

The Hymn of the Pearl

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Summary

The *Hymn of the Pearl*, which is part of the *Acts of Thomas*, is a story about a prince who is sent to retrieve a precious pearl, forgets his mission, but eventually returns with the pearl. Due to the story's symbolic nature, modern scholars substantially disagree about its interpretation. We give a theosophical interpretation, based primarily on the works of Alice A. Bailey, and show that this story is an allegory of the spiritual journey.

Background

Saint Judas Thomas was one of the twelve Apostles of Jesus. The apocryphal *Acts of Thomas*, thought to be written during the second or third century, recounts the adventures of Thomas during his evangelistic mission to India. At one point in the *Acts*, Thomas is thrown into prison and we read, "And when he had prayed and sat down, Judas began to chant this hymn: The Hymn of Judas Thomas the Apostle in the Country of the Indians." This hymn is generally known, however, by the various names given to it by modern scholars, including the *Hymn of the Soul*, *Hymn of the Robe of Glory*, *Song of the Pearl*, and especially *Hymn of the Pearl*.

The author of the *Hymn of the Pearl* is unknown, and there is no historical information about the circumstances of its composition. The *Hymn* bears some resemblances to the Parable of the Pearl (*Matthew* 13:45-46) and the Parable of the Prodigal Son (*Luke* 15:11-32), but it also has many figures, dramatic turns, and transformations that are unusual. Owing to its symbolic nature, Bentley Layton, a professor of religious studies, says, "modern scholars have substantially disagreed on the interpretation of [the *Hymn of the Pearl*]."¹

There are six surviving manuscripts of the *Acts of Thomas* written in Syriac, an Eastern

Aramaic language, and seventy-five surviving manuscripts written in Greek. These surviving manuscripts differ, however, as to which episodes they include. It happens that only one surviving Syriac manuscript and only one surviving Greek manuscript contain the *Hymn of the Pearl*. Wilhelm Schneemelcher, a professor of early church history, writes, "Recent research is agreed that... the Syriac version should here be given the preference."² The Syriac *Hymn* is preferable, because it contains several verses that are missing from the Greek *Hymn*, and because the Greek *Hymn* can be shown to have substantial errors of copying. Moreover, historian of religion Harold Attridge provides textual evidence showing that the *Acts* was originally composed in Syriac.³

Even though its meaning is obscure, readers often find the *Hymn of the Pearl* to be an appealing story and glean various messages from it. Hans Jonas, a professor of philosophy, writes: "The immediate charm of this tale is such that it affects the reader prior to all analysis of meaning. The mystery of its message speaks with its own force, which almost seems to dispense with the need for detailed interpretation."⁴ The *Acts of Thomas* contains a second famous hymn, often called the *Hymn of the Bride*, for which we give our commentary in a companion article. These two hymns are closely related and may have been composed by the same author.

About the Author

Zachary Lansdowne, Ph.D., who served as President of the Theosophical Society in Boston, has been a frequent contributor to the *Quarterly*. His book: *The Revelation of Saint John*, which provides a verse-by-verse analysis of the entire *Revelation*, was reviewed in the Fall 2006 issue.

In what follows, we use G. R. S. Mead's English translation of the Syriac *Hymn of the Pearl*,⁵ and give a theosophical interpretation based primarily on the works of Alice A. Bailey. We show that this story is an allegory of the spiritual journey, and that it starts with the interlude between incarnations, on the inner side of life, and then describes the subsequent incarnation.

Interlude between Incarnations

When, a quite little child, I was dwelling
In the House of my Father's Kingdom,
And in the wealth and the glories
Of my Up-bringers I was delighting,
From the East, our Home, my Parents
Forth-sent me with journey-provision.
Indeed from the wealth of our Treasure,
They bound up for me a load.
Large was it, yet was it so light
That all alone I could bear it.
Gold from the Land of Gilan,
Silver from Gazak the Great,
Chalcedonies of India,
Iris-hued [Opals?] from Kushan.
They girt me with Adamant [also]
That hath power to cut even iron.

The concept of the spiritual kingdom is the key to understanding this first passage. In addition to the familiar mineral, vegetable, animal, and human kingdoms of nature, there is said to be a fifth, or spiritual, kingdom that consists of perfected human beings and includes the saints and sages of all major religions. The spiritual kingdom is called the "Hierarchy" in theosophy and the "kingdom of heaven" in *Matthew* 11:11.⁶ According to theosophy, the spiritual kingdom has seven presiding officers called "Chohans," which is a Tibetan word that simply means "Lords." For example, Bailey writes, "The seven major centres or Ashrams within the Hierarchy are each presided over by Masters of Chohan rank."⁷ These seven Chohans may be the same as the seven officers mentioned in *Ezekiel* 9:1-2.

The *Hymn* is narrated from a first-person perspective by a Prince who has been dwelling in the House of his Father's Kingdom. Our point of view is that the Prince is a disciple on the spiritual journey; his Father is the Chohan, or

Master, responsible for him; the Father's Kingdom is the Chohan's Ashram; and the House of the Kingdom is the portion of the Ashram that resides on the inner side of life, removed from outer, or physical, manifestation.

The above passage refers to the Prince's "Parents." In addition to the Father, we take the Mother as symbolizing the soul, which is the source of divine wisdom within a human being, because the Bible speaks of divine wisdom as though it were feminine. In fact, "wisdom" in *Proverbs* 1:20, 8:1, and 9:1-5 could be regarded as a feminine deity, rather than a mere personification of the attribute of wisdom. Bailey also says that "the two Masters with whom they [disciples] are concerned" are "their own inner God and their personal Master."⁸ The above passage says that the Parents are in the "East." The east is the direction from which rising sunlight comes, so it symbolizes the direction from which inner light comes. For example, *Ezekiel* 43:2 states, "And, behold, the glory of the God of Israel came from the way of the east."

The Prince describes himself as "a quite little child," meaning that he did not become spiritually mature during his previous incarnations, and so he is about to go on a "journey," referring to another incarnation. The Prince prepares for his journey by gathering a load, about which he says, "Large was it, yet was it so light That all alone I could bear it." We take this load to be the substance and qualities of his future bodies of manifestation: gold symbolizing the substance of his future mental body, to indicate that it will be able to register intuitions from the soul, because gold is the most malleable and ductile metal; silver symbolizing the substance of his future emotional body, to indicate that it will be able to reflect the love, peace, and joy of the soul, because Bailey speaks of "silver, a great reflector";⁹ adamant symbolizing the substance of his future physical body, to indicate that it will be able to overcome the trials of physical life, because adamant "hath power to cut even iron"; and gemstones symbolizing the wisdom that he will carry with him, to indicate that it will be able to bring nobility and refinement to

his thoughts, feelings, and activities, because the Bible speaks of wisdom as though it were a type of precious stone (*Job* 28:18-19). In this context, as defined by Bailey, “*wisdom... is the interpreted result of long experience.*”¹⁰

Throughout our commentary, we shall emphasize that the Prince’s experiences are not unique but depict events that everyone will encounter on their own spiritual journey. For example, Bailey indicates that everyone, before returning to physical life, goes through the process that has just been described for the

Prince: “the man: Prepares for physical incarnation again. Sounds his own true note into the substance of the three worlds... Gathers together the needed substance to form his future bodies of manifestation. Colours them with the qualities and characteristics he has already achieved through life-experience... Makes a deliberate choice of those who will provide him with the needed dense physical covering, and then awaits the moment of incarnation.”¹¹

My Glorious Robe
they took off me
Which in their love
they had wrought me,
And my Purple Man-
tle [also]

Which was woven to match with my stature.
And with me They [then] made a compact;
In my heart wrote it, not to forget it:
“If thou goest down into Egypt,
And thence thou bring’st the one Pearl—
[The Pearl] that lies in the Sea,
Hard by the loud-breathing Serpent,—
[Then] shalt Thou put on thy Robe
And thy Mantle that goeth upon it,
And with thy Brother, Our Second,
Shalt thou be Heir in our Kingdom.”

