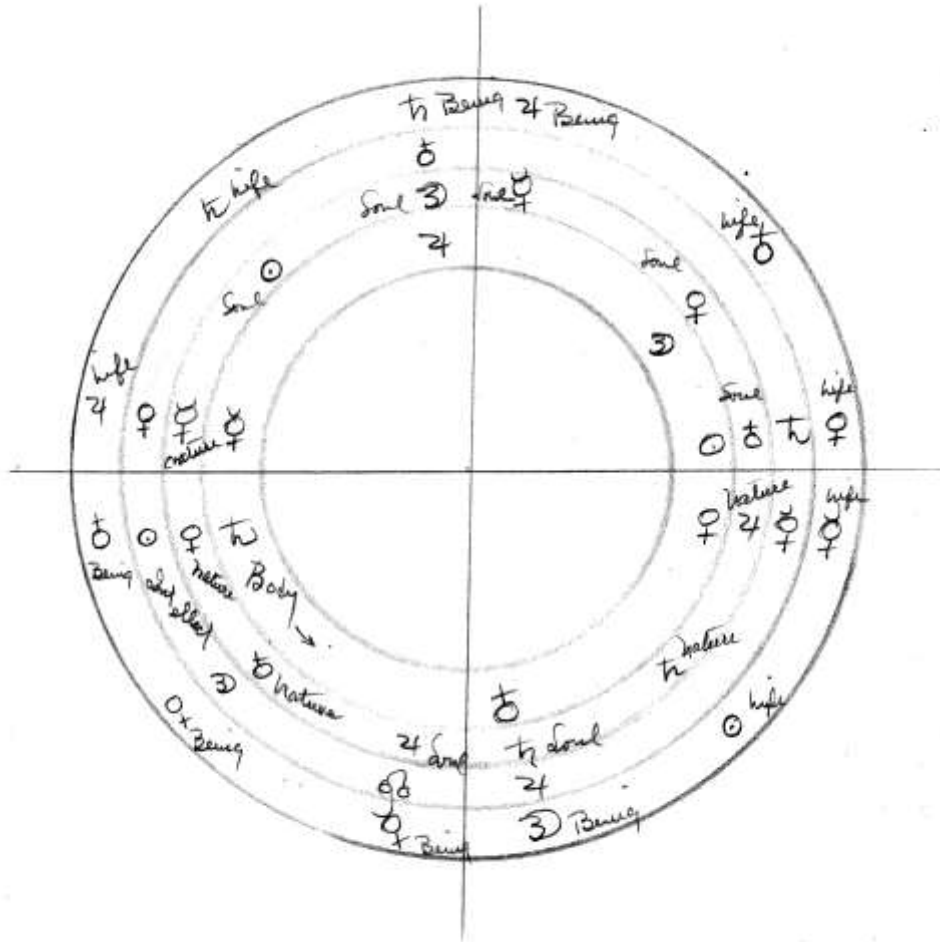


INTRODUCTION TO ANTHONY'S ASTROLOGICAL MANDALAS

[[BLUE and GREEN in PPT]]

INTRODUCTION TO ANTHONY'S ASTROLOGICAL MANDALAS



"It cannot be possible or even conceivable that the great masters and teachers of mankind could be in such disagreement, except for minor details. as their students or disciples purport them to be. The great sages-- Buddha, Plotinus, Lao Tzu, Shankara--one and all pointed out that there was a great fundamental truth that mankind had to realize.

Is there a totally comprehensive schema or symbol that will permit us to combine the varied and many facet truth that are to be found in each tradition, to sort out those basic and truthful presuppositions into a workin hypothesis which will also aid the philosophic student in the investigation into the truth of his/her life? Such schema does exist, and it can be used in helping us to resolve some of the most abstract problems of metaphysics as well as those emerging crises of the everyday life. Philosophy has conceived the experiment astrology in its most inclusive context goes on trial.

Anthony's Metaphysical Mandalas

From the start of his teaching in the late 1960's, Anthony naturally used pictures to illustrate philosophic ideas for students. Of course, Anthony had an artistic and musical nature which resonated with the symbolic mode. An extraordinary thinker, he claimed that while the deep feeling nature of music and art came naturally to him (Neptune trine Venus), thinking was always a work in progress (Uranus opposite Mercury). Anthony's symbolic inquiry was a work he refined and expanded with students in his classes. Several basic diagrams evolved to illustrate philosophic points, varying slightly over the years, but forming a continuity and basis for understanding new ideas. Anthony used these images to juxtapose different points of view, and engage a different part of our mind; in his mind they both “contain our view” and “spur our mind to the limits.” [[give examples here... most used early diagrams were for the dream analogy, double standpoint hourglass diagram, and cosmic mentalism telescoping diagram.]]

Interrelation of Philosophy and Cosmology: unfolding of divine ideas in life

Anthony had a vision of the connection between astrological symbolism and philosophy. He was inspired to use astrological symbolism to pictorialize philosophical principles. At the same time, he also wanted to show that astrological principles, which had been handed down through millennia, have a philosophical basis. He hoped that connecting philosophic principles with astrology would unfold the meanings manifesting in a person's life experience. Could he show how Divine Ideas were actually embodied? That struck him a wonderful--to get a philosophic basis for experience and to have a concrete visual representation for Ideas.

Is there a totally comprehensive schema or symbol that will permit us to combine the varied and many facets of truth that are to be found in each tradition, to sort out those basic and truthful presuppositions into a working hypothesis which will also aid the philosophic student in the investigation into the truth of his/her life? Such a schema does exist, and it can be used in helping us to resolve some of the most abstract problems of metaphysics as well as those emerging crises of the everyday life. Philosophy has conceived the experiment: astrology in its most inclusive context goes on trial. Anthony Damiani. Supplementary Material [[DUP ABOVE]]

For example, instead of taking a Platonic idea like justice as something abstract and out of reach, one could see it in an astrological chart as well as in life's experiences. An idea is not a concept, but is vital, compelling, intelligence. It is timeless, but we can experience its instances in time and place. Through the astrological chart, a life's governing ideas can be understood. The geometry of astrology gives a way to mathematize the ideas, and view their orderly unfoldment. To actually see your life as a manifestation of ideas is a practical illustration of mentalism.

Insofar as Anthony wanted to bring the ideas right into life, into Valois from the One, we are seeing his Saturn Sabian degree 5 G : “a Pilgrim sitting on a bench, watching his ideals crystallize before him one by one.” The ideas embodying in the degrees in the astrology chart and appearing in life are an instance of the Ideals concretizing themselves before the pilgrim.

Synthesis: inter-relation

Anthony wondered how sages from different traditions could partake of truth, yet disagree with each other. A lifetime of study of philosophies and religions left him with the sense that they all have some

vision of truth. Anthony wanted to show how different philosophies fit together: not a synthesis, but seeing the context and importance of each as a unique view of reality. He wanted to enter sympathetically into the view of different philosophers.

[[quote from LIM]]

For example, though Buddhist traditionalists said there is no Atma, and Vedantists insist the only reality is Atma, can these two seemingly conflicting ideas be brought together? Anthony hoped his metaphysical chart could provide a way to see different philosophic traditions juxtaposed. Like an ensemble of musicians playing together, the different philosophic ideas would work together to form a whole complex piece. The metaphysical chart is the centerpiece of Anthony's attempt to create such a framework:

Perhaps in this regard, Anthony also wanted to understand the nature of a sage, even though his own teacher said, "Do not try to fathom the mystery of your teacher." If a metaphysical chart could provide a picture of a fully human being, some understanding of the sage becomes possible.

From his statements it is clear that Anthony saw the astrological mandala as a revelation, on a par with The Enneads.

It is our belief that the astrological mandala is a fragment of an archaic wisdom, devised by persons of sapiential dimensions. Anthony Damiani Astronoesis

The astrological mandala is not a single fixed object, but a living and changing way of seeing. Anthony was as interested in the process as the final product. He constantly tried new correlations and meanings, using different systems of thought and new forms of the chart. Anthony used the dynamic relations in the mandala as a means for working out problems of philosophy.

The symbolism proffered to us in the cosmic mandala is the most comprehensive and integral approach to philosophy that at present is available. Within the compass of our discursive understanding--yet transcending its limitations and revealing the possibility of a more universal language. It includes the subject-object dichotomy yet is suggestive of a more intimate resolution. Its amplitude may resolve some of the most perplexing and profound problems of existence and knowledge. Its very nature demands that human preconception be put aside. The attempt to perceive through this manner produces thought that forces us to exclude boundaries. Truly a trying to understand rather than a claim to have done so. Philosophy as wonder--and the insight into that wonder--will produce for us the inspiration for our daily and ordinary lives. [Supp 622]

Juxtaposing Philosophy and Astrology:

Anthony writes in the introduction to Astronoesis:

There is a contemporary need to organize our understanding of the fundamental metaphysical principles by the use of a symbolism grounded in sensible appearances. We believe that the open-ended schemata provided by the astrological mandala not only organizes our understanding, but reciprocally guides and directs it. Otherwise, the web of interrelationships would overwhelm us.

So In the beginning we restrict ourselves to the scale of perception provided by this sensible universe--more precisely, the particular world revealed by our egos. For the transcendental understanding we seek has its humble origins in this empirical world. Here we find the only phenomenon adequate to serve us in the task our aspiration has been assigned. This symbolism of the cosmos is vast enough to provide the polyvalent systems of conception and logic that will be necessary to synthesize the many faceted aspects of man's perpetual quest, and to reconcile the seeming contradictions among the various philosophic and religious traditions. The sensible world is sufficiently determined in its parts both to keep our understanding under rein and to spur it beyond its limits.

The sensible universe is the primordial scripture, the vision granted us, that was previously referred to, and it embodies the wisdom of the primal principles that are beyond it. Who has not thrilled to the excitement of the starry skies--to the silent unanswered questions?

In sum: the loveliness that is in the sense-realm is an index of the nobleness of the Intellectual sphere, displaying its power and its goodness alike: and all things are forever linked; the one order Intellectual in its being, the other of sense; one self-existent, the other eternally taking its being by participation in that first, and to the full of its power reproducing the Intellectual Nature. (Plotinus IV.8.6)

Not to initially restrict ourselves in this manner is to risk having our understanding relativized prematurely by the immensities of universal manifestation. Grounding ourselves, therefore, in the experience that we human beings on this earth have of the unique integrity of our own world, our solar system, we take as our model the geocentric world view that has been made familiar through the diagrams of Ptolemaic astronomy. We will tentatively accept and inquire into the nature and structure of the cosmos as it was conceived by the ancient cosmologists and astrologers who claimed that its principles are gods whose activity is conascent with the being, knowledge, and experience of this very world. Our hope is that we will be led to a qualitatively different understanding of our being here--an understanding that does not sidestep or deny the anomaly of sense perception, but, instead, reveals something of the meaning implicit in the orderly and evolving transformation that our minds and bodies undergo. In short, we are going to enter sympathetically into an analysis of experience as conceived by some of the ancient philosophers--to try to understand and appreciate the philosophic insight they summarized in the dictum: "The world is full of Gods."

To try to pictorialize this realm, we can imagine the stars as statues of the gods, or the Ideas, that radiate a guiding influence throughout boundless space. . . . The energy of their intelligence lays down the basic pattern within which our world, among others, develops and unfolds.

If the stars live a blessed life in their vision of the life inherent in their souls, and if, by force of their souls' tendency to become one, and by the light they cast from themselves upon the entire heavens, they are like the strings of a lyre which, being struck in tune, sing a melody in some natural scale: if this is the way the heavens, as one, are moved, and the component parts in their relation to the whole--the sidereal system moving as one, and each part in its own way, to the same purpose, though each too hold its own place--then our doctrine is all the more surely established; the life of the heavenly bodies is the more clearly an unbroken unity . . . (IV.4.8)

. . . this All is one universally comprehensive living being, encircling all the living beings within it, and having a soul, one soul, which extends to all its members in the degree of participant membership held by each . . . (IV.4.32)

. . . the entire Cosmos puts its entire life into act, moving its major members with its own action and unceasingly setting them in new positions; by the relations thus established, of these members to each other and to the whole, and by the different figures they make together, the minor members in turn are brought under the system as in the movements of some one living being, so that they vary according to the relations, positions, configurations (IV.4.33)

From the point of view of the ancient, philosophically oriented cosmologist, the astrological mandala is a rare instance of the intellectual imagination--a symbolic reflex portraying how the Gods or Principles are involved in the fabrication of the vehicles that the individual Soul employs for its manifestation. The mandala exemplifies and embodies the knowledge of superior beings--seers--who are capable of transmitting their knowledge of how fundamental principles are operative in the individual and can be understood from his natal chart.

The chart makes available in its deific imagery a formulation by reason-principles of a symbolic method through which these very reason principles are being manifested. The symbolism reveals a topography of the subtle world, including those reason principles operative in the individual mind itself.

We must understand that, while our souls do contain an Intellectual Cosmos, they also contain a subordination of various forms like that of the Cosmic Soul. The World Soul is distributed so as to produce the fixed sphere and the planetary circuits corresponding to its graded powers: so with our souls; they must have their provinces according to their different powers, parallel to those of the World Soul . . . (III.4.6)

These diagrams will allow us to juxtapose philosophy and astrology in such a way as to reveal that the sensible universe and its starry host is the primordial living scripture that embodies the wisdom of primal principles--principles that are as far beyond it as the heavens are beyond the earth--and that the basis of astrology is an acquaintance with the wisdom-knowledge that sustains the cosmos.

In this juxtaposition, we will distinguish philosophy and astrology from one another, define the terms of each, and illustrate how they combine in manifestation as mutually-implicating elements of a single whole. This method allows us to develop a sharp contrast, to conceptually bifurcate the indivisible in such a way that the understanding, which can operate only in the realm of dualities, may see how it itself is manifested within the cosmic harmony that is evolving it.

Symbolism in philosophy

Philosophic reasoning can be juxtaposed with imagination. Anthony used pictures to visually express insights in the *Enneads* of Plotinus, and he used the *Enneads* to provide a philosophic basis for a cosmic and astrological symbolism.

In using the *Enneads* as a philosophic base, Anthony chose what we feel is the broadest and most profound exploration of Reality to be found in any available writings. Plotinus himself suggests the value of symbolism :

... the wise of Egypt—whether in precise knowledge or by native intuition—indicated the truth where, in their effort toward philosophic statement, they left aside the writing-forms that take in the detail of words and sentences—those characters that represent sounds and convey the propositions of reasoning—and drew pictures instead, engraving in the temple-inscriptions a separate image for every separate item: Thus they exhibited the absence of discursiveness in the Intellectual Realm.

For each manifestation of knowledge and wisdom is a distinct image, an object in itself, an immediate unity, not an aggregate of discursive reasoning and detailed willing.¹

Of course, words and pictures can't convey the immediacy of the blinding abyss and mystery of the Divine Existences. And yet the magic of a symbol image is its ability to point beyond itself and awaken knowledge we already contain. A symbol may also evoke a visual intuition and help us glimpse the sage's vision, a "seeing which lives."

