

Winter 2013, Volume 8, Number 4



# *The Esoteric Quarterly*

*A publication of the School for Esoteric Studies*

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



**The School for Esoteric Studies**

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## *The Esoteric Quarterly*

*The Esoteric Quarterly* is published by the School for Esoteric Studies. It is registered as an online journal with the National Serials Data Program of the Library of Congress. International Standard Serial Number (ISSN) 1551-3874.

Further information about *The Esoteric Quarterly*, including guidelines for the submission of articles and review procedures, can be found at <http://www.esotericstudies.net/quarterly>. All correspondence should be addressed to **editor@esotericstudies.net**.

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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@esotericstudies.net](mailto:editor@esotericstudies.net).



*The Sacred Om* by NgAng  
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## THE SPIRITUAL GLOBAL NETWORK

Today we can discern a growing global network of people who are becoming an increasingly potent force for transformation in human affairs. They are inclusive, not separative; they seem to be in touch with the “soul of humanity,” urging “a conspiracy of love,” as did paleontologist priest Teilhard de Chardin.

People aligned with this higher consciousness inevitably become transmitters of a wider vision, dedicated to the well-being of humanity. They are linked together by an attitude of mind and heart rather than by outer organization.

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## Editorial

# Occult Psychology: An Emphasis on Psychical Holism.

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**T**True Psychology, as esoteric philosophy defines it, is an elucidation of the relationship existing between Spirit and Matter. In its most complete and innermost sense, psychology concerns the consciousness aspect of both humanity and God. This type of psychology explores the energy and the forces which control and determine the differing facets of an individual's equipment, and influence his or her consciousness. The emphasis, therefore, is on consciousness and not on physiology or form.

Occult or true spiritual psychology needs to be distinguished from scientific and materialist psychology. The materialist or physicalist paradigm, which asserts that nothing but matter in motion exists, has largely denied the intelligent motivating power of the Ego and reduced the psyche to bio-neurological or physical substance. Still in its infancy, Western psychology has no knowledge of the different sheaths making up the human unit or the various developmental stages of consciousness. Therefore, the materialist approach tends to explain emotional and mental states as nothing more than physical events governed by the information-processing capacity of the brain.

In contrast, esoteric philosophy and psychology take a more holistic approach, one that reintegrates the spiritual dimension into the psychological inquiry and focuses on the nature of the Ego, the transcendental features of psychic experience and an evolutionary ontology of consciousness. Each of the three featured articles in this issue takes as its theme just such an esoteric and psycho-spiritual approach to the study of consciousness and its evolution.

Our initial offering is the first in a series of articles from James Moffat. Part One explores the development of modern psychology and

the dimensions of its efficacy in relation to the mystery of consciousness. The article provides a detailed critique of mainstream psychology's limited approach to the study of consciousness. Despite advancements in knowledge about the brain and nervous system, modern science, as the article shows, has yet to come up with a viable theory of consciousness. This is due, in part, as Moffat points out, to the difficulty in applying the materialist criteria of detection and measurement to consciousness, and to the modern scientific and psychological view that metaphysics is a subjective fantasy or a pseudoscience lacking intellectual rigor. The article refutes these views by exposing the limits of the materialist approach and by showing that modern science and psychology are largely unaware of the profound depth and "unchanging testament of the esoteric or mystical tradition."

The second article in this issue, by Celeste Jamerson, explores the life and work of Mozart from an occult perspective. Like the preceding article, it too deals with the theme of psychology, but not in the modern scientific sense. Jamerson's article begins with an exoteric discussion of the primary biographical elements of the composer's life, touching on his formative years, character and relationships. His Masonic associations, creative methods, musical influence and death are also considered. The remainder of the article provides a more in-depth analysis of Mozart's life based on the principles of esoteric psychology, the psychology of the Soul or causal self. Jamerson's examination includes a delineation of the composer's natal chart, a discussion of his ray makeup, along with an inquiry into the crises of Soul integration in his life and the opening of the higher centers or chakras. Her analysis adds an important dimension to our understanding of Mozart.

The final article, from Zachary Lansdowne, is the latest in the author's series in which he identifies various sacred or classical texts that anticipate Alice Bailey's Techniques of Integration for the Soul and personality. This article compares the discourses of the Greek sage and Stoic philosopher, Epictetus, with Bailey's Technique of Integration for the Third Ray. It begins with a brief biography of the former slave and influential teacher and discusses the intellectual and spiritual features of his philosophy to reveal how Epictetus' work, which focuses on conscious spiritual living and self-mastery, can inspire us today. The five phases of Bailey's Integration Technique for the Third Ray are detailed and then examined alongside passages from Epictetus to show that both are concerned with encouraging the work of self-culture and depict the archetypal patterns of psychological or spiritual integration.

Also included in this issue is a paper exploring the life and work of Max Heindel, founder of the Rosicrucian Fellowship, and a short essay, *Toiling into the Night*, by Donald Craig that touches upon the sign of Capricorn. We offer two book reviews that are sure to be of interest to our readers. The first is a review of *The Masters Revealed: Madame Blavatsky and the Myth of the Great White Lodge*, by K. Paul Johnson. The second is a review of *Shine Forth: The Soul's Magical Destiny*, by William Meader.

In addition to these features, we would like to draw your attention to two inspirational poems—*Eternal Journey* and *Silent Flight*—from the English poet, Christopher Roe. You can see more of Christopher's work on his website at: [www.silentflightpublications.co.uk](http://www.silentflightpublications.co.uk).

Our final offering is a series of transfigurative paintings—*The Awakening of the Heart*, *Crescendo of the Heart* and *Virgin Queen*—from the Texas native and award-winning visionary artist, A. Alexander Gonzales. The artist, who has been influenced by various mystical and esoteric traditions, describes his artwork "as mystical love poems to the Soul" and as "contemporary sacred symbolism with a predominant emphasis on the eternal feminine." Gonzales relates to the female

figures of his artwork as "dakini messengers or as an anima mediatrix to the dimensions within, the projected mirror of the Soul. ... By sublimating the erotic towards an angelic sensuality and by using ascension and rebirth symbolism, a sacred eros emerges as the predominant theme of his work." Further information on the artist's visionary work can be found at: <http://sublimatrix.com/>.

### **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 or the School for Esoteric Studies agrees with the views expressed. Nor do we have the means to verify all facts stated in published articles.

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

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

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

## Poems of the Quarter

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### Two Poems from Christopher Roe

#### Eternal Journey

As the crimson flame of life  
Breaks slowly  
Above the horizon,  
The white, frosted meadows,  
With trees and hedgerows  
Of sculptured ice,  
Speak loudly  
Of your presence.

Once more  
Upon this journey,  
As another day begins,  
Without effort  
Or intrusion,  
Through the peace  
And tranquility  
Of your silent voice,  
The moment becomes eternal,  
And the journey  
Begins again.

#### Silent Flight

In the silence  
The clarity of your voice,  
Climbs high  
Upon the eagle's wings.  
The chains of doubt  
That imprison my soul,  
Fall away beneath my feet.  
In the freedom and majesty  
Of the sentinel's gaze,  
Faith is strengthened  
And hope returned  
To a weary heart,  
Upon the silent flight  
Of eagle's wings.



## **Pictures of the Quarter by A. Andrew Gonzales**

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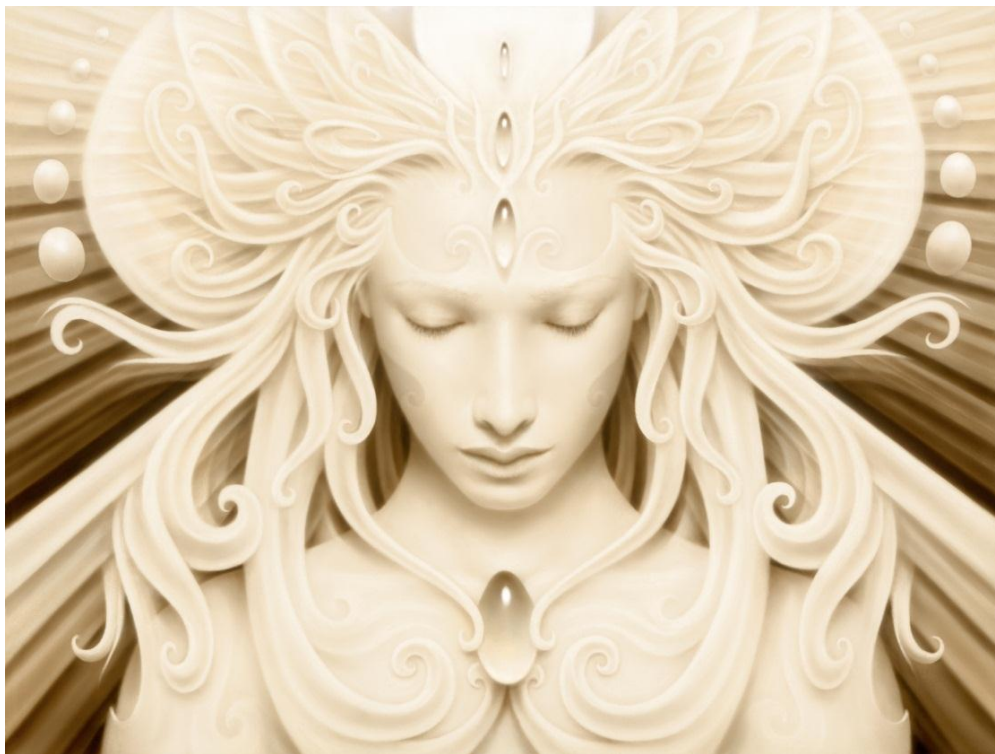


**The Awakening of the Heart**





**Crescendo of the Heart**



**The Virgin Queen**

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## Quotes of the Quarter

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Art and Meditation are creative states of the human mind. Both are nourished by the same source, but it may seem that they are moving in different directions: art toward the realm of sense impressions, meditation toward the overcoming of forms and sense impressions. But the difference pertains only to accidentals, not to the essentials. Meditation does not mean pure abstraction or negation of form - except in its ultimate illimitable stages - it means the perfect concentration of mind and the elimination of all unessential features of the subject in question until we are fully conscious of it by experiencing reality in a particular aspect or from a particular angle of vision.

Art proceeds in a similar way: while using the forms of the external world, it never tries to imitate nature but to reveal a higher reality by omitting all accidentals, thus raising the visible form to the value of a symbol, expressing a direct experience of life. The same experience may be gained by a process of meditation. But instead of creating a formal expression, it leaves a subjective expression, thus acting as a forming agent on the character or the consciousness of the meditator.

Lama Govinda, as quoted in *The Essential Sangharakshita*, by Ugyen Sangharakshita (Somerville, MA: Wisdom Publications, 2009), 286-287.

Knowledge and understanding are quite different. Only understanding can lead to Being whereas knowledge is a passing presence in it. New knowledge displaces the old and as a result there is obtained, as it were, a pouring from the empty into the void. One must *strive* to understand. This alone can lead to our Lord God. In order to be able to understand the phenomena of Nature according to Law, proceeding around us, one must, first of all, consciously perceive and assimilate a

mass of information concerning objective truth and the events which really took place on the earth in the past and secondly, to be the bearer of numerous results of all kinds of voluntary and involuntary experiencings. *Understanding* is the essence obtained from information intentionally learned from all kinds of experiencings personally experienced. One is obligated as Man, to search for the real knowledge to find out what really happened on earth and to be the bearer of this kind of understanding.

G.I. Gurdjieff, *Meetings with Remarkable Men* (New York, NY: Routledge and Kegan, 1963), 420.

Music is a hidden arithmetic exercise of the soul, which does not know that it is dealing with numbers, because it does many things by way of unnoticed conceptions which with clear conception it could not do. Those who believe that nothing can happen in the soul of which the soul is not conscious are wrong. For this reason the soul, although not realizing that it is involved in mathematical computation, still senses the effect of this unnoticeable forming of numbers either as a resultant feeling of well-being in the case of harmonies or as discomfort in the case of disharmonies.

Gottfried Wilhelm Leibniz, *Precepts for Advancing the Sciences and Arts* (1680), in Leibniz Selections, ed., Philip Wiener (New York, NY: Scribner's, 1951)

Music stands on a higher level than all the other arts. Why? Schopenhauer finds the answer, saying that in all the other creative arts, such as sculpture and painting, the mental images must be combined before the hidden intentions of nature are discovered. Music, on the other hand, the melodies and harmonies of tones, is nature's direct expression. The

musician hears the pulse of the divine will that flows through the world; he hears how this will express itself in tones. The musician thus stands closer to the heart of the world than all other artists; in him lives the faculty of representing the world will. Music is the expression of the will of nature, while all the other arts are expressions of the idea of nature. Since music flows nearer the heart of the world and is a direct expression of its surging and swelling, it also directly affects the human soul. It streams into the soul like the divine in its different forms. Hence, it is understandable that the effects of music on the human soul are so direct, so powerful, so elemental.

Rudolph Steiner, *The Inner Nature of Music and the Experience of Tone, Lecture II* (Chestnut Ridge, NY: Steiner Books Inc., 1983)

WHEN studying the Stoics of Greece and Rome and the teachings of the early Hindus one cannot help but be struck by similarities in their thought, especially in the area of ethics. One might account for them in at least two ways. The Stoics were influenced by earlier Hindu thinkers as there was an interchange of ideas east and west in the years around 500 B.C. Another explanation is that the likeness is due to the fact that there are moral truths which are universally valid, that they have been known to men in all times and places and are not therefore exclusive to one particular society or culture. ...

... The Stoic and Hindu asserted a qualitative criterion for greatness. Today the tendency is to associate greatness with quantity. An industrialist is great if his corporation is bigger than anyone else's. A team is great if it wins all its games in a particular season. We talk about a scientist being great because of some new discovery. The difficulty is that magnitude and magnanimity have been confused and equated. The Humanist and Hindu call us back to the original criterion of greatness which is a qualitative not quantitative one. Greatness is measured not by what one has but by what one is. Being not having is the primary category. Greatness comes from within not without. True virtue is not dependent on or determined by externals; it takes its cues from within.

Donald H. Bishop, *Parallels in Hindu and Stoic Ethical Thought*, Studies in Comparative Religion, Vol. 4, No. 2. (Spring, 1970) World Wisdom, Inc.

To live in harmony with Nature is to rise into a sphere where the senses cease to trouble; it is to live in communion with cosmic power, from which all things proceed, in cheerful obedience to the eternal destiny, which being the will of God, is the divine law. The wise man accepts his life as his first and highest duty. It is the task which Reason imposes upon him. The Stoics, however, holding that man is by nature social, require that he lead a social life. The social ideal of the sage is that of a universal ethical community, and he is indifferent to forms of government and actual existing states. He is a citizen of the world, demands justice and sympathy for all, and refuses to recognize the divisions of mankind into Greeks and barbarians.

The chief stress is laid upon the worth of the moral personality, upon the paramount value of the good that lies within, though the duty of co-operating with one's fellowman for the general welfare is inculcated.

John Lancaster Spalding, *Glimpses of Truth: Epictetus; Marcus Aurelius, Emperor of Rome* (Chicago, ILL: A.C. McClurg and Co.1903). 209.

Truth reveals itself in miraculous, intuitive ways independent of scientific cognition. This revelation can take on different forms: religious, as myths and symbols; philosophical, as the brilliant intuitions of philosophical geniuses; artistic, as works of art, through which (according to Shelling's definition) the infinite shines through the finite. Sophia reveals itself, finally, in the mysteries of personal religious life. Whoever has once experienced the inexpressible knows about this, and whoever has not is incapable of understanding it.

Sergei Nikolaevich Bulgakov, *The Holy Grail and the Eucharist* (Hudson, NY: Lindisfarne Books, 1997)



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Let Light descend on Earth.

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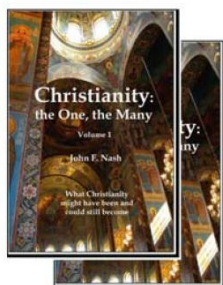
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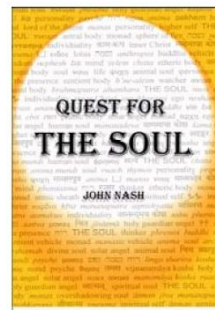
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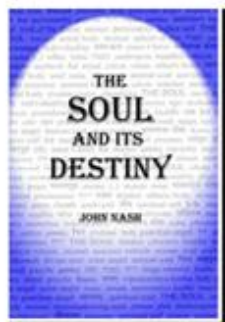
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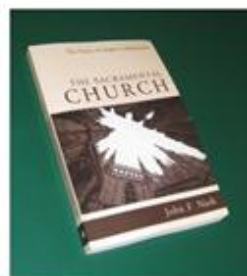
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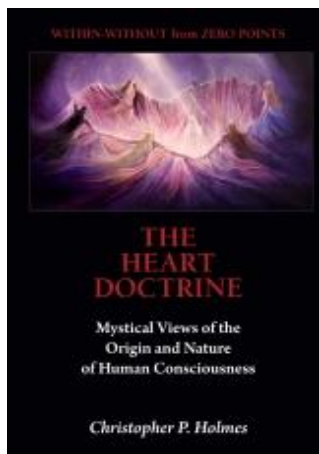
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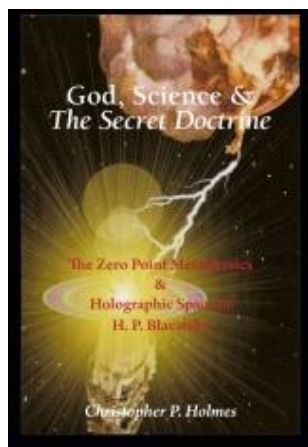
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# Modern Science, Psychology, and the Enduring Mystery of Consciousness: An Esoteric/Mystical Critique, Part I

James Moffatt

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*Mysticism is . . . the admission of mystery in the universe. . . . If we were only what we seem to be to our normal self-awareness there would be no mystery; if the world were only what it can be made out to be by the perceptions of the senses and the analysis of reason, there would be no riddle. . . . In our rationalistic consciousness we are ignorant of ourselves because we know only that which changes in us from moment to moment and not that which is enduring; we are ignorant of the world because we are aware of its appearances and not its true being. Mysticism is opposed to the naturalism which categorically denies the existence of God and the dogmatism which talks as if it knew all about Him. Both agree in abolishing all mystery in the world. In his exaltation of scientific integrity the rationalist can at times be as vehement, as dogmatic, and as narrow as any of the creeds which he believes himself to be supplanted. Without a sense of awe in the presence of the unknown, religion would be a petty thing.*

S. Radakrishnan, *Eastern Religions and Western Thought*

## Abstract

Modern psychologists have approached the study of consciousness by adhering to a materialist-reductionist-mechanistic paradigm. Ironically, while psychologists were attempting to establish a science of psychology, developments in twentieth-century physics were undermining the very foundations of materialism itself and exposing the inherent limitations of reductionism. Despite modern thinkers' rejection of mysticism and their ignorance of the esoteric tradition, esoteric/mystical doctrines comprise "a science of consciousness and being." An examination, from an esoteric/mystical perspective, of the fundamental metaphysical tenets and world-view shared by both modern science and psychology, reveals the arbitrary fashion in which the materialist paradigm was established and continues to be pursued. Further, the prevailing assumption within modern psychology and science—that consciousness is generated by the brain's material processes—is revealed to be a house of cards. This is the first in a series of articles comparing and contrasting esoteric views of consciousness and reality with the dominant

materialist perspective in modern science and psychology.

## "The Most Mysterious Thing in the World"

Although William James, who was one of modern psychology's founding fathers, spent many years speculating upon the nature of consciousness and theorizing about the subject, he readily acknowledged its elusive nature; conceding that consciousness was "the most mysterious thing in the world. Nevertheless, in his seminal work, *The Varieties of Religious Experience*, James proffered the

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## About the Author

James Moffatt was raised in Ottawa, Ontario, where he attended Carleton University and earned degrees in both Sociology and Psychology. For the past 35 years, James has collaborated with Dr. Christopher Holmes in studying, writing, and lecturing about consciousness from an esoteric mystical perspective. James resides in Toronto, where he is employed as a law clerk, and also works as a freelance legal and medical writer.

following provocative musings on the topic:

Our normal waking consciousness . . . is but one special type of consciousness, whilst all about it, parted from it by the filmiest of screens, there lie potential forms of consciousness entirely different. We may go through life without suspecting their existence; but apply the requisite stimulus, and at a touch they are all there in all their completeness, definite types of mentality which probably somewhere have their field of application and adaptation. *No account of the universe in its totality can be final which leaves these other forms of consciousness quite disregarded.* How to regard them is the question—for they are so discontinuous with ordinary consciousness. Yet they may determine attitudes though they cannot furnish formulas, and open a region though they fail to give a map. At any rate, *they forbid a premature closing of our accounts with reality.*<sup>1</sup> [emphasis added]

Although James' opinion regarding the inherent mysteries and hidden depths of consciousness is one of the most famous and frequently quoted pronouncements in the history of modern psychology, its proper import within and impact upon the discipline has never been realized or even pursued seriously by mainstream academic psychologists. There can be no doubt as to the veracity of James' contention, that what we call "normal waking consciousness" is but one special type of consciousness, nor that the transformation to other states—from which we are parted by the "filmiest of screens"—may be achieved by numerous means. Most importantly, it is clear that these other states must be addressed in articulating a comprehensive knowledge of the Universe, and that, until we reckon with them, they "forbid our premature closing of accounts with reality." Nevertheless, during the past century, Western psychologists' considerations of consciousness have focused almost exclusively on the normal waking state in terms of their fundamentally flawed understanding of and limited approach to its study, while stubbornly refusing to acknowledge the reality and the importance of other states of consciousness and methods of knowing them. In doing so,

they have prematurely closed or, at least, truncated their accounts with reality and, consequently, have embraced an incomplete understanding of themselves and the Universe.

In fact, the slighting of William James' challenge—regarding the need to go beyond the normal waking state in addressing the nature of consciousness—is but one example of the strange tale of Western academic psychology's puzzling and frequently bizarre considerations of and approach to what might reasonably be assumed to be its most essential subject: the origins and nature of human consciousness. Even the most cursory examination of that history reveals the gulf separating psychology's ideals and realities, while documenting the essential inadequacy of the materialist-mechanistic-reductionist epistemology in providing a comprehensive account of reality.

Although many of modern psychology's pioneering figures—such as James, Wilhelm Wundt, and Sigmund Freud—considered the nature of consciousness to be an essential topic within their field of study, their influence was to wane with behaviorism's ascendancy as the discipline's dominant theoretical position during the second decade of the twentieth century. In an ill-conceived attempt to establish psychology as a legitimate scientific undertaking, the behaviorists defined experimental psychology by focusing on that which was externally observable and measurable—to the exclusion of all else. Mesmerized by the aura of the materialist paradigm's apparent potency, they dealt with the considerable problems posed by the existence of "internal" events and processes—that is those of the psyche—*by banishing all references to them and any acknowledgment of their reality!* And with that intentional act of intellectual self-mutilation, the fledgling science resolved, by decree, all questions of and problems posed by supposedly unobservable, "private" events and mental properties and principles—*especially* "consciousness." Like the drunk who, having lost his keys in the dark, searches for them on the porch—because there is more light there—behavioral psychologists would study only behavior because it was scientifically approachable, i.e., externally observable and quantifiable! Accordingly, all



attempts to understand the essential nature of the normal waking state were summarily dismissed from consideration. The existence of other states of consciousness and any attempt to understand the dynamics by which they might be realized or related to the normal waking state were deemed irrelevant.

### The Science of the “Tangible” and “Approachable”

Although the term, “psychology,” is derived from the Greek and literally means the study of the “psyche”—that is, *the soul*—the behaviorists discarded that definition, along with any reference to or even consideration of the reality of the soul or any other human spiritual element or principle. Ironically, for all their scientific pretensions, the behaviorists’ formulation of psychology as the study of behavior was based, not on a rigorous and impartial evaluation of empirically established evidence, but *a priori* in accordance with its founder’s dubious logical-positivist assumptions and methodologically driven theoretical pronouncements. Thus, we find that John B. Watson boldly declared—in his 1913 definition of “Psychology as the behaviorist views it”—that the time had come “when psychology must discard all references to consciousness.”<sup>2</sup> And with that arbitrary declaration, Watson disposed of the troubling matter of consciousness. In fact, troubling matters were something that Watson seemed to have found quite untroubling, as he “scientifically” resolved such questions by simply denying their reality. Hence, he wrote that:

... “consciousness” is neither a definable nor a usable concept; ... it is merely another word for the “soul” of more ancient times. ... No one has ever touched a soul or seen one in a test tube. Consciousness is just as unprovable, as unapproachable as the old concept of the soul.<sup>3</sup>

Watson went on to say that behavioral psychologists could not and should not work with such “intangibles and unapproachables.” Furthermore, he rejected any form of self-study: arguing that, as a natural science, behavioral psychology “needs introspection as little as do the sciences of physics and chemistry.”<sup>4</sup> Unde-

tered by the fact that he was defining psychology’s domain by amputation, Watson declared his ideological position as if it was based on empirically established facts. In reality, Watson’s theoretical position owed more to his subscription to a logical-positivist approach to science than it did to impartial observations or any attempt at systematic self-study. Nevertheless, his decision to divorce psychology from its essential concern with and roots in the study of the soul, as well as his denial of the reality of human beings’ inner life, established a school of thought which was to dominate academic psychology for the next sixty years. Furthermore, the behaviorists’ legacy continues to the present day in terms of its formulation of a materialist, mechanistic, and reductionist perspective as constituting the essential elements of the “scientific” and “objective” study of psychology.

The denial of not only consciousness but all internal processes and events brought psychology into line with the mechanistic worldview—which had emerged from the Enlightenment and had come to dominate science in the latter half of the nineteenth century—while aborting any hope of establishing a truly comprehensive and scientific study of psychology. It was a mistake of such monumental proportions and enduring pernicious influences that psychology has yet to recognize, let alone recover from its effects. In a wonderfully succinct and penetrating summary, Sir Cyril Burt captured the essential incongruity of Watson’s premises and his responsibility for the discipline’s sorry state when he wryly observed, in 1962, “that psychology, having first bargained away its soul and then gone out of its mind, seems now, as it faces its untimely end, to have lost all consciousness.”<sup>5</sup>

During the years that behaviorism dominated experimental psychology, Freudian thought continued to be the most prominent rival theoretical influence within the discipline. Of course, psychoanalysis was also the preeminent form of psychotherapy, in the Western world, during the first half of the twentieth century. Although Freud’s ground-breaking “discovery” of the unconscious had certainly overthrown many of the conventional assump-

tions about the nature of consciousness, he subscribed, nevertheless, to a materialist view: regarding consciousness as being the product of purely materialistic processes and biological energies. In keeping with the turn-of-the-century zeitgeist, he aspired to establish a psychology which conformed to science's mechanistic position. Thus, Freud denied the reality of the soul and spirit, and interpreted religious impulses as an attempt to escape from or deny reality. Essentially, he put forth a reductionist view of religious and spiritual phenomena: characterizing them as being nothing more than the product of primitive psychic functioning and an expression of pathological psychodynamics. In *The Future of An Illusion*, Freud provides an assessment of science's supposed conflict with religion, which anticipates contemporary materialists' view that, as science advances, God is being progressively squeezed into the rapidly diminishing gaps in scientific knowledge:

The scientific spirit engenders a particular attitude to the problems of this world; before the problems of religion, it halts for a while, then waivers, and finally here steps over the threshold. In this process, there is no stopping. *The more the fruits of knowledge are accessible to men, the more widespread is the decline of religious belief.*<sup>6</sup> [emphasis added]

As much as behaviorism and Freudian psychology were diametrically opposed on so many essential theoretical and methodological matters, they shared an antipathy to any definition of psychology which would recognize it as "the science of the soul." Their antipathy towards and dismissal of the legitimacy of religious, spiritual, and transcendental influences and aspirations—while couched in radically different language—fashioned and reinforced modern psychology's denial of spirit and soul. Naturally, they also shared a denial of the legitimacy of mystical doctrines and esoteric methods of self-transformation. Consequently, the unlikely alliance of the behaviorists and the Freudians has shaped the fundamental materialist elements of modern psychology's approach to the study of consciousness, with a concomitant denial of the existence of any in-

herent spiritual element or spark at the heart of human being.

## Psychologists Regain Consciousness, Reportedly

After some forty years of behavioral research, many psychologists came to recognize the inherent imprudence in banishing consciousness from their discipline. While the behavioral approach led to significant discoveries regarding the laws of behavior, it became increasingly obvious that something significant "inside" human beings mediates stimulus-response dynamics. As a result, experimental psychologists began to admit the return of "consciousness" to the domain of legitimate subject of scientific study, albeit in significantly limited terms. During roughly the same period that academic psychologists were regaining a sense of consciousness, there emerged a significant body of academic theoretical work—generically identified as "transpersonal psychology"—which granted serious consideration to the study of altered and transcendent states of consciousness and, in doing so, drew upon the mystical and esoteric traditions, as well as parapsychological research and evidence. Transpersonal psychologists advanced the radical idea that the wisdom traditions of "the secret teachings of all ages" should be regarded as an important source of insight into and inspiration to the advancement of both psychology and the so-called "hard sciences." They regarded the fundamental esoteric tenet—that the level of one's knowledge is dependent upon the level of one's consciousness and being—as a critical insight which revealed academic psychology's self-imposed epistemological limitations and exposed the inherent limitations of reductionism. As such, the work of such theorists as Charles Tart, Robert Ornstein, Baba Ram Dass (former Harvard psychologist, Richard Alpert), Arthur Deikman, Kenneth Pelletier, and Stanislov Grof, signaled that academic psychology was beginning to stir from its self-induced slumber and recognize that any serious examination of consciousness—now that psychologists were admitting its existence—could hardly afford to ignore esoteric and mystical thought. In such

seminal works as Tart's *Altered States of Consciousness* and *States of Consciousness*, Ram Dass' *Be Here Now*, Ornstein's *The Psychology of Consciousness* and *The Nature of Human Consciousness*, Kenneth Pelletier's *Towards a Science of Consciousness*—as well as such related works as John Lilly's *Centre of the Cyclone*, Itzak Bentov's *Stalking the Wild Pendulum*, Stanislav Grof's *Realms of the Human Unconscious*, and Fritjof Capra's *The Tao of Physics*<sup>7</sup>—there were unmistakable indications that esotericism and western science had reached a crossroads from which each path would emerge intact, but nonetheless altered in ways which might not be understood for many years.

Unfortunately, mainstream academic psychology never granted the transpersonal theorists' work the consideration that it merited; consequently, transpersonal psychology has remained on the fringes of the discipline. Similarly, whereas Jungian psychology featured both a substantial theoretical perspective and a robust therapeutic approach—in which the importance of mystical influences and transcendent aspirations was recognized—its practitioners' influence on academic psychologists' considerations of consciousness was minimal. During the 1970s, it was the work of the cognitive psychologists—rather than the transpersonal psychologists—which became the most important influence in mainstream academic consciousness research. As a result of their efforts, consciousness research gained respectability and, accordingly, discussions of the topic were primarily focused upon cognition. Most psychologists tacitly subscribed to the equation of consciousness with the contents of awareness and, more specifically, with thinking. And, despite the fact that consciousness has become a significant topic within psychology over the course of the ensuing forty years, the results of psychologists' efforts have been, for the most part, disappointing. For, quite simply, psychologists' theories and pronouncements about the nature of consciousness remain strictly compromised by a set of dubious and/or untenable assumptions to which they routinely subscribe and on which they base their study of this most mysterious and essential subject.