The key to understanding this passage is the concept of the causal body, for which Bailey gives this explanation: “The content of the causal body is the accumulation by slow and gradual process of the good in each life,” and “It is relatively permanent and lasts throughout the long cycle of incarnations.”¹² With each new incarnation the Prince gains a new personality, consisting of the mental, emotional, and physical bodies, but his causal body persists throughout the cycle of incarnations, storing the lessons, or principles of wisdom,

learned during each incarnation. The gemstones, which are part of the load that the Prince will take into his future incarnation, symbolize the lessons that he has already learned during his past incarnations. *Matthew* 6:20 states, “But lay up for yourselves treasures in heaven,” in which we interpret “treasures” as denoting the lessons learned from physical life and “heaven” as denoting the causal body.

Bailey continues, “The specific gravity of the causal body fixes the moment of emancipation and marks the time when the work of beautifying and building is completed,”¹³ and “the

man who has no further use for experience in the three worlds [has] learnt the needed lessons in the school of life.”¹⁴ Comparing these two quotations shows that the work of building the causal body is completed only when all needed lessons have been learned. A natural pearl is created by an oyster as a response to an irritant, such as a grain of sand, so it is a symbol of something valuable that is created through suffering. In the above passage, we take the “one Pearl” as denoting the needed lessons that are still missing from the Prince’s causal body

The Prince describes himself as “a quite little child,” meaning that he did not become spiritually mature during his previous incarnations, and so he is about to go on a “journey,” referring to another incarnation. The Prince prepares for his journey by gathering a load, about which he says, “Large was it, yet was it so light That all alone I could bear it.” We take this load to be the substance and qualities of his future bodies of manifestation...

and that can be learned only through the suffering of another incarnation.

In the above passage, the causal body is symbolized by the purple Mantle, “Which was woven to match with my stature,” because the size of the causal body reflects the Prince’s spiritual stature. The soul is symbolized by the glorious Robe, “Which in their love they had wrought me,” because the spiritual qualities displayed by the soul are the ones needed by the Prince. Accordingly, the Prince wearing the Mantle symbolizes that his consciousness is polarized within the causal body, which is the definition of causal consciousness. The Prince wearing the Robe symbolizes that he is contacting the soul’s attitude and awareness, which is the definition of sharing in soul consciousness. Bailey speaks of the causal body as “the spiritual body of the soul,”¹⁵ which is consistent with the Prince wearing the Mantle over the Robe.

The Prince had been wearing both garments, showing that he had gained causal consciousness and shared in soul consciousness during the interlude between incarnations. He loses both garments, however, signifying that he loses both types of consciousness before returning to physical life. Bailey indicates that everyone, during the interlude, will go through the same experiences: “physical plane existence comes to an end and all returns within the causal consciousness”; “On the inner side, men *know* that . . . they consequently face two great experiences: 1. A moment (long or short, according to the attained point in evolution) wherein contact will be made with the soul or with the solar angel. 2. After that contact, a relatively violent reorientation to earth life takes place.”¹⁶

“Egypt,” mentioned in the above passage, is a symbol of bondage, because Egypt kept the Israelites in bondage (*Exodus* 1:13-14). One possibility is that “Egypt” represents physical embodiment. Later in the *Hymn*, however, the Prince will share in soul consciousness while in physical embodiment, showing that the physical body, by itself, is not bondage. Our point of view is that “Egypt” represents emotional bondage, for which Bailey uses the term “glamour”: “*Glamour*, in its turn, veils and

hides the truth behind the fogs and mists of feeling and emotional reaction.”¹⁷

The “Serpent” is also mentioned, but to what does it refer? *Revelation* 20:2 equates the Serpent to both “Satan” and the “Devil.” The original Hebrew word for Satan means “adversary,” which is the translation used in *Numbers* 22:22. *Luke* 4:13 speaks of the “Devil” as a tempter—not a power or person, but an impersonal source of evil offering temptation. Bailey says that our goal is “liberation from maya or illusion,”¹⁸ and “the world is full of illusions.”¹⁹ Accordingly, the Serpent symbolizes illusion, because illusion is the adversary that we face on the spiritual journey, and it is a tempter in the sense that it exists in the world around us but does not have any power over us unless we accept its false beliefs. Bailey says that “water is the symbol of the emotional nature.”²⁰ This association leads us to interpret the Serpent dwelling in the sea as meaning that illusion affects us through our emotional nature.

The Prince receives the following conditional prediction: If he goes down into Egypt and retrieves the Pearl, which is guarded by the Serpent in the sea, then he will regain his Mantle and Robe and will be an heir in his Parents’ Kingdom. In other words, if the Prince goes down into glamour and learns sufficient new lessons from the illusions in his emotional nature, then he will regain causal consciousness, share in soul consciousness, and participate as an initiate in the life of his Chohan’s Ashram.

The Prince’s “Brother” is also mentioned as part of this prediction. This Brother does not incarnate with the Prince but stays behind, and yet he will be a joint heir with the Prince. We take this Brother to be another symbol for the Prince’s causal body, because that body remains on the inner side of life and yet will be a joint heir with the Prince when it becomes integrated with him.

The Prince receives this prediction from his Parents, who symbolize his Chohan and soul. Similarly, Bailey says that everyone, just prior to their next incarnation, receives a prediction from the soul during the moment of soul contact: “he becomes immediately *aware of the*

future, for prediction is an asset of the soul consciousness and in this the man temporarily shares.”²¹ The Prince says that his Parents “In my heart wrote it, not to forget it.” This phrase echoes *Jeremiah* 31:33: “saith the LORD, I will put my law in their inward parts, and write it in their hearts.” The conditional part of the Prince’s prediction provides his spiritual mission. Bailey indicates that everyone, during their incarnation, retains a memory of their spiritual mission, and that “It is for each [individual] to find out.”²²

Childhood and Adolescence

I left the East and went down
With two Couriers [with me];
For the way was hard and dangerous,
For I was young to tread it.
I traversed the borders of Maishan,
The mart of the Eastern merchants,
And I reached the Land of Babel,
And entered the walls of Sarbug.
Down further I went into Egypt;
And from me parted my escorts.

