

A CRITICAL
EDITION OF
YEATS'S *A VISION*
(1925)

Edited by
George Mills Harper
and Walter Kelly Hood

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Preface

'Privately printed for subscribers only' and signed by the author, *A Vision* was first issued by T. Werner Laurie on 15 January 1926 (though dated 1925) in an edition of 600 copies, with brown-paper woodcuts and parchment half-binding. Because this never-reissued volume is greatly different from its 1937 revision, students and scholars who seek to understand the development of Yeats's mind and art during a most important period (1917-25) have long been laced with a serious lacuna.

The present edition reproduces Yeats's original work by a process of photo-lithography; the only differences between Yeats's original text and the present one, therefore, consist of the use of less expensive paper and binding, of the introduction of lineation, of the substitution of ordinary for brown paper for the woodcuts (facing the title page and pages xv and 8), and of the use of black rather than red ink for the upper cone and its annotations in the diagram of the historical cones (p. 177). Otherwise, no changes of any kind have been made in Yeats's text, which retains its original pagination. As recent scholarship has shown, many of Yeats's prose texts were 'improved' without note after his death; while the present format entails endnotes rather than more convenient footnotes, it also allows absolutely accurate reproduction of the original—and only—text of Yeats's 1925 *Vision*.

The scholarly apparatus of this edition consists of an Editorial Introduction tracing the development of the book (particularly, Yeats's indebtedness to Mrs Yeats's mediumship and to his background in psychical research), of endnotes, of a Bibliography of works cited by page, of an Index to the Editorial Introduction and to Yeats's text and the Notes (and including approximate birth-and-death dates for all historical personages). Although Harper was primarily responsible for the Editorial Introduction and Hood for the Notes, this was a communal effort in which the editors were joined by their wives (one read and ordered Yeats's Automatic Script; the other compiled the Index); Harper was responsible for contributing most of the information about Yeats's

unpublished manuscripts, both in Editorial Introduction and in Notes.

In the Notes, the aim was to gloss Yeats's freely allusive prose, to identify the numerous persons and places in his references, to point to literary 'sources' where they were known, to record significant variants in Yeats's manuscripts or galley and page proofs, and occasionally to elucidate the ideas (or content). Complete annotation, even of what the editors fancifully supposed they indubitably knew, would have greatly increased the size of the book and made its cost prohibitive to the audience for whom it was intended. Without oversimplifying what is surely the most abstruse work of one of the most complex minds of his time, the editors have attempted to suggest the immense reading and thought which *A Vision* manifests and to provide, in Editorial Introduction and Notes, a partial guide for those who wish to understand the development of Yeats's 'System'.

A few formal matters which are not discussed elsewhere or which require the reader's initial comprehension require explanation. Unless otherwise indicated, quotations from Yeats's poems and plays are from the two standard 'variorum' editions, mentioned in the List of Abbreviations. In the numerous quotations from Yeats's unpublished papers, the use of *sic* was eschewed as superfluous except in a few unusually confusing instances. After Yeats's text and before the Index appear a List of Abbreviations and a Bibliography; the former contains short references to all editions of Yeats's works herein cited and to some frequently used terms, while the latter includes all works (by authors other than Yeats) cited by page. In the Bibliography, the asterisk is used to mark those editions of works which (according to present evidence) Yeats probably knew; the method has unavoidably excluded many annotations.

Acknowledgments

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Finally, the editors are indebted to the following institutions and foundations for financial assistance without which the research for this edition would have been much more difficult. In particular, Harper is indebted to research support from Florida State University and to the National Endowment for the Humanities (1976-7) for a Fellowship for Independent Study and Research; Hood, to research support from Tennessee Technological University and to the National Endowment for the Humanities for a Summer Stipend (1976).

Editorial Introduction

A *Vision* is a strange and often disordered attempt to use the methods of empirical science to explain 'The Way of the Soul between the Sun and the Moon'.¹ 'Man becomes free from the four *faculties*', Yeats wrote, 'through those activities where everything is said or done for the sake of something else, where all is evidence, argument, language, symbol, number, morality, mechanism, merchandise'.² Although he liked to quote Plato's admonition that none should enter the doors of the Academy who were 'ignorant of Geometry',³ Yeats was not concerned with proving that the cones of his 'Principal Symbol' 'govern all the movements of the planets'; for he thought, 'as did Swedenborg in his mystical writings, that the forms of geometry can have but a symbolic relation to spaceless reality, *Mundus Intelligibilis*' (VB 69-70). The symbolic forms of psychic geometry projected in VA were not in fact based primarily on Plato or Swedenborg or others of the classical writers Yeats liked to cite but rather on the experiments and thinking of his many friends and fellow students, first in the Hermetic Order of the Golden Dawn and more significantly in the Society for Psychical Research.⁴ He was an active member of the GD from 1890 to 1922 and an Associate Member of the SPR from 1913 to 1928. It is no chance that the first version of his visionary conception of human experience was conceived when he was writing 'Swedenborg, Mediums and the Desolate Places' and 'Preliminary Examination of the Script of E[lizabeth] R[adcliffe]',⁵ and that the 'revised form' of the second version was written (though not finished) by Sept 1928.⁶ The impact of the SPR is clear in the opening lines of a revised draft of 'Dramatis Personae': 'This book would be different if it had not come from those who claim to have died many times and in all they say assume their own existence. In this it resembles nothing of philosophy from the time of Descartes but much that is ancient.'⁷ 'I begin with the Daimon', Yeats continued, 'and of the Daimon I know little but comfort myself with this saying of Marcion's "Neither can we think say or know anything of the Gospels".' Nevertheless, he concluded in a draft dated Oct 1929, '[I] write

with confidence what my instructors have said, or what I have deduced from their diagrams.' His instructors did indeed convey a strange conglomeration of ideas and suggestions: 'What is . . . new in this book', the fictional Owen Aherne wrote in a rejected passage, 'is not any ingenious description of abstract forms and movement but that it interprets by their means all thought, all history and the difference between man and man.' It is not surprising surely that such an ambitious book should sometimes baffle and confuse. If, as we assume, Aherne was speaking for Yeats, *A Vision* (both versions) may well be the most important work in the canon to the understanding of his art and thought if not his life. By examining briefly the inception of *VA* and the circumstances and people surrounding Yeats while it was being written and by annotating the unidentified allusions and references to art and literature in the book, we hope this edition will illuminate one of the strangest spiritual autobiographies of the our time.

Like most profound works of art, *VA* cannot readily be traced to a single stimulant or moment of conception. Yeats himself frequently suggested that it was a development of *Per Arnica Silentia Lunae*, implying thereby that the curious student should examine its sources. Anyone who studies the activities of Yeats in the months immediately preceding the composition of *PASL* will be aware that it originated in spiritualistic experiments, including many seances and numerous books and articles he read on the subject.⁸ The most important of these psychic experiences were the experiments in automatic writing which Yeats observed, conducted, and analyzed. Although the experiments of Lady Edith Lyttelton were not the most extensive or most important of these, Yeats said that one of them was the stimulus of the System outlined and explained in *VA*. In the CF which Yeats used to 'codify' the extensive experiments in automatic writing which he and his wife conducted immediately following their marriage on 20 Oct 1917, he recorded the origin of his book as follows:

System said to develop from a script showed me in 1913 or 14. An image in that script used. (This refers to script of Mrs. Lyttelton, & a scrap of paper by Horton concerning chariot with black & white horses). This told in almost earliest script of 1917.

Since there was in Yeats's mind a direct relationship between Lady Lyttelton's script and William Thomas Horton's 'scrap of

paper' and since these prophetic writings were greatly important to Yeats for the remainder of his life, we are fortunate, not only that both have been preserved, but also that the sequence of images and events which culminated in the composition of *VA* can be traced in detail. Long after the occurrence of the events described, Lady Lyttelton wrote of the powerful impression made by Yeats which led her to record the script he referred to in the CF. Finding 'support and sympathy in his friendship', she began 'experimenting in the puzzled and bewildered way' with automatic writing after the death of her husband on 5 Jy 1913.⁹ As she recalled in 1940, 'Much of it fitted into what are called cross-correspondences, that is, referred to the writings of other automatists of which I knew absolutely nothing—and seemed to me to be drawn from some common source'. She believed that the 'strange sentences' which came from her pencil had a 'further source' than her 'unaided imagination'. Not knowing how to account for or explain her experiments, she wrote to Yeats, 'a trained and experienced occultist', in Nov 1913, telling him of her 'perplexities' and reminding him of a promise to show her a paper he had been writing on 'the subject of contact with another world of being' (i.e., the essay on Miss Radcliffe). In Apr 1914 Yeats visited Lady Lyttelton and showed her his paper and 'some automatic script whether his own or some-one else's I am not now sure'. After his visit and probably as a direct result of it, she produced several automatic scripts focused on Yeats. In the first of these, dated 24 Apr 1914, the Control¹⁰ informed her that 'Yeats . . . can help he has great gifts. Ask him about Zoroaster, perhaps he will understand—& the planets in His care.'¹¹ On 9 May she was told that 'Yeats is a prince with an evil counsellor'. On 15 June she recorded a bewildering but most important message:

Zoroaster & the planets. If this is not understood tell him to think of the double harness—of Phaeton, the adverse principle
The hard rings on the surf
Despair is the child of folly
If the invidious suggestion is not quelled there may be trouble.

Further references to Yeats were made in scripts of 22, 24, 26, 27, and 29 June. Between the excerpts of 22 and 24 June, Lady Lyttelton wrote a note to Yeats: 'I copy what followed a day or two later for tho' I do not know that it has anything to do with you it mentions planets & somehow may connect with Phaeton'. The excerpt for 27

June concludes with what may have been a veiled warning that surely appealed to Yeats: 'In the midst of death we are in life—the inversion is what I *mean*.'

'With some trepidation', as she recalled in 1940, Lady Lyttelton sent these excerpts to Yeats on 12 Jy 1914, concluding her brief note apologetically: 'To me it is all quite incomprehensible.' Prompt, as usual, Yeats replied on 18 Jy: 'I will not write fully about your automatic writing as I have not had time to look up the Miltonic allusion and that to Phaeton.'¹² Concerning the allusions to *Thus Spake Zarathustra*, which Yeats had 'read with great excitement some years ago', he concluded that 'they [the Controls] are harping on some duality, but what duality I do not know, nor do I know of an evil counsellor'. Puzzled over the symbolic significance of her script, Yeats observed:

The worst of this cross correspondence work is that it seems to start the controller dreaming, and following associations of the mind, echoes of echoes. I wonder if they mean that my evil counsellor is a spirit and that he has come from reading *Zarathustra*—but no that is not it. . . . I cannot make it out.

Two days later, however, partial illumination came by means of cross correspondence through a prophetic message from Yeats's long-time friend William Thomas Horton. On 20 Jy 1914 he attended one of Yeats's Monday Evenings at 18 Woburn Buildings. The conversation focused on spiritualism, including most likely the automatic writing of Lady Lyttelton's script. Sometime that evening the skeptical Horton gave Yeats the 'scrap of paper' referred to in the CF. Dated 20 Jy and written on two small sheets, this prophetic warning seemed to corroborate Yeats's theory of cross correspondence:

The fight is still raging round you while *you* are busy trying to increase the speed & usefulness of your chariot by means of a dark horse you have paired with the winged white one which for so long has served you faithfully & well.

Unless you give the dark horse wings & subordinate it to the white winged horse the latter will break away & leave you to the dark horse who will lead your chariot into the enemies camp where you will be made a prisoner. Conquer & subordinate the

dark horse to the white one or cut the dark horse away, from your chariot, & send it adrift.¹³

Yeats was 'struck'. Although he was busy preparing to go to Ireland (probably on Saturday, 25 Jy), he wrote again to Lady Lyttelton before he left. Describing Horton as 'a curious being, a mystic and artist', Yeats enclosed the warning note and explained his reason for sending it:

It is as you will see very nearly what your controls say. Notice their allusion to the horses of Phaeton and to the sign, the sun (Leo).¹⁴ do not understand it in the least except that both you and he speak of a dual influence and bad. I know of none on this earth. Horton may think it means spiritism which he dislikes but I did not ask him. "The inversion" in your script is a technical mystic term for the evil power.

Horton's criticism was indeed directed at spiritism. On Saturday, 25 Jy, not having had any response to his prophetic note, he wrote a strongly censorious letter to his 'dear old friend': 'I pray God you will take to heart the warning I gave you. It makes me absolutely sick to see & hear you so devoted to Spiritualism & its investigation. . . . To see you on the floor among those papers searching for an automatic script, where one man finds a misquotation among them, while round you sit your guests, shocked me for it stood out as a terrible symbol.'¹⁵

Lady Lyttelton wrote to Yeats on 28 Jy enclosing two further extracts about Yeats from scripts of the day before, but he did not respond, and she presumed that she 'was not on the track or he did not want to go into the matter'. Nevertheless, Yeats told her 'long after . . . that the warning had been real and justifiable, though he did not understand it at the time'. In fact, the meaning of her warning was probably not clear to him until he was moved to record its cross correspondence with Horton's in the CF.

Although Horton's much stronger mythical warning was also disregarded, it remained in the storehouse of Yeats's subconscious mind to be recalled 'in almost earliest script of 1917'. Although he recorded that his wife had surprised him 'by attempting automatic writing' 'on the afternoon of October 24th 1917, four days after marriage' (*VB* 8), he did not preserve these early experiments until 5 Nov. On that day, in the second of two sessions, the Control offered

the following information in answer to unrecorded questions by Yeats:

yes but with gradual growth
 yes—one white one black both winged
 both winged both necessary to you
 one you have the other found
 the one you have by seeking is—
 you find by seeking it in the one you have¹⁶

These tantalizingly ambiguous responses contain the images Yeats had in mind when he wrote the note in the CF. Horton's prophetic warning is central to *VA* and may have lodged in Yeats's subconscious for the remainder of Ms life. During a Sleep of 11 Jan 1921, for example, the Control informed Yeats that 'all communications such as ours were begun by the transference of an image later from another mind. The image is selected by the Daimon from telepathic impacts & one is chosen, not necessarily a recent one.' 'For instance', Yeats commented, 'the script about black & white horses may have been from Horton who wrote it to me years before.' If the spirit of Horton (d. 19 Feb 1919) was, as Yeats believed, 'conscious of the transmission' of 'that image', it was surely pleased; but it may have been shocked at the implications of the System which Yeats had erected on such a frail foundation. Aware of that possibility, Yeats had consulted Thomas (the Control), who assured him that the dead Horton 'believes now much that he denied before, he says you are right, he says he is so happy that he weeps . . .' (AS, 24 May 1919).

How the image in Lady Lyttelton's script and Horton's 'scrap of paper' was developed into the System is a puzzle which will perhaps never be fully resolved, but some conjectural observations may be made. In the AS for 5 Nov 1917 the Control informed Yeats that both white and black horses are 'necessary to you'. In effect, if we explicate the answers to the unrecorded questions Yeats probably asked, the Control had told him that man comes into the world with one (white), but must find the other (black) 'by seeking it in the one you have'. Yeats, his mind stored with astrological symbolism, associated the white and black horses with the sun and moon, which form the basic antitheses of *VA*. On the very first page of preserved Script the Control speaks to Yeats of an 'enmity' which is now stopped: 'that which was inimical was an evil spiritual influ-

ence that is now at an end.' Despite the ambiguity and the vacuum caused by the absence of Yeats's questions, one point is clear from the beginning of the AS: 'Sun in Moon [is] sanity of feeling' and 'Moon in Sun [is] Inner to outer more or less' (5 Nov 1917). The dark unruly horse of the moon is equated symbolically to the inner, subjective, and 'antithetical self; the white horse of the sun to the outer, objective, and daily or 'primary self. The Control's (and Yeats's) opposition to Horton's spiritual psychology is strongly stated: both horses are winged and both are necessary. According to the Control, 'The enmity of the two creates the third—the Evil Persona', which 'comes from the clash & discord of the two natures, while the artistic self comes from the harmonizing of the two, or rather of the effort of the one to harmonize with the other'.

These rather careful distinctions were made in an eight-page typescript dated 8 Nov, which is the first of Yeats's efforts to 'codify' the AS during or near the time of its production. As the first session in which the questions asked of the Control and the hour are recorded, this Script is important. The two questions suggest themes that run throughout *VA* and link it clearly to *PASL*:

1. What is the relation between the Anima Mundi & the Anti-theetical Self?
2. What quality in the Anima Mundi compels the relationship?

The Control chose to answer the second question first because he considered it the 'most important', and we may assume that Yeats did also:

It is the purely instinctive & cosmic quality in man which seeks completion in its opposite which is sought by the subconscious self in anima mundi to use your own term while it is the conscious mind that makes the E[vil] P[ersona] in consciously seeking its opposite & then emulating it.

Thus, in the first few days of the AS, Yeats, his wife, and the Control established the psychological polarities, suggested by Lady Lyttelton's script and Horton's note, from which the System developed.

In the months ahead Yeats and his Instructors (including George, in one sense) conducted what is surely the most extensive and varied series of psychical researches ever recorded by an important creative mind. Although a great number of English and continental

people, including many friends of Yeats, were conducting various forms of spiritualistic research, most of them were observing and recording seances; and none, to my knowledge, ever attempted the kind of spiritual quest described in VA. Day after day for months on end, often in a state of emotional and intellectual exhilaration, the three co-equal experimenters sought to explain the human personality, the course of Western civilization, and the evolution of the soul after death. Unlike many of his friends in the SPR, Yeats was aware that these philosophic goals could be achieved only through myth, and he believed that the myth would ultimately be most meaningful and enduring in the poems and plays which the System made possible. Several were written while the AS was being recorded, as we have pointed out in the notes to this volume.

Because it will not be possible to examine here the scope and variety of the AS and Sleeps, I have prepared a Table which will suggest the enormous expenditure of time and creative effort; though not the diversity and intellectual complexity which they represent.