Surveying the voluminous contemporary literature on consciousness—which includes the vast body of research carried out by neuroscientists over the course of the past thirty years—it is evident that, as much as there has been significant progress in the study of the brain, the question as to whether or not there has been corresponding progress in the study of the mind remains moot. Almost all mainstream considerations of consciousness have been and continue to be pursued by conforming to the strictures imposed by the discipline's continued desire to adhere to its own ideologically driven and constricted understanding of what science must entail. Because science had supposedly done away with all animistic, spiritual, religious, metaphysical, and conscious forces, properties, entities, and principles in the cosmos, there has been neither room nor reason to entertain the existence of a human soul or spirit. Moreover, in a Universe thought to be governed by Nature's purposeless, blind, mechanistic forces and influences on non-sentient matter, consciousness had been systematically excised from the external world and, eventually, reduced to and confined within the cortical mass of *homo sapiens*' cranial cage. And, finally, with the denial of the existence of any vitalist principles, human beings have been deemed to be *nothing but* fortunate aggregations of material molecules, and the mind has been reduced to *nothing more* than that which is the product of the brain's marvelous neural networks and their electrochemical processes. As such, psychologists have consistently *assumed* that the material processes responsible for the mind—mysterious though they may be—are accessible to external observation, measurement, and interpretation. The unquestioned assumption, among psychologists, has been and continues to be that these material processes are all there, *somewhere in the brain*, awaiting discovery by objective external observers.

The extent to which this assumption remains largely unchallenged and uncontroversial within modern psychology is highly peculiar—given the extent to which it has been so insightfully critiqued by not only the transpersonal psychologists, but also by such prominent neurologists as Wilder Penfield, Sir John

Eccles, Sir Charles Sherrington, and Karl Pribram. Nevertheless, “the head doctrine”—which is Christopher Holmes’ term for the theoretical position that the brain’s neurological processes generate consciousness<sup>8</sup>—is thoroughly entrenched with modern psychology and science.<sup>9</sup> However, as Holmes points out, the evidence substantiating this supposedly self-evident truth is non-existent and, accordingly, it should be more accurately regarded as a belief or an article of faith, rather than an empirically derived theoretical postulate. Holmes contrasts that view with what he terms “the heart doctrine”: the enduring and repeated representation with the esoteric/mystical tradition of the idea that consciousness originates within the higher-dimensional space of the human heart and is “stepped down” to manifest as “a spiritual spark” which illuminates the psychic functions. In this view, humans are conceptualized as multi-dimensional beings existing in a multi-dimensional Universe. Holmes adds that “head doctrine” devotees have restricted their study of consciousness to the normal waking state and, by doing so, they have failed to grasp the reality of higher states and the subtle dimensions that they apprehend and reveal. As a result, he maintains that academic psychologists typically speak of only two states of consciousness: sleep and the waking state. Within that schema, they posit that the continuum of the waking state falls between the poles of drowsiness and hyper-alertness. All altered or transcendent states of consciousness—indeed, all of William James’ “potential forms of consciousness entirely different”—are banished from consideration, thereby prematurely foreclosing our accounts of reality.

### **Banishing the Spiritual**

**D**uring the past century, the breathtaking advances in virtually all areas of science have demonstrated that its methods hold humanity’s quest for knowledge to a standard of what would appear to be unassailable and unparalleled objectivity. Accordingly, most scientists are confident and eager about pursuing the seemingly unlimited promise of future progress within their respective disciplines. Further, given the predictive and functional success of the materialist paradigm—that is, the

set of related theoretical assumptions, meta-theoretical and methodological conventions, and resultant aims and priorities—they tend to subscribe to it uncritically. There is, therefore, little concern and less debate within science or psychology about the materialist paradigm’s potential limitations or its possible inadequacies. In the same way, most scientists fail to regard science’s history critically, choosing to believe their professional “creation myth”: one which depicts the ascendancy of materialism, mechanism, and reductionism as the triumph of rationality, empiricism, and objectivity over the forces of ignorance, superstition, and dogma. The unfettered and impartial search for truth, the story goes, led science to liberate humankind from entrenched irrationality and unsubstantiated world views by submitting Nature to verdicts determined through tests of observable facts. In fact, the weight of historical evidence clearly establishes that the story of religion’s place in the rise of western science is much more complicated and nuanced than this conventional caricature would suggest. Moreover, it is necessary to recognize that, because the focus of this heroic tale is almost exclusively restricted to that which has been gained, scientists and psychologists seldom ask whether anything of value was lost.<sup>10</sup> If, with the ascendancy of modern science, purpose, meaning, Spirit, and animism were ruthlessly expunged from Nature, and all religious, metaphysical, and supernatural qualities and faculties of humans’ being and connections with the cosmos were systematically excised, so be it! Reason and rationality ruled!

Missing from this account are the rather more complicated and revealing facts: that, contrary to popular belief, the rise of “material monism” within science owed as much to calculated and arbitrary philosophical, ideological, methodological, and political choices as it did to open-minded inquiry or objective assessment of evidence; and that fiat, caveat, and authoritative denial were the means of establishing a world view which grew progressively hostile to all that which would not yield readily to empiricism’s methods and the quanta of its measures. *Science did not disprove mystical, religious, and animistic views of the Universe; it banished them.* Moreover, many of its great

pioneers—such as Copernicus, Bruno, Kepler, Newton, and Swedenborg to name but a few—did not disown or discount their decidedly “unscientific” interests and beliefs in alchemy, magic, Hermeticism, Kabbalah, mysticism, religion, Spirit, soul, and God. In fact, many of their most significant contributions to the development of science were tied to those interests and beliefs—in ways and to degrees which modern scientists are reluctant to acknowledge.

Significantly, such inconvenient facts rarely appear in the histories and commentaries with which science extols its virtues to the public and socializes those who enter its ranks. And for the most part, this fiction is of little or no consequence. Routine science proceeds independently of whether or not its practitioners are well-schooled in their paradigm’s historical development. In fact, the same can be said regarding scientists’ awareness of their paradigm: for the vast majority of the work done, it is of little or no importance.

On the other hand, the paradigm and its history are of the utmost importance to its adherents in determining the questions they research, weighing the significance of anomalies and enigmas within its domain, and, most importantly, assessing the limits of its explanatory power. Further, these concerns are critical when scientists venture to comment or muse upon the nature of “man and God and law,” and all those other wonders and mysteries that exist outside the realm of established scientific fact. For, in doing so, they are given to serious lapses in identifying when they are speaking in terms of scientific evidence and when they are voicing rather more subjective opinions and beliefs. In the same way, they are often either unaware or careless in acknowledging that their views have been shaped by an approach which makes certain critical assumptions about both the world and how we may know it.

### Galileo and “The Corruption of Nature”

Strictly speaking, a materialist theoretical perspective does not prescribe a reductionist methodology. However, as the course of modern science has developed, reductionism

has become an integral part of the materialist paradigm. As a result, science has come to regard reducing the level at which one studies any phenomenon to be the best means of gaining precision, and by extension, explaining it *in its most essential terms*. Therefore, the materialist-reductionist’s search for objective knowledge is predicated upon a set of assumptions which Ian Barbour has characterized succinctly to mean that:

. . . the behavior of any system can be exhaustively explained by the laws governing the behavior of its component parts. Briefly put, reductionism is taken to imply that religion is just psychology, psychology is basically biology; biology is the chemistry of large molecules, whose atoms obey the laws of physics, which will ultimately account for everything!<sup>11</sup>

The reductionist approach has become such a fundamental feature of the materialist paradigm that most scientists subscribe to it tacitly and never question its limitations. The precision which a reductionist methodology supposedly insures has been embraced by psychologists in their considerations of consciousness and has led neuroscientists on their quest for the Holy Grail: “the neural correlates of consciousness.” While many psychologists proclaim their beliefs that neuroscientists’ astonishing discoveries and wonderful technological advances represent unprecedented progress in unraveling the mysteries of consciousness, there are many prestigious researchers and theorists who not only question such claims, but dismiss them as being nothing more than professions of the materialists’ enduring and seemingly unshakeable faith. In his recent book—*Out of Our Heads*—biologist Alva Noë, provides the following candid and provocative assessment of consciousness research to date:

After decades of concerted effort on the part of neuroscientists, psychologists, and philosophers, only one proposition about how the brain makes us conscious—how it gives rise to sensation, feeling, subjectivity—has emerged unchallenged: *we don’t have a clue.*<sup>12</sup> [emphasis added]



There are many scientists, psychologists, and philosophers—including those who subscribe to materialist views—who would endorse Noë's bleak assessment of contemporary knowledge regarding consciousness. Given the elusive nature of consciousness and its seeming intractability, perhaps theorists should re-examine their fundamental assumptions about it and how it should be studied. R.D. Laing, the Scottish psychiatrist who became celebrated in the 1960s for his radical views on mental illness and its treatment, argued that the failure of consciousness research owed to the simple fact that *science has no way of dealing with consciousness* or, for that matter, anything which refers to *quality*—such as experience, values, and ethics. He contended that this situation has derived from “something that happened to European consciousness at the time of Galileo and Giordano Bruno.”<sup>13</sup> Laing explained that the two men epitomized two paradigms: “Bruno, who was tortured and burned for saying that there were infinite worlds; and Galileo, who said that the scientific method was to study this world as if there were no consciousness and no living creatures in it.”<sup>14</sup> Galileo declared that *only that which could be quantified should be admitted to the domain of science; whatever cannot be measured and quantified cannot be scientific*. But, as Laing explains, in post-Galilean science, this came to mean that *whatever cannot be quantified is not real*. He continues:

This has been the most profound corruption from the Greek view of nature as *physis*, which is alive, always in transformation, and not divorced from us. Galileo's program offers us a dead world: Out go sight, sound, taste, touch, and smell, and along with them have since gone esthetic and ethical sensibility, value, quality, soul, consciousness, spirit. *Experience as such is*

**Although the term, “psychology,” is derived from the Greek and literally means the study of the “psyche”—that is, the soul—the behaviorists discarded that definition, along with any reference to or even consideration of the reality of the soul or any other human spiritual element or principle.**

*cast out of the realm of scientific discourse*. Hardly anything has changed our world more during the past four hundred years than Galileo's audacious program. We had to destroy the world in theory before we could destroy it in practice.<sup>15</sup> [emphasis added]

Laing's comments cast Galileo—the fabled victim of religious persecution, borne of the Church's dogmatism and intolerance of any challenge to its authority—in an unfamiliar light. Galileo's definition of science as dealing with only that which may be measured and quantified set in motion a program which has profoundly influenced science's materialist perspec-

tive on not only human beings, but also their relationship—and potential relationship—to the Universe. Further, Laing identifies the “premature closing of accounts,” in coming to terms with the nature and origins of life and consciousness, that have followed from Galileo's “audacious program, which resulted in the profound corruption of the Greek view of Nature as being “alive, always in transformation, and not divorced from us.”

In contemplating the questions of whether or not it is appropriate to regard life as having accidentally arisen from non-life, intelligence from non-intelligence, and consciousness from non-consciousness, biologist Elisabet Sah-touris questions the legitimacy of Galileo's empiricism as the basis for his expulsion of life and consciousness from scientific study:

To answer these questions I was led to ponder what might have happened had Galileo looked down through a microscope into a drop of water teeming with gyrating life forms instead of up through a telescope into the heavens, already conceived in his time as celestial mechanics? Might biology, rather than physics, have become the leading science into whose models all others must fit themselves? *Might scientists then have*

*seen life not as a rare accidental occurrence in futile struggle to build up syntropic systems against the inevitably destructive tide of entropy, but as the fundamental nature of an exuberantly creative universe?*<sup>16</sup> [emphasis added]

Sahtouris' analysis of the significance of the particular instrument by which Galileo extended his senses—thereby determining his outlook on the Universe and how it should be studied scientifically—is a further reminder of the arbitrary nature of his perspective. At the very least, her commentary reminds us of the wisdom contained in Werner Heisenberg caution to scientists that: “What we observe is not nature in itself but nature exposed to our method of questioning.”<sup>17</sup> Weighing the difficulties posed by the projection of mechanism onto what she regards as a demonstrably complex, multi-leveled, intelligent, self-organizing Universe, Sahtouris rejects the materialists' faith in magical transformations and accidental mutations as plausible explanations of life and consciousness. Instead, she suggests that: “It seems to me more reasonable to project our life onto the entire universe—yes, the heresy of anthropomorphism—than to project onto it *mechanomorphosim* . . . .”<sup>18</sup> For the purpose of the present discussion regarding science's approach to the study of consciousness, Sahtouris' proposal reveals that not only is the reductionist approach a wholly arbitrary choice dictated by ideological and methodological imperatives, but it paints materialists into an explanatory corner: wherein life and consciousness *must* be explicable as having somehow *emerged* from matter. To a non-believer, it appears that materialists are wholly incapable of extracting themselves from what looks suspiciously like a dead end.

Despite the fact that, as Christopher Holmes and Alva Noë assert, no one has a clue as to how the human brain generates consciousness, the idea remains a fundamental assumption *cum* postulate of contemporary theories of consciousness. Indeed, this assumption is so ingrained in contemporary scientific thinking and is so intrinsically linked with the mechanistic worldview and the reductionist approach to research that most researchers never ques-

tion it. Holmes cites the example of how Nobel laureate Roger Sperry's comments on the origins of consciousness unwittingly attest to the extent to which contemporary theorists are 'head doctrine' devotees by default. Acknowledging the mystery posed by consciousness, Sperry states: “I don't see any way for consciousness to emerge or be generated apart from a functioning brain.”<sup>19</sup> In response to Sperry's apparently reasonable befuddlement, Holmes observes that: “Of course, Sperry also cannot see how consciousness emerges from a functioning brain, but this seems to escape his attention.”<sup>20</sup> In other words, Sperry is appropriately humbled when contemplating the origins of consciousness independently of the human brain, but retreats into the comforting and, admittedly, apparently reasonable belief that the brain's activities produce consciousness.

Stanislav Grof, whose approach to the study of consciousness *is* premised on challenging the materialist-mechanistic position, states there is, of course, extensive evidence to suggest that consciousness originates in the brain. He cites the countless clinical and experimental observations indicating “close connections between consciousness and certain neurophysiological and pathological conditions such as infections, traumas, intoxications, tumors, or strokes.”<sup>21</sup> However, while these observations “prove beyond a shadow of a doubt” that consciousness *is* linked to the brain's neurological processes, Grof cautions that:

. . . this does not necessarily mean that consciousness originates in or is produced by our brains. This conclusion made by Western science is *a metaphysical assumption rather than a scientific fact*, and it is certainly possible to come up with other interpretations of the same data. To draw an analogy: A good television repair person can look at the particular distortion of the picture or sound of a television set and tell us exactly what is wrong with it and which parts must be replaced to make the set work properly again. No one would see this as proof that the set itself was responsible for the programs we see when we turn it on. Yet, this is precisely the kind of argument

mechanistic science offers for “proof” that consciousness is produced by the brain.<sup>22</sup>  
[emphasis added]

Grof states that: “the assumption that consciousness is a by-product of material processes occurring in the brain has become one of the most important metaphysical tenets of the Western worldview.”<sup>23</sup> Although scientists are disinclined to acknowledge it, Grof’s characterization is an insightful and important reminder that they are not only making a metaphysical assumption, but one of the greatest metaphysical assumptions in the history of science—equaled only by that which asserts that life is produced solely by material processes or that the Big Bang was the result of a random fluctuation of the quantum vacuum. (Addressing the issue of the allegedly *random origin* of the Universe, physicist Bernard Haisch states that the evidence supporting that materialist assumption *cum* belief is “precisely zero.”<sup>24</sup>) Scientists like to believe that they long ago rid themselves of such unnecessary “intangibles and unapproachables” as metaphysics, but the simple fact is that the ontological chasm that separates the realms of matter and mind demands that they make that leap of metaphysical faith. Therefore, it is entirely reasonable to object that Roger Sperry’s contention—that consciousness is an “emergent property” of the brain’s activities—is really nothing more than an illusory word game by which he purports to account for that which remains unexplained. Similarly, the position which Daniel Dennett and his fellow “eliminative materialists” put forth—the denial of the reality of mind—is not, as they maintain, the basis for “explaining consciousness,” but rather “explaining it away.” Such attempts to reduce the mystery of consciousness to the realm of the “tangible and approachable,” reveal and highlight the essential problem which confronts those who subscribe to the materialist-mechanistic view of the Universe. It has been described succinctly by Grof:

At a certain point of its development—not clearly identified by mechanistic science—matter, previously inert and blind, suddenly became aware of itself. Although the mechanism involved in this miraculous event en-

tirely escapes even the crudest attempts at speculation, it is taken for granted, and represents a fundamental postulate of the materialistic and mechanistic world-view.<sup>25</sup>

## The Troubling Matter of Materialism

Despite its astonishing advances, it still seems something of a paradox that modern science—which has become an increasingly specialized and fractionated enterprise, focusing on smaller and smaller bits and parts of the physical world and the material human body—appears to be so confident that this reductionist path insures the acquisition of an increasingly comprehensive and accurate apprehension of all and everything. Furthermore, it is even more of a curiosity when one realizes that the limits and inadequacies of monistic materialism—the philosophical framework which provided the theoretical foundation upon which so much of modern science has been premised—have been clearly established by startling advances in twentieth-century physics. Ironically and extraordinarily, the quest to identify “the fundamental building blocks” constituting the physical Universe has revealed that, at the sub-atomic level, the physical realm is not so much made up of “things” as webs of relations and that matter is, in some essential sense, as spectral and elusive as the Holy Ghost. In the new quantum universe, Karl Popper—the eminent philosopher of science—said “matter has transcended itself.”<sup>26</sup>

Surveying the curious history of materialism and its proponents’ claims as to its incontestable foundation in replicable observations, Theodore Roszak writes, in *The Voice of the Earth*, that it is easy to overlook the fact that, when the materialist program emerged in the seventeenth century, “*nothing* in it had been decisively proven at the time it was formulated.”<sup>27</sup> As he explains, no one had observed an atom of matter, nor had they seen “any complex natural object simply falling together by accident,”<sup>28</sup> nobody had ever built the type of machine that the Universe was said to be, and so on and so forth. . . . Quite simply, Roszak states, “the mechanistic worldview of the Enlightenment was a compilation of *a priori* as-

sumptions”<sup>29</sup> and became what was essentially “a secular catechism based upon articles of faith.”<sup>30</sup> Moreover, Roszak contends that the materialists’ commendable efforts to pursue knowledge in terms of pure reason “eventually ran up against a formidable obstacle: reality.”<sup>31</sup> Thus, in the nineteenth century, it became apparent that the Newtonian mechanistic materialism “had no sensible connection whatever to biology” and, more importantly, “had no explanation to offer for the most advanced discoveries in the physical sciences: electricity and radiation.”<sup>32</sup> When Michael Faraday introduced the nonphysical concept of “the field” to account for the mysteries of electricity, Newtonianism was, in Roszak’s words, stretched “to the breaking point.”<sup>33</sup> Indeed, as Roszak correctly maintains, “the concept of the field is as spectral as anything ever imagined by the theological imagination”<sup>34</sup> and, further, scientists’ application of such terms as “physical” or “mechanical” in describing a field are “really just a way to confer upon it a reality that [they] can continue to respect.”<sup>35</sup> Finally, with the bewildering and fantastic developments in the new physics that marked the beginning of the twentieth century—the work of Planck, Bohr, Heisenberg, and de Broglie—Roszak states that “the remaining ramparts of materialism” were torn down:

Matter ceased to be simple and ultimate. “Things” were replaced by “events” often of an ambiguous, if not highly contradictory kind. As the dividing lines between matter, energy, and pure space evaporated, it ceased to be possible to give a coherent picture of the property that supposedly made science “physical.” Matter had vanished into a mathematical formalism that measured, but could no longer render visible the elusive “something” that underlay the solid surface of everyday life. . . . What then does it mean to be a “materialist” in the absence of matter?<sup>36</sup>

Commenting upon the challenges that quantum mechanics pose to the reductionism of classical physics, Ian Barbour identifies and elaborates upon further problems that confront the materialist-reductionist approach to the objective apprehension of reality:

What were once thought to be “elementary particles” seem to be temporary manifestations of shifting patterns of waves that combine at one point, dissolve again, and recombine elsewhere. A particle begins to look more like *a local outcropping of a continuous substratum of vibratory energy*.<sup>37</sup> [emphasis added]

This “substratum of vibratory energy” which underlies and informs physical manifestations at the sub-atomic level refers to the quantum vacuum: a concept which is, at once, profoundly mysterious and essential to understanding modern physics. Continuing, Barber identifies the need, in attempting to come to grips with the implications of what quantum mechanics has revealed about the nature of reality, to provide explanations which are holistic rather than reductionistic. Thus, he writes that:

. . . A bound electron in an atom has to be considered as a state of *the whole atom* rather than as a separate entity. As more complex systems are built up, new properties appear that were not foreshadowed in the parts alone. New wholes have distinctive principles of organization as systems, and therefore exhibit properties and activities not found in their components.<sup>38</sup>

In keeping with Theodore Roszak’s line of inquiry, we might ask: what does it mean to be a reductionist when confronted by that which is clearly not meaningfully reducible?

Responding to the paradoxical fruits of physicists’ brilliant labors to penetrate to the heart of matter, Sir Arthur Eddington famously declared that twentieth-century physics had revealed “a shadow world of symbols” beyond which there must be something . . . something which he believed physics could neither apprehend nor explain. As a result of the limits that physicists had encountered, Eddington stated that they had opened the door for mysticism in seeking explanations of the ultimate nature of reality.

Despite the critical problems to which Eddington, Roszak, and Barbour refer—and that many esteemed commentators have examined and commented upon in great detail—most of those scientists who trumpet the alleged objec-

tivity of the materialist position ignore its clearly established limitations. As such, they refuse to address the profoundly meaningful metaphysical implications posed by the existence of “a continuous substratum of vibratory energy” and its integral relation to the observable material realm. Similarly, by preaching the gospel of materialism as a comprehensive explanatory framework, they gloss over and finesse the fundamental mysteries as to how it is that, within the material realm, there emerge, with increasing levels of complexity, *new properties*—most importantly, *life* and *consciousness*. Nevertheless, materialists argue passionately that these miraculous transformations are *nothing but* or *nothing more* than material processes, and that they see *no need* to invoke mystical explanations for them. Indeed, committed materialists’ faith is so unshakeable that they respond to informed and insightful exposure of the glaring inadequacies of their explanatory framework by assuring their critics that, eventually, these shortcomings and limitations will most assuredly be overcome. Give us enough time, they assert, and we will produce “natural”—i.e. material—explanations of everything in Creation. Karl Popper has labeled such thinking “promissory materialism”; others might call it blind faith. Upon closer examination, it appears, then, that fundamentalist materialist scientific “explanations” involve a concerted intellectual denial of inconvenient truths and as such, their insistence that “all that matters is matter” is not really all that much more sophisticated than assigning the causes of that which lies beyond our explanatory power to the ineffable workings of “God’s will.”

## Mysticism: The Unchanging Testament

**D**uring the first two decades of the twentieth century—at the time when John Watson was formulating and instituting the behavioral revolution in academic psychology—a number of influential Eastern teachers and masters were independently introducing various Eastern esoteric teachings to the West. The groundwork for this extraordinary influx of Eastern ideas had been laid by the pioneering work of Madame Helena Petrovna Blavat-

sky—who had established the Theosophical Society, in New York City in 1875, for the expressed purpose of studying and disseminating esoteric teachings—as well as by the efforts of Swami Vivekananda, who had introduced Vedanta and yoga to the West during his dramatic appearance at the World Parliament of Religions, hosted in Chicago in 1893. The appearance in the West of such revered teachers and masters as Paramahansa Yogananda, Hazarat Inayat Khan, G.I. Gurdjieff, and Krishnamurti initiated the spread of Eastern teachings on an unprecedented scale. As a result of their efforts, Westerners were exposed to sophisticated mystical and esoteric teachings, thereby fostering a climate of receptivity to Eastern influences, as well as setting in motion the cultivation and growth of esoteric and mystical ideas and practices that had heretofore been regarded as being the sole province of “the mysterious East.”

As noted, the acknowledgment and incorporation of esoteric and mystical teachings provided the foundation for the development of the transpersonal psychology movement during the 1960s and 1970s. The transpersonal theorists’ lack of impact on the mainstream of academic psychology was primarily attributable to their perceived association with “mysticism” and “the paranormal.” Simply put: *nothing* more readily evokes scientists’ and psychologists’ ire than references of any kind to “mysticism,” “the mystical,” and “mystics.” Consequently, most contemporary psychologists and scientists regard the idea—that they could or should turn to mysticism as a source of ideas, methods, or evidence—as being too preposterous to entertain seriously.

In their more charitable considerations of the topic, most contemporary scientists and psychologists tend to subscribe uncritically to the popular stereotype of mysticism as being concerned with those spontaneous visionary or ecstatic experiences by which certain individuals claim to somehow magically apprehend ineffable, eternal truths about themselves and/or the cosmos. Such experiences are generally labeled as “altered states of consciousness,” “religious visions,” and the like. Any understanding or knowledge attained by such



experiences is characterized as being quintessentially subjective—neither explicable in terms of ordinary language, nor intelligible to rational consciousness. Accordingly, they are regarded as being curiosities, oddities, anomalies—perhaps of interest for specialists in the study of psychopathology, pharmacology, ethnobiology, anthropology, or comparative religion—but *in no way, meaningfully related to fundamental issues and concerns of mainstream psychology or science.*

Significantly, no one attempts to understand these mysterious and anomalous experiences as involving “union with or absorption into God” or “spiritual apprehension of knowledge inaccessible to the intellect”<sup>39</sup>—that is, in the sense of the literal meanings of the term “mysticism.” By failing to address these experiences, however, psychologists and scientists have ignored the extraordinary implications of what mystical states reveal about the nature of consciousness and human beings’ inherent capacities to realize its higher states. Furthermore, they have blinded themselves to the extraordinary understanding and insights that mystics have gained about not only the nature of the physical Universe, but the subtle realms which are integrally related to and inform the material realm.

More commonly, scientists are less sanguine in their considerations of and pronouncements on the subject of mysticism; evincing a marked antagonism to it as being the antithesis of their disciplined, impartial, rigorous, rational, and measurable search for and assessment of truth. Mysticism, in the thinking of most scientists, smacks of irrationality, ignorance, and superstition: the very forces of darkness from which science, with its lamp of reason, has freed humanity. Hence, “mysticism” and anything associated with it—such as its ne’er-do-well cousins, “the occult” and “the paranormal”—is anathema to almost all conventional contemporary scientists and thinkers.

Within modern science and psychology, then, references to “mysticism” are almost always meant to convey such pejorative meanings. Charles Tart—whose pioneering work on states of consciousness relies heavily upon mystical and esoteric sources—states that the

hostility which psychologists and scientists evince regarding mysticism and mystics is so deeply and rigidly held that they regard being “a good competent scientist” and “a mystic” as involving mutually exclusive allegiances. Indeed, Tart captures the extent of psychologists’ (and scientists’) rejection of all things mystical by stating that:

. . . being a mystic is considered pathological by most orthodox psychologists. One of the most deprecating remarks you could make about a scientist’s work is to say that it shows signs of being “mystical.”<sup>40</sup>

Whereas Tart’s “good competent scientist” views mysticism as being weird and “pathological,” the true definition of the term suggests that mysticism is some form of ultimate science of consciousness and being: one which can lead to the direct apprehension of higher realities, spiritual truths, and God! In his book, *History of Mysticism: The Unchanging Testament*, S. Abhayananda defines mysticism as “an intimate knowledge of the one source and substratum of all existence.”<sup>41</sup> He describes those who claim to have apprehended this ultimate truth, through “a revelatory experience,” as constituting “an elite tradition.”<sup>42</sup> In addition, he points out that the existence of this tradition should give those who deny the reality of mystical claims good reason to reconsider their judgment. For he explains that, in contrast to the diversity of opinion that the many philosophical positions and religious creeds have produced, the mystics of past and present evince an amazing unanimity. Thus, he writes that:

Their methods may vary, but their ultimate realizations are identical in content. They tell us of a supramental experience, obtained through contemplation, which directly reveals the Truth, the ultimate, the final, Truth of all existence. It is this experience which is the hallmark of the mystic; it goes by different names, but the experience is the same for all.<sup>43</sup>

Abhayananda’s claim—that, throughout the ages, mystics have consistently reported experiencing these higher realities and truths—should give any open-minded student of the

human condition reason to pause. In focusing on the extraordinary quality of mystical experiences and their astonishing implications for understanding the nature of our potential cosmic connections, Abhayananda explains that, rather than being philosophical speculations, the great mystics' assertions:

. . . were based on experience—an experience so convincing, so real, that all those to whom it has occurred testify unanimously that it is the unmistakable realization of the ultimate Truth of existence. In this experience, called *samadhi* by the Hindus, *nirvana* by the Buddhists, *fana* by the Muslims, and “the mystic union” by the Christians, *the consciousness of the individual suddenly becomes the consciousness of the entire vast universe. All previous sense of duality is swallowed up in an awareness of indivisible unity. The man who previously regarded himself as an individualized soul. . . now realizes that he is, truly, the one Consciousness; that it is he, himself, who is manifesting as all souls and all bodies, while yet remaining completely unaffected by the unfolding drama of the multiform universe.*<sup>44</sup> [emphasis added]

If Abhayananda is correct in his characterization of mysticism, then there is nothing subjective about the true mystical experience. Instead, the state of mystic union represents the most *direct, objective, and comprehensive* apprehension of reality—insofar as its realization involves an unmediated mode of knowing which transcends the subject-object duality! By transcending the limits of the subjective, egoistic normal waking consciousness, the mystic dispels the illusory separateness which defines that state and realizes Truth by achieving union with the Universe and God. Given the fact that such experiences have been reported *for thousands of years, in virtually every culture, by adherents of diverse religions, mystery cults, philosophical schools, magical and shamanistic traditions* it would seem clear that anyone professing to make informed pronouncements about the nature of reality and the existence of spirit, soul, and God should study these experiences carefully and attempt to understand them. Sadly, the ingrained and

deeply irrational resistance among the intelligentsia in post-technological societies precludes such informed inquiry. Consequently, there exists an unfathomable gap between the conventional contemporary views, which denigrates mysticism as pseudo-scientific nonsense, and the ancient perspective, which embraces and reveres mysticism as a way of directly experiencing transcendent states of spiritual union and objective knowledge about oneself and the cosmos.

## From Sense to Soul to Spirit

Scientists' dismissal of mysticism represents an epistemological break with what they regard as humanity's tarnished intellectual past: that which was dominated by magic, superstition, and unquestioning obeisance to religious authority and dogma. From a mystical perspective, modern science is riddled with a number of fundamental misconceptions—which form the core of its assumptive framework—regarding the essential nature of human beings and the Universe. The extent of these errors is such that most people—scientists, psychologists, and all types and stripes of modern thinkers—do not even suspect how acutely compromised and limited are their approaches to studying the nature of reality. The extent of this unawareness regarding the nature of the self and consciousness insures that modern thinkers and researchers will remain in the dark about these most essential and significant aspects of consciousness and being.

Mystics assert that our capacities for self-knowledge and our possibilities to experience expanded and heightened states of self-realization, spiritual truths, and cosmic consciousness are *dormant* faculties of our being. To realize the mysterious and profound depths of human consciousness and our astonishing capacity to know the external cosmos, mystic teachings emphasize the necessity of *awakening* these higher faculties to experience the hidden depths of the inner cosmos of consciousness. For until we do so, we cannot begin to apprehend our true nature, nor can we recognize the web of illusions in which our normal waking consciousness is entangled and, consequently, how its resultant construction

and limited interpretations of reality are determined. In contrast to science's denial of self-transformation, mysticism is premised on the conviction that realizing our dormant powers of spiritual realization and transcendence is not only possible, but constitutes the path which at once dispels our psychological illusions, fulfills our spiritual obligations, and leads to objective knowledge of ourselves and the Universe.

Clearly, such claims about the nature of self and reality, and the relationship between the two, are highly unusual and difficult to admit, even as a possibility. Nevertheless, it is most interesting and informative to realize that almost all

critics of mysticism—especially those who are most confident and vociferous in dismissing it as pretentious nonsense—seem to be completely unaware of the significance that many mystics attribute to the process of *intentionally transforming consciousness and being*. Yet, transcendent experiences of “higher realities” and “objective truths” are often the result of long, deliberate, and disciplined efforts to acquire self-knowledge. Therefore, any informed and comprehensive assessment of mysticism must not only acknowledge the existence of this purposeful approach, but also include a meaningful examination of the means and methods which are said to lead to the fulfillment of the mystic's quest. Alas, most critiques of mysticism are sorely lacking on both counts. As such, those who so readily and reflexively denigrate mysticism and deny its significance neither recognize nor address the existence of the “esoteric tradition” as a continuous current of special instruction, which provides highly sophisticated and demanding methods designed to aid and guide initiates in their quest to awaken and attain self-

realization. However, the fact remains that, throughout the ages, esoteric teachings and the “schools” in which they have been preserved and promulgated have purposely cultivated mystical illumination, revelation, and union through the development of higher states of consciousness and being.

