, the Moon represents the past, including past incarnations. Liszt's Moon is in Sagittarius, a sign distributing the Fourth Ray of Harmony and Beauty, as well as the Fifth Ray of Concrete Knowledge and the Sixth Ray of Abstract Devotion.[16] We shall see that religious devotion played an important role in Liszt's life, alongside that of music.

In esoteric astrology, the rising sign, which symbolizes the soul's mission, is very important. This is especially significant in the case of disciples, such as Liszt, who have a strong soul connection. Liszt's ascendant is in the final degrees of the sign Leo, conjunct the powerful royal star Regulus, the heart of the Lion. According to the Tibetan, Leo is "the sign of individuality and of self-conscious effort."[17] The Lion is associated with pride, which may manifest on a lower or a higher level. The exoteric mantra for Leo is "Let other forms exist. I rule because I am." The esoteric mantra, on the other hand, which indicates a high degree of soul contact, is "I am That and That am I."[18]

Liszt's midheaven is conjunct the fixed star Algol, which also channels a powerful energy, poten- tially negative, especially if misused. This helps explain the demonic air that many people perceived in Liszt's music and performances, despite the fact that he became a priest later in life.[19] Tables of the meaning of the glyphs for the planets, asteroids, points and signs in the birth chart are given below.

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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

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Table of Astrological Signs

Symbol	Astrological Sign
♈	Aries
♉	Taurus
♊	Gemini
♋	Cancer
♌	Leo
♍	Virgo
♎	Libra
♏	Scorpio
♐	Sagittarius
♑	Capricorn
♒	Aquarius
♓	Pisces

Liszt's Early Life through the First Soul Crisis: Appropriation of the Physical Body

Ptolemy writes that the first four years of life, which are ruled by the moon, are characterized by "mental incompleteness" and "rapidity of growth."[20] Liszt was weak and sickly as an infant.

Liszt's biographer Alan Walker writes:

> On one occasion, just before his third birthday, the sickness reached a crisis: the symptoms resembled those of catalepsy. His parents took him for dead and ordered his coffin made by the village carpenter. He rallied shortly afterwards, but for much of his life he was subject to feverish attacks and fainting spells.[21]

A look at the progressions and transits to Liszt's chart at the time of his third birthday reveals some important factors possibly contributing to this serious illness and near death. The Sun in the solar return chart is in the sixth house, having to do with health.[22] Progressed Sun and progressed Ceres both have gone into the first degree of the sign of Scorpio. Whenever a planet changes sign by progression it can indicate an important change in life emphasis. In myth, Ceres was the mother of Persephone, who was abducted by Hades or Pluto, Lord of the Underworld. Scorpio is co-ruled by Mars and by Pluto, who as Lord of the Underworld is associated with death. This death need not always be literal: it can involve important endings, transformations and new beginnings. This type of transformation was a constant theme in Liszt's life. Liszt had Pluto conjunct the south node in Pisces as well as several planets and important asteroids in the sign of Scorpio.[23]

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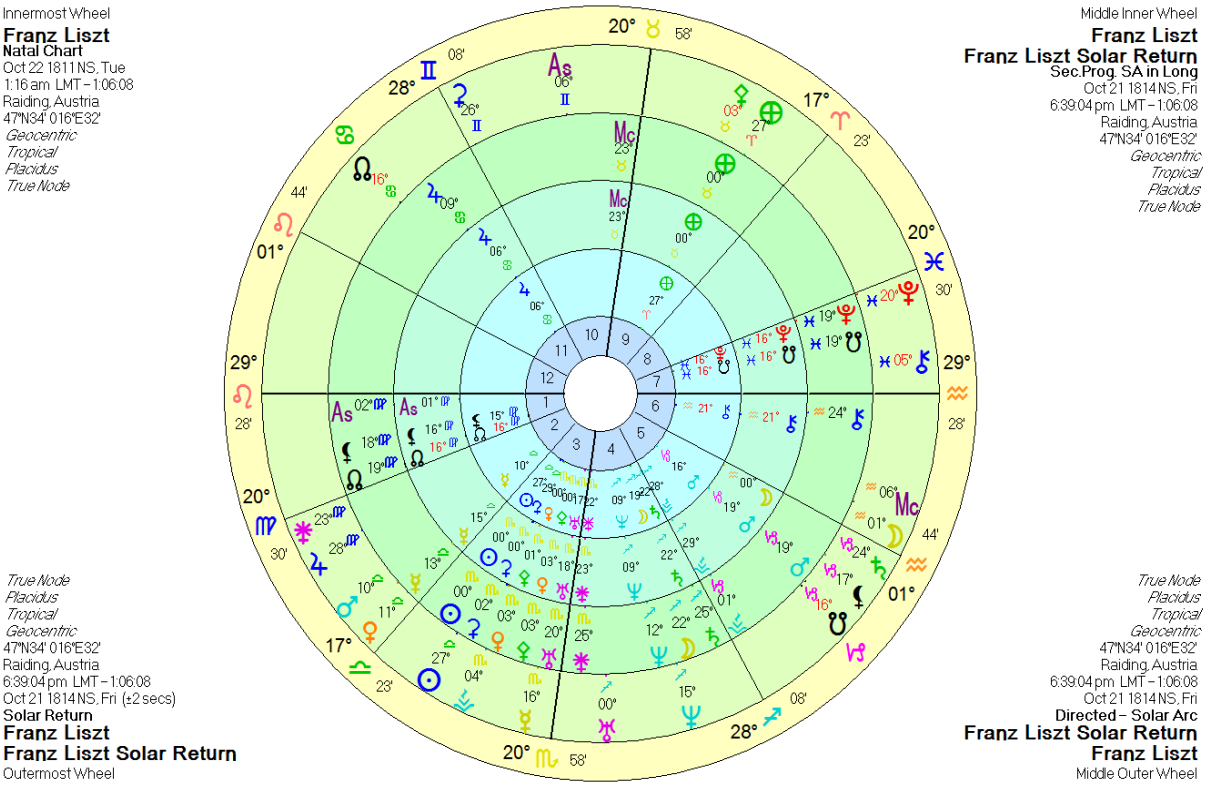

Franz Liszt Solar Return, 1814

Further examination of the solar return chart reveals that the transiting south node and Lilith are also conjunct natal Mars, also having to do with death and with fevers.[24] Both transiting Mars and transiting Venus are closely conjunct Liszt's natal Mercury and square natal Jupiter and natal Mars. Transiting Mercury, in the sixth house of the solar return, is conjunct natal Uranus, indicating a sudden influx of energy or a surprise event.[25] Transiting Chiron, indicating possible health problems, is trine natal Jupiter and Venus. Chiron also trines Vesta, which has to do with dedication to an ideal, in the solar return chart. These factors suggest that this sudden health event is a preparation for soul contact regarding Liszt's eventual vocation of music. Ceres, concerned with death, resurrection and the mysteries, is conjunct Polaris, a star of spiritual direction and soul purpose.[26]

This incident appears to have led to the first of the soul crises described by the Tibetan. According to the Tibetan, the first of the soul crises "takes place between the fourth and seventh year, when the soul, hitherto overshadowing, takes possession of the physical vehicle."[27]

Ptolemy also notes a change at age four, but he describes it as the beginning of the age of Mercury, which lasts for ten years:

> In this period, the intellectual and reasoning faculties of the mind begin to take their character, imbibing the seeds of learning, and developing, as it were, the elements and germs of the genius and abilities, and their peculiar quality. The mind is also roused to discipline and instruction, and to its first exercises.[28]

The Tibetans and Ptolemy's remarks could be reconciled by the observation that when the soul takes possession of the physical vehicle, this would include the brain. At any event, Liszt began to exhibit prodigious musical talent during his sixth year.

Liszt's father, Adam, who was an excellent amateur musician, played the piano and sometimes invited other musicians over to play chamber music, so Liszt grew up with the sound of music around the house. Adam writes that:

> On one occasion, during his [Franz's] second or third year, we thought him dead and ordered his coffin made. This agitated condition lasted until his sixth year. In that same year he heard me play Ries's Concerto in C-sharp minor. Franz, bending over the piano, was completely absorbed. In the evening, coming in from a short walk in the garden, he sang the theme of the concerto. We made him sing it again. He did not know what he was singing. That was the first indication of his genius.[29]

At this time, progressed and solar arc Venus were in trine to natal Jupiter. If Saturn and Mars, as already discussed, were considered the malefics, or unfortunate planets, Jupiter and Venus were the benefics, or fortunate planets, bestowing blessings on the native. Jupiter was the most elevated planet in Liszt's chart, part of both his grand trine in water and a T-sqaure in cardinal signs. Jupiter is in the eleventh house, representing the ashram or spiritual group, and Venus rules music, among other things. This progression indicates a positive connection between Liszt and the ashram, with a probable inflow of energies and information from the Fourth Ray Ashram to Liszt.

This incident seems to be reminiscent of a similar happening that occurred with the young Mozart and which may have been an indication of a similar process in the life of that great composer. Mozart's older sister Nannerl, speaking of herself in the third person, writes of her own harpsichord lessons and tells how Wolfgang soon took up the instrument as well:

> The son was at the time three years old when the father began instructing the seven-year-old daughter on the clavier.
>
> The boy immediately showed his extraordinary, God-given talent. He often spent long periods at the clavier, picking out thirds, and his pleasure showed that they sounded good to him.
>
> When he was four years old, his father, as if for a game, taught him some minuets and other pieces at the clavier. It went so well and was so effortless that he had easily learnt a piece in one hour and a minuet in half an hour, so that he could play them without mistakes and with the utmost delicacy. He made such progress that when he was five years old he was composing little pieces, which he would play to his father who would write them down.[30]

Liszt's father was reluctant at first to give Franz lessons because of his fragile health. Eventually, he began teaching him, but discontinued lessons for a while because the boy's fever returned. In the summer of 1819, when Franz was not yet 8 years old, his father Adam took him to Vienna to play for the famous piano pedagogue Carl Czerny, who was extremely impressed by the boy's excellent sight-reading and improvisational abilities. Although the boy's technique was still unruly, Czerny wrote that: "one saw that Nature herself had formed a pianist."[31]

In October 1820, Liszt gave his first public concert in Oedenburg, and he then gave his first public solo concert in Pressburg (Bratislava), the ancient capital of Hungary, on Sunday, Nov. 26, 1820. Adam Liszt was resolved to move the family to Vienna so that the boy could study piano with Czerny, and they arrived in that city in the early spring of 1822. Czerny began giving him a series of technical finger exercises, which constituted a process of training the brain and the physical body. He also forced him to learn music quickly, which contributed to Liszt's prodigious sight-reading ability. In addition to studies with Czerny, Franz began studying theory and composition from Antonio Salieri, the Viennese court composer and Mozart's supposed rival.[32]

It is of interest to note that Liszt had a Seventh Ray physical vehicle and that this period of his life consisted of his building in an orderly technique and method which would serve him in his music making for the rest of his life.[33] It also should be observed that the body on the Seventh Ray is subject to health difficulties when a routine is not followed, and Liszt's

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touring concert schedule eventually did lead to such difficulties from time to time.

On Dec. 1, 1822, Liszt gave his first public concert in Vienna. It has been written that on this occasion, Beethoven came up to the stage and enthusiastically kissed Liszt on the forehead in a gesture of blessing. Walker writes, however, that it is more likely that this kiss of dedication, or "Weihekuss," took place on another occasion, when Liszt went to visit Beethoven in his lodgings along with his teacher Czerny and played for the great master. Liszt told one of his own pupils many years later:

> . . . Beethoven was working at a long, narrow table by the window. He looked gloomily at us for a time, said a few brief words to Czerny, and remained silent when my kind teacher beckoned me to the piano. I first played a short piece by Ries. When I had finished, Beethoven asked me whether I could play a Bach fugue. I chose the C-minor Fugue from the Well-Tempered Clavier. "And could you also transpose the fugue at once into another key?" Beethoven asked me. Fortunately I was able to do so. After my closing chord I glanced up. The great master's darkly glowing gaze lay piercingly upon me. Yet suddenly a gentle smile passed over his gloomy features, and Beethoven came quite close to me, stooped down, put his hand on my head, and stroked my hair several times. "A devil of a fellow," he whispered, "a regular young Turk!" Suddenly I felt quite brave. "May I play something of yours now?" I boldly asked. Beethoven smiled and nodded. I played the first movement of the C-major Concerto. When I had concluded Beethoven caught hold of me with both hands, kissed me on the forehead, and said gently: "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!"[34]

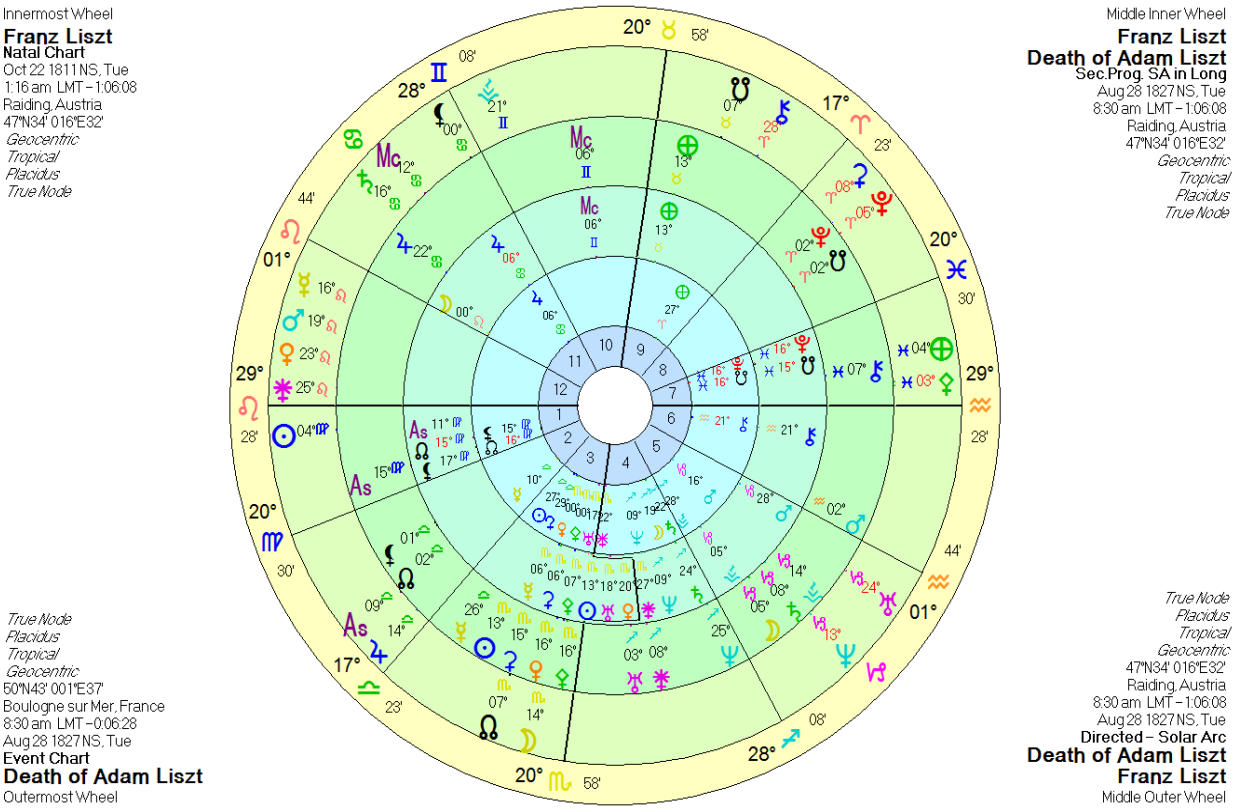
On September 20, 1823, the Liszt family set out for Paris, with Franz giving concerts in various cities along the way. On December 11, 1823, the Liszt family arrived in Paris, where little Franz took the public by storm. Inevitable comparisons were made to the young Mozart, who also had toured with his own father, giving concerts to high acclaim at a young age. One newspaper article declared Franz to be Mozart reborn. Although Franz was denied admission to the Paris Conservatory, which refused to admit foreign piano students, this was probably beneficial in the long run, because he thus avoided being kept to an excessively rigid routine that might have impeded his creativity. Instead, he studied theory and composition privately with the distinguished teachers Antonin Reicha and Ferdinando Paer.

The Second Soul Crisis: Appropriation of the Emotional or Astral Vehicle

From Paris, Adam took his son out on tour, including twice to England, where he played before King George IV. Liszt was beginning to receive great acclaim as a performer, but he also was growing as a composer, albeit not yet mature. Nevertheless, his father cherished hopes that one day his son would be a great composer.

Like the young Mozart, Liszt was universally feted but retained his kindly good nature. He must have been lonely, however, because his lifestyle did not make it possible for him to have friends his own age. In 1823, in the company of his father, Liszt had visited the Franciscan monks at the seminary where his father Adam had studied for a while. This visit evidently made a deep impression on the boy. Franz took up religious reading and desired to become a priest, but the father insisted that the boy become a musician. The stage was being set for the second soul crisis, in which the soul appropriates the astral vehicle, a process that would involve the Sixth Ray, the ray of Liszt's astral body.[35] This crisis would play out in the area of religion as well as relations with the opposite sex.

The Tibetan tells us that a second crisis of soul integration takes place during adolescence, when "the soul appropriates the astral vehicle."[36] This corresponds to the observations of Ptolemy, who writes that the ages of 14-22 are ruled by the planet Venus. During this period, the child goes through puberty and develops romantic inclinations.



Death of Adam Liszt

In 1827, Liszt stopped with his father at a seaside resort to rest from the rigors of touring. There, his father was taken ill suddenly with a fever and died after an illness of a few days. Liszt's world was turned upside down. A look at the transits and progressions at this time gives us some insights into this event. The planet Saturn, which has to do with the passing of time and with father figures, was transiting opposite Liszt's natal Mars and trine natal Pluto and Uranus. As previously mentioned, both Mars and Pluto have been connected with the concept of death, and Uranus often indicates sudden, unexpected developments.

Liszt's progressed Moon had just gone into Leo, and was about to enter the twelfth house. Transiting Saturn was to follow within a little over a year. The twelfth house is a place of rest and reflection, preparing for a cycle of renewed activity. During the years 1827–1834, Liszt experienced an artistic and compositional block. Music historian Jay Rosenblatt calls these "The Seven Lost Years of Franz Liszt." During this time, Liszt largely abandoned composing and even drastically curtailed practicing and performing for a while.[37] Nevertheless, Liszt later called the years from 1827–1838 his "years of artistic re-awakening." During this time, Liszt became a fashionable piano teacher to the aristocracy, who clamored for his services. He wore himself out, teaching from morning to night in an effort to support himself and his widowed mother in Paris. He began smoking and drinking in an attempt to cope with his schedule and presumably with his emotions. People who knew or met Liszt around this time described him as being in a depressed or melancholy state of mind. A mistaken report was even spread that Liszt had died. An obituary of Liszt was published in the French periodical *Le Corsaire* on Oct. 23, 1828, the day after his 17th birthday.

Pluto had been transiting Liszt's 8th house, which has to do with sex as well as with death.

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This was a time of sexual awakening for him. During this time, Liszt fell in love with one of his piano students, Caroline de Saint-Cricq, but her father forbade a marriage and turned Liszt away because of his lower social status. These events caused Liszt to become ill for some time and to renew his determination to become a priest, but he was dissuaded by his mother and by his confessor.

An event happened in the summer of 1830, however, which gave Liszt renewed energy, effectively waking him up from his lethargy. This was the Revolution of 1830, or the "three glorious days" of July 27 - 29, 1830, which saw fighting and gunfire in the streets of Paris. Liszt began to compose a "Revolutionary Symphony," which reflected his enthusiasm for the rebels' cause. This piece was abandoned, however, largely because the rebels proved unsuccessful in their fight. In late October 1830, transiting Saturn passed over Liszt's ascendant and into his first house, indicating a new beginning and a period of renewed activity.

This activity was not only musical, but also social. He began frequenting the salons and met with well-known literary and musical figures of the day. Liszt, who was very handsome and popular with the ladies, apparently had more than one love affair during this time period. He soon was to meet a woman, however, who would provide great intellectual as well as romantic stimulus and who would become his first life partner.

The Third Soul Crisis – The Appropriation of the Mental Vehicle

The Tibetan tells us that a third crisis occurs "between the twenty-first and twenty-fifth years, wherein the mind vehicle is appropriated." He adds that "the man should then begin to respond to egoic influences, and in the case of the advanced man, he frequently does."[38] In this case, the Tibetan is using the phrase "egoic influences" to refer to the influence of the soul. This corresponds with and slightly anticipates the beginning of Ptolemy's fourth period, ruled by the Sun and including ages 22-41. Although Ptolemy does not speak overtly in terms of the soul, his characterization of this period agrees, in principle, with the Tibetan's. He writes that, during this period, "Authority of action now commences in the mind, the career of life is entered upon, distinction and glory are desired, and puerile irregularities are relinquished for more orderly conduct, and the pursuit of honor."[39] In terms of astrological transits, Saturn has traveled three-quarters of the way around the zodiac from its natal position by age 21.