The Prince states, “I left the East and went down With two Couriers [with me].” In other words, the Prince leaves the inner side of life and is born into the physical world with the aid of his two physical parents, symbolized by the “two Couriers.” Bailey writes concerning parents: “Esoteric students would do well to remember that parents only donate the dense physical body. They contribute naught else save a body of a particular quality and nature which will provide the needed vehicle of contact with the environment demanded by the incarnating soul.”²³

The Prince continues, “the way was hard and dangerous, For I was young to tread it.” This sentence is interpreted to mean: the Prince’s early childhood is hard and dangerous, for he is polarized in his physical body. During late childhood, the Prince “traversed the borders of Maishan, The mart of the Eastern merchants.” Marishan represents the emotional body, because both merchants and feelings are concerned with the value of things. The Prince’s traversing the borders of Maishan indicates that he shifts his polarization into his emotional body. During adolescence, the Prince

“reached the Land of Babel, And entered the walls of Sarbug.” The Hebrew word Babel means confusion (*Genesis* 11:9), and so it represents the mind prior to spiritual illumination. Walls symbolize division and separation. The “walls of Sarbug” are inside the “Land of Babel”; the Prince’s entering those walls indicates that he shifts his polarization into his mental body and then mentally divides and separates himself from other people.

Bailey gives a similar description of childhood and adolescent development: “During this [first] period, the man is polarised in his physical body and is learning to be controlled by his desire body, the body of feeling or of emotion... This period parallels that of the child from one to seven years... The second period covers a point in development when the polarisation is largely in the emotional body and when lower mind desire is being developed... This period is an analogous one to that in the life of a child from seven to fourteen years... Now, on entering the third period, comes the most vital point in the development of the man, that in which mind is developing and the polarising life shifts to the mental unit... This period corresponds to that between the ages fourteen and twenty-eight.”²⁴

Next, the Prince says, “I went into Egypt.” By thinking that he is divided and separated from other people, the Prince goes into glamour, or emotional bondage, which is symbolized by Egypt. The above passage ends with the phrase, “And from me parted my escorts.” The Prince leaves his physical parents, indicating that he has reached physical maturity.

Glamour

Straightway I went to the Serpent;
Near to his lodging I settled,
To take away my Pearl
While he should sleep and should slumber.
Lone was I there, yea, all lonely;
To my fellow-lodgers a stranger.
However I saw there a noble,
From out of the Dawn-land my kinsman,
A young man fair and well favoured,
Son of Grandees; he came and he joined me.
I made him my chosen companion,
A comrade, for sharing my wares with.

He warned me against the Egyptians,
'Gainst mixing with the unclean ones.
For I had clothed me as they were,
That they might not guess I had come
From afar to take off the Pearl,
And so rouse the Serpent against me.

In the first sentence, the Prince remembers his spiritual mission: "Straightway I went to the Serpent; Near to his lodging I settled, To take away my Pearl While he should sleep and should slumber." The Serpent symbolizes illusion, and an earlier passage indicates that the Serpent's "lodging" is the sea, which in turn symbolizes the emotional nature. The notion that illusion lies within the emotional nature is consistent with Bailey's statement that "the Problem of Glamour is found when the mental illusion is intensified by desire."²⁵ Thus, the first sentence has this meaning: the Prince begins to examine his emotional nature, so that he can extract new lessons from his illusions.

The author Robert Perry defines a *special relationship* to be "a relationship based on the pursuit of specialness, in which we try to have a special or exclusive interaction with a special person so that we can feel more special."²⁶

The above passage describes a special relationship: the Prince's partner is special, because he is "a young man fair and well favoured, Son of Grandees"; the relationship is exclusive, because the Prince says, "he joined me. I made him my chosen companion, A comrade, for sharing my wares with"; and the Prince gains the feeling of being superior to, or more special than, the "unclean" Egyptians.

The Egyptians symbolize people who are immersed in glamour, because Egypt symbolizes glamour. The Prince calls certain members of his community "Egyptians," indicating that he recognizes glamour in them, but his feeling of being superior to them shows that he does not recognize glamour in himself. Bailey says, "At present, many of you do not recognise glamour when it meets you, and envelops you... It might be stated, however, that glamour can always be found where there exists... any sense of superiority or separative tendency."²⁷ Thus, the Prince's feeling of superiority also shows that he is immersed in glamour.

In the last sentence, the Prince dresses like the Egyptians so that they might not guess that he is a stranger and rouse the Serpent against him. This sentence is referring to the Prince's subconscious nature, which contains his suppressed feelings and memories, which in turn are based on illusion. Bailey says, "The subconscious nature... can be stirred up until it becomes a boiling cauldron, causing much distress."²⁸ The Prince wants to appear like other members of his community, because he is afraid that they might judge him for being strange or different, which would rouse his own suppressed feeling of inferiority against him. Moreover, his desire to feel superior is a compensation for his underlying feeling of inferiority.²⁹

But from some occasion or other
They learned I was not of their country.
With their wiles they made my acquaintance;
Yea, they gave me their victuals to eat.
I forgot that I was a King's son,
And became a slave to their king.
I forgot all concerning the Pearl
For which my Parents had sent me;
And from the weight of their victuals
I sank down into a deep sleep.

The Prince says, "But from some occasion or other They learned I was not of their country. With their wiles they made my acquaintance." In other words, the Prince feels that other people are conspiring against him with malevolent intentions. He is not aware that his mistrust is due to his seeing himself in them, as Bailey explains: "we see in others what is in us, even when it is not there at all or to the same extent."³⁰

The Prince continues, "Yea, they gave me their victuals to eat." Victuals symbolize individual glammers, or emotional reactions, because victuals can mean "that which supports human life," and glammers support egotistical life. Thus, the Prince's statement has this meaning: the surrounding community transmits their glammers to him and he internalizes them. Bailey describes this conditioning process: "It might almost be said that the astral body of a person comes into being as a part of the general world glamour; it is difficult for him to

differentiate between his own astral body and the glammers which affect and sway and submerge him.”³¹ Here, the term “astral” is a synonym for emotional.

The Prince also says, “I forgot that I was a King’s son, And became a slave to their king.” *II Corinthians* 4:4 makes a related statement: “the god of this world hath blinded the minds of them which believe not.” The effect of illusion is to blind human minds, so the “god of this world” must be the same as illusion, which is also the king of the Egyptians and is symbolized by the Serpent. Thus, the Prince forgets that he is a disciple of a Chohan and becomes a slave to illusion. He must be suffering, because Bailey writes, “Wrong identification is the cause of pain and leads to suffering, distress and various effects.”³²

Due to his acquired glammers, the Prince sinks down into emotional polarization, which is symbolized by “a deep sleep.” While he remains polarized within his emotional body, he forgets his spiritual mission. Bailey makes a similar point: “as long as the polarisation is purely physical or purely emotional, no need for meditation is ever felt.”³³

The Message

All this that now was befalling,
My Parents perceived and were anxious.
It was then proclaimed in our Kingdom,
That all should speed to our Gate—
Kings and Chieftains of Parthia,
And of the East all the Princes.
And this is the counsel they came to:
I should not be left down in Egypt.
And for me they wrote out a Letter;
And to it each Noble his Name set:

Partha, which is mentioned in the above passage, was an Iranian civilization that intermittently controlled Mesopotamia between about 150 B.C. and 224 A.D. The Parthian king styled himself as “king of kings,” because, in addition to his own kingdom, he was the overlord of many vassal kings, who in turn ruled over smaller kingdoms, provinces, and city-states. The Hierarchy is said to have a similar governmental structure. Bailey writes, “*The Lord of the World*, the One Initiator, He