The use of imagination is central to the spiritual traditions of India and Egypt. This imagination is not the phantasy we are used to in the ego, but has creative and Gnostic power. For example, Henry Corbin wrote, in *The Creative Imagination of Ibn Arabi*, that the imagination is the "magical intermediary" between the finite individual and the formless trans-individual. These traditions distinguished between a creative or productive activity, and the fantasy which is inseparable from the brain consciousness. On the one hand, creative imagination is open and fluid, allowing the touch of the formless to mold it and express insights. It is non-linear, that is, in modern language works with the right brain rather than left. Further, the principles we are portraying in metaphysics are beyond the physical, and can at best be pointed to. Images, paradox, poetry are often better pointers than prose words, to awaken our own inspiration and aspiration. Creative imagination is thus a spiritual practice.

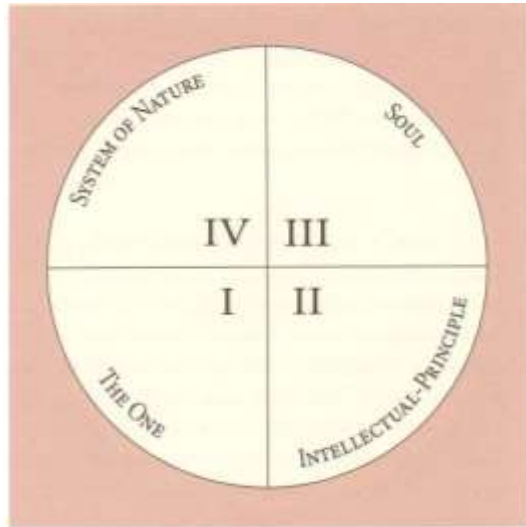
One enters the symbol like entering a diving suit to explore an unknown territory, to get a window into reality. The method aimed to free the mind to see through the words, or as Robert Lawlor writes

A method of viewing is required comparable to our hearing faculty: one must learn to listen to the symbolic image, allowing it to enter into and pervade one's consciousness, as would a mystical tone which directly resonates with the inner being. In this moment of inner identity between the intellect and the aspect of the tangible world evoked by the symbol, we have the opportunity to live this knowledge. Introduction to [Symbol and the Symbolic of Lubicz](#)

¹*Ennead V.8.6.*

Three Mandala Contexts.

The *metaphysical mandala* is a symbol for Mind in itself, ultimate nature of mind. It's fourfold structure indicates the four-fold nature of reality, including the universal manifestation or "System of Nature" as the fourth.

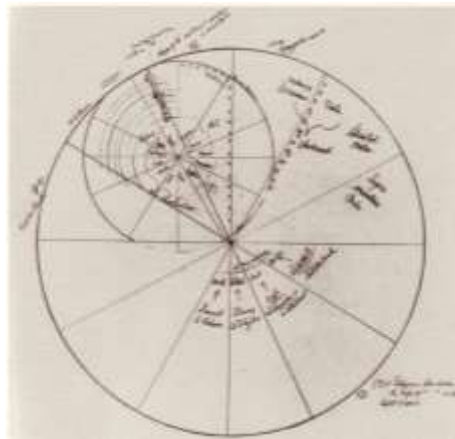
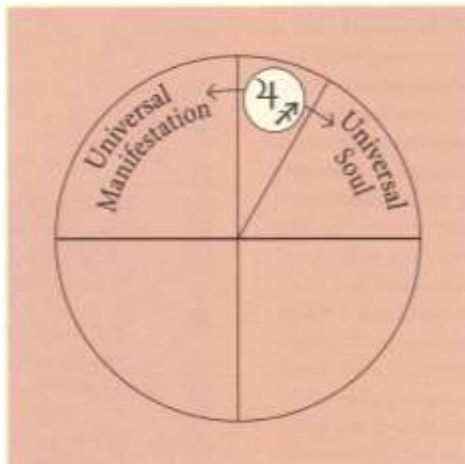


These four primals are present or reflected in or expressed in the last four great houses of the metaphysical chart, to give us something of a flavor of the Universal Intelligence, or Universal Soul or Saguna Brahman or Demiurge or World-Mind. Now the universe or cosmos is the presence of the divine, reveals something of God, but cannot exhaust God. It is not the absolute, but it is not illusory. It is a sympathetic living system, it is a thought in the world-mind. Plotinus says the cosmos is a living animated organism, with Universal soul omnipresent throughout, its members moving to a choral dance of Number. "The world is full of the Gods..."

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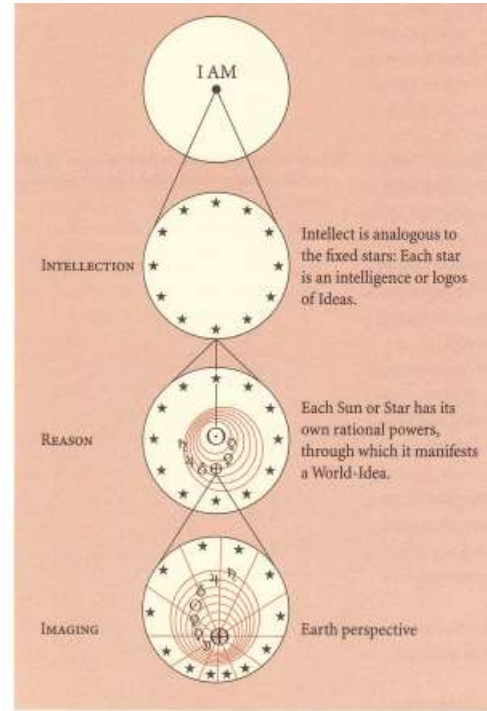
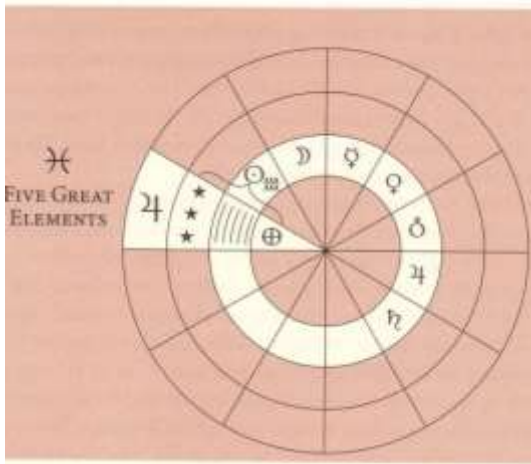
Universal Mandala of World-Mind or World-Soul.

Anthony shows the transposition of Metaphysical to Universal through World-Mind as Jupiter in Sag. World-Mind reflects the Unity, Intelligence, Soul and Manifest as houses 9, 10, 11, 12 (diagram on left). Anthony Juxtaposes these contexts in various ways. For example, this wonderful diagram which shows the participation of the Universal Soul or World-Mind in the Metaphysical (diagram on right).

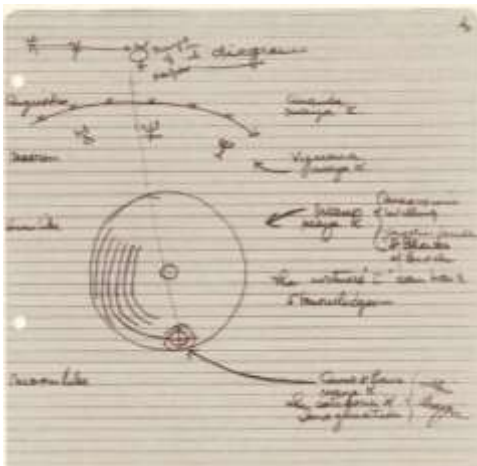


These two contexts, metaphysical and cosmological, correspond to the two parts of the metaphor of the Sun in the sixth book of Plato's *Republic*. The Intelligible Sun, the Idea of the Good, is the central image of the metaphysical mandala. The sensible sun and solar system are the central image of the cosmic mandala. The sensible sun and light are the manifestation of the soul of the sun. Through the imagery of the Sun itself we relate the two distinct mandala contexts. Sometimes Anthony represents this Universal Intelligence by Jupiter in Sag. or by the entire Jupiter Monad, or by the dignities in the last four houses.

The *cosmic mandala* uses the cosmos as a symbol for the active cosmic mind manifesting the world idea. The principles or paradigm of all Universes in 9,10,11,12, are expressed in the four levels of any cosmos, represented in the last house as the rulership (Jupiter again) exaltation, detriment and fall (diagram on left and right).



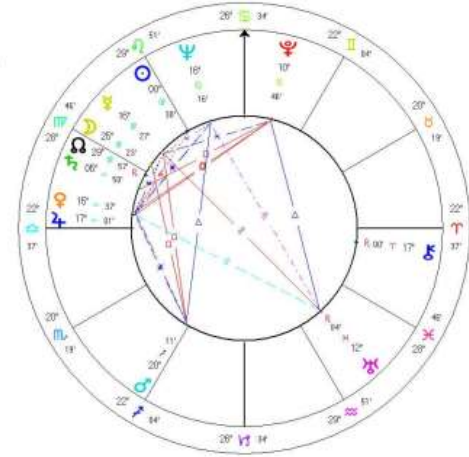
These four levels of any cosmos represented in the 12th house levels, are further reflected in the Cosmic Soul, or the I-Am represented as the last soul dignity mercury in Pisces. Here the metaphysical context recedes into the background. They are represented as I-Am or soul of the Sun, Degrees Planets Elements (left). From there, represented in the Earth Soul (right)



NESTED LEVELS		
PRIMALS	COSMIC SOUL	EARTH MIND
I. Unified Life in the One		
II. Absolute Seed in Intellectual-Principle	A. Unit Seed of Idea	
III. Universal Seed	B. Invariant Intellect (cosmic)	
IV. Systems of Nature (Universal Manifestations)	C. Rational Powers (subtle)	I. Undivided Mind of Earth
	D. Subliminary Sphere (gross)	II. Seedbed of Earth = 360 Degrees
		III. Seed of Earth = Life of Elements
		IV. Body of Earth = Elements

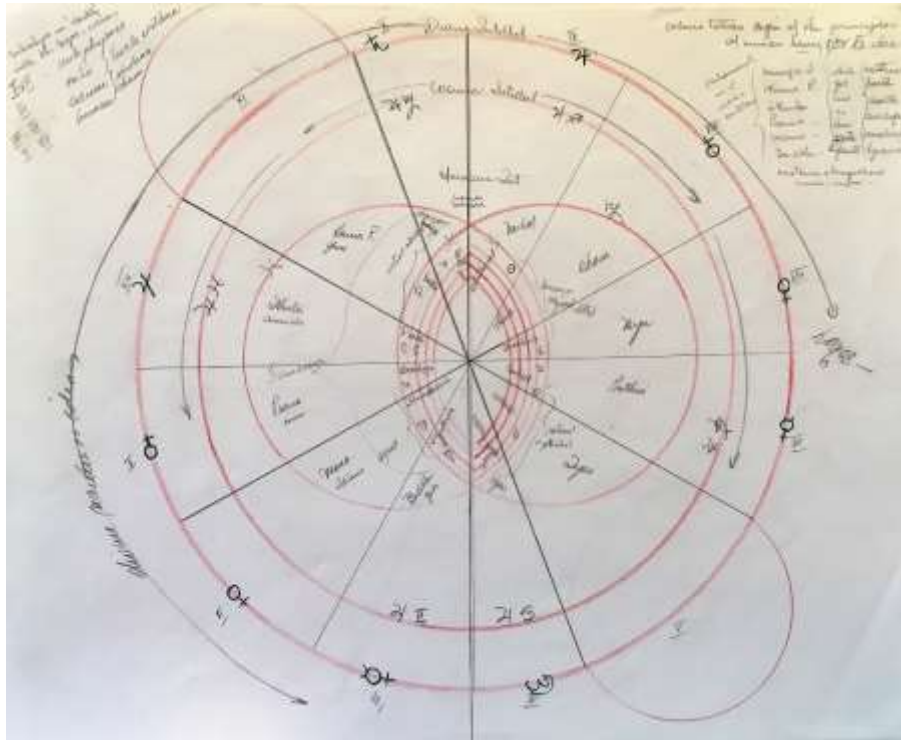
Finally: the natal horoscope.. and in each individual unit of life This mandala includes the individual natal horoscope as well as its cosmic context.

Anthony
 Natal Chart (21)
 Aug-24-1922
 10:42 am EDT -4:00
 New York, NY
 40°42'N 74°00'W
 Ascendant
 Placetor
 True Node



Many of the diagrams presuppose a whole background of several traditions: detailed explanations of even one of the charts could easily run for pages. In the development of Anthony's diagrams, we may get a glimpse of the ideas which Anthony is unfolding. You may be reminded of Robert Flood and Chu Tun, or Albrecht Durer. Enter sympathetically into the mind of a great genius.

Here, in one of his most complex, Anthony juxtaposes the three "Intellects" or intelligences: Divine (metaphysical), Cosmic (Demiurge) and Human (Earth Soul.)



Metaphysical Mandala

[[The]] *Anthony's* metaphysical mandalas are astrological in the sense that they use the symbols of the signs and planets, but here these symbols have a vastly different meaning from natal astrology. The 12 signs of the Zodiac are a symbol of reality as substantial and the planets in the rings are a symbol of reality as function. Each planet in a sign is a facet of divine intelligence, a living knowledge-being. These symbols represent deities, for they are divine functions. In using a symbolism based in the visible cosmos Anthony emphasizes the connection of primal principles with ourselves and the cosmos. How could one draw a picture of the Mind? Reality is complex, full of divine qualities and beings, full of mystery. Anthony bases his primary diagrams on the tractates of Plotinus. But in addition, there are over 300 diagrams which he drew. (there are about 20 principle "types" -- see the outline.)

The mandala of the metaphysical chart represents the primal hypostases, the One, Intellectual Principle and Universal Soul--which may be considered together as the Divine Mind. The dignities of traditional astrology represent the Gods, which have their residence within the mandala: Sun s Moon m Mercury e Venus v Mars a Jupiter j Saturn z Head h Tail t

Put Mandala here **[[SEE PPT]]**

Components of AD's mandalas.

Anthony creatively applied and combined the pythagorean number meanings, the geometry of mandala symbolism, astrological symbols, and words from an incredible variety of traditions to produce a new kind of language. He saw that these symbols could bear a richness of interpretation of traditional philosophy, and put his artistic imagination to use in expressing his inner vision. The geometric relations within the diagrams were suggestive of relations between the metaphysical principles, while the words and glyphs in the diagrams brought together Word and Vision: the two major metaphors for manifestation.

Geometry

Mandala has four geometric components.

1. First, we have Space itself: boundless, formless, infinite, ineffable, omnipresent. We may equate this with the concept of the Void.
2. Next, we have the point, in Eastern philosophy it is the bindu, also seed.
3. Then there is a circle or sphere, which may have any number of finite dimensions.
4. Finally there is the line: a radius in the context of circles or spheres.

Astrological symbolism.

The symbols of the zodiacal signs such as A are used to represent reality as substance, juxtaposed to the planetary glyphs such as a S which represent reality as active function. There are a variety of levels of meaning from metaphysical principles to psychological functions of the individual. In the natal chart the relation of function and substance is reflected as planetary psychic functions and the 360 zodiacal degrees. In the metaphysical context, the planetary symbols represent the deities--divine qualities, or aspects of divine mind. Anthony focused on different configurations of the dignities derived from the mandala: trees, rings, quadrants and so on.