During his early twenties, Liszt met and interacted with many great artists, writers and musicians in the salons and concert halls of Paris. These included Berlioz, Chopin, and the female writer George Sand (born Amantine Lucile Dupin) who eventually became Chopin's lover. During this period, Liszt also came into contact with Saint-Simonianism, a philosophy that stated that great art should serve the common people. This remained an ideal of his throughout his life.

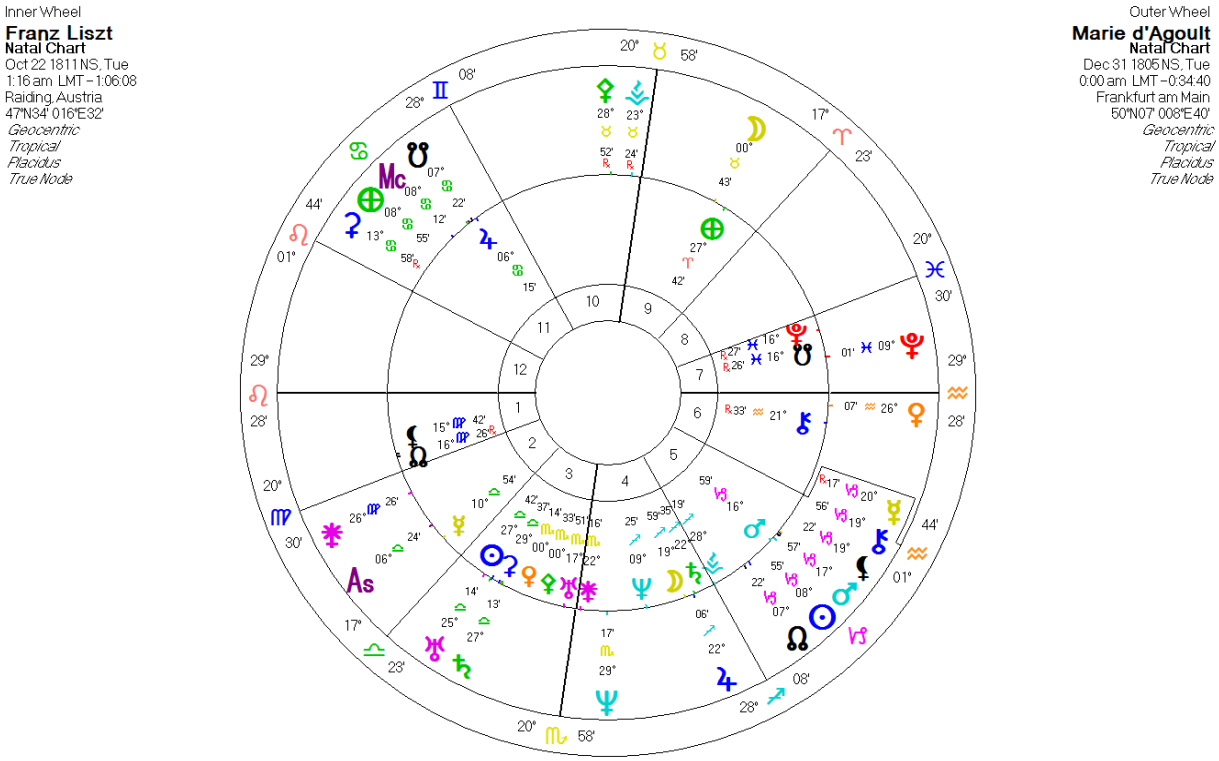
At the age of 22, Liszt met the Countess Marie d'Agoult, who was to become his first life partner and the mother of his three children. Liszt met Marie no later than January 1833 at a Paris salon.[40] Marie was a beautiful, brilliant woman who had become bored in her marriage to a somewhat older member of the aristocracy. In her memoirs, Marie describes her first meeting with Liszt:

> Madame L.V. was still talking when the door opened and a wonderful apparition appeared before my eyes. I use the word "apparition" because I can find no other to describe the sensation aroused in me by the most extraordinary person I had ever seen. He was tall and extremely thin. His face was pale and his large sea-green eyes shone like a wave when the sunlight catches it. His expression bore the marks of suffering. He moved indecisively, and seemed to glide across the room in a distraught way, like a phantom for whom the hour when it must return to the darkness is about to sound.[41]

Liszt and Marie connected on a deep level. Marie writes that:

> From the beginning our conversations were very serious and, by common accord, quite free from anything banal. Without hesitation, without effort, by the natural inclination of our souls, we embarked at once upon elevated subjects, which alone had any interest for us. We talked of the destiny of mankind, of its sadness and incertitude, of the soul and of God . . . . Franz spoke with a vivacity, an abundance, and an originality of impressions that awoke a whole world that had been slumbering in me; and when he left me I was sunk in reveries without end. The voice of the young enchanter, his vibrant speech, opened out before me a whole infinity, now luminous, now somber, forever changing, into which my thoughts were plunged and lost . . . . Nothing of coquetry or of gallantry was blended with our intimacy, as so often happens between fashionable persons of opposite sexes. Between us there was something at once very young and very serious, at once very profound and very naïve.[42]

Marie and Liszt became lovers. Eventually she bore him three children, including the famous Cosima Liszt, who became the wife of the composer Richard Wagner. Marie and Liszt demonstrated an abundance of the Fourth Ray of Harmony through Conflict in their relationship, especially the conflict side of the ray. It is of significance that Liszt's mind appears to have been on the Fourth Ray as well. Although they eventually became estranged from one another, Liszt's years with Marie were important for the life experiences he gained, and their discussions were important in the development of his ideas regarding the unity of the arts.



Synastry of the Charts of Franz Liszt and Marie d'Agoult[43]

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An examination of the charts of Liszt and Marie sheds further light on their relationship. Some important aspects include Marie's Venus on the cusp of Liszt's seventh house of partnerships, her Jupiter on his moon (although also on his Saturn, conjunct the fixed star Aculeus, one of the stings in the Scorpion), her Uranus-Saturn conjunction on Liszt's Sun, and her Capricorn stellium in Liszt's fifth house of romance and creativity. In addition to the Sun and the north node, this stellium consists of Mars, Black Moon Lilith, Chiron and a retrograde Mercury, all conjunct Liszt's Mars in Capricorn. This configuration probably contributed not only to sexual energy between the two, but also to the aggressive, negative dynamic that eventually developed between them. These astrological factors help to illustrate the manner in which she attacked Liszt in her poisoned pen novel *Nelida,* in which she depicts him as the unfaithful and artistically inept painter Guermann.

Marie's Saturn-Uranus conjunction on Liszt's Sun suggests her ability to stimulate and excite him (Uranus), as well as the existence of a karmic debt to her on his part (Saturn). This karmic debt may have gone both ways, as his Saturn and Moon were on her Jupiter. Liszt always prided himself that he behaved honorably toward Marie, the mother of his children. Marriage was not an option for the couple since she was already married to a member of the aristocracy and divorce meant scandal. Liszt left Paris to live with Marie in Switzerland and then Italy when she became pregnant, however. Liszt acknowledged paternity of their children and eventually gave them to his mother to be raised, as well as providing for their welfare. The children will be discussed in further detail below.

Liszt's biographer Perenyi puts forth the theory that the pregnancies of Marie, who was eight years Liszt's senior, were timed in order to maintain her hold on Liszt, who, although he loved Marie, also had the ambition of touring as a piano virtuoso.[44] Liszt's career plans eventually helped lead to a rupture in their relationship.[45]

Portrait of Marie d'Agoult by Henri Lehmann - 1843[46]

On his travels in Switzerland and Italy with Marie, Liszt absorbed many ideas about music in relationship to literature and the arts. Liszt wrote a series of articles for the French press on these subjects. Although Marie gave literary aid to Liszt in the writing of these articles, the ideas expressed were Liszt's own.

During this period, Liszt also met a man who became his spiritual mentor and who served as an inspiration for some new musical compositions. This was the Abbé de Lamennais, whom Liszt met on April 8, 1834.[47] Liszt was very impressed with Lamennais' book, *Paroles d'un croyant* ("Words of a Believer"). Liszt spent the summer of 1834 with Lamennais in the country at La Chamennais and composed there. Lamennais was concerned with the alleviation of human suffering and offered proposed solutions, including in the field of the arts. Undoubtedly, Liszt was influenced by Lamennais' ideas: in the same year, Liszt wrote his article on the situation of artists, which called for reforms in the area of music. Lamennais did not approve of Liszt's relationship with Marie, and tried to dissuade Liszt from leaving France with Marie. This eventually led to a rupture in Liszt's relationship with Lamennais, although Liszt continued to be influenced by Lamennais's ideas later in his life.

Crisis of Opportunity

In a letter to a disciple, the Tibetan explains that between the ages of twenty-five and forty, the disciple confronts a crisis of opportunity:

> There are many types of crisis in the lives of all aspirants, but in the case of those who are pledged disciples there are always two major crises in their lives: There is first of all the *crisis of opportunity* and its wise recognition. At some time, every disciple is faced with some determining choice which leads eventually to the distinctive nature of his life service. This usually takes place between the ages of twenty-five and forty, usually around the age of thirty-five. I refer not here to the choice which every able bodied and sane man has to take when he determines his life work, his place of living and his life associates. I refer to a free choice made when these other lesser choices have been made. Such a choice came to you in your earlier years. This crisis of opportunity relates ever to life service. This is true in spite of karma or environing conditions. It is not a choice of the personality, based upon expedient or earthly motives, necessity or anything else. It is a choice based upon the relation of the soul to the personality and only confronts disciples.[48]

Since the Tibetan tells us that Saturn is the planet of opportunity, we might surmise that the crisis of opportunity would be related to the transits of Saturn. Two important transits of Saturn take place within this period—the Saturn return, around age 29, and a subsequent square of Saturn to its natal position, around age 35. It should be noted that the exact age at which these transits take place varies from person to person because of planetary retrogrades and varying speeds of planetary motion in different sections of the zodiac.[49]

Although Liszt's life in 1837 appeared idyllic in many respects, he was becoming frustrated with his lack of activity and he yearned for something greater. This impatience and desire for action manifested itself in a series of concerts Liszt gave in Paris and in his rivalry with the pianist Sigismund Thalberg. Although no longer quite so famous today, Thalberg was known for his beautiful "singing tone" on the piano which made him very popular in many of the aristocratic salons of the time. His playing, which was poised and restrained, contrasted greatly with Liszt's dramatic presentation. Liszt felt a keen sense of rivalry with Thalberg. This relates to the immature aspect of Leo, Liszt's rising sign. The Word of the Leo soul in incarnation, or the personality, is "Let other forms exist. I rule because I am." According to the Tibetan, I Am is "the Word of the self-conscious, selfish, individual Leo."[50] The Princess Belgiojoso, a distinguished patroness of the arts in Paris, organized a contest in which the two pianists played for the benefit of charity in her salon on March 31, 1837. The Princess diplomatically pronounced that the verdict of the audience was that Thalberg was the greatest living pianist, but that Liszt was unique. Afterwards, the two pianists were sup-

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posedly reconciled, according to the Princess. This process was symbolic of the Fourth Ray of Harmony through Conflict, Liszt's soul ray.

For much of the year 1838, Saturn in Scorpio was squaring Liszt's Leo ascendant. The hard 90-degree angle of the square would bring up issues in which the proud self-image of lower Leo would be questioned. It also brought with it a soul inspired course correction designed to bring Liszt into line with his true world service. In March-July 1838, Liszt wrote an article in which he recounts a "dream" of his, in which he seems to be questioning his soul about the purpose and goal of his existence. The imagery of the god Saturn, which was associated with agriculture and with the sickle, used for reaping, is present in this dream, in which Liszt meets a tall, thin, serious figure, which seems to represent an inner aspect of his own being. He writes that this figure "was still young, although his face was pale, his look intense, and his cheeks haggard. He stared at the horizon with an indescribable expression of anxiety and hope. A magnetic force drew me after him." Liszt follows the figure over vast distances:

> Overtaking him was impossible, yet I persisted in following him. The farther I went, the more it seemed to me that my existence was linked to his, that his breath animated my life, that he held the secret of my destiny, and that we, he and I, had to merge with and transform each other.[51]

Liszt and the mysterious figure end up in a deserted, arid spot:

> The sky, which had been clear and bright when we began our journey, soon became overcast. The vegetation gradually grew sparser. We found ourselves on an arid plain, where there were no trees to punctuate its vast expanse, no breeze to refresh it. It simply lay there bearing the weight of a dull, scorching day. Nature, I noticed, took on a dismal air.[52]

A bird with a "hideous head" and "dark plumage,"perhaps a vulture, brushes up against Liszt's face, terrifying him. He collapses to the ground, calling out to the mysterious figure, who goes on his way without replying. He notices that his foot "had struck a reaper's sickle," the symbol of Saturn, the Lord of Time. He is about to stab himself with the sickle when the mysterious man stops in his tracks.

He now notices that the man he has been following holds a type of lyre, an "oddly shaped musical instrument whose bright, metallic finish shone like a mirror in the rays of the setting sun." An evening breeze rises and the lyre pours forth mysterious sounds: "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."[53]

The mysterious companion says that he comes "from a distant land that I can no longer remember." The traveler, having become dissatisfied with "an earth so empty of blessings, so full of tears," now longs to return to his homeland. He longs to know the future, but it is uncertain:

> "So far, it has all been in vain. I yearn, I sense the future, but nothing is apparent yet. I do not know if after all this time I am coming to the end of my journey. The force that drives me is silent; it tells me nothing of my path.
>
> At times the breeze coming over the water carries ineffable harmonies to me; I listen to them rapturously, but as soon as I think they are coming nearer, they are smothered by the discordant din of human strife. . . ."[54]

The traveler goes on to recount beautiful visions he has had of colors and light in the clouds, "as though thousands of souls had been transfigured and were ascending to the heavens." However, the clouds then would "become thick, heavy, and dull again," and the traveler would resume his "desolate and uncertain way." The traveler asks in frustration:

> "If it is a malevolent force that harasses and torments me, why these divine dreams, these inexpressible, voluptuous floods of desire? If it is a beneficent power that is drawing me to it, why does it leave me in the

> anguish of doubt, with the pangs of a hope that is always alive yet always thwarted?"[55]

The traveler sums up for Liszt the limitations that the young man must face: "Do not look for knowledge; your fate is ignorance. Do not look for ability; your fate is impotence. Do not look for enjoyment; your fate is abstinence."[56]

These last comments may be associated with the feeling of limitation connected with the cycles of Saturn in the individual. Knowledge, ability, and enjoyment are attributes that would have been valued by Liszt as a Leo rising, and any limitations in these areas would have been felt most keenly. In general, the feelings of limitation that Saturn induces often lead to a sense of urgency to prune unnecessary elements from one's life. For disciples, this also involves a sense of urgency to get on with one's soul mission.

In the spring of 1838, an opportunity came for Liszt to take action and to be of service to others. In March 1838, the Danube River overflowed its banks, causing catastrophic floods in his native land of Hungary. Liszt heard the news around April 1st, when he read of the catastrophe in the newspaper. The musician determined to go to Vienna to perform a concert or series of concerts for the flood victims. He declared that he felt an intense sympathy and a call to return to his native land and to be of assistance.

Marie in her turn felt angry and abandoned by Liszt. She claimed that his motivations in undertaking this series of concerts were solely for glory and for profit. Perhaps some selfish motives were involved on an outer level, but Liszt appears to have been acting under the influence of the soul in his innermost being. For a Leo rising, this process involves self-realization, the "Word of the Soul" for this sign being, "I am That, and That am I." By the same token, as the Leo establishes greater soul contact, he becomes more inclusive and concerned with serving his fellow man. These are advanced characteristics of Leo's opposite sign, Aquarius.[57]

The reception by the Viennese public was highly favorable, and Liszt stayed on to give a series of concerts for his own benefit, as well as for other charities. These tremendously successful concerts helped to launch Liszt on a brilliant solo career in which he toured many countries. Liszt, with his Leo rising, had emerged into the public view in the manner of a lion coming out of his lair. The Tibetan tells us that:

> The "lion must emerge from its lair," and this injunction is badly needed by Leo aspirants. It will, when followed, lead the self-centred Leo consciousness into the decentralised, selfless Aquarian awareness. It will alter the self-service of Leo into the group service of its polar opposite, Aquarius.[58]

Liszt enjoyed great popular acclaim with the audiences in Vienna, who were receptive to his performing style. He now was approaching the time of his Saturn return, when one begins to take greater responsibility for one's life mission. Although he still felt attached to Marie, he also yearned for a solo performing career.

Shortly thereafter, Liszt embarked upon his virtuoso career in earnest, beginning a period of touring, which lasted from 1839 till 1847. Liszt's expanding career, in effect, sounded the death knell of his relationship with Marie. In October 1839, Marie moved back to Paris and reconciled with her estranged birth family although she did not return to live with her husband Charles. Marie still saw Franz for periods of time when he was on vacation between his touring engagements. From the time she left Liszt to return to Paris in 1839, there seems to be an acknowledgement in their letters that they have embarked upon a new period of their life and in their relationship to one another. Although they were still involved in each other's activities, they each had relationships with other members of the opposite sex. Although Marie was often jealous of the women Liszt met on his travels, Liszt seems to have had more detachment on this matter and accepted the fact that Marie saw other men, even advising her on the merits or limitations of various suitors. Marie worked on re-establishing her status in Parisian society, which had been shocked by her affair with Liszt. She opened her own salon, which was frequented by acclaimed intellectuals such as Victor Hugo, and

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she began a distinguished literary career, writing under the pen name of Daniel Stern.

Partly to accommodate her own family, Marie gave her children by Liszt into the care of their grandmother Anna Liszt, who raised them lovingly as her own. Liszt paid for their upkeep and education and visited them from time to time when they were older. After his breakup with Marie, Liszt often avoided returning to Paris to visit the young children, in part, because he wished to avoid unpleasant interactions with their mother. In the words of music historian Charles Suttoni, "Fatherhood, in sum, was something that Liszt could well have done without; he had not sought the role, nor was he very good at it."[59] He may have fulfilled a karmic obligation, however, by fathering his three children. This would be true especially in the case of Cosima, who, as has been mentioned, became the wife of the composer Richard Wagner and helped him greatly in his work.

Liszt's experiences in Paris had been very helpful in awakening his mental faculties. It is interesting to note in this regard that France has a Fifth Ray soul and a Third Ray personality, both rays that have a strong mental emphasis.

In the years ahead, after traveling through many different countries as a concert pianist, Liszt would eventually shift his base of operations to Germany. It is interesting to note that Germany is a country with a Ray Four soul. This harmonizes with and lends strength to the soul influence at this point in the life of Liszt, whose soul was on the Fourth Ray of Harmony and Beauty.

In the winter of 1839 – 40, Liszt visited his native land of Hungary, where he had become a national hero due to his help in Hungary's hour of need and also due to his musical triumphs abroad. In concerts on Jan. 4 and 11, 1840, Liszt was presented with a Sword of Honor and a crown of laurels.[60] To the foreign press, these incidents reeked of overblown fanaticism on the part of the Hungarians. The press, especially in France, ridiculed this incident in which a pianist was greeted with trappings appropriate for a military hero.[61] Such criticism of the individual is typical of the Saturn return, in which transiting Saturn comes back to its original position in the birth chart. A proud Leo native like Liszt would feel this type of criticism quite keenly. This very important transit was occurring at this time in his life and will be discussed further in the section below.

Growing Ties with Germany

Liszt's tours often took him through Germany, where he scored many successes as a performer. One exception was a concert in Leipzig, which was a bastion of musical conservatism and traditionalism. Liszt's hosts were Mendelssohn and Schumann, composers of a somewhat more conservative bent. Liszt's first concert in this town was a failure, due partly to an unwise selection of repertoire on his part. Liszt took to his bed afterwards with a bad cold, which may have been partly psychosomatic. Mendelssohn managed to organize another concert in which he played together with Liszt, and this was a success. This trip, which took place as Saturn was making a station within one degree of its natal position in Liszt's chart, was an early indication of conflicts that would crop up later between the more conservative Leipzigers and the New German School of Liszt and his disciples in Weimar.

Music historian Dana Gooley observed that in the early 1840s, Liszt began participating in meetings of men in Germany, often connected with Masonry. According to Gooley, this was in contrast to his earlier social networks, involving the salons of Paris, where women played a more active role.[62] In Liszt's time, mainstream masonry was then exclusively a male activity. At this point, Liszt had been experiencing his Saturn Return, with Saturn coming back to its natal position.[63] Saturn is a male planet, and it transits one-quarter of the zodiacal wheel every seven years. We recall that the multiples of seven are important in mapping crises of soul growth. During these periods, one can harvest what has been learned and use it as one begins the next cycle in one's life.

