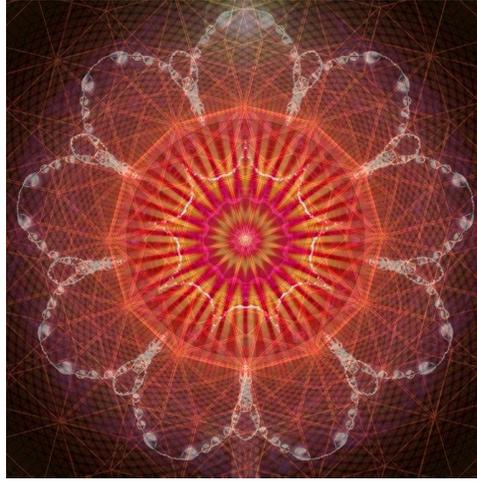


Summer 2014, Volume 10, Number 2



# *The Esoteric Quarterly*

*An independent publication dedicated to the trans-disciplinary investigation  
of the esoteric spiritual tradition.*

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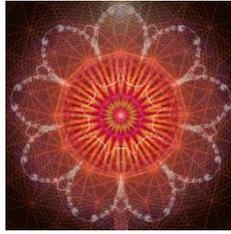
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to individual and group service and  
the expansion of human consciousness.**



Washington, DC, USA.

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# *The Esoteric Quarterly*

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

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

## Esoteric Interpretation, Analysis and Method: Part Two

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The Summer edition of the *Quarterly* features four articles that continue from the previous issue or issues. It seems appropriate, therefore, to continue with the overarching theme of “esoteric interpretation, analysis and method” from the Spring issue. That issue defined the esoteric approach as the quest to elucidate the inner or hidden meaning in a set of teachings, in a work of literature or art, or with respect to a particular life or event. To this we might add that an esoteric exegesis does not necessarily contradict or negate exoteric knowledge which is intended to serve as a stepping-stone. Rather, the esoteric approach attempts to go beyond the conventional and apparent to suggest other possibilities or demonstrate deeper insights that veil that which is seeking to be revealed. Ideally, such an “unveiling” should entail a harmonization of exoteric and esoteric knowledge and utilize the concrete mind, the intuition as it is revealed in the heart of the interpreter and a measure of will.

Yet, as we know, it is not enough to discover the levels of meaning that a particular work may contain. The esoteric method or approach is intended to be a verifiable and practical way of life. A dictum from one of the sages of old reminds us that: “The best and the most important science of all is that which can be applied practically, and which, through this practical application, will lead man to development. There is no use for any science or philosophy which is based only on theories, and does not, through application, further the inner development of man.”

With these thoughts in mind, we begin this issue of the *Quarterly* with an article that concerns itself with both esoteric interpretation and application. The article, by Zachary Lansdowne is the final article in a series exploring Alice A. Bailey’s 14 Rules for Disciples and Initiates. The first article

interpreted Rules 1 through 7. Part Two clarifies Rules 8 through 14 which are specifically geared to the training of those who have taken one or other of the higher Initiations. Lansdowne’s approach in explaining these veiled and highly symbolic rules is based on clues uncovered in Bailey’s published writings. In addition to providing an accessible interpretation of these exceedingly difficult instructions, Lansdowne answers a series of questions as to why it is of value for students to study these rules despite their inscrutable nature and difficult application.

Our next article, from Ralph Ellis—*Astrology, King Jesus and King Arthur*—is also part of series. The first article, which appeared in the Winter 2014 issue, demonstrated that the Judaeo-Christians knew of and venerated the precessional zodiac. This article attempts “to show that arcane knowledge regarding the precession of the equinox—and its parallel Judeo-Christian religious symbolism—was preserved in Arthurian legends of France and Britain.” Ellis cites evidence of how this clandestine transfer of gnosis took place and provides a number of interesting thoughts on the connections between Arthur and the Great Bear, Jesus and Arthur and the relation of the “Round Table” to both the Last Supper and the zodiac.

Our third offering, from Jef Bartow, is the second in a series of articles on consciousness. Part One in the series sought to provide a comprehensive definition of “what consciousness is.” Part Two attempts to explain “what creates consciousness” by investigating and reconciling a wide range of perspectives on the origins of consciousness. The article begins with an exploration of the basic structure of the brain and brain theory and then proceeds to draw an analogy between the physical brain model and non-physical states. Bartow’s article also shows how various fields

of study distinguish the mind from the brain and how different types or levels of mind accomplish different functions, in other words, how “multiple minds” are responsible for life and consciousness in its various modes and expressions.