Who is called in the Bible ‘The Ancient of Days,’ and in the Hindu Scriptures the First Kumara, He, Sanat Kumara it is, Who from His throne . . . presides over the Lodge of Masters.”³⁴ Bailey describes the Lord of the World as the overlord of the seven Chohans and of certain other officers, including the Manu, Bodhisattva, and Mahachohan.³⁵

Consequently, Parthia is taken as symbolizing the Hierarchy, and the officials in Parthia as symbolizing the officials in Bailey’s description of the Hierarchy: “King of Kings” refers to the Lord of the World, “Kings” to the seven Chohans, “Chieftains” to the Manu, Bodhisattva, and Mahachohan, and “Princes” to the lower ranking members of the Hierarchy. The above passage describes the decision to send a message to the Prince as incorporating the united purpose, combined planning, and concentrated energy of all the “Kings and Chieftains of Parthia.” Bailey also speaks of “the united purpose, the combined planning and the concentrated energy of the Hierarchy.”³⁶

“From Us—King of Kings, thy Father,
And thy Mother, Queen of the Dawn-land,
And from Our Second, thy Brother—
To thee, Son, down in Egypt, Our Greeting!
Up and arise from thy sleep,
Give ear to the words of Our Letter!
Remember that thou art a King’s son;
See whom thou hast served in thy slavedom.
Bethink thyself of the Pearl
For which thou didst journey to Egypt.
Remember thy Glorious Robe,
Thy Splendid Mantle remember,
To put on and wear as adornment,
When thy Name may be read in the Book of
the Heroes,
And with Our Successor, thy Brother,
Thou mayest be Heir in Our Kingdom.”

The first sentence is misleading, because it appears to indicate that the Prince’s Father is the King of Kings. In the final passage of the *Hymn*, however, both the Prince and his Father are seen by the King of Kings, showing that the Father is simply a King, but not the King of Kings. The rest of the *Hymn*, including the next passage, consistently refers to the Father as a King. Thus, we consider that an ancient scribe made a copying mistake by writing

“King of Kings” instead of simply “King” in this sentence.

The above passage gives the content of the message that will be telepathically impressed upon the mind of the Prince. Much of the message is to remind the Prince of the prediction that was written in his heart during the interlude before the present incarnation. The phrase “up and arise from thy sleep” tells the Prince to shift his polarization from his emotional body to his mental body. Bailey gives similar instruction: “the emotional body should be controlled from the mental plane, and when the polarisation has been transferred into the mental body through forms of meditation and intensity of purpose and of will, then the emotional becomes quiescent and receptive.”³⁷

The above passage mentions the “Book of the Heroes,” but to what does that refer? Bailey writes, “The Masters have Their Halls of Records, with a system of tabulation incomprehensible to us owing to its magnitude and its necessary intricacies, wherein these charts are kept.”³⁸ We take the Book of the Heroes to be a table of initiates contained within the Halls of Records.

According to Bailey, every disciple of a Master can expect to receive a similar message: “Forget not that the method of work of the Hierarchy is that of *impression* upon the minds of Their disciples, of telepathic work carried on with the Master as broadcaster and the disciple as the recipient of impression and of energy. This reception of impression and energy has a dual effect: 1. It brings into activity the latent seeds of action and of habits (good or bad), thus producing revelation, purification, enrichment and usefulness. 2. It vitalises and galvanises the personality into a right relation to the soul, to the environment, and to humanity.”³⁹

My Letter was [surely] a Letter
The King had sealed up with His Right
Hand,
‘Gainst the Children of Babel, the wicked,
The tyrannical Daimons of Sarbug.
It flew in the form of the Eagle,
Of all the winged tribes the king-bird;

It flew and alighted beside me,
And turned into speech altogether.
At its voice and the sound of its winging,
I waked and arose from my deep sleep.
Unto me I took it and kissed it;
I loosed its seal and I read it.
E’en as it stood in my heart writ,
The words of my Letter were written.

The Chohan transmits the message telepathically to the Prince, as indicated by the phrase, “It flew and alighted beside me, And turned into speech altogether.” According to Bailey, three kinds of telepathy are possible: instinctual, mental, and intuitional.⁴⁰ The above passage provides two clues showing that the Chohan uses intuitional telepathy. First, the transmission is designed to avoid “the Children of Babel, the wicked, The tyrannical Daimons of Sarbug.” Earlier, Babel and Sarbug were identified with the confused and separative thinking of the mind. The transmission is able to avoid these mental distortions, so it must not be mental telepathy. Second, the transmission “flew in the form of the Eagle,” which is “the king-bird.” Intuitional telepathy uses a higher, or more spiritual, medium than do the other kinds of telepathy, so intuitional telepathy must be the kind being used.

The Chohan seals the message up “with His Right Hand.” The right hand is a symbol of power, as in *Psalms* 60:5. In other words, the Chohan uses his power to convert the earlier message into an intuition, which he then transmits. The Prince receives the intuition as a flash of inspiration. The phrase “I waked and arose from my deep sleep” means that the Prince shifts his polarization from his emotional to his mental body. The phrase “I loosed its seal and I read it” means that the Prince converts the flash of inspiration into understanding. Bailey provides this explanation: “*The understanding* may be defined as the faculty of the Thinker in Time to appropriate knowledge as the foundation for wisdom, that which enables him to adapt the things of form to the life of the spirit, and to take the flashes of inspiration that come to him... and link them to the facts.”⁴¹

The Pearl

I remembered that I was a King's son,
 And my rank did long for its nature.
 I bethought me again of the Pearl,
 For which I was sent down to Egypt.
 And I began [then] to charm him,
 The terrible loud-breathing Serpent.
 I lulled him to sleep and to slumber,
 Chanting o'er him the Name of my Father,
 The Name of our Second, [my Brother],
 And [Name] of my Mother, the East-Queen.
 And [thereon] I snatched up the Pearl,
 And turned to the House of my Father.

The Prince remembers that he is a disciple of a Chohan, and wants to express his spiritual status outwardly. He thinks again about his spiritual mission of learning new lessons—the Pearl—from his emotional reactions; and he resumes his effort to subdue the Serpent, symbolizing the illusions that control his life.

To subdue the Serpent, the Prince chants the Names of his Father, Brother, and Mother. The Bible often uses a personal name as an indication of the bearer's nature. For example, *I Samuel* 25:25 states: "for as his name is, so is he." A change in the personal name often indicates a change in the person, such as the change from Abram to Abraham (*Genesis* 17:5). In *Revelation*, "name" can be consistently interpreted as "nature."⁴² Similarly, in the above passage, the "Name" of a figure is interpreted as representing that figure's nature, or essential character. Hence, to overcome illusion, the Prince expresses the natures of his Chohan, causal body, and soul in that order.