A brief explanation may be useful. With some few exceptions, I have taken the dates and places directly from the notebooks which Yeats systematically identified and preserved. The number of pages perhaps approximates but certainly is not the total: a considerable number of questions without answers or vice versa have been preserved, and Yeats himself occasionally noted losses in the CF. It is possible that much more than I estimate is lost or misplaced.¹⁷ By my count thirty-six notebooks of AS and three of Sleeps are preserved. But Yeats, who was usually careful with facts, stated that he had compiled a considerably greater number: 'Exposition in sleep came to an end in 1920, and I began an exhaustive study of some fifty copy-books of automatic script, and of a much smaller number of books recording what had come in sleep' (*VB* 17-18). But Yeats is talking in round numbers, and he is surely incorrect in the date: three notebooks record many Sleeps in 1920 and 1921, several in 1922, and a few as late as Nov 1923.

During this period, Yeats and George experimented with several variations recorded as Sleeps. The first mention was made in an undated entry (between 21 and 28 Mar 1920): 'New Method. George speaks while asleep On 18 Feb 1921 Yeats 'decided with consent of "Carmichael".[the Control] to stop all sleep for the present. "Interpreter" is not well enough'. Nothing except a brief account of some psychic experiences in Wells and Glastonbury is recorded

AUTOMATIC SCRIPT

Date	Place	No. of sessions	No. of questions	Pages preserved
24 Oct-4 Nov 1917	Ashdown Forest	—	—	—
5-12 Nov 1917	Ashdown Forest	13	33	93
20 Nov-7 Dec 1917	London	21	723	284
21-25 Dec 1917	Ashdown Forest	4	136	77
31 Dec 1917-1 Jan 1918	London or Oxford	2	81	26
2 Jan-5 Mar 1918	Oxford	55	1778	591
11 Mar 1918	Dublin	1	—	2
14-27 Mar 1918	Glendalough	9	225	91
30 Mar-2 Apr 1918	Glenmalure	5	143	37
7 Apr-2 May 1918	Coole	11	173	69
9 May-9 Sept 1918	Ballinamantane	54	1004	431
14-17 Sept 1918	Rosses Point	3	77	22
18 Sept 1918	Sligo	1	24	7
21-23 Sept 1918	Ballylee	3	47	18
24 Sept-11 Dec 1918	Dublin	33	595	212
16-22 Dec 1918	Enniskerry	7	150	61
24 Dec 1918-8 Jan 1919	Dublin	9	131	80
9-17 Jan 1919	Lucan	7	112	61
19 Jan-16 Feb 1919	Dublin	15	134	77
20-29 Mar 1919	Dundrum	9	258	84
31 Mar 1919	Dublin	1	18	5
1 Apr-6 May 1919	Dundrum	28	605	190
21-25 May 1919	London	3	67	16
28-29 May 1919	Oxford	2	33	10
31 May-8 June 1919	London	4	68	28
16-30 June 1919	Ballylee	12	226	108
2-3 Jy 1919	Kilkenny	2	—	8
14-24 Jy 1919	Ballylee	6	90	43
25 Jy 1919	Galway	1	18	5
26 Jy-1 Aug 1919	Oughterard	7	128	53
2-15 Aug 1919	Ballylee	14	279	92
20 Aug 1919	Renvyle	1	—	3
22 Aug-23 Sept 1919	Ballylee	28	524	208
12-27 Oct 1919	Oxford	17	226	99
30 Oct 1919	London	1	—	1
4 Nov 1919-4 Jan 1920	Oxford	42	398	232
7 Jan 1920	London	1	11	6
27 Jan-1 Feb 1920	New York City	2	9	4
1 Mar 1920	Chicago, Illinois	1	8	5
21 Mar 1920	Portland, Oregon	1	16	9

Date	Place	No. of sessions	No. of questions	Pages preserved
24 Mar 1920	Train, on way to San Francisco	1	—	7
28–29 Mar 1920	Pasadena, Calif.	2	25	11
29 Apr 1920	Train, Cleveland to New York City	1	1	1
16–17 May 1920	New York City	2	—	6
20 June 1920	London	1	—	1
15–24 Sept 1920	Oxford	4	26	8
25–26 Jan 1921	Stone Cottage	2	19	7
4 June 1921	Shillingford	1	—	2
Undated: 'Examination of my horoscope. . .'	?	1	40	10
Undated, random script	?	?	13	126
TOTALS		450	8672	3627

SLEEPS AND MEDITATIONS

Dates recorded	Place	No. of sessions	Pages preserved
28 Mar–28 Apr 1920	Pasadena, New York City, Chicago, 'on train'	20	22
10–14 May 1920	Travelling	2	3
15 May–12 June 1920	New York City	8	16
28 May 1920	Montreal	1	107 (28 May 1920–
30 May 1920	SS <i>Megantu</i>	2	9 Feb 1921
19 June–12 Aug 1920	Holland Place, London	16 & 6 'notes to sleeps'	inclusive)
13 Aug 1920–11 Jan 1921	Oxford	41 & 7 'notes'	
11 Jan–9 Feb 1921	Oxford	'various'	
19 Jan 1921	Wells	2	98 (19 Jan 1921–
18 Feb 1921	Oxford	2	18 Sept 1922
6–10 Apr 1921	Shillingford	4	inclusive)
12 Apr 1921	Dorchester	1	
19–25 Apr 1921	Shillingford	4	
4–27 Sept 1921	Thame	7	

Dates recorded	Place	No. of sessions	Pages preserved
7 Oct 1921–15 Jan 1922	Oxford	11	
2 May 1922	Ballylee	11	
16–26 June 1922	Ballylee	5	17
4–6 Jy 1923	Ballylee or Dublin	3	7
14 Jy–27 Nov 1923	Dublin	10	
21 Mar 1924	Dublin	1	[included in 17pp. above]
TOTALS		164	270

from that date till 6 Apr, when 'All communication by external means—sleeps—whistles—voices—renounced, as too exacting for George. Philosophy is now coming in a new way. I am getting it in sleep & when half awake, & George has correspondential dreams or visions.' They continued to use this method of communication until (he summer of 1922. At the top of a page headed 'Notes June 23 Yeats wrote, 'Sleeps are now [being?] typed & put in a different book.' But only a few such typed records are preserved. Moreover, three pages later, under the same date, Yeats noted: "Philosophic sleeps" have ceased to avoid consequent frustration, but two nights ago George began talking in her sleep. She seemed a different self with more knowledge & confidence.' On 18 Sept 1922, to keep the record straight, Yeats made a significant entry:

In I think July we decided to give up "sleeps" "automatic writing" & all such means & to discovering mediumship, & to get our further thought by "positive means". Dionertes consented but said that when we came to write out account of life after death we could call Elder & resume sleeps etc for a time.

The remaining pages in this notebook do not record further Sleeps.

A year later, however, beginning on 4 Jy 1923 and ending on 27 Nov, Yeats recorded a series of eleven Sleeps (or 'Talks' about them). Dionertes had apparently fulfilled his promise that 'help would be given' for the 'account of life after death'. An entry for 26 Oct makes clear that Yeats was in fact working on what was to become 'The Gates of Pluto' and that he had chosen the title for his book:

About three weeks ago had a sleep which had a statement about covens now incorporated in chapter on covens in "A Vision". The part however about the smaller wheel which corresponds to the romantic, musical movement etc. is my own.¹⁸

Yeats's comment about his own contribution illustrates what well may be an irresolvable problem for the critic who attempts to distinguish between the thought of Yeats and his Communicators or between Yeats and George. Fairly involved in the relatively obvious simple question-and-answer method of the first AS, the problem becomes increasingly complex as Yeats and George moved through the Script, to George's Sleeps, to Yeats's Sleeps, to more 'positive means'. Even Yeats was not always sure whether 'interpretation [was] from Dionertes or from me, he confirming' (14 Jy 1923).

Because Yeats considered it important to be precise about dates and related facts, we may be sure that his recorded quest for visionary truth by means of the AS and Sleeps covered a period of more than seven years (from 24 Oct 1917 to 27 Nov 1923).

My count of the number of sessions is less exact than that of the total number of pages, chiefly because two or more Sleeps are often discussed in one entry and all are usually recorded from one to several days after the experience. Although a great number of brief intervals (e.g., 'wait ten minutes') are carefully noted in the AS, I have counted as separate sessions only those in which the questions begin with a new set of numbers. I am less certain about the precise total of Yeats's questions. When the number of questions asked do not coincide with those answered, I have accepted the larger total, but have not attempted to estimate by unnumbered answers the unrecorded questions (there are hundreds, frequently at the opening and closing of sessions). Nor can I be wholly accurate about the identity of the Controls, Guides, etc., who usually announce themselves by both names and signs but occasionally only by signs, which are not always distinctive. Although there were many of these Communicators (Yeats's final generic term), they changed far less often than he implied (VB 9), and only three (Thomas, Ameritus, and Dionertes) presided with great regularity. According to Yeats, 'Guides are called by such names as leaf, Rose etc while Spirits who have been men are given such names as Thomas, Dionertes etc' (23 May 1920). Also present but not answering questions were individual Daimons, including his daughter Anne's after her birth on 24 Feb 1919. With very few exceptions the dates and

places and usually the exact times of beginning (but not ending) are carefully noted at the head of each session of AS and many Sleeps.

In the beginning (5-12 Nov 1917) there was apparently little clear direction to questions or answers. After their return from Ashdown Forest to London on 13 Nov, however, Yeats probably talked about his 'incredible experience' (VB 8) to numerous friends and acquaintances, from many of whom he no doubt solicited advice. Following an interval of seven days without AS, he renewed his quest with far greater vigor and precision. Although he may have had some master plan in mind, he followed no very logical sequence, and he adjusted and expanded as he went. There are many suggestions, especially in the first year or so (even as early as 21 Feb 1918), that only a few more months would be needed to complete the AS, and Yeats was regularly urged by the Control and the Medium to reread and codify.

Initially, he recalls, his codification took the form of 'a small concordance in a large manuscript book' and then 'a much larger, arranged like a card index' (VB 18). Since very few dates are recorded in this CF, I cannot accurately determine when it was compiled, but numerous undated quotations from and references to the AS and succeeding Sleeps make it possible to establish dates before which many of the notes cannot have been made. With some few exceptions, chiefly concerning Yeats's immediate family and Iseult and Maud Gonne, the CF excludes the purely personal and other peripheral (sometimes humorous) matter in the AS and Sleeps.

But much of the excluded material is not extraneous, strictly speaking. From one perspective VA was stimulated by and based on the mystery of Yeats's relations with three women: his wife and Iseult and Maud Gonne. The AS was begun four days after his marriage, much of the early Script is concerned with Iseult's knots or complexes, and great numbers of questions (but fewer answers) are devoted directly or indirectly to Maud. Several times throughout the AS, Yeats suggests that her refusals to accept him in 1896 and for the last time some twenty years later were responsible for the power of his poetry: 'How am I to describe in writing of system her influence during those 20 years?' he asked on 4 May 1919. Six years later he admitted that he had not resolved the problem: '. . . I have not even dealt with the whole of my subject, perhaps not even with what is most important, writing nothing about the Beatific Vision, little of sexual love' (VA xii). Perhaps he realized, as he codified in the CF, that sexual love and its transformation, the Beatific Vision,

were too personal to be treated in a book founded on 'a regular scientific method discovered by experiment' (AS, 10 Jan 1919). As a result, the great question of the mystery of sexual love is avoided or treated obliquely in the CF; and the names of the several women who had changed the course of his life, though placed in their proper Phases in the AS, were omitted from VA: his wife, Florence Farr Emery, Mrs Patrick Campbell, Olivia Shakespear, Iseult and Maud Gonne, and Lady Gregory.

Although there is not space here to consider the CF in detail, even a brief description will perhaps suggest its importance to an understanding of Yeats's methods and thought as he prepared to write his book. Arranged alphabetically and consisting of some 750 three by five cards (chiefly postal), it was compiled over a considerable period of time, a few cards having been added after the publication of VA. Of greatest general interest perhaps are the headings under which Yeats chose to codify the AS and order his thought. As the CF now stands, the first card, perhaps intentionally out of place alphabetically, is headed 'Anima Mundi, Genius etc' and dated 8 Nov 1917. Concerning itself with the first two recorded questions in the AS (see p. xvii above) and using for the first time Yeats's terms for the psychological and cosmological polarities of Antithetical Self and Daily or Primary Self, this card and indeed the date itself may have assumed symbolic significance in his mind. The next two cards—about 'After Life State'—were probably written much later: Card 3, discussing red and black gyres (VA 178), first mentioned on 19 June 1920, is written on a personal card with the printed address 42 Fitzwilliam Square, Dublin, to which the Yeatses moved in Aug 1928. Other cards under the letter A, frequently out of order, are filed under such headings as 'Automatism', 'Astrology', 'Anne' (and 'Anne Hyde'), 'Anne, Michael etc', 'Abstraction', and 'Automatic Faculty'. The cards about the Yeats children, Anne and Michael (usually referred to in the AS and Sleeps as the third and fourth Daimons), are remarkable. Yeats quotes from an AS for 20 Mar 1919 (the first Script after Anne's birth) in which he had been told that Anne was a spiritual descendant of a seventeenth-century woman named Anne Hyde, and warned that 'the son and daughter needed by them [the Controls] as symbols' are the only children we must have . . . ; more would destroy system'. Also related is a curious entry under B which refers to Michael: 'Black Eagle = Heir=4th Daimon'. Although there are numerous references to the Black Eagle in the AS and Sleeps, nothing was made of this symbol in VA.

The ten other cards under B are concerned with 'Beatific Vision', 'Birth', 'Body', 'Before Life', 'Beauty' and 'Berenices Hair'. As might be expected, most of these are related to entries under other letters, for example, one card under C is headed 'CM, IM, BV (i.e., Critical Moment, Initiatory Moment, and Beatific Vision). Extremely important in the AS, these three psychological states receive little attention in the book, perhaps because they usually refer to crises in the lives of Yeats, George, Maud, Iseult, and other intimate associates (often intentionally unnamed). There are almost 100 cards under C with such headings as 'Cones or Wheels', 'Cardinal Points', 'Cycles', 'Colour', 'Covens Memory', 'CB, Spirit, PB' (i.e., Celestial Body, Spirit, and Passionate Body), 'CB, Mask', 'Christ, Judas, etc', 'Conditional Memory', 'Contraries', 'Contact', and 'Crossings', with various modifications and additions which often refer to other cards.

Although this unsystematic process occasionally led Yeats to link seemingly illogical subjects, it provided a convenient cross-reference enabling him to turn readily to related ideas under other headings. For example, he could refer to cards about Anne and Michael under A and B by the heading '3 & 4 Daimon': '3D=13 cycle, 4D=combined cycles of two unlikes (self & George for instance)'. Although the headings fall into some 125 topics, there are two or three times that many, including variations. For example, Christ is the subject of at least three separate headings: 'Christ', 'Christ, Holy ; Ghost, etc', and 'Christ, Judas, etc'. But Christ is also the subject of one card headed 'Initiate' ('the Perfect Man') and of several under the heading of 'Masters'. Following no apparent logic, the headings, are chosen primarily as reminders of ideas and experiences recorded in the great storehouse of the AS and Sleeps or Yeats's thoughts about them. As he struggled to absorb his 'incredible experience' and bring order out of chaos, he filed cards under such suggestive and diverse headings as 'Diagrams', 'Definitions', 'Expiation', 'Fragrances', 'Freewill', 'Fate & Destiny', 'Frustration', 'Guides', 'Good & Evil', 'Harmonization & Discord', 'Images', 'Invocation', 'Ideal Lover & Overshadower', 'Joy', 'Karma', 'Knots', 'Luck', 'Love', 'Lightning Flash', 'Light & Dark', 'Memories Astral Light', 'Moral Despair', 'Mediumship', 'Metre & Rhythm', 'Myth', 'Oppositos', 'Planets', 'Planes', 'Quarters', 'Records', 'Return', 'Setting Forth', 'Symbols', 'Sex', 'Shock', 'Stages of the Work', 'Sin & Excess', 'Style', 'Teacher & Victim', 'Tables', 'Transference', 'Ugliness', 'Victimage', and numerous extensions and modifications.

Also, of course, there are many cards filed under headings directly related to sections in VA such as 'Faculties', 'Masks', 'Historical Cone', 'Hunchback', 'Lists', 'Principles', 'Phases', and 'Shiftings'.

Careful not to take credit himself for ideas transmitted by the Control and recorded by George, Yeats consistently enclosed phrases and passages in quotation marks and resorted to numerous devices such as 'I am told that . . .', 'I find on separate sheet . . .', 'As given by control', 'Drawn by me but corrected, probably by control', and 'Copied from Script with corrections'. Also, by occasional (but far too few) references to dates of the AS, he reminded himself of the source of his ideas and quotations: e.g., 'Long important Script July 29, 1919' and 'Horary for April 21, 1919. 9 P M to show mediums Daimon'. Although Yeats's 'codification' of the AS appears to be his attempt to extract material which might be appropriate to VA, the CF records considerable information which he very wisely rejected for the book: the most suggestive if not the most significant of this material is contained in the numerous cards concerning Initiatory Moments, Critical Moments, Lightning Flashes, and related concepts. Since the biographical information suggested or recorded in these data (including several dates frequently repeated in both AS and CF) obviously refers to emotional crises, Yeats is deliberately obscure about the events to which he and George alluded. It may be that he refrained because 'she does not want me to write system for publication—not as exposition—but only to record & to show to a few people' (13 Sept 1922), or perhaps he decided, in the words of one Control, that we should 'be content in mystery not always explained' (20 Mar 1918).