The last full length feature in this issue is from Celeste Jamerson who continues with her esoteric analysis of the composer, conductor and virtuoso pianist, Franz Liszt. Jamerson’s previous article discussed the influence of the seven rays on Liszt life, his music and his relationships. This article examines Liszt from the perspective of esoteric and humanistic astrology. In an effort to familiarize the reader with the life, character and achievements of Liszt, Part One in this series commences with a biographical sketch. The remainder of the article provides a revealing and detailed examination of the planets, signs and houses in his chart and their relationship to the seven rays.

In addition to the full length features, we include a short paper by John Nash titled *Spanning the World of Causes and Effects*. And as we do each year at this time, we include three inspirational talks from the School of Esoteric Studies on the Spiritual Festivals of Aries, Wesak and Goodwill.

Our “Poems of the Quarter”—*Paths* and *Traces*—are from Nicolo Santilli, a philosopher, poet, novelist, teacher, and healer, residing in Berkeley, California. His writings explore a vision of relational transformation, creativity, and spirituality.

The beautifully luminous paintings presented in the issue—*Blue Buddha of Darma*, *Breath of Heaven* and *Path to the Sun*—were contributed by Imagio Dei and are a part of his “Zen” Collection. The artist describes his methodology as an effort to encode his own philosophical teachings in color and symbol in an effort to engage the viewer with the external experience of his or her higher self. To see the artist’s full body of work we encourage you to visit his website at: [www.imagiodei.com/](http://www.imagiodei.com/).

As is our custom, we have included a number of quotes all of which relate to the featured articles in this edition. The selection of quotes

we include in every issue are intended to serve as an enlivening and deepening supplement to the articles we publish. We hope you enjoy this issue of the *Esoteric Quarterly*. Please let us know what you think. If you have an interest in volunteering for the *Quarterly* in some capacity or another, don’t hesitate to contact me at: [editor@esotericquarterly.com](mailto:editor@esotericquarterly.com).

Donna M. Brown  
Editor-in-Chief

### Publication Policies

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

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

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

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

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

## Poems of the Quarter

---

### **Paths**

by Nicolo Santilli

the dead have many homes  
as do the living  
among the textured landscapes of the earth  
and in the many spaces  
where thoughts and dreams linger  
and spirits mingle

there are as many deaths  
as there are lives  
paths of freedom  
and labyrinths of suffering

how we lead our way now  
upon what winding paths  
will lead through different lives  
to different beyonds

though what help we meet and give along the way  
may change our curving paths forever

### **Traces**

in the world of subtle currents  
we learn to recognize  
the invisible shape and movement  
of an unspoken poem  
which remains glimmering and wordless  
in the space in which it has first been heard  
but not written down