Those scholars who have devoted themselves to the careful scrutiny and evaluation of the mystical tradition categorically reject the simplistic and ill-informed equation of mysticism with vague guessing, speculation, irrationality, and misty or insubstantial ideas and practices. Indeed, Evelyn Underhill described “mysticism”—in her classic work on the subject—as one of “the most

abused words in the English language.”<sup>45</sup> Underhill adduces an extensive body of evidence supporting her claim that the great mystics consistently describe their path as involving three stages or phases. In some cases, she says, they speak objectively of the three aspects of God or the three worlds of which they become progressively aware as they pursue enlightenment. In other instances, they speak of the subjective or psychological processes that distinguish the unfolding of the mystic's way: that is, meditating upon, contemplating, and realizing union with what Abhayananda termed “the one source and substratum of all existence.” Dionysius the Aeropagite, a fifth-century philosopher and theologian, describes this threefold way to God as involving “purification” (or “purgation”), “illumination,” and “union”—the three phases of increasing refinement of consciousness and being which attain their end with the realization that the mystic is at one with the Universe and God.

Whatever the terminology involved, Underhill asserts that the mystic's pursuit of his path

**... esoteric teachings provide elegantly insightful and detailed analyses of “normal psychology”: the nature, the properties, the dynamics, and the functions and dysfunctions of the psychological processes that define our normal waking consciousness and self. However, esoteric psychologies differ fundamentally from modern academic psychology insofar as they are premised on the aim of transforming consciousness...**

brings “new and deeper knowledge of reality as the self’s interest, urged by its loving desire of the Ultimate, is shifted from sense to soul, from soul to spirit.”<sup>46</sup> In this progressive realization of self-perfection and elevation of consciousness—from *sense to soul to spirit*—the mystic strips away the veils of illusion through which the self and the world are misapprehended and misinterpreted as being separate and diverse. Moreover, his purification or refinement of his psychological functioning leads to the awakening of the dormant higher faculties of consciousness. In doing so, the lower level of sense-based consciousness is superseded by the apprehension of higher realities and spiritual truths. However, this evolution of consciousness does not mean that the mystic somehow surrenders or forfeits her sense-based consciousness’ functions; they remain operative, but are “relativized” insofar as they are recognized to be the workings of a lower level and mode of apprehension. As such, there is nothing inherently incompatible between being a mystic and being a scientist or living what would appear outwardly to be an unremarkable life—one which is neither ‘weird,’ nor ‘pathological.’<sup>47</sup>

The awakening of consciousness and resultant knowledge of the higher Self which fulfills the mystic’s quest was described by Plotinus as the state of union with “that One who is present everywhere and absent only from those who do not perceive Him.”<sup>48</sup> From a mystical perspective, modern scientists and psychologists, who have categorically rejected any type of self-study, are bound by the limitations and illusions imposed by the personality or sense-based, so-called “normal waking consciousness.” They deny *a priori* the existence of transcendent experiences and realms of existence. Consequently, they dismiss His existence on the basis that there is no evidence to support that hypothesis; a mistake which attests unequivocally to the fact that science’s “truths” are limited by its assumptions, its theories, its methods of inquiry, and most importantly, by its practitioners’ level of consciousness and being.

### **“Mysticism,” “Esotericism,” and “The Occult”**

In a comment paralleling that of Underhill’s concerning mysticism, P.D. Ouspensky asserted that “esotericism” was *the* idea least understood by most people.<sup>49</sup> However, whereas the term “mysticism” is abused, “esotericism” is practically invisible. This is both ironic and fitting: ironic, because of the importance of esoteric influences in human history; fitting, because ‘esotericism’ refers to that which is “deeper within.” According to Ouspensky, there exists an outer and inner circle of humanity—the exoteric and esoteric, respectively—and there have been two distinct currents in humanity’s search for knowledge that correspond to and reflect the efforts of the two circles. While we are familiar with the outer circle’s history and its influences on the evolution of ideas, Ouspensky argues that we know very little of that which comprises the inner circle’s activities and accomplishments.

Esoteric teachings are said to originate from higher sources of consciousness and to be “created for the reception and transmission of these higher influences.”<sup>50</sup> However, in most cases, higher conscious influences cannot be transmitted to human beings directly. In the limited state of normal waking consciousness and being, we are typically unprepared and, therefore, incapable of receiving these higher truths. Consequently, a long period of preparation is necessary: whereby the pupil acquires the capacity to receive these higher influences, through the refinement of her consciousness and being, and develops the knowledge and understanding necessary to apprehend their meaning. Hence, esoteric teachings are created to attract those who seek to know themselves, and to provide the methods by which they can develop the higher faculties of consciousness necessary to do so. And in order to transmit these higher truths, those who know—that is, those who have realized higher states of consciousness and being—must teach “the seekers after truth.” Esoteric schools are the vehicles for that transmission and the establishment of the line of succession by which a particular teaching is at once preserved and passed on from a teacher to his or her pupils.

Mystical and esoteric teachings offer lucid and coherent expositions of psychological systems

and models of consciousness that lead to a radically different understanding of human beings, the Universe, and the nature of reality than that which is derived from modern science and psychology. Again, one might surmise that these doctrines would be confined to descriptions of higher states of consciousness and transcendent experiences: that which comprises “supernormal” or “paranormal psychology.” However, this is another example of how expectations derived from stereotypes fall far short of the truth. For esoteric teachings provide elegantly insightful and detailed analyses of “normal psychology”: the nature, the properties, the dynamics, and the functions and dysfunctions of the psychological processes that define our normal waking consciousness and self. However, esoteric psychologies differ fundamentally from modern academic psychology insofar as they are premised on the aim of *transforming consciousness*, and provide disciplines, methods, and techniques to do so. As such, esoteric psychologies address critical aspects of consciousness that modern psychologists have neither identified nor investigated and, therefore, do not understand.

Ouspensky maintains that all psychological systems and teachings can be divided into two classes. The first consists of those systems that “study man *as they find him, or such as they suppose him to be.*”<sup>51</sup> Modern academic psychology, he says, falls into that category. The second class consists of all those systems that study a human being in terms of “what he may become, that is from the point of view of his possible evolution.”<sup>52</sup> This second class includes numerous ancient and modern psychological doctrines and teachings that have been associated with various religions, mystery cults, philosophical schools, and symbolic teachings. Alchemy, astrology, and magic were all ancient teachings that were intended to cultivate their practitioners’ self-knowledge and further their aims of self-transformation, Ouspensky states. Similarly, such movements as occultism, Masonry, and Theosophy constitute more modern pursuits of awakening and self-realization. Despite the diversity of their approaches and their primary concerns, Ouspensky maintains that each of these teachings is a psychological system devoted to “the

study of the principles, laws, and facts of man’s possible evolution.”<sup>53</sup> On that basis, he contends that psychology, rather than originating in the laboratory of Wilhem Wundt in the 1870s, as is commonly supposed, is *the* oldest science.

Because psychologists have equated “scientific objectivity” with “external observation of others,” they have refused to study themselves and failed to recognize that the proper study of consciousness involves systematic self-study. At the same time, they have completely ignored and are unaware of the profound psychological systems that await those who approach esoteric teachings with a resolve to investigate them meaningfully. However, it is essential to recognize that, while it is possible to appreciate the intelligence and coherence of esoteric teachings by reading and thinking about them, acquiring insight into their depths and understanding their profound truths is dependent upon practicing their methods and applying their ideas systematically to the study of oneself and the world. Moreover, although esoteric psychologies are demanding intellectually, they also emphasize the importance of learning to understand how to quiet the mind through disciplined meditation and contemplation, as well as cultivating “unlearning” by overcoming one’s conditioning and acquired attitudes, opinions, and beliefs. The more that one studies oneself and the world in terms of an esoteric teaching, the deeper one’s understanding of one’s consciousness and being becomes which leads, in turn, to a radical recognition and realization of the nature of oneself and reality.

Given the richness and diversity of the mystical and esoteric traditions, it is useful to consider the following distinctions, between the two, which Richard Smoley and Jay Kinney make in their book, *Hidden Wisdom: A Guide to the Western Inner Traditions*:

Esotericism can be considered as a more or less systematic way of exploring the unseen, whereby the practices of meditation and contemplation are combined with a structured and sometimes rigorous theoretical approach. . . . By contrast, mysticism may be seen as more preoccupied with the

naked experience of the divine; theories and ideas may be seen as rudimentary or may be ignored altogether.<sup>54</sup>

Smoley and Kinney further note that, while the term, “occult,” has taken on somewhat sinister connotations in recent years, this is largely the result of Hollywood’s distortions and fundamentalist Christians’ fears and projections. The occultist, they contend, is a magician “concerned with practical operations in the unseen realms.”<sup>55</sup> They continue:

The mystic . . . is principally concerned with reaching the Divine using the most direct path; everything else is mere distraction. The esotericist, on the other hand, while also seeking ultimate union with the Divine, wants to learn about the landscape that appears along the way. The occultist or magician wants to not only view the landscape but also interact with it as well.<sup>56</sup>

### Concluding Remarks

This article was intended to provide a broad overview of the inherent limitations of the study of consciousness within modern psychology and science, as viewed through the lenses of the ancient mystical and esoteric traditions. Given the enormity and complexity of the topics examined, detailed expositions of a variety of issues have been sacrificed for the purpose of providing a more comprehensive perspective: one which would focus on identifying and outlining critical issues and concerns pertaining to the study of consciousness. In addition, the aim of this presentation was to lay the foundation of a radically different explanatory framework from that of the materialist-mechanistic-reductionist paradigm, which dominates the efforts of contemporary psychologists and scientists in their attempts to come to terms with “the most mysterious thing in the world”: consciousness.

In subsequent parts of this series of articles, the depth of the mystical and esoteric teachings on consciousness will be elaborated in greater detail. To do so, it will be necessary to address significant meta-theoretical concerns: most importantly, the epistemological significance of what Ken Wilber terms the collapse of “the Great Chain (Nest) Of Being.” Wilber’s in-

sightful commentary on this historic transformation in human knowledge and knowing provides the context in which human beings have been reduced from being understood as multi-dimensional beings existing in a multi-dimensional Universe to *nothing but* and *nothing more* than biological entities occupying a Flatland Cosmos of inanimate and non-sentient matter. The reductionist methodology which dominates modern psychology and science is at once an extension of and dependent upon the collapse of the Great Chain.

The work of a number of other psychologists, scientists, and thinkers who have drawn on the esoteric/mystical tradition or articulated theoretical positions which are strikingly commensurate with its doctrines shall also be examined. Thus, the work of those who might have been conspicuous by their absence in this article—Ken Wilber, David Bohm, Karl Pribram, Rupert Sheldrake, and Ervin Laszlo, for example—will be discussed. In addition, the work of a variety of commentators—such as Christopher Holmes, Jacob Needleman, Aldous Huxley, Maurice Nicoll, Renee Weber, Margaret Wertheim, David Lorimer, Pim van Lommel, and Ravi Ravindra—will be presented for the purpose of adding much-needed detail to many of the issues which, admittedly, have been only superficially discussed within this introductory article.

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<sup>1</sup> William James, *The Varieties of Religious Experience* (New York: New American Library, 1958), 298.

<sup>2</sup> John B. Watson, “Psychology as the behaviorist views it” *Psychological Review*, 20, 1913, 163.

<sup>3</sup> John B. Watson, *Behaviorism* (University of Chicago Press, Revised Ed., 1930), 3.

<sup>4</sup> John B. Watson, *An Introduction to Comparative Psychology* (New York, Henry Holt, 1914), 27.

<sup>5</sup> Sir Cyril Burt in Arthur Koestler, *The Ghost in the Machine* (New York: Macmillan, 1968), 6. Sigmund Freud, *The Future of an Illusion* (New York: Alfred Knopf, 1914), 48.

<sup>6</sup> Charles Tart, *Altered States Of Consciousness* (Garden City, NY: Anchor Books, 1969) and *States Of Consciousness* (New York: E.P. Dutton, 1975); Baba Ram Dass *Be Here Now*,



- (New York: Crown, 1971); Robert Ornstein, *The Psychology Of Consciousness and The Nature Of Human Consciousness* (New York: The Viking Press, 1973); John Lilly, *Center Of The Cyclone: An Autobiography of Inner Space* (New York: Bantam Books, 1973); Kenneth Pelletier, *Toward A Science Of Consciousness* (New York: Dell Publishing Co., Inc., 1978); Itzak Bentov, *Stalking The Wild Pendulum* (Toronto: Clarke, Irwin & Company Limited, 1997); and Fritjof Capra, *The Tao Of Physics: An Exploration of the Parallels Between Modern Physics and Eastern Mysticism* (Berkeley, CA: Shambhala, 1975).
- 7 The appearance of the transpersonal movement within academic psychology was presaged by and owed a great debt to the “humanist” movement, as pioneered by Carl Rogers and Abraham Maslow. Rogers and Maslow shared the view that, within Western psychology, personality theorists had overemphasized pathological elements and slighted the importance of the need for growth and fulfillment, which they termed, respectively, “individuation” and “self-actualization.” Maslow’s focus on psychological health and well-being led him to his seminal work on human beings’ transcendent aspirations and that which he termed “peak experiences.”
- 8 Christopher Holmes, *The Heart Doctrine: Mystical Views of the Origin and Nature of Human Consciousness* (Kemptville, ON: Zero Point Publications, 2010). For an overview of Dr. Holmes’ model of consciousness—which he has derived from esoteric and mystical sources—see his 4 part series of articles, “The Origins and Nature of Consciousness,” which appeared in *The Esoteric Quarterly*: Volume 6, No. 3, Fall 2010; Volume 6, No. 4, Winter 2011; Volume 7, No. 1, Spring 2011; and Volume 7, No. 3, Fall 2011.
- 9 One of the reviewers of this article expressed concern about unqualified references to “psychologists and scientists.” While it is obvious that there are numerous psychologists and scientists who do not subscribe to the materialist paradigm uncritically, it is equally clear that a materialist theoretical and reductionist methodological framework—with all the attendant metaphysical assumptions—dominates modern psychology and science. Hence, all references to ‘psychologists and scientists’ herein, unless otherwise stipulated, identify those who are adherents of material monism.
- 10 The works of Ian Barbour and David Ray Griffin, among others, are highly informative in identifying and explicating the complexity of the social and political forces that have shaped the relation of science and religion since the Enlightenment. Ian Barbour, *Religion and Science: Historical And Contemporary Issues* (San Francisco: Harper Collins, 1997); David Ray Griffin, *Religion and Scientific Naturalism: Overcoming the Conflicts* (Albany, NY: State University of New York Press, 2000).
- 11 Ian Barbour, *Issues In Science And Religion* (New York: Harper & Row, 1971), 6-7.
- 12 Alva Noë, *Out Of Our Heads: Why You Are Not Your Brain, and Other Lessons from the Biology of Consciousness* (New York: Farrar Straus and Giroux, 2009), xii.
- 13 R.D. Laing in Fritjof Capra, *Uncommon Wisdom* (New York: Bantam New Age, 1989), 132.
- 14 Ibid., 132.
- 15 Ibid., 133. Galileo distinguished “primary qualities”—such as mass and motion—which he regarded as being “objective” (i.e., independent of the observer) from “secondary qualities”—such as color and temperature—which he viewed as being purely subjective, as they were sensory reactions to the external world.
- 16 Elisabet Sahtouris, “From A Mechanistic and Competitive to a Reenchanted and Co-Evolving Cosmos,” in Ervin Laszlo, *Science and the Reenchantment of the Cosmos: The Rise of the Integral Vision of Reality* (Rochester, Vermont: Inner Traditions, 2006), 103-04.
- 17 Werner Heisenberg, *Physics and Philosophy: The Revolution in Modern Science* (New York: Harper Torchbooks, 1958), 58.
- 18 Elisabet Sahtouris, 104.
- 19 Roger Sperry, “Emergence” (in the *Omni Interview*. New York: Omni Press Books, 1984).
- 20 Christopher Holmes, “The Origins and Nature of Consciousness: The Heart Doctrine, Part One,” *The Esoteric Quarterly*, 6, No. 3, Fall 2010, 27.
- 21 Stanislav Grof, Hal Zina Bennett, *The Holographic Mind: The Three Levels Of Human Consciousness And How They Shape Our Lives* (San Francisco: Harper San Francisco, 1992), 4.
- 22 Ibid., 5.
- 23 Ibid., 5.

- 24 Bernard Haisch, *The God Theory: Universes, Zero-Point Fields and What's Behind It All* (San Francisco: Weiser Books, 2006), xi.
- 25 Stanislav Grof, "East and West: Ancient Wisdom and Modern Science," in Stanislav Grof, ed., *Ancient Wisdom and Modern Science* (Albany, NY: State University of New York Press, 1984), 7-8.
- 26 Sir Karl Popper in Theodore Roszak, *The Voice of the Earth* (New York: Simon & Schuster, 1992), 106.
- 27 Ibid., 104.
- 28 Ibid., 104.
- 29 Ibid., 104.
- 30 Ibid., 104.
- 31 Ibid., 104.
- 32 Ibid., 105.
- 33 Ibid., 105.
- 34 Ibid., 105.
- 35 Ibid., 105.
- 36 Ibid., 105.
- 37 Ian Barbour, *When Science Meets Religion: Enemies, Strangers, Or Partners* (San Francisco: Harper, 2000), 81.
- 38 Ibid., 81.
- 39 *Shorter Oxford English Dictionary, Fifth Edition* (Oxford, UK: Oxford University Press, 2002).
- 40 Charles Tart, "Some Assumptions of Orthodox, Western Psychology," in *Transpersonal Psychologies*, ed. Charles Tart (New York: Harper & Row, Publishers, 1975), 111.
- 41 S. Abhayananda, *History of Mysticism: The Unchanging Testament* (Olympia, WA: Atma Books, 1996), 1.
- 42 Ibid., 1.
- 43 Ibid., 1.
- 44 Ibid., 2.
- 45 Evelyn Underhill, *Mysticism* (New York: Meridian New American Library, 1974), xiv.
- 46 Evelyn Underhill, *The Essentials of Mysticism* (New York: E.P. Dutton & Co., Inc., 1960). This discussion of the threefold path is taken from Chapter 1, 8-24.
- 47 Contrary to popular belief, there is nothing inherently incompatible between being a mystic and carrying out most of the activities of "normal" living. Mystics rely upon and respond to the dictates of their sense-based consciousness. Thus, they eat when they are hungry, they do not put their hands on the stove burner when it is hot, and they know that you cannot trump an ace with a deuce. They differ from others by knowing and understanding that the material world which is perceptible to the senses is incomplete and, ultimately, superficial—insofar as it is informed by higher, more subtle realms.
- 48 Underhill, *The Essentials of Mysticism*, 9.
- 49 P.D. Ouspensky, *A New Model Of The Universe* (New York: Vintage Books, 1971), 12-60.
- 50 Maurice Nicoll, *Psychological Commentaries on the Teachings of G.I. Gurdjieff and P.D. Ouspensky* (London: Stuart & Watkins, 1970), 163.
- 51 P.D. Ouspensky, *The Psychology of Man's Possible Evolution* (New York: Vintage Books, 1974), 6.
- 52 Ibid., 6.
- 53 Ibid., 6.
- 54 Richard Smoley & Jay Kinney, *Hidden Wisdom: A Guide to the Western Inner Traditions* (New York: Penguin/Arkana, 1999), 46.
- 55 Ibid., 101.
- 56 Ibid., 101-102.

# Mozart's Life from the Perspective of Esoteric Astrology and Rayology

Celeste Jamerson

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Mozart wearing the insignia of the Order of the Golden Spur<sup>1</sup>

He was in life good, mild, and gentle,  
A Mason of good sense and open heart,  
The muses' darling, for he re-created  
In our souls what we had felt of yore.  
The band is severed now, may Masons' blessing  
Accompany him, bright and keen,  
For our brothers' love shall also guide him  
Into the land of harmony.  
And we shall follow in his footsteps,  
And seek out those to whom fate was unkind,  
And think of him who to poor widows' dwellings  
Innumerable gifts did bear.  
Who built his happiness on orphans' blessings  
And gave his coat to shivering poverty,  
While asking only for God's reward  
To be upon him in the end.  
Even when lulled to sleep by Sirens' voices  
Of flattery and fame, he could enjoy  
The happy eyes of his poorer brethren  
And never once forgot to be a man.<sup>2</sup>

## Abstract

Wolfgang Amadé Mozart is arguably the most gifted composer the world has ever known. Much glamour has grown up around the figure of Mozart. This situation is partly due to a sense of wonder at his extraordinary genius and has been compounded by a lack of objectivity on the part of many biographers.

Mozart, a member *par excellence* of the Fourth Ray Ashram, embodied a sense of beauty and drama in his music which helped to pave the way for the Hierarchical movement of Romanticism in the nineteenth century. With a sun sign in Aquarius, he was a forerunner of the Aquarian Age. A devoted member of the Masonic fraternity, Mozart embraced its Enlightenment principles of Freedom, Equality and Brotherhood. This paper will examine Mozart's life from the perspective of Esoteric Astrology and Rayology, incorporating insights from the work of the Master Djwhal Khul, otherwise known as "the Tibetan."

## Introduction

The Romantics of the nineteenth century revered Mozart so highly that he took on almost a godlike status in their eyes. Some more recent biographers, on the other hand, have attempted to demythologize Mozart to the point of emphasizing so-called personality failings of Mozart and of his family. Several of these more modern biographers, most notably Maynard Solomon, have tried their hand at psychoanalyzing Mozart at the remove of two hundred years. This type of analysis has often been undertaken without a due consideration of social and historical realities, and without consulting the most reliable biographical source information.<sup>3</sup> The misunderstanding of Mozart has been exacerbated by the play *Amadeus* and by the popular movie of the same name, which essentially portrays Mozart as a talented idiot. The historical reality, however, is quite different.<sup>4</sup>

## Mozart's Life

Mozart was born on Tuesday, January 27<sup>th</sup>, 1756, at 8:00 pm, in Salzburg, Austria. His father, Leopold Mozart, was a fine violin-

ist and composer in his own right, and authored a famous treatise on violin playing. At an early age, Mozart began to show extraordinary musical talent, quickly learning to play the keyboard and the violin. It soon became apparent that Mozart was able to learn and memorize music with extraordinary rapidity. Mozart began composing at a very young age. Leopold soon recognized Wolfgang's extraordinary musical talent, which he interpreted as proof of God's grace. Salzburg, however, was a backwater town, unable to provide for the full development and display of Wolfgang's talents.<sup>5</sup> Therefore, Leopold, who proved to be an excellent teacher to the boy,<sup>6</sup> decided to take Mozart and his older sister, Nannerl—also a gifted musician—on tour to the great European centers to display the talents of these two child prodigies to the royalty and the nobility. Stanley Sadie writes that "on these tours, Leopold had one objective: to show off his children," so that "they could expect ample rewards, in money or in gifts, as well as the kind of attention that could secure them future patronage."<sup>7</sup>

In *Music and Medicine*, Dr. Anton Neumayr writes that, while these travels could be hard on Wolfgang physically, they were overwhelmingly positive in their influence on the boy:

Mozart's father has frequently been accused of subjecting his child to serious physical and mental strains, with concert travels throughout Europe that often lasted for years at a time. But it was precisely these travels to the important cultural centers of the day, with the education they provided, that took the lad from the small, culturally backward town of Salzburg, with its

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## About the Author

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petit bourgeois, narrow-minded circumstances, and made a European out of him.<sup>8</sup>

In modern times, Leopold has been accused of exploiting his children's talent in an effort to make money and to bring credit upon himself as a father and as a teacher, perhaps damaging Wolfgang psychologically in the process. Stanley Sadie, who wrote a book on Mozart's early life, defends Leopold's behavior:

It is easy to criticize Leopold Mozart for his readiness to "exploit" the talent of his children. It is also misguided. The notion that it could in some way be damaging to the children to be exhibited as they were is a wholly modern one, representing attitudes to upbringing and to child psychology that would have been incomprehensible to a man of the mid-eighteenth century. It could not have occurred to Leopold that the programme of touring and concert-giving into which he plunged his family might interfere with his son's development into a stable and responsible adult; and certainly any claim that it had an adverse effect on Mozart's development as a musician can scarcely be taken seriously. In fact, Leopold saw it as something of a duty—particularly, he would have undoubtedly have said, as a Catholic and a German—to show his children to the world.<sup>9</sup>

With respect to the alleged element of financial exploitation, Sadie adds that Leopold saw no contradiction between his aim to show the world the "miracle, which God allowed to be born in Salzburg," as Leopold put it, and his hopes for promoting his son's career. Stanley writes that "the full development of a God-given genius must have seemed to Leopold self-evidently a sacred obligation, a trust imposed upon him by a benevolent deity. . . ." Sadie does add, however, that Leopold's attitude became more of an issue as Mozart grew into a young man: "Whether, at a later stage, he may have damaged his son or impeded his development into manhood from motives that were partly selfish, or in some way shortsighted, is another matter."<sup>10</sup>

During their European trips, the talents of the two children, especially Wolfgang, were much

lauded by the nobility, and they were rewarded both in the form of money and in the form of gifts, such as sumptuous apparel, snuffboxes, and watches, etc. When Wolfgang became somewhat older, he traveled to Mannheim and to Paris with his mother, who died during their stay in the latter city. However, no permanent court appointment was forthcoming.

Finally, in debt from the expenses of traveling and living abroad, Mozart, who was still in the employ of the Archbishop of Salzburg, from whom he had received permission to travel, stopped in Vienna in 1781. The Archbishop, who was staying there with his court at the time, was unhappy that Mozart had overstayed his leave of absence to travel, and demanded that Mozart be more compliant and obedient to the Archbishop's wishes. At this time, musicians were still treated as somewhat glorified servants. The nobility often hired servants who could double as valets and musicians, for example. The great composer, Franz Joseph Haydn, was in the employ of Count Esterházy in Hungary for most of his life and had to wear a servant's uniform every day, along with the members of his orchestra. The following advertisement from the *Wiener Zeitung* on June 23<sup>rd</sup>, 1798, serves as an example of this practice:

*Musical valet-de-chambre wanted*

A musician is wanted, who plays the piano well and can sing too, and is able to give lessons in both. This musician must also perform the duties of a *valet-de-chambre*. Whoever decides to accept the post is to ask in the first floor of the small Colloredo house No. 982 in the Weihburggasse.<sup>11</sup>

The music historian Robbins Landon adds that "so long as advertisements such as this could be printed, and the position filled, as it presumably was, it was difficult for a professional musician to escape being treated as a servant."<sup>12</sup>

Mozart, however, who was very conscious of his own talents and worth as a composer and as a man, rebelled against this type of treatment. He ended up in an altercation with one of the Archbishop's functionaries, a Count Arco, who

ended up dismissing him by literally kicking him in the behind, an indignity which festered in Mozart's consciousness for some time afterwards. In a letter to his father regarding the incident, Mozart wrote, ". . . It is the soul that makes a noble of a man; and even though I may not be a count, still I have perhaps more honor in me than lots of counts, and whether count or lackey is all the same, the one who insults me, as soon as he does, is a knave."<sup>13</sup>

Reveling in his new-found independence, Mozart determined to attract the attention of the Emperor, Joseph II, in the hope of obtaining a well-paying position as a court composer. These types of positions, however, already were taken by other composers at court, including the now much-maligned Salieri.<sup>14</sup> Although Mozart eventually obtained an official court appointment as *Kammermusicus* (chamber musician) on December 7<sup>th</sup>, 1787, this position paid only 800 gulden per year, which was not enough to meet Mozart's monetary needs.<sup>15</sup> Mozart became quite famous and much admired and had several important patrons among the nobility, however. In effect, he became one of the first successful freelance musicians. Mozart's independent attitude and lifestyle helped to pave the way for Beethoven and other independently minded musical artists of the nineteenth century.

Although Mozart was never truly poor and hungry, he was forced to take on debt at various times in his life, due to the unsteadiness of a freelance musician's income. While it is true that Mozart did not display a talent for managing money wisely, many of his expenses were perfectly legitimate, like the need for adequate living quarters and proper clothing for performance.<sup>16</sup>

By 1790, the position at the imperial court was not favorable to Mozart. Emperor Joseph II, who had recently died, had been succeeded by his brother Leopold, whose appreciation of music was not as great as Joseph's.<sup>17</sup>

When Mozart died tragically at the age of 35, however, he was still enjoying the success of his opera *The Magic Flute*, which was still playing nightly in Vienna to great acclaim. Mozart had some reason at this point to be op-

timistic about his future prospects.<sup>18</sup> His early biographer Nissen, who married Mozart's widow and therefore was privy to much inside information, writes that, at the end of his life, Mozart still thought he had much to live for:

"Just now," he often lamented during his illness, "I must die, when I could live quietly! Now to leave my Art, when I must no longer be a slave to fashion, no longer chained by speculators, when I could follow the flights of my fantasy, when I could compose freely and independently whatever my heart dictates! I must leave my family, my poor children, in that moment when I would be in a better condition to care for them . . . ."<sup>19</sup>

On November 20<sup>th</sup>, 1791, Mozart fell ill and took to his bed. He died at 12:55 am on Monday, December 5<sup>th</sup>, 1791.<sup>20</sup> Mozart's sister-in-law Sophie writes that Mozart's widow, Constanze, was desperate in her grief. She adds that, "If it was possible to increase her sorrow, this was done on the day after that dreadful night [of Mozart's death], when crowds of people walked past his corpse, weeping and wailing for him."<sup>21</sup> Much is made of the fact of Mozart's "pauper's burial," but this is a misconception based on ignorance of the historical and social factors. The Emperor Joseph II had issued decrees in favor of simplicity in funerals and burials. The lack of ceremony at Mozart's burial does not appear to have been indicative of a lack of love by his wife, his friends, and the public, but was rather the common practice of the time.<sup>22</sup>

Braunbehrens writes that "there was great consternation everywhere at Mozart's sudden and premature death, but nowhere did it find such eloquent expression as in the solemn requiem celebrated in Prague on December 14, 1791," where Mozart and his music were very much admired. A newspaper report in the *Wiener Zeitung* indicated that the church of St. Niklas, which accommodated 4000, was filled to overflowing:

The Requiem was by the *Kapellmeister* Rössler, and was superbly performed by 120 leading musicians, at the head of whom was the beloved singer Madame *Duscheck*.



In the middle of the church stood a magnificently illuminated catafalque; three choirs of trumpets and drums sounded mournful strains; the requiem mass was celebrated by Father Rudolf *Fischer*; 12 students from the local grammar school carried torches, with black crepe over their shoulders and white cloths in their hands. A solemn stillness prevailed, and countless tears flowed in painful remembrance of that artist whose harmonies had so often moved our hearts to joy.<sup>23</sup>

### Mozart's Character and Relationships

As a child, Mozart was very lively and likeable. He was described at age ten as "one of the most lovable of creatures imaginable, who puts wit and spirit into everything he says and does, with all the grace and sweetness of his age."<sup>24</sup> Four years later, the composer Hasse described Mozart as "handsome, vivacious, graceful and full of good manners; and knowing him, it is difficult to avoid loving him."<sup>25</sup> As a young man, Mozart evinced a charming self-confidence and frankness. An eyewitness of one of Mozart's first performances, at age six, writes:

. . . Even then he displayed a trait that was to remain with him, that is, disdain for the praises of his elders and a certain disinclination to play for them if they were not themselves music connoisseurs . . .<sup>26</sup>

Braunbehrens writes that Mozart "was anything but shy or apprehensive in society and openly approached people without being intimidated by class differences or other social considerations."<sup>27</sup> Mozart had a strong sense of the essential equality of men, which was partly due to the ideals of his father and the Enlightenment thoughts of the time.

Mozart understandably felt a keen sense of his self-worth as a composer and often felt a sense of rivalry with other composers, which can be seen in the remarks in his letters. Mozart frequently criticized other composers and musicians in his letters, especially to his father, although his remarks about these fellow professionals were by no means always negative.

