

The Book of Habakkuk Compared to Bailey's Technique of Integration for the Seventh Ray

Zachary F. Lansdowne

Summary

The Book of Habakkuk is part of the ancient Hebrew Bible and is accepted as canonical scripture by both the Jewish and Christian faiths. Its opening verse identifies Habakkuk as a prophet and attributes this book to him. Alice Bailey's "Technique of Integration for the Seventh Ray" is a modern text written with abstruse symbols, so it is difficult to understand. This article clarifies Bailey's Technique by showing that it is illustrated by verses in the Book of Habakkuk, even though these two texts were written for quite different purposes and time periods.

Habakkuk

Other than what can be inferred from his book, nothing for certain is known about Habakkuk's personal life. His book includes a prophecy that the Babylonians (or Chaldeans) would overthrow his country. In 587 B.C., the Babylonians captured Jerusalem, which was the political capital of the Kingdom of Judah, so Habakkuk is assumed to have lived in Judah and to have written his book not long before that capture. The *Zohar*, which is the foundational work in the literature of Jewish mysticism known as *Kabbalah*, claims that Habakkuk is the boy born to the Shunamite woman through Elisha's blessing, as described in 2 Kings 4:8-17. The *Bel and the Dragon*, which is the Greek apocryphal addition to the biblical Book of Daniel, tells a story about Habakkuk being taken to Babylon by an angel to feed Daniel while he was in the lions' den.

The Book of Habakkuk has three chapters and is commonly divided into two parts. The first part, which consists of chapters 1 and 2, reads like a dramatic dialogue between God and His prophet. This part begins with Habakkuk's complaint to God about the success of the

wicked in his own land (1:2-4). Unlike other books of prophecy that take God's message directly to the people, Habakkuk takes the complaint of the people to God. God replies that a new and startling display of His justice is about to take place: already the Babylonians, who are bitter, swift, and violent, are being raised up, and they shall put an end to the wrongs about which the prophet has complained (1:5-11). Then Habakkuk complains about the cruelties in which the Babylonians indulge (1:12-17). God's answer is the Babylonians shall be overthrown in a way that makes evident the moral principles that govern the conduct of humankind. Those principles are stated in the form of five "woes" (2:6-20).

The second part of the Book of Habakkuk, which consists of chapter 3, is a lyric prayer, or psalm, that contains petitions to God, a vision of God's coming, an acknowledgement of God's victory, and a commitment to God.

Modern scholars have admired the high quality of Habakkuk's writing. Andrew Faussett says, "The style is poetical and sublime."¹ James Smith states,

The "woe" oracles of Habakkuk are brilliantly constructed. A number of literary devices are used to make these utterances memorable. Most of these (e.g., assonance, alliteration, double entendre, rhyming phrases) are lost in translation.²

About the Author

Zachary F. Lansdowne, Ph.D., who served as President of the Theosophical Society in Boston, has been a frequent contributor to *The Esoteric 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. He can be reached at zackl@sprynet.com.

Francis Gigot makes these comments as part of his article in *The Catholic Encyclopedia*, using the spelling “Habacuc” for the prophet’s name:

In the composition of his book, Habacuc displays a literary power which has often been admired. His diction is rich and classical, and his imagery is striking and appropriate. The dialogue between God and him is highly oratorical, and exhibits to a larger extent than is commonly supposed, the parallelism of thought and expression which is the distinctive feature of Hebrew poetry. The *Mashal* or taunting song of five “woes” which follows the dialogue, is placed with powerful dramatic effect on the lips of the nations whom the Chaldeans have cruelly oppressed. The lyric ode, with which the book concludes, compares favorably in respect to imagery and rhythm with the best productions of Hebrew poetry. These literary beauties enable us to realize that Habakkuk was a writer of high order.³

Our analysis of Habakkuk’s book is based primarily upon the New King James Version (NKJV) of the Bible, which is a recent literal translation published in full in 1982.⁴ The aim of its translators was to update the vocabulary and grammar of the seventeenth century’s King James Version, while preserving the style and literary beauty of that classic text. Unless explicitly stated otherwise, every biblical verse comes from the NKJV. To clarify the meaning of a few verses, however, we also consider the *Amplified Bible*, which is another recent translation. It both explains and expands the meaning of words in the text by placing amplification in parentheses and brackets. Parentheses () signify additional phases of meaning included in the original word, phrase, or clause of the original language. Brackets [] contain clarifying words or comments not actually expressed in the immediate original text.⁵

Technique of Integration for the Seventh Ray

Teachings on the seven rays are contained in both the ancient Hindu *Rig Veda* and modern Theosophy.⁶ Alice Bailey (1880-1949), a modern theosophical writer, 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.⁷

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.⁸

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.⁹ 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.”¹⁰ 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.”¹¹ In this context, the term “soul” denotes the “super conscious self,”¹² and “personality” denotes the mental, emotional, and physical bodies.¹³

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.

This article is concerned with only the Seventh Ray, which is called “the ray of ceremonial order or magic.” This ray is associated with *ceremonial ordering*, which 1 Corinthians 14:40 describes as the effort to “Let all things be done decently and in order.” This ray is also associated with *magic*, for which Helena Blavatsky (1831-1891), co-founder of the Theosophical Society, provides this definition:

The art of divine magic consists in the ability to perceive the essence of things in the light of nature ... and by using the soul-powers of the spirit to produce material things from the unseen universe.¹⁴

Bailey distinguishes between white magic and black magic:

The white magician works from the soul level out into the manifested world and seeks to carry out the divine plan, whilst the black magician works from the level of the intellect as he seeks to achieve his own separative ends.¹⁵

Either type of magic entails the ability to produce a material form that resembles a mental pattern: the white magician receives the mental pattern from the soul level, whereas the black magician formulates the mental pattern as a separative end.

Bailey’s Technique of Integration for the Seventh Ray is as follows:

“I seek to bring the two together. The plan is in my hands. How shall I work? Where lay the emphasis? In the far distance stands the One Who *Is*. Here at my hand is form, activity, substance, and desire. Can I relate these and fashion thus a form for God? Where shall I send my thought, my power the word that I can speak?

“I, at the center, stand, the worker in the field of magic. I know some rules, some magical controls, some Words of Power, some forces which I can direct. What shall I do? Danger there is. The task that I have undertaken is not easy of accomplishment, yet I love power. I love to see the forms

emerge, created by my mind, and do their work, fulfill the plan and disappear. I can create. The rituals of the Temple of the Lord are known to me. How shall I work?

“Love not the work. Let love of God’s eternal Plan control your life, your mind, your hand, your eye. Work towards the unity of plan and purpose which must find its lasting place on earth. Work with the Plan; focus upon your share in that great work.”

The word goes forth from soul to form: “Stand in the center of the pentagram, drawn upon that high place in the East within the light which ever shines. From that illumined center work. Leave not the pentagram. Stand steady in the midst. Then draw a line from that which is without to that which is within and see the Plan take form.”¹⁶

The purpose of this article is to demonstrate that the foregoing Technique is illustrated by verses in the Book of Habakkuk. 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.*”¹⁷ In what follows, our commentary is also divided into these five phases.

Alignment

In the first phase of the integration process, the aspirants bring their mental, emotional, and physical bodies into increased *alignment* with the soul. As a result, the personality, or what is sometimes called the “lower self,” is able to receive impressions from the soul, or “higher self.”¹⁸

Throughout this article, our interpretation of each segment of Bailey’s Technique of Integration for the Seventh Ray is given in italic and is followed by parentheses that contain the corresponding words of the Technique, which in turn are followed by an explanation of the symbols included in those words. 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.