## Pictures of the Quarter by Imagio Dei

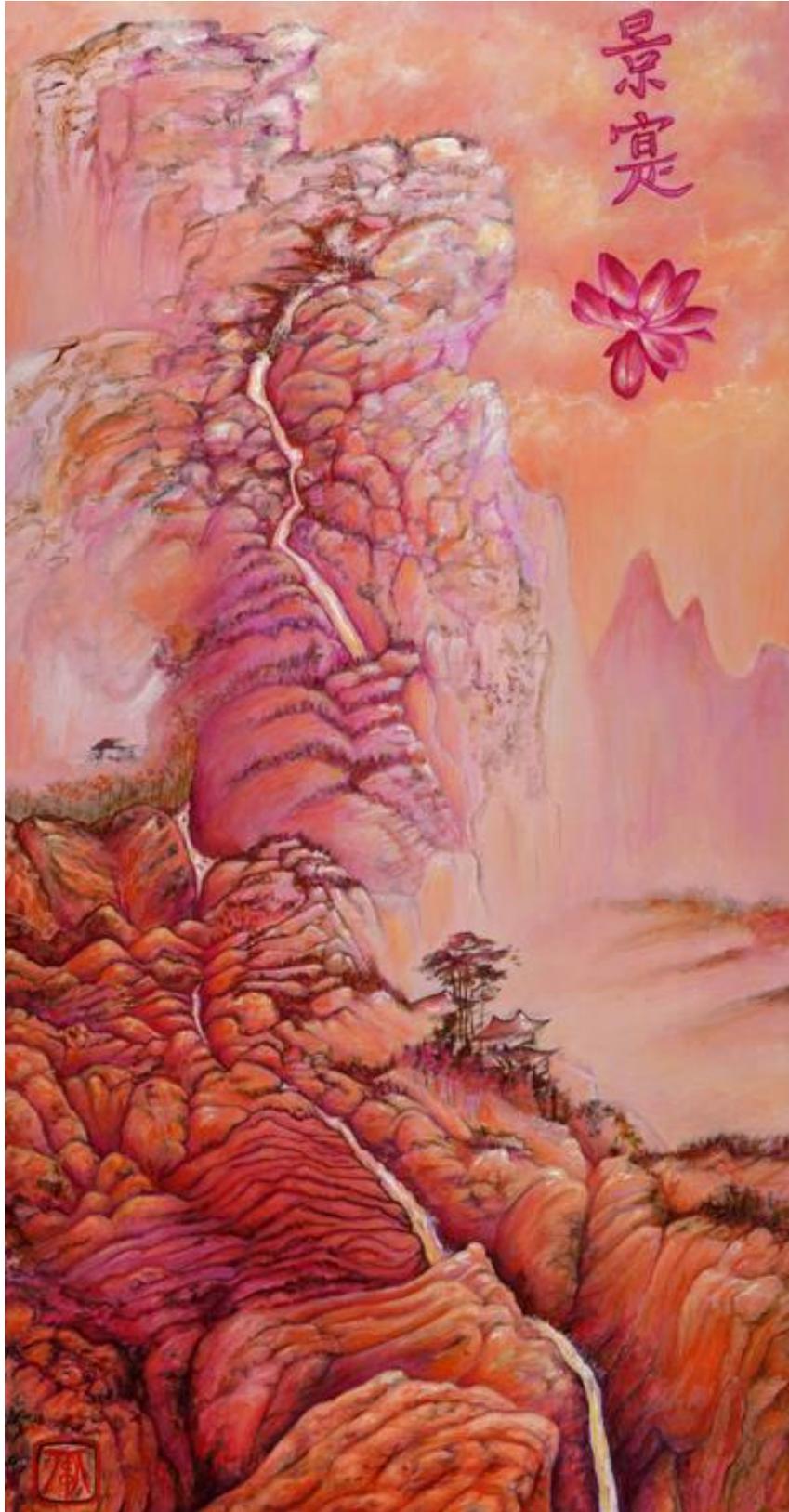
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*Blue Buddha of Dharma*  
[www.imagodeiart.com/](http://www.imagodeiart.com/).



Breath of Heaven  
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*Path of the Sun*

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## Quotes of the Quarter

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**O**ur physical organism no more causes or explains thought and consciousness than the construction of an engine causes or explains the motive-power of steam or electricity. The force is anterior, not the physical instrument...

Consciousness is a fundamental thing, the fundamental thing in existence it is the energy, the motion, the movement of consciousness that creates the universe and all that is in it, not only the macrocosm but the microcosm is nothing but consciousness arranging itself. For instance, when consciousness in its movement or rather a certain stress of movement forgets itself in the action it becomes an apparently unconscious energy; when it forgets itself in the form it becomes the electron, the atom, the material object. In reality it is still consciousness that works in the energy and determines the form and the evolution of form. When it wants to liberate itself, slowly, evolutionarily, out of Matter, but still in the form, it emerges as life, as animal, as man and it can go on evolving itself still farther out of its involution and become something more than mere man.

Sri Aurobindo, *The Life Divine*  
(Pondicherry, India, Sri Aurobindo Ashram,  
2010), 86, 187-189..

**T**he extent of your consciousness is limited only by your ability to love and to *embrace with your love the space around you, and all it contains.*

Napoleon Bonaparte

**K**ing Arthur was not a single individual. It was a name denoting a leader in These Mysteries; but that is not to say that such a leader could not also be a 'King' in the ordinary sense.

E.C. Merry, "King Arthur" *Anthroposophy*  
No. 4. December, 1930/ Vol. 5. London:  
Anthroposophical Publishing Company.