Mozart and his father admired many other composers and musicians and even learned from their example in many ways.<sup>28</sup> Mozart had many friendships with musicians such as Joseph Haydn and his brother Michael, also a composer.<sup>29</sup>

### Mozart and the Creative Process

There is a common perception that Mozart simply transcribed music that came to him out of thin air. As Braunbehrens writes, however, "Composition is not simply the result of divine inspiration; it requires above all an intellectual grasp of musical ideas."<sup>30</sup>

From the following passage by Robbins Landon regarding the composition of some numbers for the opera, *La clemenza di Tito*, we might infer that Mozart composed in his head, writing down the music later:

No doubt he used the time on the stage-coach to compose the missing numbers in his head (that was his usual procedure: the actual writing down of the piece was a purely mechanical operation for him).<sup>31</sup>

Mozart's widow, Constanze, wrote that "once he had made up his mind from the mass of thoughts, that idea was as solid as a rock, and was never changed; that is something you can see in his scores, too, so beautiful, so efficient, so cleanly written, and certainly not a note altered."<sup>32</sup>

Mozart's compositional process often is contrasted with that of Beethoven, who had more erasures and corrections in his scores, and for whom the process of composition seems to have involved more struggle.

There is ample evidence of Mozart's style and technique having been influenced by that of other composers. If Mozart used an idea for structure or style from another composer, however, he would invariably make it his own, usually improving upon it. Mozart prided himself in being able to write in any style.<sup>33</sup> He remained up to date on the current musical scene and wrote to suit the particular talents and capabilities of the performers for whom he was composing. In short, it is obvious that,

although Mozart unquestionably received inspirations from a higher source, he used his mind in an intelligent manner to develop the ideas he received.

## Mozart and Masonry

Another important aspect of Mozart's life and work is his involvement with Freemasonry.<sup>34</sup> Many people today are familiar with the concept of *The Magic Flute* being a Masonic opera, although the exact significance of the symbolism in this work has been debated. Perhaps somewhat less well-known is the fact that Mozart wrote other works especially for performance in the Masonic lodge, as well as other works in which Masonic symbolism has been detected by various authors. Several CD albums have been released of Mozart's Masonic music, including those by the Vienna Volksooper Choir and Orchestra, the London Symphony Orchestra, and the Kassel Spohr Chamber Orchestra, but these albums are not necessarily exhaustive, as other pieces of Mozart's may contain Masonic symbolism in the music or text as well.<sup>35</sup>

Mozart took his membership in the Masons very seriously and was a very devoted lodge member. Robbins Landon wrote that Mozart's Lodge, which included musicians, an actor, a publisher, and some high-ranking members of society "was a distinguished company, whom Mozart loved individually and collectively."<sup>36</sup> Mozart had his father inducted into the fraternity when he visited Mozart in Vienna, and Mozart made sure that his good friend, the composer Joseph Haydn, was inducted into the fraternity as well. Mozart was a member of the lodge *Zur Wohltätigkeit* ("Charity"), and he was deeply involved with charitable activities. *Zur Wohltätigkeit* was a lodge for members who still considered themselves religious, as opposed to the more atheistic and scientific lodge *Zur wahren Eintracht* ("True Harmony"). It is likely that Mozart was familiar with the esoteric and Rosicrucian trends in Freemasonry. After his death, his widow Constanze wrote in a letter that Mozart had wanted to found his own secret society called the Grotta.<sup>37</sup> Unfortunately, Constanze and her second husband, Mozart's biographer Nissen,

felt it necessary to expunge almost all references to Freemasonry from Mozart's letters, due to the government's hostile attitude to Freemasonry in the years after Mozart's death.

Mozart continued to be loyal to the lodge in the face of attacks upon Freemasonry by the government near the end of his life.<sup>38</sup> These attacks were largely occasioned by suspicions on the part of the Emperor and his ministers that the Masons were plotting against the monarchy.<sup>39</sup>

Tragically, in the year of Mozart's death, 1791, Freemasonry was officially forbidden in Vienna. We can thank Mozart and his librettist Emanuel Schikaneder that many of the ideals of Masonry were immortalized in their great work for the stage, *The Magic Flute*, which was written near the end of Mozart's life.<sup>40</sup>

## Mozart's Cause of Death

It is often asserted that Mozart's fragile health can be blamed on his travels as a youngster. Mozart fell ill many times with colds while traveling in difficult conditions. It is thought that these illnesses may have resulted in a weakness in his kidneys which may have contributed to his death.<sup>41</sup>

There is a famous story that Mozart died due to the effects of being poisoned. Salieri is usually put forth as the culprit; although Mozart's other colleagues have been accused of this supposed poisoning as well. Although it has been reported that Mozart said he thought he had been poisoned, this was probably due simply to a feeling of extreme pain and discomfort. Nissen writes that Mozart's illness "had entirely natural causes, without the need for thinking (as he did) that he was being poisoned."<sup>42</sup>

The official cause of Mozart's death was "miliary fever," a somewhat vague description that does not have a precise meaning in modern medicine. Carl Bär, who has done an extensive medical analysis of Mozart's cause of death, has written that Mozart's last illness was most probably rheumatic fever, from which he had suffered several times in his youth. Also, Bär writes that "even a conservative estimate indicates that Mozart in all probability lost roughly two liters of blood" from the doctors' treat-

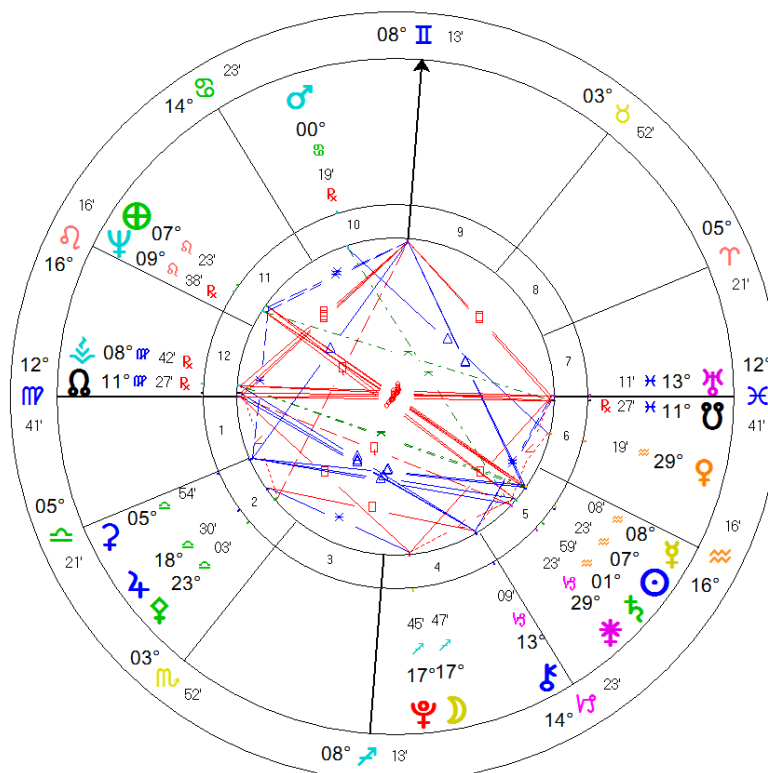
ments of bloodletting.<sup>43</sup> Dr. Anton Neumayr, while also diagnosing Mozart's final illness as rheumatic fever, writes that "the immediate

cause of his death undoubtedly was the withdrawal of blood two hours before he died."<sup>44</sup>

## Some Thoughts on Mozart's Astrological Chart

### Wolfgang Mozart

Natal Chart  
Jan 27 1756 NS, Tue  
8:00 pm -05208  
Salzburg, Austria  
47°N48' 013"E02'  
Geocentric  
Tropical  
Placidus  
True Mode  
Rating: AA



In esoteric astrology, the position of the Sun sign, the ascendant, and the Moon sign are given major importance in the interpretation of a chart. These three positions will be considered, along with those of the other planets in the signs and houses, with attention to aspects, planetary rulerships and ray energies. Some details on fixed stars and asteroids will be brought in as well, when thought to be helpful in the understanding the larger picture.

### Aquarian Energies in Mozart's Chart

In esoteric astrology, the Sun indicates the current life expression. In Mozart's chart, the Sun and several planets are in Aquarius. Mozart was sensitive to and embodied the Aquarian energies. In fact, we might call Mozart a forerunner of the Aquarian Age.

Mozart's Sun, Saturn, Mercury and Venus all are in the sign of Aquarius. Vulcan is part of this collection of planets as well. David Walters, expert on the planet Vulcan, has calculated the position of Mozart's Vulcan to be at 2 degrees Aquarius.<sup>45</sup> Sun and Mercury trine the Gemini midheaven, which suggests the Masonic fraternity and the Great White Lodge.

According to the Tibetan, there are three key-notes of Aquarius:

1. The service of the personality, the lower self, which eventually transmutes itself into the service of humanity.
2. Superficial and selfish activity which changes into a deep and active intention to be active on behalf of the Hierarchy.

3. Self-conscious living which changes finally into a sensitive humanitarian awareness.<sup>46</sup>

From childhood, Mozart had a tendency to be involved in constant activity, both mentally and physically. As a boy, Mozart was extremely lovable and affectionate, and was constantly busy with something. When he became interested as a young boy in music, according to his sister Nannerl, this activity became channeled in a musical direction.<sup>47</sup>

In Mozart's adulthood, his sister-in-law Sophie observed that he was constantly fidgeting and had an expression as if he were pondering musical ideas even in the midst of other activities:

He was always good-humored, but even in his best periods very thoughtful, looking at one with a sharp expression. He answered everything carefully, whether the subject was merry or sad, and yet he seemed to be thinking deeply about something entirely different. Even when he washed his hands in the morning, he paced up and down the room, never standing still, tapping one heel against the other, and deep in thought. At table he often took the corner of his napkin, crumpled it up tightly, rubbed it up and down his upper lip, and appeared to be unaware of what he was doing, and often making grimaces with his mouth at the same time. In his leisure he was always passionately attached to the latest fad, whether it was riding or billiards. To keep him from company of an unworthy kind, his wife patiently shared everything with him. Otherwise his hands and feet were always in motion, he was forever playing with something, for instance his hat, pockets, watch-chain, tables, chairs—as if he were playing the piano.<sup>48</sup>

The Sabian symbols for Mozart's Aquarius planets are particularly evocative, and an examination of these symbols adds fascinating detail to the analysis of Mozart's chart. There is a different Sabian symbol for each degree in the zodiac. The Sabian symbols are always rounded up to the next degree. These symbols were channeled for Marc Edmund Jones by an extremely talented clairvoyant, Miss Elsie Wheeler, over the course of just one morning and afternoon, in 1925.<sup>49</sup> The Sabian symbol

for Mozart's Sun at 8 Aquarius is "beautifully gowned wax figures on display."<sup>50</sup> This symbol accords well with the delicate beauty of Mozart's music and with his propensity for dressing extremely well.<sup>51</sup> In his book on the Sabian symbols, Rudhyar writes that "the wax figures are impersonal forms. The gowns constitute a static presentation of ideal patterns; yet they are the PREFORMATION of what will be experienced in the culture being born. They herald new collective developments."<sup>52</sup> This seems to be just the function which was performed by Mozart's creative genius, which served as an inspiration and model for the composers of future generations.

The Sabian symbol for Mozart's Mercury at 9 degrees of Aquarius is "a flag is seen turning into an eagle." Rudhyar says that the keynote for this symbol is "the dynamic incorporation of new social values in individuals who exemplify the spiritual potential and greatest significance of these values."<sup>53</sup> It is interesting that Rudhyar mentions social values, as some of Mozart's earlier biographers portrayed him as not being interested in politics. However, Dr. Neumayr writes that:

Their view that the widely traveled Mozart was oblivious to the major political and social developments of his times, to the American War of Independence, to Rousseau and the French Revolution, to democratic stirrings in England, or to the important personages of the Enlightenment, is simply not credible. On the contrary, we can be certain that Mozart, whose Vienna years (1781-1791) coincided with the reign of Emperor Joseph II, was a keen and close observer of the emperor's Enlightenment-inspired program of reforms. The finality with which he quit his service to the Prince-Archbishop of Salzburg, Hieronymus Colloredo, his unstinting commitment to Freemasonry (something not at all opportune, given its strict surveillance by the imperial authorities), and especially his operas, which contain so much political dynamite it is a wonder they escaped being banned by the censors, all testify eloquently to the man Mozart was.<sup>54</sup>

Neumayr also quotes the biographer Gunthard Born, who believes that Mozart had a highly developed social consciousness:

The genius who tends to be looked on today primarily as a naïve Wunderkind reveals himself in fact to be a composer who was very much engaged both ideologically and politically, one who spoke up for the universal truth of the natural order, for the relief of the downtrodden, and even for the women's [movements] and peace movements of his era.<sup>55</sup>

Mozart was tuned in to Enlightenment values and had a type of social awareness commensurate with his membership in the Masonic fraternity. The Masonic lodge was a place where men of different ranks could associate freely with each other on an equal level. Here, men were true brothers in an Aquarian sense.

In Mozart's chart, the close proximity of the Sun and the chart ruler, Mercury, in Aquarius may be responsible for Mozart's considerable fluency with language, a fluency that is often misunderstood. Neumayr writes:

In coming to grips with his sexual feelings and providing them an intellectual outlet, Mozart greatly enjoyed playing with words and their infinite variety of expression, as we see in an example from the often-mentioned letters to his cousin in Augsburg (whom he called "Bäse," meaning "little cousin"). Some recent writers have attempted to demythologize Mozart, who was elevated practically to a demigod in the 19th century, and, in the process, to make him out to be an infantile neurotic because of the eccentric language in his letters. But they obviously have failed to recognize important deep psychological aspects. As Voser-Hoesli has demonstrated in an analysis well worth reading, the spoken language was, for Mozart, merely another instrument for making music. He reveled in the sounds of words, in the rhythm of language and the vast number of its phrase variations and word combinations, while often not being particularly concerned with the specific content of the sentences – "just as in his music the link to a perceptible end result of-

ten cannot be recognized in advance. From this perspective, his highly personal writing style turns out to be essentially a continuation of his brain's perpetual preoccupation with musical composition, in which musical patterns emerge and take shape on the pages of his letters just as they do in his scores." It is true that Mozart's letters often show a certain fondness for crude turns of language, but they must be understood in the context of the customs of his fellow countrymen in Bavaria and Salzburg, who even today are wont to employ certain vigorous anal expressions of annoyance or sociable good humor.<sup>56</sup>

The Sabian symbol for Saturn at 2 degrees Aquarius is "an unexpected thunderstorm." This could relate to the relationship between Mozart and his father, which turned stormy in Mozart's twenties, a time of rebellion for Mozart.<sup>57</sup> According to Rudhyar, this Sabian symbol also has to do with the impermanence of man's works in the face of the forces of nature, and quotes the Bible: "'dust you were, dust you must become.'" <sup>58</sup> This indicates Mozart's early death, as well as the early deaths of several of his children, as the conjunction of Saturn, Vulcan, Sun and Mercury is located in Mozart's fifth house, ruling, among other things, children. Also, we recall that the immediate cause of Mozart's death was the medical procedure of bloodletting (see above), which is appropriate, since the sign Aquarius rules the circulatory system.

The presence of the planet Vulcan in such close proximity to Saturn lends intensity to this dynamic. It should be noted that the Sabian symbol for Vulcan at 3 degrees Aquarius is "A Deserter from the Navy." Rudhyar writes: "(The Navy refers to the ocean, symbol of primordial and unconscious evolutionary forces.) He not only refuses to obey orders, he deliberately turns his back on his collective social status; he becomes an outcast, and through this decision he may definitely individualize his consciousness. . . . He may thus 'find himself' by means of a sharp renunciation of his social birthright, i.e. by a crucial process of DESOCIALIZATION."<sup>59</sup>

The Sabian symbol for 30 degrees Aquarius, the degree of Venus in Mozart's chart, exists in more than one version. The symbol in the Solar Fire software program for this degree is "Moon-lit fields, once babylon (*sic*), are blooming white." In his book on the Sabian symbols, Dane Rudhyar states that "the originally recorded Sabian symbol stated: 'The field of Ardath in bloom,' which referred to a scene in an occult novel by Marie Corelli centering upon ancient Babylon." He explained that "the reference may well have been a 'blind' inasmuch as Marc Jones has stressed his inner contact with a Brotherhood with Babylonian (or 'Sabian') roots." Rudhyar writes about how the individuals in a spiritual brotherhood share a group consciousness in a way that is evocative of the Masonic brotherhood or of the ashrams of the Masters:

A spiritual Brotherhood constitutes a state of "multi-unity" – i.e. a *multiplicity* of individuals, if one thinks of the paths they trod to reach their final metamorphosis, but a *unity* of consciousness and "Soul" – thus unanimity ("anima" meaning Soul). In this spiritual Whole each unit is a recognizable "form" or entity if one looks at it with the eyes of a personality; but when seen through a unified spiritual vision or from a distance, the Whole appears to be one single area of radiant light. Similarly, when studied by the modern physicist, light can be apprehended either as a stream of identifiable particles (photons) or as one continuous wave. Whether it is seen as one or the other depends on the point of view.<sup>60</sup>

Rudhyar adds that this symbol has to do with mastery and "spiritual group fulfillment."<sup>61</sup>

Jupiter, the esoteric ruler of Aquarius, is four signs away in Libra, although the orb is too

wide for an actual trine to Mozart's Aquarian planets. The Sabian symbol for Jupiter at 19 degrees of Libra is "A Gang of Robbers in Hiding." Dane Rudhyar interprets this symbol as "protest against disharmonic social privilege," and gives the

keywords as "group protest."<sup>62</sup> This may relate to the forward-looking nature of the Masonic lodges as well as to their persecution by the Austrian government near the end of Mozart's life.

Uranus, the exoteric ruler of Aquarius, is conjunct the descendant and the south node, and opposes the Virgo ascendant, indicating that Mozart's soul purpose is connected with the

birthing of the Aquarian age. Uranus was discovered during Mozart's lifetime, in 1781.<sup>63</sup> This took place around the same time as the American and French Revolutions, and in astrology the planet Uranus became associated with revolutionary ideas and activity.

In Mozart's chart, Uranus is conjunct the descendant and the south node in Pisces, and square Mozart's tight Moon-Pluto conjunction in Sagittarius. The Uranus-Pluto square is indicative of social upheaval and revolution, such as that which occurred in the 1960's in the United States, and as is occurring again today, as this paper is being written in 2012, in the midst of another Uranus-Pluto square. Mozart could not help but be affected by this dynamic, as well as participate in it.

### **The Relationship between Aquarius and Leo**

Mozart's sun and Mercury in Aquarius are opposed by Neptune in Leo. Neptune, the veiled esoteric ruler of Leo, is associated with psychism, both higher and lower, while the sign Leo is associated with creativity. The opposition of Mercury to Neptune suggests vagueness in matters of communication and

**Mozart . . . embodied a sense of beauty and drama in his music which helped to pave the way for the Hierarchical movement of Romanticism in the nineteenth century. With a sun sign in Aquarius, he was a forerunner of the Aquarian Age. A devoted member of the Masonic fraternity, Mozart embraced its Enlightenment principles of Freedom, Equality and Brotherhood.**



money. The opposition of Mercury and Sun by Neptune gives access to intuitive awareness, however, once vagueness, a lower expression of Neptune, has been overcome. This intuitive awareness helps to explain Mozart's access to higher impression, in which he apparently received musical ideas from a higher source than the everyday, concrete mind.

Leo, the lion, is associated with pride. Mozart knew and believed in his worth as a composer. His sense of pride, however, created certain problems in his interactions with other composers and with his patrons. Nonetheless, Mozart evidenced a high level of group awareness, as evidenced in his friendships and in his relations with the members of the Masonic Lodge.

The Tibetan shows how the signs Leo and Aquarius are instrumental in the development of self-awareness and group awareness:

The low grade and undeveloped Aquarian upon the Mutable Cross manifests through a superficial self-awareness. This matures in Leo and becomes a deep-seated self-consciousness and a profound interest in self and its need and wishes. As the interplay goes on between Leo and Aquarius (for they are polar opposites) there comes a deepening of all qualities and the superficialities disappear until—upon the reversed wheel—the intensive self-consciousness of Leo expands into the group awareness of Aquarius. The individual becomes the universal. Man, alone and separative, becomes mankind in his reactions and awareness and yet, at the same time, preserves his individuality; he is no longer just a human being, individually self-centred and separative, but becomes humanity itself, losing his personal identity in the good of the whole yet retaining his spiritual Identity. From self-service, he proceeds to world service and yet is always the individualised Son of God until after the third initiation.<sup>64</sup>

### **Virgo, the Virgin Mother and the Divine Feminine**

In esoteric astrology, the ascendant indicates the soul purpose of the individual. Mozart's

ascendant is at 12 degrees 41 minutes of Virgo, conjunct the north node at 11 Vi 27 R as well as the asteroid Isis at 11 Vi 54 R. The conjunction of the north node with Mozart's ascendant accords with his fame, and the asteroid Isis points to Mozart's esoteric interests as evidenced in his opera *The Magic Flute*, with its famous aria for the priest Sarastro, "O Isis and Osiris." Also conjunct the ascendant is the asteroid Vesta, keeper of the flame, at 8 Vi 42 R, lending illumination to Mozart's soul purpose. On a more mundane level, Vesta, like Virgo, indicates hard work. In Mozart's chart, this indicates a laboring to fulfill the purposes of the soul.

In exoteric astrology, one of the features associated with Virgo is exactitude and criticism. This played out in Mozart's lack of patience for what he perceived as mediocrity in his fellow composers and performers. Mozart applied these same high standards to his own music making. Mozart writes to his father:

Wherein consists the art of playing *prima vista*? In this: in playing the piece in the time in which it ought to be played, and in playing all the notes, appoggiaturas and so forth, exactly as they are written and with the appropriate expression and taste, so that you might suppose that the performer had composed it himself.<sup>65</sup>

In esoteric astrology, Virgo is the sign of the Virgin Mother and the Divine Feminine. According to the Tibetan, the sign Virgo represents the three goddesses, Eve (on the mental level), Isis (on the emotional or astral level), and the Virgin Mary (on the physical level).<sup>66</sup> According to the Tibetan, the exoteric mantram for this sign is "And the Word said, Let Matter reign." This refers to the immersion of the soul in matter. For disciples, however, "the voice emerges from the Virgin Herself and she says: 'I am the mother and the child. I, God, I, matter am.'" This is the esoteric mantram for Virgo.<sup>67</sup>

According to the Tibetan, the sign Virgo has three different rulers on three different levels:

1. Mercury.—This is the orthodox ruler. It signifies the versatile energy of the Son of Mind, the soul. It is interchangeable for the

Sun (Son) and stands for the Mediator or intermediary, between the Father and the Mother, between Spirit and Matter, and yet is the result of the union of these two.

2. The Moon (Vulcan).—This is the esoteric ruler. The significance of this is similar to that of the orthodox ruler. The Moon (or fourth ray energy) is here seen as an expression of first ray energy, manifesting through Vulcan. The Moon rules the form and it is the will of God to manifest through the medium of form.

3. Jupiter.—This is the hierarchical ruler and rules the second Creative Hierarchy, that of the Divine Builders of our planetary manifestation. . . . This is the seventh Creative Hierarchy as well as the second, if the five unmanifesting Hierarchies are counted; in the significance of two and seven much of the mystery underlying these Hierarchies will be revealed.<sup>68</sup>

With respect to the above tabulation, we note that both Mercury and the Moon are planets of the Fourth Ray of Harmony through Conflict. The Tibetan goes on to discuss the rays that pour through the rulers of Virgo in greater detail. Although much of what the Tibetan says is applied to humanity in general, much also is especially appropriate in the case of Mozart:

Through these three planetary rulers the energies of the fourth ray pour, governing the mind through Mercury and the physical form through the Moon; the energies of the first ray, expressive of the will of God, begin their control of the self-conscious man (unfolded in Leo) and the energies of the second ray, embodying the love of God, pour through into manifestation. Will, love and harmony through conflict—such are the controlling forces which make man what he is and such are the governing and directing energies which use the mind (Mercury), the emotional nature, love (in Jupiter) and the physical body (the Moon, or esoteric will) for purposes of divine expression and manifestation.<sup>69</sup>

The rulers of Mozart's Virgo ascendant therefore carry the Fourth and the Second Rays, which are prominent in Mozart's ray chart as

well. It is interesting that the Tibetan speaks of the "love of God" in relation to this sign, as one of Mozart's baptismal names is "Theophilus," which he usually rendered as Amadé (see footnote in the introduction to this article). The Tibetan says that "The keynote which embodies the truth as to the mission of Virgo most accurately is 'Christ in you, the hope of glory.'"<sup>70</sup> This refers to the fact that the Virgin mother carries the Christ child in her womb. This symbolizes the incarnation of spirit in the physical body. Virgo begins a birthing process which comes to fruition in Aquarius. The Tibetan tells us that "Virgo hides the light which irradiates the world in Aquarius," and "Aquarius releases Virgo from her load."<sup>71</sup> We note that, in Mozart's chart, the exoteric ruler, which is Mercury, is in Aquarius. The veiled esoteric ruler, Vulcan, is in Aquarius as well (see section above on Mozart's planets in Aquarius). The Tibetan further explains how the signs Virgo and Aquarius are involved with the nurturing and the revelation of the Christ consciousness, respectively:

Virgo is esoterically the mother of the Christ child and is, therefore, the emanator of energies which nourish and aid the growth of the Christ consciousness; Aquarius is the coming expression of the group consciousness which is the first and immediate revelation of the ever present Christ consciousness on a large scale in humanity.<sup>72</sup>

### **The Moon, Pluto and the Theme of Death**

As noted earlier in this section on Mozart's astrological chart, the Moon and Pluto are tightly conjunct in Sagittarius. The Tibetan characterizes Sagittarius as "the sign of discipleship."<sup>73</sup> The exoteric mantram for Sagittarius is "let food be sought." On the esoteric level, however, the mantram for Sagittarius is "I see the goal. I reach that goal and then I see another."<sup>74</sup> In esoteric astrology, the Moon represents factors from the past, including past lives. The Moon also can be taken to represent the mother or the physical form nature. The planet Pluto represents death and regeneration. We note that Mozart's mother died when he

was only twenty-two. Mozart was intimately acquainted with death not only through actual experiences of death in his family, but also through the symbolism of death in Masonic initiation. Mozart wrote to his father that he was resigned to the inevitability of death, but that he viewed death as a comforter, rather than as something to be feared:

As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity (you know what I mean) of learning that death is the key which unlocks the door to our true happiness. I never lie down at night without reflecting that – young as I am – I may not live to see another day. Yet no one of all my acquaintances could say that in company I am morose or disgruntled. For this blessing I daily thank my Creator and wish with all my heart that each one of my fellow creatures could enjoy it. (April 4, 1787)<sup>75</sup>

The words “you know what I mean” refer to the fact that Mozart’s father, as a fellow Mason, would be aware of the symbolism of death in the Masonic rituals.<sup>76</sup> The period of “the last few years” coincides roughly with Mozart’s length of time in the Masonic lodge. In Mozart’s chart, the Moon and Pluto are in close conjunction with the fixed star Atria at 17 Sg 29. This fixed star is part of the constellation of the Southern Triangle. The triangle is an important symbol in Masonry. This star’s close proximity to the Moon suggests that Mozart’s participation in Masonry was a legacy from a previous lifetime or lifetimes.

The Moon and Pluto also are in close conjunction with the asteroid Sisyphus at 17 Sg 38. Sisyphus was a mythological character who was punished by Zeus by having to repeatedly push a heavy rock uphill. This is fitting for Mozart, who was capable of working extremely hard (in keeping with his Virgo ascendant). It was the opinion of Mozart’s biographer,

Nissen, that Mozart essentially worked himself to death:

He was a fruit that ripened early, which lasted only for a short while. At the delicate age when nature is still bringing forth and collecting the essence of life, he hindered the process not only by his sedentary way of life but also consumed without pause that very essence of life by continually composing. This appetite for composition also hastened his death, to which his celebrity lent only too much occasion. How was it possible for a frame by nature weak and ruined by illness to survive the exhaustion of the last four months? And not with easy scores such as with Pergolesi and Hasse, but in his manner, with rich, full treatment of the individual parts.<sup>77</sup>

People mourn the tragedy of Mozart’s early death, and have speculated as to what marvelous works he might have composed, had he lived longer. Although this opinion may be justified, there are some astrological factors which we should consider as well. One is the fact that Mozart’s progressed Mercury, the ruler of Mozart’s ascendant as well as of his midheaven, turned retrograde in August of 1789. This does not suggest an expected future period of health and financial success.

Another factor to consider is the fact that Mozart had recently undergone a return of Jupiter, the exoteric ruler of the Moon. The premiere of the *Magic Flute* coincided with this transit. The prominence of transiting Jupiter at the period of Mozart’s death suggests a benevolent liberation of Mozart’s soul from the limitations of a somewhat frail body. We also might well conclude that Mozart had been recalled to higher realms, undoubtedly to participate in other important projects of the ashram.

### The Fixed Stars

To the factors of the Sun sign, Ascendant, Moon, and the other planets in the chart, we may add the symbolism of the fixed stars to give greater detail. Two fixed stars may be mentioned as holding special symbolism in Mozart’s chart, in addition to the star Atria mentioned in the section on the Moon in Sagit-

tarius above. At Mozart's birth, the fixed star Vega was setting in the northwest.<sup>78</sup> Vega is the brightest star in the constellation Lyra, the lyre. Here we note a connection with Orpheus, the musician who could charm wild beasts with his song, as did Tamino with his magic flute in Mozart's opera of the same name.

Another fixed star represents some of the difficulties which Mozart was to face in expressing his talents in the world. Mozart's heliacal rising star was Acumen, which represents the sting in the tail of the Scorpion. Astrologer Bernadette Brady associates this star with "attacks and hindrance," with "suffering at the hands of others," and with being "subject to rumours."<sup>79</sup> This tendency seems to have hounded Mozart even after his death, in the misrepresentation of his character in the works of several biographers and in the movie *Amadeus* (see introduction to this article). The influence of this fixed star might be said to augment that of Mars in detriment in Cancer in Mozart's chart. Mozart was born on Tuesday, the Mars day, in the Mars hour. Mars retrograde as well as in its detriment in Cancer, in the tenth house, is the most elevated planet in Mozart's chart. This may indicate how Mozart battled on a personality level to express his soul purpose in his musical career.<sup>80</sup>

## **Mozart and the Seven Rays**

### **Mozart's Ray Chart (Proposed): IV – 2 – 4-6-7**

The seven rays are seven qualities of light making up the universe. They may be thought of as seven qualities of Divinity.<sup>81</sup> Of these seven rays, the Second, Fourth, Sixth and Seventh are readily apparent in the life of Mozart.

The Fourth Ray of Harmony through Conflict is posited as the soul ray of Mozart. This ray also includes the concept of Beauty. Surely, if anyone was a part of the Fourth Ray ashram of souls, it would have been Mozart. His life betrayed the sharp contrasts and ups and downs of the Fourth Ray disciple. Mozart's music served as a bridge between the old and the new, which is a Fourth Ray function. In addition,

his Virgo ascendant is ruled by two Fourth Ray planets, Mercury (exoteric) and Moon (esoteric).<sup>82</sup>

The Second Ray of Love-Wisdom is evident in Mozart's desire for companionship and friendship and in his desire to be loved. Mozart was very attached to his wife, missing her greatly when she was away. A loving spirit of forgiveness was apparent in Mozart's relationship with his wife, and the theme of forgiveness was prominent in Mozart's operas.

The Fourth Ray seems probable as the ray of the mind as well as of the soul, due to Mozart's artistic temperament and his sense of the dramatic in art as well as in life. As his biographer Nissen puts it, Mozart was "never a stoic."<sup>83</sup> The presence of the Fifth Ray may be seen as well, however, in Mozart's exactitude when composing and performing. Of course, the Fifth Ray also is distributed through Aquarius, the sign of Mozart's Sun, Mercury and Saturn, and need not be the ray of the mind itself.