Words.

AD often writes words in different parts of the mandalas. In addition to providing meanings for parts of the mandala, the words or concepts give us a sense of the level of symbolism, and different systems of thought are appropriate at different levels. For example, thinking of the self as a fourfold composed of Jung's four functions is very different from representing yourself as a unity, intelligence, living presence of soul, and embodied existence.

Number principles

provide a sense of order with which to measure the vastness of the Divine. For example: the idea of a human being is a self-subsisting idea, with power to manifest, an intelligence, full of many contents, able to realize itself in many individuals, having an order and harmony, creative expression in imagination, can manifest in form and so on.

Mandala [[in PPT]]

A mandala is a circle as symbol--representing philosophical and deific principles and their dynamic interplay by spatial and sequential arrangements. Combining number properties and astrological symbolism within the mandala allows us to represent both a static and dynamic nature of experience.

In the Tibetan language, the sanskrit word mandala is translated by words which mean literally center-circumference (dkil-khor--cf. Matrix of Mystery by Herbert Guenther), but has the additional interpreted meaning "to grasp the essence." This indicates a circular process of churning the waters of experience (circumference) in order to distill the meaning or essence (center). The mandala unites a sense of boundary circle and chaos: reveals and conceals.

Manda-la also means a world: it is a sacred space within which we are transformed, and it is the process of transforming the mind. This sacred space is your own mind. As Jung says, the mind is the transformer and the transformed. If you make your mind into the form of deity, then the deity will be present.

In summary, three passages in The Theory and Practice of Mandala by Guiseppe Tucci suggest philosophical problems which are symbolized by the mathematics of the mandala: the relation of the One to the Many, the structure of the World-Idea, and the relation of the individual mind to the universal.

A. The mandala indicates the relation of the One to the many in a mathematical form. It will allow us to represent in terms of picture and number the unfolding and reintegration of the emanated principles, including the Intellectual Principle, from and into the One, in both static and dynamic terms.

The cosmic process is expressed in images, pictorially...the successive phases by which the One, through dichotomy--duality, subject-object--splits into the multiplicity of things, or is darkened and clouded in the subconscious...

B. The mandala suggests the archetypal form of the cosmos, a Vision of the World-Idea, a divine seeing, in which the parts of the vision are both simultaneous and hierarchically unfolded. In the geometry of the circle is an image of the structure of universal manifestation.

a mandala is...above all, a map of the cosmos. It is the whole of the universe in its essential plan, in its process of emanation and of reabsorption... It is a geometric projection of the world reduced to an essential pattern...

C. The mandala represents the individual mind or microcosm as well as the Universe, and is a symbol for the reintegration of the individual mind back into the cosmic Mind. It indicates the way in which number principles order the evolution of meaning in an individual life.

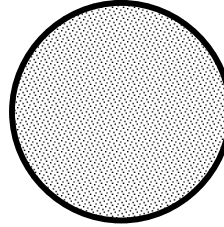
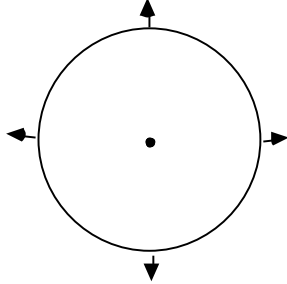
...the mandala is no longer a cosmogram but a psychocosmogram, the scheme of disintegration from the One to the many and of reintegration from the many to the One.

"Mandala is a way of realizing your Buddha nature. For its geometrical and spatial symbolism has above all, a dynamic quality which leads the person who lives this experience from the periphery towards the center; from multiplicity to unity, and from illusion and death to reality and life. The mandala is a visual symbol for mediation: a map of a deity's domain. Each deity emerging from and returning to emptiness is itself the door to knowledge of reality. For the center of the mandala is the alpha and omega: the center of the universe and the center of every person. It is the kingdom of heaven that is within us, within you." -- The Message of the Tibetans. Arnaud Desjardin

Constructing the Mandala.: The Circle or Sphere. **[[in ppt]]**

[[NOTE: DETAILS OF CONSTRUCTION IN FILE GEOMETRY AND PPT 1 FROM 2007]]

- We may use the center to represent the One and the boundary to represent the emanation of the One.
- We may take the circle as the One: everything is included within it.
- We may take the plane as the infinite, and the circle as the boundary of the universe: everything is included within it.



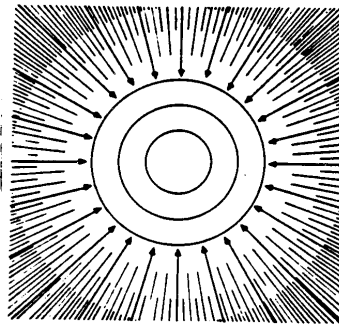
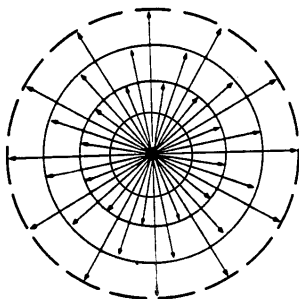
The radial relation of the center and circumference is the primary dynamic feature of the circular mandala. We may use the center to represent the unmanifest, and the boundary to represent form. Each of the points on the circle (the circumference) is equally distant from the center. The center of the circle is not "on" the circle, but is the unmoving source of the circle's whole definition, and the points on the circle have a dynamic relation to the center when pictured as the endpoints of radii.

The symbolism of a wheel and spokes is found in the Brihadaranyaka Upanisad, and repeated in the Tantras. "That soul of mine which is like a luminous hub of consciousness, streaming out in all directions to illumine the world at its boundary." ([The Theory and Practice of Mandala](#) by Guiseppe Tucci).

[MEAD: spokes! These are the rays of the Vedas. They connect the Formless and the Form: or consciousness and contents]. The subtle constitution of the human mind is pictured as a series of wheels with hubs, and the light of the mind streaming out to experience/project the world. From the Shaivite tradition of vibration (spanda):

Observe the movement or Spanda of this Wheel in the course of each act of cognition, as it moves from the center or "Heart" of pure consciousness out to the periphery, where it becomes manifest as sense objects.

As radiating, the relation of the center and circumference gives rise to the image of concentric circles, and imparts a sense of the emanation of forms in more and more manifest states from the unific center. We may also reverse the dynamism by showing concentric circles as condensing or contracting out of the undivided infinite mind.



The circumference of the circle indicates the boundary of our life--the protective limits of the sacred alchemical retort of the mind wherein experience can be understood--as well as the evolving understanding of life's meaning. When we reverse the direction, there is a sense of the deepening movement to grasp our core or essence. By integrating the center and circumference we encompass the completeness of our humanity.

"In naturally occurring timeless awareness the heart essence, there is no causality, so the abyss of samsara is crossed. There is no better or worse, so samsara and nirvana are an integrated mandala. .. The three planes of conditioned existence are seen through incisively." P. 88 Longchenpa

The whole circle is also dynamic when thought of as rotating. Its rotation about the still center indicates the endless cycles of becoming, involved in which we lose site of the still center of our being. The center of the Mandala represents Shiva.

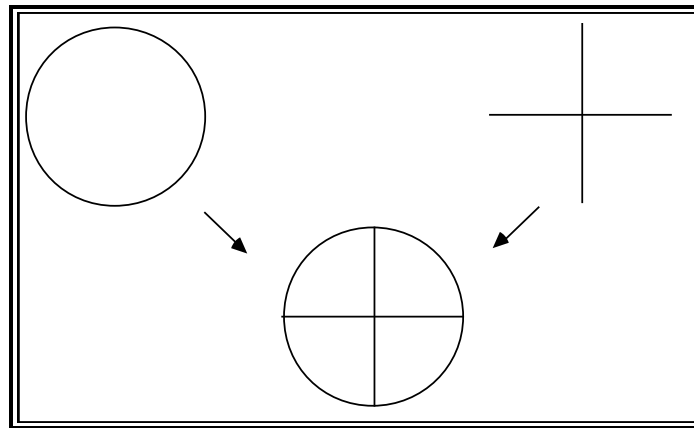
As both radiating and rotating, there is a sense of a spiral movement, a torquing and evolution in which there is both a relation of the outer to the center, and of a cyclical revolution. If we allow a third axis of movement, then the circulation, radiation, and procession produces a 3 dimensional spiral. This spiral or three dimensional movement indicates ever expanding evolution.

In summary, we see the MOVEMENT or Spandha of the universal pulsation.

- a. The circle and center and radius. Circle as radiating from the point. Mead quote.
- b. Circle as bindu: pulsating: PB Sun mediation. And PARA
- c. Void as infinite and Circle as contraction.
- d. Circle as rotating: Plotinus: each Soul is like a circle revolving around God
- e. Circle expands to become a line at infinity. The radiating movement of the circle from the center. The circle can be expanded to infinity: a circle at infinity. The center itself is infinite: you can zoom in indefinitely, it is the endpoint of infinite number of radii. "A Circle in which the center is everywhere and the circumference is nowhere."
- f. Circle expands to many concentric circles
- g. The contracting of the circle from the infinite plane: The circle provides a limitation or definition or boundary within which the development of the individual mind can take place. This separation has both a positive and negative implication. Positively, the delimitation allows a stable environment within the unfifferentiated whole. Negatively, the limitation separates the finite individual from the infinite.
- h. Circle includes radii: center is endpoint of infinite radii when we zoom in.
- i. Mandala center is an infinite regress as used by Tantra: The deity sits in the center of the mandala, and at the heart of the deity is the whole mandala.
- j. INVERSION: circle relates the POINT and the INFINITE SPACE..

Circle and Cross.

Next we introduce the four levels of Reality, symbolized by the four quadrants, within the circle of the One Reality.



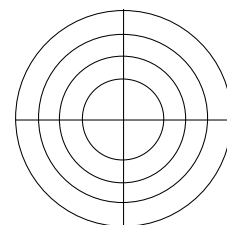
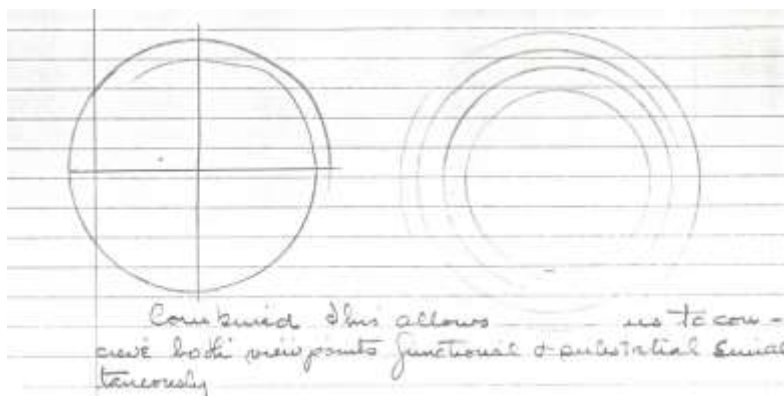
There exists a Principle which transcends Being; this is The One...Upon the One follows immediately the Principle which is at once Being and the Intellectual Principle. Third comes the Principle Soul. Now just as these three exist for the system of Nature, so, we must hold, they exist for ourselves. V.1.10

[149] The diagram will aptly illustrate our two-fold viewpoint. We may look upon the circle as a symbol of the One itself--all and everything is included. Again, we can look at the divisions within the One as those principles that emanate from the One. These two points of view are simultaneous in the chart.

When we emphasize the whole circle view of reality, the circle representing the One includes all simultaneously. When we emphasize the divisions provided by the cross, we represent the principles emanating from the One.

Substance and Function:

Next we superimpose the perspective of four concentric rings representing the active functions of Reality onto Reality as Substance. This results in a diagram which visually suggests intelligence and its activity, or substance and function simultaneously.

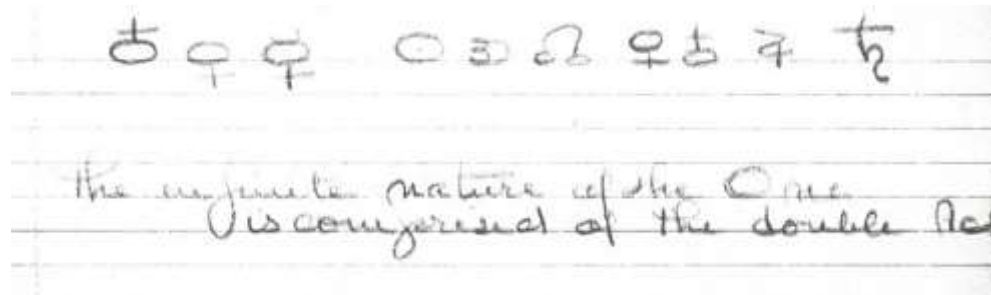


yes

Perfection and its Act: Dignities/Deities and mandala.

12 SIGNS AND DIGNITIES: TS ROW AND PLOTINUS

Anthony uses the astrological planetary glyphs to represent the Deities: Divine Qualities of Reality, or Reality as Functional.



Inspired descriptions of the 12 signs of the zodiac from a metaphysical perspective of T. Subba Row, and the beautiful image of the Intelligence of Platonism as dual unity of Knowing/Being gave another breakthrough. Why not use the astrological symbolism of signs and dignities of planets to represent the Nous as ultimate knowing/being complementarity.

From Astronoesis ch 2:

Considering the whole chart, could we not say that the Wisdom-Insight which has assigned to each sign of traditional astrology its corresponding dignities is the same as that which is expressed by Plotinus when he says that when a thing is an intellect, it is also a being, the two are never apart? The Ideas which are the Intellectual Principle's substance, and the intelligibles which are the Ideas' very activity, could be symbolized as the twelve signs around the wheel with their rulers. Both are grounded in the unitary consciousness, Turiya. We could then see that the totality of the signs and rulers are the collectively Intellectual-Principle, and that each sign is a particular facet of Divine Wisdom, a particular Intellectual-Principle or Idea. Each Idea has a certain power, for this is the mark of real being, a power primarily to be, which forms an inseparable unity in duality --the rulerships in their totality being the collective power of the Intellectual-Principle as a one-many of essentially self-gnostic Ideas.

The Divine Numbers I through XII are placed around the circumference of the circle to indicate the manner in which they coordinate the unmanifest intelligible substances (signs) with their predominant expressive activities (as symbolized by the Dignities). The Ideas and the first two rings represent the Intellectual Principle, the third ring is soul and the fourth is body.

Each successive application of number determines the Intellectual-Principle as an Idea (zodiacal sign), associated with one of the four infinite grades of substantial Intelligence (the quadrants), and established in the Intellectual-Principle through its coordinate Intelligible Act (dignities).

If we follow this suggestion through, then any of the Ideas can be placed around the circle from houses I to XII, for each is a special version of the whole. Any one of 10 ideas could be regarded as an absolute or leading Idea for a particular philosophic tradition and would be that version of the Divine Mind most suited to fill the spiritual needs of the people served by that tradition (Anthony Damiani, Astronoesis ch. 2)

Dignities and Deities

Again in V.1.8, Plotinus speaks of the primal dignities which surround or adorn each principle:

[151] "This is the explanation of Plato's Triplexity, in the passage where he names as the Primals the Beings gathered about the King of All and establishes a Secondary containing the Secondaries and a Third containing the Tertiaries. ...