I seek to bring God and the material world together (“I seek to bring the two together”). “The two” are taken as God and the material world, because Bailey comments, “One of the major objectives of Seventh Ray energy is to bring together and to relate spirit and matter.”¹⁹

I am sensitive to the divine plan (“The plan is in my hands”), *but my personal ambition* (“How shall I work?”) *keeps me occupied with my own plans* (“Where lay the emphasis?”) *rather than guided by the divine plan* (“In the far distance stands the One Who Is”). The phrase “in my hands” could depict both the sense of touch and taking possession of something, and it is interpreted as signifying what is called “innate mental sensitivity,”²⁰ which is the capacity to touch the plane of ideas and bring them into consciousness. Bailey provides related instructions to an aspirant, using “Plan” to denote the divine plan and “astral” to denote emotional:

You are sensitive to the Plan, but occupied with your own plans and believe that your plans are part of the Plan. List the plans and the schemes along many lines which you have evolved, my brother, and see how many you have succeeded in carrying through. Blame none but yourself if they were founded on astral dreams.²¹

The physical plane contains my handiwork (“Here at my hand is form”), *perhaps as sculptures, designs, paintings, or books*. “Here” is taken as indicating the physical plane, because that is where human beings are conscious. Being skillful in producing material forms is a Seventh Ray characteristic, as Bailey explains:

It [the Seventh Ray] is the ray of form, of the perfect sculptor, who sees and produces ideal beauty, of the designer of beautiful forms and patterns of any sort ... The literary work of the Seventh Ray man would be remarkable for its ultra-polished style, and such a writer would think far more of the manner than of the matter in his work, but would always be fluent both in writing and speech.²²

The power of my thought produces material forms by means of physical-plane activity, vital

substance, and desire (“at my hand is form, activity, substance, and desire”). The word “hand” could be a symbol of power, as in Isaiah 23:11, “He stretched out His hand over the sea, He shook the kingdoms,” so the phrase “at my hand” could mean “through my power.” The word “substance” is taken as referring to what Theosophy calls the “etheric body,” which is the subtle body of vitality that underlies the dense physical body,²³ because Bailey says, “Substance is the ether in one of its many grades, and is that which lies back of matter itself.”²⁴ Each item in the given sequence is the immediate effect of the succeeding one, so the entire sequence exemplifies the rule, “Potencies produce precipitation,” on which Bailey comments, “When correctly understood, it will govern the method of work and the thought life of the worker in white magic.”²⁵ According to this rule, in order to produce material forms, every relevant factor must be driven into activity by the power of thought and made powerful. Bailey describes the same sequence of factors but in the reverse order:

The thinker on his own plane formulates a thought embodying some purpose or some desire. The mind vibrates in response to this idea and simultaneously produces a corresponding reaction in the kamic, desire or emotional body. The energy body, the etheric sheath vibrates synchronously, and thereby the brain responds and energizes the nerve-system throughout the dense physical body, so that the impulse of the thinker works out into physical plane activity.²⁶

I ask myself whether I can relate these factors and thereby fashion material forms that portray the beauty, goodness, and wisdom of God (“Can I relate these and fashion thus a form for God?”). “A form for God” is taken as a material form that portrays God’s true nature, of which Bailey gives this description: “the growing beauty of the Whole and the goodness of the Purpose and the wisdom of the Plan ... are great facts in manifestation.”²⁷

I also ask myself about where I shall use my knowledge of ritual and words of power (“Where shall I send my thought, my power

the word that I can speak?”). Rituals and words of power are also Seventh Ray characteristics, as Bailey explains:

By his knowledge of ritual (which is the ancient codified means whereby the attractive and expressive nature of the energies to be employed are organized and related), by his understanding of the “Words of Power” (which he discovers by experiment) and by using the potency of sound, the [Seventh Ray] disciple of the future will work and build the new world with its culture and civilization.²⁸

Pondering these questions is a form of meditation that produces the needed *alignment*, as Bailey also explains:

As he realizes the task to be carried out and the nature of the work to be done by the Seventh Ray worker, and appreciates the fact that it is the magical work of producing those forms on earth which will embody the spirit of God (and in our particular time, this necessitates the building of new forms), each Seventh Ray disciple will see himself as a relating agent, as the one who stands in the midst of the building processes, attending to his portion of the task. This, if really grasped and deeply considered will have the effect of producing alignment.²⁹

The initial verses of the Book of Habakkuk illustrate all of the foregoing steps. Verses 1:2-4, which also use the first-person grammatical perspective, state:

²O LORD, how long shall I cry,
And You will not hear?
Even cry out to You, “Violence!”
And You will not save.
³Why do You show me iniquity,
And cause *me* to see trouble?
For plundering and violence *are* before
me; There is strife, and contention arises.
⁴Therefore the law is powerless,
And justice never goes forth.
For the wicked surround the righteous;
Therefore perverse judgment proceeds.

These verses describe Habakkuk’s effort to bring God and the material world together. Verse 1:2 indicates that Habakkuk cried out to

God for a long time and discloses the content of his cry: “Even cry out to You, ‘Violence!’ And You will not save.” Thus, his initial plan for bringing God into the material world was to invoke God repeatedly for the salvation of his country from violence. Verses 1:3-4 show that this initial plan was not successful, so it must not have been the divine plan, because God did not respond in the way that Habakkuk had intended.

The next set of verses, 1:5-7, are presented as though they were spoken by God:

⁵Look among the nations and watch—
Be utterly astounded!

For *I will* work a work in your days
Which you would not believe, though it
were told you.

⁶For indeed I am raising up the Chaldeans,
A bitter and hasty nation
Which marches through the breadth of the
earth, To possess dwelling places *that are*
not theirs.

⁷They are terrible and dreadful;
Their judgment and their dignity proceed
for themselves.

Accordingly, Habakkuk’s invocation for God’s assistance evokes a prophecy from God rather than the peace for his country that he was originally seeking. These two sets of verses illustrate the process of invocation and evocation, which is a major theme in Habakkuk’s book. Bailey predicts that “The science of invocation and evocation will take the place of what we now call prayer and worship.”³⁰

In 1 Kings 19:12, God speaks to Elijah through his intuition, described as “a still small voice,” and yet Gigot characterizes Habakkuk’s dialog with God as “highly oratorical.”³¹ These descriptions of God’s speech are not incompatible, because Habakkuk might have received intuitions from God, which are formless, but converted them into the form of written words and sentences that are highly oratorical. If this scenario occurred, Habakkuk would have applied the *power of his thought* to produce words and sentences by means of physical-plane activity, vital substance, and desire. Habakkuk’s book illustrates *ceremonial ordering*, because it goes back and forth between the

human perspective, which is represented by his own speech in the dialog, and the divine perspective, which is represented by God's speech, thereby comparing and contrasting them. His book also illustrates *magic*, because it portrays through written words the beauty, goodness, and wisdom of God.

Moreover, Habakkuk's writing illustrates the ultra-polished style of Seventh Ray authors. Smith lists the literary devices that Habakkuk used to make his sentences memorable: "assonance, alliteration, double entendre, rhyming phrases."³² These literary devices could be regarded as *rituals* in the sense of methods of procedure. Gigot says that Habakkuk's "diction is rich and classical, and his imagery is striking and appropriate."³³ Habakkuk's rich diction and striking imagery could be regarded as *words of power*.