First, he expresses the nature of his Chohan. This nature is illumination, because Bailey refers to the spiritual kingdom as the "Hierarchy of Illumined Minds."⁴³ Thus, before examining his feelings, the Prince practices meditation to illumine his mind. Bailey explains, "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."⁴⁴

Second, he expresses the nature of his causal body. Bailey speaks of "a lop-sided causal body... full of great gulfs and gaps where virtues should be,"⁴⁵ which implies that virtues are built into the causal body, and says that "humility and pure motives... are the outstanding hallmarks of the disciple."⁴⁶ The Prince is an advanced disciple, so his causal body is marked by the virtue of humility, which means that it contains the meta-lesson that its other lessons do not provide dependable guidance. This meta-lesson is described by *Proverbs* 3:5 as, "lean not unto thine own understanding." Thus, just before examining his feelings, the Prince realizes that overcoming an illusion requires a fresh intuition rather than relying on ideas learned in the past. Bailey also says, "It is the soul itself which dispels illusion, through the use of the faculty of the intuition."⁴⁷

Third, he expresses the nature of the soul. This nature is detachment, because Bailey speaks of "the soul, detached and undeluded."⁴⁸ Thus, to evoke a fresh intuition, the Prince examines his feelings with a detached attitude, as though he were looking at them from the high vantage point of the soul, so that there is no resistance, justifications, and excuses. Bailey also says, "the task of the disciple is to become consciously aware—like a detached onlooking Observer—of these energies and their expressing qualities as they function within himself."⁴⁹

An illusion, or false belief, has power only as long as it is believed. When an illusion is recognized to be what it is, it loses its power—it goes to sleep. By using the foregoing approach, the Prince lulls the Serpent to sleep, which means that he has intuitions that his illusions are illusions. After having these intuitions, the Prince snatches up the Pearl, which means that he learns the lessons that are in the midst of the illusions. Bailey makes a similar point: "Learn the meaning of illusion, and in its midst locate the golden thread of truth."⁵⁰

The new lessons are in the form of abstract principles of wisdom. Bailey describes two

sets of principles that eventually everyone will learn: “The first set of principles is learnt by the man through grasping, and the subsequent disaster that results from that seizure. He stole, he suffered the penalty and he stole no more. The principle was wrought into him by pain and he learnt that only that which was his by right and not by seizure could be enjoyed... The second set of principles is learnt through renunciation and service. A man looks away (having learnt first principles) from the things of the personality and in service learns the power of love in its occult significance. He spends and consequently receives; he lives the life of renunciation and the wealth of the heavens pours in on him.”⁵¹

Next, the Prince turns to “the House of my Father,” which means that he intends to raise his consciousness to that of his Chohan’s Ashram on the inner side of life. Bailey also gives the instruction of “raising your consciousness and coming as close to the Hierarchy as possible.”⁵²

Inner Purification

Their filthy and unclean garments
I stripped off and left in their country.
To the way that I came I betook me,
To the Light of our Home, to the Dawn-land.
On the road I found [there] before me
My Letter that had aroused me—
As with its voice it had roused me,
So now with its light it did lead me—
On fabric of silk, in letters of red [?],
With shining appearance before me [?],
Encouraging me with its guidance,
With its love it was drawing me onward.
I went forth; through Sarbug I passed;
I left Babel-land on my left hand;
And I reached unto Maishan the Great,
The meeting-place of the merchants,
That lieth hard by the Sea-shore.

The Prince says, “Their filthy and unclean garments I stripped off and left in their country.” Clothing symbolizes the nature of the wearer, as shown in *Zechariah 3:4*: “Behold, I have caused thine iniquity to pass from thee, and I will clothe thee with change of raiment.” An Egyptian garment symbolizes an

individual glamour, or emotional reaction, because Egypt symbolizes glamour as a whole. Multiple garments are typically stripped off one at a time, so this metaphor suggests that multiple glammers should also be stripped off one at a time. Indeed, Bailey recommends such a practice: “I would suggest that no aspirant attempt to tackle the problem of glamour as a whole or seek to dissipate all the glammers to which he is susceptible... He should choose the glamour that is the most apparent and the most hindering at any given time (and there is always one) and for its dissipation he should work conscientiously.”⁵³

The Prince also says, “To the way that I came I betook me, To the Light of our Home, to the Dawn-land.” The Prince is traveling on what is sometimes called “the path of return,” because he seeks to retrace his earlier steps back to his point of origin, while undoing his earlier mistakes. Bailey also mentions this path: “the path of return to the Centre... must parallel the path of outgoing.”⁵⁴

Next, the Prince says that he is being guided by “My Letter that had aroused me,” which is now shining “on fabric of silk, in letters of red.” In effect, the letter has become a searchlight. Bailey writes, “The searchlight of the soul reveals faults in character, limitations in expression and inadequacies in conduct. These must be intelligently corrected.”⁵⁵ Accordingly, we take this letter as the searchlight of the soul, the fabric of silk as the mental and emotional bodies, and the red letters as inner faults that need to be corrected. In particular, this searchlight highlights the Prince’s separative beliefs (Sarbug), confusion (Babel-land), and false values (Maishan the Great).

The Mantle and Robe

My Glorious Robe that I’d stripped off,
And my Mantle with which it was covered,
Down from the Heights of Hyrcania,
Thither my Parents did send me,
By the hands of their Treasure-dispensers
Who trustworthy were with it trusted.
Without my recalling its fashion,—
In the House of my Father my childhood had left it,—
At once, as soon as I saw it,

The Glory looked like my own self.
 I saw it in all of me,
 And saw me all in [all of] it,—
 That we were twain in distinction,
 And yet again one in one likeness.
 I saw, too, the Treasurers also,
 Who unto me had down-brought it,
 Were twain [and yet] of one likeness;
 For one Sign of the King was upon them—
 Who through them restored me the Glory,
 The Pledge of my Kingship [?].

Let us consider the meaning of the symbols in the first sentence of this passage. Hyrcania was an ancient kingdom located south of the Caspian Sea. The Parthian kings reportedly used a Hyrcanian town as their summer residence. As discussed earlier, the Parthian kings symbolize the Chohans, so Hyrcania symbolizes the inner side of life. The Treasure-dispensers “Were twain [and yet] of one likeness,” suggesting that they symbolize the higher and lower selves of some individual. The higher self consists of the soul operating through the causal body, and it is symbolized by the Robe covered by the Mantle. The lower self is the personality, consisting of the mental, emotional, and physical bodies. Hands symbolize ability or power, as in *Joshua 4:24*.

Next, let us consider the meaning of the first sentence: the Prince’s higher self, even though it belongs to the inner side of life, is becoming more apparent to him through his application of his Chohan’s and soul’s instructions, by the ability of another individual’s higher and lower selves that, when perceived by the Prince, can be trusted to make the Prince’s higher self more evident. The Prince must be practicing the Technique of Duality, which is the effort to perceive the higher and lower selves of some-

one else, who could be anyone. Through this technique, in Bailey’s language, “he passes from one sense of unity to a sense of duality.”⁵⁶ Here, “unity” refers to complete identification with the lower self, and “duality” to the awareness of having both higher and lower selves.

The Prince says, “The Glory looked like my own self. I saw it in all of me, And saw me all in [all of] it.” In other words, after seeing the higher self within someone else, the Prince sees it within himself, sees that it operates through his lower self, and identifies himself with it. The Prince realizes “That we were twain in distinction, And yet again one in one likeness.” In other words, he realizes that his

higher and lower selves can be distinguished from each other, yet form one whole individual.