In mid-1842, Liszt's progressed Mercury went into Sagittarius. It may be remembered that

Liszt's natal Neptune, Moon, Saturn, and the asteroid Vesta are all found in this sign. Sagittarius distributes the Fourth, Fifth and Sixth Rays and is part of the Mutable Cross, which in turn distributes Ray Four of Harmony through Conflict and Ray Two of Love-Wisdom.[64] The planetary rulers of the Mutable Cross include Mercury and Jupiter (exoteric) as well as Pluto and the Moon (esoteric). The hierarchical ruler of Sagittarius is Mars. The Tibetan tells us that:

> . . . the "forces of conflict" are powerful in this sign, primarily in the life of the disciple. Harmony through Conflict is ceaselessly active and appears in both the orthodox and the esoteric assignments. The destructive power of the first ray, focussed in Pluto, brings change, darkness and death. To this intensity and potency of Pluto must be added the forceful and dynamic energy of the planet Mars. This brings the entire human family, as well as the individual, under the law of strife, based this time upon sixth ray devotion to an ideal, high or low. All these play upon the individual born in the sign of Sagittarius, as well as upon the fourth Creative Hierarchy as a whole. This, you can see for yourself, brings in a terrific situation, and the forces playing upon the disciple are of a momentous nature—provided that the mechanism of awareness is adequate to respond.[65]

Sagittarius is a sign of fiery aspiration, independence, mobility and freedom. The level of the aspirant under Sagittarius tells us what he or she will strive after. The exoteric mantram is "Let Food Be Sought," while the esoteric mantram is "I see the goal. I reach that goal and then I see another."[66] For the disciple, the striving under this sign has a powerful spiritual component. The Tibetan states that:

> . . . every time the man finds himself under the influence of Sagittarius it is with the objective of orienting himself to some new and higher objective, with the task of refocussing himself towards a higher goal and with the unfoldment of some basic and directing purpose. These developing purposes may range all the way from purely animal desire, through selfish human ambition, to the struggle of the aspiring disciple or initiate in order to achieve the needed liberation towards which the entire evolutionary process has impelled him.[67]

During 1842, Liszt's career took off, and he began to experience greater mobility, independence, and the fulfillment of many of his aspirations as described above. In Berlin, his concerts were attended by mobs of adoring fans, many of them female. In this same year, Liszt took on the post of Kappellmeister Extraordinaire at Weimar, which only required his residence there for three months a year. Liszt's involvement with this post would later greatly increase and intensify, as described in Part Two of this article.

It was becoming clear that Liszt's expanding vistas and ambitions were in conflict with Marie's desire for a more stable relationship and her desire for admiration and attention. At the end of 1844, Liszt's progressed Sun joined his progressed Mercury in Sagittarius. This also was the year of Marie's novel *Nelida,* written under the pseudonym of Daniel Stern. This novel was part of a campaign on her part to discredit Liszt and to launch her own writing career. This led to a final rift between the two former lovers. Here we see the influence in Liszt's life of Ray Four of Harmony through Conflict and the often destructive influence of Pluto and Ray One, as described above; as well as the desire which he was feeling in Sagittarius to seek new paths, often leaving the old behind.

In 1845, Liszt participated in the unveiling of the Beethoven monument in Bonn, toward which he had contributed a sizable sum from his concert receipts. Liszt had felt a close personal and spiritual connection to Beethoven ever since he had played for the older composer and received his recognition and blessing as a boy, as described earlier in this article.[68] At the festival in Bonn, Liszt played the piano solo in Beethoven's Emperor Concerto and put himself forward as a serious composer with his Beethoven cantata, written especially for the occasion. When the monument was unveiled, Liszt stood in front of the monument to admire it. An observer wrote that: "I think that I have

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never seen an expression so nobly and serenely radiant on any face."[69]

Liszt continued to tour many countries, having tremendous success. His pianistic technique and interpretation became legendary. The touring life was difficult, however, and Liszt knew that he could not sustain it forever, as it was physically and emotionally exhausting. A greater goal began to occupy his mind—that of settling down in a position where he could become a serious composer and conductor. In the beginning of 1847, when his concert career was beginning to wind down, he also met the Princess Carolyne von Sayn-Wittgenstein. The Princess proved to be a soul mate who would offer companionship and moral support for his musical and spiritual activities, a topic which will be covered in Part Two of this article.

Conclusion

In this first of two parts, we have followed the process whereby Liszt achieved greater soul contact in his three-fold personality, which included the physical, emotional and mental bodies. This occurred through both his pianism and his composing. All this was achieved by means of crises that were initiated by the soul, demanding a response from the personality. These crises as described by the Tibetan were seen to correspond quite well to the planetary rulership of the periods in one's life as described by the astrologer Ptolemy. These points of crisis also were mirrored in the position of the transiting and progressed planets in Liszt's chart as it unfolded over time.

Liszt seems to have met most of these crises successfully, although apparently it was necessary for him as a young man to sacrifice the comfort of a stable personal life in order to pursue his calling in music. In so doing, he became a vehicle for the transmission of music that helped evoke an emotional response in his listeners in many countries and was meaningful to them. If his life or soul activities had ended at this point, he would have been known as one of the great pianistic interpreters of the century, and the composer of some impressive and highly evocative works for the piano. His soul was calling him onward and upward, however, to even higher vistas.

In Part Two of this article, we will look at the second half of Liszt's life. This includes his period of teaching, composition and conducting in Weimar, as well as the threefold life of his later years, in which he shared his time among the varying locations of Weimar, Rome and Budapest. During this period of life, Liszt's personality as a whole would have the opportunity of responding to the call of the soul on a higher level. This ultimately led to the soul crisis in which the soul faced the decision of withdrawing or of staying with the personality vehicles as Liszt entered old age. The way Liszt met these periods of soul crisis would have a tremendous impact on his legacy as teacher, conductor and composer, a legacy which continues to be powerful up through the present day.

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1 Online: http://commons.wikimedia.org/wiki/File:Franz_Liszt_1839_Litho.JPG. (last accessed April 28, 2014). This picture is in the public domain.

2 Claudius Ptolemy, *Tetrabiblos or Quadripartite, being Four Books of the Influence of the Stars*, trans. J. M. Ashmand (Abingdon, MD: Astrology Classics Publishing, 2002). This translation was first published in 1822.

3 A transit indicates the position of a planet in the sky relative to its position at birth. Some of the most important transits would be when a planet returns to its natal position in the sky, or when it is directly opposite and square to its natal position. Also significant would be other positions such as the trine (120 degrees away) and the sextile (60 degrees away). These relationships are called "aspects." Secondary progressions are theoretical and move more slowly, using the formula of a year for a day of actual planetary motion. Another measurement used in the diagrams in this article is solar arc directions, in which all the planets are directed forward at the rate of the Sun's motion, so each planet would be directed forward, along with the Sun, about one degree per year. For definitions of any astrological terms which may be unfamiliar, the reader is referred to the website: www.astrologycom.com/glossary.html (last accessed July 11, 2015).

4 For a detailed discussion of Liszt's life with reference to his rays and to the Fourth Ray

Ashram in particular, see Celeste Jamerson, "Franz Liszt and the Seven Rays," in *The Esoteric Quarterly* (Spring 2014), 26-28, 31. Online at http://www.esotericquarterly.com/issues/EQ10/EQ1001/EQ100114Jamerson.pdf#page=1 (last accessed August 3, 2015).

5 Looking back upon his life in his later years, Liszt divided it into five periods, starting with his birth in 1811. These are given in Dezső Legány, *Liszt and His Country: 1869–1873*, transl. Gyula Gulyás and Bertha Gaster (Budapest: Corvina Kiadó, 1983), 9 as follows:
1st: Childhood until the death of his father in 1827.
2nd: Years of artistic re-awakening with further development and activity in Paris, Geneva and Italy, culminating in his first successes in Vienna in 1838.
3rd: Period of the great concert tours from 1839 to 1847.
4th: Period of artistic integration in composition, in Weimar, from 1848 to 1861 .
5th: Continuation and conclusion of the previous period in Rome, Budapest, and Weimar.
The fifth period lasted by implication up through 1886, the year of his death.

6 Alice A. Bailey, *Esoteric Psychology* (New York: Lucis Publishing, 1942), Vol. II, 53.

7 Alice A. Bailey, *Discipleship in the New Age,* Vol. II (New York: Lucis Publishing, 1955), 644. Emphasis in original.

8 It is interesting to note that Saturn is exalted in Libra, Liszt's Sun sign.

9 See Bailey, *Esoteric Astrology* (New York: Lucis Publishing, 1951), 19-20, 70, 105, 148-49, 164, 173, 189, 199, 249, 283, 350, 431, 440, 442, 549-50, 621, and 629.

10 Bailey, *Esoteric Psychology,* Vol. II, 363.

11 Ibid., 365-66.

12 Ibid., 366.

13 bid., 363-67.

14 Celeste Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part One" in the *Esoteric Quarterly* (Summer 2014), online at http://www.esotericquarterly.com/issues/EQ10/EQ1002/EQ100214-Jamerson.pdf#page=1 and Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part Two" in the *Esoteric Quarterly* (Fall 2014), online at http://www.esotericquarterly.com/issues/EQ10/EQ1003/EQ100314-Jamerson.pdf#page=1 (last accessed August 3, 2015).

15 A discussion of the data regarding Liszt's time and place of birth may be read at "Liszt, Franz." Online: http://www.astro.com/astro-databank/Liszt,_Franz. (last accessed April 26, 2014). Also see Michael Robbins, "Franz Liszt," http://www.makara.us/04mdr/01writing/03tg/bios/Liszt_Franz.htm. (last accessed April 23, 2014.)

16 Bailey, *Esoteric Astrology*, 489.

17 Ibid., 275.

18 Ibid., 311.

19 An excellent source on the meaning of the fixed stars, such as Regulus and Algol, in astrology, may be found at: www.constellationsofwords.com (last accessed February 4, 2016). The positions of the fixed stars are normally not indicated on the wheel of the birth chart, but are included in astrological software such as *Solar Fire.* A list of the fixed stars in longitude or- der is available online at: http://www.constellationsofwords.com/stars/Stars_in_longitude_order.htm (last accessed February 4, 2016).

20 Ptolemy, *Tetrabiblos*, 138.

21 Walker, *Liszt: The Virtuoso Years 1811–1847,* rev. ed. (Ithaca, NY: Cornell University Press, 1988), 56.

22 The solar return chart is drawn for the moment when the Sun comes back to its natal position each year.

23 See Jamerson, "Franz Liszt: An Esoteric Astrological Analysis – Part One" in *The Esoteric Quarterly.*

24 For more on Lilith as it impacts Liszt's astrological chart, see Jamerson, "Franz Liszt: An Astrological Analysis: Part Two" in *The Esoteric Quarterly.*

25 The houses in the solar return chart are not shown here on the quadriwheel, although the degree of the Ascendant of the solar return chart is given as 6 degrees Gemini.

26 In addition, transiting Uranus, also in the sixth house of the solar return chart, has gone into Sagittarius. The transiting Moon in Liszt's 1814 solar return is on the cusp of the sixth house of health, conjunct his progressed Moon. It is significant to note that at Liszt's actual death many years later, progressed Mercury also had just gone into Aquarius. In the 1814 solar return, progressed Jupiter was preparing to go retrograde. Also, the progressed ascendant had recently gone into Virgo. This would be more exact if the birth time actually were earlier by a few minutes, which is a possibility. The progressed midheaven is within one degree of Algol at 23 degrees 57 minutes of Taurus. If the actual birth time

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were earlier by a few minutes, this also would be more exact.

27 Bailey, *Esoteric Psychology,* Vol. II, 52.

28 Ptolemy, *Tetrabiblos,* 138.

29 Walker, 58-59. From the diary of Adam Liszt.

30 Stanley Sadie, *Mozart: The Early Years: 1756-1781* (New York: Norton, 2006), 18.

31 Walker, 67.

32 Ibid., 68-77.

33 See Jamerson, *"Franz Liszt and the Seven Rays,"* 29-30.

34 Ibid., 83-84.

35 See Jamerson, "Franz Liszt and the Seven Rays," 29-30.

36 Bailey, *Esoteric Psychology,* Vol. II, 53.

37 Jay Rosenblatt, "The Seven Lost Years of Franz Liszt," in *Journal of the American Liszt Society,* Vol. LXI-LXII (2010-2011), 67-100.

38 Bailey, *Esoteric Psychology,* Vol. II, 53. The term "egoic influences" here refers to the influence of the soul.

39 Ptolemy, *Tetrabiblos,* 139.

40 Walker, 190.

41 Marie d'Agoult, *Memoirs, 1833-54*, ed. Daniel Ollivier (Paris, 1927), 21-22, quoted in Walker, 191.

42 D'Agoult, *Memoirs,* 25-27, quoted in Walker, 192.

43 A birth time of 12:00 am is used here for Marie's chart. A birth time of 4:00 am also has been postulated. See online: http://www.astrotheme.com/astrology/Marie_d'Agoult (last accessed February 5, 2016) and http://www.astro.com/astro-databank/D%27Agoult,_Marie (last accessed February 5, 2016). The relative positions of Marie's and Liszt's planets discussed here are not affected by this four-hour difference in birth time.

44 Perenyi, *Liszt: The Artist as Romantic Hero* (Boston: Little, Brown and Co., 1974), 120. Although this seems to modern ears like an assigning of blame to the woman, Charles Suttoni asserts that, in those days, birth control was more the preserve of the woman than the man. See Charles Suttoni, "*Liszt and Madame d'Agoult : A Reappraisal*," in *Liszt and His World: Proceedings of the International Liszt Conference Held at Virginia Polytechnic Institute and State University 20-23 May 1993.* Franz Liszt Studies Series #5, ed. Michael Saffle (Stuyvesant, NY: Pendragon, 1998), 17-35.

45 It is interesting also to note that Marie's Vesta was conjunct the notorious star Algol with its difficult energy (the name d'Agoult bears an uncanny resemblance to the name of this star) and to Liszt's midheaven, also conjunct Algol. This suggests that she helped to tap a difficult but powerful energy, which he was able to express in his music and performing career.

46 Online: http://commons.wikimedia.org/wiki/File:Marie_d%27Agoult_1843.png. (last accessed April 28, 2014). This picture is in the public domain in the United States.

47 Chiron, a minor planet named after a Centaur who was a teacher to many Greek heroes, was conjunct the star Algol and Liszt's midheaven at this point.

48 Bailey, *Discipleship in the New Age,* Vol. II, 644. The second crisis for disciples, according to the Tibetan, is the "crisis of expression," which "usually comes towards the later years of a disciple's life," and which will be discussed in Part Two of this article.

49 When a planet is retrograde, it appears to reverse its direction for a time from the point of view of the earth. This is due to the angle made between the earth and the planet with respect to the Sun. From the heliocentric point of view, of course, the planet continues its orbit around the sun as usual. Similarly, the speed of a planet in traditional astrology is seen from the point of view of the earth. This is affected by the angle of the ecliptic to the celestial equator as well as by the declination, or distance from the celestial equator, of the planet in question.

50 Alice Bailey, *Esoteric Astrology,* 311.

51 Franz Liszt, *An Artist's Journey: Lettres d'un bachelier ès musique 1835–1841,* ed. and trans. Charles Suttoni (Chicago: University of Chicago Press, 1989), 95.

52 Ibid., 95-96.

53 Ibid., 96.

54 Ibid., 96-97.

55 Ibid., 97.

56 Ibid.

57 Bailey, *Esoteric Astrology,* 311.

58 Ibid., 310.

59 Charles Suttoni, "Liszt and Madame d'Agoult," 35.

60 Walker, 323-26.

61 Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004), 140-42.

62 Ibid., 173-74.

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[63] On March 31st 1840, Saturn stationed retrograde at 21 Sag 44, less than one degree before Liszt's natal Saturn. Liszt's actual Saturn return was on Dec. 2, 1840. This involved a single pass of transiting Saturn over Liszt's Saturn at 22 degrees 35 minutes Sagittarius. At this time, Uranus also was transiting natal Pluto, and transiting Pluto had gone into the 9th house. Shortly before the time of his induction into the Masonic lodge on Sept. 18, 1841, transiting Saturn had also made a conjunction to Liszt's progressed Saturn.

[64] Bailey, *Esoteric Astrology,* 182-84.

[65] Ibid., 187-88.

[66] Ibid., 193.

[67] Ibid., 177-78.

[68] It is of interest to note that Beethoven's Sun sign was Sagittarius.

[69] Walker, 422. Liszt was blamed for several snafus that took place at the festival for the unveiling of the Beethoven monument, most of which were beyond his control. At the time of this event, Liszt was experiencing some heavy astrological energies. His natal node-Lilith conjunction was being activated by transiting Chiron, Venus and Mercury; and transiting Chiron was conjunct progressed Lilith. All of these planets also were opposite natal Pluto. Transiting Saturn, Neptune and Mars were conjunct natal Chiron, indicating painful karmic lessons. Transiting Lilith also formed a midpoint with natal Mars and Jupiter, and squared natal Mercury. Transiting Uranus in Aries also squared these planets in cardinal signs.

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The Second Stanza of the Great Invocation, Part I: The Significance for the General Public

Zachary F. Lansdowne

Summary

Alice Bailey (1880 – 1949), founder of the Arcane School, presented successively three versions of the Great Invocation and referred to them as "Stanzas." Even though the third Stanza is the one in current widespread use, this series of articles is concerned with the earlier second Stanza, which has had relatively limited use. Bailey said that the second Stanza possesses "several significances," which indicates that it was composed with the intention of supporting at least three significances. This series of articles shows that the second Stanza has a distinct significance for each of three classes of users: 1) the general public; 2) the esotericists; and 3) the more advanced disciples and the Hierarchy. The present article is the first in the series, and it explains the significance for the general public. This first significance calls for the three modes of Christ's return, which are on the mental, emotional, and physical levels.

The Great Invocation

The Lucis Trust, publishers of the Bailey books, describes the origin of the Great Invocation:

> The Great Invocation was given to humanity by the spiritual Hierarchy, the aggregate of those members of humanity who have triumphed over matter, who have achieved the goal of self-mastery by the same path that individuals tread today.[1]

Over a period of ten years, Bailey presented three versions of the Great Invocation and referred to them as "Stanzas": the first Stanza in 1935, the second Stanza in 1940, and the third Stanza in 1945.[2] A *stanza* is a section of a poem containing a number of verses, so this terminology suggests that the entire Great Invocation comprises all three Stanzas. Nevertheless, many people regard the third Stanza as the entire Great Invocation, because it alone has been printed in the front of every Bailey book published by the Lucis Trust, and it alone has been translated into more than 80 languages and dialects.

This article is concerned only with the second Stanza of the Great Invocation, which is as follows:

> Let the Lords of Liberation issue forth.
>
> Let Them bring succor to the sons of men.
>
> Let the Rider from the Secret Place come forth,
>
> And coming, save.
>
> Come forth, O Mighty One.
>
> Let the souls of men awaken to the Light,
>
> And may they stand with massed intent.
>
> Let the fiat of the Lord go forth: The end of woe has come!
>
> Come forth, O Mighty One.
>
> The hour of service of the saving force has now arrived.
>
> Let it be spread abroad, O Mighty One.
>
> Let Light and Love and Power and Death
>
> Fulfill the purpose of the Coming One.

About the Author

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> The WILL to save is here.
>
> The LOVE to carry forth the work is widely spread abroad.
>
> The ACTIVE AID of all who know the truth is also here.
>
> Come forth, O Mighty One, and blend these three.
>
> Construct a great defending wall.
>
> The rule of evil *now* must end.[3]

Bailey, referring to the second Stanza, says, "the use of the second part of the Great Invocation was relatively limited,"[4] which confirms that the various Stanzas are *parts* of the Great Invocation rather than unconnected or separate formulations.

Bailey, in 1943, explains why the use of the second Stanza was limited compared to that of the first Stanza:

> I gave you later another Stanza of the Invocation, of great power which was suited to the conditions of war—a war which proved inevitable and unavoidable. This last Invocation was not so popular and not nearly so easily understood and for this there was very good reason. It was an invocation intended to evoke the Forces of Life just as the previous one invoked the Forces of Light and Love.[5]

As shown in the above quotation, the proper noun *Invocation* is used in an ambiguous way: it could denote the entire Great Invocation, such as in the phrase "another Stanza of the Invocation"; or it could denote a particular Stanza of the Great Invocation, such as in the phrase "this last Invocation."