The Sixth Ray of Abstract Devotion or Idealism is postulated for Mozart's astral body, given the strength of his emotions. The letters from Mozart to his fellow Mason Puchberg describing his finances are written with a combination of despair and hope, suggesting a Fourth Ray mind and a Sixth Ray emotional body. The quality of devotion is visible in Mozart's relationship with his wife and arguably in his attitude to religion and spirituality as well. In a letter to his father, Mozart writes about attending mass with his future bride:

Indeed for a considerable time before we were married we had always attended Mass and gone to confession and received Communion together; and I found that I never prayed so fervently or confessed or received Communion so devoutly as by her side; and she felt the same. In short, we are made for each other; and God who orders all things and consequently has ordained this also, will not forsake us.<sup>84</sup>

As a young man, Mozart wrote a good deal of church music for Salzburg. Although career considerations obviously played an important factor in this activity, Mozart manifestly enjoyed this type of music. According to Constanze,

“church music was his favorite genre,” and “if [she] wanted to give [Mozart] a special surprise at a family festivity, she would secretly arrange a performance of a new church composition by Michael or Joseph Haydn.”<sup>85</sup> It was previously assumed that Mozart wrote very little church music after having moved to Vienna. Robert Marshall tells us that “it turns out, however, that several unfinished church compositions . . . which had always been assumed to belong to the Salzburg period, actually date from late in the Vienna years: the period after 1787.”<sup>86</sup> In his later years, Mozart composed much music for the Masonic Lodge as well, as has been mentioned in the section on Mozart and Masonry above. As also mentioned in that section, Mozart belonged to a lodge where spiritual devotion played an important factor in the life of the group.

Mozart’s physical vehicle seems clearly to have been on the Seventh Ray of Ceremonial Order and Ritual. His body was small and delicate, which is typical for a Seventh Ray body. As a child, Mozart suffered from several illnesses, including smallpox, which he contracted on his travels.<sup>87</sup> The disruptions in routine associated with travel apparently played havoc with his Seventh Ray physical vehicle, which tends to require a more orderly existence in order to maintain its good health. It has been stated that, as an adult, Mozart “remained small and pale, and frequently had an unhealthy appearance.”<sup>88</sup> As already noted, Mozart died at the young age of thirty-five. The Seventh Ray also is suggested by Mozart’s activities of providing music for the Catholic Mass and the Masonic Lodge and by his enthusiastic participation in the rituals of the Masonic fraternity.

## Mozart and the Fourth Ray

The Tibetan gives us the following passage from the Old Commentary regarding the Technique of Integration for the Fourth Ray. There is much in this passage which applies to Mozart:

“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.’”<sup>89</sup>

As a child, Mozart’s Second Ray Personality, made him extremely lovable and compliant with his father’s wishes and instructions. As he became older, he experienced more conflicts and became more rebellious, both against his father and against authority figures like the Archbishop Colloredo and his deputy, Count Arco.

Mozart’s music also took on more elements of *Sturm and Drang*, or “Storm and Stress,” as he

grew older. There was more chromaticism, and a powerful use of the minor keys in certain works. However, his music never lost its underlying serenity. In a sense, the music of the classical period, especially the sonata form, is about a resolution of harmony out of conflict, of consonance arising out of dissonance. Regarding Mozart's operas, his happy endings sometimes appear unconvincing, as in the case of *Don Giovanni* where the remaining characters express their satisfaction in a moralizing ensemble after Don Giovanni is dragged off to hell.<sup>90</sup> Mozart's music, however, contains much genuine drama, with harmony resulting through conflict. We might think of *Così fan tutte* and *Le nozze di Figaro* (*The Marriage of Figaro*) as two examples of operas where characters undergo profound transformations through their interactions leading to self-knowledge, harmony, and to the resolution of conflict on a higher level.

### Mozart and the Ray Two Fusion Technique

The Tibetan tells us that "fourth ray disciples employ the second ray technique" of fusion. Using this technique, "the second ray disciple, through rightly applied technique, produces curiously enough, third ray results, of which the use of the creative imagination is the outstanding characteristic."<sup>91</sup>

The Tibetan also says that the creative imagination "is one of the great building attributes of deity," that it is brought about by "the evocation of the love nature," and that it "brings in soul power in full tide." This is important, because:

In the world of phenomenal appearance, the soul is the creating agent, the major building factor, the constructor of forms, and, through the Technique of Fusion, the power to imagine or to use imaginative thought power (in conjunction with the faculty to visualise, to wish, to dream into being) is definitely and scientifically developed.<sup>92</sup>

This creative energy pours down in a stream which involves the love petals of the egoic lotus. According to the Tibetan, the channel for these energies are as follows:

a. From the Monad to the love petals of the egoic lotus.

b. From these love petals to the astral vehicle, energising all astral matter found in the equipment of the phenomenal man. "The spirit of God moves upon the face of the waters."

c. From thence to the solar plexus centre.

d. From that centre to the heart centre. The needed duality connected with the astral body thus appears. We have here also a correspondence to the descent of the fire of the will to the base of the spine with its subsequent raising, along the spinal column, to the head.<sup>93</sup>

Mozart must have mastered this technique of fusion to an extraordinary degree, to have been able to produce the great works of music for which he was responsible.

### Crises of Soul Integration in the Life of Mozart

In *Esoteric Psychology*, Vol. II, the Tibetan names several periods of crisis in the lives of individuals during which the soul attempts to gain control of the vehicles. He names the first period as:

Appropriation of the physical sheath. This takes place between the fourth and seventh year, when the soul, hitherto overshadowing, takes possession of the physical vehicle.<sup>94</sup>

This period seems to have coincided with the time when Mozart's musical talent began to manifest. 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.<sup>95</sup>

As mentioned above in the biographical section of this article, Leopold Mozart, becoming aware of the extraordinary God-given talent of his son, decided to take both children on a tour of Europe to display their talents. This traveling exposed Wolfgang to many important events musically and culturally and contributed to a sense of confidence in his future interactions with the nobility.

The Tibetan tells us that a second crisis of integration takes place during adolescence. This is:

A crisis during adolescence, wherein the soul appropriates the astral vehicle. This crisis is not recognised by the general public and is only dimly sensed, from its evidenced temporary abnormalities, by the average psychologist. They do not recognise the cause but only the effects.<sup>96</sup>

The following incidents of the smallpox and the intrigue against Mozart's opera may well have disturbed the placidity of Wolfgang's Second Ray personality, and they indicate the emergence into greater prominence of the soul ray: Ray Four of Harmony through Conflict.

In September 1767, when Wolfgang was eleven, Leopold set out with the children on another journey, this time to Vienna. On this journey, Wolfgang contracted smallpox. After he recovered, his father Leopold managed to secure a commission for the boy, now aged twelve, to write an opera, entitled *La finta semplice*, for the court theatre. This was a misjudgment and an overly ambitious move on Leopold's part, however. Competing composers at court, who wanted their operas to be chosen for performance instead, intrigued against the boy, with the aid of the singers in

the opera. The rehearsals were a disaster, as the musicians intentionally performed poorly, and the opera had to be withdrawn. Stanley Sadie writes, "What long-term effects this episode may have had on Mozart's career, and further on his attitudes to his fellow men and fellow composers, can only be conjectured."<sup>97</sup>

The Tibetan tells us that a third crisis occurs in one's early twenties:

A similar crisis between the twenty-first and twenty-fifth years, wherein the mind vehicle is appropriated. The man should then begin to respond to egoic influences, and in the case of the advanced man, he frequently does.<sup>98</sup>

For Mozart, depending on whether one counts the twenty-first year as beginning at age 20 or age 21, this period covers the years 1776 or 1777 to 1780 or 1781. These were years of uncertainty which ended in Mozart's finding his future home city and his life partner. During these years, Mozart began to rebel against his father. By the end of this period, the father Leopold's dominating influence in Mozart's life had been lessened considerably.

In 1777, driven by extreme frustration with the situation in Salzburg, where he now had a minor appointment with the Salzburg court orchestra, Mozart and his mother undertook a journey, first to Mannheim, and then to Paris, to look for better work for Wolfgang.<sup>99</sup> It was in Mannheim that Mozart met his first real love, Aloysia Weber. Mozart wrote some vocal works with her in mind, and she became an outstanding interpreter of his vocal music. Ultimately, however, she spurned his romantic advances, perhaps due to her own feelings of ambition and a desire to follow other career opportunities which left no room for Mozart in her life. It was on this journey, as well, that Mozart lost his mother, who died on July 3rd, 1778.<sup>100</sup> Mozart's tight Pluto-Moon conjunction was being activated at this time by progressed Mercury (square) and transiting Uranus (opposition).<sup>101</sup> During the trips to Mannheim and Paris, the letters of Mozart and his father show that they were in constant conflict on various matters. This involved the issue of Wolfgang's impracticality, including his man-

agement of money, his failure to promote himself effectively in Paris, and his attentions to Aloysia, who came from a poor family.

After returning to Salzburg for a while, and composing his opera *Idomeneo* for Munich, Mozart ultimately settled in Vienna. Although it was not clear at first whether this would be a permanent move, Mozart in fact lived in Vienna for the rest of his life. It was in 1781 that Mozart broke with the Archbishop of Salzburg and struck out on his own as a freelance musician in Vienna. It was in Vienna that he courted and eventually married Constanze Weber, the younger sister of Aloysia. The marriage took place on August 4, 1782, in St. Stephens Cathedral.

By his birthday in January 1781, Mozart had reached the age of twenty-five. 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.<sup>102</sup>

Another important event, besides those described above, which took place during this period, was Mozart's initiation into the Mason-

ic fraternity in 1784. He arranged to have his father initiated into this same fraternity in the following year. Mozart's membership in the Masons was evidently an important part of his soul purpose.

In *Esoteric Psychology*, Vol. II, the Tibetan mentions a fourth soul crisis as beginning at age thirty-five:

A crisis between the thirty-fifth and forty-second years, wherein conscious contact with the soul is established; the threefold personality then begins to respond, as a unit, to soul impulse.<sup>103</sup>

In Mozart's case, at the age of thirty-five, he underwent the crisis of death, which on the soul level may have signified the fact of his having been recalled for greater service elsewhere. The Emperor Joseph II, who had been a supporter of Mozart's music, although perhaps not to the degree that Mozart would have wished, was dead. Mozart's patron, Gottfried van Swieten, was the target of a secret police investigation into the activities of the Masons, and his dismissal from government service coincided with Mozart's death. Although Mozart had hopes of finally leading a settled bourgeois existence, perhaps this was not to be, as it would have been commensurate with "a longing for relief, for peace to self, for unity because it carries with it that which is pleasantness," which is the lower manifestation of the Fourth Ray.<sup>104</sup>

Nissen, writing of Mozart, said that "he was a fruit that ripened early, which lasted only for a short while."<sup>105</sup> Perhaps the plan laid out by Mozart's soul prior to incarnation was that Mozart only would stay on this earth for a short period to perform a needed service for humanity, and then return to the ashram on the inner planes for higher work.

### Mozart's Process of Awakening the Chakras

Disciples on the path go through a process of transference of energy from the lower to the higher chakras. The first part of this experience involves the transference of creative energy from the sacral center, which governs

the generative organs, to the throat center. With Mozart, the transference of creative energy from the sacral chakra to the throat center was likely well underway, as evidenced by his incredible musical creativity.

With regard to the lower centers, Mozart's scatological humor has been discussed above, along with the phenomenon of the earthy letters to his cousin Bäsle. In addition, Mozart had a very sociable nature. It is doubtful whether Mozart and his cousin actually engaged in an affair, as some writers have alleged, but we may assume that their interactions were indicative of a somewhat flirtatious and vivacious nature on the part of Mozart. In a letter to Mozart's father, written in 1781, Mozart tells him, referring to rumors about him and Constanze, with whose mother Mozart was lodging:

I am not saying that I am unsociable with the mademoiselle in the house. I mean the one I'm supposed to be married to already, I'm not saying I never speak to her – but I am not in love with her. – Yes, I joke around with her and have fun whenever time allows, and that's only in the evening when I'm taking supper at home – because in the morning I stay in my room and write and in the afternoon I am rarely at home and – that's all. If I had to marry every lady with whom I've been joking around, I would easily have collected 200 wives by now. – . . .<sup>106</sup>

In addition to the expression of sexuality, the sacral center governs issues of money. As a young man, Mozart wrote to his father that his sexual urges were as strong as any other young man's, and that he desired to marry to have a constructive outlet for these energies and to lend stability to his existence:

The voice of nature speaks in me as loud as in any man, louder perhaps than in some big, robust brute of a fellow. It's impossible for me to live as most young men live nowadays. – First of all, I have too much Religion in me, second, I have too much love for my neighbor and too great a sense of decency that I could seduce an innocent girl, and third, I have too great a horror and

disgust, dread and fear of diseases, in fact, I like my health too much to play around with whores; I swear that I never had anything to do with a woman of that sort; – if it had happened, I would not have kept it from you, for to err is Natural for a human being, and to err once would only show a moment of weakness, – although I dare not say that I could have kept it to just one time if I had erred once in such a matter. And for the life of me, this is the honest truth. No matter how strong such a drive is in me, it is not strong enough to tempt me. As my personal disposition is more inclined toward a quiet and domestic life than toward noise and excitement – and as I never had to attend to any of my daily needs, such as linen, clothes, etc., from my very youth – I cannot think of anything more essential to me than a wife. – I can assure you that I often spend money needlessly because I don't take care of my things; – I am completely convinced that I can manage better with a wife, even with just the income I have now. – And think of all the unnecessary expenses that can be avoided? – of course, other expenses take their place, but one is aware of them, one can plan ahead, in one word: one can lead an orderly life. – In my eyes, an unmarried person lives only half a life, – at any rate, that's what my eyes are telling me, I can't help it, – I have thought about it and reflected on it time and time again – but I always come back to the same conclusion.<sup>107</sup>

Although Mozart seems to have underplayed the romantic side of his feelings for Constanze in his letters to his father, he appears to have loved her deeply, judging by his behavior and by his letters to her. Neumayr, writing in *Music and Medicine*, does much to explode the myths which have grown up around this marriage:

A mutual sensual attraction was a vital aspect of the relationship between Wolfgang and Constanze, which is apparent in many of his letters to her, but we should not overlook the fact that an emotional commitment growing out of his vast capacity for love was at the center of their marriage. His love

for Constanze, which grew in intensity over the years, had its origins in feelings of deep affection. Mozart often had difficulty composing when she was not with him. His greatest enjoyment was in having her constantly near him; every separation, however short, was painful to him.<sup>108</sup>

During their married life together, Mozart's wife experienced several pregnancies, which necessitated medical care, including special curative baths in the town of Baden. Unfortunately, only two of his children survived into adulthood. In one sense, his musical creations served as children to him.

Mozart's turbulent moods, often related to finances and career rivalries, suggest that Mozart was working on learning to deal with his emotions and transfer the energies from the solar plexus to the heart center, which is the second of the three major transferences. Mozart sometimes was the victim of power struggles and was involved himself in musical rivalries at court. Mozart, realizing his worth, pushed for appointments, work and recognition, although he was not as diplomatic as he might have been. Although Mozart did criticize other composers, he also seemed to have had a rather trusting attitude, often refusing to believe that others could harbor ill will to him.

Mozart had a genuinely loving and forgiving nature. Forgiveness was an important theme in Mozart's operas, *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), *Le nozze di Figaro* (*The Marriage of Figaro*) and *Così fan tutte*. Mozart had a great capacity for love of the group, as evidenced by his devotion to the Masonic lodge. As a member of the Lodge *Zur Wohltätigkeit* (*Charity*), Mozart engaged in many charitable acts, for which he was remembered in the oration at his Masonic funeral:

It has pleased the Eternal Architect of the world to tear from our chain of brothers one of its most deserving and beloved links. Who did not know him? Who did not esteem him? Who did not love him, our worthy Brother Mozart?

Only a few weeks ago he stood here in our midst, glorifying with his magic sounds the dedication of our temple. Who among us would have thought then how soon he was to be taken from us? . . .

Mozart's death is an irreplaceable loss to art. His talent, which already showed itself when he was a boy, made him one of the wonders of our time. Half of Europe esteemed him, the great called him their darling, and we called him – brother! Though it is proper to recall his achievements as an artist, let us not forget to honor his noble heart. He was a zealous member of our order. His love for his brothers, his cooperative and affirmative nature, his charity, his deep joy whenever he could serve one of his brethren with his special talents, these were his great qualities. He was husband and father, a friend to his friends and a brother to his brothers. He only lacked riches to make hundreds of people as happy as he would have wished them to be.<sup>109</sup>

The third and last transference to take place is that from the center at the base of the spine to the head center, or the awakening of the kundalini energy. One might inquire as to what degree this transference occurred in Mozart. To answer this question, one must consider Mozart's esoteric inclinations, his work with the Masonic lodge, and his extraordinary creativity. A passage in Nettl suggests a tendency in Mozart towards an identification with the Divine Will, one of the aspects of this transference from the base of the spine to the head center:

What Mozart's thoughts were in his younger years can be inferred from the words he wrote on October 25, 1777: "I always see God before me. I recognize His omnipotence. I live in awe of His wrath. But I also know His love, His mercy, and His compassion. He will never abandon His servants. If His will is done, mine too is done, and nothing can go wrong." When we analyze this passage a little more carefully we are struck to see that he identifies his will with the will of God.<sup>110</sup>

## Conclusion

At the remove of over two hundred years, Mozart is still remembered for his great genius which found its expression in music of supreme beauty and artistry. Mozart was a foremost member of the Fourth Ray Ashram as well as an important forerunner of the Age of Aquarius. Mozart apparently came to this planet on a specific mission from Hierarchy to help forge new paths of musical expression in preparation for the Aquarian Age. Mozart's rebellion against established authority and against mediocrity helped to pave the way for the contributions of that other great soul, Beethoven. The composers of the nineteenth century, who embodied the spirit of Romanticism, owed Mozart a large debt of gratitude.

Although he was born with a prodigious talent, Mozart faced many obstacles on the way to the manifestation of his genius. Mozart's music contains shades of darkness as well as light, but ultimately his music leaves us with a feeling of divine serenity. Through his music, as well as his love and generosity of others, Mozart rendered a great service to the Hierarchy and to humanity. We look forward to the years after 2025, when the Fourth Ray ashram is scheduled once more to become active. Perhaps at that time we will see new composers of his stature or even greater, but our debt to Mozart will never be forgotten.

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Special thanks to Lone Ørbech-Grønlund and Eva Smith for their valuable assistance in the preparation of this paper, and to David Walters for calculating the position of the planet Vulcan in Mozart's birth chart.

<sup>1</sup> "File:Martini bologna mozart 1777.jpg." [http://en.wikipedia.org/wiki/File:Martini\\_bologna\\_mozart\\_1777.jpg](http://en.wikipedia.org/wiki/File:Martini_bologna_mozart_1777.jpg) (accessed December 9, 2012). This portrait by an unknown artist was said by Mozart's father to be a perfect likeness of his son. Mozart received the order of the Golden Spur from the Pope in 1770. This picture is in the public domain.

<sup>2</sup> Masonic funeral ode to Mozart, quoted in Paul Nettl, *Mozart and Masonry* (New York: Da Capo, 1970), 23.

<sup>3</sup> For an overview of opinions on Solomon's work, see "Maynard Solomon." [http://en.wikipedia.org/wiki/Maynard\\_Solomon](http://en.wikipedia.org/wiki/Maynard_Solomon) (accessed December 19, 2012). A critique of Solomon's psychoanalytical approach to writing on Mozart's life may be found in Matthew Head, "Myths of a Sinful Father: Maynard Solomon's 'Mozart,'" in *Music and Letters* 80 (1999): 74-85.

<sup>4</sup> Braunbehrens writes, "Mozart never called himself Amadeus but always used simply Amadé (or Amadeo), in an attempt to translate his baptismal name Theophilus (Gottlieb, or 'love of God')." It is therefore quite appropriate that the theater and cinema associate themselves with the name 'Amadeus,' thereby announcing that they want nothing to do with Mozart's actual life. 'Amadeus' stands for the embellishments, legends, and fantasies about Mozart." Volkmar Braunbehrens, *Mozart in Vienna: 1781-1791*, trans. Timothy Bell (New York: HarperCollins, 1991), 3.

<sup>5</sup> Ibid., 17.

<sup>6</sup> Ibid., 50.

<sup>7</sup> Stanley Sadie, *Mozart: The Early Years: 1756-1781* (New York: Norton, 2006), 23.

<sup>8</sup> Anton Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, trans. Bruce Cooper Clarke (Bloomington, IL: Medi-Ed Press, 1994), 102.

<sup>9</sup> Sadie, *Mozart: The Early Years*, 33.

<sup>10</sup> Ibid., 34.

<sup>11</sup> H.C. Robbins Landon, *1791: Mozart's Last Year* (New York: Thames and Hudson, 1988), 25.

<sup>12</sup> Robbins Landon, *Mozart's Last Year*, 25.

<sup>13</sup> Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 99.

<sup>14</sup> For the truth about Mozart's relationship to Salieri, see Braunbehrens, *Mozart in Vienna*, 165-66, as well as 209: "... there was no enmity between Mozart and Salieri, as is frequently maintained. Salieri was in a powerful position, and not even a Mozart could displace him. He sincerely admired Mozart, which did not prevent him from scheming against him when his own interests were involved." Braunbehrens also writes, "There was no real dislike between Mozart and Salieri; indeed, they had a friendly relationship characterized by mutual respect." (*Mozart in Vienna*, 337)

<sup>15</sup> Else Radant, "Calendar of Mozart's Life, Works and Related Events," in *The Mozart Compendium*, ed. H.C. Robbins Landon (New York: Schirmer Books, 1990), 28.

<sup>16</sup> See Braunbehrens, *Mozart in Vienna*, 120-21; and Robbins Landon, *Mozart's Last Year*, 27-30. See also "Constanze: A Vindication" in Robbins Landon, *Mozart's Last Year*, 182-99. Mozart, who was of small, unassuming stature, felt compelled to dress elegantly in order to make the proper impression when performing. For more on Mozart's dress, see Robbins Landon, *Mozart's Last Year*, 207-08.

<sup>17</sup> Braunbehrens, *Mozart in Vienna*, 352-53.

<sup>18</sup> H.C. Robbins Landon, *Mozart and Vienna* (New York: Schirmer Books, 1991), 198-200. See also Braunbehrens, *Mozart in Vienna*, 162-63. In *Mozart's Last Year*, Robbins Landon writes that "it is clear that Mozart's financial situation was rapidly recovering throughout the second half of 1791 (27). Nissen writes of several "impressive offers" for commissions which Mozart had received, in addition to the post at St. Stephen's Cathedral (Robbins Landon, *Mozart's Last Year*, 152).

<sup>19</sup> Robbins Landon, *Mozart's Last Year*, 153. Nissen wrote that Constanze believed that overwork hastened Mozart's death (Robbins Landon, *Mozart's Last Year*, 152-53).

<sup>20</sup> Robbins Landon, *Mozart's Last Year*, 169.

<sup>21</sup> Quoted in Braunbehrens, *Mozart in Vienna*, 405.

<sup>22</sup> Braunbehrens, *Mozart in Vienna*, 413-424. Braunbehrens chastises scholars for their lack of objectivity and research into the facts regarding Mozart's final illness and Josephinian burial practices, in favor of a romanticized version of Mozart's death and "pauper's burial." (*Mozart in Vienna*, 412-14). For more on Josephinian burial practices, see Johann Pezzl, "Sketch of Vienna," in Robbins Landon, *Mozart and Vienna*, 122-23.

<sup>23</sup> Braunbehrens, *Mozart in Vienna*, 426-28.

<sup>24</sup> Andrew Steptoe, "Mozart's Appearance and Character," in *The Mozart Compendium*, 104.

<sup>25</sup> Ibid.

<sup>26</sup> Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 98-99.

<sup>27</sup> Braunbehrens, *Mozart in Vienna*, 180.

<sup>28</sup> Mozart may even have had some harsh words to say about his friend Haydn, but Haydn wrote the following: "My wife writes to me, but I don't believe it, that Mozart speaks very ill of me. I forgive him." (Robbins Landon, *Mozart's Last Year*, 62).

<sup>29</sup> Mozart dedicated the *Haydn* string quartets to the older master. Mozart's father, Leopold, reported that, upon hearing these quartets, Haydn told him, "Before God and as an hon-

est man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition." (Braunbehrens, *Mozart in Vienna*, 200).

<sup>30</sup> Braunbehrens, *Mozart in Vienna*, 192.

<sup>31</sup> Robbins Landon, *Mozart's Last Year*, 97.

<sup>32</sup> Quoted in Robbins Landon, *Mozart's Last Year*, 162.

<sup>33</sup> When his friend Michael Haydn became ill, Mozart wrote two violin-violita duets for him in Michael Haydn's style to complete a series of six duets which had been promised to the Archbishop of Salzburg. The Archbishop never suspected that two of these duets were by Mozart. See H.C. Robbins Landon, *Mozart: The Golden Years: 1781-1791* (London: Thames and Hudson, 1990), 90.

<sup>34</sup> For more on Mozart and Masonry, see "Mozart and Freemasonry" in Braunbehrens, *Mozart in Vienna*, 226-66; Robbins Landon, "A Freemasons' Conspiracy in 1791?" in *Mozart: The Golden Years*, 225-36; Chapter 6, "Midnight for the Masons" in Robbins Landon, *Mozart's Last Year*, 55-64.

<sup>35</sup> Jacques Henry, *Mozart the Freemason: The Masonic Influence on His Musical Genius*, trans. Jack Cain (Rochester, Vermont: Inner Traditions, 2006) and Nettl, *Mozart and Masonry*.

<sup>36</sup> Robbins Landon, *Mozart's Last Year*, 59-60.

<sup>37</sup> Braunbehrens, *Mozart in Vienna*, 251.

<sup>38</sup> Braunbehrens, *Mozart in Vienna*, 5 and 242-55; Robbins Landon, "A Freemasons' Conspiracy in 1791?" in *Mozart: The Golden Years*, 225-36; Chapter 6, "Midnight for the Masons" in Robbins Landon, *Mozart's Last Year*, 55-64.

<sup>39</sup> Braunbehrens, *Mozart in Vienna*, 252-55.

<sup>40</sup> For the Masonic implications of *The Magic Flute* (*Die Zauberflöte* in German), see Braunbehrens, *Mozart in Vienna*, 255-66; and Jacques Chailly, *The Magic Flute Unveiled: Esoteric Symbolism in Mozart's Masonic Opera* (Rochester, VT: Inner Traditions, 1992).

<sup>41</sup> For a summary of Mozart's medical history leading up to his final illness, see Robbins Landon, *Mozart's Last Year*, 176-78.

<sup>42</sup> Quoted in Robbins Landon, *Mozart's Last Year*, 152. Braunbehrens writes that "there is almost no supporting documentation for the poisoning theory, which essentially stems from only three sources." (*Mozart in Vienna*, 407). He goes on to analyze these sources on

- 407- 412. Robbins Landon gives a summary of factors in Mozart's final illness and the poisoning rumors which arose posthumously in *Mozart's Last Year*, 178-81.
- 43 Quoted in Braunbehrens, *Mozart in Vienna*, 413.
- 44 Anton Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 204-05.
- 45 David explains that this calculation "is based on the fact that 'the Moon veils Vulcan' - so, what I do is to add/subtract 15 degrees from the position of the Moon [repeatedly until I] get it within 8 degrees of the Sun." – Email communication, October 21, 2012.
- 46 Bailey, *Esoteric Astrology*, 135.
- 47 Sadie, *Mozart: The Early Years*, 16-22.
- 48 Quoted in Robbins Landon, *Mozart: The Golden Years*, 196.
- 49 Dane Rudhyar, *An Astrological Mandala: The Cycle of Transformations and Its 360 Symbolic Phases* (New York: Vintage Books, 1974), 25-26.
- 50 Ibid., 253.
- 51 For Mozart's propensity for dressing well, see Braunbehrens, *Mozart in Vienna*, 58, 120-21.
- 52 Dane Rudhyar, *An Astrological Mandala*, 253-54. 'Emphasis in original).
- 53 Ibid., 254.
- 54 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 96.
- 55 Gunthard Born, *Mozarts Musiksprache* (Munich, 1985), quoted in Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 96-97.
- 56 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 99-100.
- 57 See section on Mozart and his father and also Braunbehrens, *Mozart in Vienna*, 49.
- 58 Rudhyar, *An Astrological Mandala*, 249-50. The quote is from Genesis 3:19.
- 59 Ibid., 250.
- 60 Ibid., 268. Emphasis in original.
- 61 Ibid.
- 62 Ibid., 184-85.
- 63 "Uranus," <http://en.wikipedia.org/wiki/Uranus> (accessed December 19, 2012).
- 64 Alice A. Bailey, *Esoteric Astrology* (New York: Lucis Publishing, 1951), 135-36.
- 65 Letter from Wolfgang Mozart (Mannheim, January 1778) to Leopold Mozart, quoted in Robert L. Marshall, *Mozart Speaks: Views on Music, Musicians, and the World* (New York: Schirmer Books, 1991), 13. The "art of playing *prima vista*" refers to sight-reading, or performing a piece at sight which one has never seen or heard before.
- 66 Bailey, *Esoteric Astrology*, 252-54.
- 67 Ibid., 284.
- 68 Ibid., 263.
- 69 Ibid., 263-64.
- 70 Bailey, *Esoteric Astrology*, 252.
- 71 Bailey, *Esoteric Astrology*, 332-33.
- 72 Alice A. Bailey, *The Externalisation of the Hierarchy* (New York: Lucis Publishing, 1957), 155.
- 73 Ibid., 155-56.
- 74 Bailey, *Esoteric Astrology*, 193.
- 75 Braunbehrens, *Mozart in Vienna*, 227.
- 76 Ibid., 227.
- 77 Robbins Landon, *Mozart's Last Year*, 152-53. The "sedentary way of life" presumably refers to composing and playing at the keyboard while seated. Pergolesi and Hasse are two other composers, well-respected, but whose music is of lesser complexity than that of Mozart.
- 78 This was in physical actuality, rather than by zodiacal degree. This position is determined by examination of the star map in the *Starlight* astrological software program, developed by Bernadette Brady.
- 79 From *Starlight*, astrological software program, natal report on Mozart.
- 80 It is interesting to note that the official cause of Mozart's death was "military fever." (See section on Mozart's death above). Also of interest is the fact that Mozart contracted smallpox in October 1767, when Progressed Mars, which had gone direct, returned to its natal position in Mozart's chart.
- 81 "Seven Rays," [http://en.wikipedia.org/wiki/Seven\\_rays](http://en.wikipedia.org/wiki/Seven_rays). For a more extensive treatment of the subject, see Michael D. Robbins, *Tapestry of the Gods*, Vol. I: The Seven Rays: An Esoteric Key to Understanding Human Nature, 3<sup>rd</sup> Ed. and Vol. II: Psychospiritual Transformation and the Seven Rays, 3<sup>rd</sup> Ed. (Jersey City Heights, NJ: The University of the Seven Rays Publishing House, 1996) and Alice A. Bailey, *Esoteric Psychology*, Vol. I (New York: Lucis Publishing, 1936) and Vol. II (New York: Lucis Publishing, 1942).
- 82 Michael D. Robbins, "Wolfgang Amadeus Mozart," <http://www.makara.us/04mdr/01writing/03tg/bios/Mozart.htm>. (accessed December 20, 2012).



83 Quoted in Robbins Landon, *Mozart's Last Year*, 153.  
 84 Marshall, *Mozart Speaks*, 173.  
 85 Ibid., 277.  
 86 Ibid. Marshall adds that "it is clear . . . that by 1790 . . . Mozart was emphasizing his skills as a church composer in support of a petition for an appointment as second court composer in support of a petition for an appointment as second court Kapellmeister and just one year later would be offering his services to the municipal council of Vienna as an unpaid assistant to the ailing Kapellmeister of St. Stephen's Cathedral."  
 87 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 102-23.  
 88 Andrew Steptoe, "Mozart's Appearance and Character," in *The Mozart Compendium*, 104.  
 89 Bailey, *Esoteric Psychology*, Vol. II, 363.  
 90 Nicholas Till, *Mozart and the Enlightenment: Truth, Virtue and Beauty in Mozart's Operas* (New York: Norton, 1992), 227-228.  
 91 Bailey, *Esoteric Psychology*, Vol. II, 386-87.  
 92 Ibid., 387-88.  
 93 Ibid., 388.  
 94 Ibid., 52.  
 95 Sadie, *Mozart: The Early Years*, 18.  
 96 Bailey, *Esoteric Psychology*, Vol. II, 53.