Whatever the reason, Yeats had decided by 18 Sept 1922 'to get our further thought by "positive means"'. Although chronological order is less clear from this point, there are occasional dates and clues in letters, notebooks, and rejected manuscripts (or typescripts) which cast considerable light on the sometimes vacillating but more positive methods by which Yeats sought to order the exposition of the amazing revelations. He had already outlined his thought about 'The Twenty-Eight Embodiments' (VA 38-117) in the CF (some 115 cards are devoted to the Phases), and had begun organizing other sections of his book in an early notebook, most of which is in George's hand and must have been compiled while the AS was being written. Precise as usual, George writes at one point that the information she has recorded was 'Corrected by Thomas on Sunday in April 1918'; and Yeats observes near the end of the notebook that

'one spirit gives name as Thomas of Dorlowicz'. Since he was the first important Control to appear, these entries suggest that this notebook was compiled while the AS was being written. Also suggesting an early date is a very elementary version of 'The Table of the Four Faculties' (VA 30-3). Occupying only a half-page, the chart omits Phases 1, 8, 15, and 22 and lists the remaining twenty-four under designations for the Four Faculties: Ego, Mask, Genius, and Personality of Fate (only Mask was retained in VA).

Many of the headings in this notebook illustrate the kind of codifying the Yeatses had achieved at this stage: 'Zodiacal Signs', 'Wisdom of Two', 'Ugliness & Beauty', 'Sex', 'Spirit after Death', 'Phases', 'Seven Planes', 'Passionate Body', 'Primary and Anti', 'Cuchulain Plays', 'Mask', 'Ann Hyde', 'Initiate', 'Guides', 'Genius', 'Funnel', 'Ego', 'Dreaming Back', etc. One list is headed 'Symbol'; others explain the symbolic properties of 'Colours', 'Plants', and 'Beasts' (including insects and birds). Many of these and other headings also appear in the CF, which was perhaps being compiled at the same time but finally included many more details and recorded materials covering a longer period of time.

Another notebook, which revises and recasts much of the information in the early one, can be dated more accurately. Identified as the 'Property of W B Yeats, 4 Broad St, Oxford, England', it was probably compiled after he moved to that address (before 12 Oct 1919). It contains a reference to 'nativity of second child' (born 22 Aug 1921), entries spanning a period from 1 Nov 1922 to 27 Nov 1923, and a notation dated Jan 1925. It also contains several of the lists (not always in final form) which ultimately became part of the book (Four Automatonisms, Four Conditions of Mask, etc.) as well as several which were not used (Seven Planes, Colours, etc.). A fairly detailed diagram of a double cone relates years to Phases from Christ's birth to 2000. On 1 Nov 1922 Yeats noted 'Dates corrected since', presumably to what they were in the final form (VA 178). A greatly expanded chart of the Four Faculties is now close in language and format to the Table in VA. But there is one significant difference: the characteristics of the Phases are listed in six columns: Ego, Good Mask, Evil Mask, Evil Genius, Creative Genius, Personality of Fate (Mask is not divided for Phases 1 through 8). Obviously displeased with such a hexadic conception of the nature of man, Yeats found a means of compressing the six headings into the Four Faculties. His cosmic vision was essentially and consistently tetradic, based upon such occult sources as the Cabala, Neoplatonism, Boehme, and

Blake.¹⁹ Besides 'The Table of Four Faculties', Yeats discovered ten other tetradic lists of characteristics in the human psyche (VA 33-6), and numerous other important tetradic divisions are listed in this notebook: especially, Head, Heart, Loins, and Fall as they are related to four zodiacal signs and four cardinal points, Four Daimons, and Four Memories ('declared to be frustration'). It is surely significant that Yeats is puzzled that two of his tables 'are divided into ten divisions'. 'They were given me in this form', he explained, 'and I have not sufficient confidence in my knowledge to turn them into the more convenient twelve-fold divisions' (VA 34n). Three pages concerned with 'After Death State' are marked through and labeled 'Partly muddled. Dreaming Back & Return etc'. One entry defines 'Three forms of Dream Image' ('Ideal thought when lived becomes image'). Several pages are devoted to the discussion (including 'Summing up') of Initiatory and Critical Moments in his and George's lives. Finally, and perhaps most importantly, this notebook contains eleven closely related entries (chiefly Sleeps from 4 Jy to 27 Nov 1923) concerned primarily with material which became part of VA, Book IV.

Since Yeats speaks (in an entry for 26 Oct) about material 'now incorporated in chapter on covens in "A Vision"', it is clear that he was already composing, but just when he began or the precise order in which sections of the book were written is not clear. Again, however, there are occasional clues in the AS, the Sleeps, and the CF; and some evidence may be found in rejected manuscripts and typescripts. Yeats planned to make the order of composition clear by dating the sections as he accumulated information. Although he dated the completion of five sections (VA xiii, xxiii, 117, 215, and 252), the dates are useful primarily to establish the fact that Books I and II (undated) were finished well before the remainder. But the manuscripts and typescripts provide illuminating information not only about the chronology of composition but also about the development of Yeats's thought. He began writing VA as a dialogue between Michael Robartes and Owen (first John) Aherne (sometimes Ahearne or A Herne). As Yeats pointed out in a note to 'The Phases of the Moon', he took their names from three stories he had written years before (see VP 821). Yeats preserved two bodies of materials representing early attempts to write his book in this dialogue form: 132 pages of manuscript and 31 legal-sized pages of typescript. The disordered and often repetitive manuscripts (falling roughly into four different versions or fragments of the narrative)

are revised, organized, and expanded in the typescript, one page of which records that it is a 'second dictation'. Containing chiefly the framework story which became the Introduction to VA and a considerable discussion of Phases 1 to 21, the typescript breaks off abruptly with an observation by Aherne (three times signed John or .): 'I notice that you place not only Napoleon but Milton at Twenty-one.' Intending publication apparently, Yeats revised this typescript with some care and added several notes and insertions. It contains little material which ultimately became part of VA after Hook I, and was abandoned, presumably because Yeats found the structural device and perhaps the fiction itself too restrictive for his purpose.

Although neither the manuscript versions nor the typescript can be dated with certainty, a letter to Lady Gregory suggests that Yeats began writing in London immediately after the honeymoon at Ashdown Forest (20 Oct to 12 Nov 1917). He wrote from Oxford on 4 Jan 1918 about the 'very profound, very exciting mystical philosophy . . . coming in strange ways to George and myself, then added: 'I am writing it all out in a series of dialogues about a supposed medieval book, the *Speculum Angelorum et Hominum* by Giraldus, and a sect of Arabs called the Judwalis (diagrammatists). Ross has helped me with the Arabic' (L 643-4). This letter verifies the plan that had already been decided upon and recorded in the AS. On 1 Jan, when Yeats asked for information about 'the second circle', the Control said: 'That must go into another dialogue. You cannot use it with this one and as far as psychology of the individual is concerned It is not necessary.' Clearly the pattern of investigations had assumed some definite directions to be developed in a series of dialogue essays, the first of which was to explore the 'psychology of the individual'.

Since one manuscript draft, probably the earliest, leaves blanks on three separate pages for the title of Giraldus's book and on one page for his name, Yeats almost certainly began writing before he and George left London to return to Ashdown Forest for the Christmas holidays (see L 634). During the week from 13 to 20 Nov when no Script was recorded, Yeats had surely talked with friends who had more experience than he in spiritualistic experiments, including members of the SPR. Also, at this time (certainly before 20 Dec) he had consulted Sir Edward Denison Ross, Director of the School of Oriental Studies in London University, about Arabian names and a title for his fictional Arabic Book. He and George

returned to their investigations on 20 Nov with renewed confidence and a sense of direction lacking in the earlier Script. From that date through 7 Dec they conducted twenty-one sessions on thirteen separate days and recorded the results in 284 pages representing 723 questions and answers (some of both are lost). At the end of that amazing metaphysical exploration Yeats may have been prompted to write the first tentative pages of what was to culminate some eight years later in the most difficult and exciting of his books.

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essays on the model of *PASL*, which is mentioned in all four of the manuscript fragments. In one version Aherne says that 'it was published today'; in another Robartes speaks of not being 'able to rest . . . since I have seen that essay', the very title of which 'suggests that he has had it all at second hand'. The TS opens with a discussion of the book. 'Why that title "Through the friendly silence of the Moon" ', Robartes asks; 'why "silence" and why "moon"?' And he speaks of the doctrine of the soul 'as crudely stated in *Per Arnica*'.

Such comments might, of course, be merely a part of the literary hoax by which Yeats was to maintain his 'pledge of secrecy'. But there is evidence that he intended to publish the TS as dialogue essays reminiscent of Oscar Wilde's. After line 5 of page 18 Yeats drew a line across the page and wrote 'Second conversation'. The 'second dictation' of a rejected sentence from page 10 suggests that he conceived his book as a series of such conversations: 'You will not understand me fully', Robartes said, 'until you have studied for yourself the diagrams which I will give you [and even then before I can describe detail accurately I shall have spent—if you find patience to listen—some days in exposition].²⁴ Since Yeats made many revisions (including additions) in the TS, we may be sure that he intended to publish it—whether in periodicals, in a small book like *PASL*, or in a big book as yet not fully planned.

Essentially these two 'Conversations' represent Yeats's condensation and reflection upon the philosophical (but not the extensive personal) matter treated in the AS from 5 Nov 1917 to 30 Jan 1918. On that date Yeats was informed that 'There are three stages. One is passed, the second begins, the third depends on you.' The following day, in two amazing sessions (24 pages, 121 questions), attention was shifted to a new issue, primarily the 'separation of the spirit at death'.

Although Robartes spoke of 'diagrams which I will give you', the TS has none. The First Conversation (pp. 1-18) contains a rather rambling and somewhat unorganized account of the narrative in the Introduction and portions of the exposition in 'The Great Wheel' (without the table and lists in VA 30-7). The Second Conversation (pp. 18-31) is concerned almost exclusively with 'The Twenty-Eight Embodiments', though as a narrative rather than the mechanically organized section in VA 38-117. Because Robartes is forced to do most of the talking in this essay, the dialogue is less appealing than that of the First Conversation. The restrictions imposed by the form

may have influenced Yeats to abandon it without completing the Second Conversation, which breaks off with a rhetorical question about the reason for placing Napoleon and Milton at P 21.

Since Napoleon was ultimately moved to P 20 and Milton was rejected, these two Examples illustrate Yeats's uncertainty and also cast some light on the date of the R-A TS. Yeats began the search for appropriate Examples on 21 Dec 1917, in the first session of the AS after the return to Ashdown Forest, and some of the names proposed continued to be problems until finally placed or rejected: Tennyson and Keats at P12, Wordsworth and Rossetti at 14, Dante at 17, Goethe at 18, Browning at 19, F. W.H. Myers at 23. Yeats asked for but did not receive Examples for Phases 1 through 8. On 22 Dec he requested the Phases of George Herbert and George Russell (the lost answer was probably 25), and he learned that Thomas, the Control, belonged to 18. When Yeats moved to Oxford (probably on 30 Dec), the first task was to find Examples for the Phases. On 1 Jan 1918, he was informed that Nietzsche belonged at 12 and Zarathustra at 18. On 2 Jan Yeats asked the Control to 'place events of Christ's history on diagram of lunar phases' (see n. to p. 244, 12-15), and he received the Phases of several people: Lady Gregory (24), Maud Gonne and Helen of Troy (16) (there is 'no flawless woman'), Synge (23) and Landor (17); Yeats also learned that there is 'no human being at either' 1 or 15. The Control insisted that Yeats 'go on with lists' the following day, and other names were added: Shakespeare and Chaucer (20), Milton and Horace (21), Homer and Botticelli (17), Virgil (12), Motesquieu, Durer, and Plutarch (18), Herodotus (3), Michelangelo and Balzac (23), Socrates and Pascal (27), Savonarola (20), Schopenhauer and Carlyle (11), Verlaine (13), Dostoevski (22) and his Idiot (8), Calvin and Luther (25), Flaubert (21), Tolstoy and Whitman (6), the Cubists (9), Lassalle (10). On 4 Jan the Control asked to be given 'all lists', and Yeats named fifteen people and received Phases for all but one: Defoe (4), Meredith and Cervantes (20), Jane Austen (the Control did 'not want to'), Velasquez (19), Burne-Jones (17), Watts and Titian (18), Richelieu and Napoleon (21), Cromwell (19), Mazarin (24), Parnell (10), and O'Connell (23). Yeats requested 'a man for 9' but received no answer.

On the following day he asked for and received many of the descriptive phrases for Good and Bad (i.e., True and False) Masks (see VA 30-3), all of which were 'subject to revision'. Following the discussion of these characteristics, Yeats asked the Control to 'take

up affinities of souls', and he received a triadic list of related Phases, beginning with his own: 17, 12, 24; 18, 13, 25, etc. He also learned that Olivia Shakespear's Phase was 20 but could not get Florence Farr's because the Medium had seen her only twice.

Throughout most of Jan, Yeats and his assistants continued to work with Phases and related matters, and he was perhaps prepared to compose the two Conversations in the R-A TS. During this month George drew up a careful list (ultimately filed with the AS of 2 June) of names they had placed. Although the list of names for Phases 1 through 9 is lost, what remains is instructive. Several names have been marked through and shifted to other Phases. Among these are Keats and Tennyson, now moved to 14. Since both are discussed as representatives of this Phase on 24 Jan, the list was surely drawn up before that date. And the R-A TS, which discusses names not on the list and also cites Keats as the 'perfect type' for 14, was surely later. Yeats places himself at 17 and George at 18, but omitted both in VA, perhaps because their inclusion would have seemed too personal.

The opening sentence of the Second Conversation probably refers to this list: 'I notice on one of the interpolated pages', Aherne remarks, 'a long list in your hand writing of European poets, philosophers and men of action classified under the different phases.' 'In fact', Robartes replies, speaking for Yeats, 'I have had to re-study the whole system in relation to the interests of the first thirty years of my life. Here and there I have even added the name of some man who has come to interest me in the last few months.' Among the new artists, many of whom 'belong to phases between 8 & 11', Robartes 'placed the Cubists at nine', Augustus John at 10 or 11, Ezra Pound (Aherne's 'enemy') at 12, and Charles Conder at 14. Helen of Troy has also been shifted to 14, the Phase of Iseult Gonne and Robert Gregory.

By this time apparently extensive vistas were opening up, and Yeats decided that his original plan for 'a series of dialogues' was inadequate. On 6 Feb the Control spoke of matters not to be decided until 'the third stage', which 'may be very long' off and would require further preparation. On 21 Feb he suggested that 'Perhaps another 3 months' would be needed, but he was less certain a week later: 'I am not going to give you much for another month; you must meditate far more, meditate on some spiritual image.' There was no further Script until 4 Mar, when a convocation of six Controls and

Guides gathered to counsel and direct. Speaking for the first time of the book', they informed Yeats that they were

not pleased because you talk too freely of spirits & of initiation. . . . You may speak of the actual system but you may not tell of any personal thought, image, or information we give nor of the forms & processes we give for your own contemplation nor of such demand & restrictions as we make nor of the life we demand that you should live. Only speak of those actual machineries of the philosophy that may be in the book.

Alter some unrecorded question by Yeats, they warned him further not to imply that the System was coming 'through your own initiation or psychic power'. He might 'imply *invention*' or 'dreams but not *guidance of spirits in your life*'. That is always wrong because you speak to unbelievers'. Because 'the only value is in the whole', they 'do not *wish* the spirit source revealed'. Clearly, they wanted Yeats to avoid sensationalizing his experience by conversations with incredulous friends and students who gathered at his Monday Evenings in Oxford. The Controls advised Yeats that he might 'say a good deal is of supernormal & the rest invention & deduction', but they warned him very sternly that he must 'never mention *any* personal message; these . . . are the most important of all our communications'. This warning may not be the only reason for the exclusion of personal materials from VA, but Yeats surely thought it reason enough. As a result, a large percentage of the great mass of AS and Sleeps was no longer considered suitable for the book. Since the names of numerous close friends were still in the lists and he continued to ask questions about his art and his intimate personal affairs, especially with women, the experiments obviously served two functions: One therapeutic and private, the other creative and public. The Controls concluded their advice with an assurance that a trip to Ireland, the first since marriage, was 'quite safe'. And the voyage home was symbolically related to what he had been learning: 'All life is a return to its beginnings—there is no new thought or fooling.'

The following day, probably Yeats's last in Oxford for many months, the Control reiterated that he was 'not going to begin writing on the system till you are again settled'—that is, in Ireland. When Yeats asked an oblique question about the possible rein-

carnation of the dead child of Anne Hyde through him and George (see p. xxiv above), he was informed that he would not be able to decide until 'the third stage' was reached and that he 'ought to tabulate the system as far as you have gone to make your mind fertile and critical'. In response to some unrecorded question the Control said that he would 'deal with that in the period of describing mediumship & vision', which may have been the subject planned for the third stage.

The symbolic crossing to Ireland made, the Yeatses stopped in Dublin, and he communicated briefly (on 11 Mar) with Anne Hyde (who did 'not want medium to know'). In Glendalough by 14 Mar, they renewed their visionary quest with a series of sessions devoted primarily to Dreaming Back and the relationship of the Passionate Body to the Celestial Body.

There are surprisingly few clues to assist us in dating the sections of the expanded book Yeats now had in mind. Because he needed much more information, however, we may be relatively sure that he did not return to composition for some time, perhaps several months. And even while he wrote, his plan continued to change and expand, as he suggested in a rejected typescript: 'P.S. I have dated the various sections of this book because my knowledge grew as I wrote, and there are slight changes of emphasis, and blank spaces that need explanation.' Despite that note he dated only three of the Books: I ('Finished at Thoor, Ballylee, 1922, in a time of Civil War'), III ('Finished at Capri, February, 1925'), and IV ('Finished at Syracuse, January, 1925'). Besides two of the poems, he also dated the Dedication (February, 1925) and Introduction (May, 1925). As completion dates, however, they tell us very little about the actual time or chronological order of composition and may even be misleading. For example, the four dates in 1925 may suggest that he composed everything except Book I in a burst of energy that winter and spring.