Another major theme in Habakkuk's book is the Law of Cause and Effect, according to which injustice inevitably reaps what it sows. This theme is clearly stated in the five "woes" (2:6-20), but it also seems to be present in the verses given above, because the additional violence predicted in 1:5-7 appears to be God's response to the violence described in 1:2-4. As Bailey explains,

The Oriental believer calls this *karma*. The Western believer talks of the Law of Cause and Effect. Both, however, are dealing with the working out by a man of his soul's salvation, and the constant paying of the price which the ignorant pay for mistakes made and so-called sins committed.³⁴

Habakkuk appears to have achieved *alignment* between personality and soul when he composed verses 1:5-7, because they deal with the working out of the soul's plan of salvation.

In summary, the Technique's first paragraph depicts the alignment phase. Habakkuk 1:2-4 illustrate the first five sentences of that paragraph, and verses 1:5-7 illustrate the rest of that paragraph.

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."³⁵ In other words,

Habakkuk might have received intuitions from God, which are formless, but converted them into the form of written words and sentences that are highly oratorical. If this scenario occurred, Habakkuk would have applied the power of his thought to produce words and sentences by means of physical-plane activity, vital substance, and desire.

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 ceremonial order or magic, 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, which is also written with the first-person grammatical perspective, treats this crisis, as explained next.

I hold my mental consciousness at the highest possible point and look in the three directions needed for the work of magic ("I, at the center, stand, the worker in the field of magic"). "Center" is taken as the highest point of mental consciousness. Bailey supports this interpretation by writing, "This the disciple must also do, gathering his forces (to use a common expression) into the highest point of his mental consciousness and holding them there in a state of absolute tension."³⁶ An equivalent way of describing this effort is: "hold the consciousness at the highest possible point."³⁷ Bailey comments,

Realize that that point is one from which you can look *outward* upon the world of

physical living, *inward* upon the world of the emotions or of mental perception, or *upward* towards the soul. These three directions form a triangle of projected sensitivity.³⁸

First, I look outward upon the world of physical living and contemplate using my rules, rituals, words of power, and raw materials (“I know some rules, some magical controls, some Words of Power, some forces which I can direct”). As discussed earlier, “Potencies produce precipitation” is an example of a rule, and Habakkuk’s book provides examples of rituals and words of power. *Second, I look upward towards the soul and invoke its assistance* (“What shall I do?”). *Third, because of my increased alignment, the soul guides me to look inward upon my world of emotions and mental perception. There I see danger* (“Danger there is”) *to my plan of bringing God and matter together* (“The task that I have undertaken is not easy of accomplishment”), *which is white magic, because my selfish ambition may bring about black magic* (“yet I love power”). Bailey describes this danger:

If the man concerned is materially minded, selfishly ambitious and unloving, the inpouring energy will stimulate the personality nature and he will immediately be warring furiously with all that we mean by the instinctual, psychic, intellectual nature. When all these three are stimulated, the disciple is often for a time swung off the center into a maelstrom of magical work of the lower kind—sex magic and many forms of black magic. He is glamoured by the beauty of his motive, and deceived by the acquired potency of his personality.³⁹

I recognize my susceptibility to the following glammers, which are emotional distortions based on pride: glamour of the emerging manifested forces (“I love to see the forms emerge”), *glamour of the relation of the opposites* (“created by my mind”), *glamour of magical work* (“and do their work”), *glamour of that which brings together* (“fulfill the plan”), *and glamour of the subterranean powers* (“and disappear”). Bailey says that these particular glammers are related to the Seventh Ray.⁴⁰

I begin to transform myself (“I can create”) *by applying disciplines that enable my personality to become receptive and attentive to the soul* (“The rituals of the Temple of the Lord are known to me”) *and by invoking the illumination of the soul for guidance during this work* (“How shall I work?”). Bailey comments, “He begins, however, with himself, and seeks to bring into expression the plan of his soul in his own setting and worldly situation.”⁴¹ The “Lord” is taken as the soul, because Bailey writes, “The soul is a Lord of love and wisdom.”⁴² The “Temple of the Lord” is taken as the personality that is receptive and attentive to the soul, because Bailey regards “the alignment of a receptive attentive personality” as a goal to be achieved,⁴³ and because 1 Corinthians 3:16 uses this symbol in a similar way: “Do you not know that you are the temple of God and *that* the Spirit of God dwells in you?” “Rituals” are taken as disciplines, which are trainings expected to produce specific patterns of behavior. Bailey supports this interpretation by saying that a discipline is a ritual:

One of the first lessons that humanity will learn under the potent influence of the Seventh Ray is that the soul controls its instrument, the personality, through ritual, or through the imposition of a regular rhythm, for rhythm is what really designates a ritual. When aspirants to discipleship impose a rhythm on their lives they call it a discipline, and they feel happy about it.⁴⁴

Next, let us consider Habakkuk 2:20:

²⁰But the LORD is in His holy temple.

Let all the earth keep silence before Him.

This verse uses two symbols that are also in the Technique’s crisis phase, described above, in what seems to be the same way. Thus, “LORD” is taken as the soul, and “His holy temple” as the personality that is receptive and attentive to the soul. Accordingly, “the LORD is in His holy temple” means that an intuitive idea from the soul has entered the receptive mind as an ideal.

Geoffrey Hodson (1886-1983), a theosophical writer, says that in the Bible, “*Earth* and all physical, solid objects refer, in the main, to the

physical body and to human states of waking consciousness.”⁴⁵ If “the earth” in verse 2:20 is taken as the physical body, then “all the earth keep silence before Him” can be interpreted to mean that the physical body is dedicated to the ideal held by the mind. Thus, verse 2:20 appears to depict, in Bailey’s words, the “practical ability to relate the idea to the ideal and to take those steps which will create the form of that ideal upon the physical plane.”⁴⁶ Bailey explains this practical ability in more detail:

The magician ... begins to grasp the vision of the spiritual man, as *he is in essence*. He realizes the virtues and reactions which that spiritual man would evidence in physical plane life. He builds a thought-form of himself as the ideal man, the true server, the perfect master. He gradually coordinates his forces so that power to be these things in external reality begins to take shape so that all men can see. He creates a pattern in his mind which hews as true as he can make it to the prototype, and which serves to model the lower man and force conformity to the ideal. As he perfects his technique he finds a transmuting, transforming power at work upon the energies which constitute his lower nature, until all is subordinated and he becomes in practical manifestation what he is esoterically and essentially.⁴⁷

In summary, the Technique’s crisis phase depicts the aspirants as recognizing their attraction to black magic and then invoking the illumination of the soul to purify their personality so that it can be an agent of white magic. Habakkuk 2:20 has two symbols in common with the Technique’s crisis phase and uses them in what appears to be the same way, so this verse can also be interpreted as depicting the purification of the personality through the illumination of the soul.

Light

Because 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 Technique’s third paragraph treats this phase, and consists of four disciplines. Each discipline describes a change that needs to be made, and it is written with the second-person grammatical perspective, as explained next.

Dissipate any glamour that arises from working with the soul (“*Love not the work*”). As an example, the glamour of the mysterious and the secret, which is also said to be related to the Seventh Ray,⁴⁸ is the sense of separateness, or of distinction, from having occult knowledge that most people lack, and this glamour could arise from working with the “mystery of the soul”⁴⁹ and “secrets of the soul.”⁵⁰ Bailey writes, “It is the illumined mind which dissipates glamour.”⁵¹ The effort here is using the mind that has been illumined by the soul to examine any glamour that arises from working with the soul.