97 Sadie, *Mozart: The Early Years*, 135-41.  
 98 Bailey, *Esoteric Psychology*, Vol. II, 53. The term "egoic influences" here refers to the influence of the soul.  
 99 Sadie, *Mozart: The Early Years*, 415-20.  
 100 Sadie, *Mozart: The Early Years*, 459.  
 101 See astrological section above for more on Mozart's natal Pluto-Moon conjunction.  
 102 Alice A. Bailey, *Discipleship in the New Age*, Vol. II (New York: Lucis Publishing, 1955), 644.  
 103 Sadie, *Mozart: The Early Years*, 459.  
 104 Bailey, *Esoteric Psychology*, Vol. II, 363.  
 105 Quoted in Robbins Landon, *Mozart's Last Year*, 152.  
 106 Robert Spaethling, ed. and trans., *Mozart's Letters, Mozart's Life: Selected Letters* (New York: Norton, 2006), 274.  
 107 Ibid., 295-96.  
 108 Neumayr, *Music and Medicine: Haydn, Mozart, Beethoven, Schubert*, 133. Neumayr goes on to refute the rumors about adulterous love affairs ascribed to Mozart (133-34). For more on Constanze's character, see "Constanze: A Vindication" in Robbins Landon, *Mozart's Last Year*, 182-99.  
 109 Nettl, *Mozart and Masonry*, 22.  
 110 Ibid., 115.

# Epictetus' Discourses Compared to Bailey's Technique of Integration for the Third Ray

Zachary F. Lansdowne

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## Summary

Epictetus was a Greek sage and Stoic philosopher during the first and second centuries. Alice Bailey was a theosophical author during the twentieth century. This article compares Epictetus' *Discourses* to Bailey's *Technique of Integration for the Third Ray*, showing that they have passages that are similar in meaning, and it is part of a series of articles that corroborate the following hypothesis: Bailey's Techniques of Integration for the seven rays depict symbolically the archetypal patterns of integration that aspirants are intuitively directed to apply to themselves.

## Epictetus

Epictetus (55 AD –135 AD) was born to an enslaved woman and was for many years a slave himself. While still a slave, he studied in Rome with Musonius Rufus, a prominent Stoic philosopher. Epictetus eventually obtained his freedom and must have achieved a recognized position as a philosopher, because he was forced to leave Rome when Emperor Domitian banished all philosophers from Rome around 90 AD. So Epictetus traveled to Nicopolis in Western Greece, where he founded a Stoic school that became famous. He had conversations with many notable people at his school, became friendly with Emperor Hadrian, and was admired by Emperor Marcus Aurelius.

Arrian of Nicomedia (86 AD – 160 AD), a student of Epictetus, was a Roman historian, public servant, and military commander. Sometime around 104 to 108 AD, he wrote the *Discourses of Epictetus*, which was reported to consist of *eight* books originally, but only *four* books now remain in their entirety, along with a few fragments of the others. Arrian explained how he came to write the *Discourses* in a preface attached to them:

I did not write these discourses of Epictetus as a literary composition, in the way that one normally writes works of such a kind, nor did I myself release them to the public, for, as I say, it was not my intention to write a book. Rather, I tried to note down whatever I heard him say, so far as possible in his own words, to preserve reminders for myself in future days of his cast of mind, and frankness of speech. These are, then, as you would expect, the kind of discourses that one person would address to another as the moment demands, and not such as he would compose formally for people to read in the future.<sup>1</sup>

Margaret Graver, a Professor of Classical Studies, says that we can be confident that the *Discourses* represent Epictetus' thought rather than Arrian's own thought for two reasons:

first, because the language employed is *koinē* or common Greek rather than the sophisticated literary language of Arrian's other writings; and second because the brusque, elliptical manner of expression, the precise philosophical vocabulary, and the intellectual rigor of the content are quite different from what Arrian produces elsewhere.<sup>2</sup>

Arrian also compiled the shorter *Encheiridion* (titled in English either *Manual* or *Handbook*) as a brief abridgement of the *Discourses*.

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## About the Author

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Parts of the *Encheiridion* cannot be correlated with passages in the surviving four books of the *Discourses*, thereby corroborating the view that some of the latter work has indeed been lost. Thus no writings of Epictetus himself are really known, because the two works associated with him, the *Discourses* and *Encheiridion*, were actually written by Arrian. Let us consider how these works are assessed by some modern authors.

Helena Blavatsky (1831–1891), a founder of the Theosophical Society, applauds Epictetus' esoteric philosophy:

The esotericism of our Masters (let us rather say their divine philosophy) is that of the greatest of the PAGANS of antiquity ... Assuredly, I should be the first to choose the position of servant to a pagan Plato, or an Epictetus, himself a slave, in preference to the office of highest cardinal to an Alexander or a Caesar Borgia, or even to a Leo XIII.<sup>3</sup>

The above quotation mentions Alexander, perhaps referring to Alexander VI, who was a controversial Pope of the Roman Catholic Church during the Renaissance; Caesar Borgia, who was a controversial Cardinal of the Church and the son of Alexander VI; and Leo XIII, who was the Pope when the quotation was written.

Bertrand Russell (1872–1970), a founder of analytic philosophy, applauds Epictetus' moral philosophy:

There is great sincerity and simplicity in the writings which record the teaching of Epictetus. (They are written down from notes by his pupil Arrian.) His morality is lofty and unworldly; in a situation in which a man's main duty is to resist tyrannical power, it would be difficult to find anything more helpful. In some respects, for instance in recognizing the brotherhood of man and in teaching the equality of slaves, it is superior to anything to be found in Plato or Aristotle or any philosopher whose thought is inspired by the City State.<sup>4</sup>

Albert Ellis (1913 – 2007), an American psychologist who developed Rational Emotive

Behavior Therapy, credits Epictetus with providing a foundation for his system of psychotherapy.<sup>5</sup> James Stockdale (1923 – 2005), an American fighter pilot who became a prisoner of war during the Vietnam War, credits Epictetus with helping him endure seven and a half years in a North Vietnamese military prison, including torture and four years in solitary confinement.<sup>6</sup>

Elizabeth Carter (1758), provided the first English translation of Epictetus from the original Greek text, but many subsequent translations have also been made. This article draws from three translations—George Long (1877), William Oldfather (1925), and Robin Hard (1995)—using quotations that seem to us as being clear and fluent. The particular source for each quotation is given in the endnotes. If a quotation from Epictetus' *Discourses* incorporates a dialog between Epictetus and someone else, the words of the other person are given in italics, even though Long's translation—which is the source of many quotations—employs only regular style for both speakers of the dialog.

## Evidence of Inspiration

Two kinds of evidence support the claim that Epictetus was divinely inspired while giving his discourses. First, many Christian thinkers, both ancient and modern, regard his discourses as providing profitable instruction in righteousness:

Origen of Alexandria (185 – 254), an early Christian theologian considered to be a Church Father, writes: "It is easy, indeed, to observe that Plato is found only in the hands of those who profess to be literary men; while Epictetus is admired by persons of ordinary capacity, who have a desire to be benefited, and who perceive the improvement which may be derived from his writings."<sup>7</sup>

The *Encheiridion* was adapted, on at least three occasions, to suit the need of medieval Christian monasteries for a guide to the self-scrutiny and discipline of monastic life. The three known adaptations cannot be dated with certainty, but their latest possible

dates are the tenth, eleventh, and fourteenth centuries, respectively, according to their oldest extant manuscripts. These adaptations are Christianized versions of the original text, such as by changing the names “Zeus” to “God” and “Socrates” to “Paul.”<sup>8</sup>

Blaise Pascal (1623 – 1662), a French mathematician and Catholic philosopher, says, “Epictetus is among the philosophers of the world who have best understood the duties of man ... I find in Epictetus an incomparable art for troubling the repose of those who seek it in external things, and for forcing them to acknowledge that they are veritable slaves and miserable blind men; that it is impossible that they should find anything else than the error and pain which they fly, unless they give themselves without reserve to God alone.”<sup>9</sup>

The Apostle Paul describes the characteristics of inspired scripture in 2 Timothy 3:16: “All scripture *is* given by inspiration of God, and *is* profitable for doctrine, for reproof, for correction, for instruction in righteousness.”<sup>10</sup> Consequently Percy Gardner (1846 – 1957), a classical archaeologist, infers Epictetus’ inspiration from his profitable instruction in righteousness:

There is no possibility, from the rational and critical point of view, of denying inspiration to Epictetus, while allowing it to the nameless authors of some of the books of the Bible. In old days it was possible to contrast the Bible, taken as an inspired whole, with all profane literature. But directly the critical spirit is introduced into the consideration of the Bible that possibility vanishes. And when we compare the inspiration of many passages in Epictetus, or even of some of Plato’s works, notably the *Apology of Socrates*, with that of *Ecclesiastes* or *Malachi*, we cannot allow that the heathen writers stand at a disadvantage.<sup>11</sup>

The second kind of evidence is Epictetus’ own claim of being divinely inspired:

Do not so, I entreat you by the Gods, young man: but when you have once heard these words, go away and say to yourself, ‘Epictetus has not said this to me; for how could

he? but some propitious God through him: for it would never have come into his thoughts to say this, since he is not accustomed to talk thus with any person. Come then let us obey God, that we may not be subject to his anger.’ You say, No. But (I say), if a crow by his croaking signifies anything to you, it is not the crow which signifies, but God through the crow; and if he signifies anything through a human voice, will he not cause the man to say this to you, that you may know the power of the divinity, that he signifies to some in this way, and to others in that way, and concerning the greatest things and the chief he signifies through the noblest messenger?<sup>12</sup>

## Bailey’s Technique of Integration for the Third Ray

Teachings on the seven rays were part of the ancient Hindu *Rig Veda*, often dated between 1700 and 1100 BCE, and have been disseminated in modern Theosophy.<sup>13</sup> Alice Bailey (1880 – 1949), a modern theosophical author, states:

A ray is but a name for a particular force or type of energy, with the emphasis upon the quality which that force exhibits and not upon the form aspect which it creates. This is a true definition of a ray.<sup>14</sup>

Every human being is swept into manifestation on the impulse of some ray, and is colored by that particular ray quality, which determines the form aspect, indicates the way he should go, and enables him (by the time the third initiation is reached) to have sensed and then to have cooperated with his ray purpose.<sup>15</sup>

In Theosophy, an “initiation” is said to be a milestone on the spiritual journey. Thus, according to Bailey’s account, every human being is connected to a specific ray and can receive guidance on the spiritual journey from that ray.

Bailey claims that her “Seven Techniques of Integration” depict “the pattern of the thought and the process of the life” of aspirants guided by each of the seven rays.<sup>16</sup> She admits that her techniques are written in such a way that they

are difficult to understand: "It is difficult to make easily comprehensible the nature and purpose of these techniques"; "Our study of the Techniques of Integration was definitely abstruse and couched in language quite symbolic."<sup>17</sup> She also says, "these ray techniques are imposed by the soul upon the personality after it has been somewhat integrated into a functioning entity and is, therefore, becoming slightly responsive to the soul, the directing Intelligence."<sup>18</sup>

For Bailey, the personality, or what is called the "lower self," consists of the mental, emotional, and physical bodies; the soul, or what is called the "higher self,"<sup>19</sup> is the "inner divine voice."<sup>20</sup>

If Bailey's claim is correct, then her techniques depict the archetypal patterns that underlie all inspired methods of integration. For example, the written esoteric teaching of any religion might be a verbal expression of one of these archetypes, but with some distortions due to the limitations of words. Different exoteric religions might be expressions of the same archetype but with varying distortions. Thus, if her claim is true, it should be possible to show that her techniques, in part or in whole, are similar to various recorded methods of integration that are thought to be inspired. Bailey's claim can be tested with Epictetus' *Discourses*, because of the previously discussed evidence that he was an inspired speaker.

This article is concerned with only the Third Ray, which is called "the Ray of Active Intelligence." Bailey's Technique of Integration for the Third Ray is as follows:

"Pulling the threads of Life, I stand, enmeshed within my self-created glamour. Surrounded am I by the fabric I have woven. I see naught else.

*The love of truth* must dominate, not love of my own thoughts, or love of my ideas or forms; love of the ordered process must control, not love of my own wild activity."

*The word* goes forth from soul to form: "Be still. Learn to stand silent, quiet and unafraid. I, at the center, *Am*. Look up along the line and not along the many lines

which, in the space of aeons, you have woven. These hold thee prisoner. Be still. Rush not from point to point, nor be deluded by the outer forms and that which disappears. Behind the forms, the Weaver stands and silently he weaves."<sup>21</sup>

*Weaving* is a method of fabric production in which two distinct sets of threads are interlaced at right angles to form a fabric. The foregoing Technique incorporates the metaphor of weaving, using such words as "threads," "fabric," "woven," "Weaver," and "weaves." Weaving entails intelligent activity, which is the defining quality of the Third Ray, so this metaphor symbolizes the essential nature of a Third Ray aspirant.

Bailey writes, "The method of approaching the great Quest, for this [third] 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."<sup>22</sup> As will be shown, the foregoing Technique depicts a philosophical or metaphysical approach to the spiritual journey.

In fact, this article demonstrates that the foregoing Technique is similar in meaning to passages in Epictetus' *Discourses* on philosophy.

Bailey states that each of her techniques can be divided into five phases: "The words, covering the process in every case, are *Alignment, Crisis, Light, Revelation, Integration*."<sup>23</sup> The following commentary is also divided into these five phases.

## Alignment

In the first phase of the integration process, the aspirants bring their personality—consisting of their mental, emotional, and physical bodies—into increased *alignment* with their soul. As a result, their personality becomes slightly responsive to their soul.

Throughout this article, the interpretation of each segment of Bailey's Technique of Integration for the Third Ray is given in italics and followed by parentheses that contain the corresponding words of the Technique. The Technique's first paragraph, which uses the first-

person grammatical perspective, depicts an aspirant's pattern of thought during the alignment phase, as explained next.

### **Observe yourself with detachment**

*While manipulating the material world but ignorant of the inner realities ("Pulling the threads of Life"), I observe my emotions with detachment ("I stand") and see that they were created from opinions that are unverified and possibly false ("enmeshed within my self-created glamour").*

Let us consider the symbols used in the Technique. "Threads of Life" signifies the material world, because Bailey speaks of "the many threads that weave the outer garment of the Lord"<sup>24</sup> and "the fact that matter is the outer garment of God."<sup>25</sup> Thus the initial phrase, "pulling the threads of Life," depicts manipulation of the material world without concern for the inner realities.

The word "stand," or "stands," appears three times in the Technique. In each case, this word is taken as signifying alignment, as in Romans 5:2, "this grace wherein we stand." Bailey supports this association by speaking of an aspirant who "can take his stand and there align himself."<sup>26</sup> There are, however, different kinds of alignment. In the interpretation given above, "stand" is taken as signifying detached self-observation. As an example of this significance, Bailey writes, "if you could but grasp the full significance of detachment and stand serene as the observing Director, there would be no more waste motion, no more mistaken moves and no more false interpretations."<sup>27</sup> In this quotation, "stand" is associated with both "detachment" and the "observing Director."

Bailey gives this definition: "Glamour, in its turn, veils and hides the truth behind the fogs and mists of feeling and emotional reaction."<sup>28</sup>

She explains how glamour is created from illusion, which is an erroneous concept or belief: "*The Problem of Glamour* is found when the mental illusion is intensified by desire."<sup>29</sup>

The phrase "enmeshed within my self-created glamour" depicts the recognition that Third Ray aspirants gain of their own inadequacy:

they see that their emotions were created from opinions that are unverified and possibly false. Put differently, they have the following key insight about themselves, as expressed in Bailey's words: "Third Ray people ... are lost in the threads of their own glamorous manipulations and their devious thinking, and hardly know where truth begins and delusion ends."<sup>30</sup>

Epictetus has comparable notions. He makes these comments to a visitor who has not yet become one of his students:

You are rich, you have children and a wife perhaps, and many slaves: Caesar knows you, in Rome you have many friends, you render their dues to all, you know how to requite him who does you a favor, and to repay in the same kind him who does a wrong. What do you lack? If then I shall shew you that you lack the things most necessary and the chief things for happiness, and that hitherto you have looked after everything rather than what you ought, and, to crown all, that you neither know what God is nor what man is, nor what is good nor what is bad; and as to what I have said about your ignorance of other matters, that may perhaps be endured, but if I say that you know nothing about yourself, how is it possible that you should endure me and bear the proof and stay here?<sup>31</sup>

This quotation exemplifies the interpretation given for the Technique's initial phrase, because the visitor can manipulate the material world in a seemingly successful way, is igno-

rant of the inner realities, such as right values and the nature of God and himself, and is on the verge of becoming a student of philosophy.

*Philosophy* signifies the love and pursuit of wisdom by intellectual means and moral self-discipline. Epictetus describes the beginning of philosophy in another discourse:

The beginning of philosophy with those who take it up as they should, and enter in, as it were, by the gate, is a consciousness of a man's own weakness and impotence with reference to the things of real consequence in life.<sup>32</sup>

In other words, one begins to pursue wisdom when one recognizes one's own inadequacy, but such recognition can be obtained only through self-observation. Epictetus, in the same discourse, considers this recognition to include skepticism regarding one's own opinions:

Behold the beginning of philosophy!—a recognition of the conflict between the opinions of men, and a search for the origin of that conflict, and a condemnation of mere opinion, coupled with skepticism regarding it, and a kind of investigation to determine whether the opinion is rightly held, together with the invention of a kind of standard of judgment, as we have invented the balance for the determination of weights, or the carpenter's rule for the determination of things straight and crooked.<sup>33</sup>

As Epictetus explains elsewhere, we do not react emotionally to the things that happen in the world but only to our opinions about those things:

Men are disturbed not by the things which happen, but by the opinions about the things: for example, death is nothing terrible, for if it were, it would have seemed so to Socrates; for the opinion about death, that it is terrible, is the terrible thing. When then we are impeded or disturbed or grieved, let us never blame others, but ourselves, that is, our opinions. It is the act of an ill-instructed man to blame others for his own bad condition; it is the act of one who has begun to be instructed, to lay the blame

on himself; and of one whose instruction is completed, neither to blame another, nor himself.<sup>34</sup>

Epictetus' notion that emotion is created from opinion generalizes Bailey's notion that glamour is created from illusion. Moreover Epictetus and the Technique agree on this point: aspirants begin their pursuit of wisdom when they start to doubt their own opinions.

### **Observe the extent of your opinions**

*I have opinions about everything that surrounds me* ("Surrounded am I by the fabric I have woven").

Bailey makes a similar statement: "illusion imprisons a man upon the mental plane and surrounds him entirely with man-made thoughtforms, barring out escape into the higher realms of awareness or into that loving service which must be given in the lower worlds of conscious, manifested effort."<sup>35</sup>

Epictetus, in an encounter with a government official, shows that everything that we do is based upon our opinions:

Epictetus replied, If you ask me what you will do in Rome, whether you will succeed or fail, I have no rule about this. But if you ask me how you will fare, I can tell you: if you have right opinions, you will fare well; if they are false, you will fare ill. For to every man the cause of his acting is opinion. For what is the reason why you desired to be elected governor of the Cnossians? Your opinion. What is the reason that you are now going up to Rome? Your opinion. And going in winter, and with danger and expense.—*I must go.*—What tells you this? Your opinion. Then if opinions are the causes of all actions, and a man has bad opinions, such as the cause may be, such also is the effect. Have we then all sound opinions, both you and your adversary? And how do you differ? But have you sounder opinions than your adversary? Why? You think so. And so does he think that his opinions are better; and so do madmen. This is a bad criterion. But show to me that you have made some inquiry into



your opinions and have taken some pains about them.<sup>36</sup>

### Realize your own ignorance

*I do not see any suitable criterion for assessing the validity of my opinions, because every potential criterion appears to be just another opinion ("I see naught else").*

Bailey has two books that quote the following passage from Blavatsky, who in turn attributes it to the Buddha:

Our Lord Buddha has said that we must not believe in a thing said merely because it is said; nor in traditions because they have been handed down from antiquity; nor rumors, as such; nor writings by sages, because sages wrote them; nor fancies that we may suspect to have been inspired in us by a deva (that is, in presumed spiritual inspiration); nor from inferences drawn from some haphazard assumption we may have made; nor because of what seems an analogical necessity; nor on the mere authority of our teachers or masters.<sup>37</sup>

The above quotation rejects eight potential criteria that might be used to assess the validity of an opinion. All of these potential criteria are themselves just opinions, because none has been substantiated by a valid proof. Before searching for a suitable criterion, we first have to gain knowledge of our own ignorance: realize that all of the criteria that we have been using are unsuitable.

Epictetus helps another government official to achieve this knowledge of being ignorant:

Well, said Epictetus, if we were inquiring about white and black, what criterion should we employ for distinguishing between them? *The sight*, he said. And if about hot and cold, and hard and soft, what criterion? *The touch*. Well then, since we are inquiring about things which are according to nature, and those which are done rightly or not rightly, what kind of criterion do you think that we should employ? *I do not know*, he said. And yet not to know the criterion of colors and smells, and also of tastes, is perhaps no great harm; but if a

man does not know the criterion of good and bad, and of things according to nature and contrary to nature, does this seem to you a small harm? *The greatest harm (I think)*. Come tell me, ... as to Jews and Syrians and Egyptians and Romans, is it possible that the opinions of all of them in respect to food are right? *How is it possible?* he said. Well, I suppose, it is absolutely necessary that, if the opinions of the Egyptians are right, the opinions of the rest must be wrong; if the opinions of the Jews are right, those of the rest cannot be right. *Certainly*. But where there is ignorance ... there is want of learning and training in things which are necessary. He assented to this. You then, said Epictetus, since you know this, for the future will employ yourself seriously about nothing else, and will apply your mind to nothing else than to learn the criterion of things which are according to nature, and by using it also to determine each several thing.<sup>38</sup>

The phrase "things which are according to nature," or a similar one, is included three times in the above quotation, but what does it mean? This phrase refers to a key tenet of the Stoic school of philosophy. Zeno (334 BCE – 262 BCE), the founder of the Stoic school, was quoted as saying that "the chief good was confessedly to live according to nature; which is to live according to virtue, for nature leads us to this point."<sup>39</sup> Ulysses Pierce, a Chaplain of the United States Senate, explains Epictetus' use of this phrase: "Here is no idealization of the brute forces of nature or longing for a return to the fancied freedom of primitive life. On the contrary, the nature in accordance with which we are to aspire to live is the moral and social nature of man at its highest."<sup>40</sup>

### Crisis of Evocation

Bailey writes, "The soul is a unit of energy, vibrating in unison with one of the seven ray Lives, and colored by a particular ray light."<sup>41</sup> In other words, each human soul has the quality of a particular ray, which is called its "soul ray." In the second phase of the integration process, the aspirants sense intuitively their soul ray, which in this case is the Third

Ray of Active Intelligence, because they have increased their alignment with their soul. The inconsistency between their sensed potential and their personal life brings them to an inner *crisis* in which they begin to bring forth the guidance of their soul. The Technique's second paragraph treats this crisis, which also uses the first-person perspective, as explained next.

*The discovery of an objective criterion for assessing the validity of opinions must be my overriding purpose ("The love of truth must dominate"), not the glamour of creative work, or the glamour of active scheming or self-importance ("not love of my own thoughts, or love of my ideas or forms"); the systematic application of such a criterion must control my mind ("love of the ordered process must control"), not the glamour of devious and continuous manipulation ("not love of my own wild activity").*

Bailey provides the following clue regarding the meaning of "*truth*" in the Technique:

It should be remembered that the truth in this case is not truth on the abstract planes but concrete and knowable truth—truth which can be formulated and expressed in concrete form and terms. Where the light of truth is called in, glamour automatically disappears, even if only for a temporary period. But, again, difficulty arises because few people care to face the actual truth, for it involves eventually the abandonment of the beloved glamour and the ability to recognize error and to admit mistakes, and this the false pride of the mind will not permit.<sup>42</sup>

The word "*truth*" in the Technique is taken as an objective criterion for assessing the validity of opinions, because the foregoing quotation characterizes "*truth*" as "concrete and knowable," able to "recognize error," and leading to "the abandonment of the beloved glamour."

Four phrases in the Technique depict repudiated forms of love, and are taken as the following glours that Bailey specifically associates with Third Ray people: "the glamour of active scheming," "the glamour of creative work—without true motive," "the glamour of self-importance, from the standpoint of knowing,

of efficiency," and "the glamour of devious and continuous manipulation."<sup>43</sup>

Epictetus argues that some criterion must exist for assessing the validity of opinions:

Is everything right that every man thinks? Nay, how is it possible for conflicting opinions to be right? Consequently, not all opinions are right.—But are *our* opinions right? Why ours, rather than those of the Syrians; why ours, rather than those of the Egyptians ... —There is no reason why.—Therefore, the opinion which each man holds is not a sufficient criterion for determining the truth; for also in the case of weights and measures we are not satisfied with the mere appearance, but we have invented a certain standard to test each. In the present case, then, is there no standard higher than opinion? And yet how can it possibly be that matters of the utmost consequence among men should be undeterminable and undiscoverable.—Therefore, there *is* some standard.—Then why do we not look for it and find it, and when we have found it thenceforth use it unswervingly, not so much as stretching out our finger without it? For this is something, I think, the discovery of which frees from madness those who use only opinion as the measure of all things.<sup>44</sup>

Consequently both Epictetus and the Technique agree on these points: one ought to discover a suitable criterion for valid opinions and then apply it to oneself.

## Light

**B**ecause of their crisis of evocation, the aspirants take stock of their situation and search within themselves. Eventually they enter the phase of *light* and see clearly their need to change their direction, method, and attitude. The first part of the Technique's third paragraph treats this phase. Its first sentence has this meaning: *Disciplines go forth from soul to personality* ("The Word goes forth from soul to form").

Let us consider the meaning of each of these words. *Soul* is Bailey's term for the inner divine guide, and *disciplines* are trainings ex-

pected to produce specific patterns of behavior. Bailey writes, "We know that the soul imposes its own disciplines upon its agent, the personality."<sup>45</sup> "*The Word*" is taken as these innate disciplines, because it is said to go forth from the soul. Bailey speaks of "the personality or form,"<sup>46</sup> showing that she uses these two terms as synonyms.

Epictetus has comparable notions. He speaks of inner guidance in the following passage:

But who tells you that you have equal power with Zeus? Nevertheless he has placed by every man a guardian, every man's Daemon, to whom he has committed the care of the man, a guardian who never sleeps, is never deceived. For to what better and more careful guardian could He have entrusted each of us? When then you have shut the doors and made darkness within, remember never to say that you are alone, for you are not; but God is within, and your Daemon is within, and what need have they of light to see what you are doing?<sup>47</sup>

In Greek mythology, Zeus is the chief god, and a Daemon, or Daimon, is an intermediary between gods and human beings. Unlike the demons spoken of in the Bible, the Greek Daemon need not be evil. Anthony Long, a Professor of Classics, clarifies Epictetus' notion of Daemon:

Epictetus' *daimon* is his and every person's normative self, the voice of correct reason that is available to everyone because it is, at the same time, reason as such and fully equivalent to God. Although Epictetus sometimes speaks as if the presence or availability of this voice pluralizes the person, or makes the person distinct from his *daimon*, we should regard that language as a metaphor or, better, as a way of articulating the idea that in listening to and obeying one's normative self, one is at the same time in accordance with the divinity who administers the world.<sup>48</sup>

Epictetus' "Daemon" resembles Bailey's "soul," as shown by the following comparisons. Epictetus says, "Zeus ... has placed by every man a guardian, every man's Daemon," whereas Bailey writes, "The soul is an expres-

sion of the mind of God."<sup>49</sup> Epictetus describes the Daemon as "a guardian who never sleeps, is never deceived," whereas Bailey writes, "Guidance can come, as you well know, from a man's own soul ... This, when clear and direct, is true divine guidance."<sup>50</sup> Epictetus says, "God is within, and your Daemon is within," whereas Bailey writes, "Man's spirit is one with the life of God and is within him, deep-seated in his soul, as his soul is seated within the body."<sup>51</sup>

Epictetus does not consistently use "Daemon" to denote the inner divine guide, but instead employs either "Zeus" or "God" in subsequent quotations reproduced in this article. For example, he provides this invocation, "Lead me, O Zeus, and thou O Destiny, The way that I am bid by you to go,"<sup>52</sup> which is comparable to Bailey's invocation, "May that soul of mine whose nature is love and wisdom direct events, impel to action, and guide my every word and deed."<sup>53</sup>

Epictetus' next quotation, which refers to the Greek mythological account of Eurystheus imposing difficult challenges onto Hercules, mentions training and exercise:

Does he [a philosopher] call upon any other than Zeus? Is he not convinced that whatever he suffers, it is Zeus who is exercising him? Hercules when he was exercised by Eurystheus did not think he was wretched, but without hesitation he attempted to execute all that he had in hand. And is he who is trained to the contest and exercised by Zeus going to call out and to be vexed?<sup>54</sup>

Consequently both Epictetus and the Technique agree that the pursuit of wisdom is not simply a life of contemplation and tranquility, but it also includes disciplines, or trainings, that are imposed by the inner divine guide.

### **Bring stillness to your outer activities**

The third paragraph proceeds by depicting the series of four disciplines that are imposed. The first discipline is: *Bring stillness to your outer activities* ("Be still").

Bailey comments on this portion of the Technique:

It is this *enforced* quiet which brings about the true alignment. This is the quiet not of meditation but of living. The aspirant upon the Third Ray is apt to waste much energy in perpetuating the glamorous forms with which he persistently surrounds himself. How can he achieve his goal when he is ceaselessly running hither and thither—weaving, manipulating, planning and arranging? He manages to get nowhere. Ever he is occupied with the distant objective, with that which may materialize in some dim and distant future, and he fails ever to achieve the immediate objective. He is often the expression and example of waste energy.<sup>55</sup>

Epictetus also recommends withdrawing from distracting activities:

For this reason also philosophers advise men to leave their native country, because ancient habits distract them and do not allow a beginning to be made of a different habit ... Thus also physicians send those who have lingering diseases to a different country and a different air; and they do right. Do you also introduce other habits than those which you have: fix your opinions and exercise yourselves in them. But you do not so: you go hence to a spectacle, to a show of gladiators, to a place of exercise, to a circus; then you come back hither, and again from this place you go to those places, and still the same persons ... For if you are not yet in this state [of exercise], fly from your former habits, fly from the common sort, if you intend ever to begin to be something.<sup>56</sup>

### Bring stillness to your emotions

The second discipline is: *Learn to be emotionally indifferent to what is not in your power* (“Learn to stand silent, quiet and unafraid”).

Consider Bailey’s description given elsewhere: “The soul stands free, unattached, unafraid, and is not controlled by that which exists in the three worlds. This is the true spiritual indifference.”<sup>57</sup> Here, the “three worlds” denote the mental, emotional, and physical worlds of the personality.<sup>58</sup> The Technique’s words, “Learn to stand silent, quiet and unafraid,” are quite

similar to Bailey’s description, “The soul stands free, unattached, unafraid,” which she in turn equates with “spiritual indifference.” Bailey also equates “spiritual indifference” with “emotional indifference”:

I wonder, my brother, if it is possible for me to indicate to you the life of *spiritual insulation* which is in no way the life of *personal isolation*? In this state of “insulated being” lies, for you, the solution of many of your problems. This insulation is brought about by emotional indifference to your environment and to people, but it is a spiritual indifference, founded on spiritual detachment and dispassion. When it is present, there comes the fulfillment of obligation and the performance of duty, but no identification with people or circumstance.<sup>59</sup>

Bailey provides a criterion for what ought to be the objects of indifference: “[the aspirant] braces himself for the final stage of indifference or repudiation of all forces except those which he—consciously and with purpose—is seeking to use upon the physical plane.”<sup>60</sup> Accordingly, the Technique’s second discipline is interpreted as learning to be emotionally indifferent to the things that satisfy this criterion.