The second Stanza has been unpopular because it is difficult to understand, and it is difficult to understand because it is written entirely with obscure symbols, such as the "Lords of Liberation" and "Rider from the Secret Place." Who can say what those symbols mean? If people do not understand the meaning of the Stanza, they would not accomplish very much by merely reciting its words, as Bailey explains:

> There are several such mantric formulas and Words of Power in use by such students but they fail to accomplish very much because the person using them has no real understanding of their import and purpose.[6]

Why was the second Stanza written in such an obscure way? We can draw forth our intuition by making an effort to study and interpret the Stanza's symbols, as Bailey explains:

> There are many ways in which the intuition can be drawn into activity, and one of the most useful and potent is the study and interpretation of symbols. Symbols are the outer and visible forms of the inner spiritual realities, and when facility in discovering the reality behind any specific form has been gained, that very fact will indicate the awakening of the intuition.[7]

In fact, most of Bailey's books contain symbolic statements, showing that a characteristic feature of her teaching method is to provide such opportunities for her readers to draw forth their intuition. With regard to the second Stanza, Bailey comments, "each phrase … carries its own import and all of them possess several significances."[8] The adjective *several* means "more than two but fewer than many,"[9] so if we were to draw forth our intuition with respect to the second Stanza, we may be able to assign at least three significances to each phrase and to the entire Stanza.

Bailey, after introducing the third Stanza in 1945, makes the following statement:

> I would like to indicate to you three approaches to the subject of this Invocation. I will do so briefly, as time lacks. It is for you to arrive—according to your evolutionary status and the depth of your reflection—at what I may leave unsaid. These three approaches are:
>
> 1. That of the general public.
>
> 2. That of the esotericists that is, of aspirants and disciples.
>
> 3. That of the more advanced disciple (as far as I can) and of the Hierarchy.[10]

In the above statement, "this Invocation" is ambiguous: it could refer to the entire Great Invocation, which consists of all three Stanzas;

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or it could refer to just the third Stanza, which had recently been introduced.

This series of articles makes the following supposition: *The above statement is applicable to the second Stanza*. Accordingly, the users of the second Stanza fall into the three listed classes, and each class has its own approach to the Stanza, so that three significances can be assigned to each phrase as well as to the entire Stanza. Moreover, this series of articles presents consistent significances of the second Stanza for the three classes of users, so it demonstrates that the foregoing supposition is valid.

Bailey writes, "Under the occult method, we must begin with the universal and the whole; in time the individual and the particular will stand revealed, but in relation to the whole."[11] This series of articles uses the occult method to analyze the second Stanza: the next section of the present article describes the universal, or general, significance of the Stanza, and the following section describes the significance for the general public. The second article in this series describes the significance for the esotericists. The third and final article describes the significance for the more advanced disciples and the Hierarchy.

General Significance of the Second Stanza

When unraveling the meaning of the second Stanza, it is important to distinguish between *invocation*, which is the act of petitioning for help or support from a greater entity, and *evocation*, which is the subsequent response of help. Bailey clarifies these two activities:

> The lesser aspect is ever the invoking factor, and this constitutes an unalterable law lying behind the entire evolutionary process. It is necessarily a reciprocal process, but in time and space it might be broadly said that the lesser ever invokes the higher, and higher factors are then evoked and respond according to the measure of understanding and the dynamic tension displayed by the invoking element. This many fail to realise. You do not work at the evocative process. That word simply connotes the response of that which has been reached. The task of the lesser aspect or group is invocative, and the success of the invocative rite is called evocation.[12]

As will be shown, the second Stanza of the Great Invocation, despite its name, portrays both invocation and evocation. Bailey describes the importance of group use of the Great Invocation:

> I am seeking today all over the world for a group of aspirants and disciples who can and will use the Great Invocation in the right way and who will be willing, consequently, to be trained to do so. In this way there will be a group upon the physical plane and in everyday life who will be able to combine their efforts with those of the Hierarchy and thus produce an effective use of the Great Invocation with its stupendous results.[13]

Our commentary assumes that everyone who uses the second Stanza is part of a group, and that each group is like-minded in the sense that all of its members come from the same class of users. Thus there are three classes of groups, just as there are three classes of users. A group of users need not be assembled in the same physical location at the same time. Indeed, one could work alone in a secluded place and simply think of oneself as being part of a larger like-minded group.

Just before presenting the second Stanza in one of her books, Bailey writes:

> You will note that what I have said concerns your mental attitudes and your emotional reactions to present world affairs. It concerns also your … capacity to stand as part of the great chain of intermediaries who are today being called to the service of the race in an hour of urgency.[14]

Bailey employs *intermediary* and *transmitter* as synonyms,[15] so "the great chain of intermediaries," mentioned in the preceding quotation, denotes a chain of participants in which each one receives aid from a higher level and then transmits it to a lower level. In the case of the second Stanza, its three classes of users corre-

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spond to three levels in the great chain of intermediaries.

Bailey describes the invocative work needed for the users of the Stanza to stand as part of the great chain of intermediaries: "The work therefore falls into two categories: that of invoking divine aid (to use Christian phraseology) and then—through faith and acceptance—directing the energies of light and love (which have been invoked) to all men everywhere."[16] These two categories are needed, because the users cannot give what they do not have: they must first receive the divine aid before they can transmit it to others.

The second Stanza consists of three paragraphs. The first paragraph represents the first category of invocative work, in which the users call for divine aid from a level that is higher than their own. The second paragraph represents the second category, in which the users transmit the divine aid to the intended recipients and thereby call for a desired response from them. Bailey describes the result:

> What was actually a vague demand and a fluid nebulous receptivity became (by the use of the Invocations) a powerful invocative plea, and resulted in the evocation of energies from the Hierarchy which were transmitted by the New Group of World Servers to Humanity and which are responsible for much of the constructive work now going forward in many parts of the world.[17]

Bailey makes the following statement regarding the second Stanza: "It is a demand; it is also an authoritative affirmation of existent fact; it sets in motion agencies and forces hitherto quiescent, and these can change the face of the world battlefield."[18] The first and second paragraphs constitute the demand, or invocation; the third paragraph constitutes the authoritative affirmation that the corresponding evocations are existing facts, which implies that the preceding invocations were effective.

The third paragraph is comparable to the biblical use of the Hebrew word *Amen*, which means truly, surely, or so be it. The *HarperCollins Bible Dictionary* gives this account:

> It [Amen] is used throughout the Bible as a liturgical response at the end of psalms and doxologies in which the congregation affirms what has been prayed by saying Amen, "So be it."[19]

The three paragraphs of the second Stanza play the same general roles for all classes of users. The next section presents the specific significance of the Stanza for the first class of users: the general public.

The General Public

The Great Invocation has a superficial significance as well as a deeper significance. The significance for the general public is the superficial one, as Bailey explains:

> On the surface, the beauty and strength of this Invocation lies in its simplicity, and in its expression of certain central truths which all men, innately and normally, accept … But the true inner implications are of very deep sort and are not superficially apparent.[20]

The significance for the general public is expressed through many biblical allusions, as Bailey also explains:

> The meaning of this Invocation has been expressed in terms which are understandable, in a measure, to the average person because of its familiar wording, based on many scriptural terms.[21]

Bailey describes how the general public will regard the Great Invocation:

> *The general public* will regard it as a prayer to God Transcendent. They will not recognise Him yet as immanent in His creation; they will send it forth on the wings of hope—hope for light and love and peace, for which they ceaselessly long. They will also regard it as a prayer for the enlightenment of all rulers and leaders in all groups who are handling world matters; as a prayer for the inflow of love and understanding among men, so that they may live in peace with one another; as a demand for the working out of the will of God—a will of which they can know nothing and which ever seems to them so inscrutable and so

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> all-inclusive that their normal reaction is patience and a willingness to refrain from questioning; as a prayer for the strengthening of human responsibility in order that the recognised evils of today—which so distress and trouble mankind—may be done away with and some vague source of evil may be harnessed. They will regard it finally as a prayer that some equally vague primeval condition of blissful happiness may be restored and all unhappiness and pain disappear from the earth. This is, for them, entirely good and helpful and all that is immediately possible.[22]

This section employs the biblical allusions and foregoing description as clues to help unravel the second Stanza's meaning for a group containing members of the general public. Each line of the Stanza is considered separately and is repeated in bold print.

1. Let the Lords of Liberation issue forth. Who are the "Lords of Liberation" in the Stanza's first line? Bailey speaks of "The evolutionary cycle from individualisation to liberation, from the stage of primitive man to the emergence upon the stage of world affairs of a Master of the Wisdom, a Buddha or a Christ,"[23] so the Masters of the Wisdom could be regarded as the Lords of Liberation, because they have reached the stage of liberation.

"To issue forth" could mean "to send something out into the air or environment."[24] If the Masters were effectively invoked, what would they send out? Bailey writes, "the main technique of the Hierarchy is that of conveying inspiration."[25] Here, the *Hierarchy* denotes the "The Hierarchy of Masters,"[26] so it consists of the Masters of the Wisdom.

The Bible also contains the notion that people can be inspired by the Hierarchy, as shown by the Apostle Paul's account in Galatians 1:11–12, New Revised Standard Version (NRSV):

> For I want you to know, brothers and sisters, that the gospel that was proclaimed by me is not of human origin; for I did not receive it from a human source, nor was I taught it, but I received it through a revelation of Jesus Christ.

Bailey explains how people can effectively invoke inspiration from the Hierarchy:

> The accepted disciple in this group work [of service] is in conscious rapport with both planetary centres (that of Humanity and that of the Hierarchy) and their creative thinking largely conditions the group. Many, however, in this group are conscious of their relation to humanity and of their planned service, but are totally unaware of the unseen source of their inspiration. This matters not, for—if their motive is pure, their intelligence keen and their meditational capacity adequate—they receive the inspiration and develop the intuition in any case.[27]

Consequently, people effectively invoke inspiration from the Hierarchy by having a pure motive of service, keen intelligence, and an adequate meditational capacity; but they need not be aware that the Hierarchy is the source of their inspiration, so they need not make any explicit petitions to them.

Bailey describes some of the beliefs of humanity:

> Christ and His disciples … (under diverse names) constitute the spiritual Hierarchy of the planet. Call Them by what name you choose, the most cherished belief of humanity is that there exists in the world always and for ever a hidden Reality, Those Who have conquered death, Who possess illimitable powers to help, and Who can be reached by prayer and invocation.[28]

If "Christ and His disciples … constitute the spiritual Hierarchy," and if the Hierarchy consists of Masters, then the "disciples" in the above quotation must be denoting Masters. Bailey confirms this inference by writing, "Christ … is the World Teacher, the Master of the Masters,"[29] so the Masters of the Wisdom could be regarded as Christ's disciples. In this article, the word *Disciples*, when capitalized, is used to denote disciples who are actually Masters. Bailey uses the same uppercase convention when she speaks of "Christ and His Disciples, the Masters."[30] Thus the Lords of Libera-

tion, who are the Masters of the Wisdom, could be designated as Christ's Disciples.

According to the above quotation, humanity generally believes that prayer and invocation can reach Christ's Disciples. Consequently, for a meaning intended for the general public, the first line could be rendered as follows: *Let Christ's Disciples send out inspiration to us*.

2. Let Them bring succor to the sons of men. Bailey writes,

"The Lords of Liberation can be reached, therefore, by the call of the world servers, and … so produce those conditions which will bring about effective and recognized freedom."[31]

The noun *succor* signifies help, relief, or aid in time of distress, so "effective and recognized freedom" is an instance of succor.

In the King James Version (KJV) of the Bible, the phrase, "sons of men," is often used to designate humanity, such as Psalm 33:13, "The LORD looketh from heaven; He beholdeth all the sons of men." Bailey confirms this usage by speaking of "a humanity which is composed of all the sons of men."[32] Thus the second line has this meaning: *Let their inspiration produce those conditions that will bring effective and recognized freedom to humanity.*

3. Let the Rider from the Secret Place come forth. Bailey describes the invocation of the Christ principle:

> Much of this invocation of the Christ principle is carried forward by true believers in all lands (Christian and non-Christian) who address themselves to the Christ, no matter under what name they recognise Him and then, with love in their hearts to Him and their fellowmen, seek to ameliorate world conditions, end hatred and misery and demonstrate goodwill everywhere. This refers to the first stage of evoking the response to love and understanding in human hearts and minds as the result of the invocation of the Christ and of the Christ principle.[33]

According to this quotation, the general public is already invoking the Christ principle, so a meaning intended for them is compatible with interpreting the "Rider" as the Christ principle. This quotation also makes these points: people effectively invoke the Christ Principle by truly believing in Christ and addressing their invocation to him; and the evocation of the Christ principle appears as the presence of love and understanding in human hearts and minds.

The "Rider" alludes to Revelation 19:11 (NRSV):

> Then I saw heaven opened, and there was a white horse! Its rider is called Faithful and True, and in righteousness he judges and makes war.

This verse can be understood as portraying the evocative response to the invocation of the third line. Bailey mentions "The Rider on the white horse or from the secret place,"[34] which indicates that "heaven" in the verse is equivalent to the "Secret Place" in the third line. "Its rider … called Faithful and True" denotes the Christ principle, because the latter brings understanding that is faithful, or conforming to facts, and love that is true, or inclusive. In addition, "a white horse" symbolizes victory or conquest,[35] referring to the victory of the evoked Christ Principle over hatred and misery.

How would members of the general public interpret "the Secret Place"? Roger Ellsworth, a prolific Christian author, says,

> Psalm 91 … has long been a favorite of the people of God. Its opening verses are some of the best known and most quoted. It is not hard to see why this psalm is so loved. It is one of the most comforting in all the Bible. More specifically, it offers comfort for the fearful and troubled. Only those who have never been fearful and troubled can afford to neglect it.[36]

The first verse in Psalm 91 (KJV) states, "He that dwelleth in the secret place of the most High Shall abide under the shadow of the Almighty," so the general public is likely to consider "the Secret Place" to be an abbreviation of the longer phrase, "the secret place of the Most High." In fact, Bailey also uses that longer phrase: "As you are well aware, human

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history has been essentially the history of great spiritual Messengers Who—from time to time, in the hours of human crisis—have come forth from the secret place of the Most High to aid, inspire, reveal, lead and direct."[37]

Thus the third line is given this meaning: *Let the Christ principle from the secret place of the Most High come forth as love and understanding in our hearts and minds*.

4. And coming, save. Bailey writes, "Asiatics, Nordics, Jews, Gentiles, Americans, and Anglo Saxons, the Africans and all other world races are children of the same Father, fed from the same source of Life, and saved by the same divine Christ principle,"[38]so the Christ principle, which appears as love and understanding, has the power of salvation. Psalm 85:7 (NRSV) also associates love with salvation: "Show us your steadfast love, O Lord, and grant us your salvation." Hence the fourth line has this meaning: *And by being infused with love and understanding, let us be saved.*

5. Come forth, O Mighty One. Bailey writes, "The idea of the return of Christ is a most familiar one, and the concept of the Son of God returning in response to human need has its place in the teaching of the majority of the world faiths,"[39] and "the coming of the Christ … may take the from of a tremendous inflow of the Christ principle, the Christ life and love, working out through the human family.[40]

The last quotation equates the Christ principle to the Christ life and love, so the coming forth of Christ could be regarded as the coming forth of the Christ principle. Hence the fifth line has this meaning: *Come forth, O Christ, as the outpouring of love and understanding that streams to us*.

6. Let the souls of men awaken to the Light. The word *soul* is a symbol in the second Stanza, because its referent depends upon the class of the users. What referent would be appropriate for the general public? The *soul* is sometimes regarded as a person's own inner divinity.[41] Nevertheless, in her earlier description of the general public's attitude towards God, Bailey writes, "They will not recognise Him yet as immanent in His creation," so the general public is unlikely to consider this word as referring to the inner divinity. Instead, the general public might assign an external referent to *soul*, such as the following common usage: "an inspiring spirit or leading figure, as of a cause or movement."[42] With this assignment, "the souls of men" refer to the leaders of humanity.

The general public will regard it [The Great Invocation] as a prayer to God Transcendent. They will not recognise Him yet as immanent in His creation; they will send it forth on the wings of hope—hope for light and love and peace, for which they ceaselessly long. They will also regard it as a prayer for the enlightenment of all rulers and leaders in all groups who are handling world matters; as a prayer for the inflow of love and understanding among men …

According to the Stanza's general significance given in the previous section:

> The first paragraph represents the first category of invocative work, in which the users call for divine aid from a level that is higher than their own. The second paragraph represents the second category, in which the users transmit the divine aid to the intended recipients and thereby call for a desired response from them.

The sixth line is the first line of the second paragraph, so interpreting the sixth line as a call for the enlightenment of leaders is consistent with the Stanza's general significance. Moreover, in her earlier description of the general public's attitude towards the Great Invocation, Bailey writes,

"They will also regard it as a prayer for the enlightenment of all rulers and leaders in all

groups who are handling world matters," which corroborates the notion that the sixth line is a call for the enlightenment of all rulers and leaders.

Bailey provides related instruction: "Then rise, and going to the window, send out love and light to those who guide the destinies of men upon the earth (I refer not to the Hierarchy) in London, Leningrad, Washington, Berlin, Geneva and in Rome."[43] She also speaks of "the light of understanding,"[44] so light could be regarded as denoting understanding. Accordingly, the sixth line has this meaning: *Through our sending out love and understanding to the rulers and leaders of humanity, let them be enlightened.*

7. And may they stand with massed intent. As before, "they" refers to the rulers and leaders of humanity. To *stand* could signify "to adhere to a certain policy or attitude,"[45] so the seventh line appears to be a call for the rulers and leaders to adhere to a certain policy or attitude. Bailey describes a policy or attitude to which they may adhere:

> They may assume responsibility, ventilate the abuses which must be put right, discuss proposed plans and, from their particular angle of vision, set to work to bring about, to the best of their ability, right human relations. This attitude of responsibility and consequent activity may lead to mistakes, but in the aggregate of the endeavour it will meet the demand for right action in an emergency—this time a world emergency.[46]

Thus the seventh line could be interpreted as a call for the rulers and leaders to take responsibility for bringing about right human relations. In her earlier description of the general public's attitude towards the Great Invocation, Bailey corroborates this conclusion: "the general public will regard it … as a prayer for the strengthening of human responsibility in order that the recognised evils of today—which so distress and trouble mankind—may be done away with."

Bailey says, "*massed intent* … means with a uniform, united focus,"[47] so the seventh line also seems to be a call for the rulers and leaders to act cooperatively. Thus this line is given the following meaning: *And may they take responsibility and act cooperatively to bring about right human relations.*

Bailey writes, "Love, my brother, when present and of the right kind engenders a sense of personal responsibility."[48] The sixth line calls directly for love and understanding to be sent to the rulers and leaders of humanity, so its use indirectly engenders a sense of responsibility in them. Is it redundant, then, for the seventh line to call directly for that outcome? Bailey writes, "Mental concepts or thoughtforms are constructed which in due time will make their impact telepathically upon the minds of men."[49] The purpose of the seventh line is to construct a thought-form of responsibility that in due time will make a telepathic impact upon the minds of the rulers and leaders, thereby strengthening their engendered sense of responsibility. Bailey also writes, "The primary result of the correct use of the Great Invocation (as far as humanity is concerned) is acceleration."[50] Thus the seventh line is not redundant, because its correct use accelerates human evolution.

8. Let the fiat of the Lord go forth: The end of woe has come! Bailey writes, "These two words—will and purpose—are not identical in meaning … *The will ever implements the purpose.*"[51] A *fiat* can be defined as an "act of will that brings something about."[52] In the Bible, "Lord" is used to translate various titles for God, so the eighth line appears to be calling for an act of God's will to go forth and achieve God's purpose.

How does the general public conceive of God's will? Bailey, in her earlier description, says that the general public will regard the Great Invocation "as a demand for the working out of the will of God—a will of which they can know nothing and which ever seems to them so inscrutable and so all-inclusive that their normal reaction is patience and a willingness to refrain from questioning." Accordingly, the general public considers God's will to be "all-inclusive," and their normal reaction to it is "patience." Bailey says that millions still hold "the theory of an anthropomorphic Dei-

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ty,"[53] which means that they believe that God is a supernatural being like them but only more powerful, so if their normal reaction to God's will were patience, they likely would believe that God's normal reaction to them is also patience. Thus the general public may accept the conception of God's will that is depicted in 2 Peter 3:9 (NRSV): "The Lord is not slow about his promise, as some think of slowness, but is patient with you, not wanting any to perish, but all to come to repentance."

How does the general public conceive of God's purpose? In her earlier description of the general public's attitude towards the Great Invocation, Bailey says, "They will regard it finally as a prayer that … all unhappiness and pain disappear from the earth." Accordingly, the general public believes that God's purpose is to end all unhappiness and pain, and that its fulfillment is prophesized in Revelation 21:4 (KJV): "And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain."