Let your devotion to the divine plan control: your life so that it is one of service, your mind so that it progressively understands and grasps that plan, your hands so that they construct the material forms through which the divine will can express itself, and your eyes so that they focus on the needs of those whom you meet (“Let love of God’s eternal Plan control your life, your mind, your hand, your eye”). This discipline has four parts, each of which is related to a quotation from Bailey:

This [stage] demonstrates in an absorbing devotion to the Plan and is an effort, at any cost, to serve that Plan as it is progressively understood and grasped.⁵²

To cooperate sanely and wisely with God’s Plan and to merge one’s will in the divine Will must call into activity not only the deepest love of one’s heart, but the keenest decisions of the mind.⁵³

Then comes the revelation of the Plan, for this has ever to be the motivating power of the Seventh Ray disciple. He works on earth, upon the outer plane of manifestation, with the construction of those forms through which the divine will can express itself.⁵⁴

Take your eyes off yourself, take them off the personalities of your co-disciples, and

take them away even from me, your friend and teacher of several lives, and forget everything but the need of those you daily meet. Then *serve*.⁵⁵

Work towards blending the activities of your co-workers into an organized movement that brings the plan and purpose of God upon the earth (“Work towards the unity of plan and purpose which must find its lasting place on earth”). Bailey says, “None of these ray participants in the hierarchical crusade today can really work without each other,”⁵⁶ and she sets forth the peculiar role of the Seventh Ray disciple: “He must speak those Words of Power which are a group word, and embody the group aspiration in an organized *movement*, which, it will be noted is quite distinct from an organization.”⁵⁷ She also describes the requirement for success: “When the light of the seven Rays is blended with that of the Seventh Ray, then light supernal can be known.”⁵⁸

Work with the divine plan and focus upon your share in that great work (“Work with the Plan; focus upon your share in that great work”). To work with the divine plan, you must not be occupied with your own plans. In Bailey words, “As we learn to obliterate and efface out of our consciousness ourselves as the central figure in our life drama, then and then only can we measure up to our real potentialities as servers of the Plan.”⁵⁹ To focus upon your share in that great work, you must not be directing the activities of your co-workers even if you are blending their activities. Bailey gives this explanation, in which “the methods ... of the new” refer to Seventh Ray methods:

The difference between the methods of the old age and that of the new can be seen expressed in the idea of leadership by one and leadership by a group. It is the difference between the imposition of an individual’s response to an idea upon his fellow men and the reaction of a group to an idea, producing group idealism and focalizing it into definite form, carrying forward the emergence of the idea without the dominance of any one individual.⁶⁰

Next, let us consider Habakkuk 2:4:

⁴Behold the proud,

His soul is not upright in him;
But the just shall live by his faith.

This verse is rendered as follows in the *Amplified Bible*:

⁴ Look at the proud; his soul is not straight or right within him, but the [rigidly] just and the [uncompromisingly] righteous man shall live by his faith *and* in his faithfulness.

The first part of this verse appears to express the following insight: when we are bloated by feeling self-important because of our past work with the soul, we are actually no longer aligned with the soul but instead are submerged within our own emotional reverie. This insight helps us to accomplish the Technique’s first discipline: dissipate any glamour that arises from working with the soul.

The second part of verse 2:4 is quite famous, because it is quoted three times in the New Testament: Romans 1:17, Galatians 3:11, and Hebrews 10:38. Bailey speaks of “the personality faith in the fact of the soul and of the Plan.”⁶¹ In keeping with this definition of “faith,” someone who “shall live by his faith” lets his life be controlled by his devotion to the soul’s revelation of the divine plan. Such a person becomes a “righteous man,” when he lets his devotion control his physical-plane activity, because Bailey also says, “Physical plane methods, when motivated by unchanging love of humanity and under the direction of an enlightened soul, become agents of righteousness.”⁶² Thus, the second part of verse 2:4 appears similar to the Technique’s second discipline, because both texts indicate that someone who “shall live by his faith” is a “righteous man.”

A *superscription* is a set of words that seem to stand outside the text of a book. The final sentence of the Book of Habakkuk is a superscription that states: “To the Chief Musician. With my stringed instruments.” This superscription appears at the end of chapter 3, which is a lyric prayer, or psalm. Smith gives the following explanation:

This superscription suggests that Habakkuk’s psalm of submission to God was uti-

lized in the temple music program. “To the chief musician” is an expression which occurs some fifty-five times in the superscriptions of the Psalms. This is the only place where this expression occurs at the conclusion of a poetic piece. Apparently the purpose of this language is to alert the temple music conductor to the note that follows. The poem was apparently designed to be sung to the accompaniment of “stringed instruments.” The highest function of humankind is rendering praise to the Creator. Singing songs of praise is integral to life.⁶³

This superscription provides evidence that Habakkuk carried out the third discipline: work towards blending the activities of your co-workers into an organized movement that brings the plan and purpose of God upon the earth. In particular, the activities of the musical conductor, singers, and musicians were blended into a temple musical program that rendered praise to God.

Habakkuk 1:1, which is the opening verse, states: “The burden which the prophet Habakkuk saw.” Smith makes three points regarding this verse:

First, the word “burden” describes the nature of what follows. The word came to have the connotation of an oracle announcing the demise of foreign nations. In this case the word is even more appropriate. Habakkuk is concerned throughout with an intellectual and emotional burden which only the revelation of God can alleviate.

Second, the authority of the book is indicated in the mention of the office of the writer. He is called “a prophet.” He was one who had been called of the Lord to proclaim to his generation the message of God.

Third, Habakkuk “saw” the contents of this book. They do not represent human speculation, but are in fact divine revelation.⁶⁴

This verse indicates that the contents of Habakkuk’s book came as divine revelation, so it provides evidence that he carried out the fourth discipline: work with the divine plan and focus upon your share in that great work.

In summary, Habakkuk’s book can be interpreted as illustrating all four disciplines in the Technique’s light phase.

Revelation

By applying their 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.

Before interpreting the Technique’s fourth paragraph, which depicts the revelation phase, let us consider the meaning of its symbols. A *pentagram* is a five-pointed star drawn with five straight strokes. Eliphas Levi (1810-1875), the French occult author largely responsible for reviving interest in magic during the nineteenth century, says that the significance of this symbol depends upon its orientation:

The pentagram, which, in gnostic schools, is called the blazing star, is the sign of intellectual omnipotence and autocracy. It is the star of the magi; it is the sign of the Word made flesh; and, according to the direction of its points, this absolute magical symbol represents order or confusion, the divine lamb of Ormuz and St. John, or the accursed goat of Mendes. It is initiation or profanation; it is Lucifer or Vesper, the star of the morning or the evening. It is Mary or Lilith, victory or death, day or night. The pentagram with two points in the ascendant represents Satan as the goat of the Sabbath; when one point is in the ascendant, it is the sign of the Savior. The pentagram is the figure of the human body, having the four limbs, and a single point representing the head. A human figure, head downwards, naturally represents a demon; that is, intellectual subversion, disorder, or madness.⁶⁵

Bailey, quoting from an undisclosed document, says that the pentagram’s significance depends upon whether it is “open” or “closed”:

It is occultly said that “the pentagram is open and a place of danger when the disciple knows not order within his own life,

and when the ritual of the soul is not imposed and its rhythm not obeyed. The pentagram is closed when order is restored and the ritual of the Master is imposed.” The writing goes on to say that “if the disciple enters through the open pentagram, he dies. If he passes over into the closed pentagram, he lives. If he transmutes the pentagram into a ring of fire, he serves the Plan.”⁶⁶

To understand these aspects of the pentagram, let us review some information about esoteric anatomy. The dense physical body is said to be controlled and vitalized by seven major centers in the etheric body.⁶⁷ These etheric energy centers have counterparts in the emotional and mental bodies. According to Bailey, the mental body, or mind, is controlled and vitalized by exactly five mental centers: the mental unit, mental solar plexus, mental spleen, mental generative organs, and mental base of spine.⁶⁸ For the purposes of this commentary, it is not necessary to know the functions of these mental centers. This information, however, does enable the pentagram to symbolize the mind, with each point of this five-pointed star representing one of the five mental energy centers.