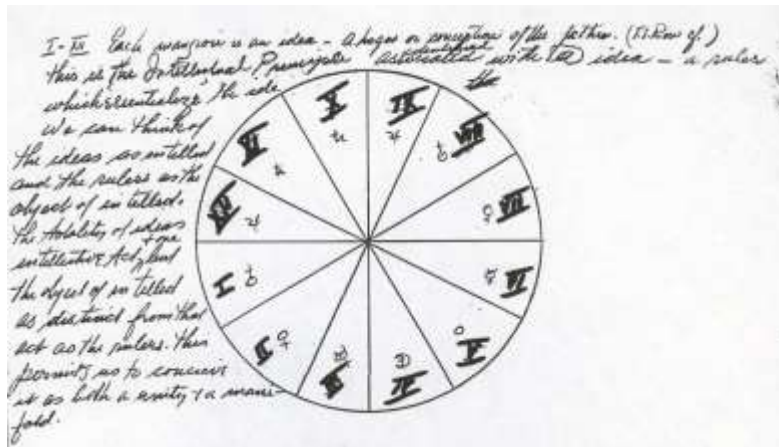
Thus Plato knows the order of generation--from the Good, the Intellectual Principle; from the Intellectual Principle, the Soul....These teachings are ,therefore, no novelties, no inventions of today, but long since stated...V.1.8

What we should note in this tractate is the groupings of these principles with their derivatives, the establishment of priorities or an order among them. Plotinus is laying down, in a general way, a solid foundation for the teachings of Neoplatonism.

These abstractions need more thought coverings in order for them to appear to the dimness of our mental eye. Therefore we will use the astrological symbolism of mundane astrology, and from these borrowed meanings infuse more substance into these conceptions, and in their significations which are ascribed in mundane astrology to the planetary dignities they work with ¹.

We can symbolize the primals as and by the dignities as we find them in the astrological mandala. Thus we will associate the Primals with the first quadrant, situating them in the same locus as the "King of All", The One, about which they are gathered. Similarly, the secondaries are associated with the second quadrant, and the tertiaries with the third. The fourth quadrant will be used to represent those spiritual agencies at work within the system of Nature

If we allow ourselves the freedom to correlate the dignities that we find in the astrological mandala, the outermost circle would be filled in by all the rulerships, the second circle by the exaltations, the next by the detriments, and the innermost with the falls. We now have at our disposal a chart that diagrams the All and its source.



I-XII Each mansion is an idea--a Logos or conception of the father. (TS Row)
This is the Intellectual Principle.
Associated, identified, with each idea--a ruler which essentializes the idea.
We can think of the ideas as intellect and the rulers as the object of intellect.
The totality of ideas (is the) intellectual Act and one, but the object of intellect as distinct from that act as the rulers.
This permits us to conceive it as both a unity and a manifold.

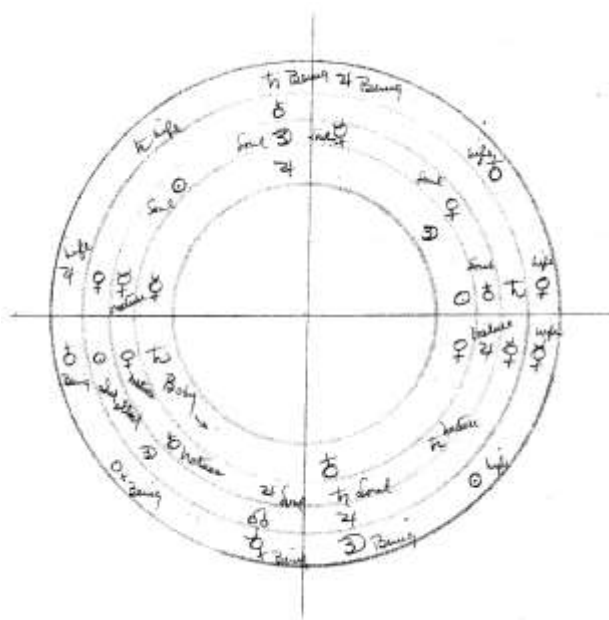
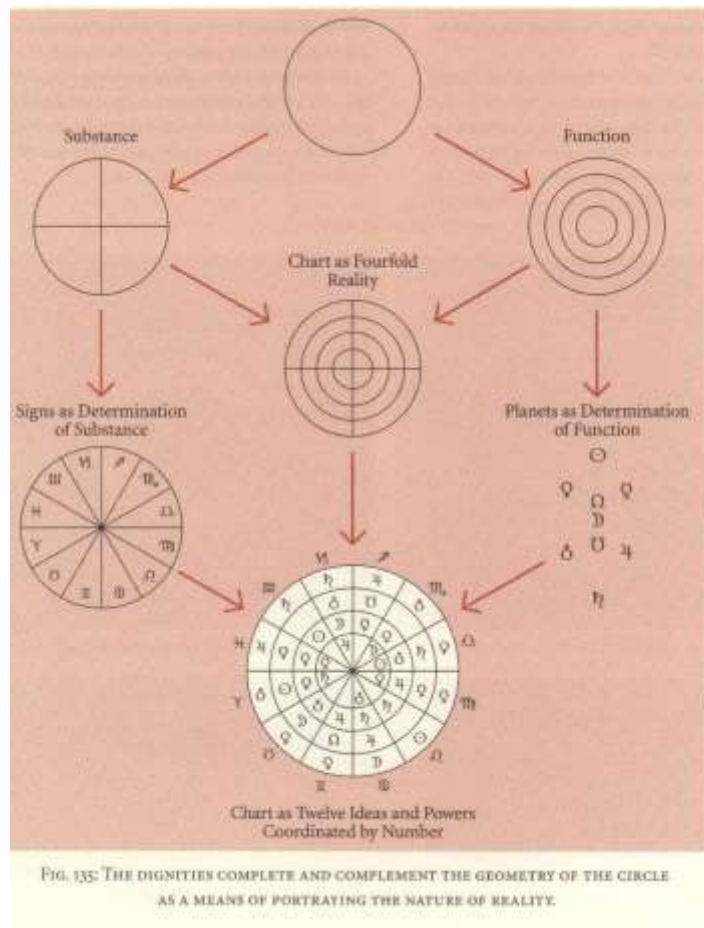
As in the Tibetan mandala tradition, there is the Mandala mansion, or residence, and there are the deity images. Each deity contains the entire mandala in its heart, and the mandala in the heart has the deity within it: on endlessly. The dignities represented reality as active, juxtaposed to the sections of the circle representing reality as substance. In the natal chart, this is reflected as planetary psychic functions and the 360 zodiacal degrees.

¹Traditional astrology assigns the planets special functions in relation to specific signs of the zodiac. Those positions then are called dignities.

Here the seven planetary glyphs are used to symbolize the active perfection of reality. Each of the planetary beings embodies a Divine Function which ultimately is rooted in the One. These deities are placed according to their dignities in the appropriate divisions of the circle which represent reality as passive perfection.

The dignities complete and complement the geometry of the circle in portraying the nature of Reality,
 The twelve divisions of the circle--
 the signs or houses--represent facets of
substantial intelligence.

The planetary dignities
 represent facets of
functional intelligence.



[supp 640] For the present, we cannot give a sufficient justification for the distribution proposed above, it would seem that rejected members from various sources of traditional knowledge are being brought together haphazardly. Only in retrospect will we be able to perceive a logical reason or justification, so we ask the readers to bear with us until more of the picture comes into focus. Our attempt to indicate something of the meaning of each and every element within the mandala will force us to search out sources and hunt down clues scattered in many different texts. In the final analysis it will be possible to demonstrate that the different meanings that went into the formation of the mandala are available in a body or as a total in Plotinus and are the underly of the philosophy of astrology.

The Metaphysical Chart : Divine Mind and Divine Wisdom



When we look at the canonical “metaphysical chart” we might seem to see a fixed or “finished product” of Anthony’s years of inquiry using diagrams. Looking at it does not always answer our “why” questions... if the metaphysical chart is the answer, what was the question?

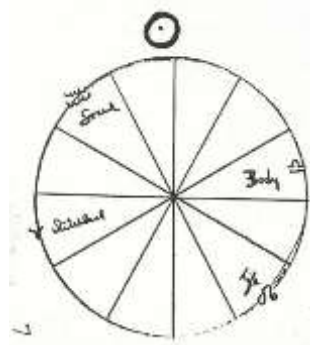
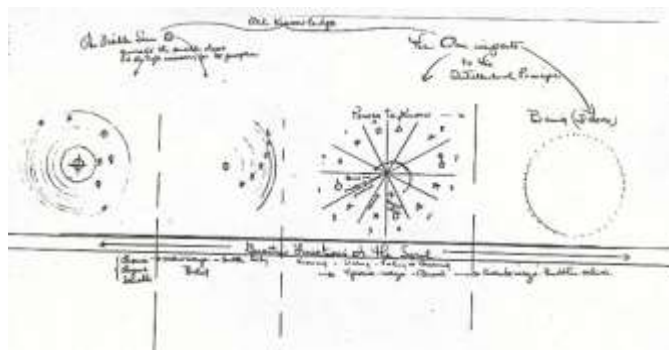
One mathematician wrote a one page paper solving a problem. It began: draw this diagram, then do this. Many more people commented on this one page “proof” than any other paper: they wrote “we follow what you did once you drew the diagram: but why did you think to draw THAT diagram?” All the work leading up had been hidden....

SAMKHYA

Anthony had used several kinds of diagrams to help unfold philosophic systems to his students. In the early 70’s Anthony was using language from Samkhya of KC Bhattacharya. Here, 24 Samkhya principles were cosmic, and the 25th contentless consciousness. A more comprehensive basis was needed to get out the full spectrum of ideas.

PLATO

“Conceive then said I” said Plato as he went on to describe the Idea of the Good with three images in the Republic book 6 and 7: the intelligible sun and sensible sun; a divided line to lay out a spectrum of knowing; and a parable of a cave to indicate indirect knowing and insight. Anthony proceeded to wrap the four-fold divided line around the chart, including the four dignities of the Sun as the intelligible, intellect, reason and sensible sun. All of the Samkhya chart would then fit in part of this new chart, which could now find a place for eternal principles as well as cosmic.



TWELVE NUMBER PRINCIPLES

Now the whole chart is 12 divine principles. But we have to use our imagination here. Of course, they are not wedges or pieces. As a chart of NOUS the mandala depicts ideas in divine Mind. As Plotinus tells us "each idea is a unique form of the whole." And of course we are also way beyond quantitative 12. Here is a brief summary of the 12 houses;

1. self-existence
2. infinite power
3. transcendent wisdom
4. matrix of all beings.
5. unique self-realizing intelligence.
6. internal structure and order of intelligence
7. outward hierarchy and harmony.
8. deific imagination
9. power of thought to manifest
- 10 principle of pure space or shape.
- 11 principle of individual centers of experience.
- 12 principle of appearance and dissolution moment by moment

The 12 Ideas outlined by T. Subba Row in "12 Signs of the Zodiac".

Since ancient times there are said to be 12 sections of the circle of the heavens. These Ideas are not to be viewed as quantitatively 12, nor as only pieces of the circle, but as a pictorialization of the different whole facets of intellection. The 12 divisions may be thought of as types of ideas, and the circle as a whole viewed as a symbol of the entirety of Knowledge. No section could be separated from the others, any more than Love could reside in a single piece of one's mind. Yet, even though love and justice, for example, are all pervasive, they do not get confused with each other. Each application of a Divine number principle reveals a meaning for one division of the circle.

The following analysis is based on the 12 Ideas outlined by T. Subba Row in his booklet "12 Signs of the Zodiac".

I. Self existent Brahman has the same meaning as the transcendent One.

II. Pranava Aum is "the Word Aum", and indicates the Infinite Power of the One.

III. Adam Kadmon is the Void Mind, and the 10 unmanifest sephiroth are the unities within the One, represented by the ten dignities in the first quadrant.

IV. The sacred tetragram correlates to the matrix of being, or four-fold being.

V. The five Dhyana Buddhas are 5 aspects of wisdom consciousness. In the universal these are the Logos, and in the individual these wisdoms constitute Jivatma, a living self, Overself, or living self-cognition.

VI. The six forces are the powers of intelligence by which the ideas are interrelated and ordered.

VII. The 36 tattvas represent the One's outward facing hypostasis: the continuity of the One and the many.

VIII. The universe in its Dream State is equivalent to the creative theophanic imagination.

IX. The nine Prajapatis are the Demiurgic powers of Thought: intellectual energy void of name and form, which returns all things to the Mind which thinks them.

X. The shape of the material universe in the mind of the Demiurge is the primordial formed-matter of the universe. This corresponds to the meaning of the number 10: the appearance of the One in "primordial space" (0): or the application of otherness (0) to the One.

XI. Loka means a place, as in the word location. It is best to think of place in a mentalistic framework--each place of manifestation has a different kind of subject-object relation (epistemology). Each of the lokas thus represents the forms of space, time, causality and consciousness which determine the way in which the world is known. For example, the gross world of the senses is a result of the gross sense organs by which we experience it.

XII. The Great Elements are the substance of any and every sensible universe, and are similar to what modern physics calls force or energy fields. They should not be confused with the elements found in the periodic table of chemistry. These vast energy fields contain the traces of all life activity. As Plato in the *Timeaus* says, the world is "always becoming to be but never truly is." (Thomas Taylor translation) Each of the four dignities in the 12th house represents a deific function which unifies, organizes and manifests the sensible forms on the basis of these great force fields. They contain the memory traces of all life activity, which in turn provide an apparent continuity and evolution of the individual entity and its experienced world.

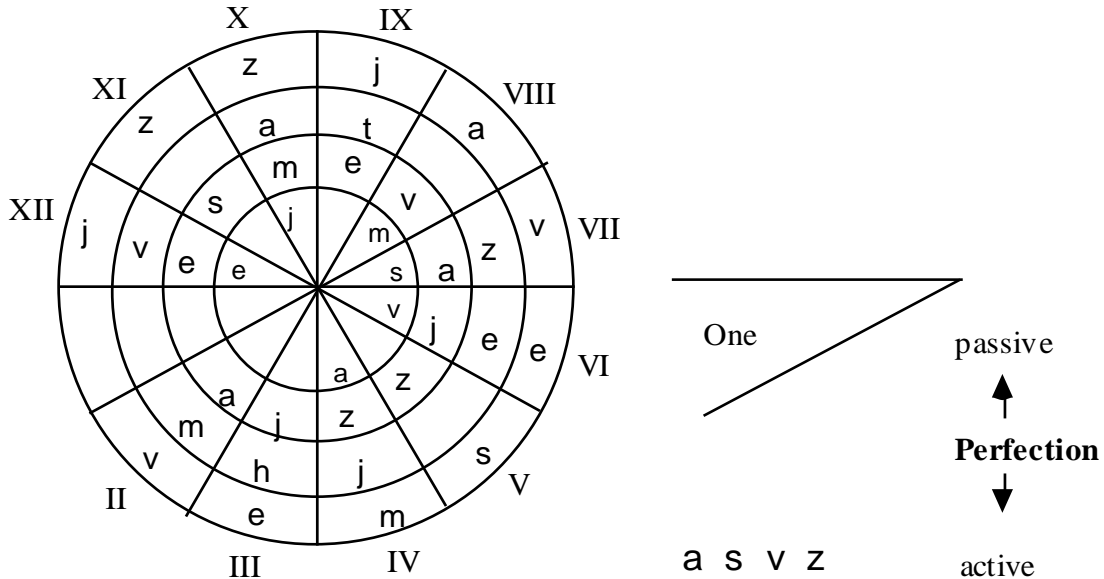
Each of the five Mahabhutas is also a particular kind of medium in which the traces of individual activity are stored, and each individual personality is made up of these traces. The traces of each kind of activity are conceived to subsist on several levels, persisting in some very subtle form even between the dissolutions of the entire universe and its reappearance in the next "big bang".