But we know that he worked at VA over a long period of time, and in fact much more than Book I may have been drafted by the end of 1922. The manuscript of the 'Introduction by Owen Aherne' is dated 'Dec 1922', and there is some evidence that VA through Book II was finished by that date. A much-revised typescript includes Aherne's 'Introductory Chapter', Parts I and II (covering VA, Book I), and the beginning of Part III. This typescript ends abruptly with four hand-written etceteras, suggesting perhaps that the remainder was written or in progress. But Yeats almost surely did not have this

typescript in mind when he noted in VA that Book I was 'Finished at Thoor, Ballylee, 1922'. He was in Ballylee as late as 18 Sept (the date of the last notebook entry); on 9 Oct he had been in Dublin 'for a couple of weeks' when he wrote to Olivia Shakespear that he was busy writing out the system—getting a "Book A" written that can be typed and shown to interested persons and talked over' (L 690). He refers to the typescript (131 pages) of three Parts, the first two of which were intended as divisions of 'Book A', as it was entitled and then crossed out at the top of page 3 (it was also labeled 'preliminary'). By 1 Dec Werner Laurie was ready to accept the book at once, but Yeats was 'insisting on his reading a hundred pages or so first' (I 694). (Parts I and II reach 125 pages by Yeats's numbering.) His plan is clear in a letter to Olivia on 18 Dec: 'If Laurie does not repent, a year from now should see the first half published. It will need another volume to finish it' (L 695). Presumably, Book B (originally Part III) was to be the other volume needed for completion of his plan. Although the typescript has only five pages of Part III, we can be relatively sure that it was to have contained the remainder of VA as Yeats then conceived it. Apparently, Yeats still had in mind two small books of two parts each on the order and indeed an extension of *PASL*.

But if he was still working on the typescript of Book A on 18 Dec, what version was finished at Ballylee, which he left at the end of Sept? He may, of course, refer to a manuscript from which the typescript was made, or he may refer to a different manuscript labelled, in large letters on page 6, 'Version B'. Although it opens as a dialogue between Robartes and Aherne, the form is soon abandoned. This manuscript of 114 pages (plus some notes and other matter) by Yeats's count contains much of the material in the typescript of Book A, but the organization, except the discussion of the Phases, is significantly different. Divided into eight sections (one has three sub-sections) marked by small Roman numerals, Version B is obviously thought of as an organic unit.

The first seven sections are designed to lead into VIII, which is a detailed exposition of twenty-three of the twenty-eight embodiments. Phases 1, 14, and 15 are omitted entirely, perhaps because they required additional care or thought; Phases 27 and 28 are barely outlined, perhaps because of the rush to leave Ballylee 'in a time of Civil War'.²⁵

Having completed his experiments (with the exception of a few Sleeps in 1923) and a draft of Version B, Yeats must have begun

rewriting as soon as he was settled at 82 Merrion Square in Dublin. First, apparently, he carefully revised the manuscript. As he prepared Book A, based upon this revision, he expanded and reordered: the first seven sections were replaced by eleven, and section VIII became Part II. A section of the manuscript entitled 'Why Kusta ben Luki was banished from court & under what circumstances he returned' was revised and cut to become an unnumbered introductory section called 'The Dance of the Four Royal Persons', and two important new sections were added: 'The Four Perfections and the Four Automatonisms' and 'The Daimon, the Sexes, Unity of Being, Natural and Supernatural Unity'. He also made a note on a blank page facing the exposition about P16 that he intended to 'Put unity of being in Chapter by itself. The other major organizational change was to combine two untitled sections (III and IV) into one called 'The Geometrical Foundation', which was to be the opening of Part III (originally Book B). The episode about Flaubert (see VA 128) was symbolically significant in Yeats's cosmic vision. Perhaps the most rewritten part of VA, it was introduced at one stage of composition by a passage from Plato's *Republic*, Book X, which was also important to Yeats's mythopoeic chart of the soul's journey through life. According to Plato's myth, when 'all the souls had chosen their lives', Lachesis 'dispatched with each of them the Destiny he had selected to guard his life & satisfy his choice'. The Destiny then led the soul to Clotho in such a way as to pass beneath her hand & the whirling motion of the distaff & thus ratified the fate which each had chosen'.²⁶ Why Yeats rejected this passage as epigraph is not clear: it may be that he thought Plato had emphasized Chance rather than Choice in the soul's odyssey.

Although the typescript of Book A is much revised, the copy which went to Werner Laurie was most likely clean. Since there are few typing errors or blanks, we may be sure that Yeats dictated to the typist, revising as he rewrote. At this time he reached a fundamental structural decision to drop the dialogue form. It was therefore necessary to rewrite section 1 of Version B, and the first form of 'Aherne's Introduction' was the result. The manuscript was probably finished in Dec 1922, the date at the end. He left blanks for the word *Hominorum* in the title of Giraldus's book and for the Arabic title of the 'learned book' once possessed by the Judwalis. Although the basic narrative of the 'Introduction' remained unchanged through the publication of VA, Yeats revised and expanded it for Laurie, who must have received Book A and the five

opening pages of Book B in early 1923. On 13 Mar, in an unpublished letter to Laurie, Yeats wrote, 'I promised you a hundred pages'. Perhaps the typescript was already or soon to be completed.

how much more, if any, of Book B had been written at this time I cannot determine, but the revision of 'Aherne's Introduction' suggests that Yeats had the basic divisions of VA in mind. Speaking of Robartes' 'diagrams and notes', Yeats wrote: 'This bundle . . . described the *mathematical law* of history, that bundle the adventure of the soul after death, that other the interaction between the living and the dead and so on.'²⁷

Unfortunately, we have few dates to assist us in establishing the composition of 'Dove or Swan' (VA, Book III), originally entitled simply 'History'. But there is evidence that Yeats wrote the manuscript (61 pages plus a few notes on unnumbered pages) soon after completing the typescript of 100 plus pages for Laurie. One notebook of Sleeps, the last entry of which is dated 9 Feb 1921, contains six miscellaneous pages with notes concerning dates, Phases, diagrams, and references to historical figures. Since two of the notes (on Oxford stationery) quote from *The Education of Henry Adams* and relate his observations to dates and Phases in Yeats's historical outline, it seems likely that Yeats made the notes while he was reading *The Education* in preparation for the essay on 'History'. Writing to AE on 14 Mar 1921, Yeats said: 'I have read all Adams and find an exact agreement even to dates with my own "law of history" (L 666). Yeats's discussion of the period 'A.D. 1220 to 1300' is dearly indebted to Adams, and an additional reference to Constantine in a revision of a typescript based on the manuscript comes directly from the notes on Oxford stationery. That is, while revising the first draft he had again consulted his notes or Adams's books. As he wrote in the typescript, 'Mont St Michel rises before me, symbolical of all.'

Yeats originally intended his discussion of History to fall into two parts (but not numbered as such). The first was to be a brief consideration of the 2000 years B.C., the second a much more extended consideration of the Christian era. The discussion of each of these cycles was also to be divided. The pre-Christian cycle was to have two sections: '2000 B.C. to 500 B.C.' and 'B.C. 500 to A.D. I'.²⁸ There is some evidence in both manuscript and typescript that Yeats wrote and abandoned a longer essay about the pre-Christian era, perhaps because it was 'a time of which I am ignorant and of which even the latest research has discovered little'. The first page of the manu-

script, which begins with the section on 'B.C. 500 to A.D. 1', is numbered both 1 and 19. Since parallel sets of numbers are continued throughout, it seems clear that Yeats had cut the first eighteen pages and renumbered the whole. This assumption is corroborated by the fact that two typescripts, one a revision of the other, begin with the same dates and are numbered from 1.

Yeats originally planned to break his discussion of the 2000 years of the Christian cycle into small units approximating the divisions in 'The Historical Cones' (VA 178). Each period of 1000 years was to be broken into twelve chronological units to which the twenty-eight Phases were assigned. As a result, there were in effect two complete cycles of 1000 years in the greater cycle of 2000 years. Discovering the inflexibility of his plan, he admitted apologetically in the typescript that 'it is of course impossible to do more than select a more or less arbitrary general date for a change that varies from country to country (cf. VA 187). Nevertheless, he made numerous changes in both manuscript and typescript before rejecting the scheme for the simpler one ultimately adopted (see VA 185 and 196). There is evidence in the revised typescript that he planned descriptive topical headings in addition to dates and Phases. For example, a section which was first headed 'A.D. to A.D. 100' was expanded and revised to read:

The First Fountain

The climax of secular order, & the incarnation. First Fountain
Phases 2. 3. 4
A.D. 1 to A.D. 120.

The first two lines were marked through, and nothing more was made of The Four Fountains, which may have been conceived as a kind of tetradic parallel in the history of civilization to The Four Faculties in the history of the soul.

Despite the tone of sophisticated insouciance in the essay on History, Yeats was frequently hesitant, perhaps a bit uncomfortable, at taking all knowledge for his province. In both manuscript and typescript there are many half-apologetic tags and excuses such as 'I think' or 'wonder if or 'see in this change'. And finally, in a rejected passage, he defended himself appropriately by taking refuge in the supranatural: 'Hitherto I have described the past or but the near future, but now I must plunge beyond the reach of the

senses.' Although he revised both extensively, he was obviously still uneasy, and he read history voraciously and perceptively between the revision of the typescript and the final version 'Finished at Capri, February, 1925'. 'Dove or Swan' is a remarkable essay, with which Yeats continued to be pleased, repeating it 'without change' in *VB* (but see n. to p. 210, 26).

Although Yeats surely expected 'The Gates of Pluto' to be the summation or crowning achievement of *VA*, he was finally disappointed with it. In a rejected manuscript (c. 1929) Yeats admitted that 'a long section called the "Gates of Pluto" now fills me with shame. It contains a series of unrelated statements & inaccurate deductions from the symbols & were little but hurried notes recorded for our future guidance' (see n. to p. 217 and cf. *VB* 19 and 23). Since the system of *VA* came 'from certain dead men who in all they say assume their own existence',²⁹ Yeats obviously intended almost from the beginning that one or more of his essays should be concerned with the difficult psychological and philosophical questions explored in Book IV. On 30 Jan 1918, the Control informed him that there were to be three stages in their explorations: 'One is passed, the second begins, the third depends on you'. When Yeats asked for a definition of the second stage, he learned that 'it is of two parts—firstly of man & the spirits, secondly of the spirits & God'. He began at once, devoting many sessions and hundreds of questions to the subject in the next two weeks. (He was informed on 6 Feb that 'it may be very long before you can arrive at' the third stage.) Although Yeats frequently received ambiguous answers, he knew precisely what he needed to learn, as his opening questions on 31 Jan demonstrate: 'Describe separation of the spirit at death'; 'What is the state of spirit immediately after separation from body'. And he learned before the day's arduous work (two sessions, 121 questions) was over that the first four of the soul's seven planes of existence were directly related or parallel to the four elements: (1) Physical (earth), (2) Passionate (water), (3) Spirits of the Dead (air), (4) Celestial Body (fire). He had of course learned long before from a GD study manual, 'Liber Hodos Chamelionis', that 'the sphere of Sensation which surroundeth the whole Physical body of a Man is called the "Magical Mirror of the Universe" '. In two important sessions on 1 Feb Yeats pursued the subject vigorously. George drew the first tentative diagrams of what was to become 'The Separation of the four Principles', and she made a list of sub-topics which perhaps represents a tentative outline of Book IV: '(1) The newly dead, (2)

Funnel life dreaming back, (3) Funnel life shifting, (4) Life between, (5) Spirits at I, (6) Spirits at XV, (7) Guides.'

Although Yeats noted that Book IV was 'Finished at Syracuse, January, 1925' (VA 252), he no doubt worked on it long before, and an early draft, much different from the final, may have been written in 1923. Eleven Sleeps and Meditations covering the period from 4 Jy to 27 Nov are primarily concerned with the subject matter of 'The Gates of Pluto' and may be the direct result of the Control's consent (on 18 Sept 1922) 'that when we came to write out account of life after death we could . . . resume sleeps etc for a time'. In the account of a Sleep dated 26 Oct 1923 Yeats refers to a 'chapter on covens in "A Vision"': he claims as his own (rather than the Control's) 'the part . . . about the smaller wheel which corresponds to the romantic musical movement, etc' (see n. 18 above). Still entitled simply 'Book Four', it was to have two main divisions: (1) 'Death, the Soul, and the Life after Death': (2) 'The Soul between Death and Birth'. At this stage Yeats must have intended to 'count the life before death and the life after as two halves of a single Wheel and measure it upon that' (VA 161). For some unexplainable reason that structural plan was not satisfactory, and Yeats ultimately transferred much of the material from 'Death, the Soul, and the Life after Death' to VA, Book II, where in fact it often seems illogically placed. The first section of the typescript of 'Book Four', entitled 'Michael Robartes and the Judwali Doctor' (see parenthetical paragraphs in VA 245-7), contains a reference which may assist in dating its composition. The Arab boy in the narrative dreamed 'that men placed him between the forks of a tree, and that a woman, while musicians beat drums and blew horns, shot him dead with an arrow'. This 'old ceremony connected with tree worship' was, according to Owen Aherne, similar to a 'dream or vision . . . Mr Yeats had once'. Aherne refers to an article by Yeats about 'dreams and visions' of 'the cabbalistic tree of life' and 'a naked woman . . . shooting an arrow at a star'.³⁰ Since the explanatory notes were based upon information provided by a 'learned man' from Oxford in an unpublished letter dated 5 Apr 1923, the reference in the typescript was obviously written after—probably soon after—that date. The record of a Sleep dated 9 Jy also refers to 'my archer vision' which, Yeats wrote, 'would be idea from spiritual memory'.

There is evidence in letters to and from Dulac that Yeats was trying to complete VA at this time. On 24 Jy Dulac wrote that he had 'done a sketch in pencil of the portrait of Gyradus by an unknown

artist of the early sixteenth century', and he asked Yeats for 'a few particulars' about Giraldu. ³¹ Dulac mailed the sketch on 30 Sept: 'It is .1 little "early" in style', he wrote, 'but I think it is better suited to a hook of that kind than the "Direr" manner.' And he asked Yeats 'about the other diagrams': 'tell me when you want them and what they are in detail.' ³² Yeats replied on 14 Oct: 'The portrait of Giraldu is admirable. I enclose the sketch for the diagram. . . . The book will be finished in I hope another month—it contains only a little of my system but the rest can follow' (L 699-700).

Since Dionertes returned as late as 27 Nov to communicate important information about Phantasmagoria, Shiftings, Dreaming Back, Japanese story of two lovers' (cf. VA 225), as well as Yeats's own 'inference' four times noted parenthetically, we may assume that he was still at work on Part II of Book Four, 'The Soul between Death and Birth', which was to become 'The Gates of Pluto'.

Fortunately, he preserved an almost complete but extensively revised typescript which contains, though not in a finished state, much of the material in twelve of the sixteen sections of VA, Book IV. A manuscript of section XI is close to the final version and was probably written later. Sections I, XV, and XVI had not yet been written. Section XV, 'Mythologies', was added in GP; the other two were perhaps written when Yeats decided to abandon the original two-part structure and redundant titles: I 'Death, the Soul, and the life after Death'; II 'The Soul between Death and Birth'. He may have been conscious of the similarity between these titles and those of books written by two famous investigators of psychic phenomena named in the typescript: J. H. Hyslop's *Life after Death* and Camille Flammarion's trilogy *Before Death*, *At the Moment of Death*, and *After Death*. Upon deciding to use only the material in Part II for Book IV, Yeats chose a new title from a passage in Cornelius Agrippa's *De Occulta Philosophia*, which he had quoted with approval in 'Swedenborg, Mediums and the Desolate Places' (VBWI 332). And he probably wrote 'Stray Thoughts' (section I) to accommodate his choice.

The decision to restructure Book IV (and II as a result) may have been the prime reason that he could not finish VA in 'another month' as he had optimistically predicted on 14 Oct 1923 (L 699). Three and a half months later he wrote resignedly to Dulac: 'I am still very far from finished, so there is no hurry about your design. I work for days and then find I have muddled something, and have to do it all again, especially whenever I have to break new ground' (L 703).³³

On 26 May 1924 he was 'codifying fragments of the philosophy' which still absorbed him two months later (L 705, 707).

Also, as a result of the decision to restructure, Yeats may have decided to dedicate his book 'To Vestigia' (Moina Mathers), an 'old fellow student' in the GD. Sometime after MacGregor Mathers' death in 1918, Moina returned to London and met Yeats again for the first time in many years. 'When the first draft of this dedication was written', according to Yeats, 'I had not seen you for more than thirty years, nor knew where you were nor what you were doing' (VA ix). In fact, the time cannot have been more than twenty-five years: Yeats visited the Matherses in Paris in Apr 1898 (L 298), and he had seen Moina again before Jan 1924 when she wrote of 'your conversation' and expressed 'the pleasure I had had in meeting you again'.³⁴ If, then, Yeats had not seen Moina for many years when 'the first draft of this dedication was written' (VA ix), it would have predated the meeting she refers to. Almost certainly, however, this draft was written in the summer of 1924, and it may have been partially responsible for the delay in completion of VA. Moina wrote to Yeats on 5 Jan 1924 of the 'violent' shock she had received over 'your caricature portrait of S.R.M.D.' in *The Trembling of the Veil* (1922).³⁵ 'With this awful book of yours between us I can never meet you again or be connected with you in any way save you make such reparation as may lie in your power'.³⁶ Yeats replied on 8 Jan with 'suggestions' which she considered 'quite the best that could be made under the circumstances' (12 Jan).³⁷ When Yeats offered still further concessions in a letter of 28 Jan, she thanked him warmly and suggested that 'a certain re-construction of "SR's" character in your book would be the solution'.³⁸ Although Yeats changed the sketch little in subsequent printings, he obviously wanted to make the reparation she sought, and he may have decided that 'it was plain that I must dedicate my book to you' (VA ix).