Accordingly, the pentagram “when one point is in the ascendant” is interpreted as the mind when consciousness is polarized in it, and the pentagram “with two points in the ascendant” is the mind when consciousness is polarized in either the physical or emotional body. Moreover, the “closed” pentagram is interpreted as the mind when it does not allow the polarization of consciousness to shift outside it, while the “open” pentagram is the mind when it allows the polarization to shift among the personality vehicles. In addition, the pentagram

transmuted into a “ring of fire” is taken as the mind when it is illumined by the soul.

What does it mean to be polarized in the physical, emotional, or mental body? Bailey provides a description for each of these cases:

During this [first] period, the man is polarized in his physical body and is learning to

Habakkuk’s book illustrates ceremonial ordering, because it goes back and forth between the human perspective, which is represented by his own speech in the dialog, and the divine perspective, which is represented by God’s speech, thereby comparing and contrasting them. His book also illustrates magic, because it portrays through written words the beauty, goodness, and wisdom of God.

be controlled by his desire body, the body of feeling or of emotion. He has no aspirations save such as pander to the pleasures of the body; he lives for his physical nature, and has no thought for aught that may be higher.

The second period covers a point in development when the polarization is largely in the emotional body and when lower mind desire is being developed ... He is capable of a deep love for teachers and guides wiser than himself, of a wild unreason-

ing devotion for his environing associates, and of an equally wild and unreasoning hatred, for the equilibrium that mind achieves, and the balance that is the result of mental action, is wanting in his make-up.

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 polarizing life shifts to the mental unit ... He realizes the joys of intellect and strives ever for a mental body of greater adequacy; his desires turn upward instead of downward, and become transmuted into aspiration,—at first aspiration towards the things of mind, and later towards that which is more abstract and synthetic.⁶⁹

In terms of the foregoing symbolism, the magician’s goal is to have a pentagram that has one point in the ascendant, that is closed, and that is a ring of fire. In other words, the goal is

to have a mind that contains the polarization of consciousness, that does not allow this polarization to shift into a lower vehicle, and that is illumined by the soul.

The *East* is the direction from which light rises from the sun. The Bible sometimes uses the sun as a symbol for the soul, such as in Malachi 4:2: “But to you who fear My name The Sun of Righteousness shall arise With healing in His wings.” Thus, in the Technique, “the East” symbolizes the direction from which light comes from the soul. This directional symbol is used elsewhere. For example, Ezekiel 43:2 states, “And behold, the glory of the God of Israel came from the way of the east,” and Bailey refers to the soul as “the Master in the east.”⁷⁰

Light is a symbol of spiritual or intellectual enlightenment. Bailey speaks of three kinds of light: “the light of matter, the light of the mind and the light of the soul (as a channel for the intuition).”⁷¹ Of these three sources of light, the only one that is everlasting is the last one, which Bailey calls “the eternal omniscient soul.”⁷² Accordingly, “the light which ever shines” denotes the intuition of the soul.

Bailey mentions “the intuitions which are sent to you from your soul.”⁷³ “*The word*” at the beginning of the Technique’s fourth paragraph is taken as an intuition, because it is said to go forth from the soul. Bailey speaks of “the personality or form,”⁷⁴ showing that she uses these two terms as synonyms. Accordingly, the first sentence of the fourth paragraph has this meaning: *An intuition that goes out from the soul to the personality reveals each step of the revelation phase* (“*The word* goes forth from soul to form”). Four steps are described in what follows.

Be receptive to the soul

Hold the highest possible point of consciousness within your mental body and be oriented to receive intuitions from the soul (“Stand in the center of the pentagram, drawn upon that high place in the East within the light which ever shines”). Bailey gives more detailed instructions:

Definitely and with full concentrated interest and attention—you *orient yourself to the soul*; you stand *consciously* ready for impression. What that impression will convey, what thought will come to you or what call to service will sound forth, you know not. Your attitude is one of a radiant, silent, poised expectancy, and nothing else is permitted. This you must work to attain. Note (if it comes) the emergence of some clear thought, the clarification of some bewilderment, the expansion of some mental perception into an intuition, with its consequent expansion of consciousness. You can give as long or as short a time to this as you choose, but never less than ten minutes.⁷⁵

Habakkuk 2:1 treats the same step:

I will stand my watch
And set myself on the rampart,
And watch to see what He will say to me,
And what I will answer when I am
corrected.

This verse describes a meditation process that takes place inside the mind, as indicated by the expanded translation in the *Amplified Bible*:

I will [in my thinking] stand upon my post of observation and station myself on the tower *or* fortress, and will watch to see what He will say within me and what answer I will make [as His mouthpiece] to the perplexities of my complaint against Him.

Here, “stand my watch” or “stand upon my post of observation” characterizes receptive meditation; “on the rampart” or “on the tower” is taken as the highest point of the mental body; and “watch to see what He will say” indicates orientation to the soul.

Formulate ideals

From your mental body that has been illumined by an intuitive idea of the soul, formulate an ideal embodying that intuitive idea (“From that illumined center work”). Bailey describes this process in more detail:

I. The idea is seen by the mind, “held steady in the light of the soul.”

II. It descends to the higher levels of the mental plane and there clothes itself with the substance of those levels. It remains still an abstraction, from the angle of the lower mind. This point should be carefully noted by the would-be intuitive.

III. The soul throws its light upward and outward, and the idea, nebulous and faint, emerges into the consciousness of the man. It stands revealed, much as an object stands revealed when the bright beam of a powerful searchlight is thrown upon it. The mind, endeavoring to remain in constant steady conscious contact with the soul, seeing into the higher world through the medium of the “soul’s wide-opened eye,” registers the idea with increasing clarity.

IV. The idea, revealed, becomes then an ideal to the attentive mind and eventually something to be desired and materialized. The thoughtform-making faculty of the mind then comes into play; the “mind-stuff” becomes actuated by the energy of the idea, vitalized by the recognition of the soul, and the idea then takes its first real step towards embodiment. An ideal is only an embodied idea.⁷⁶

Habakkuk 2:2 appears to treat the same step:

²Then the LORD answered me and said:
 “Write the vision
 And make *it* plain on tablets,
 That he may run who reads it.”

This verse could be interpreted in an inner or outer way. The inner interpretation would take the “tablets” as the abstract and concrete levels of the mind, and “he” as the physical brain. The outer interpretation would take the “tablets” as external books, and “he” as a co-worker. With either interpretation, Habakkuk is told to transform the vision from God into words and sentences.