The 14 lokas and the 5 mahabhutas (the 11th and 12th ideas) represent the perpetual unfoldment of the manifest universe, the momentariness of existence as experienced by individual minds. The exact configuration of appearances are not predetermined by Divine Numbers. Hence the 11th and 12 positions in the first quadrant have no dignities. Numbers 11 and 12 symbolize the microcosmic representation of the prior principles--the endless appearance of an indefinite quantity of worlds based on the 10 principles.

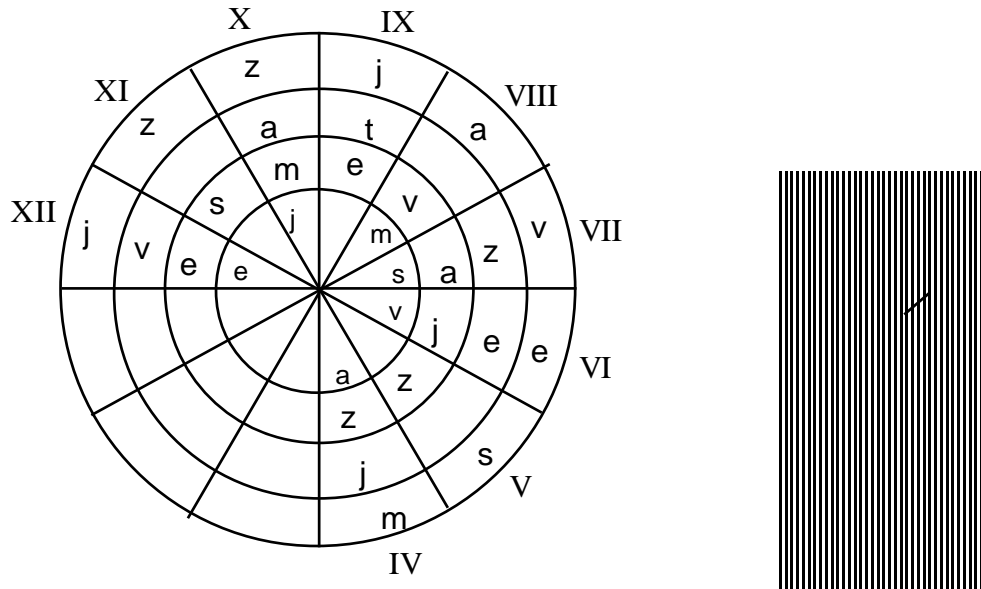
Different Views of the Metaphysical Mandala.

Anthony makes use of different geometrical configurations within the mandala to organize the relations of the planetary symbols. Each of the 12 sectors, each of the four quadrants, each ring, and each of the dignity series form natural groupings.

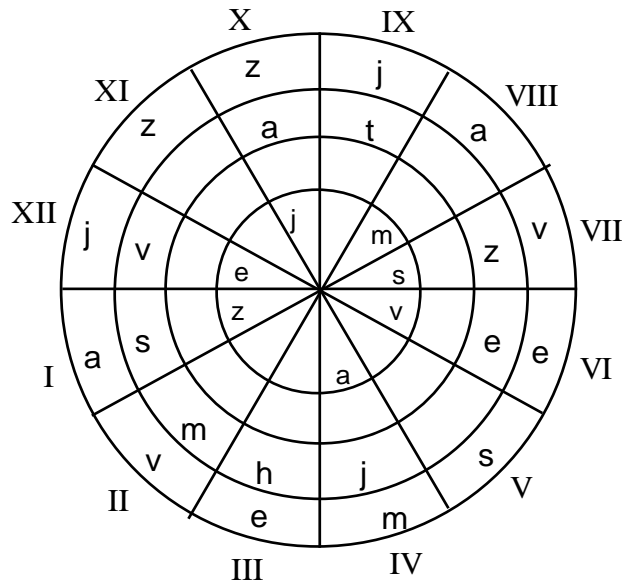
a. **HOUSES** Within each of the 12 sections formed by the radiating house divisions, there is a coordinate set of planetary functions.



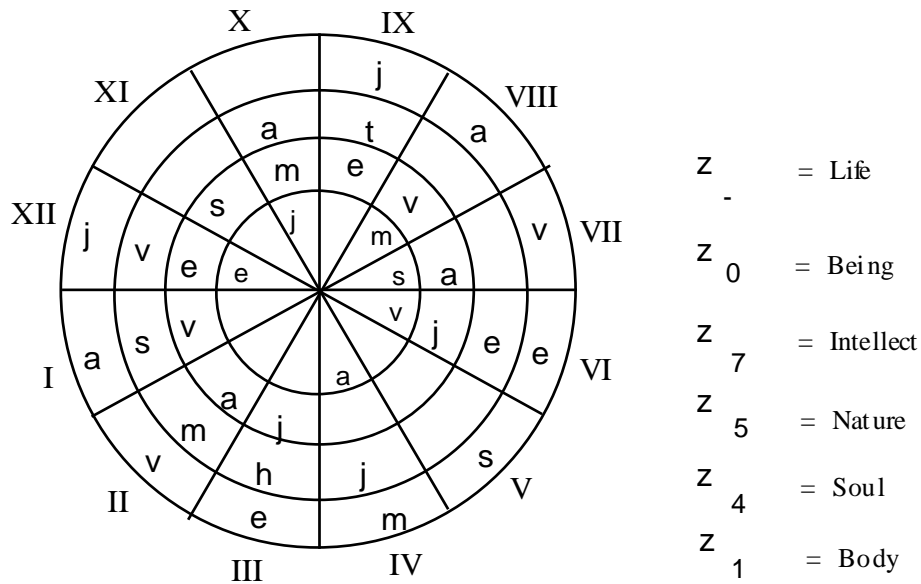
b. **QUADRANTS:** Within each of the quadrants formed by the primary axes of the chart are arrangements of the planetary symbols representing deific functions at different grades.



c. RINGS: Within each of the concentric rings there is a sequence of planetary functions connecting the quadrants.



d. HENADS: Each of the distinct planetary symbols, such as Saturn z, also has a sequence of positions, often spiralling through rings and quadrants.



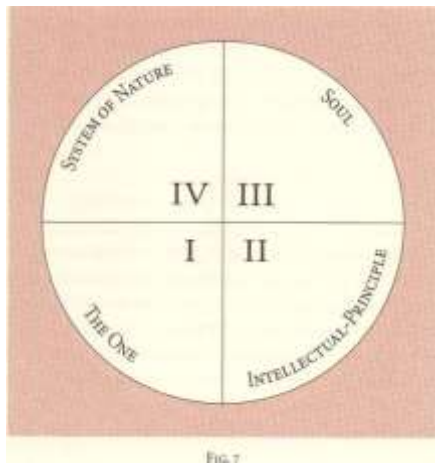
PLOTINUS: ONE BEYOND BEING/NOUS

Some time in the mid 1970's Anthony began to use Plotinus as the basis for his canonical metaphysical chart. In all, there are over 300 diagrams which he drew, and perhaps 20 principle "types" of diagrams.

Anthony faced squarely the problems in representing Plotinus: and primarily in the relation of the One and Nous. Just as in the Mandukhya Upanisad, Plotinus takes us to the peak of Intelligence and then leaps beyond... into the One/Good beyond Nous. What could that be? How to represent the One beyond Being?

We can say the Nous is a making explicit of the One, is all possible knowledge of the ineffable One, considered as "multiple impressions" of the One. Plotinus cautions: "the One imparts what it does not itself contain." And yet, One is not a blank simplex only: it is fathomless in depths of power. It is self-awakeness. It is active and passive perception. Nous itself is an image of its far transcendent paradigm and life "a copy of the life giving principle there (in One)."

We could represent the One by the circle, or the whole background. But still, this gives the image of simplicity of the One, but not of the infinity.



Plotinus tells us: there are three primals and the system of nature. There is ONE, NOUS, SOUL, COSMOS. So we put these in the four "quadrants" of the archetypal square in a circle chart.

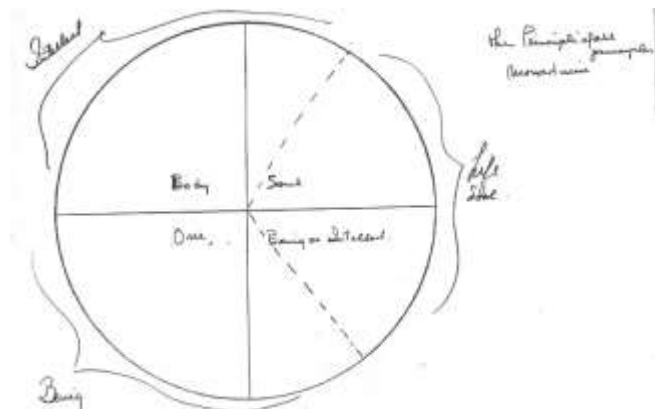
Now we have a whole quadrant of the chart which has the label "ONE." And now we are getting at the heart of the powerful symbol:

The diagram will aptly illustrate our two-fold viewpoint. We may look upon the circle as a symbol of the One itself--all and everything is included. Again, we can look at the divisions within the One as those principles that emanate from the One. These two points of view are simultaneous in the chart. [AD]

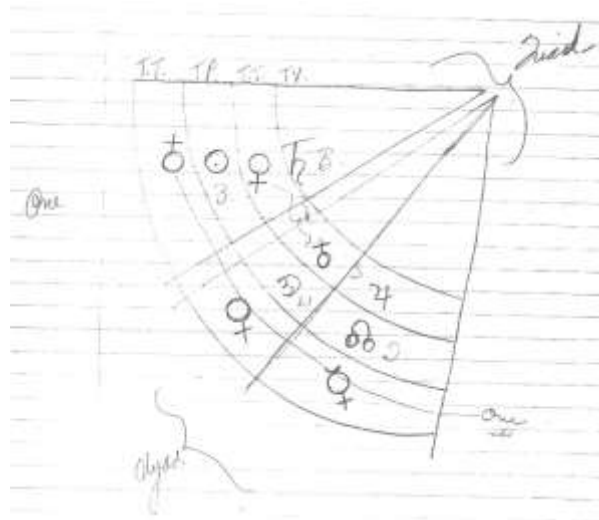
PB: When duality is blended with, *and within*, unity it is the true *jivanmukta* realization. The One is then experienced as the Two but *known* to be really the One. (25:2.123)

What does it mean to represent reality as the First Quadrant of a circle as well as the whole circle, rather than represent unity with the circle, and the multiplicity of parts as the whole chart with rings, houses, planetary glyphs? Why not just let the NOUS represent the qualities as distinct and reserve ONE-REALITY for the ineffability of the ONE as transcendent?

The chart represents not only principles such as beauty, but it represents relations: juxtaposition, simultaneity, commensurable and incommensurable. We have multivalence. We have the graphic equivalent of aporia and paradox. When it works, it takes us beyond linear thinking: "Truly a trying to understand rather than a claim to have done so." All symbol must be like this: transparent to the inspirations, fluid to allow movement, not literal, pointers beyond itself.



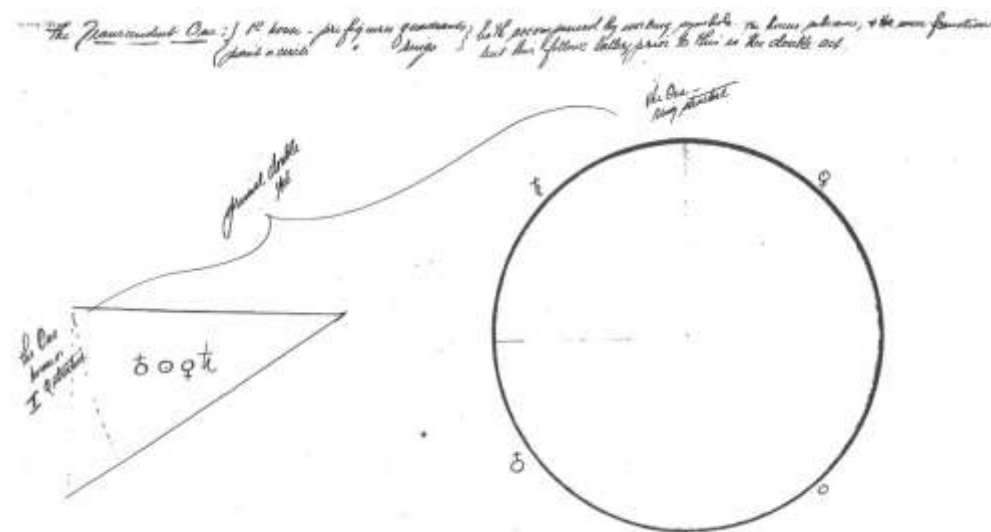
Even more paradoxical: when we fill in the whole metaphysical chart, we have glyphs in the sacred space we called One. Those glyphs in the first quadrant represent the ineffability of the One: must be, since the Nous is the entirety of what is known and knowable. Whoah. How to have ineffable glyphs? How to show on a 2d diagram how infinite this is? – How to view symbols in One other than the divine intelligences of Nous? Here Anthony says: Draw them, then dissolve them.



More in the next paper... on Agnostic mysticism.

as Anthony says in another context: “paradoxical and almost uroboric.”

- A. Anthony constructs the entire chart of all of reality, with the help of astrological symbols.
- B. One quadrant, or even one house of one quadrant, represents the ONE reality.
- C. Yet, everything in the entire chart is an unfolding of that One reality.



“the transcendent One: {1st house prefigures quadrants. Point in circle prefigures rings.} both accompanied by working symbols. The houses substance + the circle functions... but this follows later: prior to this is the double act.”

In a simple way we could have just had some sort of hourglass diagram, as Anthony used in many early classes. Blank on one side, and all the stars and planets to represent the Intelligence, Nous on the other. The hourglass diagram gives an impression of duality, implies the One is empty, the nous full (no pun intended).

Plotinus and the underly of the philosophy of astrology.

We are using a symbol of the cosmos which we did not directly invent, but was handed down to us over millennia: the astrological symbolism for the cosmos. The natural constructions of the circle and quadrants gives us the hint already, without knowing anything else, of simultaneity. Then, remarkably, or by design, the superposition view represented in the chart has its “validation” in the Enneads, the words of the Sage which come from insight, of course.