Epictetus also advocates being “indifferent” to things that are not in our power:

Things themselves (materials) are indifferent; but the use of them is not indifferent. How then shall a man preserve firmness and tranquility, and at the same time be careful and neither rash nor negligent? If he imitates those who play at dice. The counters are indifferent; the dice are indifferent. How do I know what the cast will be? But to use carefully and dexterously the cast of the dice, this is my business. Thus in life also the chief business is this: distinguish and separate things, and say, Externals are not in my power: will is in my power. Where shall I seek the good and the bad? Within, in the things which are my own. But in what does not belong to you call nothing either good or bad, or profit or damage or anything of the kind.<sup>61</sup>

Epictetus clarifies the things that are in our power, and those that are not:

Of things some are in our power, and others are not. In our power are opinion, movement towards a thing, desire, aversion (turning from a thing); and in a word, whatever are our own acts: not in our power are the body, property, reputation, offices (magisterial power), and in a word, whatever are not our own acts ... Straightway then practice saying to every harsh appearance, You are an appearance, and in no manner what you appear to be. Then examine it by the rules which you possess, and by this first and chiefly, whether it relates to the things which are in our power or to things which are not in our power: and if it relates to anything which is not in our power, be ready to say, that it does not concern you.<sup>62</sup>

Thus Bailey and Epictetus have a similar criterion for what ought to be the objects of indifference: for Bailey, “all forces except those which he—consciously and with purpose—is seeking to use upon the physical plane”; for Epictetus, “whatever are not our own acts.” Moreover, this criterion is objective, because it places objects into distinct categories that are concrete and knowable. The justification of this criterion is the following: we can “stand silent, quiet and unafraid,” which are the words of the Technique, only as long as we are indifferent to those things that are not in our power; for otherwise we will necessarily be agitated, because we will be subject to other people who have the power to procure or prevent what we desire or would avoid.

Epictetus illustrates this criterion’s exercise:

As we exercise ourselves against sophistical questions, so we ought to exercise ourselves daily against appearances; for these appearances also propose questions to us. *A certain person’s son is dead.* Answer; the thing is not within the power of the will: it is not an evil. *A father has disinherited a certain son. What do you think of it?* It is a thing beyond the power of the will, not an evil. *Caesar has condemned a person.* It is a thing beyond the power of the will, not an evil. *The man is afflicted at this.* Affliction is a thing which depends on the will: it is an evil. *He has borne the condemnation brave-*

*ly.* That is a thing within the power of the will: it is a good.<sup>63</sup>

After becoming aware of something that ought to be an object of indifference but emotionally affects us, our task is to change our opinion about that thing. Thus this criterion for objects of indifference is actually the sought-after criterion for valid opinions. As shown by the above quotation, Epictetus does not give the label “evil” to an unpleasant external circumstance, but considers it to be an object of indifference. He does give this label to what might be called “moral evil,” which is someone’s irrational response based on assenting to false opinions. Moral evil, not external evil, is the only kind of evil for which a human being is accountable, because it is the only kind that he or she has the power to eliminate.

Epictetus sometimes refers to this criterion as a “divine law”:

Such as a man ought to study all day, and not to be affected by anything that is not his own, neither by companion nor place nor gymnasia, and not even by his own body, but to remember the law and to have it before his eyes. And what is the divine law? To keep a man’s own, not to claim that which belongs to others, but to use what is given, and when it is not given, not to desire it; and when a thing is taken away, to give it up readily and immediately, and to be thankful for the time that a man has had the use of it.<sup>64</sup>

A *law* is a generalization that describes recurring facts or events that have been observed in nature. By calling his criterion a “law,” Epictetus is claiming that it has more validity than a mere opinion because it can be substantiated by observations. In particular, for anyone who applies his criterion, Epictetus says, “I guarantee that he will be steadfast, whatever be the state of things about him.”<sup>65</sup>

Long, however, has reservations regarding Epictetus’ criterion:

But how can we be sure that this distinction [between what is in our power and what is not] is rigorously applicable? Why not suppose that I am incapable of premising my

happiness on the moral point of view, or, alternatively, why suppose that material well-being is so precarious that I should eliminate it completely from my recipe for happiness?<sup>66</sup>

Long's concern is that this criterion seems difficult to apply consistently, but is the obstacle in it or in the one who tries to apply it? Bailey speaks of "emergence from the instinctual stage into that of intellectual awareness, and on to that intuitional illumination which is the present goal of consciousness."<sup>67</sup> If aspirants have only an "intellectual awareness" of this criterion, rather than "intuitional illumination," they are unlikely to apply it consistently to counteract their own strong desire for material well-being. Consequently additional disciplines are needed to bring about intuitional illumination.

### **Make your mind the center of your effort**

The third discipline is: *Make your mind the center of your effort, so that it rules your emotional and physical bodies and then is ruled by your soul* ("I, at the center, Am").

For two reasons, the term "center" in the Technique is taken to be the mind, or mental body. First, the mind could be regarded as a "center," because Bailey writes, "I begin with the mental body as it is for the student of meditation the one that is the center of his effort and the one that controls the two lower bodies."<sup>68</sup> Second, the mind can reflect the presence of the soul, because Bailey also writes, "When the right method of training is instituted, the mind will be developed into a reflector or agent of the soul."<sup>69</sup> The notion that the mind can reflect the presence of the soul is consistent with the wording of the Technique, "I, at the center, Am," because this "I" denotes the soul.

The symbols in the third discipline appear to depict two ideas: the mind is the center of the aspirant's effort; and the goal of this effort is having the mind controlled by the soul. According to Bailey, having the mind controlled by the soul is an attainment that requires two steps: "First, the mind controls the brain and the emotional nature. Then the soul controls

the mind."<sup>70</sup> Consequently the Technique's third discipline is interpreted as making the mind the center of effort so as to accomplish those two steps.

Long states, "'Governing faculty' (*hegemonikon*) is the standard Stoic expression for the mind."<sup>71</sup> In other words, the original Greek word *hegemonikon* denotes the mind, so its literal English translations, such as "governing faculty" and "ruling faculty," also denote the mind. Accordingly, Epictetus speaks of making the mind the center of effort in the following quotation:

You must be one man either good or bad: you must either labor at your own ruling faculty or at external things: you must either labor at things within or at external things: that is, you must either occupy the place of a philosopher or that of one of the vulgar.<sup>72</sup>

Epictetus, in just a single paragraph, mentions three practices that involve the mind as the center of effort:

And there is no pleasing (good) habit, nor attention, nor care about self and observation of this kind, How shall I use the appearances presented to me? According to nature, or contrary to nature? How do I answer to them? as I ought, or as I ought not? Do I say to those things which are independent of the will, that they do not concern me?<sup>73</sup>

These practices are "attention," "care about self," and "observation," and are different kinds of self-awareness. Let us try to understand the nature of these practices.

First, "attention" is the translation of the Greek word *prosokhe* and signifies self-monitoring to avoid erroneous emotional responses, as Epictetus explains in another discourse:

For we must be content if by never remitting this attention we shall escape at least a few errors. But now when you have said, Tomorrow I will begin to attend, you must be told that you are saying this, Today I will be shameless, disregarding of time and place, mean; it will be in the power of others to give me pain; today I will be passion-

ate, and envious. See how many evil things you are permitting yourself to do. If it is good to use attention tomorrow, how much better is it to do so today? If tomorrow it is in your interest to attend, much more is it today, that you may be able to do so tomorrow also, and may not defer it again to the third day.<sup>74</sup>

Second, “care” is the translation of *epistrophe*, for which Richard Sorabji, a Professor of Philosophy, gives this explanation: “*Epistrophe* ... was taken up by the Neoplatonists to describe a turning in on oneself, and a turning back to one’s source which is within oneself.”<sup>75</sup> In another discourse, Epictetus states that one can discover one’s innate preconceptions about the good through turning one’s thoughts into oneself:

Turn your thoughts into yourselves: observe the preconceptions which you have. What kind of thing do you imagine the good to be? That which flows easily, that which is happy, that which is not impeded.<sup>76</sup>

Here, “turn” is the translation of *epistrephein*, which is the verb form of *epistrophe*. Thus *epistrophe* appears to signify turning one’s thoughts to one’s inner divine guide—what Epictetus calls the “Daemon” and Bailey calls the “soul”—and receiving ideas from that inner guide in one’s mind.

Third, “observation” is the translation of *parateresis*. Its context in Epictetus’ quotation shows that it is intended to signify such self-interrogations as, “How shall I use the appearances presented to me? According to nature, or contrary to nature? How do I answer to them? as I ought, or as I ought not? Do I say to those things which are independent of the will, that they do not concern me?” These self-interrogations have the same purpose: to discover whether one is following the criterion for objects of indifference, which was described for the preceding discipline.

Thus Epictetus’ practices are: self-monitoring to avoid erroneous emotional responses; turning to and receiving ideas from the inner divine guide; and self-interrogations to discover

whether one is following the criterion for objects of indifference. These three practices are consistent with and actually implement the Technique’s third discipline.

### Look up at the inner divine guide

The fourth discipline is: *Look up at the soul to invoke its intuitional illumination* (“Look up along the line”), *and not along the many lines of desires, which you created through opinions that you assented to in the past* (“and not along the many lines which, in the space of aeons, you have woven”) *and hold you prisoner* (“These hold thee prisoner”).

This discipline distinguishes between two kinds of symbolic lines. “Look up along the line” means look up at the soul, because Bailey writes, “Lift up thine eyes, Oh, Chela, and cleanse thine heart and see the vision of thy soul.”<sup>77</sup> “The many lines which ... hold thee prisoner” are taken to be what Bailey calls “the clinging chains of attachment”<sup>78</sup> or what she also calls “lines ... of desires.”<sup>79</sup>

Bailey describes a similar approach to psychotherapy:

The patient (if I might so call him) is taught to take his eyes, and consequently his attention, away from himself, his feelings, his complexes and his fixed ideas and undesirable thoughts, and to focus them upon the soul, the divine Reality within the form ... This eventually regenerates the mental or thought life, so that the man is conditioned by right thinking under the impulse or the illumination of the soul.<sup>80</sup>

Epictetus provides instruction related to the initial portion of the fourth discipline:

But you are not Hercules and you are not able to purge away the wickedness of others; nor yet are you Theseus, able to purge away the evil things of Attica. Clear away your own. From yourself, from your thoughts cast away ... sadness, fear, desire, envy, malevolence, avarice, effeminacy, intemperance. But it is not possible to eject these things otherwise than by looking to God only, by fixing your affections on him only, by being consecrated to his commands. But if you choose anything else,



you will with sighs and groans be compelled to follow what is stronger than yourself, always seeking tranquility and never able to find it; for you seek tranquility there where it is not, and you neglect to seek it where it is.<sup>81</sup>

The above quotation refers to Greek mythological accounts of Hercules and Theseus, and it uses “God” to denote the inner divine guide, so “looking to God only” resembles “Look up along the line” in the Technique. Epictetus’ next quotation is related to the discipline’s final portion:

But now when it is in our power to look after one thing, and to attach ourselves to it, we prefer to look after many things, and to be bound to many things, to the body and to property, and to brother and to friend, and to child and to slave. Since then we are bound to many things, we are depressed by them and dragged down. For this reason, when the weather is not fit for sailing, we sit down and torment ourselves, and continually look out to see what wind is blowing. *It is north.* What is that to us? *When will the west wind blow?* When it shall choose, my good man, or when it shall please Aeolus; for God has not made you the manager of the winds, but Aeolus. What then? We must make the best use that we can of the things which are in our power, and use the rest according to their nature. What is their nature then? As God may please.<sup>82</sup>

The above quotation refers to the Greek mythological account of Aeolus ruling the winds, and its statement, “we prefer ... to be bound to many things,” resembles “the many lines which ... hold thee prisoner” in the Technique.

## Revelation

By applying the foregoing disciplines to themselves, the aspirants enter the fourth phase and receive the *revelation* of the path and what they need to do in connection with it. Each aspirant receives the revelation of only his or her next step ahead, which, when taken, enables the subsequent step to be revealed. The middle part of the Technique’s third paragraph,

which uses the second-person grammatical perspective, depicts the revelation phase.

### Bring stillness to your mind

*Bring stillness to your mind by examining your thoughts and, if need be, substituting nobler ones to replace them* (“Be still”).

Bailey describes the beginning of the revelation phase for Third Ray aspirants:

The aspirant slowly begins to work with the Plan as it is, and not as he thinks it is. As he works, *revelation* comes, and he sees clearly what he has to do. Usually this entails first of all a disentangling and a release from his own ideas. This process takes much time, being commensurate with the time wasted in building up the age long glamour.<sup>83</sup>

In the above quotation, “the Plan” refers to the divine plan, which can be defined as the “blueprint of the evolutionary development of consciousness.”<sup>84</sup> Bailey gives similar instruction to a Third Ray aspirant:

Your basic life intent causes me no concern. It is your life technique that lies at the root of all the difficulty. It is governed so oft by expediency. Give not so much time to intricate and devious thought. Seek to live mentally much more simply. Ask and look for nothing for the separated self and eliminate all thought along the lines of lower self-endeavor.<sup>85</sup>

The foregoing quotation describes the kinds of thoughts that need to be eliminated: “intricate and devious thought,” and “all thought along the lines of lower self-endeavor.” To eliminate these kinds of thoughts, one needs to examine one’s thoughts and see whether any thought falls into the forbidden categories. Bailey emphasizes that this elimination is achieved through substitution rather than suppression:

The silence of thought is to be cultivated and, my brothers, I do not mean silent thinking. I mean that certain lines of thought are refused admission; certain habits of thinking are eradicated and certain approaches to ideas are not developed. This is done by a process of substitution,

and not by a violent process of suppression.<sup>86</sup>

Epictetus describes a similar exercise that aims at achieving mental serenity:

But, in the first place, do not allow yourself to be carried away by its [the impression's] intensity: but say, 'Impression, wait for me a little. Let me see what you are, and what you represent. Let me test you.' Then, afterwards, do not allow it to draw you on by picturing what may come next, for if you do, it will lead you wherever it pleases. But rather, you should introduce some fair and noble impression to replace it, and banish this base and sordid one. If you become habituated to this kind of exercise, you will see what shoulders, what sinews and what vigor you will come to have. But now you have mere trifling talk, and nothing more. The man who is truly in training is the one who exercises himself to confront such impressions. Stay wretch, do not be carried away. The struggle is great, the task divine, to win a kingdom, to win freedom, to win happiness, to win serenity of mind.<sup>87</sup>

Long clarifies Epictetus' meaning of the term "impression":

What we need to appreciate, in studying this text, is that the term impression (*phantasia*) covers anything at all that 'appears' to us—any thought or object of awareness, ranging from the simplest perceptions such as 'here is a dog' to such complex thoughts as 'money is highly desirable' or 'death is not an evil.'<sup>88</sup>

In the foregoing quotation from Epictetus, if an "impression" is taken simply as a thought, then his suggested exercise appears essentially the same as the earlier instructions given by Bailey.

### **Meet the opportunities that come your way**

*Meet the opportunities that come your way, rather than making opportunities for yourself by rushing from place to place ("Rush not from point to point").*

Bailey elucidates this portion of the Technique:

[The Third Ray aspirant] must no longer make opportunities for himself but—meeting the opportunities which come his way (a very different thing)—apply himself to the need to be met. This is a very different matter and swings into activity a very different psychology. When he can do this and be willing to achieve divine idleness (from the angle of a glamoured Third Ray attitude), he will discover that he has suddenly achieved *alignment*.<sup>89</sup>

Bailey gives similar instruction to a Third Ray aspirant:

Dwell no longer on the past but make the relatively few years which are left you of this life, years of usefulness and of purpose in my work. This will require the acquisition and the recognition of a spirit which is unembarrassed by ambition but which is pledged to *the perfecting of each day's relationships*. Preoccupation with the beautifying and the spiritualizing of the day's affairs will give you no time for any reaction to glamour; your mind and desire (your kama-manasic nature) will be—with definite purpose—physically oriented; your demonstration of right living upon the physical plane will be to you the factor of major importance.<sup>90</sup>

Epictetus also gives similar instruction:

Remember that you are an actor in a play, the character of which is determined by the Playwright: if He wishes the play to be short, it is short; if long, it is long; if He wishes you to play the part of a beggar, remember to act even this role adroitly; and so if your role be that of a cripple, an official, or a layman. For this is your business, to play admirably the role assigned you; but the selection of that role is Another's.<sup>91</sup>

Epictetus' next quotation illustrates the preceding one:

An example of another kind. "Assume the governorship of a province." I assume it, and when I have assumed it, I show how an

instructed man behaves. “*Lay aside the lat-clave (the mark of senatorial rank), and clothing yourself in rags, come forward in this character.*” What then have I not the power of displaying a good voice (that is, of doing something that I ought to do)?

*How then do you now appear (on the stage of life)? As a witness summoned by God. “Come forward, you, and bear testimony for me, for you are worthy to be brought forward as a witness by me: is anything external to the will good or bad? do I hurt any man? have I made every man’s interest dependent on any man except himself? What testimony do you give for God?”*”<sup>92</sup>

This quotation contains a fictitious dialogue between Epictetus’ authorial persona and an imaginary interlocutor who speaks as though he were God with the power of assigning roles on the stage of life, so it may seem confusing because only Epictetus is actually speaking.

### Identify with the inner divine guide

*Shift your sense of identity to the soul, rather than be deluded by wrong identification with the personality (“nor be deluded by the outer forms”) or phenomenal world (“and that which disappears”).*

The term “outer forms” is sometimes used as a synonym for personality.<sup>93</sup> “That which disappears” is taken as the phenomenal world, because Bailey says that “cyclic activity lies behind all phenomenal activity and appearance.”<sup>94</sup> She also gives this definition: “*Delusion*, the process of wrong identification, in which the self deludes itself, and says ‘I am the form.’”<sup>95</sup> Thus this portion of the Technique has the literal significance of declaring that

**Epictetus is among the philosophers of the world who have best understood the duties of man ... I find in Epictetus an incomparable art for troubling the repose of those who seek it in external things, and for forcing them to acknowledge that they are veritable slaves and miserable blind men; that it is impossible that they should find anything else than the error and pain which they fly, unless they give themselves without reserve to God alone.**

identification should not be made with either the personality or phenomenal world; but it also carries the implication that identification should be made with something else. A complete interpretation is given above and is nearly the same as Bailey’s instruction of shifting

“Attachment to environment and to personality conditions (identification with form) into detachment from form and ability to identify with the soul.”<sup>96</sup>

The above interpretation is also related to the following instruction given by Bailey to a Third Ray aspirant:

Live, therefore, as a soul and forget the personality. Give not so much time to the consideration of the faults and mistakes of the past. Self-depreciation is not necessarily a sign of spiritual growth. It is often the first result of a

soul contact and means the revelation of personality limitations covering many years. That has a temporary value, provided you again turn your eyes to the soul. Forgetting the things that lie behind let the light of your soul lead you where it will.”<sup>97</sup>

Epictetus describes a similar shift of identity:

For universally, be not deceived, every animal is attached to nothing so much as to its own interest. Whatever then appears to it an impediment to this interest, whether this be a brother, or a father, or a child, or beloved, or lover, it hates, spurns, curses: for its nature is to love nothing so much as its own interest ... For this reason if a man put in the same place his interest, sanctity, goodness, and country, and parents, and friends, all these are secured: but if he puts in one place his interest, in another his friends, and his country and his kinsmen and justice itself, all these give way being borne down

by the weight of interest. For where the I and the Mine are placed, to that place of necessity the animal inclines: if in the flesh, there is the ruling power: if in the will, it is there: and if it is in externals, it is there. If then I am there where my will is, then only shall I be a friend such as I ought to be, and son, and father; for this will be my interest, to maintain the character of fidelity, of modesty, of patience, of abstinence, of active co-operation, of observing my relations (towards all). But if I put myself in one place, and honesty in another, then the doctrine of Epicurus becomes strong, which asserts either that there is no honesty or it is that which opinion holds to be honest (virtuous).<sup>98</sup>

The above quotation mentions Epicurus (341 BCE – 270 BCE), who was an ancient Greek philosopher and founder of the school of philosophy called Epicureanism. The above quotation also exhorts us to place the “I and the Mine” in the “will” rather than the “flesh” or “externals.” What does it mean to place our sense of identity in the “will”? Here, “will” is a translation of the Greek word *prohairesis*, which is sometimes translated as “volition” but literally means “pre-choice” or “choice before choice.”<sup>99</sup> Long provides this explanation of the above quotation:

Epictetus now connects the universality of self-interested motivations with people’s sense of their identity: we are drawn to ‘wherever “I” and “mine” are placed.’ If morality and other people’s interests are to have a secure claim on me, they must not be in any competition with what I want for myself; but that can be assured only if I identify myself and my interest with the moral point of view. This is what Epictetus means when he specifies volition (*prohairesis*) as the only basis for personal identity that can guarantee dutiful behavior ... Suffice it to say that, in his present use of the term [*prohairesis*], he is referring to every person’s share of divine reason, with all that that endowment provides for the correct understanding of the facts and values and choices essential to human excellence and happiness.<sup>100</sup>

Bailey considers the soul to have the following quality: “*the spiritual will*,—that quota of the universal will which any one soul can express, and which is adequate for the purpose of enabling the spiritual man to co-operate in the plan and purpose of the great life in which he has his being.”<sup>101</sup> Epictetus uses the term *prohairesis* in differing ways,<sup>102</sup> but his use of this term in the foregoing quotation is consistent with it being the spiritual will, because he associates it with virtues—“the character of fidelity, of modesty, of patience, of abstinence, of active co-operation, of observing my relations (towards all)” —that are consistent with Bailey’s definition of the spiritual will. Accordingly, shifting one’s sense of identity to Epictetus’ “will” appears equivalent to shifting one’s sense of identity to the soul’s spiritual will.

## Integration

*Integration* is the fifth and final phase in the pattern of guidance depicted by Bailey’s Technique. This phase refers to uniting personality with soul so that they act in unison and function as a single organism. The final sentence of the Technique’s third paragraph depicts the integration phase.

*After shifting your consciousness behind your mental, emotional, and physical bodies* (“Behind the forms”), *stand in spiritual being* (“The Weaver stands”)—*which means center your consciousness in the soul—and from thence convey love and understanding to humanity* (“and silently he weaves”).

This sentence consists of three phrases. The first phrase, “Behind the forms,” resembles Bailey’s description of withdrawal from the personality: “The stage wherein the consciousness shifts completely out of the lower personality and becomes the true spiritual consciousness, centered in the real man, the ego or soul.”<sup>103</sup>

The second phrase, “the Weaver stands,” can be explained. Bailey says that “the aspirant upon the Third Ray” eventually achieves “the quality which might be expressed as the determination to stand in spiritual being.”<sup>104</sup> Accordingly, the “Weaver” is the aspirant, and

“The Weaver stands” means that the aspirant does stand in spiritual being.

The third phrase is “and silently he weaves.” The word “silently” suggests that the prime endeavor is to stand in spiritual being, rather than to think or speak, and “he weaves” is the outgrowth of that endeavor. Bailey conveys similar instruction:

Learn to stand in spiritual being, remembering ever that to *be* is a greater realization than to know or to act. The constant steady effort to dwell in the Secret Place of your own soul and from thence to go forth into the world of men, pouring forth love and understanding, should be your prime endeavor.<sup>105</sup>

“Pouring forth love and understanding,” according to the above quotation, is the outgrowth of standing in spiritual being. Bailey gives these definitions: “*Love* ... negates all that builds barriers, makes criticism, and produces separation”; “*Understanding* ... connotes the power of recession or the capacity to withdraw from one’s age long identification with form life.”<sup>106</sup>

Let us turn to Epictetus, who describes the goal of his teaching:

Show me, then, one who is in the process of formation, one who has set out in that direction ... Let any of you show me the soul of a man who desires to be of one mind with god, and never to cast blame on god or man again, who wishes to fail in no desire, to fall into nothing that he wants to avoid, never to be angry, never to be envious, never to be jealous, who thus desires (why beat about the bush?) to become a god instead of a man, and though he is in this body, this corpse, is determined to achieve communion with Zeus.<sup>107</sup>

“Communion with Zeus,” in the above quotation, resembles “stand in spiritual being” in the interpretation given for the Technique. In addition, “never to cast blame on god or man again” indicates love, and “never to be angry, never to be envious, never to be jealous” indicates understanding.

Epictetus provides a similar account in another discourse:

He then who has observed with intelligence the administration of the world, and has learned that the greatest and supreme and the most comprehensive community is that which is composed of men and God, and that from God have descended the seeds not only to my father and grandfather, but to all beings which are generated on the earth and are produced, and particularly to rational beings—for these only are by their nature formed to have communion with God, being by means of reason conjoined with Him—why should not such a man call himself a citizen of the world, why not a son of God, and why should he be afraid of anything which happens among men?<sup>108</sup>

“Have communion with God,” in the above quotation, resembles “stand in spiritual being.” The question “why should not such a man call himself a citizen of the world?” indicates love, and the question “why should he be afraid of anything which happens among men?” indicates understanding.

## Conclusions

What are the purposes of the two authors that we have been comparing? Epictetus is quoted as saying: “I have this purpose, to make you free from restraint, compulsion, hindrance, to make you free, prosperous, happy, looking to God in everything small and great. And you are here to learn and practice these things.”<sup>109</sup> Bailey’s “Technique of Integration for the Third Ray” depicts a pattern of guidance that is said to lead to integration with the soul. Thus both Epictetus and Bailey had the same purpose: encouraging the work of self-culture.

By showing that Epictetus’ discourses have passages that are similar in meaning to those in Bailey’s Technique, the foregoing demonstration clarifies both sources. Epictetus’ discourses are clarified, because we can see how cardinal points in his discourses fit together to form a coherent technique. Bailey’s Technique is

also clarified, because we can see how her symbolic statements can be expressed in a more comprehensible way and be applied.

Bailey, in her autobiography, claimed that her writings were inspired by what Theosophy calls the “Masters of the Wisdom.”<sup>110</sup> If her teachings on the seven rays were accepted on the basis of that claim of authority, then her teachings would be like a revealed religion, because they would be regarded as based on revelations given to humankind from superhuman beings. Can Bailey’s teachings be transformed into a science? In other words, can these teachings be tested in a scientific way, so that they can be accepted on the basis of empirical evidence rather than a belief in the authority of an external source of information? Any scientific test entails formulating a hypothesis, collecting evidence, and analyzing results, although procedures vary from one field of inquiry to another.

Let us consider the following hypothesis: Bailey’s Techniques of Integration for the seven rays depict symbolically the archetypal patterns of integration that aspirants are intuitively directed to apply to themselves. This hypothesis can be tested by comparing Bailey’s ray techniques with various methods of psychological or spiritual integration that are thought to be inspired. The foregoing demonstration, which shows the similarity between the Third Ray technique and Epictetus’ discourses, corroborates this hypothesis, because of the earlier evidence that Epictetus was an inspired speaker.

Previous articles show similar correspondences for the other rays. The initial chapters of the *Bhagavad Gita*, which provide instruction in karma yoga, are similar to the First Ray technique.<sup>111</sup> The *Second Epistle of Peter* is similar to the Second Ray technique.<sup>112</sup> The *Tao Te Ching* is similar to the Fourth Ray technique.<sup>113</sup> Emerson’s *Essays* are similar to the Fifth Ray technique.<sup>114</sup> *Ecclesiastes* is similar to the Sixth Ray technique,<sup>115</sup> and the *Book of Habakkuk* is similar to the Seventh Ray technique.<sup>116</sup> Thus there is increasing evidence that the above hypothesis is valid, namely, that Bailey’s ray techniques do symbolically depict the archetypal patterns of integration.

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## Great Esotericists of the Past

### Max Heindel (1865-1919)

Carl Louis von Grasshoff, better known as Max Heindel, was born in Aarhus, Denmark on July 23, 1865, into a family with aristocratic roots. His father had emigrated from Prussia, where he served at the court of Prince Otto von Bismark, and married the daughter of a Danish craftsman. The father's death in a workplace explosion, when Carl was six years old, left the family in reduced circumstances. But his widow managed to employ private tutors for Carl and his two younger siblings to ensure that they received a good education and could take their rightful places in society.

Carl von Grasshoff left home at sixteen years of age to seek work in Glasgow, Scotland. He married at age twenty, and through his wife's connections gained employment in a steamship company. In due course, he was hired by the Cunard Line as an engineer to work on the ocean liners crossing the Atlantic. By the time he was thirty von Grasshoff was a consulting engineer in New York City. To help him blend into his new cultural environment he changed his name to Max Heindel.<sup>1</sup>

In 1903 Max Heindel found himself in Los Angeles, where he heard lectures by Theosophist Charles W. Leadbeater. He joined the Theosophical Society and soon was elected vice-president of the Los Angeles lodge. He studied astrology, became a vegetarian, and found that a chronic injury sustained in childhood finally healed. At about the same time, his wife, who had given him two children, died and he met Augusta Foss who would become his second wife.

Overwork resulted, in 1905, in a serious heart condition that left Heindel close to death for several months. During that time he had out-of-body experiences in which he awakened to higher states of consciousness and gained esoteric knowledge. Upon recovery he embarked on a lecture tour to share what he had learned.

In 1907, encouraged and accompanied by his friend Alma von Brandis, Max Heindel traveled to Berlin, where he met Rudolf Steiner and attended several of the latter's lectures. Steiner, four years his senior, had already achieved fame as an esoteric writer and lecturer. He was chairman of the German section of the Theosophical Society, though he would leave five years later to found the Anthroposophical Society. Heindel was impressed by what he heard but felt that Steiner's work was unsuited to the American mindset—and perhaps his own—and it was in America where he believed his life's mission lay. Esoteric teachings, he thought, should be presented in practical terms, accessible to the general public, not just to a small elite.

The nature of Heindel's mission became clear when he was visited in Berlin by an Adept who identified himself as an "Elder Brother of the Rose Cross." The Adept instructed him to travel to a house on the German-Bohemian border where a Rosicrucian Temple was located. Heindel stayed there for six months and received more advanced esoteric teachings. Finally, he was told to return to America, translate the teachings into English, and to establish an organization for their dissemination.

Max Heindel duly established the Rosicrucian Fellowship, with headquarters at Mount Ecclesia, Oceanside, California, to teach "the true Rosicrucian Philosophy." Its charter described the Fellowship as "An International Association of Christian Mystics," though "mysticism" hardly represented the range of its activities. Soon the Fellowship enrolled students throughout the United States and many other countries. In 1913 he established *Rays from the Rose Cross*, a Christian esoteric magazine that ran for ninety years.

Max Heindel's magnum opus, *The Rosicrucian Cosmo-Conception or Occult Science*, was

published in 1909/10. It was conceived as a reference work presenting the fundamentals of esotericism from a Rosicrucian perspective. Expanded over the course of several editions, *Cosmo-Conception* remains the basic textbook of the Rosicrucian Fellowship. The first edition was dedicated to “my valued friend, DR. RUDOLPH [sic] STEINER, in grateful recognition of much valuable information received” and to “my friend, DR. ALMA VON BRANDIS, in heartfelt appreciation of the inestimable influence for soul-growth she has exercised in my life” [capitalization in original].

Soon, however, a dispute arose in which Steiner accused Heindel of plagiarism. Steiner alleged that *Cosmo-Conception* contained material similar to what he, Steiner, had discussed in books and printed lectures dating back to 1902. Steiner published his own book *Occult Science* in 1910. In subsequent editions Heindel changed the title of *Cosmo-Conception* to *The Rosicrucian Cosmo-Conception or Mystic Christianity*. Also, both dedications were removed; Heindel no longer felt indebted to Steiner, and the friendship with von Brandis soured when she sided with Steiner in the dispute.

Heindel’s response to the plagiarism charge was that his work and Steiner’s came from the same source. The material he had published was given to him by the Elder Brothers, and any parallelism with Steiner’s work pointed to the latter’s contact with the same group of Adepts. Moreover, material contained in later editions was not found in Steiner’s teachings. Steiner rejected Heindel’s assertion and continued to press the plagiarism charge. The result was bad blood between the Rosicrucian Fellowship and the Anthroposophical Society. We are sadly reminded of the charges of plagiarism traded back and forth between Alice A. Bailey and Leadbeater, and their respective followers, and the tension that still exists between the Arcane School and the Theosophical Society.