Remain mentally polarized

Remain mentally polarized throughout the day (“Leave not the pentagram”). Bailey describes the results from performing this step:

Increasingly must your inner life be lived upon the mental plane. Steadily and without

descent must the attitude of meditation be held—not for a few minutes each morning or at specific moments throughout the day, but constantly, all day long ... The emotions which are normally self-centered and personal must be transmuted into the realizations of universality and impersonality; the astral body must become the organ through which the love of the soul can pour; desire must give place to aspiration and that, in its turn, must be merged in the group life and the group good; glamour must give place to reality, and the pure light of the mind must pour into all the dark places of the lower nature. These are the results of mental polarization and are brought about by definite meditation and the cultivation of the meditative attitude.⁷⁷

Habakkuk 3:19 provides related instruction:

¹⁹The LORD God is my strength;
 He will make my feet like deer’s *feet*,
 And He will make me walk on my high hills.

If “my high hills” symbolize the mental levels of consciousness, then “walk on my high hills” means: remain mentally polarized. Bailey uses the symbol of “the mountain top” in a similar way: “Let the magician stand upon the mountain top.”⁷⁸ A deer hunting guide states, “Deer are sure-footed and can negotiate the steepest hill sides and mountain trails at a gallop.”⁷⁹ Having “feet like deer’s *feet*” suggests being able to make steady progress on one’s spiritual journey rather than falling down due to distractions, temptations, and glammers. Bailey appears to use the simile of “goat,” which is also said to be “sure-footed,”⁸⁰ in a similar manner: “With joy I climb as doth the goat which scales the precipice and stands upon the mountain top.”⁸¹ Accordingly, verse 3:19 has this meaning: God’s guidance is my strength; it will make my spiritual progress be steady and sure, and it will enable me to remain polarized in my mental body.

Link the mind with both soul and brain

Remain polarized in your mind while linking it with both soul and brain (“Stand steady in the

midst”). Here, “midst” denotes the mind as the middle position, or part, so that alignment is maintained between it and a higher part, which is the soul, and also between it and a lower part, which is the brain. Bailey gives these related instructions:

Just as the mind has been held in the light, and has been receptive to the soul impression so the brain has to be held receptive to impression from the mind.⁸²

You must learn to see the mind as a center of pure light. You must rid your consciousness of any thought of the mind as intellect and must learn to see it as simply a powerful reflector of the light of the soul, transmitting soul wisdom into the world of men. When you have found this center of light, which is the mind, there take your stand in the very center of the sphere and from that point proceed with the rest of the work which you are doing with my group, after duly linking up soul and brain.⁸³

Your objective in alignment will then be the mind, linked with the soul and the brain. This is a little different to the usual presentation of soul-mind-brain. It is mind-soul-brain. Ponder on this.⁸⁴

The foregoing instructions distinguish between mind and brain. Bailey states, “When educators cease to train the brain cells or to deal with the evocation of memory, and when they cease to regard the brain and the mind as one, but learn to differentiate between the two, then great strides forward will be made.”⁸⁵ What is the distinction between mind and brain? Bailey elucidates this distinction with the example of symbolic interpretation:

First of all it is valuable to remember that the study of the symbol *exoterically* involves the use of the brain and the memory. You endeavor to study line and form, number and general external aspects, knowing that each line has significance, all numbers have their interpretation and all forms are symbols of an inner quality and life.

The study of symbols *conceptually* carries you inward from the brain to the mind, into

the realm of ideas. It sweeps into focused activity the mental apparatus. You then become aware of the concept or idea which the sign or symbol embodies. You comprehend its meaning and for what it stands. You grasp the purpose for which the form has been brought into manifestation.⁸⁶

Accordingly, the brain is the instrument of memory and sensory perception, whereas the mind is the instrument of concepts, comprehension, and understanding. In order to convey concepts to other people, we need to use both our mind and brain: our mind to understand the concepts; and our brain to express our understanding in words that evoke the appropriate associative memories in our listeners. The point is that both the mind and brain are needed to convert the impressions of the soul into words of power.

Inspirational writing, which is a type of white magic, requires the three-fold alignment of mind, soul, and brain, as Bailey explains:

They write because they are inspired. Because of their physical equipment, their purity of life, their singleness of purpose, their devotion to humanity and the very karma of service itself, they have developed the capacity to touch the higher sources from which pure truth, or symbolic truth, flows ... Their brains, being receptive transmitters, enable them to express these contacted thoughts on paper—the accuracy of the transmission being dependent upon the receptivity of the instrument (that is, the mind and the brain) of the transmitter. In these cases, the form of words and the sentences are largely left to the writer.⁸⁷

Habakkuk 1:1 states, “The burden which the prophet Habakkuk saw,” which indicates that the contents of his book came as a vision from God. In addition, verse 2:2 tells Habakkuk to “Write the vision And make *it* plain on tablets,” which indicates that he transformed his vision into words and sentences. These two verses suggest that Habakkuk’s book is an instance of inspirational writing, in which case he must have aligned his mind, soul, and brain while writing it.

In summary, Habakkuk's book can be interpreted as illustrating all four steps in the Technique's revelation phase.

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 Technique's final sentence, which uses the second-person perspective, provides the Seventh Ray pattern for this phase.

Think of yourself as the dispassionate seer of the actions that manifest the divine plan in the outer world, rather than the doer of those actions ("Then draw a line from that which is without to that which is within and see the Plan take form"). The "line from that which is without to that which is within" indicates separation between the observed and the observer, so it suggests dispassionate observation. To "see the Plan take form" suggests passive, rather than active, involvement with the manifestation of the divine plan. Bailey provides related instructions:

The worker in white magic must hold himself free as much as he can from identifying himself with that which he has created or has attempted to create. The secret for all aspirants is to cultivate the attitude of the onlooker and of the silent watcher.⁸⁸

Paramahansa Yogananda (1893-1952), founder of the Self-Realization Fellowship, gives a description of spiritual enlightenment that is similar to our interpretation of Bailey's integration phase:

The man of Self-realization knows that God is the Doer—all power to perform actions flows into us from Him. He that is centered in his Spiritual self feels himself to be the *dispassionate seer* of all actions, whether he is seeing, hearing, feeling, smelling, tasting, or undergoing various other experiences on earth.⁸⁹

John 5:30 appears to express a similar idea:

³⁰ I can of Myself do nothing. As I hear, I judge; and My judgment is righteous, be-

cause I do not seek My own will but the will of the Father who sent Me.

Finally, let us examine Habakkuk 2:3, which also uses the second-person perspective:

³For the vision *is* yet for an appointed time; But at the end it will speak, and it will not lie. Though it tarry, wait for it; Because it will surely come, It will not tarry.

This verse is rendered in the following way by the *Amplified Bible*:

³For the vision is yet for an appointed time and it hastens to the end [fulfillment]; it will not deceive *or* disappoint. Though it tarry, wait [earnestly] for it, because it will surely come; it will not be behindhand on its appointed day.

Here, God tells Habakkuk to wait for the manifestation of the vision rather than attempt to hasten that appearance. In other words, he is told to be an observer of the manifestation rather than an instigating agent for it, so this verse seems similar to the Technique's integration phase.

Perhaps the foregoing passages can be explained in the following way. According to verse 1:1, Habakkuk "saw" the contents of his book, which means that he had a vision of his role in the divine plan. According to verse 2:2, he then used his mind and brain to "Write the vision And make *it* plain on tablets." If he had followed the instructions in the Technique or verse 2:3, he would have observed the composition of his book in a detached way, which seems equivalent to identifying himself with the soul rather than the personality. In this case, he could have said that "God is the Doer," because he would have viewed the vision from God as performing the composition through mental and physical activities that were external to, or lower than, his evolved sense of self. By not identifying himself with the actual composition of his book, Habakkuk would have avoided any sense of pride, or glamour.