AGNOSTIC MYSTICISM AND SYMBOLIZING THE ONE

In trying to sort out what we might really mean by representing—in words or symbols—the ultimate reality, we are guided by a few paras in Category 28 of the NOTEBOOKS. These paras set a context for us, before we get totally caught in the details. Here is the essence as I see it.

No words are the Truth: because words are indirect and cannot capture truth as direct realization. Moreover, ultimate reality is truly ineffable and impalpable, and this is so for the Sage as well as human being. Nevertheless, there is a value in the sages reports about their explorations into reality. How?

- Sages are speaking of reality as it is realized and realizable. As conscious living beings we are inspired to recognize and realize it directly ourselves.
- Sages tell us *that* reality is, and can tell us *what it is not*, even if they cannot tell us *what it is*.
- If the positive descriptions of Reality in Plotinus and elsewhere are not taken literally, which might limit our view, but as Poesis poetry as pointers and symbol—they have a great inspirational value. Such statements as “it is in the way it is awake, an awakening without an awakener” may evoke an intuitive sense of reality. Our own process of symbolizing, or trying to understand the symbolism, becomes a part of the quest for the realization of that reality.

So we have to acknowledge that we actually know NOTHING about ultimate reality itself. We are not symbolizing reality: we are —i.e. Anthony is--symbolizing what Sages have told us about reality, in this case primarily Plotinus, and trying to make some sense of it.

Keeping these points in mind, we can now ask: What is the import of putting dignities and so many symbols in the sacred space representing “THE ONE.” rather than just a big circle, or OM or the paper? What is being represented when we place so many dignities and symbols in the place where there is the “One” of Plotinus? What does it mean to represent reality as the First Quadrant of a circle, as distinct from the whole circle? What does it tell us about reality?

If Plotinus had simply said: THE ONE is ineffable, and left it like that, we would have some justification in representing reality by a 0 circle. However, in reading Plotinus, as well as other traditions, we find many descriptions of ultimate reality. In 6.9: “one is not to be belittled to a point but is “infinite in fathomless depths of power.” Already we have One as ineffable, and as POWER. The rest of the complex situation inevitably follows. How could a simple and single image suffice to portray this paradox? Yet if we put two symbols, ONE and POWER, we are out of THE ONE. In the NOUS we may say each is a facet of an infinite jewel. But in terms of the Ultimate, when we say “ONE, Power, Intelligence...” we are saying really “ONE, ONE, ONE, ONE...” Or “Reality, Reality, Reality, Reality...” This is the meaning of “identity.” ONE and POWER are identical. Not two. Period. Anthony makes clear that it is ONLY within the ONE that the illusory distinctions discussion applies. In the Nous, IS and POWER are distinct, while including each other in a unique way. Only from NOUS can we really say that these are distinct facets, and really, only from the point of view of the NOUS or SOUL can we look into the ONE at all, and come up with these discussions.

We find descriptions of reality as fullness and emptiness, as 0 and infinity, active and passive, or transcendent and immanent. It is possible to simply draw the transcendent view of reality in one circle or box and immanent in the other. But this leaves us with a very wrong impression that there are two realities. When we place one circle or quadrant inside the other, or overlapping, we get other views of the relation of reality and appearance.

Why then do we need to duplicate the divine qualities in Nous in a super-essential mode in the One? Why not just let the NOUS represent the qualities as distinct and reserve ONE-REALITY for the first state? After all, all these descriptions of infinite attributes are from the view of NOUS.

Reality as ONE is truly ineffable. Nous is the effability of Reality. We could simply leave the whole circle of the metaphysical chart as REALITY, and leave the first quadrant blank... Then talk about reality as unity and multiplicity. But then we would have a dualism of the “first state” of transcendence and the subsequent expressions, and not understand that “the real is continuous with appearance.” “What is in the Nous is found in a far transcendent mode in the One.” Deck brings out this interpretation with his insistence on interpreting beyond Noesis as super-intelligence, not as unintelligence. “We cannot imagine the One to be unintelligent.” So while it is misleading to place a symbol for intelligence in the sacred space/dimension of reality called ONE, it is more misleading to simply leave the space blank. It will not do to portray the Unity functions in terms of the NOUS: the Nous sees them, but they don’t exist that way in the ONE. Plotinus claims: “One contains all that is in NOUS but in a far transcendent mode.”

Again, we could say that the ONE is unific, and the IP is the totality of expression of the infinite qualities of the ONE, or the KNOWABILITY of the One. But then we will be faced with the same dilemmas as Quantum Mechanics in describing light, for example. Are the wave and particle nature of consciousness only existing when we measure, i.e. in the “successive impressions” of the ONE within NOUS?. Or are these intrinsic qualities of ONE/reality, but all together? If so, we need a way to indicate clarity, openness, spontaneous arising, not as they are expressed in the Nous, but as pre-subsisting in Reality in itself.

Here we have to face a dilemma with Plotinus. THE ONE is the source of Nous and noesis. But noesis has multiple impressions, and distinct divine qualities such as knowing, love, justice. How can THE ONE “convey what it does not possess?” And yet, “if it does possess, how is it simplex?” [5.3.14] “The Nous is not identical with its source, yet is not severed from it... The ONE as transcending Intelligence, transcends knowing.” In 5.5.5: the ONE imparts a “trace” of itself to each of the ones.

In some places, such as the end of 5.5, Plotinus says “the only way is to make every denial and no assertions.” Except to say “it is” rather than “it isn’t.”

We can only say that the qualities in the NOUS are explicit of what is implicit in the One. We can’t go any further. Plotinus is not stating these options as a choice: but as a fact of reality. One can neither possess the qualities (in any way in which they are found distinct and implicit in Nous) nor can it not possess them (as then the nous possesses something that is not already in ONE.) We have to hold these together.

Thus: Nous has “life in itself, a copy of the life-giving principle in the First.” And so on.

Secondly, for Plotinus, THE ONE is not emptiness only, but fullness and perfection. In 5.4: “if THE ONE is perfect it must be the most powerful of all...” etc. We find the ONE by “cut away everything.” But the marvel is, that when we do, we find the infinite fullness, not the no thing only. Only what has made the qualities not-one is cut away when we go from soul, to Nous to One.

In 6.8 we find even more explicit positive, i.e. beyond positive, statements of the ONE. The mode of Plotinus is not simply to negate. It is to totally affirm and go beyond. This going beyond affirmation is not the same as a negation. Nor is it a “non-affirming negation.” It is a “non-negating affirmation.”

So in 6.8 (14-18) we read statements like: “self-originating self-tendence, at once act and repose.” It is as it willed itself. “Loveable, very love, Self-love.” “What is present in Nous is present, though in a far transcendent mode, in THE ONE.”

THE ONE is “perfect and in our metaphor has overflowed.” But it is the mode in which it does so, that must “whitewash” all the components we find in the ONE. When we picture the NOUS with all its various diamond like facets, each facet must stand in its identity. When we picture THE ONE each facet has not separate each. There is only the identity of THE ONE. Life, intelligence such as they are in transcendent mode in THE ONE are not facets. They ARE the one. Hinduism has tried to express this same idea in speaking of Brahman as sat-chit-ananda (or any other terms.) It is meant to be one word.

Anthony gives the hint of how to read these symbols in the ONE differently from in the NOUS. We first have a description of THE ONE as utterly ineffable, transcendent. Fine. Next. ONE is infinite in power. Fine. Next. One is in the way it is awake. Fine. Next. Each of these views is a view only. But each is nothing but a pointer to the ONE. Each is a way of blowing us apart. Metaphysics is in the mind (NOUS) while reality is beyond the mind.

Anthony says: after you have placed all these glyphs in the space of THE ONE than you dissolve all and remember that the glyphs are like writing in the air or water, it does not stick. If we put together some of the most powerful descriptions of the One, we find that a single word, or image, or linear thinking, will not suffice to capture it. Clearly ONE must be placed above being: “by One we simply assert identity without the affirmation of being.” And in 5.1: Plato knows the order: One, one-many, one and many. But it is beyond every facet of NOUS, beyond the NOUS in infinite ways. We can see this in another way: in the relation of the ONE to the knowing of the ONE, and the descriptions of our path to THE ONE. So again, the multiple symbol in the ONE quadrant can represent the many ways to come into the ONE: through cut away everything, through likeness, through Love...

The mandala is powerful because it comes about in two ways. We are also using a symbol of the cosmos which we did not directly invent, but was handed down to us over millennia: the astrological symbolism for the cosmos. The natural constructions of the circle and quadrants gives us the hint already, without knowing anything else, of simultaneity. Then, remarkably, or by design, the superposition view represented in the chart has its “validation” in the Enneads, the words of the Sage which come from insight, of course.

Is it just a coincidence? Or is it the marvelous synchronicity that when the planets are placed in their traditional “dignities” in the mandala, the first quadrant representing “The One” just happens to have 10 deities, which can be arranged in a number of ways. But the geometry of the circles and quadrants already suggests two primary arrangements of the dignities.

- One = first house and infinity/bound are 2 and 3
- One = rulers, and next are being, soul, body.
- One = rulers, and next are b-l-i-s-n-b
-

T SUBBA ROW on the Bhagavad Gita

One must first realise the real position of Arjuna and Krishna in order to appreciate the teaching of Krishna. Among other names, Arjuna has one very strange name —Nara. This word simply means "man." Vyasa looked upon Arjuna as man, or rather the real monad in man; and upon Krishna as the Logos.

PARABRAHMAN and LOGOS The first principle, or rather the first postulate, which I have to lay down is the existence of what is called Parabrahmam. Now this Parabrahmam which exists before all things in the cosmos is the one essence from which starts into existence a centre of energy, which I shall for the present call the Logos.

This Logos may be called in the language of old writers either Eswara or Pratyagatma or Sabda Brahman. It is called the Verbum or the Word by the Christians, and it is the divine Christos who is eternally in the bosom of his father.

(Logos) is not different in substance, as it were, or in essence, from Parabrahmam, and yet at the same time it is different from it in having an individualized existence. It exists in a latent condition in the bosom of Parabrahmam, at the time of pralaya just, for instance, as the sense of ego is latent at the time of sushupti or sleep. It is often described in our books as satchidanandam—that is sat, and that it is chit and anandam.

It has consciousness and an individuality of its own. I may as well say that it is the only personal God, perhaps, that exists in the cosmos. But not to cause any misunderstanding I must also state that such centres of energy are almost innumerable in the bosom of Parabrahmam. It must not be supposed that this Logos is but a single centre of energy which is manifested by Parabrahmam. There are innumerable others. Their number is almost infinite. Perhaps even in this centre of energy called the Logos there may be differences; that is to say, Parabrahmam can manifest itself as a Logos not only in one particular, definite form, but in various forms.

The light from the Logos is called Daiviprakriti.... The universe...comes into existence mainly through the instrumentality of the one source of energy and power existing in the cosmos, which we have named the logos...

It [Gayatri] is considered as the light of the Logos and in order to convey to our mind a definite image it is represented as the light of the sun. But the sun from which it springs is not the physical sun that we see but the central sun of the light of wisdom. ... the sun may be compared with the Logos; light and heat radiate from it; but its heat and energy exist in some unknown condition in space, and are diffused throughout space as visible light and heat through its instrumentality. Such is the view taken of the sun by the ancient philosophers. In the same manner Parabrahmam radiates from the Logos, and manifests itself as the light and energy of the Logos. Now we see the first manifestation of Parabrahmam is a Trinity, the highest Trinity that we are capable of understanding. It consists of Mulaprakriti, Eswara or the Logos, and the conscious energy of the Logos, which is its power and light; and here we have the three principles upon which the whole cosmos seems to be based. As far as we have gone we have arrived at, firstly, Parabrahmam; secondly, Eswara; thirdly, the light manifested through Eswara, which is called Daiviprakriti in the Bhagavad Gita, and lastly that Mulaprakriti which seems to be, as I have said, a veil thrown over Parabrahmam. Thus spring into existence all the manifested solar systems. Of course the four principles we have enumerated are eternal, and are common to the whole cosmos. There is not a place in the whole cosmos where these four energies are absent; and these are the elements of the four-fold classification that I have adopted in dealing with the principles of the mighty cosmos itself.

Conceive this manifested solar system in all its principles and in its totality to constitute the sthula sarira of the whole cosmos. Look on this light which emanates from the Logos as corresponding to the sukshma sarira of the cosmos. Conceive further that this Logos which is the one germ from which the whole cosmos springs, — which contains the image of the universe, — stands in the position of the karana sarira of the

cosmos, existing as it does before the cosmos comes into existence. And lastly conceive that Parabrahman bears the same relation to the Logos as our atma does to our karana sarira.

Here is how PB describes the emergence of the World-Mind from the Void:

The Godhead is a great Void and has no direct connection with the cosmos. When the hour ripens for the latter to appear, there first emanates from the Godhead a mediator which is the active creative agent. This is the World-Mind, the Logos, Brahma. 27.2.49

The Mind's first expression is the Void. The second and succeeding is the Light, that is, the World-Mind. This is followed by the third, the World-Idea. Finally comes the fourth, manifestation of the world itself. 28.1.52

From the Void emerges the Central Point. The Point spreads the All. So the World-Mind and the Grand Universe appear in existence together. ... 27.2.50

The point which appears in space is a point of light. It spreads and spreads and spreads and becomes the World-Mind. God has emerged out of Godhead. And out of the World-Mind the world itself emerges--not all at once, but in various stages. From that great light come all other and lesser lights, come the suns and the planets, the galaxies, the universes, and all the mighty hosts of creatures small and great, of beings just beginning to sense and others fully conscious, aware, wise. And with the world appear the opposites, the dual principle which can be detected everywhere in Nature, the yin and yang of Chinese thought.(P) 27.2.48

Taimni Man God and Universe

Although...we have separated the concept of the Absolute from the other two concepts, namely those of the dual Father-Mother Principle [Siva-Sakti] and the triple Unmanifest Cosmic Logos, we should remember that the three together are the Ever-Unmanifest and really constitute one indivisible, impenetrable Mystery. p.4

P.20 **The undifferentiated ultimate reality or the Absolute which is a void, cannot have any center or particular point. Yet without such an eternal center there can be no manifestation. .. The absolute is referred to as the Void, Ever-Darkness and so on. [Taimni aske: In what sense is it Unknowable, and in what sense knowable?] What is the exact opposite of a point... Obviously, boundless, infinite, empty space. The zero and infinity will thus be seen to be analogues of the point and space in geometry. .**

An Ultimate Principle must be a perfectly harmonious synthesis of all possible opposites and must contain in an integrated form all principles, qualities, [states] etc. **The Ultimate Point and the Ultimate Space must be the two opposite eternal forms or features of the ultimate Reality, which are perfectly balanced and maintain the voidness of the ultimate. These two aspects are simultaneous in the ultimate. Their first expression is the Siva-Sakti polarity.] p. 20/22 It is not a question of the Absolute resting in space in its unmanifest state and appearing through a point in its manifest state, but existing through both simultaneously. This means that the unmanifest and manifest states of the Absolute related to this Space and Point are not two alternative but co-existing states which exist simultaneously and eternally. They may be considered as polar states indissolubly bound together. p. /22 In the Absolute, the eternal Point or the laya Center round which the manifested universe crystallizes on the lower plane, as it were, is eternally there. It is not that the ideal Point appears when manifestation is to take place. it exists eternally and simultaneously with the Ultimate Space and is the vehicle of the nirguna-Brahman, the Reality which comes between the Absolute and the Siva-Sakti Tattva and which corresponds to number 1 in the series of numbers ...**

[however] Because the Ultimate Reality which is denoted by the word "Absolute" or "Parabrahman" is the very core of our being as well as the cause and basis of the universe of which we are a part, we can no more get away from it than our solar system can get away from the sun....