Yeats preserved two distinctly different versions of the Dedication and an Epilogue also addressed 'To Vestigia'. There is almost certain evidence in the opening of the rejected 'first draft' that it was written in the summer of 1924.

A couple of summers ago I walked some four miles from an old tower some twice a week to where an old friend [lived]. When conversation began to flag as it will with old friends who know each others thoughts [she] would take up the "Consuelo" of George Sand [or] its sequel & read out a Chapter. As she read you

came into my memory, as you were when I saw you *nearly* thirty years ago. [my italics]

The old tower was Ballylee, where he had lived 'a couple of summers ago' (i.e., in 1922). While there, he reported to Olivia Shakespeare, on 27 Jy 1922, that 'an old friend' had indeed been reading to him: 'Did you ever read George Sand's *Consuelo* and its sequel? Lady Gregory has read them out to me—a chapter at a time—during the summer' (L 687).³⁹ Almost certainly, then, the 'first draft' of the Dedication was written in the summer of 1924 after Yeats had seen Moina again. Since he was usually careful with dates and facts, he surely had some symbolic date and span of time in mind: the first draft reads 'nearly thirty years ago', the second was changed to 'for thirty [years]', and the third (dated 'February, 1925') was further altered to 'more than thirty years', the exact phrase with which the rejected Epilogue begins. What Yeats had in mind is perhaps suggested in the opening sentence of the second draft: 'Thirty years ago a number of young men & women, you & I among the number, were accustomed to meet in London & in Paris, to discuss mystical philosophy.' A rejected passage in the Epilogue is illuminating: 'Yet it may be that [you] will dislike [my] book, for I do not know what you have thought these thirty years[,] they were all so long ago[,] those meetings of fellow students'. Since Yeats was remembering experiences after Moina moved to Paris in 1892, he was apparently being intentionally vague when he widened the span still further in the final version to 'nearly forty years ago' (VA ix). And indeed the Dedication was most likely an afterthought, Yeats's effort to appease the anger aroused by an indiscreet 'caricature portrait'.

Whatever the reason for Yeats's studied ambiguity it is important to note that the rejected Epilogue and all versions of the Dedication are addressed to Yeats's 'old fellow students' in the GD and that they maintain an air of secrecy demanded of an Adept in the Order. As might be expected, the AS contains many overtones of and numerous references to the GD and several of its members, for Yeats was seriously involved in its problems during the writing of the AS and Sleeps.⁴⁰ 'All those strange students who were my friends', one draft reads, 'are dead or estranged.' The most important of the estranged was Moina Mathers, whom Yeats was clearly trying to mollify without betraying her identity to the reading public: 'I call you the name that we all knew you by & that none but we have ever known.' The most important of the dead was W. T.

Horton, who, if living, would have been asked 'to accept the dedication' (VA x). Several others are referred to without being named in the first draft: Audrey Locke, Horton's Platonic friend, and the only one who had not been a member of the GD; Allan Bennett, the Burmese monk; Florence Farr, who spent the last years of her life teaching in Ceylon; MacGregor Mathers, who died a bitter man; Dorothea Hunter, a clairvoyant friend of the 1890s; Maud Gonne, who had sought escape in 'violent revolutionary hatred'; and 'the learned brassfounder in the North of England' (not mentioned in the first draft), who may have been Thomas Henry Pattinson.⁴¹ 'I have written this book', Yeats explained in the first draft, 'for a handful of fellow students, who are dead or estranged; & when I am alarmed at the thought of publishing so singular a book I encourage myself with the certainty that they would have considered it important.' 'They would have understood', he continued, 'that perhaps the little chapters signed John Aherne are all that he or I can say for some years yet as to how it all came.' Yeats perhaps rejected this draft of the Dedication because it was too personal (Maud, MacGregor, and Dorothea were omitted from the final version) or because it would suggest that his book was addressed to a coterie and was therefore too esoteric.⁴²

Although considerable revision of his book remained to be made, Yeats felt a great relief that he had almost completed 'these few pages [which] have taken me many months of exhausting labour'. 'Three times this morning', he wrote in one manuscript, 'I had given up in despair lest I not remember that this task has been laid upon me by those who cannot speak being dead & who if I fail may never find another interpreter.' 'Lacking me', he added, 'Kusta ben Luka himself once so learned & so eloquent could now . . . but twitter like a swallow'; 'like him I offer no metaphysical system but a science, like other sciences proved by its predictions.'⁴³

Yeats was not wholly satisfied with his nearly completed book, but he was 'impatient to be done with it, to feel that I cannot touch it again for some years to come that I may begin before it [is] too late, the works of art that it seems to me to have made possible'. He was conscious that he had perhaps 'not even dealt . . . with the most important part, for I have said little of sexual love nothing of the souls reality'.⁴⁴ He had been warned by the Controls and the Medium that it was too personal; he had failed to treat the soul's reality because he felt inadequate for the task. He was emotionally spent as he finished the first draft of the Dedication 'To Vestigia':

Something that has troubled my life for years has *been folded up & smoothed out & laid away*;⁴⁵ & yet I declare that I have not invented one detail of this system, that alone has made it possible that I may end my life without wholly lacking an emotion or emphasis on my [purity?].

Whatever the inadequacy of his book, however, Yeats was certain that the creation of it had rid his mind of abstraction: he had 'been purified by desire'. On 23 Apr 1925 he recorded his relief and partial frustration in a notebook devoted chiefly to after-thoughts about his exhausting spiritual quest: 'Yesterday I finished "A Vision", I can write letters again & idle'.⁴⁶

But the restless seeker could not remain idle. Although he thought briefly that the 'Knots' 'had been taken out' and his mind 'set in order', he was already thinking of re-making the chart he had plotted for 'the way of the soul'. 'Doubtless', he said in the revised Dedication, 'I must complete what I have begun'. In fact, he did begin almost immediately to revise and restructure the book which had consumed seven and one-half years of his life. But 'defects of my own' made it impossible to finish 'The Soul in Judgment', biographically the most important of the books in the revised version (see VB 23). But he was convinced that the end of life is not the end of existence: the visionary voyage would go on. Yeats had learned from Thomas in that 'almost earliest script' of 5 Nov 1917 that 'you find by seeking'. And Thomas himself may have learned from William Blake that 'the spritual cone has no BC or AD'⁴⁷ for the

Hluman Forms identified, living, going forth & returning wearied
Into the Planetary lives of Years, Months, Days & Hours.⁴⁸

Yeats too was certain, long before he reordered the 'incredible experience' codified in VA, that 'Going and returning are the typical eternal motions, they characterize the visionary forms of eternal life'.⁴⁹

Notes

1 *A Vision* (London: T. Werner Laurie, 1925), p. xix. Hereafter cited as *VA* (as distinct from *VB*, 1937) and followed by page numbers when appropriate. For other abbreviations used throughout this essay and the notes at the end of the book see 'List of Abbreviations'.

2 From a rejected typescript (5 May 1928) entitled 'Dramatis Personae', originally planned as Book I of *VB*. Since the great mass of manuscript and typescript materials (several thousand pages in all) of the various stages of development of *VA* and *VB* are not yet ordered and described (though now available for examination in the Yeats Archives at the State University of New York at Stony Brook), my citations from them may on occasion seem vague, ambiguous, or even tantalizingly imprecise. But I will describe, as fully as space permits, the nature and scope of the materials, especially those relating to *VA*; and I will cite dates, circumstances, and places when they seem relevant. Fortunately, many such details are carefully recorded—especially in the Automatic Script (hereafter cited as *AS*), *Sleeps*, and *Card File* (hereafter cited as *CF*).

3 Typescript of 'Dramatis Personae'.

4 Hereafter cited as *GD* and *SPR*.

5 In *VBWI* 311-36 and Harper, *YO* 130-71.

6 See letter from Wyndham Lewis, in which he asks 'when it is likely to appear in its revised form', *LWBY* 484.

7 An earlier draft reads: '. . . since Descartes taught the living to assume theirs'.

8 See, for example, the note in 'Swedenborg, Mediums and the Desolate Places' in which Yeats names ten writers whose 'well-known books' on spiritualistic research he had read. He had also 'made considerable use' of four journals. 'I have myself, he concluded, 'been a somewhat active investigator' (*VBWI* 324).

9 I am indebted to the National Library of Ireland for permission to quote from Lady Lyttelton's unpublished 'Reminiscences of Yeats' (part of MS. 5919) written in 1940 at the request of Joseph Hone.

10 I have used the term *Control* to identify the personality of the spirit which makes use of the Medium to deliver direct or relayed messages to sitters. Yeats distinguished between the various Controls and Guides (see p. xxii above), but sometimes referred to them as Communicators or Instructors; he usually referred to his wife, George, as the Medium or Interpreter.

11 I am quoting chiefly from copies of excerpts made by Lady Lyttelton now in the library of Senator Michael B. Yeats. She preserved the originals and copied from them when she wrote her 'Reminiscences', which includes somewhat different excerpts.

12 I am indebted to Senator Michael B. Yeats for permission to quote from *ll*'s and the following letter from Yeats transcribed in Lady Lyttelton's 'Reminiscences'.

13 I have been unable to locate Horton's executor. I am indebted to Senator Michael B. Yeats for the opportunity to examine this and other unpublished materials referred to or cited herein.

14 Yeats was no doubt aware that both Horton and Lady Lyttelton were recalling the myth of the black and white horses from Plato's *Phaedrus* (sees. 255-6). Lady Lyttelton copied Horton's note and returned it.

15 *LWBY* 296-7.

16 The *AS* contains little capitalization and punctuation, which I have supplied only when it seems necessary for clarity.

17 Mrs Yeats is said to have told someone that she had destroyed part of the *AS*. Because she was so careful to preserve almost every scrap of Yeats's work, I remain skeptical.

18 In a 'Chapter' of an early typescript entitled 'Gyres of Nations, Epochs, and of Movements of Creative Thought', Yeats argued that 'from Nietzsche onward, the romantic movement must find some complement in the development of music, for its growing excitement, for its rage, for its embittered distinction'.

19 In one of the early manuscripts in the form of a dialogue, Michael Robartes speaks for Yeats: 'Blake conceived of man as fourfold, while in the Mind, & as threefold now that he is fallen, & I find that I must follow him.'

20 First published in *The Savoy*, No. 2 (Apr 1896), 56-70.

21 Since, however, a third manuscript and the R-A TS both read 'Hominis', it is possible that Wade's transcription of the letter to Lady Gregory is incorrect.

22 See p. xvi, 33. 'The Camel's Back' is referred to in 'Appendix by Michael Robartes', which Yeats apparently prepared for *VA* after he abandoned the dialogue form. See Harper, *YO* 210-15.

23 Yeats borrowed the title of W. T. Horton's *The Way of the Soul*. On 23 Oct 1912 he wrote to ask Yeats 'what you think of it' (unpub. letter). Sometime after June 1922, when he received a dedicatory copy of Cecil Trench's *Between Sun and Moon* (*LWBY* 424), Yeats must have changed his fictitious title to 'The Way of the Soul Between the Sun and the Moon' (see n. to p. xix, 11-12).

24 The passage in brackets is crossed through.

25 In one of the notebooks of *Sleeps* two pages before an entry dated 18 Sept [1922] Yeats recorded: 'I write amid a civil war - no trains, no letters, no papers, no news. For many days we have not known what is happening beyond the horizon. Are they fighting in Limerick? It is not known.' On 4

Oct the Yeatses had 'been in Dublin for about 10 days' (unpub. ltr. to W. F. Stead).

26 Yeats was quoting from *The Republic of Plato*, ed J. L. Davies and D. J. Vaughan, new ed. London: Macmillan, 1885, p. 369. A gift copy still in Yeats's library, it is inscribed 'W. B. Yeats from Lionel Johnson. 1893'.

27 Cf. *VA* xx.

28 I have regularized punctuation and word order in the chronological headings.

29 See n. 2 above.

30 'A Biographical Fragment', *The Criterion*, I, No. 4 (Jy 1923), 315-21.

31 *LWBY* 439.

32 *Ibid.*, 439-10.

33 But he had taken time off to write 'my Essay on Stockholm' and to answer many letters of congratulation over the award of the Nobel Prize (see *L* 703).

34 *LWBY* 448.

35 See pp. 210-13 for the sketch she objected to. 'S Rioghail Mo Dhream' was one of Mathers' mottoes in the *GD*.

36 *LWBY* 447-8.

37 *Ibid.* Yeats's replies to these letters have not been discovered.

38 *Ibid.*, 451.

39 George Sand's 'stirring book . . . Consuelo' is also cited in the 'chapter on covens' (in the rejected Part I of Book IV) which Yeats referred to in the record of a Sleep dated 26 Oct 1923 (see n. 18 above).

40 See *YGD* 121-56.

41 *Ibid.*, 197.

42 Also, George had urged him to restrict the circulation to a select group.

43 From an early manuscript draft of *VA*, Book I.

44 From a manuscript draft of the Dedication. Cf. *VA* xii.

45 The italicized passage was revised to read: 'been taken out & set in order'.

46 MS 13576, p. 275, National Library of Ireland. There is also a microfilm in the Yeats Archives at the State University of New York at Stony Brook.

47 *AS*, 9 Feb 1919.

48 *Jerusalem*, Plate 99, ll. 2-3.

49 *WWB*, I, 401.

A VISION



Portrait of Giralduus
from the Speculum Angelorum et Homenorum

A VISION

AN EXPLANATION OF LIFE
FOUNDED UPON THE WRITINGS
OF GIRALDUS AND UPON CER-
TAIN DOCTRINES ATTRIBUTED
TO KUSTA BEN LUKA

By
WILLIAM
BUTLER
YEATS

LONDON

PRIVATELY PRINTED FOR SUBSCRIBERS ONLY BY
T. WERNER LAURIE, LTD.

1025

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DEDICATION

TO VESTIGIA

IT is a constant thought of mine that what we write is often a commendation of, or expostulation with the friends of our youth, and that even if we survive all our friends we continue to prolong or to amend conversations that took place before our five-and-twentieth year. Perhaps this book has been written because a number of young men and women, you and I among the number, met nearly forty years ago in London and in Paris to discuss mystical philosophy. You with your beauty and your learning and your mysterious gifts were held by all in affection, and though, when the first draft of this dedication was written, I had not seen you for more than thirty years, nor knew where you were nor what you were doing, and though much had happened since we copied the Jewish Schemahamphorasch with its seventy-two Names of God in Hebrew characters, it was plain that I must dedicate my book to you. All other students who were once friends or friends' friends were dead or estranged. Florence Farr coming to her fiftieth year, dreading old age and fading beauty, had made a decision we all dreamt of at one time or another, and accepted a position as English

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teacher in a native school in Ceylon that she might study oriental thought, and had died there. Another had become a Buddhist monk, and some ten years ago a traveller of my acquaintance found him in a
 5 Burmese monastery. A third lived through that strange adventure, perhaps the strangest of all adventures—Platonic love. When he was a child his nurse said to him—" An Angel bent over your bed last night," and in his seventeenth year he awoke to see the phantom
 10 of a beautiful woman at his bedside. Presently he gave himself up to all kinds of amorous adventures, until at last, in I think his fiftieth year but when he had still all his physical vigour, he thought " I do not need women but God." Then he and a very good, charming, young
 15 fellow-student fell in love with one another and though he could only keep down his passion with the most bitter struggle, they lived together platonically, and this they did, not from prejudice, for I think they had none, but from a clear sense of something to be attained by what
 20 seemed a most needless trampling of the grapes of life. She died, and he survived her but a little time during which he saw her in apparition and attained through her certain of the traditional experiences of the saint. He was my close friend, and had he lived I would have asked
 25 him to accept the dedication of a book I could not expect him to approve, for in his later life he cared for little but what seemed to him a very simple piety. We all, so far as I can remember, differed from ordinary students of philosophy or religion through our belief that truth
 30 cannot be discovered but may be revealed, and that if a man do not lose faith, and if he go through certain preparations, revelation will find him at the fitting moment. I remember a learned brassfounder in the North of England who visited us occasionally, and was
 35 convinced that there was a certain moment in every year which, once known, brought with it " The Summum

Bonum, the Stone of the Wise." But others, for it was clear that there must be a vehicle or symbol of communication, were of opinion that some messenger would make himself known, in a railway train let us say, or might
 5 be found after search in some distant land. I look back to it as a time when we were full of a phantasy that has been handed down for generations, and is now an interpretation, now an enlargement of the folk-lore of the villages. That phantasy did not explain the world
 10 to our intellects which were after all very modern, but it recalled certain forgotten methods of meditation and chiefly how so to suspend the will that the mind became automatic, a possible vehicle for spiritual beings. It carried us to what we had learned to call *Hodos Chameliontos*.
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II

SOME were looking for spiritual happiness or for some form of unknown power, but I had a practical object. I wished for a system of thought that would leave my imagination free to create as it chose and yet make all
 20 that it created, or could create, part of the one history, and that the soul's. The Greeks certainly had such a system, and Dante—though Boccaccio thought him a bitter partisan and therefore a modern abstract man—and I think no man since. Then when I had ceased all
 25 active search, yet had not ceased from desire, the documents upon which this book is founded were put into my hands, and I had what I needed, though it may be too late. What I have found indeed is nothing new, for I will show presently that Swedenborg and Blake
 30 and many before them knew that all things had their gyres; but Swedenborg and Blake preferred to explain them figuratively, and so I am the first to substitute for

Biblical or mythological figures, historical movements
and actual men and women.

III

I HAVE moments of exaltation like that in which I
wrote " All Souls' Night," but I have other moments
5 when remembering my ignorance of philosophy I doubt
if I can make another share my excitement. As I most
fear to disappoint those that come to this book through
some interest in my poetry and in that alone, I warn them
from that part of the book called " The Great Wheel"
10 and from the whole of Book II, and beg them to dip
here and there in the verse and into my comments upon
life and history. Upon the other hand my old fellow
students may confine themselves to what is most
technical and explanatory; thought is nothing without
15 action, but if they will master what is most abstract
there and make it the foundation of their visions, the
curtain may ring up on a new drama.