The sixth and seventh lines are concerned with sending aid to the rulers and leaders of humanity, whereas the eighth line is concerned with sending aid to humanity as a whole. Bailey describes the use of visualization for the latter effort: "Then visualise (through the creative imagination) the vivid light of the Hierarchy, streaming towards humanity and slowly merging with the light which is already in men."[54]

The eighth line is similar to Philippians 2:13 (NRSV): "for it is God who is at work in you, enabling you both to will and to work for his good pleasure." Based on the previous remarks, this line is given the following meaning: *Through our sending out love and understanding to all humanity, let God work in them, enabling them both to will and to work for his good purpose: The ending of all unhappiness and pain!*

9. Come forth, O Mighty One. The second Stanza calls for the three modes of Christ's return, which Bailey lists as follows: "The enlightening of intelligent humanity," "The outpouring of the Christ spirit," and "The physical appearance of the Christ."[55] The first mode corresponds to the first and second lines of the Stanza, which invoke inspiration from Christ's Disciples. The second mode corresponds to the third, fourth, and fifth lines, in which the coming of Christ is regarded as the coming of the Christ principle.

How would members of the general public interpret the third mode, which is "The physical appearance of the Christ"? Perhaps they would interpret it in the manner described in Ephesians 4:11–13 (NRSV):

> The gifts he gave were that some would be apostles, some prophets, some evangelists, some pastors and teachers, to equip the saints for the work of ministry, for building up the body of Christ, until all of us come to the unity of the faith and of the knowledge of the Son of God, to maturity, to the measure of the full stature of Christ.

In this account, each person will gain "the full stature of Christ" and everyone together will form "the body of Christ." Bailey provides a similar account:

> The work of pouring out the principle of love (which is the Christ principle) and of lifting the masses in their consciousness to the pitch where they can understand and welcome that love-principle is the main work of the new age, and it will inaugurate the age of brotherhood and mould humanity into the likeness of the Christ.[56]

Thus the ninth line is given this meaning: *Come forth, O Christ, as humanity molded into your likeness.*

According to the above quotation, sending out the Christ principle, as love and understanding, to all humanity molds them into the likeness of Christ. The eighth line calls directly for sending out the Christ principle to all humanity, so its use indirectly molds them into the likeness of Christ. Even though the ninth line calls directly for that outcome, it is not redundant, because its purpose is to create and promulgate a thought-form of humanity being molded into the likeness of Christ. Consequently, the use of the ninth line supports rather than duplicates that of the eighth line.

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10. The hour of service of the saving force has now arrived. The tenth line is similar to Paul's exhortation in 2 Corinthians 6:2-4 (NRSV):

> See, now is the acceptable time; see, now is the day of salvation! We are putting no obstacle in anyone's way, so that no fault may be found with our ministry, but as servants of God we have commended ourselves in every way.

Paul's phrase, "we have commended ourselves in every way," indicates that he represents himself as having acted in a way that is worthy, which means in a way that is effective, so he is exhorting his readers to act in a similar manner.

What is the role of the tenth line in the second Stanza? The earlier lines described a series of invocations, but those efforts may not have been effective, because they may not have elicited corresponding evocations. Thus the tenth line is interpreted as an exhortation to make an invocation that is effective. Bailey characterizes the needed effort: "the invocation … reached such a point of intensity of expression that a response was evoked."[57] The word *intensity* means great concentration or power, so the tenth line is given this meaning: *The hour has come to invoke the saving force with great concentration and power.*

11. Let it be spread abroad, O Mighty One. Bailey comments, "the inflow of light and love to humanity is now possible if the disciples and aspirants of the world can be led to make the needed effort."[58] This comment corroborates the notion that the "saving force," mentioned in the tenth line, is the "inflow of light and love," and it also corroborates the notion that "the needed effort" must be made so that the invocation is effective.

How could the invocation be strengthened so that it would be effective? Paul, in Philippians 4:13 (KJV), writes: "I can do all things through Christ which strengtheneth me." Bailey describes a similar strengthening effect: "As the Master works with His disciples and strengthens the life within them and evokes their soul into potency from latency, every form and every atom within their various bodies is equally energised and aided."[59] The appellation in the eleventh line, the "Mighty One," denotes Christ and connotes strength, so this line is given the following meaning: *Let love and understanding spread to all humanity, O Christ, through your strength that strengthens our effort.*

12. Let Light and Love and Power and Death. According to the Stanza's general significance given in the previous section, its third paragraph constitutes the authoritative affirmation that the evocations, which correspond to the preceding invocations, are existing facts. The twelfth line is the first line of the third paragraph, and it portrays the internal changes that the users of the Stanza have evoked in themselves. Bailey describes those internal changes: "No one can use this Invocation or prayer for illumination and for love without causing powerful changes in his own attitudes; his life intention, character and goals will be changed and his life will be altered and made spiritually useful."[60]

As Bailey explains, each symbol in the twelfth line represents an evoked internal power:

> *Light*, with which to see the new vision, is needed by all. This will probably not be an intensification of any earlier vision, no matter how apparently spiritual, but something so entirely new that you will need all the light that is in you, and a trained insight, if you are to recognise it when contacted.
>
> *Love*, which is not emotion or sentiment, and which is not related to feeling (which is a distortion of true love), but is the fixed determination to do what is best for the whole of humanity, or for the group (if the larger concept is not possible to you), and to do this at any personal cost and by means of the uttermost sacrifice.
>
> *Power* is something which has ever been of interest, down the ages, to advanced humanity and to those men who could respond to the will aspect through their mental unfoldment … The power here to be evoked … is the ability to know the Plan and to work for its furtherance, thus coop-

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> erating with those forces which are endeavouring to re-establish order on Earth and to end the cycle of aggressive wickedness in which today we find ourselves.
>
> And *Death*—to what does this refer? Not to the death of the body or form, for that is relatively unimportant; but to the "power to relinquish" … A spiritual fluidity, a willingness to let all preconceived ideas and ideals go, as well as all beloved tendencies, cultivated habits of thought and every determined effort to make the world conform to a pattern which seems to the individual the best because, to him, the most enticing—these must all be brought under the power of death.[61]

Because it is capitalized, "Plan" denotes the divine plan. Thus the twelfth line has this meaning: *Let our evoked powers to see a new vision, to do what is best for the whole of humanity, to know and work for the divine plan, and to relinquish preconceived ideas and ideals.*

13. Fulfill the purpose of the Coming One. The "Coming One" refers to Christ, as shown by Bailey's comment on this line:

> Humanity in all lands today awaits the Coming One—no matter by what name they may call Him. The Christ is sensed as on His way. The second coming is imminent and, from the lips of disciples, mystics, aspirants, spiritually-minded people and enlightened men and women, the cry goes up, "Let light and love and power and death fulfill the purpose of the Coming One." These words are a demand, a consecration, a sacrifice, a statement of belief and a challenge to the Avatar, the Christ, Who waits in His high place until the demand is adequate and the cry clear enough to warrant His appearance.[62]

So that the thirteenth line of the Stanza is consistent with the foregoing comment on this line, to "fulfill the purpose of the Coming One" must mean to ensure that "the demand is adequate and the cry clear enough to warrant His appearance." Accordingly, the "purpose of the Coming One" must simply be to come. As discussed earlier, the general public may interpret the physical coming of Christ as their being molded into the likeness of Christ, so the thirteenth line is given this meaning: *Mold us into the likeness of Christ.*

14. The WILL to save is here. The notion of *goodwill* is found in Luke 2:14 (KJV), "Glory to God in the highest, And on earth peace, Good will toward men," and in Bailey's writings:

> I refer to the focussed consciousness of the men and women of goodwill, whose lives are conditioned by the will to carry forward the purposes of God in love, who seek selflessly to understand those purposes, and who are fearless of death.[63]

The above quotation defines goodwill as "the will to carry forward the purposes of God," which implies that it was invoked in the eighth line. "The will to save" in the fourteenth line must denote goodwill, because it is the only kind of will that was invoked in the earlier lines. The adverb *here* is ambiguous. Goodwill was invoked in the eighth line for all humanity, so "here" in the fourteenth line must have the function of being "used to refer to existence in the world in general."[64] Thus the fourteenth line has this meaning: *Goodwill, which is the will to carry forward the purpose of God, is present throughout the world.*

15. The LOVE to carry forth the work is widely spread abroad. Bailey describes the work that can be carried forward by the outpouring of love and understanding:

> a fresh inflow of the Christ principle … resulted in the immediate and rapid growth of all movements towards peace, world understanding, goodwill, philanthropic effort and the awakening of the masses of men to the issues of brotherhood.[65]

The fifteenth line affirms that the outpouring of love and understanding, which was invoked in several earlier lines, has been evoked: *The outpouring of love and understanding is widely spread abroad, carrying forth movements towards peace, world understanding, and philanthropy.*

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16. The ACTIVE AID of all who know the truth is also here. Bailey identifies the knowers of the divine plan:

> This [divine] Plan can only be sensed, visioned and known in truth by the Hierarchy, and then only in group formation and by those Masters Who can function in full monadic consciousness. They alone are beginning to comprehend what it is. Suffice it for the rest of those in the Hierarchy—the initiates and disciples in their ordered ranks and various gradings—to cooperate with that immediate aspect of the Plan which they can grasp and which comes down to them through the inspired minds of their Directors.[66]

Accordingly, "all who know the truth" about the divine plan are the Masters, who were denoted earlier as "Christ's Disciples," and their "active aid" is inspiration. In the first line, the users of the Stanza invoked inspiration for themselves, and in the sixth line, they invoked enlightenment for the rulers and leaders of humanity. As a result, a number of users, rulers, and leaders may receive inspiration directly from Christ's Disciples, and a number of them may accept an inspired idea received by another person and then make it popular.[67] The sixteenth line affirms some mixture of these two outcomes: *The inspiration of Christ's Disciples, who know the divine plan, is also present throughout the world.*

17. Come forth, O Mighty One, and blend these three. Philippians 2:5–7 (NRSV) portrays Christ's first advent as blending his human life with his divine life:

> Let the same mind be in you that was in Christ Jesus, who, though he was in the form of God, did not regard equality with God as something to be exploited, but emptied himself, taking the form of a slave, being born in human likeness.

Christ's second advent will bring about this blending on a worldwide scale, as Bailey explains:

> The reappearance of the Christ is indicative of a closer relation between the outer and the inner worlds of thought. The world of meaning and the world of experience will be obviously blended through the stimulation of the advent of the Hierarchy and of its Head, the Christ. A tremendous growth of understanding and of relationships will be the major result.[68]

In the seventeenth line, "these three" refer to the preceding evoked energies, so this line has the following meaning: *Come forth, O Christ, and blend the world of human experience with these three higher energies.*

18. Construct a great defending wall. Bailey gives this explanation:

> The thought lying behind the words *Construct a great defending wall* might be simply expressed in the words: Thus far and no further. The limit of effectiveness of the evil expression and of the power of the aggressors has been reached *if* the disciples and the men of goodwill actually now play their proper part.[69]

Accordingly, "a great defending wall" can be constructed only if "the disciples and the men of goodwill actually now play their proper part." In this quotation, "the disciples" are the people responsive to inspiration coming directly from Christ's Disciples,[70] and "the men of goodwill" are the people responsible for movements towards peace, world understanding, and philanthropy. The preceding lines of the Stanza indicate, however, that there are other important parts played by other groups, such as Christ's Disciples, rulers and leaders of humanity, and people serving through prayer or invocation. To align means "to arrange things so that they form a line or are in proper position,"[71] so to construct "a great defending wall" means to align the various groups working to limit evil expression.

Bailey describes the needed group alignment:

> If the sons of men who are cooperating with the Forces of Light at this time stand with steadfastness, and if the "massed intent" of the men of goodwill is brought down from the mental plane (where most goodwill, desire, prayer and invocation becomes "frozen") and is carried away from its easy focus in the wish life of the aspirant, goodwill

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> becomes active in expression and *in tangible deed* upon the physical plane, so that the work done through the means of invocation and prayer, plus the needed fighting for the right, is done by those who can truly coordinate and integrate on all three levels and thus function as a whole.[72]

The eighteenth line provides the goal of the seventeenth line and can be rendered as follows: *So as to align the various groups working to limit evil expression.*

19. The rule of evil "now" must end. In her continuation of the preceding quotation, Bailey describes the outcome of the preceding group alignment:

> This will mean the finish of the dominance of matter for all time. Such a desirable condition may come very slowly, from the standpoint of man's myopic vision, and may even not become apparent in its full significance to you in this life; nevertheless the victory will have been gained. Matter and materialistic interests will no longer rule the coming generation as they have ruled the last two. When the forces of aggression, of greed and cruelty are driven back, it will mean the conquest of selfish desire by unselfish love and sacrifice.[73]

Thus the nineteenth and final line has this meaning: *The rule of matter and materialistic interests* now *must end.*

Summary of the Significance for the General Public

Based on the preceding analysis, the second Stanza of the Great Invocation has this meaning for a group containing members of the general public:

> Let Christ's Disciples send out inspiration to us.
>
> Let their inspiration produce those conditions that will bring effective and recognized freedom to humanity.
>
> Let the Christ principle from the secret place of the Most High come forth as love and understanding in our hearts and minds,
>
> And by being infused with love and understanding, let us be saved.
>
> Come forth, O Christ, as the outpouring of love and understanding that streams to us.
>
> Through our sending out love and understanding to the rulers and leaders of humanity, let them be enlightened,
>
> And may they take responsibility and act cooperatively to bring about right human relations.
>
> Through our sending out love and understanding to all humanity, let God work in them, enabling them both to will and to work for his good purpose: The ending of all unhappiness and pain!
>
> Come forth, O Christ, as humanity molded into your likeness.
>
> The hour has come to invoke the saving force with great concentration and power.
>
> Let love and understanding spread to all humanity, O Christ, through your strength that strengthens our effort.
>
> Let our evoked powers to see a new vision, to do what is best for the whole of humanity, to know and work for the divine plan, and to relinquish preconceived ideas and ideals,
>
> Mold us into the likeness of Christ.
>
> Goodwill, which is the will to carry forward the purpose of God, is present throughout the world.
>
> The outpouring of love and understanding is widely spread abroad, carrying forth movements towards peace, world understanding, and philanthropy.
>
> The inspiration of Christ's Disciples, who know the divine plan, is also present throughout the world.
>
> Come forth, O Christ, and blend the world of human experience with these three higher energies,
>
> So as to align the various groups working to limit evil expression.
>
> The rule of matter and materialistic interests *now* must end.

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In this series of articles on the second Stanza, the next article will describe its meaning for the esotericists, and the third and final article will describe its meaning for the more advanced disciples and the Hierarchy.

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[70] Bailey, *The Reappearance of the Christ*, 184.
[71] *Merriam-Webster Dictionary*, http://www.merriam-webster.com/dictionary/align (accesed December 1, 2015).
[72] Bailey, *The Externalisation of the Hierarchy*, 280.
[73] Ibid., 280-281.

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The Mystique of the Masters

Fiona Odgren

Introduction

In the Ageless Wisdom the concept of Masters, or of a group of advanced souls watching over the spiritual evolution of humanity, is a very significant one which has captured the imagination and inspiration of aspiring seekers past and present, East and West. This idea, though, has been at times the victim of serious misconceptions, misunderstandings, and misplaced idolatry.

It was the enigmatic and intrepid Russian, Helena Petrovna Blavatsky, founder of the modern theosophical movement, who was the first to speak openly about spiritual Mahatmas, whom she called "Masters." Not only did she have direct communication and experience of certain Adepts, but she also affirmed that the movement she spear-headed was, in essence, the progeny and project of two Masters, in particular, Koot Hoomi and Morya.

During the years 1880 to 1885, these Masters agreed to conduct correspondence with two British theosophists living in India: Alfred Percy Sinnett, editor of *The Pioneer,* an Anglo-Indian newspaper, and Allan Octavian Hume, an eminent government official. These remarkable letters, which became known as *The Mahatma Letters,*[1] not only provided teachings unprecedented in the West, but they also depicted intimate and fascinating glimpses into the behavior, thoughts, and lives of these Masters.

Who are the Masters?

First, it is appropriate to provide more background on the two Masters involved in the correspondence. They were members of the Himalayan Brotherhood and were known as Koot Hoomi or K.H., and Morya or simply M. The Himalayan Brotherhood refers to several of the Masters existing in physical bodies in the Himalayan Mountains in a remote area. However, a greater number are dwelling in different places in the various nations, unrecognized and unknown yet acting as focal points for the distribution of love and wisdom. The precise location of Koot Hoomi and Morya was not known but there are several references to the Tibetan town of Shigatse, with its renowned monastery connected to the Panchen Lama, and also to areas in Ladakh ("Little Tibet"), which is now under the jurisdiction of India.

It needs to be emphasized they were full-bodied men in physical form and not some kind of ethereal entities dreamed up by Blavatsky. Koot Hoomi was a Kashmiri Brahmin by birth, but his family came from Northern India. At the time of the letters, both he and Morya had strong ties to the esoteric Gelugpa division of Tibetan Buddhism and described themselves as "Buddhists." Koot Hoomi had been educated at several European Universities and was fluent in both English and French. On occasion, Morya would speak of him as "my Frenchified K.H." Koot Hoomi was actually his Tibetan mystical name and the name that he allowed to be used by Blavatsky and chelas (disciples), his real name never being divulged.

Morya was Blavatsky's personal spiritual teacher whom she had met numerous times in her life. She recalled having visions of him

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when she was a child, and he had saved her from fatality on more than one occasion. They met for the first time in London, in 1851, when he was part of an entourage invited to have an audience with Queen Victoria. He was a Rajput prince by birth and was described by Blavatsky as being "one of the old warrior race of the Indian desert." He was exceptionally tall (six feet eight inches) and splendidly built—a superb type of manly beauty. Koot Hoomi referred to him sometimes as "his bulky brother." He was not highly proficient in the English language and spoke of himself as "using words and phrases lying idly in my friend's brain," meaning of course the brain of K.H.

It is obvious from the Letters that, both Masters worked closely together and though of differing temperaments, totally supported one another. The genuine affection and admiration for each other is poignantly displayed. There is, for instance, the time when the Master Koot Hoomi has to experience a long retreat of several months and requests his spiritual brother, Morya, to watch over his work and continue the correspondence with Sinnett and Hume.

Morya comments "what is there I would not have promised him at that hour" and proceeds to describe the remote Himalayan area and the tower where Koot Hoomi will be enduring a period of special inner training.[2] The correspondents discover Morya tends to be more strict and blunt than his spiritual brother and yet Koot Hoomi later re-assures them though they will hardly be ever able to appreciate such characters as Morya's, he is "a man as stern for himself, as for his own shortcomings, as he is indulgent for the defects of other people, not *in words* but in the innermost feelings of his heart. For while ever ready to tell you to your face anything he may think of you, he yet was ever a stauncher friend to you than myself, who may often hesitate to hurt anyone's feelings, even in speaking the strictest truth."[3]

The idea of Mahatmas, or Masters, reaches back into the night of time and propels one into the future. The spiritual works of both Blavatsky and Alice A. Bailey suggest that for millions of years (to be more specific—approximately 18 million years ago during the early to mid-third Root Race) highly evolved beings have existed on this planet trying to guide the consciousness of infant humanity. In the mid-Lemurian times, a great Being referred to in Helena Petrovana Blavatsky's *The Secret Doctrine*[4] as *The Ancient of Days,* and in the Alice A. Bailey books as *Sanat Kumara,* came with a group of other highly evolved Entities. They came to assist the Divine Plan for the unfoldment of consciousness in all life, including humanity. Gradually as members of the human race qualified, the positions of these Entities were filled, allowing them to further their own evolution. In the East the Masters are called Rishis and were those who inspired some of the earliest sacred texts such as *The Vedas and The Puranas,* of India, the Chinese *Book of Shu-King*,[5] *The Stanzas of Dzyan,* and the *Kanjur* and *Tanjur* [6] texts of Tibet.

The word "Mahatma" is of course a Sanskrit term and means literally "Great Soul" (maha - great; atman - soul). The term "Master" which was later adopted in the West for "Mahatma" is in fact, rather appropriate and descriptive, for a Master is one who has relatively mastered and overcome most aspects of life as a human being: the physical, emotional and (lower) mental. According to the later spiritual works of the Master Djwhal Khul in collaboration with Alice A. Bailey, a Master is one who has undergone the so-called fifth initiation which means he/she has undergone an expansion of consciousness permitting entrance into the "fifth Kingdom of nature,"[7] the spiritual Kingdom, also known as the Kingdom of Souls.