The key to understanding this passage is to notice the following: whatever the Prince sees in someone else, he later sees in himself. The Treasure-dispenser, in whom the Prince senses the higher self, is called this name because that individual is able to give a wonderful treasure to the Prince, namely, the awareness

of the Prince’s own higher self. *A Course in Miracles (ACIM)* makes the same point: “When you meet anyone, remember it is a holy encounter. As you see him you will see yourself. As you treat him you will treat yourself. As you think of him you will think of yourself. Never forget this, for in him you will find yourself or lose yourself. Whenever two Sons of God meet, they are given another chance at salvation. Do not leave anyone without giving salvation to him and receiving it yourself.”⁵⁷

Near the end of the above passage, the Prince sees the “one Sign of the King” upon the two selves of the Treasure-dispenser. The “King”

The Prince and his Father go to the “Court of the King of Kings,” and the Prince takes with him his Pearl. In other words, the Prince and his Chohan go to what is sometimes called the “courts of Heaven,” and the Prince uses the new lessons in his causal body—symbolized by the Pearl—to demonstrate that he is ready for initiation.

represents the Chohan, so the “Sign of the King” represents the Chohan’s nature, which is illumination. Having “one” sign upon both selves suggests that the sign passes from one self to the other. Accordingly, the Prince perceives that the soul’s illumination already exists within the Treasure-dispenser’s higher self and will eventually pass to that individual’s lower self. The Prince must now be practicing the more advanced Technique of Charity, which is described by *ACIM* as follows: “Charity is a way of perceiving the perfection of another even if you cannot perceive it in yourself. . . . Charity is a way of looking at another as if he had already gone far beyond his actual accomplishments in time.”⁵⁸

The final words in the above passage are: “Who through them restored me the Glory, The Pledge of my Kingship.” By first perceiving the soul’s illumination within the Treasure-dispenser, the Prince is able to perceive it in himself, which restores his own inner perfection, or kingship, to his awareness. In contrast, an earlier passage described the Prince’s special relationship, perhaps with the same individual, which immersed him further into glamour. This difference in how the Prince relates to other people demonstrates the spiritual growth that occurred between the two passages.

The Glorious Robe all-bespangled
With sparkling splendour of colours:
With Gold and also with Beryls,
Chalcedonies, iris-hued [Opals?],
With Sardis of varying colours.
To match its grandeur [?], moreover, it had
been completed:
With adamantine jewels
All of its seams were off-fastened.
[Moreover] the King of Kings’ Image
Was depicted entirely all o’er it;
And as with Sapphires above
Was it wrought in a motley of colour.
I saw that moreover all o’er it
The motions of Gnosis abounding;
I saw it further was making
Ready as though for to speak.
I heard the sound of its Music
Which it whispered as it descended [?]:
“Behold him the active in deeds!

For whom I was reared with my Father;
I too have felt in myself
How that with his works waxed my stature.”

The Robe is described as “all-bespangled With sparkling splendour of colours.” Bailey says “that colours are the expressions of force or quality,”⁵⁹ so we may think of the colors in the Robe in a similar manner. Bailey also says that “the will of your soul... is the Will of God,”⁶⁰ and that “the divine prototypal will” has the following “seven ray aspects”: “Ray I.—The will to initiate. Ray II.—The will to unify. Ray III.—The will to evolve. Ray IV.—The will to harmonise or relate. Ray V.—The will to act. Ray VI.—The will to cause. Ray VII.—The will to express.”⁶¹ The Robe symbolizes the soul, so the various colors in the Robe are taken as the expressions by the soul of the seven ray aspects of divine will. A similar interpretation can be given for the rainbows mentioned in *Revelation* (4:3, 10:1, and 21:19-20).⁶²

Moreover, the Robe had been completed so that “With adamantine jewels All of its seams were off-fastened.” Adamantine means unbreakable or unyielding, so the Robe is invulnerable, like a suit of armor, and anyone wearing it cannot be hurt or injured. *Ephesians* 6:11 says, “Put on the whole armour of God, that ye may be able to stand against the wiles of the devil.” Thus, the Robe might be the same symbol as the “whole armour of God.”

Another feature of the Robe is that “the King of Kings’ Image Was depicted entirely all o’er it.” The King of Kings refers to the Lord of the World, or Sanat Kumara, who in turn represents the Presence of Deity for our planet, as Bailey explains: “All the qualities, the love and the purpose of a supreme Entity, referred to in The New Testament as the ‘Unknown God,’ are focussed in Sanat Kumara.”⁶³ The above passage indicates that the Prince perceives the Presence of Deity within his vision of the soul, because the Robe symbolizes the soul. The Prince must now be practicing the even more advanced Technique of the Presence, which is described by Bailey as the “definite and sustained effort to sense the Presence throughout the Universe in all forms.”⁶⁴

The Prince perceives “The motions of Gnosis abounding” all over the Robe. Gnosis is the Greek word that is often translated as knowledge. Bailey explains how intuitive knowledge comes from the soul: “The intuition is in reality only the appreciation by the mind of some factor in creation, some law of manifestation and some aspect of truth, known by the soul.”⁶⁵

The Prince hears the Robe say: “Behold him the active in deeds! For whom I was reared with my Father.” In other words, the Prince’s spiritual evolution fulfills the purpose for which the soul was produced by Spirit. Bailey makes similar points: “the soul is the perceiving entity produced through the union of Father-Spirit and Mother-Matter”; “the soul is the force of evolution itself.”⁶⁶ The Prince also hears the Robe say: “I too have felt in myself How that with his works waxed my stature.” In other words, the Prince’s spiritual evolution enables the higher aspects of the soul to be expressed. Bailey makes a similar point: “The soul, though constituting one great total, is, however, limited in its expression by the nature and quality of the form in which it is found.”⁶⁷

And [now] with its Kingly motions
Was it pouring itself out towards me,
And made haste in the hands of its Givers,
That I might [take and] receive it.
And me, too, my love urged forward
To run for to meet it, to take it.
And I stretched myself forth to receive it;
With its beauty of colour I decked me,
And my Mantle of sparkling colours
I wrapped entirely all o’er me.

The Prince says, “And [now] with its Kingly motions Was it pouring itself out towards me, And made haste in the hands of its Givers, That I might [take and] receive it.” The Prince continues to perceive the following: the higher self within the Treasure-dispenser, the soul within the higher self, and the Presence of Deity within the soul. He then says, “And me, too, my love urged forward To run for to meet it, to take it.” The Prince is moving toward the soul, because each successive perception entails a more refined use of abstract thought, and so he eventually enters causal conscious-

ness, as Bailey explains: “It is by meditation, or the reaching from the concrete to the abstract, that the causal consciousness is entered, and man—during this final period—becomes the Higher self and not the Personality.”⁶⁸

Next, the Prince says, “And I stretched myself forth to receive it.” The Prince’s effort to perceive the Presence of Deity invokes soul consciousness, as Bailey also explains: “The flickering soul light in the personal self has enabled the disciple to see the vision of the soul and in that light to reach union with the soul, even if only temporarily. Now the greater light of the soul becomes focussed like a radiant sun and it reveals in its turn a still more stupendous vision—that of the Presence.”⁶⁹

The Prince concludes, “With its beauty of colour I decked me, And my Mantle of sparkling colours I wrapped entirely all o’er me.” The Prince shares in soul consciousness, symbolized by wearing the Robe, and has causal consciousness, symbolized by wearing the Mantle, so he regains both types of consciousness that he had during the interlude prior to his present incarnation.