Conclusions

Bailey speaks of “the incoming Seventh Ray,”⁹⁰ thereby indicating that more and more people will be born on that ray. She says that the Seventh Ray has been “in manifestation since 1675 A.D.”⁹¹ and wrote in 1925 that it will not be until “about three hundred years hence, when the incoming Seventh Ray Egos will be numerically strong enough to be recognized as the prevailing type for a certain period.”⁹² Let us suppose that the manifestation cycle for the Seventh Ray is seven thousand years, because Bailey states that “The Seventh Ray controls such similar cycles as seven thousand years and seven million years.”⁹³ Let us also suppose that this manifestation cycle is evenly divided between appearance and disappearance, because Bailey indicates that a similar cycle for the Second Ray is evenly divided.⁹⁴ Accordingly, the Seventh Ray was not in manifestation between 1825 B.C. and 1675 A.D.

Recent archeological evidence indicates that alphabetical writing, which is one of the foremost innovations of civilization, first emerged sometime between 1900 B.C. and 1800 B.C.⁹⁵ Alphabetical writing was revolutionary in a sense comparable to the invention of the printing press around 1440 A.D. Generally the date 500 A.D. is used to divide ancient and medieval history, and the date 1500 A.D. is used to divide medieval and modern history. If our analysis of Bailey’s information is correct, the Seventh Ray was not in manifestation between alphabetical writing’s first emergence in the ancient period and the beginning of the modern period.

Bailey also says that “we find people in incarnation on all the rays at practically the same time,” but “very few” people may be incarnated on a ray not in manifestation.⁹⁶ The term “pre-modern” covers both ancient and medieval history. If it is true that the Seventh Ray was not in manifestation between alphabetical writing’s first emergence and the modern period, then we would expect that very few pre-modern texts can be found that characterize the Seventh Ray method of work.

The *Acts of Thomas*, thought to be written during the second or third century A.D., recounts the adventures of Saint Judas Thomas, who

was one of the twelve Apostles of Jesus. Although the mainstream Christian tradition rejected the *Acts of Thomas* as apocryphal, the Manichaean Church adopted it as a canonical scripture during the third or fourth century A.D. An earlier article shows that the *Hymn of the Bride*, which is part of the *Acts of Thomas*, depicts many *characterizations* that Bailey gives for the Seventh Ray method of work, but this *Hymn* does not illustrate all *phases* of Bailey’s Technique of Integration for the Seventh Ray.⁹⁷

The Book of Habakkuk makes prophecies that illustrate the moral principles that govern human conduct, and the Technique of Integration for the Seventh Ray depicts a pattern of guidance that leads to integration with the soul, so these two texts were written for quite different purposes and time periods. The preceding sections of the present article demonstrate the following: the Book of Habakkuk can be interpreted as illustrating all *phases* of the Technique, but it lacks congruent verses for many *sentences* in the Technique. We have not found another pre-modern text that provides a better match to the Technique, but this absence is consistent with our expectation that very few pre-modern texts can be found that characterize the Seventh Ray method of work.

Can the teachings on the seven rays 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 Seventh Ray technique and the Book of

Habakkuk, supports this hypothesis, because of the traditional view that Habakkuk was an inspired prophet.

Previous articles show that the initial chapters of the *Bhagavad Gita* are similar to the First Ray technique,⁹⁸ the *Second Epistle of Peter* is similar to the Second Ray technique,⁹⁹ the *Tao Te Ching* is similar to the Fourth Ray technique,¹⁰⁰ chapter 10 of the *Revelation of St. John* is similar to the Third Ray technique, the *Myth of Isis and Osiris* is similar to the Fifth Ray technique,¹⁰¹ and *Ecclesiastes* is similar to the Sixth Ray technique.¹⁰² Thus, there is increasing evidence that the above hypothesis is correct, namely, that Bailey's ray techniques do symbolically depict the archetypal patterns of integration.

-
- ¹ Robert Jamieson, Andrew R. Fausset, and David Brown, *Commentary Critical and Explanatory on the Whole Bible* (Glasgow: William Collins, 1863), 733.
 - ² James E. Smith, *The Minor Prophets* (Joplin, MO: College Press, 1992), 453.
 - ³ Francis E. Gigot, "Habacuc (Habakkuk)," *The Catholic Encyclopedia*, vol. VII (New York: Robert Appleton, 1910), 99.
 - ⁴ *The New King James Version* (Nashville: Thomas Nelson, 1982).
 - ⁵ *The Amplified Bible* (Grand Rapids, MI: Zondervan Publishing House, 1987).
 - ⁶ Zachary F. Lansdowne, "Vedic Teachings on the Seven Rays," *Esoteric Quarterly*, Spring 2010.
 - ⁷ Alice A. Bailey, *Esoteric Psychology*, vol. I (1936; reprint; New York: Lucis Publishing Company, 1979), 316.
 - ⁸ *Ibid.*, 61.
 - ⁹ Alice A. Bailey, *Esoteric Psychology*, vol. II (1942; reprint; New York: Lucis Publishing Company, 1981), 345, 352.
 - ¹⁰ *Ibid.*, 346-347, 378.
 - ¹¹ *Ibid.*, 351.
 - ¹² *Ibid.*, 439.
 - ¹³ Bailey, *Esoteric Psychology*, vol. I, 339.
 - ¹⁴ Helena P. Blavatsky, *The Secret Doctrine*, vol. II (1888; reprint; Pasadena, CA: Theosophical University Press, 1977), 512.
 - ¹⁵ Alice A. Bailey, *A Treatise on White Magic* (1934; reprint; New York: Lucis Publishing Company, 1979), 519.
 - ¹⁶ Bailey, *Esoteric Psychology*, vol. II, 375-376.
 - ¹⁷ *Ibid.*, 347.

-
- ¹⁸ Alice A. Bailey, *A Treatise on Cosmic Fire* (1925; reprint; New York: Lucis Publishing Company, 1973), 48.
 - ¹⁹ Alice A. Bailey, *The Destiny of the Nations* (1949; reprint; New York: Lucis Publishing Company, 1974), 29-30.
 - ²⁰ Alice A. Bailey, *Education in the New Age* (1954; reprint; New York: Lucis Publishing Company, 1974), 68.
 - ²¹ Alice A. Bailey, *Discipleship in the New Age*, vol. I (1944; reprint; New York: Lucis Publishing Company, 1976), 613.
 - ²² Bailey, *Esoteric Psychology*, vol. I, 210-211.
 - ²³ Arthur E. Powell, *The Etheric Double* (1925; reprint; Wheaton, IL: Theosophical Publishing House, 1979).
 - ²⁴ Alice A. Bailey, *The Consciousness of the Atom* (1922; reprint; New York: Lucis Publishing Company, 1973), 37.
 - ²⁵ Bailey, *A Treatise on White Magic*, 551.
 - ²⁶ Alice A. Bailey, *The Light of the Soul* (1927; reprint; New York: Lucis Publishing Company, 1978), 327.
 - ²⁷ Alice A. Bailey, *The Rays and the Initiations* (1960; reprint; New York: Lucis Publishing Company, 1976), 59.
 - ²⁸ Bailey, *The Destiny of the Nations*, 130.
 - ²⁹ Bailey, *Esoteric Psychology*, vol. II, 376.
 - ³⁰ Alice A. Bailey, *The Externalisation of the Hierarchy* (1957; reprint; New York: Lucis Publishing Company, 1976), 414.
 - ³¹ Gigot, "Habacuc (Habakkuk)," *The Catholic Encyclopedia*, vol. VII, 99.
 - ³² Smith, *The Minor Prophets*, 453.
 - ³³ Gigot, "Habacuc (Habakkuk)," *The Catholic Encyclopedia*, vol. VII, 99.
 - ³⁴ Alice A. Bailey, *From Bethlehem to Calvary* (1937; reprint; New York: Lucis Publishing Company, 1989), 216.
 - ³⁵ Bailey, *Esoteric Psychology*, vol. I, 42.
 - ³⁶ Bailey, *The Rays and the Initiations*, 487.
 - ³⁷ *Ibid.*
 - ³⁸ Alice A. Bailey, *Discipleship in the New Age*, vol. II (1955; reprint; New York: Lucis Publishing Company, 1972), 490.
 - ³⁹ Bailey, *Esoteric Psychology*, vol. II, 377.
 - ⁴⁰ Alice A. Bailey, *Glamour: A World Problem* (1950; reprint; New York: Lucis Publishing Company, 1973), 123.
 - ⁴¹ Bailey, *Esoteric Psychology*, vol. II, 377.
 - ⁴² Bailey, *Esoteric Psychology*, vol. I, 48.
 - ⁴³ Bailey, *The Rays and the Initiations*, 488.
 - ⁴⁴ Bailey, *Esoteric Psychology*, vol. I, 365.
 - ⁴⁵ Geoffrey Hodson, *Hidden Wisdom in the Holy Bible* (Wheaton, IL: Quest Books, 1993), 76.