Where Steiner received his esoteric knowledge is unclear. He claimed the ability to read and understand the Akashic Records—an ability conventionally associated with the grade of “Initiate,” the second of the three grades of

initiation in the western esoteric tradition: “Clairvoyant,” “Initiate,” and “Adept.”<sup>2</sup> In his discussions of the authenticity of the Theosophical Society, Steiner acknowledged that: “When it concerns the propagation of occult life, it is the Masters [i.e., Adepts] who speak.”<sup>3</sup> But he never attributed any of his teachings to an individual Adept or group of Adepts; nor did Steiner ever claim to be an Adept himself. Despite his associations with the Theosophical Society Steiner distanced himself from what he regarded as its flawed presentation of eastern mysticism.<sup>4</sup> He remained firmly in the western esoteric tradition, but not as overtly Rosicrucian as Heindel was.

*Cosmo-Conception* is laid out as a textbook, with concise narrative, tables, and carefully prepared diagrams, a far cry from the mystical, stream-of-consciousness style and rough sketches in Steiner’s work. It is divided into three parts: “Man’s Present Constitution and Method of Development,” “Cosmogenesis and Anthropogenesis,” and “Man’s Future Development and Initiation.”<sup>5</sup>

Heindel’s description of the human constitution was probably inspired by the trans-Himalayan teachings (Table 1). Note that he carefully avoids the term “astral body,” which is defined differently in western and eastern esoteric teachings and, in consequence, has been the subject of endless confusion.

Like the trans-Himalayan teachers, Heindel speaks of seven periods—what Theosophists and others call “chains”—through which the Earth is passing, but he adopts the same convention as does Steiner in naming the first two periods. They are termed the Saturn and Sun periods, whereas trans-Himalayan teachings refer to an unnamed Chain 1 and the Venus Chain. Heindel and Steiner both reserve “Venus” period or evolution for Chain 6.<sup>6</sup> All agree that the period immediately preceding our current Earth phase is the Moon period/evolution/chain.

Max Heindel spoke of successive lifewaves passing from one period to the next as they evolve. For example, ordinary humanity of the Sun period are now the archangels, and ordinary humanity of the Moon period are now

angels. Most interesting is his depiction of the evolution of the Trinity: “‘The Father’ is the highest Initiate among the humanity of the Saturn Period. . . . ‘The Son’ (Christ) is the highest Initiate of the Sun Period. . . . ‘The Holy Spirit’ (Jehovah) is the highest Initiate of the Moon Period.”<sup>7</sup>

Heindel took aim at a theory offered by Theosophist George R. S. Mead that Jesus was born a century earlier than historians generally believed—a theory unfortunately embraced by Charles Leadbeater. In Heindel’s words:

Jesus of Nazareth was born at about the time stated in the historic records, and not 105 B.C., as stated in some occult works. The name Jesus is common in the East, and an Initiate named Jesus did live 105 B.C., but he took the Egyptian Initiation, and was not Jesus of Nazareth, with whom we are concerned.<sup>8</sup>

He also mentioned the origin of Rosicrucianism’s founder: “The Individual who was later born under the name of Christian Rosenkreuz, who is in the body today, was a highly evolved being when Jesus of Nazareth was born.”<sup>9</sup> The Rosicrucian Order is composed of twelve Elder Brothers, gathered around a thirteenth who is the invisible Head. These adepts are members of the human lifewave, but they have advanced far beyond the need to incarnate in physical bodies. They are said to belong to the group of exalted Beings who guide mankind’s evolution, known as “the Compassionate Ones.”<sup>10</sup> Importantly, Heindel insisted that his Rosicrucian Fellowship, and similar organizations, serve the Elder Brothers and may be inspired by them; but in themselves the organizations are purely human creations.

In a later work Heindel explained the three initiatory grades recognized in Rosicrucianism: “[T]he Clairvoyant is one who sees the invisible world; the Initiate both sees the invisible world and understands what he sees, while the Adept sees, knows and has power over things and forces there.”<sup>11</sup> He never commented on his own status on the initiatory path.

In addition to his work on esoteric philosophy, Heindel established an ongoing program of esoteric healing. The mechanism of healing was described thus:

All Healing Force comes from God, our heavenly Father, the Great Physician of the Universe; it is latent everywhere; by prayer and concentration it is liberated and directed to the sufferer; it manifested through the Master, Christ Jesus; it goes forth from the daily and weekly healing meetings held at the Rosicrucian Fellowship Headquarters. . . . Through the workings of this supreme Force, the Invisible Helpers raise the vibrations of the patient to a higher rate, thus enabling him, first, to eliminate the disease poison from the system, and second, to rebuild every blood corpuscle, fiber, tissue, and organ until the whole body is made new. This is done, not in a miraculous manner, but in accordance with Nature’s Laws.<sup>12</sup>

Max Heindel, or to return to his birth name, Carl von Grasshoff, died peacefully on January 6, 1919, at Oceanside, California, near the Rosicrucian Fellowship’s headquarters. The Fellowship continues to operate as an esoteric school offering correspondence courses, regular meetings, and the active healing ministry. Reportedly, it plans to restart publication of *Rays from the Rose Cross*.

Another organization serving the Rosicrucian community is the Ancient and Mystical Order Rosae Crucis, founded by Harvey Spencer Lewis in 1915. And in 1935 two of Heindel’s Dutch students, the brothers Jan and Wim Leene, founded the Roze kruisers Genootschap (“Rosicrucian Society”), later known as Lectorium Rosicrucianum. None of the modern Rosicrucian organizations can claim exoteric lineage from Christian Rosenkreuz, but they express principles contained in the Rosicrucian Manifestoes of the early 17th century and, allegedly, are inspired by a group of western Adepts.

Contributed by John F. Nash

**Table 1. Max Heindel's Description of the Human Constitution**

<b>THE SEVENFOLD CONSTITUTION OF MAN</b>			
<i>World or Region</i>		<i>Corresponding Vehicle</i>	
5. .	World of Divine Spirit.....	Divine Spirit	} The Threefold Spirit
4. .	World of Life Spirit.....	Life Spirit	
3 {	World of Thought {	Region of Abstract Thought ..... Human Spirit	
		Region of Concrete Thought. .Mind. ....	} The Ego
			(The Mind is the mirror through which the threefold spirit reflects itself in the threefold body; the focussing-point. See Diagram 1.)
2. .	Desire World.....	Desire Body	} The Threefold Body; the Shadow of the Threefold Spirit
1 {	Physical World {	Etheric Region.....Vital Body	
		Chemical Region.....Dense Body	

<sup>1</sup> Ger Westenbergh, *Max Heindel and the Rosicrucian Fellowship*, The Hague, Netherlands: Stichting Zeven, 2009. Online: <http://www.rffriends.org/wpx/wp-content/uploads/2009/10/Microsoft-Word-Chapter-2-From-Carl-Grasshoff-to-Max-Heindel1.pdf>.

<sup>2</sup> These grades will be discussed in due course.

<sup>3</sup> Rudolf Steiner, "The Relationship of Occultism to the Theosophical Movement," lecture, Berlin, October 22, 1905. From *The Temple Legend*, a compilation of 20 lectures given in Berlin between 1904 and 1906, 230.

<sup>4</sup> Charles Weber, "Steiner's Relation to Eastern Wisdom," *The Heindel-Steiner Connection*. Online: [http://svmmvmbonvm.org/downloads/Heindel-Steiner\\_Connection.pdf](http://svmmvmbonvm.org/downloads/Heindel-Steiner_Connection.pdf). (Accessed Oct 23, 2012.)

<sup>5</sup> Max Heindel, *The Rosicrucian Cosmo-Conception or Mystic Christianity: An Elementary Treatise upon Man's Past Evolution, Present Constitution and Future Development*, 28/e, Oceanside, CA: The Rosicrucian

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<sup>6</sup> Heindel, *The Rosicrucian Cosmo-Conception*, ch. 6, §3.

<sup>7</sup> Ibid., ch. 15, §2.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Heindel was inconsistent in this regard. Both he and Steiner taught that human beings evolve into angels and then up through the angelic hierarchies. His depiction of the Elder Brothers seems to have been influenced by trans-Himalayan teachings, which carefully distinguish masters from angels.

<sup>11</sup> Max Heindel, *The Rosicrucian Philosophy in Questions and Answers*, 3/e, vol. I, §6:131 (Oceanside, CA: Rosicrucian Fellowship, 1922), 262. Emphasis removed.

<sup>12</sup> "How the Rosicrucians Heal the Sick," Rosicrucian Fellowship. Online: <http://www.rosicrucian.com/zineen/magen501.htm>.

## Toiling Upward in the Night

Donald Craig

A Western journalist once asked Mahatma Gandhi if he could explain the secret of life—in five words. Gandhi chuckled. The question was so typical of the Western approach to the Ageless Wisdom. But Gandhi loved a challenge, so he said, “I’ll give it to you in three words: ‘Renounce and rejoice.’ That was Gandhi’s secret for living the good life. And it wasn’t mere words. He lived it until the end of his days.

To those of us who live in a consumer-driven society the thought of giving up anything is more likely to cause gloom than it is rejoicing. That is because we have been conditioned to believe that happiness depends on our getting not only the brass ring but the entire merry-go-round.

The trouble with desiring things—and then acquiring them—is that we grow attached to them. Then we think we cannot live without them. A good example of this is our attachment to the physical body. Christ alluded to this when he said, “whosoever shall seek to save his life shall lose it; and whosoever shall lose his life shall preserve it.” Christ was not suggesting that we neglect the body, but that we renounce the shadow for the substance. He was telling us that if we want to attain eternal life, we must stop clinging to appearances and start connecting with the source of life—with Reality.

Christ is the ultimate realist. The fact that Christ Consciousness is born in Capricorn not only attests to the sign’s earthly practicality but also to its divine potential. But if we are to tap that potential, we must be willing to break the chains that hold us to the material world—a world which is so alluring to Capricorn.

We are told that Capricorn is the sign of the mountain top, and it is said to be the most mysterious of the 12 zodiacal signs. Perhaps that is because we have to climb to the top of Capri-

corn mountain before we can see what is on the other side. Only then is our view clear.

In the valley below we can only guess at what glory lies beyond Capricorn’s glistening peak. But we do know this: Capricorn is a sign of extremes. It is a sign in which the Soul measures the height and the depth of human experience. On one hand, Capricorn drives our consciousness deeper into form, imprisoning the Soul; on the other, it leads to the summit of initiation and freedom—freedom from physical appetites, freedom from emotional attachments and freedom from entrenched attitudes. Freedom, therefore, is an ongoing theme in Capricorn. This is borne out by the story of Hercules’ labor in the sign. After freeing himself from many attachments, Hercules scaled Capricorn’s peak and took the first major initiation, the third initiation. He became a soul-directed personality. He stood in the light supernal. But then Hercules did something quite remarkable. Rather than moving forward into the light, he turned around—and carrying the light within himself—climbed down the mountain and returned to the valley. To the expanded consciousness of an initiate this is like descending into the bowels of hell. So why did Hercules do it? To help free the other prisoners of the planet personified by Prometheus.

You may recall that Prometheus was chained to a rock—the rock of matter. He was also guarded by a ferocious dog with three heads. Those three heads represent our physical, emotional and mental attachments. They are always dogging our heels, always barking and distracting us from our true self.

But Hercules, the initiate, dealt with them decisively. There was no hesitation, no negotiation. He simply grabbed the beast by the throat and killed it. Of course, killing in the Ageless Wisdom means killing our vices so that the Soul’s virtues may rise up and flourish. Hercules performed a tremendous feat in Capricorn.



He freed the immortal essence of humanity from the grip of matter. Then what happened? In his next labor in Aquarius, Hercules had to clean the Augean stables—stables that were knee-deep in dung—the dung of humanity's evil karma. However, he could not tackle that task and serve humanity in Aquarius, without first cleaning up his own karmic mess in Capricorn.

Capricorn brings us face to face with Saturn, the Lord of Karma. Saturn is a double ruler in Capricorn, so it's twice as potent. As the orthodox ruler, Saturn's third-ray energy stimulates personal ambition and leads eventually to the height of worldly achievement. At this stage of our development, we use our intelligence to manipulate people and circumstances to further our own ends. So we can be callous, cold, and deceitful. This is our frame of mind as we pass through Capricorn moving clockwise through the signs.

As we evolve and change ourselves for the better, we also change our direction through the signs. Then we pass through Capricorn moving counterclockwise. Like salmon swimming upstream, we fight against the tide of greed and selfishness that would engulf us. That is why we often feel so at odds with the current of the times. This is the path of Discipleship, during which Saturn acts as Capricorn's esoteric ruler.

At one time Saturn was called a malefic planet. That was when we thought the planets ruled our destiny. We know today they simply distribute certain types of energy. That energy can be used either for good or ill. It's up to us. We shape our own destiny, by the way we think, the words we speak and the way we act. Saturn symbolizes this process of cause and effect. So rather than being something to fear, Saturn is a planet of opportunity. Why is that? Because

Saturn enables us to stand in the present and meet ourselves as we have created ourselves in the past.

It is the past that makes karma so perplexing. The cause of most of our major problems lies buried in the past—a past we rarely recall. This is what puzzled Job in the Old Testament. Job

thought of himself as a man of God. He claimed repeatedly that he had never sinned—a claim he made with pride. And yet he was visited by a series of calamities: He lost his family, his health and his possessions, and he wondered why. Once Job realized that he had sinned, was still sinning—and the sin was pride—his fortunes were restored; but not until he was brought to his knees.

Capricorn rules the knees. Alice Bailey says that at

some point in Capricorn we have to be humbled; we have to learn to kneel, not with our knees but with a humble heart dedicated to human service. Until we learn that lesson, karma will continue forcing us to our knees.

If we take a close look at the present state of the world, we know that humanity is being brought to its knees. There is not one nation on earth that is not beset by some kind of crisis. We know some of the elements that have led to the crisis. Pisces is fading out and we are moving into Aquarius. The Sixth Ray of Devotion is moving out with Pisces and we are learning to respond to the pragmatic energy of the Seventh Ray. This shifting around of energies is like a great stirring of the pot of consciousness. And it has led us into a state of almost permanent crisis.

But let us not forget karma. We cannot rely on a mythical Hercules to clean our stables for us. We have to clean up after ourselves. Karma is forcing us to face the consequences of our own arrogance, greed and pride. There is no need to enumerate our problems, for we are surround-

**On one hand, Capricorn drives our consciousness deeper into form, imprisoning the Soul; on the other, it leads to the summit of initiation and freedom—freedom from physical appetites, freedom from emotional attachments and freedom from entrenched attitudes. Freedom, therefore, is an ongoing theme in Capricorn.**

ed by them: economic, social, political, environmental, the threat of extremism. No wonder people feel frustrated and insecure. It's a grim picture. But that is the way the persona sees the world. The view from the top of Capricorn mountain is quite different. The Soul sees the crisis as an opportunity for growth. Crisis marks a point of awareness. It means that humanity is awakening from a long sleep of irresponsibility.

We are finally learning that economic, political and social injustice cause conflict. We are learning that the unequal distribution of resources causes poverty and we are learning that amassing wealth for its own sake serves no one's best interest.

Thanks to the crisis that we have brought upon ourselves, we are coming to realize that what humans have created, they can re-create and that gives us hope. There is hope too in recognizing that greed and selfishness are defeating themselves. Ideologies based on purely material values are now so crystallized, they are cracking.

It is worth noting that Capricorn also rules the body's bony structure. Just as bones become brittle and break, so do man-made concepts and forms. They crack when the energy of life can no longer express itself through them. Well, humanity's limbs are cracking under the weight of karma and it hurts. People are demanding relief, demanding that something be done. We are calling for new values—values that not only enhance our own lives but also improve the lives of everyone on the planet. This emerging spirit of inclusiveness is

spreading. In fact, it is opening a new field of experience for us. In time it will take us into a new dimension of living—a dimension in which all the old patterns of separative thought and behavior are replaced, replaced by the full realization that humanity, the solar system and stars, all belong to the same cosmic family, embraced and sustained by one eternal life.

That realization will cause an infusion of light supernal that will not only transfigure the human persona but also the world. That is the mystery, the revelation awaiting us on Capricorn's peak—on the summit of initiation. And that is where we meet Venus, Capricorn's hierarchical ruler. Whereas Saturn—like Moses on Mount Sinai—imposes the Law of Karma upon us; Venus—like Christ on Mount Tabor—brings us a higher law, the Law of Love.

These two energies meet and blend in Capricorn. The result is Christ Consciousness and freedom—freedom from all of the claims and demands of the personality. The personality then becomes a willing servant of the Soul. We can draw strength from that goal as we toil upward toward Capricorn's peak.

The poet Longfellow, himself a struggling disciple, left us these words of encouragement. He said this:

The heights by great men reached and kept,  
were not attained by sudden flight. But  
they, while their companions slept, were  
toiling upward in the night.<sup>1</sup>

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<sup>1</sup>Excerpt from *The Complete Poems of Henry Wadsworth Longfellow* (Dodo Press, 2008).

## Book Reviews

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***The Masters Revealed: Madame Blavatsky and the Myth of the Great White Lodge*, by K. Paul Johnson.** Albany NY: State University of New York Press, 1994, 288 pages. List price US\$31.32. Available in hardcover and paperback from online and other booksellers.

In *The Masters Revealed* Paul Johnson seeks to position himself in the middle ground between opposing viewpoints. One is the belief that the mahatmas who corresponded with Helena Blavatsky and other early members of the Theosophical Society were masters of the Great White Lodge. The other is that the mahatmas were purely fictitious characters invented to inflate Blavatsky's personal standing as an occultist and to give the Theosophical Society legitimacy in the spiritualist environment of the 19th century.

Johnson's thesis is that the mahatmas were fictionalized representation of actual historical figures. Johnson provides biographies, ranging in length from a single page to more than twenty pages, of thirty-two individuals whose lives intersected with Blavatsky's or impinged on the work of the Theosophical Society in its formative years. The book comes with a foreword by Jocelyn Godwin, well-known writer on the history of occultism.

The individuals are divided into "adepts" and "mahatmas." The eighteen "adepts," whose biographies comprise Part I of the book, include several Russians: Blavatsky's great-grandfather Prince Pavel Dolgorukii, Freemason Prince Aleksandr Golitsyn, explorer Lydia Pashkov, and occult book publisher Mikhail Katkov. Four came from Britain: Rosicrucian Charles Sotheman, orientalist Sir Richard Burton, diplomat Raphael Borg, and Scot-Parisienne Countess Marie of Caithness. Two were Americans: spiritualist James Peebles and artist Albert Rawson. Among the rest were Polish Kabbalist Louis Maximilien Bimstein, Sufi sheik Abdelkader, Egyptian playwright James Sanua, Hungarian opera singer Agardi Metrovitch, Italian national-

ist Giuseppe Mazzini, and Persian political agitator Jamal ad-Din al-Afghani.

The fourteen "mahatmas," the subject of Part II, include Swamis Dayananda Sarasvati and Sankaracharya of Mysore, the Maharajas Ranbir Singh of Kashmir and Holkar of Indore, government official Sengchen Tulku, and a variety of other Hindus, Sikhs and Buddhists.

The "adepts" were people Blavatsky interacted with before she and Henry Olcott settled in India and moved the Theosophical Society's headquarters there in 1883. Their biographies provide a wealth of information on 19th-century Masonic orders and their members who operated in the shadows of European and Middle Eastern society. The book provides a good account of the extent to which Freemasonry influenced Blavatsky's esoteric outlook at the time.

Blavatsky sought to join adoptive Masonic organizations in France but was rejected after demanding conditions the lodges found unacceptable. Subsequently, she was admitted to a lodge in New York City. (Masonic institutions traditionally excluded women, but adoptive or co-Masonry was established earlier in the 19th century to admit both men and women.) We learn that initial plans called for the Theosophical Society to have degrees and rituals resembling those of Freemasonry. The plans were abandoned when the leaders moved to India, but branches continue to be referred to as "lodges." Moreover, the Esoteric Section was formed to provide an environment in which occult knowledge could be disseminated among the Society's elite, in somewhat the same way as Masonic orders restrict certain rites to their senior members.

When Blavatsky took up residence in India she was not entirely unacquainted with the subcontinent and its culture. She had traveled widely and visited India at least twice. Interaction with "adepts" like Sir Richard Burton may have provided her with additional knowledge. But Johnson's "mahatmas" are portrayed as her primary

teachers. Surprisingly, Tallapragada Subba Row, on whom Blavatsky heaped praise for his knowledge of Vedantic philosophy, is mentioned only in passing.

What the book brings out, is that the “adepts” and “mahatmas” were more interested in politics than spirituality. Indeed, the biographies are full of political intrigue. Many of the mahatmas allegedly were involved in India’s campaign for independence from British rule, a campaign that received various levels of support from France, Turkey, and particularly Russia. Richard Hodgson’s critical report to the Society for Psychic Research accused Blavatsky not only of fraud but also of being a Russian spy!

*The Masters Revealed* makes good reading for anyone interested in Blavatsky’s personal history, the environment of the early Theosophical Society, and political unrest in late 19th-century India. Where the book fails is in its attempt to explain the masters to whom Blavatsky and others referred as disguised “adepts” and “mahatmas.”

The Master Serapis is identified with the Coptic magician Paolos Matamon, an “adept.” The Master Hilarion is identified with Cypriot magician Ooton Liatto, another “adept.” The Master Morya, whom Helena Blavatsky regarded as her personal master, is identified as Ranbir Singh, the Maharaja of Kashmir, a philanthropist and life-long participant in anti-British conspiracies. The Master Koot Hoomi was Thakar Singh Sandhanwalia, prominent member of the Singh Sabha, a Sikh reform organization. The Master Djwhal Khul was Sirdar Dayal Singh Majithia, Sikh philanthropist and political figure. Finally, “the Chohan,” mentioned in *The Mahatma Letters of A. P. Sinnett*, was the Sikh guru Baba Khem Singh Bedi who, like Ranbir, was involved in independence-related activism.

Certainly the masters described in the Theosophical literature, in the Alice Bailey writings, and elsewhere were “historical figures”; they were not angels who had never incarnated in physical bodies. They had distinctive ethnic characteristics and national origins and had, in various lives, engaged in recognizable occupations. But their resemblance to the individuals identified by Johnson is weak.

Blavatsky described the Master Morya as a Rajput *thakur*, or lord, and gave his name as Gulab Singh. Johnson discusses a Maharaja Gulab Singh of Kashmir who was “notorious for abuse of power and cruelty” [p. 128]. But he links Morya to Gulab’s son Ranbir, who inherited the title upon his father’s death in 1857. Ranbir may have been a philanthropist, well-liked by his people, but he devoted much of his life to attempts to secure Russian military support for his political ambitions. In the end, Johnson concludes that it is “extremely unlikely” that Ranbir served as Blavatsky’s master.

Alice Bailey described the Master Koot Hoomi in *Initiation, Human and Solar*:

[He] is a man of noble presence, and tall, though of rather slighter build than the Master M. He is of fair complexion, with golden-brown hair and beard, and eyes of a wonderful deep blue, through which seem to pour the love and the wisdom of the ages. He has had a wide experience and education, having been originally educated at one of the British universities, and speaks English fluently. . . . He concerns Himself largely with the vitalising of certain of the great philosophies, and interests Himself in a number of philanthropic agencies.

In *The Masters and the Path* Charles Leadbeater, who claimed to have met Koot Hoomi, confirmed his fair complexion and added that he “wears the body a Kashmiri Brahmin.” For comparison, he described Morya as six feet, six inches tall, with a dark beard and piercing eyes.

Johnson’s candidate for the Master Koot Hoomi, however, was Thakar Singh Sandhanwalia, first cousin of the Maharaja Dalip Singh of the Punjab. Dalip Singh had been sent into exile, following the Sikh wars of the 1840s, and spent the rest of his life attempting, with French, Russian and other foreign support, to return to India. Or failing that, at least he wanted to recover his family property, which included the Koh-i-Noor diamond eventually given to Queen Victoria. Thakar Singh died in 1887, six years before his more famous cousin. Johnson suggests that he may have been poisoned by agents of the British Raj suspicious of his involvement in Dalip’s political intrigues. Although Thakar Singh visited

England, there is no evidence that he studied there.

In the foreword to Alice Bailey's books the Master Djwhal Khul identifies himself as a Tibetan. Also: "I live in a physical body like other men, on the borders of Tibet, and at times (from the exoteric standpoint) preside over a large group of Tibetan lamas." Johnson's candidate for him was Dayal Singh based in part on the similarity of names! But Dayal Singh was born near Amritsar in the Punjab. Johnson cites a complimentary comment that he was "one of the truest and noblest men whom I have ever come across." Dayal Singh is also described as "an advocate of women's rights, religious reform, and liberal education" [p. 187]. But he is not portrayed as the abbot of a lamasery.

In order to get his work accepted by academic publishers Paul Johnson had to adopt a skeptical stance toward notions of a Planetary Hierarchy. He could have insisted that Blavatsky's mahatmas were entirely fictitious, but that option had already been explored by many others. Instead, Johnson proposed that the mahatmas were historical figures whose biographies could be pieced together from available records. He is to be complimented on his exhaustive research, which ranged from earlier biographies and news reports, to letters exchanged among the Theosophists, to informants' messages to British government agencies.

The book succeeds as a historical exploration of the environment of early Theosophy. It fails in its stated objective of explaining away the

"myth" of the Great White Lodge. There is every reason to assume that Blavatsky and her coworkers in the Theosophical Society had encounters with most of the individuals Johnson identifies. Some of them supported the Society financially. But Johnson's suggestion that six of those individuals were intentionally fictionalized to create the masters featured in early Theosophical writings and the later esoteric literature is simply unconvincing. Twenty-six other individuals, whose biographies appear in the book, are not identified with any of the masters. One wonders why they were included.

This book, like many before it that tried to dismiss the mahatmas, has to confront a fundamental issue: if Helena Blavatsky did not have help from the inner planes to write *The Secret Doctrine*, she must have had superhuman intellectual power. To be sure, she learned from many sources, but we have to ask whether she was capable of writing at that level. Blavatsky was an accomplished medium and psychic; she is known to have had an especially sharp mind. Whether she was the towering intellectual needed to produce the works attributed to her has not been demonstrated.

Although *The Masters Revealed* represents an interesting chronicle of Helena Blavatsky's personal history, it will disappoint anyone looking for insights into the masters' lives and their interactions with Blavatsky and the other early Theosophists.

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***Shine Forth: The Soul's Magical Destiny*, by William A. Meader.** Source Publications, Mariposa, CA. 2004, 312 pages. List price \$22.00 US. Available online at: [source@yosemite.net](mailto:source@yosemite.net) and from other booksellers.

*Shine Forth*, by William A. Meader, is an open-hearted and learned book. Written as a practical introduction to the perennial philosophy, this book makes a central contribution to its subject. Inspired by *A Treatise on White Magic* and the Trans-Himalaya teaching of the Tibetan Master Djwhal Khul, *Shine Forth* sets out to provide greater clarity on how we can unfold the Soul's creative potential and live the life of a practical magician in service to the larger whole. Based on the philosophical proposition that "every human being is destined to become a spiritual magician," Meader explores the means by which the personality can become sensitive to the Soul's creative intentions and give shape to its powers or vibrations.

The book is divided into three main sections. Part One—*The Foundation*—furnishes a basis for understanding the magical process. It discusses the principles governing existence and the nature of the Soul. The author touches on such axiological themes as oneness and multiplicity, the notion of duality, the interplay of spirit and matter, and the seven rays. While many of the precepts in this section and throughout the book will be familiar to esoterically informed students, they are articulated with such precision and clarity of thought that even long time students will be enriched by the author's mastery of his subject, the elegance of his language and the depth of understanding that his words convey.

In his examination on the mystery of Oneness and the enigma of Duality for example, the author punctuates his remarks with the simple but profound declaration that the "principle of oneness ensures that the paradox of duality, the idea of the one and the many, will be synthetically understood." He goes on to point out that "every unit of life within the One Life carries a measure of Its incarnational intention and seeks to shine forth within the field of duality."

Part One also includes a discussion of the attributes and evolutionary function of the Cosmic Fa-

ther and Cosmic Mother, as well as an explanation of the use of the masculine pronoun in esoteric, religious and philosophical literature.

Meader acknowledges that the "masculine pronoun (which was never intended to suggest that God is male), has historically been abused," but points out that its usage is "rooted in a sacred truth." He specifies three reasons why he believes its utilization in certain contexts is occultly correct. The first concerns an effort to influence and stimulate the active or masculine aspect of the human being. The second concerns the principle of Identity, or the "formation of the self-construct" which is related to the quality of God inherent in the Father Principle. The third and deeper reason that God is identified as "he" is when it is used to depict "God as an entity," in contrast to feminine expressions of the Divine which are best represented as the "attributes of divine intelligence, beauty or wisdom" and the "livingness of substance."

The second and largest part of Meader's book—*The Art and Science of Magic*—offers an in-depth but entirely accessible examination of the entire magical process, i.e., the emergence of evolutionary ideas or thoughtforms within the human mind and their use for spiritual ends. Deeply esoteric themes, such as the nature, composition and synergy of thought are considered, along with a lucid description of how intuitive impressions descend and make their way through the mental, emotional and physical planes. Also discussed are the all-important roles of meditation and alignment as they build "a communicative bridge between the Soul and its outer garment or form." This is followed with a discussion of the "Cave" or "anchor point of Soul inspired thought," in addition to a meditation for finding the elusive cave.

Meader's discourse on the art and science of spiritual magic continues with a section that addresses the problems that arise when a formless thought begins to take shape within the mind. These include the "factor of diminishment" (the abatement or decline of the original thought or inspiration), and the various other dangers associated with thoughtform construction, such as the four main perils that impede the creative effort. Here the author touches upon an effective remedy or antidote to the chief dangers of men-

tal fixation, too little or too much emotion and unbridled thought.

In addition to an investigation of the psychological process involved in bringing formless thoughts into outer expression, the author examines the role of the third eye, the director of the magical process, as well as the various centers that work together to manifest the Soul's purpose. These concepts are related to the principle of Hierarchy and to the initiatory steps that must be undergone before the disciple's inner fire can fully *shine forth*.

Particular attention is given to the important role of emotion in the creative process, or to what Meader calls, "magic on the astral plane." Both the negative and positive aspects of desire or emotion are considered at length. Personality desire and the problem of inversion (which the author defines as an up-ending or distortion of the truth), are viewed as some of the greatest obstacles to spiritual development and to magical work. Before discussing the positive attributes of emotion in relationship to the magical process, the reader is provided with a good deal of practical information of how these distortions and inversions manifest as foggy mist of obscurity and bewilderment. Of special interest, are the pages devoted to helping the magician distinguish between the Soul-infused personality and the Soul's imposter, an aspect of the personality that mistakenly believes itself to be the Soul. These pages contain a number of useful graphics showing the imposter's emergence, development and diminishment, the clarifying characterizations of the imposter, as well as a series of questions for self-evaluation that are designed to help the individual counteract the imposter's influence.

The closing section of the book examines the magical process from a wider perspective. The preceding pages focused on the Soul as "the origin point of the creative process." But in part three —*The Larger Agenda*— the Soul is seen as a "conduit for the creative will and intention of the larger life of which it is a part." Here the author touches upon the theme of "white magic on a cosmic scale." His primary objective is to expose the reader to the creative process of our Planetary Logos or God. While Meader confines his analysis to the manifestation of societal systems, he points out that the principles discussed "extend to the Solar System and beyond," and are "the same for a human being or a God."

In his final comments, Meader brings the reader back to the central theme of his thesis—the destiny of every human Soul and its innate potential to function as a conscious co-creator whose lighted thoughts can transform the world. The capacity to work as a white magician and make an uplifting contribution in the outer field of service is an evolutionary imperative, and "the One Life's magical decree."

*Shine Forth* takes the reader on an inspired and brilliantly clear journey through the intricacies and abstractions of white magic. Along the way, it reveals William Meader to be one of the foremost interpreters and teachers of the esoteric tradition. This book is a gift to every student of the esoteric philosophy with its rare blend of perspicuity and practical insight. It merits our gratitude, our careful consideration and assimilation.

Donna M. Brown  
Washington, DC.



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