**I**n the dawn of the fifth epoch, accordingly, there were persons who, not exactly through their training but through certain mysterious influences, became the instruments, the vehicles, of cosmic influences issuing from the Sun and Moon during their passage through the signs of the Zodiac. The secrets that could then be won for the human soul through these individuals were a repetition of what had once been experienced through the Sentient Soul. And the persons who expressed the transit of the cosmic forces through the signs of the Zodiac were those called "The Knights of King Arthur's Round Table". Twelve in number, they had around them a band of other men, but they were the principal Knights. The others represented the starry host; into them flowed the inspirations which were more distantly distributed in cosmic space; and into the twelve Knights flowed the inspirations from the twelve directions of the Zodiac. The inspirations which came from the spiritual forces of the Sun and Moon were represented by King Arthur and his wife Guinevere. Thus in King Arthur's Round Table we have the humanised Cosmos. What we may call the pedagogical high school for the Sentient Soul of the West proceeded from King Arthur's Round Table. Hence we are told — and the legend here refers in pictures of external facts to inner mysteries which were taking place in the dawn of that epoch in the human soul — how the Knights of King Arthur's Round Table journeyed far and wide and slew monsters and giants. These external pictures point to the endeavours of human souls who were to make progress in refining and purifying those forces of the astral body which

expressed themselves for the seer in pictures of monsters, giants and the like. Everything that the Sentient Soul was to experience through the later Mysteries is bound up with the pictorial concepts of King Arthur's Round Table.

Rudolf Steiner, *The Mysteries of the East and Christianity*, Lecture 4 (Blauvelt, NY: Garber Communications Inc., 1989).

**I**t is not everybody who is ready for Initiation. It is said that it takes three lives of steadfast effort to find the Path; but even if we see no likelihood of the goal being achieved in this life, let us remember that everything must have a beginning, and we cannot have a third life of achievement until we have had a first and second life of preparation. Even if we have no hope of making this life one of achievement we can resolve to make it one of preparation, and as time on the Inner Planes is measured differently from time on the earth-plane, it may be that we shall achieve more than we had ever thought was possible.

Dion Fortune, *The Initiate, His Training and Work* (London: The Aquarian Press, 1955), 12.

**T**he direction of the energies of life must be removed from the domain of the desires to that of the will. Until this is done there can be no steady progression in any direction, for the desires are called forth from without, not directed from within, and vary with the external stimulus.

Dion Fortune, *The Initiate, His Training and Work* (London: The Aquarian Press, 1955), 22.

**T**here are certain men all over the world, living at all times in history, who have not been content to move along with the herd. They have been fired by the first glimpse of divinity which they sensed to go forward with more speed, the bend all their life all energies to this task. Some have been actuated by ambition, some by interest, some

devotion to the realized beauty, some by the power to aid their fellowman. They have been inspired by "divine discontent," and from that time forth have known no rest.

Vera Stanley Alder, *The Initiation of the World* (New York: Samuel Weiser Inc., 1939), 65.

**M**usic embodies feeling without forcing it to contend and combine with thought, as it is forced in most arts and especially in the art of words.

Franz Liszt

**I**n Liszt's mind, music functioned no less than a sacred bridge, mediating heaven and earth. "Art is heaven on earth, to which one never appeals in vain when faced with the oppressions of this world..." More than once he used the metaphor of the priest or acolyte. He called the artist "the Bearer of the Beautiful" an intermediary between God and man. And late in his life, Liszt wrote in the preface to his musical setting of The Seven Sacraments: "I intended to give expression to the feeling by which the Christian takes part in the mercy that lifts him out of earthly life and makes him aspire to the divine atmosphere of heaven"

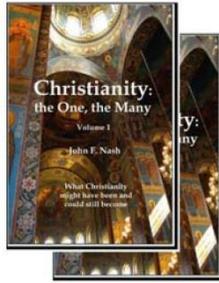
Dr. Paul Barnes, *Franz Liszt and the Sacramental Bridge: Music as Theology of Presence* (University of Nebraska-Lincoln)

**M**usic is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents... Music is the mediator between the life of the senses and the life of the spirit

Ludwig van Beethoven

**B**y harmony all phenomena are formed and sustained. There is a scientific statement to the effect that this earth is a vast harmonic wave system that is built and sustained by unheard music.

Corinne Heline, *Color and Music in the New Age* (Camarillo, CA: DeVorss & Co., 1981), 106.



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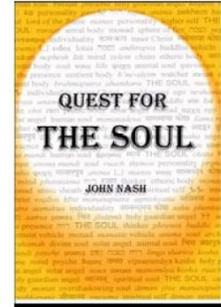
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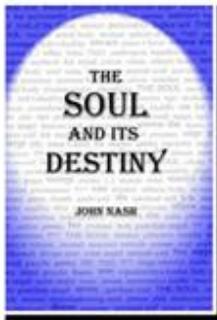
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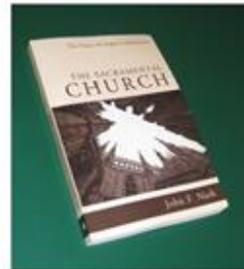
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