The Mental Plane

I clothed me therewith, and ascended
To the Gate of Greeting and Homage.
I bowed my head and did homage
To the Glory of Him who had sent it,
Whose commands I [now] had accomplished,
And who had, too, done what He’d promised.
[And there] at the Gate of His House-sons
I mingled myself with His Princes;
For He had received me with gladness,
And I was with Him in His Kingdom;
To whom the whole of His Servants
With sweet-sounding voices sing praises.

Even though the Prince is still incarnate on the physical plane, the rest of the *Hymn* is concerned with events that occur on the mental plane, which is symbolized by “the Gate of Greeting and Homage.” Bailey says, “we are considering facts which are substantial and real on the *mental plane*—the plane on which all the major initiations take place—but which are

not materialised on the physical plane, and are not physical plane phenomena. The link between the two planes exists in the continuity of consciousness which the initiate will have developed, and which will enable him to bring through to the physical brain, occurrences and happenings upon the subjective planes of life.”⁷⁰

In the first sentence, the Prince says, “I clothed me therewith, and ascended To the Gate of Greeting and Homage.” In other words, the Prince, while his physical body is asleep, ascends to the mental plane with the same consciousness and sense of awareness that he had attained on the physical plane. Bailey gives this explanation: “In his sleeping hours he [the aspirant] has developed a field of active service and of learning... But people are apt to forget that every night, in the hours of sleep, we die to the physical plane and are alive and functioning elsewhere.”⁷¹

The Prince says, “I bowed my head and did homage to the Glory of Him who had sent it.” In other words, the Prince is grateful to his Chohan for the instruction that he had received. *ACIM* describes this situation: “For the joy of teaching is in the learner, who offers it to the teacher in gratitude, and shares it with him.”⁷²

The Prince also says, “I mingled myself with His Princes; For He had received me with gladness, And I was with Him in His Kingdom.” That is, the Prince mingles with various associates of his Chohan, is received by his Chohan, and is with his Chohan in the latter’s Ashram. Bailey describes a similar situation: “Disciples are taught in groups in the Master’s ashram, or classroom, at night, if in incarnation.”⁷³

He had promised that with him to the Court
Of the King of Kings I should speed,
And taking with me my Pearl
Should with him be seen by our King.

The Prince and his Father go to the “Court of the King of Kings,” and the Prince takes with him his Pearl. In other words, the Prince and his Chohan go to what is sometimes called the “courts of Heaven,”⁷⁴ and the Prince uses the

new lessons in his causal body—symbolized by the Pearl—to demonstrate that he is ready for initiation. Indeed, according to Bailey, everyone who is to be initiated must “demonstrate eventually ‘within the courts of Heaven’ and at the place of initiation, the nature of their high calling; they will prove to all who can grasp the significance of the demonstration that they have only ‘become again in full expression what they have always been.’”⁷⁵

The final phrase of the *Hymn* says, “Should with him be seen by our King.” In other words, the Prince and Chohan plan to see their King, who is the King of Kings—namely, Sanat Kumara, the Lord of the World. The Prince is about to take at least the third initiation, because Bailey says, “the initiate does not see Him [Sanat Kumara] face to face until the third initiation.”⁷⁶ On the other hand, the earlier narration showed that the Prince’s most advanced discipline was the Technique of the Presence, through the application of which, according to Bailey, “he becomes initiate and the third initiation becomes possible as an immediate goal.”⁷⁷ Our conclusion is that the Prince is about to take the third initiation. Consequently, he has reached a significant milestone, because, as Bailey says, “the third initiation is regarded by the Hierarchy as the first major initiation, and that the first and second initiations are initiations of the Threshold.”⁷⁸

Bailey also writes: “The Lord of the World, the Ancient of Days, the ineffable Ruler Himself administers the third initiation. Why has this become possible? Because now the fully consecrated physical body can safely bear the vibrations of the two other bodies when they return to its shelter from the Presence of the KING; because now the purified astral and controlled mental can safely stand before that KING.”⁷⁹ Here, the physical body is asleep while the emotional (or astral) and mental bodies “stand” before the hierophant. According to this quotation, the Prince will be aware of a change in his emotional and mental bodies, due to his initiation, after he becomes awake again on the physical plane.

Conclusions

Although modern scholars substantially disagree about how the *Hymn of the Pearl* is to be interpreted, they generally agree on this point: Its interpretation ought to be based on ideas or philosophies—such as Hellenistic myths, Gnosticism, Manichaeism, or other works associated with St. Thomas—that existed at the time of its composition—perhaps the second or third century. On the other hand, our interpretation of the *Hymn* is based mainly on the books of Alice A. Bailey, which were written in the twentieth century. How can our approach be justified?

Bailey, like the Prince in the *Hymn*, believed that she was in contact with the spiritual kingdom, or Hierarchy, and was directly inspired by them.⁸⁰ If it is true that there is a spiritual Hierarchy, then the anonymous author of the *Hymn* might have been directly or indirectly inspired by them as well. In fact, if the *Hymn* is what it purports to be—an account of someone's experiences narrated from a first-person perspective—then its author was in contact with the Hierarchy and was directly inspired by them. Thus, one explanation as to why there is such a close compatibility between Bailey's material and the *Hymn* is that both may have been inspired by the same source.

¹ B. Layton, *The Gnostic Scriptures* (New York: Doubleday, 1987), p. 367.

² W. Schneemelcher (ed.), *New Testament Apocrypha*, vol. II (Philadelphia: The Westminster Press, 1965), p. 433.

³ H. Attridge, "The Original Language of the Acts of Thomas" in H. Attridge et al., *Of Scribes and Scrolls* (Lanham, MD: University Press of America, 1990), pp. 241-250.

⁴ H. Jonas, *The Gnostic Religion* (1958; revised; Boston: Beacon Press, 1963), p. 116.

⁵ G. R. S. Mead, *The Hymn of the Robe of Glory* (1908; reprint; San Diego: The Book Tree, 2005). Internet: http://www.gnosis.org/library/grs-mead/grsm_r_obeofglory.htm.

⁶ All biblical verses are from the King James Version.

⁷ A. A. Bailey, *The Externalisation of the Hierarchy* (1957; reprint; New York: Lucis Publishing Company, 1976), p. 527.

⁸ A. A. Bailey, *Initiation, Human and Solar* (1922; reprint; New York: Lucis Publishing Company, 1974), p. 81.

⁹ A. A. Bailey, *A Treatise on Cosmic Fire* (1925; reprint; New York: Lucis Publishing Company, 1973), p. 1221.

¹⁰ A. A. Bailey, *Glamour: A World Problem* (1950; reprint; New York: Lucis Publishing Company, 1973), p. 191.

¹¹ A. A. Bailey, *Esoteric Healing* (1953; reprint; New York: Lucis Publishing Company, 1978), p. 495.