There is a most apt description by the Master Koot Hoomi with regard to Masterhood to be found in *The Mahatma Letters* as follows: "A Master is the rare efflorescence of a generation of enquirers;"[8] in other words, a Master represents the full flowering and blossoming of human evolution following eons of lives of earnest questing for truth. Undoubtedly, those lives have involved the overcoming of tremendous odds and conflicts as well as considerable sacrifice and selfless service. The Master also adds these telling words: "And to become one, he must obey the inward impulse of the soul, irrespective of the prudential considerations of worldly science and sagacity."[9]

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Such a spiritual achiever has succeeded in entering into a greater measure of the radiance of his/her inner divinity and experienced a realm of consciousness superseding the human. It then behooves the Master, unless he/she chooses to enter the bliss of Nirvana, to act as an Elder brother or sister to humanity and as a transmitter of light to those who are struggling on the lesser rungs of spiritual evolution. Having said that, though, it needs to be clarified that many Masters and Chohans (sixth degree initiates), after serving on this planet in various capacities, may pass out of our planetary life altogether and work elsewhere with the Law of Evolution.[10]

The Powers and Siddhis of the Masters

Eminent American Theosophist and author, G. de Purucker, points out "Masters are highly evolved men (and women) controlling powers over nature's forces which they have gained through self-directed evolution during lives in the near and distant past. Now they have become Masters of life; in former lives they were men and women like you and me."[11] G. de Purucker is saying they have the ability to control the powers of nature, as indeed Jesus demonstrated in his many miracles. Some may regard these as superhuman powers but the Masters make it quite clear such powers are the natural unfoldment of spiritual growth; furthermore, they are only used by the Masters in a selfless way—to benefit humanity—and certainly not for any purposes of personal aggrandizement.

Further reflections and clarifications with regard to "the powers of Masters" are appropriate here. What indeed do we mean by these powers or *siddhis* as they are called in the East? Undoubtedly, they refer to higher psychic abilities such as clairvoyance, clairaudience, precognition, as well as the ability to bring about magnetic healings, to read the Akashic Records, and materialize objects. These have been manifested abundantly by advanced adepts, yogis, prophets, and avatars, from time immemorial.

However, much more important than the phenomenal *siddhis* mentioned above, is the full flowering of those "powers" which form the acme of virtues which Blavatsky referred to as *paramitas* in *The Voice of the Silence.*[12] These include all-embracing, immortal, unconditional love *(dana)* and true compassion, harmony in word and act *(shila)*, patience sweet that "nought can ruffle" *(kshanti)* indifference to pleasure and pain *(virag),* courage and dauntless energy *(virya),* meditation (*dhyana* – "the golden gate leading to the realm of Sat eternal"), and wisdom (*prajna* – "the key to which makes man a god").[13]

In *The Mahatma Letters,* yet another all-important point is raised with regard to Masters exercising their powers. The Master Koot Hoomi clarifies, "as no athlete is likely to be always amusing himself at swelling his veins in anticipation of having to lift a weight, so no adept can be supposed to keep his will in constant tension and the inner in full function when there is no immediate necessity for it. When the inner man rests, the adept becomes an ordinary man, limited to the physical senses and the functions of his physical brain.... The inner adept is ever ready, ever on the alert and that suffices for our purposes."[14]

The Humanity and Humor of the Masters

It is natural to feel a sense of awe when contemplating the Masters. However, it is not advisable to worship them and this becomes plain from the vignettes depicted in the letters. One in particular depicts Blavatsky demonstrating excessive devotion to her Master. She had not seen her Master (Morya) for some months and was overcome with enthusiasm. On seeing him come towards her mounted on his steed, she ran forward throwing herself prostate against his riding mantle much to his surprise. He was thrown off balance by such a demonstration of human devotion and had to use his power "to plunge her into a profound sleep, otherwise she would have burst some blood-vessel including kidneys, liver and her 'interiors' ... in her delirious attempts to flatten her nose against his riding mantle besmeared with the Sikkim mud!"[15]

As the Master Koot Hoomi expresses it in the Letters: "We are not gods." Compared to aver-

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age mortals, they are indeed wise, but we need to remember, they too are not "perfection writ large" and still retain certain very human qualities while working toward greater inclusiveness and fuller realization of the divine.[16]

In yet another letter, the same Master comments rather humorously: "we are far from being the heartless, morally dried up mummies some would fancy us to be. 'Mejnour' (the adept hero of Bulwer Lytton's occult novel, *Zanoni*) is very well where he is—as an ideal character of a thrilling—in many respects truthful story. Yet believe me, few of us would care to play the part in life of a dessicated pansy between the leaves of solemn poetry." [17]

He then continues in a similar vein: "We may not be quite the 'boys'—to quote Olcott's irreverent expression when speaking of us—yet none of our degree are like the stern hero of Bulwer's romance. While the facilities of observation secured to some of us by our condition certainly give a greater breadth of view, a more pronounced and impartial, as a more widely humaneness ... we might justly maintain that it is the business of 'magic' to humanize our natures with compassion for the whole mankind as all living beings, instead of concentrating and limiting our affection to one predilected race—yet few of us (except such as have attained the final negation of Moksha) can so far enfranchise ourselves from the influence of our earthly connection as to be insusceptible in various degrees to the higher pleasures, emotions, and interests of the common run of humanity."[18]

Blavatsky, who had numerous genuine experiences of her Master not only in India and Tibet, but also in Europe and England, simply described the Masters in a letter to a friend in July 1890 as "Living men, not spirits.... Their knowledge and learning are immense and their present holiness of life is still greater. Still they are mortal men...."

Interestingly, Annie Besant, who later became president of *The International Theosophical Society*, also had direct experiences of the Masters, including one that involved the Adept Jesus. He left in her possession a locket on a gold chain with a two-inch oval picture of himself in it. At the time, she was rather anti-Christian as a result of abusive treatment by the Catholic nuns of her childhood schooling. The Master advised her to wear the locket; soon after this event, around 1901, she felt compelled and inspired to write the book, *Esoteric Christianity*.[19]

The idea of Mahatmas, or Masters, reaches back into the night of time and propels one into the future. The spiritual works of both Blavatsky and Alice A. Bailey suggest that for millions of years (to be more specific—approximately 18 million years ago during the early to mid-third Root Race) highly evolved beings have existed on this planet trying to guide the consciousness of infant humanity.

Despite the misguided efforts of some academicians to try to prove otherwise, there is well-documented evidence demonstrating that a number of individuals in the pioneer days of The Theosophical Society, apart from Blavatsky, had first-hand experiences of the Masters. In his book, *The Mahatmas and Their Letters,*[20] British theosophist, Geoffrey Barborka reports no less than 25 persons having genuine meetings.

There is the bona fide story of Henry Steel Olcott, co-founder of The Theosophical Society with Blavatsky and William Q. Judge, experiencing the real appearance of his Master, K.H., while traveling, giving talks, and meeting with potential theosophists close to the city of Lahore, now in Pakistan. [21]

It occurred during the month of November 1883. The colonel was sleeping in his tent on the night of the 19th when he felt a hand laid on him. His first instinct was to protect himself, and so he clutched "the stranger" and asked him in Hindustani who he was and what he wanted. But in the next moment a kind

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voice said, "Do you not know me? Do you not remember me?" It was the voice of the Master Koot Hoomi. Olcott comments that he wanted to jump out of bed to show his respect. However, the hand and voice restrained him from doing so.

The Master stood quietly beside his bed for a time, from which, he, Olcott, could see the divinely, benign face by the light of the lamp. Then Olcott felt some soft substance forming in his left hand and realized there was a folded paper enwrapped in a silken cloth. He found it to be a long letter of "private counsel" which referred to Olcott's affiliation with the Brotherhood in America and other matters.

The Physical Presence of the Masters

A question and subject that causes a great deal of confusion with regard to the Masters is: *Do they really exist in the physical and can they extend the life of their physical bodies?*

When a Master chooses to stay close to humanity, he/she can employ certain powers to continue in the same physical vehicle in which he/she achieved Masterhood (the fifth initiation). In some cases, this may involve prolonging the life of the physical body for a considerable period of time in order to fulfill spiritual work. Incarnating into a new body through the normal means of birth is also an option. Some, however, may also choose to operate entirely in an etheric rather than a dense physical. It is obvious, though, from all the documented experiences that both the Masters Koot Hoomi and Morya were existing and functioning fully in physical bodies during the early days of the theosophical movement. Blavatsky made an interesting comment that since seeing her Teacher in visions from childhood and then meeting him later in the solid flesh in England and India, he looked the same. His appearance never changed when she saw him in her early twenties and also in her fifties.

It can be added many students of Theosophy and the Ageless Wisdom today cherish the idea the Masters involved with *The Mahatma Letters* are still existing and assisting humanity in one way or another. In the book *Initiation Human and Solar,* written in 1922 by Djwhal Khul with Alice A. Bailey as his amanuensis, it is strongly affirmed these Mahatmas were still existing at that time in the same physical bodies and continuing their missions of promoting greater brotherhood and universal thought. Furthermore, Djwhal Khul mentions that the Master Koot Hoomi is concerned with vitalizing certain of the great philosophies and has a special interest in the philanthropic agencies of the world. His work with the Himalayan Brotherhood is particularly devoted to the stimulation and awakening of love-wisdom in the consciousness of humanity. The Master Morya, on the other hand, is involved in providing inspiration to various esoteric groups and the political climate of the world.[22]

It is interesting also to note that the Tibetan Master, Djwhal Khul was, in fact, a trusted chela of the Master Koot Hoomi at the time of *The Mahatma Letters*. He is sometimes referred to humorously by two nicknames: "The Disinherited One" and also "Benjamin" and there are numerous references to him and the spiritual training he was undergoing at the time. There is even more than one letter penned by him on behalf of his Teacher, Koot Hoomi, notably when the latter was preparing to re-assume duties after his lengthy retreat. [23]

Another question to ponder, which arises out of the last, is: *"Do the Masters use mostly an illusory densified etheric body when contacting and appearing to their disciples?"* In the East, this is referred to as a *mayavirupa.* There are certainly a number of examples of the theosophical Masters operating in this way. A well-documented account, for instance, is to be found in the book by Geoffrey Barborka of both Blavatsky and theosophical pioneer Damodar K. Mavalankar experiencing the Master Morya projecting a densified etheric form.[24]

Damodar describes the vivid incident in a letter to Henry Steel Olcott, which occurred in Blavatsky's bedroom at Adyar, Madras, with both Damodar and another theosophist, Narasimhulu Chetty, in attendance. The exceptionally tall figure of Morya was seen coming in from the screen door of the bedroom, wearing a long white coat and with his long black hair flowing

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over his shoulders. He moved noiselessly and soon stood opposite Blavatsky. He bent over the bed and held out his hands twice over her head. As he did so she stretched forth her hand which passed through her Teacher's—demonstrating they were seeing his *maya-virupa,* even though the impression was of a solid physical body. In this process a letter was delivered into her hand. Following this, the Master waved his hands towards them, walked a few steps inaudibly, as earlier, and then totally disappeared from the scene. The letter delivered to Blavatsky was, in fact, addressed to Damodar and was from his Teacher, the Master. Koot Hoomi "through favour of M."

The True Identity of a Master

What we really need to ask, though, is: *What is the true identity of the Master?* Surely we are not to mistake the real Master for the outer persona, physical or otherwise. In the early days of the theosophical movement, an interesting article appeared in the magazine being produced at the theosophical headquarters in India, (Editor, H.P. Blavatsky, *The Theosophist Vol. 5, No. 3,* Adyar, Madras, 1883, 81) entitled *Mahatmas and Chelas.* Although unsigned, it is purported to be the work of the Master Koot Hoomi. It seeks to set right the misconception the Master is his appearance or persona, and clarifies the real Mahatma operates from the perspective of the higher mind and that when not operating from this elevated consciousness, he can indeed make mistakes, as intimated in some of the Mahatma Letters.

Writes the anonymous author: "When, therefore, people express a desire to 'see a MAHATMA,' they really do not see, or understand what it is they ask for. How can they, by their physical eyes, hope to see, or understand what it is they ask for. How can they, by their physical eyes, hope to see that which *transcends* that sight? Is it the body—a mere shell or mask—they crave or hunt after? And supposing they see the body of a MAHATMA, how can they know that behind that mask is concealed an exalted entity? .... Higher things can be perceived only by a sense pertaining to these higher things. And whoever therefore wants to see a real MAHATMA, must use his *intellectual* sight. He must so elevate his *Manas* that its perception will be clear and all mists created by Maya must be dispelled." The real Mahatma or Master thus is not his physical body, but higher *Manas* or Mind, which is linked to both the Atma (Spirit) and Buddhi (Intuition and Divine Love-Wisdom). Neither is he the etheric, the emotions or everyday mind. To him these are like a piece of wearing apparel that can be put on and off at will.

The Spiritual Benefits of Studying the Masters

Finally, let us consider the question: *What are the spiritual benefits of contemplating and studying the lives of the Masters?* Surely the answer lies in the fact that members of this august body represent what we will become in the far future if our spiritual evolution proceeds along its intended course. Indeed, they provide us with a much-needed vision and model of our future.

These are highly critical times astrologically speaking, as we make the transition from the Piscean Age, which influenced the activities and development on this planet in the past two thousand years, into the Aquarian Age with its potential for greater brotherhood and altruism. The crisis and conflict between the progressive forces of Light and the retrogressive forces of Darkness are intensifying, and it is obvious the outcome is still in the balance.

However, those who are truly aspiring to the higher life and advancing in their spiritual evolvement are experiencing a quickening in their growth as perhaps never experienced before in the history of the world. It is an encouraging sign more and more people are being drawn to the spiritual path and embracing the universal values and ideals espoused by the Masters, though the raging conflicts present on our globe today may indicate otherwise. The urge is on to transform and purify ourselves in order to become fitter instruments of our spiritual Souls.

By meditating on and studying the Masters and their teachings, we are opening ourselves up to and tapping into their positive, inspirational vibrations. Thus we are hastening the possibility of becoming useful mediators for helping to

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anchor their ideals and plans for the future evolvement of consciousness on this planet. The Masters need less advanced souls such as ourselves to act as transmitters in their great work of precipitating these ideas effectively into the public consciousness.

Rather than the celebrities we all like to honor, these Masters constitute for spiritual aspirants and seekers, the true spiritual heroes. Thoughts are energy, as we all well know, and what we concentrate on we ultimately become. Thus by focusing and reflecting on these advanced wise beings, we are helping not only ourselves to become that reality, but we are also assisting in the elevation of human consciousness, worldwide.

Conclusion

This article has attempted to answer some key questions with regard to the Masters and has tended to focus especially on those who were directly connected with the unfoldment of the theosophical movement in the late nineteenth century. It has been written to invite greater interest but also to instill a more balanced and realistic view of these advanced souls, which acknowledges their humanity and humor. However, let it be clarified that since the days of H.P. Blavatsky, many exponents of the Ageless Wisdom, for example, Annie Besant, Alice A. Bailey, Nicholas and Helena Roerich, and Geoffrey Hodson, have received inspiration and direct contact not only with the Masters Koot Hoomi and Morya but also with others. A further article would be needed to address fully these later valid experiences.

Note: If you wish to have more in-depth answers to the questions posed in this article, please refer to my compilation "Insights from the Masters" due to be published and released this Summer in the United Kingdom.

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2 A. Trevor Barker, *The Mahatma Letters to A.P. Sinnett, Second Edition* (Pasadena, CA: Theosophical University Press 1992), 219.

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4 Helena P. Blavatsky, *The Secret Doctrine* (1888; reprint; Pasadena, CA: Theosophical University Press, 1974).

5 The Shû King is the most ancient of the Chinese classical books, and contains historical documents of various kinds, relating to the period from about BC 2357-627. The text is available online at: http://oll.libertyfund.org.pages/ancient-chinese-historical-documents-shu-king.

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7 Alice A. Bailey, *Letters on Occult Meditation* (1922; reprint; New York: Lucis Trust, 1950), 250.

8 A. Trevor Barker, *The Mahatma Letters to A.P. Sinnett, Second Edition, ML 2.,* 6.

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11 G. de Purucker, *The Masters and the Path of Occultism* (Pasadena, CA: Theosophical University Press, 1988), 9.

12 Helena P. Blavatsky, *The Voice of Silence* (Pasadena, CA: Theosophical University Press, 1957).

13 Ibid., 47-48.

14 A. Trevor Barker, *The Mahatma Letters, ML 24B,* 184.

15 Ibid., *ML 54,* 314.

16 Ibid., *ML 28,* 210.

17 Ibid., *ML 8,* 32.

18 Ibid.

19 Annie Besant, Esoteric Christianity (1901; reprint; Wheaton, IL: Theosophical Publishing House, 2006).

20 Geoffrey A. Barborka, *The Mahatmas and Their Letters* (Adyar, India: The Theosophical Publishing House, A 1973).

21 Ibid., 236 - 237.

22 Alice A. Bailey, *Initiation Human and Solar* (1922; reprint; New York: Lucis Trust, 1951), 55.

23 A. Trevor Barker, *The Mahatma Letters to A.P. Sinnett, ML 125,* 453 - 454.

24 Geoffrey A. Barborka, *The Mahatmas and Their Letters,* 256 - 257).

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Mysteries of the Heart: Thoughts on a Spiritual Life - Part One

Dorje Jinpa

Ancient, yet always new
Hidden, yet apparent to all
The fiery heart, the most essential,
Alone it shines with the radiance of the Supreme. (Abhinagupta)

The following thoughts on the spiritual life are taken from some of the many scribbled notes made by me in my journals. I have been inspired in this by the Teacher, the illuminated author of Agni Yoga Teaching, who said, "Only the thread of the heart can lead to the Infinite."[1]

An illuminated consciousness is an experience of the heart. The clear perceptions generated by a fiery heart correspond to reality. Only by igniting the sacred fire of the heart can we attain the degree of selflessness necessary to perceive the truth uncolored by personal bias, beliefs, and desires, uncolored by either wishful thinking or fearful thinking. Only the unifying energy of the heart can transmute the suffering and spiritual loneliness of a seemingly isolated identity into the joy of realizing our essential unity with the whole of life. Only the fire of the heart can transmute our attachment to the material world into the freedom of the spiritual worlds. Only heart can liberate us from all outside conditioning.

The sacred fire of the heart is that golden stream of unifying energy that connects the individual consciousness with the essence of our innermost being. This heart essence has been given many names—Soul, Buddha-nature, Atman, and Christos. These names all pertain to the spark of the divine, the spiritual essence hidden within all beings. This universal heart essence is our true identity.

It is the nature of the heart consciousness to perceive the essential unity behind appearances. It is the nature of the rational mind to divide and separate, to distinguish differences. Both are needed for a balanced well rounded development. But for most of us, the rational mind is more developed than the intuitive heart awareness. We are therefore inclined to believe falsely in the illusion of separation— separation from nature, separation from each other and separation from the source and essence of our being.

Our belief in separation has created in us a deep spiritual loneliness. It is this loneliness, this feeling of separation from life and meaning that is the primary cause of our suffering. This situation is what drives us to seek out love. But most of us are seeking love from others rather than generating it within ourselves. It is not always easy to understand that our joy arises, not from being loved, but by loving others.

When the consciousness is dominated by the illusion of separation, the psychic energy of the feeling nature manifests itself through a dark cloud of self-centered emotions and desires. It is these feelings that keep us in bondage by preventing the pure illuminating fire of the heart from penetrating the consciousness. When we begin, consciously and sincerely, to open the heart to the joy and suffering of others, to open to their essential nature, the distorted feeling energy is transmuted in the fire of the heart. The transmutation of emotion into love, self-centered feelings and desires into wisdom is the basis behind all the great world religions.

"May my path be marked with the attainment of selflessness." This is the prayer of the heart.

About the Author

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The term "self" implies "isolated identity." Illumination removes the isolation. The identity that remains is pristine and universal.

The awakening heart consciousness experiences pure spiritual impulses from above. By responding to these impulses the pilgrim moves forward on the Path. However, the pilgrim is not the body, and the ascent is not a physical one. The great adventure forward takes place in spirit, in the consciousness, through a variety of worlds, planes and dimensions, of which the physical world is but one of many. Movement forward on the Way is not produced by brain impulses to the feet, but by striving, by thought and feeling. It is what we think about, what we admire, what we wish for and what we fear, that moves us either forward into the Light or into greater darkness.

The way forward into the Light is accomplished through the purification of the consciousness in the sacred fire of the heart. This is the basis of the spiritual life. As the consciousness opens its petals to the Light, it begins to perceive the spiritual nature behind the world of appearances. Fear is then replaced with awe and wonder, and great joy.

If we wish to journey into greater darkness we are free to do so. There is always a Choice. But we should remember that the seeming freedom of this path is an illusion. True freedom is attained only through self-mastery. True freedom is attained only when we can liberate ourselves from the dictates of the not-self (the body and the self-centered emotional nature) with which we have identified falsely.