I could I daresay make the book richer, perhaps
immeasurably so, if I were to keep it by me for another
20 year, and I have not even dealt with_ the whole of
my subject, perhaps not even with what is most
important, writing nothing about the Beatific Vision,
little of sexual love; but I am longing to put it out of
reach that I may write the poetry it seems to have made
25 possible. I can now, if I have the energy, find the
simplicity I have sought in vain. I need no longer write
poems like " The Phases of the Moon " nor " Ego
Dominus Tuus," nor spend barren years, as I have done
some three or four times striving with abstractions that
30 substituted themselves for the play that I had planned.

DOUBTLESS I must someday complete what I have
begun, but for the moment my imagination dwells upon
a copy of Powys Mather's " Arabian Nights " that awaits
my return home. I would forget the wisdom of the
East and remember its grossness and its romance. Yet 5
when I wander upon the cliffs where Augustus and
Tiberius wandered, I know that the new intensity that
seems to have come into all visible and tangible things
is not a reaction from that wisdom but its very self.
Yesterday when I saw the dry and leafless vineyards at 10
the very edge of the motionless sea, or lifting their brown
stems from almost inaccessible patches of earth high up
on the cliff-side, or met at the turn of the path the orange
and lemon trees in full fruit, or the crimson cactus flower,
or felt the warm sunlight falling between blue and blue, 15
I murmured, as I have countless times, " I have been
part of it always and there is maybe no escape, forgetting
and returning life after life like an insect in the roots
of the grass." But murmured it without terror, in
exultation almost. 20

W. B. Y.

CAPRI, *February*, 1925.

Biblical or mythological figures, historical movements
and actual men and women.

iii

I HAVE moments of exaltation like that in which I
wrote " All Souls' Night," but I have other moments
5 when remembering my ignorance of philosophy I doubt
if I can make another share my excitement. As I most
fear to disappoint those that come to this book through
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IV

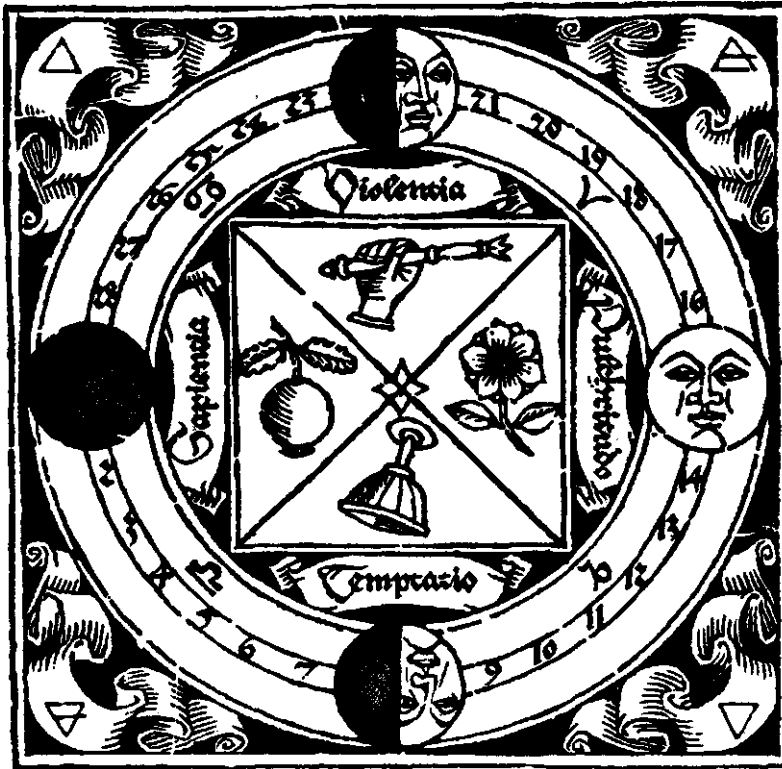
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20

W. B. Y.

CAPRI, *February*, 1925.

INTRODUCTION

By OWEN AHERNE



The Great Wheel

IN the spring of 1917 I met in the National Gallery a man whom I had known in the late Eighties and early Nineties, and had never thought to see again. Michael Robartes and I had been intimate friends and fellow-students for a time, and later, after matters of theological difference arose between us, I lost sight of him, but heard a vague rumour that he was wandering or settled somewhere in the Near East. At first I was not certain if this were indeed he, and passed him in hesitation several times, but his athletic body, and his skin that had seemed, even when I first met him, sundried and sun-darkened, his hawk-like profile, could belong to no other man. I wish the thirty years had changed me as little, for I saw no change in that erect body except that the hair that had been some kind of red, was grey, and in places, fading into white. I had known him as an uncompromising Pre-Raphaelite, and there he stood before the story of Griselda pictured in a number of episodes, the sort of thing he had admired thirty years ago. Even when I had made him understand who I was I drew him from the picture with difficulty, because his indignation that the authorities of the gallery had not thought it was worth saving from the German bombs had heightened his admiration for all pictures of

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that type and his need for its expression. " The old painters," he said, " painted women with whom they would if they could have spent the night or a life, battles they would if they could have fought in, and all manner of desirable houses and places, but now all is changed, and God knows why anybody paints anything. But why should we complain, things move by mathematical necessity, all changes can be dated by gyre and cone, and pricked beforehand upon the Calendar." I brought him to a seat in the middle of the room, and I had begun to speak of the changed world we met in when he said : " Where is Yeats? I want his address. I am lost in this town and I don't know where to find anybody or anything." I felt a slight chill, for we had both quarrelled with Mr Yeats on what I considered good grounds. Mr Yeats had given the name of Michael Robartes and that of Owen Aherne to fictitious characters, and made those characters live through events that were a travesty of real events. " Remember," I said, " that he not only described your death but represented it as taking place amid associations which must, I should have thought, have been highly disagreeable to an honourable man." " I was fool enough to mind once," he said, " but I soon found that he had done me a service. His story started a rumour of my death that became more and more circumstantial as it grew. One by one my correspondents ceased to write. My name had become known to a large number of fellow-students, and but for that rumour I could not have lived in peace even in the desert. If I had left no address I could never have got it out of my head that there was a vast heap of their letters lying somewhere, or even crossing the desert upon camel back." I did not know where Mr Yeats lived, but said that we could find out from Mr Watkins the book-seller in Cecil's Court: and having so found out, he said we must call upon Mr Yeats,

and we started, keeping as much as possible from the main streets that we might have silence for our talk. " What have you to say to Yeats? " I said, and instead of answering he began to describe his own life since our last meeting. " You will remember the village riot which Yeats exaggerated in ' Rosa Alchemica.' A couple of old friends died of their injuries, and that, and certain evil results of another kind, turned me for a long time from my favourite studies. I had all through my early life periods of pleasure, or at least of excitement, that alternated with periods of asceticism. I went from Paris to Rome, and from Rome to Vienna, in pursuit of a ballet dancer, and in Vienna we quarrelled. I tried to forget my sorrow in wine, but in a few weeks I had tired of that, and then, with some faint stirring of the old interest I went to Cracow, partly because of its fame as a centre of printing, but more I think because Dr. Dee and his friend Edward Kelly had in Cracow practised alchemy and scrying. There I took up with a fiery handsome girl of the poorer classes, and hired a couple of rooms in an old tumble-down house. One night I was thrown out of bed and when I lit my tallow candle found that the bed, which had fallen at one end, had been propped up by a joint stool and an old book bound in calf. In the morning I found that the book was called ' Speculum Angelorum et Hominorum,' had been written by Giraldus and printed at Cracow in 1594, a good many years before the celebrated Cracow publications, and was of a very much earlier style both as to woodcut and type. It was very dilapidated and all the middle pages had been torn out; but at the end of the book were a number of curious allegorical pictures; a woman with a stone in one hand and an arrow in the other; a man whipping his shadow; a man being torn in two by an eagle and some kind of wild beast; and so on to the number of eight and twenty; a portrait of Giraldus and

a unicorn; and many diagrams where gyres and circles
grew out of one another like strange vegetables; and
there was a large diagram at the beginning where lunar
phases and zodiacal signs were mixed with various
5 unintelligible symbols—an apple, an acorn, a cup. My
beggar maid had found it, she told me, on the
top shelf in a wall cupboard where it had been left by
the last tenant, an unfrocked priest who had joined a
troup of gypsies and disappeared, and she had torn
10 out the middle pages to light our fire. What little
remained of the text was in Latin, and I was piecing the
passages together and getting a little light on two or
three of the diagrams when a quarrel with my beggar
maid plunged me into wine and gloom once more. Then
15 turning violently from all sensual pleasure I decided to
say my prayers at the Holy Sepulchre, and from there I
went to Damascus that I might learn Arabic for I had
decided to continue my prayers at Mecca, and hoped to
get there in disguise. I had gone the greater portion of
20 the way when I saw certain markings upon the sands
which corresponded almost exactly to a diagram in the
* Speculum.' Nobody could explain them or say who
made them, but when I discovered that an unknown
tribe of Arabs had camped near by a couple of nights
25 before and that they had moved in a northerly direction,
I took the first opportunity of plunging into the desert
in pursuit. I went from tribe to tribe for several months,
learnt nothing and found myself at last in a remote town
where, thanks to a small medicine chest which I always
30 carry, I became first doctor, and then a kind of steward
to an Arab chief or petty king. I constantly spoke about
those markings upon the sand but learnt nothing till
our town or village was visited by a tribe of Judwalis.
There are several tribes of this strange sect, who are
35 known among the Arabs for the violent contrasts of
character amongst them, for their licentiousness and

their sanctity. Fanatical in matters of doctrine, they
seem tolerant of human frailty beyond any believing
people I have met. One of them, an old man well known
for his piety, asked me to prescribe for some complaint
5 of his. When he came into my house, the book lay open
upon a table, the frontispiece spread out: he turned
towards it because it was European, and everything
European" filled him with curiosity, and then, pointing
to the lunar phases and the mythological emblems,
10 declared that he saw the doctrines of his tribe. The
Judwali had once possessed a learned book called " The
Way of the Soul between the Sun and the Moon " and
attributed to a certain Kusta ben Luka, Christian
Philosopher at the Court of Harun Al-Raschid, and
15 though this, and a smaller book describing the personal
life of the philosopher, had been lost or destroyed in
desert fighting some generations before his time, its
doctrines were remembered, for they had always consti-
tuted the beliefs of the Judwalis who look upon Kusta
20 ben Luka as their founder. As my attempt to under-
stand the diagrams of Giraldus, in the absence of other
intellectual interests, had come to fill all my thoughts,
I persuaded him to accept me into his tribe and for
some years wandered with the Judwalis, though not
25 always with the same tribe. I found that though their
Sacred Book had been lost they had a vast doctrine
which was constantly explained to their growing boys
and girls by the aid of diagrams drawn by old religious
men upon the sands, and that these diagrams were in
30 many cases identical with those in the " Speculum
Angelorum et Hominorum." I am convinced, however,
that this doctrine did not originate with Kusta ben Luka,
for certain terms and forms of expression suggest some
remote Syriac origin. I once told an old Judwali of
35 my conviction upon this point but he merely said that
Kusta ben Luka had doubtless been taught by the desert

djinnns who lived to a great age and remembered ancient languages."

We had come by this to the little Bloomsbury court where Mr Yeats had his lodging; but when I told him
 5 so, he said, " No, it will be better to write and make an appointment. He is almost certain to be out." The evening had begun to darken and I pointed to a gleam of light through a slit in the curtain of the room on the second floor, but he said " No, no, I will write," and
 10 then " I have great gifts in my hands and I stand between two enemies; Yeats that I quarrelled with and have not forgiven; you that quarrelled with me and have not forgiven me." He began to walk away and I followed, and presently we fell into talk about indifferent
 15 things. I dined with him at the hotel and after dinner he brought out diagrams and notes, and began explaining their general drift. The sheets of paper which were often soiled and torn were rolled up in a bit of old camel skin and tied in bundles with bits of cord and bits of
 20 an old shoe-lace. This bundle, he explained, described the mathematical law of history, that bundle the adventure of the soul after death, that other the interaction between the living and the dead and so on. He saw that I was interested and asked if I would arrange
 25 them for publication. Such things fascinate me and I consented and from then on for months we were travelling companions, and he explained notes and diagrams in words almost as obscure. Certainly no man had ever less gift of expression. He came with me to France and
 30 later on to Ireland because of his wish to see once more places that he had known. In Dublin we stayed for a time in my Dominick Street house, described so extravagantly in " The Tables of the Law," which keeps its eighteenth century state, though slum children play upon
 35 its steps and the windows of the next house are patched with brown paper. On a walking tour in Connaught we

passed Thoor Ballylee where Mr Yeats had settled for the summer, and words were spoken between us slightly resembling those in " The Phases of the Moon," and I noticed that as his friendship with me grew closer, his animosity against Mr Yeats revived. 5

Suddenly, however, our friendship was shattered by a violent scene like those of our youth. We had returned to London and I had there written eighty or ninety pages of exposition. He complained in exaggerated language that I interpreted the system as a form of
 10 Christianity, that only those aspects of character that were an expression of Christianity interested me—*primary* character to use the terms of the philosophy—and that I was neither informed nor interested when I came to the opposite type. I contended that there could
 15 be nothing incompatible between his system and Christianity. St. Clement of Alexandria had taught the re-birth of the Soul and had remained a saint, and in our own time the Capuchin Archbishop Passivalli has taught it and keeps his mitre. Through lack of it, I said,
 20 the mediaeval Church got into a labyrinth of absurdity about Limbo and unbaptised children, but a certain number of modern Catholics have come to think that God may very well command a soul that has left its work unfinished
 25 to leave Purgatory and return to the world. Nothing, however, would persuade him, and he declared that he would give all his material to Mr Yeats and let him do what he liked with it. Now it was my turn to get angry, for I had spent much toil upon his often confused and
 30 rambling notes. " You will give them to a man," I said, " who has thought more of the love of woman than of the love of God." " Yes," he replied, " I want a lyric poet, and if he cares for nothing but expression, so much the better, my desert geometry will take care
 35 of the truth." I replied—I think it better to set my words down without disguise—" Mr Yeats has intellectual

belief but he is entirely without moral faith, without that sense, which should come to a man with terror and joy, of a Divine Presence, and though he may seek, and may have always sought it, I am certain that he will not
 5 find it in this life." This increased Robartes' anger, for I had almost repeated words of his own, and he accused Christianity of destroying Greco-Roman art and science, because it thought nothing mattered but faith. I denied this but said that even barbarism had not been too great a
 10 price to pay for pity and a conscience, and I reminded him that the system itself made the realisation of God one half of life. He then used ungenerous words, revived a quarrel of thirty years before, said that I was always the same, that I was but a free man for a moment, and
 15 even asked if I had consulted my confessor.* He called next day with some kind of an apology but said I must come to see Mr Yeats and that he had made an appointment for us both. At Mr Yeats's Bloomsbury lodging he talked of his travels and his discovery, and as during
 20 the night I had thought the matter over and thought myself well out of a troublesome and thankless work, I helped his exposition. He had brought the Giraldus diagrams, and they seemed to interest Mr Yeats at first sight as much as they had Robartes himself. Mr Yeats
 25 consented to write the exposition on the condition that I wrote the introduction and any notes I pleased, and would have persuaded me to accept a portion of the profits but this I refused as later on I may publish my own commentary.

30 Two days later Robartes returned to Mesopotamia, for the armistice had made some spot, where he planned to spend his declining years, habitable once more, and from that day to this I have heard neither of him nor from him. This silence that has closed round him has

* I think Mr Aherne has remembered his own part in this conversation more accurately than that of his opponent.—W. B. Y.

made it natural to write, as I know he wished that I should, as if his conversation and his foibles were already a part of history. In all probability he will never read what Mr Yeats or I have written, and he has lived so long out of Europe that he has no friends to find offence in a too candid record.

Mr Yeats's completed manuscript now lies before me. The system itself has grown clearer for his concrete expression of it, but I notice that if I made too little
 10 of the *antithetical* phases he has done no better by the *primary*. I think too that Mr Yeats himself must feel that the abstract foundation needs some such exploration as I myself had attempted. The twelve rotations associated with the lunar and solar months of the Great
 15 Year first arose, as Mr Yeats understands, from the meeting and separation of certain spheres. I consider that the form should be called elliptoid, and that rotation as we know it is not the movement that corresponds most closely to reality. At any rate I can remember
 20 Robartes saying in one of his paradoxical figurative moods that he pictured reality as a number of great eggs laid by the Phoenix and that these eggs turn inside out perpetually without breaking the shell.

O. A.

LONDON, *May*, 1925.

BOOK I

WHAT THE CALIPH PARTLY LEARNED

A VISION

I. THE WHEEL AND THE PHASES OF THE MOON

*An old man cocked his ear upon a bridge;
He and his friend, their faces to the South,
Had trod the uneven road. Their boots were soiled,
Their Connemara cloth worn out of shape;
They had kept a steady pace as though their beds,
Despite a dwindling and late risen moon,
Were distant still. An old man cocked his ear.*

AHERNE

What made that sound?

ROBARTES

A rat or water-hen
Splashed, or an otter slid into the stream.
We are on the bridge; that shadow is the tower, 10
And the light proves that he is reading still.
He has found, after the manner of his kind,
Mere images; chosen this place to live in
Because, it may be, of the candle light
From the far tower where Milton's platonist 15
Sat late, or Shelley's visionary prince :
The lonely light that Samuel Palmer engraved,

An image of mysterious wisdom won by toil;
And now he seeks in book or manuscript
What he shall never find.

ATHERNE

Why should not you
Who know it all ring at his door, and speak
5 Just truth enough to show that his whole life
Will scarcely find for him a broken crust
Of all those truths that are your daily bread;
And when you have spoken take the reads again ?