¹² A. A. Bailey, *Letters on Occult Meditation* (1922; reprint; New York: Lucis Publishing Company, 1974), pp. 32, 352.

¹³ *Ibid.*, p. 31.

¹⁴ A. A. Bailey, *The Light of the Soul* (1927; reprint; Lucis Publishing Company, 1978), p. 204.

¹⁵ A. A. Bailey, *A Treatise on White Magic* (1934; reprint; New York: Lucis Publishing Company, 1979), p. 247.

¹⁶ Bailey, *Esoteric Healing*, pp. 415, 495.

¹⁷ Bailey, *Glamour*, p. 241.

¹⁸ Bailey, *The Light of the Soul*, p. 398.

¹⁹ Bailey, *Glamour*, p. 184.

²⁰ Bailey, *A Treatise on White Magic*, p. 250.

²¹ Bailey, *Esoteric Healing*, p. 497.

²² Bailey, *Letters on Occult Meditation*, p. 108.

²³ Bailey, *Esoteric Healing*, pp. 495-496.

²⁴ Bailey, *Letters on Occult Meditation*, pp. 24-26.

²⁵ Bailey, *Glamour*, p. 21.

²⁶ R. Perry, *A Course Glossary* (West Sedona, AZ: The Circle of Atonement, 1996), p. 74.

²⁷ Bailey, *Glamour*, pp. 38, 84.

²⁸ A. A. Bailey, *Esoteric Psychology*, vol. II (1942; reprint; New York: Lucis Publishing Company, 1981), p. 440.

²⁹ A. Adler, *Understanding Human Nature* (1927; reprint; New York: Fawcett Premier, 1954), p. 67, found "the awakening desire for recognition developing itself under the concomitant influence of the sense of inferiority, with its purpose the attainment of a goal in which the individual is seemingly superior to his environment."

³⁰ A. A. Bailey, *Discipleship in the New Age*, vol. I (1944; reprint; New York: Lucis Publishing Company, 1976), p. 729.

³¹ Bailey, *Glamour*, p. 72.

³² Bailey, *Esoteric Healing*, p. 347.

³³ Bailey, *Letters on Occult Meditation*, pp. 9-10.

³⁴ Bailey, *Initiation, Human and Solar*, p. 106.

³⁵ *Ibid.*, p. 49.

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- ³⁶ A. A. Bailey, *Discipleship in the New Age*, vol. II (1955; reprint. New York: Lucis Publishing Company, 1972), p. 105.
- ³⁷ Bailey, *Letters on Occult Meditation*, p. 98.
- ³⁸ Bailey, *Initiation, Human and Solar*, p. 68.
- ³⁹ A. A. Bailey, *Telepathy and the Etheric Vehicle* (1950; reprint; New York: Lucis Publishing Company, 1975), p. 40.
- ⁴⁰ *Ibid.*, p. 14.
- ⁴¹ Bailey, *Initiation, Human and Solar*, p. 12.
- ⁴² *A Commentary on the Book of the Revelation Based on a Study of Twenty-Four Psychic Discourses by Edgar Cayce* (1945; reprint; Virginia Beach, VA: A.R.E. Press, 1969), p. 141; Z. F. Lansdowne, *The Revelation of St. John* (York Beach, ME: Red Wheel/Weiser, 2006), p. 14.
- ⁴³ Bailey, *Discipleship in the New Age*, vol. I, p. 24; *Esoteric Psychology*, vol. II, p. 691.
- ⁴⁴ Bailey, *Esoteric Healing*, p. 119.
- ⁴⁵ Bailey, *Letters on Occult Meditation*, p. 134.
- ⁴⁶ Bailey, *Discipleship in the New Age*, vol. II, p. 88.
- ⁴⁷ Bailey, *Glamour*, p. 83.
- ⁴⁸ Bailey, *Esoteric Psychology*, vol. II, p. 433.
- ⁴⁹ A. A. Bailey, *Esoteric Astrology* (1951; reprint; New York: Lucis Publishing Company, 1979), p. 414.
- ⁵⁰ Bailey, *A Treatise on White Magic*, p. 473.
- ⁵¹ *Ibid.*, p. 117.
- ⁵² Bailey, *Discipleship in the New Age*, vol. I, p. 469.
- ⁵³ Bailey, *Glamour*, pp. 214-215.
- ⁵⁴ A. A. Bailey, *Education in the New Age* (1954; reprint; New York: Lucis Publishing Company, 1974), p. 148.
- ⁵⁵ Bailey, *Discipleship in the New Age*, vol. I, p. 727.
- ⁵⁶ Bailey, *A Treatise on White Magic*, p. 375.
- ⁵⁷ *A Course in Miracles (ACIM)* (second edition; Glen Ellen, CA: Foundation for Inner Peace, 1992), vol. I, p. 142.
- ⁵⁸ *ACIM*, vol. I, p. 27.
- ⁵⁹ Bailey, *Letters on Occult Meditation*, p. 228.
- ⁶⁰ Bailey, *Discipleship in the New Age*, vol. I, p. 391.
- ⁶¹ Bailey, *Esoteric Astrology*, p. 605.
- ⁶² Lansdowne, *The Revelation of St. John*, pp. 38, 85, 192.
- ⁶³ A. A. Bailey, *The Rays and the Initiations* (1960; reprint; New York: Lucis Publishing Company, 1976), p. 367.
- ⁶⁴ Bailey, *Glamour*, p. 180.
- ⁶⁵ Bailey, *A Treatise on White Magic*, p. 15.
- ⁶⁶ *Ibid.*, pp. 35, 36.
- ⁶⁷ *Ibid.*, p. 39.
- ⁶⁸ Bailey, *Letters on Occult Meditation*, p. 28.
- ⁶⁹ Bailey, *Glamour*, p. 180.
- ⁷⁰ Bailey, *Initiation, Human and Solar*, p. 100.
- ⁷¹ Bailey, *A Treatise on White Magic*, pp. 301, 494.
- ⁷² *ACIM*, vol. I, p. 336.
- ⁷³ Bailey, *Initiation, Human and Solar*, p. 69.
- ⁷⁴ The “courts of Heaven” are occasionally cited in Christian literature. For example, Dante Alighieri, *The Divine Comedy* (The Paradiso, Canto XXX), writes, “I saw Both of the Courts of Heaven made manifest.” In addition, the Catholic “Litany of Saint Scholastica” includes the exhortation: “St. Scholastica, who didst enter the courts of Heaven in the form of a dove, Pray for us.” A Methodist Hymnal includes the verse: “CHRIST is our corner-stone, On him alone we build; With his true saints alone The courts of heaven are filled.”
- ⁷⁵ Bailey, *Discipleship in the New Age*, vol. II, p. 387.
- ⁷⁶ Bailey, *Initiation, Human and Solar*, p. 107.
- ⁷⁷ Bailey, *Glamour*, p. 171.
- ⁷⁸ Bailey, *The Rays and the Initiations*, p. 41.
- ⁷⁹ Bailey, *Initiation, Human and Solar*, p. 88.
- ⁸⁰ A. A. Bailey, *The Unfinished Autobiography* (1951; reprint; New York: Lucis Publishing Company, 1987), pp. 162-168.