The spirit evolves, not through compulsion or will, but through the power of attraction. No one is forced to move forward into the higher states of consciousness. It is only through the attraction of Spirit that we will find the upward way. *The spiritual life is attractive to a refined consciousness because it is so beautiful!*

Reverence, love, and the realization of beauty are expressions of a fiery heart. A love for the beauty of higher truth opens the door to clear perception. And as understanding dawns we begin to see just how beautiful these spiritual principles really are. This opens the door to the spark of the sacred Fire within us even wider until we are literally flooded with revelation, the beauty and grandeur of which is beyond description.

The essential qualities of a refined spiritual consciousness are attained through striving. In fact, all movement through the school of life is accomplished by striving. Striving attracts like a magnet those energies and qualities which correspond to our heart's desire. Striving influences events! The pure striving of an open heart attracts spiritual energies, spiritual possibilities, and spiritual potencies. The Teacher has said, "A striving will emanating from the fiery heart produces a vortex drawing in corresponding energies."[2] The striving Will includes those subtle magnetic forces that invisibly bring into manifestation that which is willed.

The highest striving originates not from the separate self, but from the divine. When our hearts begin to beat in unison with the heartbeat of the divine, we naturally enter into and become a part of the spiritual striving of the world.

The Buddha named Six Perfections that we need to develop before illumination will manifest through us. Striving is the forth perfection.

1. The Perfection of Magnanimity
2. The Perfection of Selflessness
3. The Perfection of Patience.
4. The Perfection of Fiery Striving.
5. The Perfection of Meditative Quiescence.
6. The Perfection of Wisdom

Maitreya, the future Buddha, in his *Treatise on the Buddha Nature*, gave a very brief commentary on the Six Perfections: "The first perfection, magnanimity, is attained by giving. The second perfection of selflessness is attained through compassionate activity. The third and fifth perfections, patience and meditative quiescence, are attained through meditation. All the great perfections are attained through the forth perfection of fiery striving." The perfection of wisdom arises when the first five perfections have been attained.

Our best striving will of course be motivated by love. If we love the beauty of higher truth, if we love the Way, if it holds for us a beauti-

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ful attraction, then our striving will propel us toward the fulfillment of life's destiny. Pure striving is a concentration of the will that has been purified in the fire of the heart. "The joy of the heart," says the Teacher, "lies in striving upward."

The perfection of wisdom can be attained only through a refinement of the consciousness. There is no other way. The dictionary defines refinement as "the act of reducing to a pure state through the elimination of all coarse characteristics." Refinement means purification. All growth, all movement forward, all spiritual and aesthetic awareness, is attained through a refinement of the consciousness. By refining the consciousness obstructions to clear understanding are eliminated.

The refinement of our feeling nature is a necessary activity on the path to Infinity. Take some good feeling, such as gratitude, devotion, love, or the joy of spirit, and raise it up to a higher level, spiritualize it. "Any feeling can be cultivated," says the Teacher. [3]

The consciousness is refined by allowing our natural love of the beautiful to arise and grow within us and by guarding and nurturing this sacred fire as a rare and most valuable treasure. By striving for purity—purity of understanding, purity of motive and purity of feeling, the natural frequency of consciousness is refined. The consciousness is also refined by developing an awareness of the natural inclination within us to move toward perfection and by consciously and spontaneously following this spiritual inclination. In fine-tuning our feeling nature, paying particular attention to its quality under differing conditions, and by raising the vibrations of our feeling nature through pure striving, devotion to a teacher, prayer, and meditation we enter into refined realms of consciousness.

The more refined the consciousness the greater it expands, the more all-inclusive it becomes. The opposite is also true, the more self-centered, course and narrow our desires, the more constricting, fixed and limited will be our consciousness.

As we refine the consciousness our attraction to the pleasures of the material world becomes progressively less and less. It is not that the pleasure of physical forms no longer attracts us, but rather that pleasure too is being refined, so that now we delight in greater pleasures. They are greater because they are wholesome (expressing wholeness), beautiful and long lasting. They are greater because they more closely express reality. Paramahansa Yogananda, one of the preeminent spiritual teachers of our times, once said: "It is by enjoying the bliss of spirit in meditation and by comparing it with the lesser joy of the senses that the devotee becomes eager to follow the spiritual path."[4]

By refining our sensitivity to beauty, so too will our sense of joy be refined and intensified. Pleasure is thus transmuted into joy. Joy is transformed into a deep and subtle bliss, intense, long-lasting and very beautiful. "The bliss of the yogi," says the Teacher, "is ecstasy over beauty."

To perceive the qualities of the spiritual world is to perceive its beauty. From the experience of beauty in nature one naturally advances to the beauty of spiritual truth. The greater the truth the greater will be its beauty.

Beauty is an exalted spiritual perception that the rational mind cannot, by itself, understand. Most academic types these days deny it altogether. Their argument being that "beauty is in the eyes of the beholder," In other words, beauty is subjective and is therefore only relative to the observer. But we must remember that the deeper aspects of the subjective, the internal universe, are collective, universal and of a greater reality than the outer so-called outer objective universe. The great sages proclaim beauty to be a universal principle.

Plotinus, one of the greatest of all Greek philosophers, taught that the inner vision could be awakened by looking to that which is beautiful and virtuous in life:

> Shut your eyes and awaken that pure inner vision, which all men possess yet few make any use of. And what does this inner vision see? When it is first awakened it cannot at first perceive that which is so radiant with light. And so the soul must first be trained to perceive to the beauty in the life around

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> him, then to beautiful works, not those that the arts produce, but the work of Goodness itself. Then look to the souls of those who produce good work. And how is this inner beauty to be perceived?, by first looking for it within yourself. If you do not see it there, then just as a sculpture cuts away here and polishes there, till it becomes a beautiful statue, so you too must cut away the excess and straighten the crooked and clear away the dark, making it bright and never stop working on your inner stature till the divine glory of virtue shines out through you, until you see self-mastery enthroned upon its holy seat. If you have become this, if you see it clearly and will be at home with yourself in purity, then there is nothing hindering you from becoming one with the essence of everything while yet remaining completely yourself, nothing but pure light, not measured by dimensions, either large or small or greatly expanded, neither bounded or unbounded but everywhere immeasurable because greater than all measure and superior to all quality… It is necessary that the perceiver and the thing perceived be united before true vision can exist…. *You must become beautiful and god-like if you wish to see God and Beauty*.[5]

The academic says that beauty is subjective and therefore has only a man-made make-believe significance. An awakened consciousness understands that beauty is a principle that is closely allied with the great law of harmony and equilibrium, which gives order and rhythm to the universe. By cultivating an awareness of beauty we can begin to experience a portion of those great spiritual principles that stand behind the laws of nature! *Only a heartfelt experience of the beautiful on earth can prepare us to experience the fiery beauty of the spiritual worlds.*

The beauty of spiritual truth is so vast that the closer we approach its mystery the greater is the realization that there will always be more to experience and understand.

Among the spiritual powers of the Buddha, as described for us by Maitreya in his *Treatise on the Buddha Nature*,[6] is the ability to distinguish between what is natural and what is unnatural. The term "natural," as it was used in Hermetic philosophy meant that which is a direct manifestation of the divine, that which is in step with Evolution. Unnatural is that which is out of step with spiritual evolution. In this lies the primary distinction between those two mysterious Sanskrit concepts, dharma and karma. Both terms pertain to activity. Dharma is activity that is in step with spiritual evolution. Karma is activity that is not in step with evolution. Dharma, therefore, is natural, while karma is not. Technically, "dharma" means a manifestation of the divine, as the Buddha's Teachings are said to be.

Natural is beautiful. Unnatural is not. Even children understand this. To create beauty, therefore, to live naturally, is to be in accord with the spiritual Path. Those artists who create beauty are on the spiritual path. The concepts "natural" and "beauty" will take on their true significance only when it is realized that there is a natural evolution of consciousness taking place here. Physical evolution will then be seen as but a dim reflection of something much greater. Someday, maybe in the far future, it will be discovered by scientists that Nature Herself is an intelligent living organism following a purpose and direction of which we know absolutely nothing.

By looking deeply into the cause of our unhappiness and dark emotions, we find that they all, without exception, stem from a self-centered egotism and personal bias arising from the illusion of separation. We can test this idea by observing closely whenever negative emotions arise and tracing them back to their source. If we can do this without any preconceptions or emotional involvement, if we can adopt the attitude of the detached observer, we may find that the cause can be traced, not to someone else, but to an attitude within ourselves. This attitude does not originate from our childhood, as some psychologists believe, but is much more basic. It relates to the human condition at its present stage of development. It stems from a basic misconception of who we are and the nature of the life in which we find ourselves. It is therefore, not so much a personal problem as it is a collective difficulty, one in which we all share.

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Before we can accurately trace these separative feelings to their source, however, we must be willing to look at some hard truths about ourselves. We must be willing to admit, for example, that our anger, even our mild dislike of other people, is really an indication of a closed heart. It takes courage to reveal the truth to one's self. It takes courage to realize that whenever we look outside ourselves for the source of our happiness or pain, we do so out of fear, which to a large extent is the fear of responsibility. It is only when we are able to accept the responsibility for our own life stream, our own thoughts and feelings, that we will stop lying to ourselves, that we will be able to see the true cause of our particular state of mind, as well as our true station on the great Way. "A dark state of mind," says the Teacher, "is the source of all misfortune."[7]

The essential qualities of a refined spiritual consciousness are attained through striving. In fact, all movement through the school of life is accomplished by striving. Striving attracts like a magnet those energies and qualities which correspond to our heart's desire. Striving influences events! The pure striving of an open heart attracts spiritual energies, spiritual possibilities, and spiritual potencies.

We are deceiving ourselves if we believe the popular notion that our unhappiness is caused by someone else. The very first rule in any kind of relationship is that we are responsible for our own state of mind. When we react to someone by generating negative emotions, we do so by choice. What we think and feel need not be determined for us by others. Our feeling nature is not, or need not be, beyond our control.

One of the greatest obstacles to developing the heart consciousness is the fear of pain. This must be conquered before the Heart Essence, within oneself and within all life, can be fully realized. Contact with the Heart Essence expands and refines the consciousness, thereby not only increasing one's understanding but also increasing one's sensitivity to joy and pain. We must therefore learn to deal with this increased sensitivity.

Many people deal with emotional pain by hardening the heart, in other words, by deadening feeling awareness and sensitivity. The attraction to crudeness that is so widespread at this time is a good example of this. Another example can be observed during a break-up between couples. Both parties invariably "harden their hearts: toward the other in an attempt to lessen the pain of separation. This subconscious, or perhaps semiconscious, procedure, working as it does on the assumption that "without the heart, I would not hurt so much," does not, in the long run, solve the problem. By hardening our feeling nature we lose the ability to understand correctly and thereby to make the necessary decisions that will move us past the difficulty. The problems dealing with relationships will continue to arise until we can experience the trials of life without hardening the heart.

Again, this is not so much an individual problem as it is a collective human difficulty. Present day culture sees the problem quite simply—"for pain take a painkiller," forgetting that this destroys only our awareness of the pain, while the problem that caused the pain remains as does, on a subconscious level, the pain itself. This approach seeks the peace of oblivion. Narcotics do more harm than is usually understood. Not only do they desensitize physical and emotional sensitivity, they temporarily shut them down! Better is emotional stability and a deliberate raising and purifying the feeling consciousness in the sacred fire.

The reason that hardening the heart and the feeling nature eventually causes us so much grief is because it separates us, in consciousness, from the spiritual worlds and from the spiritual beings that live there. A crude feeling

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nature cannot perceive the beauty of the higher worlds. Only a refined feeling nature can transform the consciousness from a state of petty isolation into an awareness of our interconnectedness with all life, including those higher dimensions of truth and beauty that lie beyond descriptive words.

The subconscious impulse to harden the heart, due to the fear of pain, lies at the root of the world's problems.

Says the Teacher, "Precisely, the heart can open the entrance into the Higher Worlds. No special asceticism is needed. Love, labor and beauty are within the reach of all."

It wouldn't be so hard to open the heart if we didn't fight against it, if we did not fear it so much. Perhaps we believe that an open heart will make us vulnerable. Perhaps we believe that only by hardening the heart will we become strong enough to deal with the harsh world around us. Or maybe we think that if we open the heart we will lose everything, that we will give away all our precious possessions, that we will allow other people to take advantage of us. However, this is only true if our giving arises from weakness.

Those with a true fiery heart are invincible. Intimidated giving is weak. However, when we give from strength, when our generosity streams forth like a river from the heart, the true source of all abundance, we grow in power. A fiery heart attracts to itself all that it needs, all that it desires. Nothing generates prosperity faster than a generous spirit.

Magnanimity is the natural expression of a selfless spirit. Universal truth is not personal, and as long as we continue to see everything only in relation to ourselves, so will our spiritual vision be limited, isolated and narrow. Only the selflessness of a freely giving spirit can perceive the truth clearly without the distorted coloring and bias of attachments. Nothing dissolves egotism faster than magnanimity. The Buddha named magnanimity as the "First Perfection." Ego loss and the fine art of giving are particularly beautiful when achieved in silence.

The awakening heart consciousness experiences joy for it perceives the beauty and grandeur of its spiritual nature. The awakening heart consciousness hears the painful cries of humanity and is thus motivated to action. The awakening heart consciousness knows, without a shadow of doubt, that behind it all is Love. The awakening heart consciousness knows that out of this Love arises the creative impulse behind all that is beautiful. The awakening heart consciousness is invincible because it is inseparably interconnected with the power and heart essence of an infinite cosmos.

And where is this precious heart energy to be found? "We shall find its components," says the Teacher, "in religious ecstasy, when the heart quivers at the Highest Light. We shall find its components in the feeling of heart-felt love, when the tear of self-renunciation glistens. We shall discern it in the hero's achievement when power is multiplied in the name of humanity. We shall find it in the patience of the gardener when he ponders over the mystery hidden in a seed. We shall find it in the courage that pierces the darkness. We shall find it in the smile of a child when it is attracted to a sunbeam. We shall find it amidst all flights that carry us into the Infinite."[8]

Psychology without a spiritual basis will be false in its conclusions. Only a psychology that is closely coordinated with the natural evolution of the consciousness, as it expands to ever greater degrees of inclusiveness, synthesis, and love, will be effective in the long run in relieving the suffering of the world. Only that psychology which seeks to integrate the separate aspects of the human psyche will conform to spiritual evolution and therefore, to higher truth. This integration involves the alignment of the physical body, the emotional nature, and the mind, as an integrated personality, which can be united with the higher spiritual consciousness. The spiritual psychology of the future will be based upon the natural evolution of consciousness toward greater integration within the framework of holism and spiritual ecology.

The root causes of emotional imbalance, depression, mood swings, anger, and the rest, can be traced directly to a false identification with body and the form side of life. The true spiritual psychology of the future will understand

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this truth. Remove the false identification through a realization that our true nature is at one with the spiritual heart essence within all life and the self-centered whirlwind of emotional entanglements miraculously disappears.

All psychological defense mechanisms are ultimately false. They are self-deceptions that we have created to defend against the possibility of being overwhelmed by feelings that we cannot as yet handle. They are lies that we tell ourselves in an attempt to lighten our burden and to protect our cherished sense of self. Defense mechanisms are beliefs that we often defend with fanatical zeal. They may be self-created to fit the circumstances, or they may be borrowed from some religious system, ideology or from the popular self-help literature of the day. One popular defense mechanism is the belief that our parents are responsible for all our emotional problems and hang-ups. The small degree of truth that is contained in this idea is made the scapegoat for all our problems. People want to believe it for it keeps them from facing the often painful truth that they are responsible for their own state of mind, that they have created most, if not all, of their problems themselves through the choices they have made, and by their thoughts and actions in this and in previous lives. The Teacher says, "It is difficult to realize misfortune as one's own mistake."

At times defense mechanisms can be temporarily necessary, because if the whole truth, our secret hatreds, motives, desires, etc., were to be revealed to us all at once it could be overwhelming; it could create an overload, an over stimulation of an unstable emotional nature. Yet if we are to attain any degree of freedom from the glamours and illusions that afflict humanity, if we are to achieve integration (wholeness) and thereby some degree of sanity, all the defense mechanisms must go. This is self-mastery.

To obtain freedom from the limitations of emotional instability we must transmute desire into spiritual striving, transmute a self-centered perspective into a holistic, universal perspective. Enlightenment is total self-honesty.

It has been asked, "What is the distinction between channeling, clairvoyance, and illumination?" Channeling (psychism) is like receiving a message from an unknown person living in an unknown country, who describes for us conditions and events which we cannot easily verify. Clairvoyance is the direct perception of hidden conditions and events. Illumination is an understanding of the inner significance or meaning of conditions and events. Channeling, on the other hands, even when accurate and true, which is not always the case, is second hand information. There are numerous degrees of clairvoyant perception which even when accurately perceived may not always be correctly interpreted. Only the direct knowing of an illuminated consciousness can be totally relied upon.

Says the Teacher, "Psychism is a window into the Subtle World, but the teacher tells the pupil, 'Do not turn so often to the window. Look directly into the Book of Life.'"[9]

Many spiritual truths, when taken out of context, can lead to a false understanding. The popular truth, "It's all perfect," is a good example. When some seekers try to embrace this idea, they say to themselves: "If it's all perfect, then there is no need for me to strive for perfection." But it must be remembered that although, in essence, all is perfect, all is not complete or perfected in its manifestation in the three worlds of human evolution. The danger with using the word perfect is that it seems to imply completeness.

Spiritual evolution, the divine impulse that moves us all on the great Way through life, is indeed a perfect process. However, the product, the fruit, of this perfect system is yet to be fully manifested. And in this, many factors must be considered, not the least of which is the freewill of humanity, individually and collectively.

In essence, all is perfect. In manifestation, all is evolving toward perfection. And because we are, in essence, perfect, it is correct to affirm it. But this does not excuse us from the responsibility of manifesting this perfection in our lives and world.

Let's examine two contradictory schools of modern self-help psychology. The first, the most popular school, says that our negative

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emotional states and conditions are natural; therefore, we should not feel guilty or berate ourselves when they arise. Rather we should learn to accept these emotions as they are. Instead of changing these negative emotional states, this school teaches that we should change our attitude toward them to one of acceptance and tolerance, thus eliminating the sense of conflict we have created in our selves.

The other, less popular school says that our negative emotional states and conditions are based upon delusion and are therefore not in harmony with the Path. They should be eliminated, says this school, by elevating the consciousness to the point where delusion, and its result, (negative emotional states) disappear.

The first school contains subtle half-truths that often cause its followers to give up the struggle to move forward into the Light. Only by elevating the consciousness, only by following the path of the heart, can the consciousness find liberation from delusion and the imprisoning influence of unstable and negative emotions.

Another way in which yogis have eliminated negative emotions is through attrition. It is a known fact that whatever we focus our attention upon within ourselves becomes stronger. When we can turn our attention away from negative emotions and desires, they will naturally die from lack of nourishment. But this must be done in the correct manner for when we suppress or fight against them directly they become stronger.

The attrition method will only partially free us from negative emotions. The primary problem stems from the fact that we have identified falsely with our emotions and desires. Only a realization of our true nature will completely liberate us from their influence. Illumination, which dissolves all negative emotion, is correct identification.

There is a natural law that states that for every upward striving of the spirit there is a reciprocal down-flow of spiritual energy. On the highest level, it is the down-flow of cosmic fire that gives us the impulse to evolve according to divine purpose. It is the spark that illuminates consciousness and gives inspiration to the creative spirit. It is this current of divine fire, connected as it is to the source of life that is called the great spiritual Path, the Tao or Way, leading all life, seen and unseen, toward a predestined perfection. The current of evolution is a thread of cosmic heart energy uniting all life into a single forward moving continuum. This fiery current, acting through the divine Law of Attraction, is that which draws us ever higher up the mountain of experience, through the ascending degrees of realization and creativeness, to the very source and essence of Being.

Note: *This article has been excerpted from the previously published, but long out of print, "Mysteries of the Heart," by Pentarba Publications.*

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1 *Hierarchy* (New York: Agni Yoga Society, 1933), 149.
2 *Fiery World III* (New York: The Agni Yoga Society, 1946), 305.
3 *AUM* (New York: The Agni Yoga Society, 1933), 93.
4 Paramahansa Yogananda, *The Bhagavad Gita* (Los Angeles: CA: The Self-Realization Fellowship, 1995), 270.
5 Plotinus, *The Six Enneads*; translated by Stephen MacKenna and B. S. Page; The Sixth Ennead, Section 9. http://classics.mit.edu/ Plotinus/enneads.html.
6 Dorje Jinpa, *The Heart Essence of the Great Perfection by Maitreya* (Ashland, OR, Pentarba Publications, 2016.
7 *Fiery World I* (New York: The Agni Yoga Society, 1934), 139.
8 *Heart* (New York: The Agni Yoga Society, 1944), 509.
9. *Fiery World II* (New York: The Agni Yoga Society, 1934), 14. Also see *Fiery World III*. 309.