ROBARTES

He wrote of me in that extravagant style
10 He had learned from Pater, and to round his tale
Said I was dead; and dead I choose to be.

ATHERNE

Sing me the changes of the moon once more;
True song, though speech : " mine author sung it me."

ROBARTES

Twenty-and-eight the phases of the moon,
15 The full and the moon's dark and all the crescents,
Twenty-and-eight, and yet but six-and-twenty
The cradles that a man must needs be rocked in :
For there's no human life at the full or the dark.
From the first crescent to the half, the dream
20 But summons to adventure and the man
Is always happy like a bird or a beast;
But while the moon is rounding towards the full
He follows whatever whim's most difficult
Among whims not impossible, and though scarred,
25 As with the cat-o'-nine-tales of the mind,
His body moulded from within his body
Grows comelier. Eleven pass, and then

Athena takes Achilles by the hair,
Hector is in the dust, Nietzsche is born,
Because the hero's crescent is the twelfth.
And yet, twice born, twice buried, grow he must,
Before the full moon, helpless as a worm.
The thirteenth moon but sets the soul at war
In its own being, and when that war's begun
There is no muscle in the arm; and after
Under the frenzy of the fourteenth moon
The soul begins to tremble into stillness, 10
To die into the labyrinth of itself!

ATHERNE

Sing out the song; sing to the end, and sing
The strange reward of all that discipline.

ROBARTES

All thought becomes an image and the soul
Becomes a body : that body and that soul 15
Too perfect at the full to lie in a cradle,
Too lonely for the traffic of the world :
Body and soul cast out and cast away
Beyond the visible world.

ATHERNE

All dreams of the soul
End in a beautiful man's or woman's body. 20

ROBARTES

Have you not always known it? _

ATHERNE

The song will have it
That those that we have loved got their long fingers
From death, and wounds, or on Sinai's top,
Or from some bloody whip in their own hands.

They ran from cradle to cradle till at last
Their beauty dropped out of the loneliness
Of body and soul.

ROBARTES

The lover's heart knows that.

AHERNE

5 It must be that the terror in their eyes
Is memory or foreknowledge of the hour
When all is fed with light and heaven is bare.

ROBARTES

When the moon's full those creatures of the full
Are met on the waste hills by country men
Who shudder, and hurry by : body and soul
10 Estranged amid the strangeness of themselves,
Caught up in contemplation, the mind's eye
Fixed upon images that once were thought,
For separate, perfect, and immovable
Images can break the solitude
15 Of lovely, satisfied, indifferent eyes.

*And thereupon with aged, high-pitched voice
Aherne laughed, thinking of the man within,
His sleepless candle and laborious pen.*

ROBARTES

And after that the crumbling of the moon :
20 The soul remembering its loneliness
Shudders in many cradles; all is changed,
It would be the world's servant, and as it serves,
Choosing whatever task's most difficult
Among tasks not impossible, it takes
25 Upon the body and upon the soul
The coarseness of the drudge.

AHERNE

Before the full
It sought itself and afterwards the world.

ROBARTES

Because you are forgotten, half out of life,
And never wrote a book, your thought is clear.
Reformer', merchant, statesman, learned man,
Dutiful husband, honest wife by turn,
Cradle upon cradle, and all in flight and all
Deformed because there is no deformity
Hut saves us from a dream.

AHERNE

And what of those
That the last servile crescent has set free ?

ROBARTES

Because all dark, like those that are all light, 10
They are cast beyond the verge, and in a cloud,
Crying to one another like the bats;
And having no desire they cannot tell
What's good or bad, or what it is to triumph
At the perfection of one's own obedience; 15
And yet they speak what's blown into the mind;
Deformed beyond deformity, unformed,
Insipid as the dough before it is baked,
They change their bodies at a word.

AHERNE

And then?

ROBARTES

When all the dough has been so kneaded up 20
That it can take what form cook Nature fancy
The first thin crescent is wheeled round once more.

AHERNE

But the escape; the song's not finished yet.

ROBARTES

Hunchback and Saint and Fool are the last crescents.
The burning bow that once could shoot an arrow
Out of the up and down, the wagon wheel
Of beauty's cruelty and wisdom's chatter—
Out of that raving tide—is drawn betwixt
Deformity of body and of mind.

AHERNE

- Were not our beds far off I'd ring the bell,
Stand under the rough roof-timbers of the hall
10 Beside the castle door, where all is stark
Austerity, a place set out for wisdom
That he will never find; I'd play a part;
He would never know me after all these years
But take me for some drunken country man;
15 I'd stand and mutter there until he caught
" Hunchback and Saint and Fool," and that they came
Under the three last crescents of the moon,
And then I'd stagger out. He'd crack his wits
Day after day, yet never find the meaning.
20 *And then he laughed to think that what seemed hard
Should be so simple—a bat rose from the hazels
And circled round him with its squeaky cry,
The light in the tower window was put out.*



2. THE DANCE OF THE FOUR ROYAL PERSONS

By OWEN AHERNE

MICHAEL ROBARTES gives the following account of the diagram called " The Great Wheel " in Giraldus. A Caliph who reigned after the death of Harun Al-Raschid discovered one of his companions climbing the wall that encircled the garden of his favourite slave, and because he had believed this companion entirely devoted to his interests, gave himself up to astonishment. After much consideration he offered a large sum of money to any man who could explain human nature so completely that he should never be astonished again. Kusta ben Luka, now a very old man, went to the palace with his book of geometrical figures, but the Caliph, after he had explained them for an hour, banished him from the palace, and declared that all unintelligible visitors were to be put to death. A few days later four black but splendidly dressed persons stood at the city gate and announced that they had come from a most distant country to explain human nature, but that the Caliph must meet them on the edge of the desert. He came attended by his Vizir, and asked their country. " We are," said the eldest of the four, " the King, the Queen, the Prince and the Princess of the Country of Wisdom. It has reached our ears that a certain man has pretended that wisdom is difficult, but it is our intention to reveal all in a dance." After they had danced for several

minutes the Caliph said : " Their dance is dull, and they dance without accompaniment, and I consider that nobody has ever been more unintelligible." The Vizir gave the order for their execution, and while waiting the tightening of the bow-strings, each dancer said to the executioner : " In the Name of Allah, smooth out the mark of my footfall on the sand." And the executioner replied, " If the Caliph permit." When the Caliph heard what the dancers had said, he thought, " There is certainly some great secret in the marks of their feet." He went at once to the dancing place, and, having stood for a long time looking at the marks, he said : " Send us Kusta ben Luka, and tell him that he shall not die." Kusta ben Luka was sent for, and from sunrise to sunset of the day after, and for many days, he explained the markings of the sand. At last the Caliph said : " I now understand human nature; I can never be surprised again : I will put the amount of the reward into a tomb for the four dancers." Kusta ben Luka answered : " No, Sire, for the reward belongs to me." " How can that be? " said the other, " for you have but explained the marks upon the sand, and those marks were not made by your feet." " They were made by the feet of my pupils," said ben Luka. " When you banished me from the Palace they gathered in my house to console me, and the wisest amongst them said, ' He that dies is the chief person in the story,' and he and three others offered to dance what I chose." " The reward is yours," said the Caliph, " and henceforth let the figure marked by their feet be called the Dance of the Four Royal Persons, for it is right that your pupils be rewarded for dying."

According to the Robartes MSS. the Dance of the Four Royal Persons is one of the names for the first figure drawn by the Judwali elders for the instruction of youth and is identical with the " Great Wheel " of Giraldus.

I am inclined to see in the story of its origin a later

embodiment of a story that it was the first diagram drawn upon the sand by the wife of Kusta ben Luka, and that its connection with the lunar phases, the movements and the nature of the *Four Faculties* and their general application to the facts of human life, were fully explained before its geometrical composition was touched upon. The Judwali doctor of Bagdad, who is mentioned elsewhere in this book, said that the whole philosophy was so expounded in a series of fragments which only displayed their meaning, like one of those child's pictures which are made up out of separate cubes, when all were put together. The object of this was, it seems, to prevent the intellect from forming its own conclusions, and so thwarting the Djinn who could only speak to curiosity and passivity. I cannot, however, let this pass without saying that I doubt the authenticity of this story, which Mr Yeats has expanded into the poem " Desert Geometry or The Gift of Harun Al-Raschid," at least in its present form, and that an almost similar adventure is attributed in one of the Robartes documents to a Mahometan grammarian of a much later date. I will, however, discuss all these matters at length in my own book upon the philosophy and its sources.

O. A.

May, 1925.

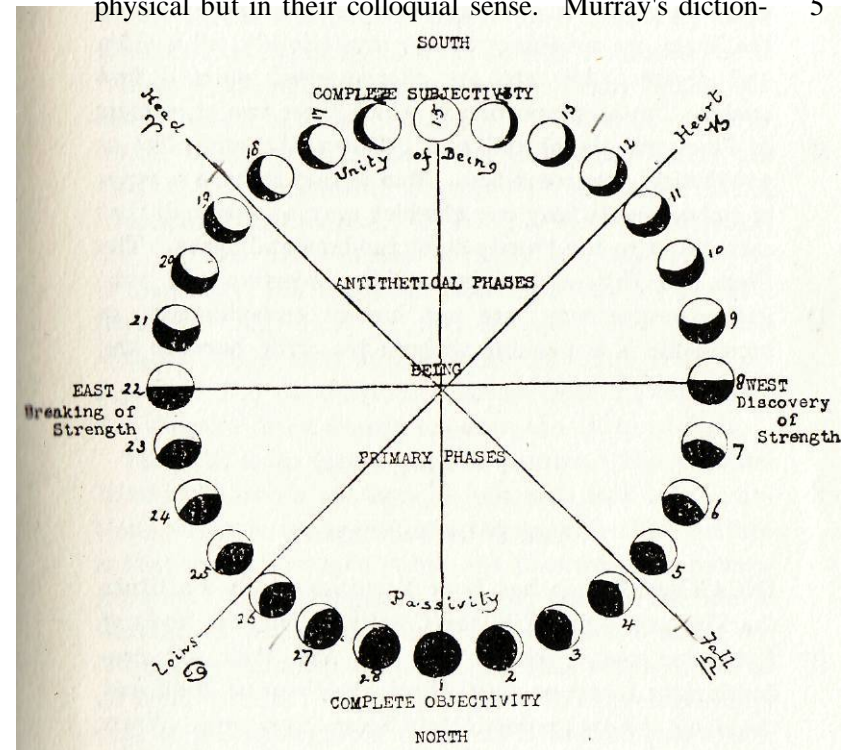
PART I

3. THE GREAT WHEEL

ANTITHETICAL AND PRIMARY

THE diagram of the Great Wheel shows a series of numbers and symbols which represent the Lunar phases; and all possible human types can be classified under one or other of these twenty-eight phases. Their number is that of the Arabic Mansions of the Moon but they are used merely as a method of classification and for simplicity of classification their symbols are composed in an entirely arbitrary way. As the lunar circle narrows to a crescent and as the crescent narrows to a still narrower crescent, the Moon approaches the Sun, falls as it were under his influence; and for this reason the Sun and Moon in diagram 1 are considered to be imposed one upon another.

They may be coloured gold and silver respectively. The first phase is therefore full Sun as it were, and the 15th Phase full Moon, while Phases 8 and 22 are half Sun and half Moon. In Book II is described the geometrical foundation of this symbolism and of the other characters of the wheel. When one uses the phases, in popular exposition or for certain symbolic purposes, one considers full Sun as merely the night when there is no moon, and in representing any phase visibly one makes the part which is not lunar dark. The



Sun is objective man and the Moon subjective man, or more properly the Sun is *primary* man and the Moon *antithetical* man—terms that will be explained later. Objective and Subjective are not used in their meta-physical but in their colloquial sense. Murray's diction-

ary describes the colloquial use of the word " objective " thus. All that " is presented to consciousness as opposed to consciousness of self, that is the object of perception or thought, the non-ego." And again, objective when used in describing works of art means " dealing with or laying stress upon that which is external to the mind, treating of outward things and events rather than inward thought ", " treating a subject so as to exhibit the

actual facts, not coloured by the opinions or feelings of the writer." The volume of Murray's dictionary containing letter S is not yet published, but as " subjective " is the contrary to " objective " it needs no further definition. Under the Sun's light we see things as they are, and go about our day's work, while under that of the Moon, we see things dimly, mysteriously, all is sleep and dream. All men are characterised upon a first analysis by the proportion in which these two characters or *Tinctures*, the objective or *primary*, the subjective or *antithetical*, are combined. Man is said to have a series of embodiments (any one of which may be repeated) that correspond to the twenty-eight fundamental types. The *First* and *Fifteenth*, being wholly objective and subjective respectively, are not human embodiments, as human life is impossible without the strife between the *Tinctures*.

II

THE FOUR FACULTIES

INCARNATE man has *Four Faculties* which constitute the *Tinctures*—the *Will*, the *Creative Mind*, the *Body of Fate*, and the *Mask*. The *Will* and *Mask* are predominately Lunar or *antithetical*, the *Creative Mind* and the *Body of Fate* predominately Solar primary. When thought of in isolation, they take upon themselves the nature now of one phase, now of another. *Tiy Will** is understood feeling that has not become desire because

*I have changed the " creative genius " of the Documents into *Creative Mind* to avoid confusion between " genius " and *Daimon*; and " Ego " into *Will* for " Ego " suggests the total man who is all *Four Faculties*. *Will* or self-will was the only word I could find not for man but Man's root. If "lake had not given " selfhood " a special meaning it might have served my turn.

September, 1925.

there is no object to desire; a bias by which the soul is classified and its phase fixed but which as yet is without result in action; an energy as yet uninfluenced by thought, action, or emotion; the first matter of a certain personality—choice. If a man's *Will* is at say Phase 17 we say that he is a man of Phase 17, and so on. By *Mask* is understood the image of what we wish to become, or of that to which we give our reverence. Under certain circumstances it is called the *Image*. By *Creative Mind* is meant intellect, as intellect was understood before the close of the seventeenth century—all the mind that is consciously constructive. By *Body of Fate* is understood the physical and mental environment, the changing human body, the stream of Phenomena as this affects a particular individual, all that is forced upon us from without, Time as it affects sensation. The *Will* when represented in the diagram is always opposite the *Mask*, the *Creative Mind* always opposite the *Body of Fate*.

The *Will* looks into a painted picture. The *Creative Mind* looks into a photograph, but both look into something which is the opposite of themselves. The picture is that which is chosen, while the photograph is heterogeneous. The photograph is fated, because by fate is understood that which comes from without, whereas the *Mask* is predestined, *Destiny* being that which comes to us from within. We best express the heterogeneousness of the photograph if we call it a photograph of a crowded street, which the *Creative Mind*—when not under the influence of the *Mask*—contemplates coldly; while the picture contains but few objects and the contemplating *Will* is impassioned and solitary.

All *Four Faculties* influence each other and the object of the diagram of the Wheel is to show when and in what proportions. When the *Will* predominates, and there is strong desire, the *Mask* or *Image* is sensuous, but when *Creative Mind* predominates it is abstract. When

the *Mask* predominates it is idealised, when *Body of Fate* predominates it is concrete, and so on. An object is sensuous if I relate it to myself, " *my fire, my chair,*" etc., but it is concrete if I say " *a chair, a fire,*" and abstract if I but speak of it as the representative of a class—" *the chair, the fire,*" etc.

III

THE PLACE OF THE FOUR FACULTIES ON THE WHEEL

A MAN whose *Will* is at Phase 17 will have his *Creative Mind* at Phase 13 and his *Mask* at Phase 3 and his *Body of Fate* at Phase 27; while a man whose *Will* is at Phase 3 would have all these positions exactly reversed. When *Will* is at Phase 15, *Creative Mind* is there also. On the other hand, when *Will* is at Phase 22, *Will* and *Body of Fate* are superimposed, while *Creative Mind* and *Mask* are superimposed at Phase 8. The points on diagram 1 marked *Head, Heart, Loins* and *Fall* mark where the four faculties are at equal distances from one another and that in part is why they are also represented by cardinal signs. They have also another significance which will be explained later.

Will and *Mask* are opposite in *Tincture*, *Creative Mind* and *Body of Fate* are opposite in *Tincture*. The one has the primary in the exact strength of the *antithetical* in the other, and vice versa. The *primary* and *antithetical* define the inclination of the *Will*, and through the *Will* affect the other three; this may be called the difference in quality. A *Will* at Phase 18 would have the exact amount of *antithetical* inclination that a *Will* at Phase 4 would have of *primary*. On the other hand, a *Will* at Phase 18 and *Creative Mind* at Phase 12 are exactly the same in the proportions of their *Tinctures*, have exactly

the same quality of *Tincture* but move in opposite directions—one is going from Phase 1 to Phase 28 and the other from Phase 28 to Phase 1. It is therefore necessary to consider both direction and quality.

The relations between *Will* and *Mask*, *Creative Mind* and *Body of Fate* are called *oppositions*, and upon some occasions *contrasts*, while those between *Will* and *Creative Mind*, *Mask* and *Body of Fate* are called—for reasons which will appear later—*discords*.

Between Phase 12 and Phase 13, and between Phase 4 and Phase 5 in diagram 1 occurs what is called "the opening of the *tinctures*," and between Phase 18 and Phase 19, and between Phase 4 and Phase 5 what is called "the closing." This means that between Phase 12 and Phase 13 each *Tincture* divides into two, and closes up again between Phase 18 and Phase 19. Between Phase 26 and Phase 27 the *Tinctures* become one *Tincture*, and between Phase 4 and Phase 5 become two again. The *antithetical* before Phase 15 becomes the *primary* after Phase 15, and vice versa—that is to say, the thoughts and emotions that are in nature *antithetical* before Phase 15 are in nature *primary* after Phase 15; the man who before Phase 15 is harsh in his judgment of himself will turn that harshness to others after Phase 15.