54. The Cosmic Logos has a dual nature. It is part of the Ever-unmanifest, and its consciousness is the basis of manifestation. 58. Imagination/Ideation and Power are its main functions Brahma is logos as manifest world, Vishnu is soul of world, and Mahesvara is the unaffected nature.

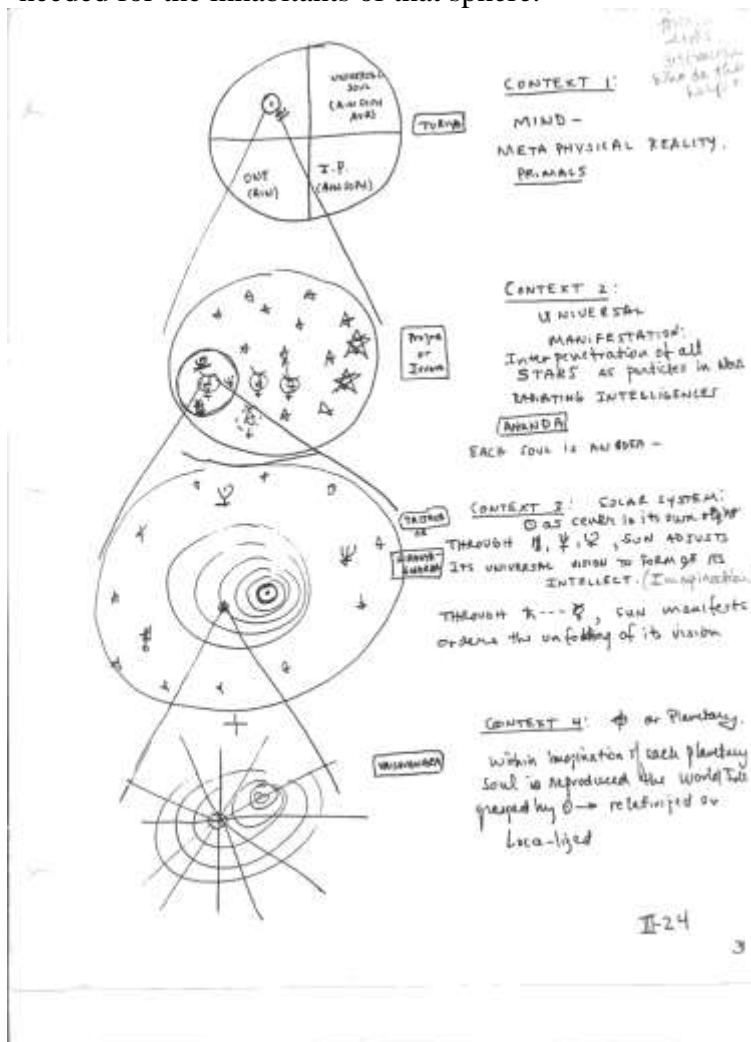
Nisargadatta: I do not negate the world. I see it as appearing in consciousness, which is the totality of the known in the immensity of the unknown. ch. 7

ECKHART TOLLE The life field of your body is like a candle. It comes from the sun. And even the sun, wonderful as it is, comes from a deeper source. The entire universe, all the galaxies and space, come from the vast energy field. And this all comes out of the Void; being in itself, the timeless.

Mandala context 2: Cosmic mandala. [[NEEDS REWRITE...]]

The second[framework] context is cosmological and epistemological (the two were inseparable for Anthony), and the symbolic glyphs are directly related to the cosmos itself. The cosmological mandala is primarily a symbol for the cosmos as a living, functioning Soul or Mind and its manifested ideas, which include the individual entities. Within the consciousness of the cosmic mind (the entire mandala) are figured the intellection (starry spheres), soul powers (planetary powers) and the manifest body of the cosmos (the sublunar earth world). These four levels of “the mind as basis of manifestation”¹ are analogous to the four-fold nature of reality pictured in the Metaphysical Mandala. The four-fold analysis as cosmic will be applied to the Cosmos.

- The cosmic soul provides the unity for the cosmos.
- The stars represent the Ideas as pouring into the cosmos. Each star is a cosmic soul, and each contains a vision of the other stars.
- The planets are soul powers.
 - Within the sphere of each planet in turn is the specific kind of imagination and world idea needed for the inhabitants of that sphere.



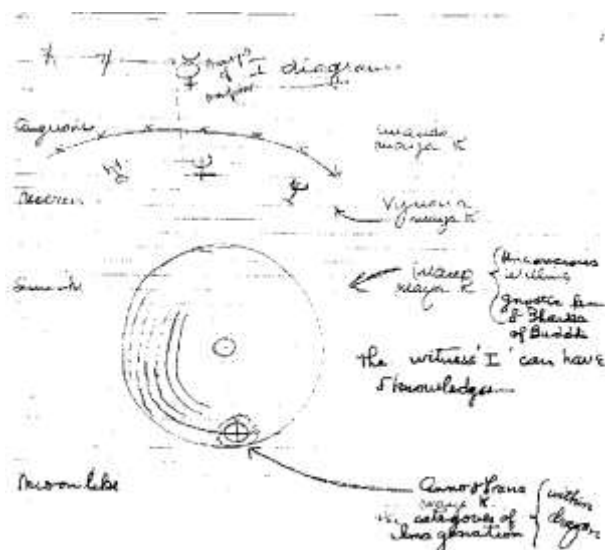
Third Phase of Soul (Comment on P.B. Quote) (Read 5-27-83): On PB 26.4.

¹Awakening of Faith by Asvaghosa.

"This third phase of the soul, which we may call Overself or celestial Mercurius, needs to be thoroughly understood and explained, and its functioning amplified by illustrating its relation to a body which is part of the cosmos and, therefore, the World Idea.

Vehicles: 5/27/83: comment on "What is the use?"

The very function of manifestness or asmita is also the means by which the individual soul takes itself, at any level, to be part of the cosmos. These mental modes are instantiating or imaging the Ideas as various grades of thought, and all these are manifest to, and appear within, the Mercurial phase of soul. The imaged cosmos itself provides a framework within which we can locate these vehicles. We have tabulated and correlated these classifications within the chart in an attempt to pictorialize somewhat the concept of man as the ancients conceived him. In the Vedantic classification these grades are called the Annomaya, Pranomaya, Manomaya, Vijnanamaya, and Anandamaya Kosas. The Platonic equivalents are the Shelly, Moonlike, Sunlike, Noeron and Augoiedes.



If we conceive of the Mother Earth as a goddess within whose domain has transpired the manifestation of innumerable species of life, their immediate origin would be her body itself. This body will contain the necessary ingredients for the building up of the two lowest sheaths, what are referred to as the Shelly and Moonlike bodies [(psycho-somatic)]. This "material" has been recycled innumerable times; it therefore has certain tendencies or proclivities which are indications of past functioning and which may be referred to as the tropes.

[COMPLETE TRANSCRIPT OF 5/27/83 ON THE WEB

Plotinus suggests the correlation of the soul powers with the Cosmos in III.4.6.

We must understand that, while our souls do contain an Intellectual Cosmos, they also contain a subordination of various forms like that of the Cosmic Soul. The World Soul is distributed so as to produce the fixed sphere and the planetary circuits corresponding to its graded powers: so with our souls; they must have their provinces according to their different powers, parallel to those of the World Soul..."

So one context is cosmic: showing the world as the presence of Gods. Another context is metaphysical: showing the Mind of God.

The universe or cosmos is the presence of the divine, reveals something of God, but cannot exhaust God. It is not the absolute, but it is not illusory. It is a sympathetic living system, it is a thought in the world-mind. Plotinus says the cosmos is a living animated organism, with soul omnipresent throughout, its members moving to a choral dance of Number. "The world is full of the Gods..."

GEOMETRIC RELATIONS JUXTAPOSING LEVELS IN THE CHART

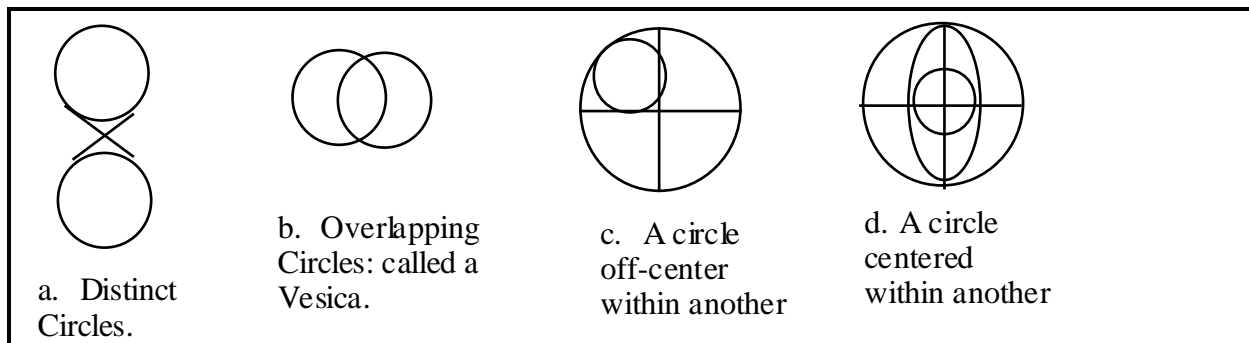
Anthony depicts several different relations between levels of reality by different geometric relations in the mandalas. We will see a juxtaposition of the metaphysical, cosmic, individual. When we bring one framework or level into view, the others will go out of focus: cannot see all the views of reality at once from other scales. Natal astrology shows the individual ego is a speck in the eye of God. It is also a different way to think: that we are part of a cosmic mind, than an isolated system. We are a speck: but well connected.

ZOOMING

The cosmic mandala is situated within the metaphysical chart, and within the cosmic mandala we locate the individual, represented by the natal horoscope. We may also move through several levels in one and the same diagram. Like the movie "Powers of 10". The absolute to the individual requires a shift: like the Japanese bridge. Each level should be thought of as having a different epistemology or quality of consciousness. we zoom in and out, often losing sight of the individual, or again the individual may come into focus at an entirely different level.

JUXTAPOSING:

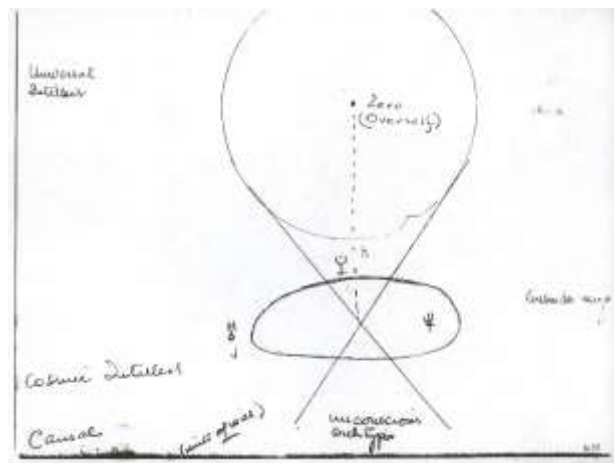
We can understand the dynamics of the relation of reality and appearance through different geometric relations. Several diagrams are built up by juxtaposing or folding or nesting any of these circles into another in different relationships. Often one diagram is an unfolding of a previous or one mandala will act as a kind of microscope, zooming in to show detail of some aspect or level of a previous.

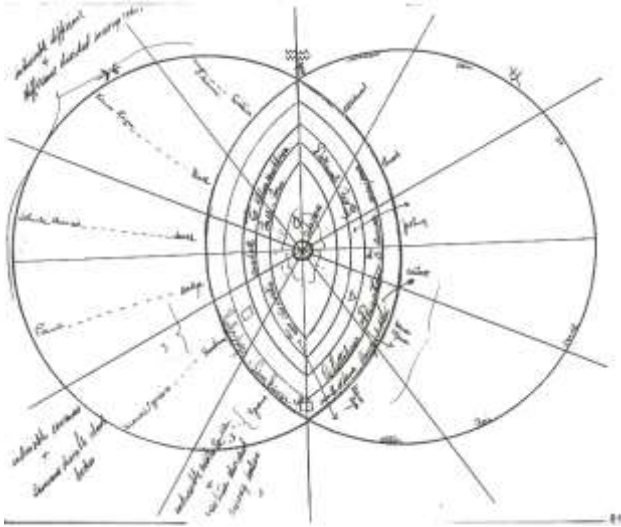


HOURLASS

Anthony often used a diagram with two circles to represent the Divine Mind or intelligibles and the manifest cosmos. He drew these two circles as distinct, sometimes placing the individual Overself as the link of the sensible and intelligible. We may think of the upper circle as the metaphysical mandala, and the lower as the cosmic mandala.

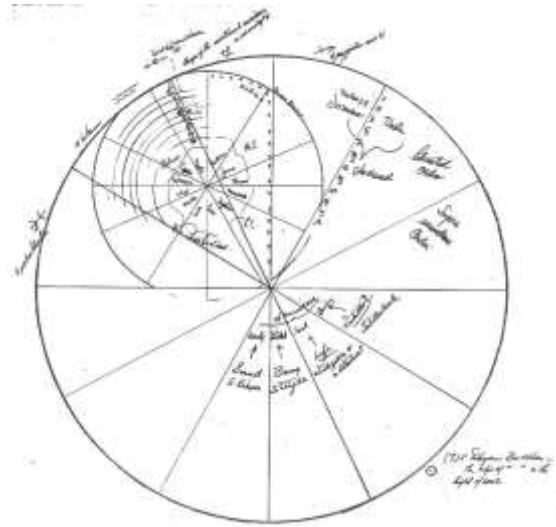
PB: "All our knowledge is a transmutation of consciousness into the world." Think of the upper circle as "consciousness," the lower as the "world" and the Overself as the transformer.





VESSICA

Anthony calls the overlapping circles a Vesica diagram: it indicates the interrelation of the individual mind and the world-mind. Here the center region may represent the individual mind which transforms the world-idea (one circle) into its own experience. (other circle). But it is also constituted by these two realms. It is the in-between place from which you can experience two realms as YOU—you yourself are the intersection of the formless and form



NESTED PARTICIPATION

We will see several examples of the nesting of mandalas in one another, both centered and off-center, in the next series of diagrams. These tend to show how one level of existence acts as the ground for another, or manifests another, or is transformed into another, depending on the relation of the views. For example:

- Anthony folds the mandala of the Universal Manifestation within the last quadrant of the Metaphysical chart. INCLUDE MY COMMENT ON A6 HERE

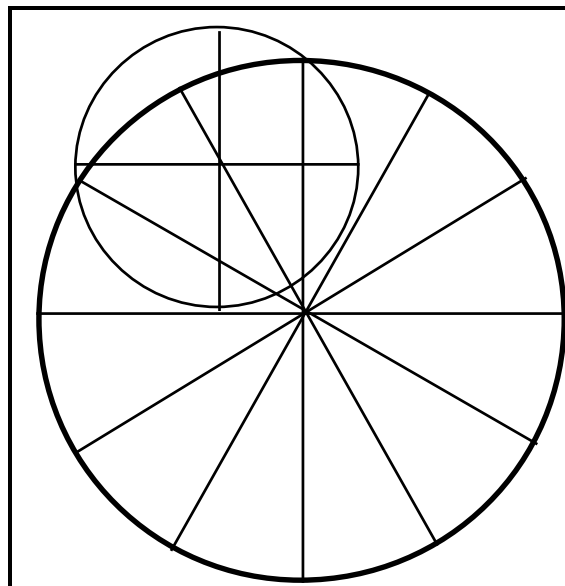
This chart zooms in on details of the activity of the Universal Soul within the Divine Mind, as the background for the Cosmos..