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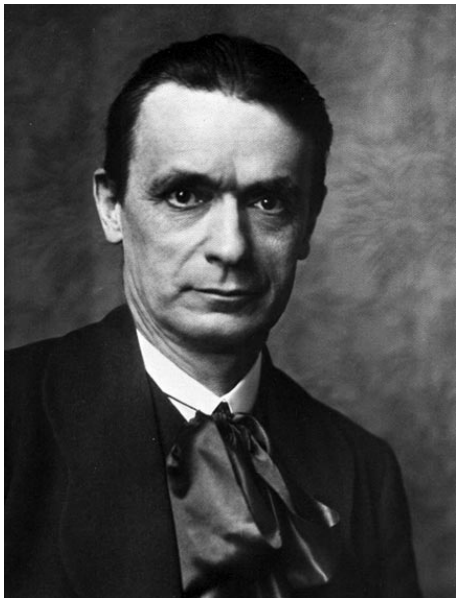
Great Esotericists

Rudolph Steiner (1861–1925)



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Rudolf Joseph Lorenz Steiner was born on February 25 or 27, 1861. The son of a railroad telegraph operator, he was born at Kraljevec, Silesia, now part of Croatia but then part of the Austrian Empire. His birth was difficult: "Rudolf Steiner was so poorly handled by the midwife that he lost a lot of blood, . . . Because of this bleeding, Rudolf was always a sickly child. He was eight before he could begin school."[2]

He was an exceptionally bright child, however, and in due course the family moved to Inzersdorf, Austria, where Steiner was able to study at the Vienna Institute of Technology. He went on to the University of Rostock, where he earned a doctorate in philosophy in 1891, after defending his dissertation on Johann Gottlieb Fichte's concept of the ego.

Steiner first achieved fame for his work as editor of the works of Johann Wolfgang von Goethe, at the Goethe archive in Weimar, Germany. He wrote the introductions to, and commentaries, on four volumes of Goethe's scientific writings. He also published two books of his own on Goethe's philosophy. In 1899, Steiner published an article, "Goethe's Secret Revelation," which discussed the allegorical meaning of Goethe's "The Green Snake and the Beautiful Lily." Fascination with fairy tales and myths would last throughout his life, and he would incorporate several into the mystery plays he wrote many years later.

Rudolf Steiner developed a growing interest in both philosophy and esotericism. Publication of "Goethe's Secret Revelation" led to an invitation by the Count and Countess Brockdorff

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.

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to speak to a gathering of Theosophists in Berlin. By 1902, Steiner was giving regular lectures at the Berlin lodge of the Theosophical Society. Two years later, Annie Besant, the Society's president in Adyar, India, appointed him head of the German/Austrian Branch. Formal membership also gave him entrance to the Esoteric Section, within the Society, whose meetings were closed to the public.

In 1899, Steiner married Anna Eunicke, a widow with four daughters and a son. Steiner's own words betray a lack of warmth in his relationship to the family: "I saw the children only when there was some occasion for me to do so. That happened frequently, since I was looked upon just as if I belonged to the family. My meals, however, except the morning coffee and supper, I took elsewhere."[3] After a few years, Steiner and Anna separated. Meanwhile, he had met Marie von Sivers, who owned the headquarters building of the Theosophical Society in Berlin. A close spiritual relationship quickly developed between them, and Marie became a close collaborator in Steiner's work. The two married in 1914, three years after Anna's death.

Rudolf Steiner and the Theosophical Society were never a good match. He absorbed some of the trans-Himalayan teachings of Helena Blavatsky, Besant, Charles Leadbeater, and others, but his inclinations lay toward the western esoteric traditions of Rosicrucianism and Freemasonry. Steiner had obtained warrants from Theodore Reuss for the Memphis-Misraïm Rite of Freemasonry, and he conducted theurgic rituals in the Esoteric Section of the German Theosophical Society.

In 1912, Steiner severed his links with the Theosophical Society, following a dispute with Besant over claims that the young Jiddu Krishnamurti was the vehicle for the reappearance of the Christ.[4] Steiner formed his own Anthroposophical Society, taking many of the German Theosophists with him. For a while, Steiner continued to conduct rituals, though he stated that he changed the initiatory rituals because former members of the Esoteric Section had violated their initiatory oaths.[5]

Rudolf Steiner's work covered a broad field, including esoteric philosophy, education, drama and dance, architecture, alternative medicine, and biodynamic farming. Steiner developed the system of Waldorf education, which continues to flourish today. And his research in biodynamic farming continues to influence organic agriculture. He and Marie created the new artistic dance form of eurythmy.

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Much of Steiner's esoteric teachings was based on clairvoyant reading of the Akashic Records. Steiner wrote comparatively little, but he gave a great many lectures, normally speaking without notes. Most of the books attributed to him are compilations of notes taken by students. They contain profound insights, though his stream-of-consciousness style of lecturing—and possible misunderstandings by his students—challenge the reader. Poor translations from the original German further challenge English-speaking readers. The Steiner community is now in the process of retranslating all his works to improve readability.

One of the topics Steiner addressed was the early history of the Earth Scheme. Trans-Himalayan teachings identify our planet's previous incarnations as an unnamed first chain, the Venus Chain, and the Moon Chain (we are now in the fourth, "Earth" Chain). Steiner, however, spoke of the Saturn, Sun and Moon "Evolutions."[6] The Saturn Evolution, accord-

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ing to his description, resembles a protoplanetary disk rather than a discrete planet.

Rudolf Steiner's formal contacts with Christianity were limited; he served as an acolyte in his Roman Catholic childhood, and he helped found the Christian Communities—to be discussed in their turn—toward the end of his life. Yet Steiner considered himself a Christian esotericist. His *Christianity as Mystical Fact* was published in 1902. He wrote commentaries on the four gospels and composed a "fifth gospel" of his own.[7] And many of his lectures touch on subjects relevant to Christianity.

Attracting considerable controversy was his assertion that the child "Jesus" in the synoptic gospels was actually two distinct children. The child described in *Matthew* was descended from King Solomon, and the one in *Luke* from Nathan the Priest. At age twelve, the "individuality" who was in the former, whom Steiner identified as Zarathustra, "forsook the body of the Solomon Jesus-child and went over into the body of the Nathan Jesus-child."[8] The Solomon child died, while the Nathan Jesus, now embodying Zarathustra, impressed the priests in the temple with his wisdom.[9] Many years later, this same Jesus was overshadowed by the Christ at the Baptism in the Jordan and went on to preach in Galilee and Judaea.

Another controversial topic involved the entities Ahriman and Lucifer. Both had long, and quite separate, histories in the teachings of various world religious, but Steiner presented them as dualistic expressions of evil: Ahriman embodied materialism, and Lucifer glamour and ungrounded mentalism. Ahriman and Lucifer jointly conducted the triple temptations of Christ in the wilderness. But since resisting the temptations, Christ has served as a mediator between the pair of evil opposites, turning them into instruments of divine Purpose.[10] The notion of mediation between dualistic forces calls to mind Zoroastrian and Kabbalistic teachings. Ahriman's influence is increasing—an observation that resonates today as much it did in the early twentieth-century—and is expected to peak, according to Steiner, when Ahriman takes a physical body sometime in the third millennium CE. Lucifer allegedly incarnated in the third millennium BCE.

The Christian Communities emerged from a meeting of Anthroposophists in 1922, at which a desire was expressed to reform and renew Christian worship. The outcome was the formation of a new Christian sect with a distinctive priesthood and sacraments. In particular, the Eucharist was presented as the Act of Consecration of Man. It "implies that the ultimate goal of our lives is to become a true human being. Christ, who himself became a human being, enlivens our true humanity. He gives his healing, transforming power to those who seek him, who recognize him and who follow him."[11] Steiner initially supported the Christian Communities, but soon he feared they were was drawing too many members away from the Anthroposophical Society. Hoping to stem the exodus, he declared: "Anyone who has once found his way to the Anthroposophical Society does not need religious renewal."[12]

Steiner established a short-lived esoteric school in the early years of the Anthroposophical Society. And in 1923, in his last years, he founded the School of Spiritual Science. Steiner had ambitious plans for the latter, envisioning a broad curriculum covering the arts, sciences, medicine, even astronomy, in addition to esoteric studies. The courses on esotericism were the only ones to come to fruition, and they are still being offered.

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Figure 1. The first Goetheanum in Dornach, Switzerland

The Anthroposophical Society established its headquartered to Dornach, Switzerland. Steiner designed the "Goetheanum," dedicated to Goethe, to serve as a cultural center and world headquarters of the Anthroposophical Society. The unusual design consisted of a double-dome wooden structure over a curving concrete base (Figure 1). Stained-glass windows introduced color into the interior, and paintings and sculptures graced the many rooms. The building was destroyed by arson at the end of 1922. Undeterred, Steiner designed a second Goetheanum, this time to be constructed entirely in concrete. Sadly, Steiner never lived to see it; he made his transition in 1925, three years before the new building was completed.

The esoteric teachings of Rudolf Steiner are difficult to characterize. While they resemble the trans-Himalayan teachings, there are important differences between the two. Aside from the issue of the Venus Chain (or Sun Evolution), Steiner—along with Max Heindel, founder of the Rosicrucian Fellowship—portrayed Christ as a Sun Spirit who had never before incarnated on Earth. By contrast, the trans-Himalayan teachings present Christ as a high initiate of the human family who incarnated as Krishna before his appearance in Palestine. Also, Steiner's prophecy of the incarnation of Ahriman is difficult to reconcile with the reappearance of the Christ, externalization of the Planetary Hierarchy, and emergence into the Aquarian Age. Steiner's contributions to the arts, education and agriculture may eventually be recognized as more significant than his esoteric teachings. That said, his teachings continue to attract a large body of ardent disciples.

The western esoteric tradition recognizes three levels of initiation: "clairvoyant," "initiate" and "adept."[13] Steiner never claimed to be an adept, but his ability to see and comprehend the hidden worlds firmly identifies him as an "initiate." Where he stood on the initiatory path described in the trans-Himalayan teachings cannot be ascertained. Steiner had a Pisces Sun, but, since his birth date and time are uncertain, his rising sign is a matter of conjecture; one source gives it as Scorpio. The same source lists "Mercury and Neptune in Pisces conjuncted; Moon and Saturn in Virgo; Venus in Aquarius; Mars conjunct Pluto in Taurus; Uranus in Gemini."[14]

By whatever standard, Rudolf Steiner was a great man, who dedicated his life to important philosophical, social, and cultural endeavors and left an indelible mark on esotericism in the late nineteenth and early twentieth centuries.

Contributed by John F. Nash, and dedicated to his late wife Sylvia Lagergren, a long-time student of Rudolf Steiner's teachings.

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[1] Photo of Rudolf Steiner in the Public Domain.

[2] Christoph Lindenberg, *Rudolf Steiner, a Biography* (Great Barrington, MA: Steinerbooks, 2012), 3.

[3] Rudolf Steiner, *The Story of My Life,* ch. 20. Online: http://www.southerncrossreview.org/55/steiner-life20.htm (last accessed Feb. 19, 2016).

[4] Interestingly, Besant laid most of the blame for the secession, not on Steiner himself, but on the Jesuits! See Lindenberg, *Rudolf Steiner*, 370-371

[5] Hella Wiesberger, "Preliminary Remarks, II," to Rudolf Steiner, *"Freemasonry" and Ritual Work* (Great Barrington, MA: SteinerBooks, 2007), 144.

[6] See for example Rudolf Steiner, *An Outline of Occult Science* 20/e (Spring Valley, NY: Anthroposophic Press, 1961/1972), 111ff.

[7] Rudolf Steiner, *The Fifth Gospel, from the Akashic Record* (Forrest Row, UK: Rudolf Steiner Press, 1995). The book is a compilation of lectures given in 1913.

[8] Rudolf Steiner, lecture, October 12, 1911, Karlsruhe, Germany.

[9] For an in-depth discussion of the two Jesus children see: David Ovason, *The Two Children* (Great Barrington, MA: Lindisfarne Books, 2001/2010).

[10] John F. Nash, "Ahriman and Lucifer in the Teachings of Rudolf Steiner," *The Esoteric Quarterly* (Fall 2013), 37-60.

[11] The Christian Community, Movement for Religious Renewal. Online: http://www.thechristiancommunity.org/about/the-new-service/ (last accessed Feb. 20, 2016).

[12] Quoted in Lindenberg, *Rudolf Steiner*, 599.

[13] John F. Nash, "Themes in Western Esotericism," *The Esoteric Quarterly* (Fall 2014), 17-45.

[14] Source: http://www.makara.us/04mdr/01writing/03tg/bios/Steiner.htm#interp (last accessed Feb. 20, 2016).

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Book Review

***Moving Beyond Duality*: Enough for Us All, Volume Three, by Dorothy I. Riddle**. iUniverse, 2015. Paperback, 292 pages, Publisher's price US&$20.99.

Debates about monism versus dualism or duality versus non-duality have haunted philosophers through the ages. In her new book, *Moving Beyond Duality*, Riddle sidesteps this debate, shifting the focus instead to our actual reality—the "surging sea of energy of which we are all equally important parts…the One Life." She reminds us that our cosmos is not the static mechanistic model depicted by Newtonian physics but rather a dynamic interconnected whole, and that viewing it as a series of dichotomies leads to separativeness, depersonalization, and ultimately violence.

As the Ageless Wisdom suggests, these thought-forms of separativeness (the great heresy), built by humanity during the ages, are kept alive by our choice and are "to be broken up and dissipated by humanity itself."[1] A first step in dissipating them is understanding because "the moment there is knowledge and a flash of understanding, that moment a person's responsibility begins."[2] And the goal is redemption: "Humanity itself will be the world savior."[3] This sense of responsibility and service underpins *Moving Beyond Duality*.

This volume is the third part in the trilogy, *Enough for Us All*. Volume One (*Principle of Abundance for the Cosmic Citizen*) and Volume Two (*Positive Harmlessness in Practice*) were previously reviewed by *The Esoteric Quarterly*. Like them, *Moving Beyond Duality* is a thorough, well-researched and approachable project that sagely weaves examples from a variety of fields, from social sciences and life sciences to quantum physics, neuroscience and the Ageless Wisdom teachings. In addition, as with the previous two volumes, this one includes practical and tested exercises designed to help readers apply concepts in their everyday lives. The aim of the author is to help us reconsider the way we distort and limit experience by imposing upon reality our unconscious habits of thinking—thought-forms and illusions that create and reinforce duality. One of the points Riddle has been arguing in her books is that we live in the world oblivious to the abundance of Life. This limits our perception of possibilities and generates a fear of scarcity. When instead we recognize that there is "enough life for us all," this focus on abundance precipitates a shift toward joy.

How is this to be achieved? One of Riddle's primarily concerns here is with speech or how we name our experience. At the lower or concrete mind level, human thought is framed by speech, so this is a main area for intervention. Either/or thinking translates into the way we perceive and construct reality, the codes we use to designate groups and the laws societies implement. Speech can create barriers to social interaction. Think of a time someone failed to recognize aspects of yourself, for example your credentials in a field, or projected prejudices on you based on how they perceived your background or social identity ("you are this" usually means "you are not that"). In such cases we might, at best, feel misunderstood, probably judged and perhaps misrecognized too. At worst, we might be the target of bullying or segregation or even become socially invisible.

The book title itself is insightful. It denotes action, evolution towards the future. To be able to live more lovingly and contribute the energy of harmlessness to the world, we need to move beyond duality in thought, in speech and in action. In fact, in the Ageless Wisdom tradition, the power of separative thought-forms is such that it has been described as "a gigantic" entity, an unyielding entity that "hovers over the entire human family"[4]. The result of such thought-forms, Riddle suggests, is that we depersonalize others, overlooking their unique Soul purpose and seeing them only through stereotypic categories or in terms of how useful they are to us.

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Until we experience this urge to reflect, we may not be aware of embedded dualities in how we describe our spiritual experience: body/soul, spirit/matter, higher self/lower self, and so on. Many times the problem is not the words per se but how we get attached to certain meanings. We tend to use dichotomies to describe what is actually a continuum because that reduction is easier to grasp. While words might be important to distinguish levels and provide a sense of direction, we should keep in mind that the map is never exactly as the more complex territory it describes.

Recognition of habitual patterns of thinking is the first step towards change, but it is not enough. Once existing negative thought-forms have been recognized, we should destroy them and replace them with thought-forms that heal cleavages and support right human relations. What can aid us is to achieve this is guidance regarding where we go dualistic, and then support to think differently. Clearly, no book can do this for us. We have to do it on our own, day after day. However, a book can provide us with the tools to move in the direction of creating a more empathic world, and this book does that. It encourages us to effect a shift towards a non-dualistic approach to life. It reminds us that "relationship and connectedness define us—whether by their absence or their richness." We, human and nonhuman beings alike, are all part of One energy field that is the One Life, and within this field we can learn to cherish our diversity. We contribute more to the One Life when we are grounded and remember the spiritual center at the heart of each being. When we are not grounded, we apply dualistic thought mechanically and come to believe that it represents reality. However, Riddle reminds us that:

> Actually, duality is *not* a given. It is a construct, a low-effort conceptual framework we use to make sense of our experience and of our complex universe. It is an assumption that we make, a habit of thinking or perceiving that we have collectively accepted as reality. It feels true because we create two-category distinctions (either/or) so frequently. We forget that *we* are the ones who create the categories. *We* are the ones who choose to limit those categories to two.

Moving Beyond Duality is structured in three parts. Part One (*The Habit of Duality*) examines why we have developed patterns of dualistic categorization. It explains the limits imposed by our working memory and the problems created because we are continually reworking memories. It shows us how we use distortions to simplify our choices and then avoid responsibility for change. This section also delves deep into the origins of illusion by examining four pillars of inaccurate and outmoded Newtonian physics that continue to influence our worldview: materialism, reductionism, determinism and objectivity.

Part Two (*Recognizing Depersonalization in Action*) explains and exemplifies the actual harm created by the illusion of duality and the resulting practice of depersonalization. This is not an easy read for the emotional type. We could argue that Riddle is more concerned with dealing with illusion, a strictly mental plane problem, than she is with glamour, a more emotional level problem. Both are part of our experience as humans, but readers who are mentally focused will probably more readily resonate with the book's aim of dismantling illusion. This process necessitates of an act of the will. Riddle not only demonstrates minutely and clearly how *hostile* bigotry dehumanizes human beings, but she also provides dozens of illustrations of the dangers of *benevolent* bigotry, stereotyping, dismissiveness and objectification. She includes in her examples not only violence against humans but also that against non-human persons, and of course self-inflicted harm in thought, speech, emotion and action.

Finally, Part Three (*Moving Beyond the Dualistic Model*) effectively teaches the reader a number of strategies and exercises to embrace and live our interconnectedness, including practice in reframing our experience through noticing, feeling, and acting. There is also an emphasis on developing the Intuition as a means of revealing Oneness. Although structured esoteric training would be needed to approach such a goal, the exercises in this

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chapter prepare the reader to move a step closer in that direction.

Riddle's authority in the field is unquestionable. A doctorate in clinical psychology, a social change specialist, a researcher and a prolific author, Riddle has been for decades involved in fostering equality and dignity among social groups. She was a founding member of the Association for Women in Psychology and conducted early research on homophobia, resulting in the creation of the influential Riddle Scale and, later on, the co-development of the Employment Readiness Scale™. Simultaneously, Riddle grew as an Ageless Wisdom writer and teacher. She has served the School for Esoteric Studies for years as advisor and now as Chairperson of the Board of Directors, and has published dozens of articles, including several in *The Esoteric Quarterly*.

This, her most recent book—and hopefully not the last—comes at the right time, a moment of unprecedented global crisis that is questioning the meaning of exclusionary boundaries. This is clear in the increasing awareness and confrontational public debate regarding the refugee crisis, the push to stop domestic violence against women, and accelerating legal actions regarding the personhood of animals. This book resonates with the equally loud cry for freedom and an end to poverty and all manifestations of the horrifying illusion of "us" against "them" that has historically engendered violence.

This book is one of the many loving seeds being planted everywhere in human consciousness to help subvert illusionary boundaries and open up our heart to Oneness.

Miguel A. Malagreca
Turin, Italy

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1 Alice A. Bailey, A Treatise on Cosmic Fire (1925; reprint; New York: Lucis Publishing Company, 1973), 948.

2 Alice A. Bailey, *Esoteric Psychology*, vol. II, (1936; reprint; New York: Lucis Publishing Company, 1979), 236

3 Alice A. Bailey, *The Externalisation of the Hierarchy*, (1957; reprint; New York: Lucis Publishing Company, 1976), 539.

4 Alice A. Bailey, *A Treatise on Cosmic Fire* (1925; reprint; New York: Lucis Publishing Company, 1973), 948.

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