- ⁴⁶ Bailey, *Discipleship in the New Age*, vol. II, 162.
- ⁴⁷ Bailey, *A Treatise on White Magic*, 252.
- ⁴⁸ Bailey, *Glamour*, 123.
- ⁴⁹ Bailey, *Discipleship in the New Age*, vol. I, 533.
- ⁵⁰ *Ibid.*, 305.
- ⁵¹ Bailey, *Glamour*, 83.
- ⁵² Bailey, *The Rays and the Initiations*, 50.
- ⁵³ Bailey, *From Bethlehem to Calvary*, 24.
- ⁵⁴ Bailey, *Esoteric Psychology*, vol. II, 377.
- ⁵⁵ Bailey, *Discipleship in the New Age*, vol. I, 562.
- ⁵⁶ Bailey, *Esoteric Psychology*, vol. II, 145.
- ⁵⁷ *Ibid.*
- ⁵⁸ Bailey, *Discipleship in the New Age*, vol. II, 425.
- ⁵⁹ Bailey, *Esoteric Psychology*, vol. II, 146.
- ⁶⁰ *Ibid.*, 145.
- ⁶¹ Bailey, *Discipleship in the New Age*, vol. I, 339.
- ⁶² Bailey, *The Externalisation of the Hierarchy*, 311.
- ⁶³ Smith, *The Minor Prophets*, 468.
- ⁶⁴ *Ibid.*, 437.
- ⁶⁵ Eliphas Levi, *Dogme et Rituel de la Haute Magie* (1855); translated into English by Arthur E. Waite as *Transcendental Magic: its Doctrine and Ritual* (1896; reprint; Pomeroy, WA: Health Research, 1976), 231.
- ⁶⁶ Bailey, *Esoteric Psychology*, vol. II, 377-378.
- ⁶⁷ Alice A. Bailey, *Esoteric Healing* (1953; reprint; New York: Lucis Publishing Company, 1978), 144.
- ⁶⁸ Bailey, *A Treatise on Cosmic Fire*, 817, 823.
- ⁶⁹ Alice A. Bailey, *Letters on Occult Meditation* (1922; reprint; New York: Lucis Publishing Company, 1974), 24-26.
- ⁷⁰ Bailey, *Esoteric Psychology*, vol. I, 84.
- ⁷¹ Bailey, *Glamour*, 210.
- ⁷² Bailey, *From Bethlehem to Calvary*, 200.
- ⁷³ Bailey, *Discipleship in the New Age*, vol. I, 476.
- ⁷⁴ Alice A. Bailey, *Esoteric Astrology* (1951; reprint; New York: Lucis Publishing Company, 1979), 187.
- ⁷⁵ Bailey, *Discipleship in the New Age*, vol. II, 490-491.
- ⁷⁶ Bailey, *Glamour*, 55-56.
- ⁷⁷ Bailey, *Discipleship in the New Age*, vol. I, 50-51.
- ⁷⁸ Bailey, *A Treatise on White Magic*, 617.
- ⁷⁹ Paul Rattray, *Red Deer Hunting: A Complete Guide* (Nambour, Australia: Paul Rattray, 2009), 22.
- ⁸⁰ Lucy D. S. Barker, *Some of My Feathered and Four-Footed Friends* (London: George Routledge, 1883), 81.
- ⁸¹ Bailey, *Discipleship in the New Age*, vol. I, 462.
- ⁸² Bailey, *A Treatise on White Magic*, 517.
- ⁸³ Bailey, *Discipleship in the New Age*, vol. I, 340.
- ⁸⁴ *Ibid.*
- ⁸⁵ Bailey, *Esoteric Psychology*, vol. II, 408.
- ⁸⁶ Bailey, *Glamour*, 11-12.
- ⁸⁷ Bailey, *A Treatise on White Magic*, 177-178.
- ⁸⁸ Bailey, *A Treatise on White Magic*, 559.
- ⁸⁹ Paramahansa Yogananda, *The Science of Religion* (1953; reprint; Los Angeles: Self-Realization Fellowship, 1969), 54-55.
- ⁹⁰ Bailey, *Esoteric Psychology*, vol. II, 520.
- ⁹¹ Bailey, *Esoteric Psychology*, vol. I, 26.
- ⁹² Bailey, *A Treatise on Cosmic Fire*, 473.
- ⁹³ Bailey, *Esoteric Psychology*, vol. I, 265.
- ⁹⁴ *Ibid.*, 349.
- ⁹⁵ John N. Wilford, "Discovery of Egyptian Inscriptions Indicates an Earlier Date for Origin of the Alphabet," *New York Times*, Nov. 13, 1999, <http://www.nytimes.com/library/national/science/111499sci-alphabet-origin.html> (accessed Oct. 13, 2011).
- ⁹⁶ Bailey, *Esoteric Psychology*, vol. I, 26.
- ⁹⁷ Zachary F. Lansdowne, "Use of Ancient Texts to Test Hypotheses on the Seven Rays," *Esoteric Quarterly*, Summer 2010.
- ⁹⁸ Zachary F. Lansdowne, "The *Bhagavad Gita* compared to Bailey's Technique of Integration for the First Ray," *Esoteric Quarterly*, Autumn 2011.
- ⁹⁹ Zachary F. Lansdowne, "Second Epistle of Peter compared to Bailey's Technique of Integration for the Second Ray," *Esoteric Quarterly*, Spring 2011.
- ¹⁰⁰ Zachary F. Lansdowne, "Tao Te Ching compared to Bailey's Technique of Integration for the Fourth Ray," *Esoteric Quarterly*, Winter 2010.
- ¹⁰¹ Lansdowne, "Use of Ancient Texts to Test Hypotheses on the Seven Rays," *Esoteric Quarterly*, Summer 2010.
- ¹⁰² Zachary F. Lansdowne, "Ecclesiastes compared to Bailey's Technique of Integration for the Sixth Ray," *Esoteric Quarterly*, Summer 2011.