A. There are two circles: one is inside the other, but they are not concentric. They have different centers. The smaller is located in one section of the larger.

The smaller circle represents the activity of mind, cosmic thought, or the World-Idea; the larger circle represents the Divine Mind which has this cosmic thought. Or, the smaller circle represents the cosmic activity of manifesting, and the larger circle represents the nature of the Mind, Mind as stillness. PB: "An ever-active Mind within an ever-still mind--that is the real truth not only about God but about man."

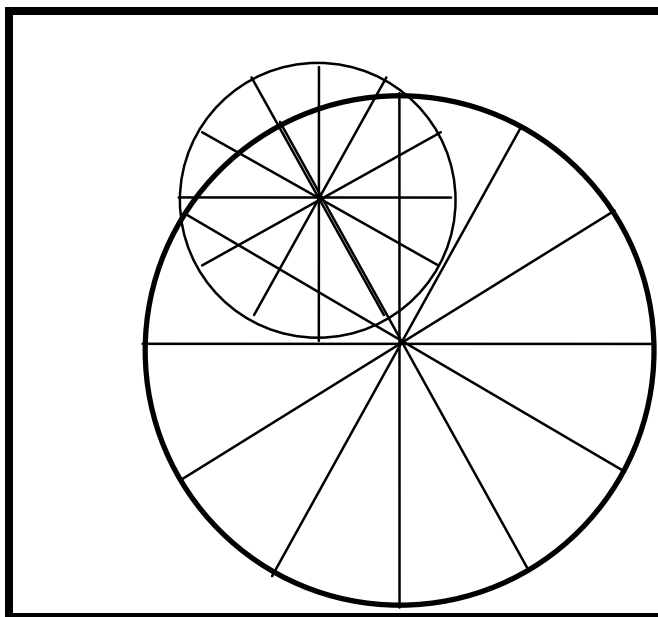
(25.1.9)

Although the cosmos is within the mind, the mind is not limited by the cosmos. Mind itself is very vast and complex--its thinking activity is one aspect of mind, but mind is beyond this activity



B. The 12 sections of the outer circle represent the Divine Ideas or the Ideas in the Nous.

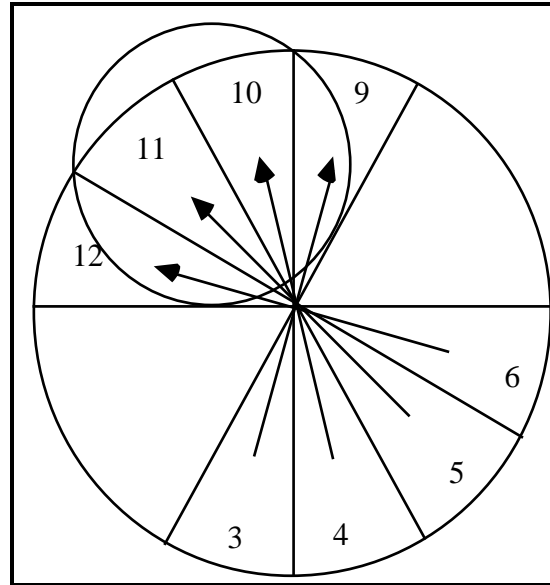
The 12 sections of the smaller circle represent the paradigm for the Zodiac: the presence of living ideas in the World-Soul and its creative imagination. This is the World-Idea in the terminology of PB.



There is a continuity of lower and higher, or presence of the higher to the lower. The unity, intelligence, life and appearance of any cosmos is rooted in its source in the World-Mind. These principles of the World-Mind are symbolized by the last four sections of the large circle, and there are sections which are not concerned with the World-Idea.

The cosmic circle could be imagined to be flashing: each instance of this smaller circle is a big-bang universe, but expresses the infinite. Or, the small circle is one moment of the cosmos embedded in the infinite.

C. The hourglass relation of houses 3-6 and houses 9-12 indicates the relation of the intelligible principles to the universal principles. The Ideas in the Intellectual-Principle in houses 3-4-5-6 are manifested as the Unity, Int, soul, body of Universal Manifestation in 9-12. These latter four houses are the principles or substantial Ideas of universal manifestation. This is all reduplicated in the 12th house cosmos.

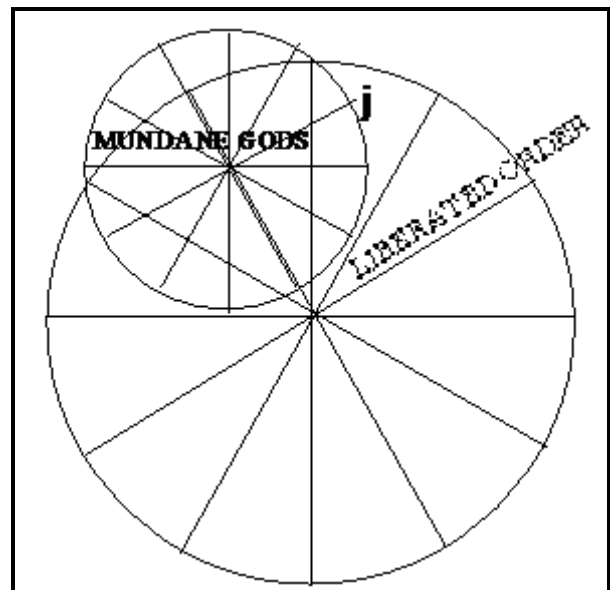


D. The Demiurge, or Zeus, ν in the 9th house, is a name for the Universal Soul and Intelligence. In the Theology of the Neo-Platonist Proclus, Zeus is the leader of the Liberated and Mundane Gods. Each of these orders of Gods is a 12-fold, and Zeus therefore is said to lead the 24 measures.

In this diagram AD places the super-mundane Gods in 7th, the Liberated orders in 8, and the mundane or Cosmic deities in 9-12.

The 12 liberated Gods are concerned with the orders of Ideas which are beyond manifestation, represented by the living intelligences (gods) placed along the border of 8 and 9.

These 12 liberated Gods also represent the paths of liberation or threads through which the individual souls will attain a vision of the intellectual Ideas, as in the Phaedrus or Ennead V.8.8.



MANDALA CONTEXT 3: INDIVIDUAL NATAL HOROSCOPE

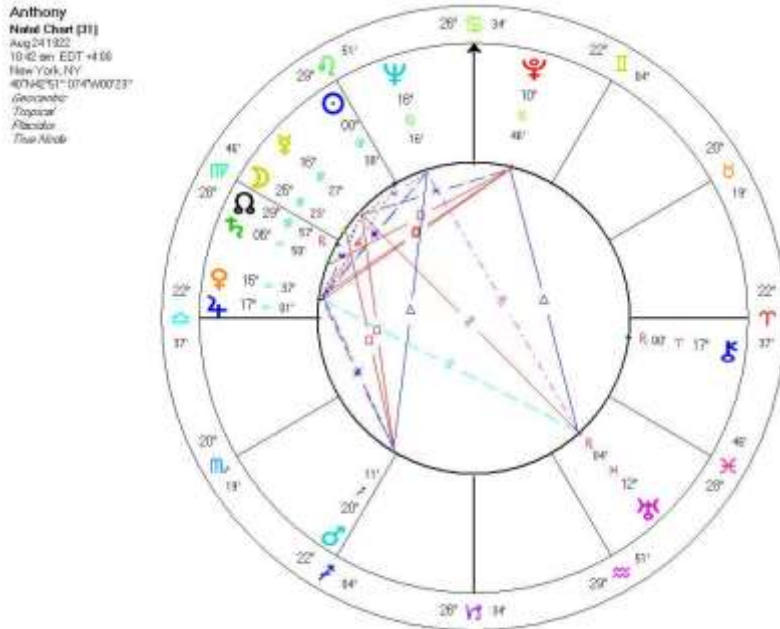
Where is the individual in all this? As in eastern paintings in which Nature looms huge, and the individual is drawn so small, these diagrams give us a sense of the enormity of Mind, and humble the individual.

The cosmos as a whole also represents our own deeper mind which participates in cosmic intellection and reasoning. Within the earth-centered perspective we place the individual mind: the ego or animate evolving along with the cosmic idea. The relation of the cosmic circuit's motion and the individual mind is symbolized in Astrology by the transiting planets and natal horoscope.

This relation of the cosmic and individual mind as inseparable gives a context for understanding the natal horoscope as the unfolding of cosmic and divine intelligence. Within the mandala there is a suggestion for a cosmic interpretation of the levels of knowledge on Plato's divided line.

In the individual there is an image of the intelligible ideas represented by a selection of the 360 degrees of the zodiac, and an image of the soul powers represented as the planetary functions in the natal horoscope.

The individual ego or animate is a conjoint of the "organized body" which is formed from the cosmic circuit---and the light of the individual Soul (I.1.7). The embodying soul puts itself into connection with the cosmic circuit (II.3.9), and learns from the circuit (III.8.6), but soul is essentially indivisible, eternal and omnipresent.



Anthony sought to see these ideas operative in life through analyzing the natal chart and life events of a few dozen great people. Here he would make meaning of life by seeing the instancing of ideas, and illustrate the philosophic principles concretely. His own Saturn symbol--a pilgrim sitting on a bench and watching his ideas/ideals crystalize before his eyes--is illustrated precisely by these methods. All of these diagrams are tentative: a suggestive inquiry.

Basis of Astrology:

[The following excerpts are from others of Anthony's writings.]

[[NOTE: use also "the way I understand Astrology"]]

If we use picture language, mind which is formless can be conceived of as coextensive with the planetary spheres. Its entrance into a body is indicated at the moment of birth <by the natal horoscope> and the first breath imprints the quality of the rational Soul on the organism. At this moment that aspect of the Soul which is divisible about bodies is identified with the organized body, forming the animate or ego.

A moment of that spontaneous activity of the undivided mind contains the peculiar characteristics or traces of that Soul--this coincides with the peculiar evolutionary status of the individual incarnating Soul. The individual Soul at that moment brings with it into the body those peculiar compulsions, fixed ideas, etc. and it will be the Source of life and consciousness for that individual entity. This ray of individual soul will be the source of the subjectivity, the individual I-ness which tethers together all the instinctual functioning of that entity.

We naturally assume that there is a significance and meaning to life; there is some sense to the sensible - - beyond that -- there are principles ordering that sense in the sensible, and these principles are the native's unconscious presuppositions. It's difficult to emphasize the magnitude of this point. Even with a sufficient maturity of philosophic understanding, we cannot stand aside from our presuppositions, or even recognize them. These presuppositions are behind both the perception of the world and the understanding of that perception; they underlie and order both the psychic and the somatic elements of experience. The structure of these presuppositions is indicated by the natal chart. The origin of these presuppositions is in the higher soul's vision of the intelligible world, or what Greeks call the Divine Mind; the horoscope is a reflection of that, and is part of the working out of that vision. So the chart is like a miniature of the metaphysical mandala we referred to earlier.

Each soul's development is unique; as is its vision of universal truth. Hence all that it expresses in the symbol of the chart is from within itself. So, as the mentalist points out, the entire unfolding of the chart including the chart itself is a projection from within the individual soul, and as such reflects the soul's unique vision of the Truth. This is quite different from thinking of the individual as some structureless innocent enshrouded by a clockwork cosmos. Rather there is an organized interiority to the subject, one which develops the powers of the individual soul. To be precise one must add that this organization of the soul is coordinated with the evolution of the world or the world idea -- and it is through this same world idea that the soul manifests its vision of the intelligible world as sensible. The sensible image of the world idea is the cosmos itself -- the stars and the planets.

A thoughtful consideration of the natal horoscope--our cosmic identity--suggests the particularity of the individual soul's status, which is a description rather than an explanation. At the moment of birth, all the geometrical and arithmetical relationships are precisely indicated, and announce the nature of this imitative being which participates in the functioning of these soul powers.

At the moment of birth, the planets are conjunct with certain degrees, and an aspectual relationship arises between all the planets and the degrees they conjunct. Each of the degrees is often symbolized by an image of multivalent significances, which includes the formative sources of Archetypal Ideas and the presuppositions of the genera and species of all life.

So we can see that it is these planets, these stars, and the 360 degrees of the Zodiac within the Soul which image the totality of meaning unfolded into life. The 7 Chaldean planets represent the powers of the soul, and the degrees of the Zodiac represent the reason principles (or units of life-wisdom). These, taken together, are the basic meanings to be established in the native's life; these reason principles and soul powers are invincible potencies at birth, and will become actual perception drawn from the life itself. So at birth the chart is given to the soul, but is yet unavailable to the psyche; it indicates the meanings that the soul is going to try to assimilate through the life experiences. As meaningful experience always contains both functional and substantial aspects, in the chart we'll represent the substantial part by the degrees; and the functional part by the planets; that is, in a given life there is a development both of the powers of the soul as specific abilities -- and of reason principles as specific ideas. Ultimately there is the possibility of the universalization of the soul's outlook in the maturation of this development. This is tantamount to the soul's recognizing its original vision in the Divine Mind.

The purpose of life, according to Plotinus, is the acquisition of true knowledge and the individual's life in the sensible world is for that purpose. The astrological chart can and does reveal the specific ideas being manifested by that life and assimilated by the individual mind towards that goal. This is the fundamental spiritual nature of astrology. There are many levels of meaning from the ideas hidden in the symbolism of the degrees, which we have referred to as the basic presuppositions and attitudes that are the person. These basic ideas orient a person towards certain goals in his life and this activity furthers the contemplation carried on by the mind. This contemplation or "in-seeing" is the silent assimilation of those reasons which the second soul is garnering from the experiences in the sensible, because it could not achieve it directly in the Intellectual realm. Plotinus goes on to say that the purpose of the journey through the cosmic circuit is to acquire some good. What possible good could this be? It is the acquisition of those ideas by the mind--the second soul--to complete the vision resident in the logos. So it is rather a straightforward affair to discern that the purpose of all this activity is to ultimately possess the object of contemplation, the ideas or reason principles that are being manifested by life. So the refinement of the soul powers and the actualization of the reason principles are directed toward the goal of becoming a true knower. This understanding will eventuate in the fulfillment, the peaceful smile of a Buddha.

Metachart 101 Reading List.

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4. GUENON, Rene Multiple States of (a) Being.
5. JONES, Marc: The Sabian Symbols of Astrology.
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10. SOLOMON, Avery. "Introduction to Mandala Symbolis