The geometrical reasons both for this interchange and for the closing and opening of the *Tinctures* are discussed in Book II.

IV

DRAMA OF THE FACULTIES AND OF THE TINCTURES, ETC.

ONE can describe *antithetical* man by comparing him to the *Commedia del Arte* or improvised drama of Italy. The stage manager having chosen his actor, the *Will*, chooses for this actor, that he may display him the better,



a scenario, *Body of Fate*, which offers to his *Creative Mind* the greatest possible difficulty that it can face without despair, and in which he must play a role and wear a *Mask* as unlike as possible to his natural character (or *Will*) and leaves him to improvise, through *Creative Mind*, the dialogue and the details of the plot. He must discover a being which only exists with extreme effort, when his muscles are as it were all taut and all his energies active, and for that reason the *Mask* is described as "A form created by passion to unite us to ourselves." Much of what follows will be a definition or description of this deeper being, which may become the unity described by Dante in the *Convito*.

For *Primary Man* one must go to the Decline of the *Commedia del Arte* for an example. The *Will* is weak and cannot create a role, and so, if it transform itself, does so after an accepted pattern, some traditional clown or pantaloon. It has perhaps no object but to move the crowd, and if it "gags" it is that there may be plenty of topical allusions. In the *primary* phases Man must cease to desire *Mask* and *Image* by ceasing from self-expression, and substitute a motive of service for that of self-expression. Instead of the created *Mask* he has an imitative *Mask*; and when he recognises this, his *Mask* may become an image of mankind. The author of "The Imitation of Christ" was certainly a man of a late *primary* phase. It is said that the *antithetical Mask* is free, and the *primary Mask* enforced; and the free *Mask* is personality, a union of qualities, while the enforced mask is character, a union of quantities, and of their limitations—that is to say, of those limitations which give strength precisely because they are enforced. Personality, no matter how habitual, is a constantly renewed choice, and varies from an individual charm, in the more *antithetical* phases, to a hard objective dramatisation, which differs from character mainly

because it is a dramatisation, in phases where the *antithetical Tincture* holds its predominance with difficulty.

Antithetical men are, like Landor, violent in themselves because they hate all that impedes their personality, but are in their intellect (*Creative Mind*) gentle, but *primary* men whose hatreds are impersonal are violent in their intellect but gentle in themselves as doubtless Robespierre was gentle.

The *Mask* before Phase 15 is described as "a revelation" because through it the being obtains knowledge of itself, sees itself in personality; while after Phase 15 it is a "concealment," for the being grows incoherent, vague and broken, as its intellect (*Creative Mind*) is more and more concerned with objects that have no relation to its unity but a relation to the unity of Society or of material things, known through the *Body of Fate*, and adopts a personality which it more and more casts outward, more and more dramatises. It is now a dissolving violent phantom which would grip itself and hold itself together. The being of *Antithetical Man* is described as full of rage before Phase 12, against all in the world that hinders its expression, but after Phase 12 the rage is a knife turned against itself. After Phase 15, but before Phase 19, the being is full of phantasy, a continual escape from, and yet acknowledgment of all that allures in the world, a continual playing with all that must engulf it. The *primary* is that which serves, the *antithetical* is that which creates.

At Phase 8 is the "Discovery of Strength," an embodiment in sensuality, for the imitation that held it to the norm of the race has ceased and the personality with its own norm has not begun. *Primary* and *antithetical* are equal and fight for mastery; and when this fight is ended through the conviction of weakness

and the preparation for rage, the *Mask* becomes once more voluntary. At Phase 22 is the " Breaking of Strength," for here the being makes its last attempt to impose its personality upon the world, before the *Mask* becomes enforced once more and Character is once more born.

To these two phases, perhaps to all phases, the being may return up to four times before it can pass on. It is claimed, however, that four times is the utmost possible. By being is understood that which divides into *Four Faculties*, by individual the *Will* analysed in relation to itself, by personality the *Will* analysed in relation to the *Mask*. It is because of the antithesis between *Will* and *Mask* that subjective natures are called *antithetical*, while those in whom individuality and *Creative Mind* predominate, and who are content with things as they find them, are called *primary*. Personality is strongest near Phase 15, individuality near Phase 22 and Phase 8.

RULE FOR DISCOVERING TRUE AND FALSE MASKS

20 *WHEN the Will is in antithetical phases the True Mask is the effect of Creative Mind of opposite phase upon that phase; and the False Mask is the effect of Body of Fate of opposite phase upon that phase:*

25 The True *Mask* of Phase 17 for instance is " Simplification by intensity " and is derived from Phase 3 modified by the *Creative Mind* of that phase, which is described as " Simplicity " and is from Phase 27 which is that of the Saint.

30 The False *Mask* of Phase 17 is " Dispersal " and is derived from Phase 3, modified by the *Body of Fate* which is from Phase 13 and is described as " Interest."

It will be found that this word describes with great accuracy the kind of " Dispersal " which weakens men of Phase 17 when they try to live in the *Primary Tincture*.

When the *Will* is in *primary* phases the True *Mask* 5 is the effect of *Body of Fate* of opposite phase upon that phase; and the False *Mask* is the effect of *Creative Mind* of opposite phase upon that phase.

The True *Mask* of Phase 3, is " Innocence " and it is derived from Phase 17 modified by its *Body of Fate* 10 which is described as " Loss " and derived from Phase 27, which is that of the Saint.

The False *Mask* of Phase 3 is " Folly " and is derived from Phase 17 modified by *Creative Mind* of that phase which is described as " Creative imagination through 15 *antithetical* emotion." The *primary* Phase 3 when it attempts to live *antithetically* gives itself up to inconsequence because it cannot be creative in the *Mask*. On the other hand, when it lives according to the *Primary*, and is true to phase, it takes from its opposite 20 phase delight in passing things, sees " a world in a gram of sand, Heaven in a wild flower " and becomes a child playing, knows nothing of consequence and purpose. " Loss " effects Phase 17 itself as an enforced withdrawal of *primary* desire for the *Body of Fate* is inimical to 25 *antithetical* natures.

Only long familiarity with the system can make the whole table of *Masks*, *Creative Minds*, etc.—see sec. xii—intelligible; it should be studied by the help of these two following rules :— 30

In an antithetical phase the being seeks by the help of the Creative Mind to deliver the Mask from Body of Fate.

In a primary phase the being seeks by the help of the Body of Fate to deliver the Creative Mind from the Mask. 35

VI

RULE FOR FINDING THE TRUE AND FALSE CREATIVE MIND

5 *WHEN the Will is in antithetical phases the True Creative Mind is derived from the Creative Mind Phase modified by the Creative Mind of that phase; while the False Creative Mind is derived from the Creative Mind*

10 *Phase, modified by the Body of Fate of that Phase.*
For instance the True *Creative Mind* of Phase 17 "Creative Imagination through *antithetical* Emotion" is derived from Phase 13 as that Phase is modified by its *Creative Mind* which is described as "Sincere expression of Self."

The False *Creative Mind* of Phase 17 "Artificial self-realisation" is derived from Phase 18 as that phase is modified by its *Body of Fate* "Enforced Love."

15 Phase 17 has the same proportion of *Tinctures* as Phase 13 but a different direction, is growing more *Primary* and so has intellectually what Phase 13 has emotionally, and is turning outward what Phase 18 turned inward.

20 Phase 13 stirred to creation by "Sincere expression of self" stirs Phase 17 to creation of images; on the other hand Phase 13 stirred by "Enforced love"—which had to Phase 13 itself been an influence forcing the being to seek what to it was an impossible *primary* activity and so to a morbid self-absorption—becomes in
25 Phase 17 an "artificial dramatisation of the Self."

30 *When the Will is in Primary Phases the True Creative Mind is derived from Creative Mind phase, modified by the Body of Fate of that phase; while the False Creative Mind is derived from the Creative Mind Phase modified*
by the False *Creative Mind* of that Phase.

For instance the True *Creative Mind* of Phase 27 is

described as "Spiritual Receptivity" and is derived from Phase 3 as that phase is modified by its *Body of Fate* derived from Phase 13, and described as "Interest." While its false *Creative Mind* is described as "Pride" and is derived from Phase 3, modified by
5 the False *Creative Mind* of that Phase which is derived from Phase 27 and described as "Abstraction." As will be seen later the phase of the Saint, Phase 27, has "Abstraction" for its great sin and escapes from this sin by "Humility."
10

Again two mirrors face one another. Phase 3 and Phase 27 are alike in *Tincture* but different in direction. The meaning of the interchange between "Pride" and "Abstraction" will grow clear from the exposition of the phase.
15

VII

RULE FOR FINDING BODY OF FATE

THE *Body of Fate* of any particular phase is the effect of the whole nature of its *Body of Fate* phase upon that particular phase. As, however, the *Body of Fate* is always *primary* it is in sympathy with the *primary* phase while it opposes the *antithetical* phase; in this it is the
20 reverse of the *Mask* which is sympathetic to an *antithetical* phase but opposes a *primary*.

viii

SUBDIVISIONS OF THE WHEEL

EXCLUDING the four phases of crisis (*Phases 8, 22, 15, 1,*) each quarter consists of six phases, or of two sets of three. In every case the first phase of each set
25

can be described as a manifestation of power, the second of a code or arrangement of powers, and the third of a belief, the belief being an appreciation of, or submission to some quality which becomes power in the next phase.

- 5 The reason of this is that each set of three is itself a wheel, and has the same character as the Great Wheel. The Phases 1 to 8 are associated with elemental earth, being phases of germination and sprouting; those between Phase 8 and Phase 15 with elemental *water*, because
 10 there the image-making power is at its height; those between Phase 15 and Phase 22 with elemental *air*, because through *air*, or space, things are divided from one another, and here intellect is at its height; those between Phase 22 and Phase 1 with elemental fire because
 15 here all things are made simple. The *Will* is strongest in First Quarter, *Mask* in second, *Creative Mind* in third, and the *Body of Fate* in fourth.

There are other divisions and attributions to be considered later.

IX

DISCORDS, OPPOSITIONS AND CONTRASTS.

- 20 THE being becomes conscious of itself as a separate being, because of certain facts of *opposition* and *discord*, the emotional *opposition* of *Will* and *Mask*, the intellectual *opposition* of *Creative Mind* and *Body of Fate*, discords between *Will* and *Creative Mind*, *Creative*
 25 *Mind* and *Mask*, *Mask* and *Body of Fate*, *Body of Fate* and *Will*. A *discord* is always the enforced understanding of the unlikeness of *Will* and *Mask* or of *Creative Mind* and *Body of Fate*. There is an enforced attraction between *opposites*, for the *Will* has a natural desire for
 30 the *Mask* and the *Creative Mind* a natural perception

of the *Body of Fate*; in one the dog bays the Moon, in the other the eagle stares on the Sun by natural right. When, however, the *Creative Mind* deceives the *Will*, by offering it some *primary* image of the *Mask*, or when the
 5 *Will* offers to the *Creative Mind* an emotion that should be turned towards the *Mask* alone, the *opposition* emerges again in its simplicity because of the jarring of the emotion, the grinding out of the *Image*. On the other hand it may be the *Mask* that slips on to the
 10 *Body of Fate* till we confuse what we would be with what we must be. As the *discords* through the circling of the *Four Faculties* approach *opposition*, when as at Phase 15 (say) the *Creative Mind* comes to be opposite the *Mask*, they share the qualities of *Opposition*. As the *Faculties*
 15 approach to one another, on the other hand, *Discord* gradually becomes identity, and one or other, according to whether it takes place at Phase 1 or Phase 15, is weakened and finally absorbed, *Creative Mind* in *Will* at Phase 15, *Will* in *Creative Mind* at Phase 1 and so on. While if it be at Phase 8 or Phase 22 first one predominates and then the other and there is instability. 20

Without this continual *discord* through *deception* there would be no conscience, no activity; and it will be seen later that *deception* is used as a technical term and may be substituted for "desire." Life is an
 25 endeavour, made vain by the Four Sails of its Mill, to come to a double contemplation, that of the chosen *Image*, that of the Fated *Image*.

There are also *harmonies* but these which are geometrically connected with the centre of the figure
 30 can be best considered in relation to another part of the System.

X

THE FOUR PERFECTIONS AND THE FOUR AUTOMATONISMS

THE *Four Perfections* can only be understood when their phases come to be considered; it will be obvious for instance that self-sacrifice must be the typical virtue of phases where instinct or race is predominant, and especially in those three phases that come before reflection. *Automatonism* in *antithetical phases* arises from the *Mask* and *Creative Mind*, when separated from the *Body of Fate* and *Will*, through refusal of, or rest from conflict; and in *primary phases* from the *Body of Fate* and *Will*, when weary of the struggle for complete *primary* existence or when they refuse that struggle. It does not necessarily mean that the man is not true to phase or, as it is said, out of phase; the most powerful natures are precisely those who most often need *automatonism* as a rest. It is perhaps an element in our enjoyment of art and literature, being awakened in our minds by rhythm and by pattern. He is, however, out of phase, if he refuse for anything but need of rest the conflict with the *Body of Fate* which is the source of *antithetical* energy and so falls under *imitative* or *creative automatonism*, or if in *primary* phases he refuse conflict with the *Mask* and so falls under *obedient* or *instinctive automatonism*.

XI

THE DAIMON, THE SEXES, UNITY OF BEING, NATURAL AND SUPERNATURAL UNITY.

THE *Will* and the *Creative Mind* are in the light, but the *Body of Fate* working through accident, in dark, while

Mask, or *Image*, is a form selected instinctively for those emotional associations which come out of the dark, and this form is itself set before us by accident, or swims up from the dark portion of the mind. But there is another mind, or another part of our mind in this darkness, that is yet to its own perceptions in the light; and we in our turn are dark to that mind. These two minds (one always light* and one always dark, when considered by one mind alone), make up man and *Daimon*, the *Will* of the man being the *Mask* of the *Daimon*, the *Creative Mind* of the man being the *Body of Fate* of the *Daimon* and so on. The Wheel is in this way reversed, as St. Peter at his crucifixion reversed by the position of his body the position of the crucified Christ: "Demon est Deus Inversus." Man's *Daimon* has therefore her energy and bias, in man's *Mask*, and her constructive power in man's fate, and man and *Daimon* face each other in a perpetual conflict or embrace. This relation (the *Daimon* being of the opposite sex to that of man) may create a passion like that of sexual love. The relation of man and woman, in so far as it is passionate, reproduces the relation of man and *Daimon*, and becomes an element where man and *Daimon* sport, pursue one another, and do one another good or evil. This does not mean, however, that the men and women of opposite phases love one another, for a man generally chooses a woman whose *Mask* falls between his *Mask* and his *Body of Fate*, or just outside one or other; but that every man is, in the right of his sex, a wheel, or group of *Four Faculties*, and that every woman is, in the right of her sex, a wheel which reverses the masculine wheel. In so far as man and woman are swayed by their sex they interact

* **Light** and dark are **not** used in this section as in the description of the phases, but as it were cross that light and dark at right angles. See diagrams in Sec. XVII, Book II.

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as man and *Daimon* interact, though at other moments their phases may be side by side. The *Daimon* carries on her conflict, or friendship with a man, not only through the events of life, but in the mind itself, for she is in possession of the entire dark of the mind. The things we dream, or that come suddenly into our heads, are therefore her *Creative Mind* (our *Creative Mind* is her *Body of Fate*) through which her energy, or bias, finds expression; one can therefore, if one will, think of man as *Will* and *Creative Mind* alone, perpetually face to face with another being who is also but *Will* and *Creative Mind*, though these appear to man as the object of desire, or beauty, and as fate in all its forms. If man seeks to live wholly in the light, the *Daimon* will seek to quench that light in what is to man wholly darkness, and there is conflict and *Mask* and *Body of Fate* become evil; when however in *antithetical* man the *Daimonic* mind is permitted to flow through the events of his life (the *Daimonic Creative Mind*) and so to animate his *Creative Mind*, without putting out its light, there is Unity of Being. A man becomes passionate and this passion makes the *Daimonic* thought luminous with its peculiar light—this is the object of the *Daimon*—and she so creates a very personal form of heroism or of poetry. The *Daimon* herself is now passionless and has a form of thought, which has no need of premise and deduction, nor of any language, for it apprehends the truth by a faculty which is analogous to sight, and hearing, and taste, and touch, and smell, though without organs. He who attains Unity of Being is some man, who, while struggling with his fate and his destiny until every energy of his being has been roused, is content that he should so struggle with no final conquest. For him fate and freedom are not to be distinguished; he is no longer bitter, he may even love tragedy like those " who love the gods and withstand them "; such men are able to

bring all that happens, as well as all that they desire, into an emotional or intellectual synthesis and so to possess not the Vision of Good only but that of Evil. They are described as coming after death into dark and into light, whereas *primary* men, who do not receive revelation by conflict, are in dark or in light. In the *Convito* Dante speaks of his exile, and the gregariousness—it thrust upon him, as a great misfortune for such as he; and yet as poet he must have accepted, not only that exile, but his grief for the death of Beatrice as that which made him *Daimonic*, not a writer of poetry alone like Guido Cavalcanti. Intellectual creation accompanies or follows in *antithetical* man, the struggle of the being to Overthrow its fate and this is symbolised by placing the *Creative Mind* in the phase opposite to that of the *Body of Fate*. Unity of Being becomes possible at Phase 12, and ceases to be possible at Phase 18, but is rare before Phase 13 and after Phase 17, and is most common at Phase 17. When man is in his most *antithetical* phases the *Daimon* is most *primary*; man pursues, loves, or hates, or both loves and hates—a form of passion, an *antithetical* image is imposed upon the *Daimonic* thought—but in man's most *primary* phases the *Daimon* is at her most *antithetical*. Man is now pursued with hatred, or with love; must receive an alien terror or joy; and it is to this final acceptance of the *Image* that we apply the phrases " Unity with God," " Unity with Nature." Unity with God is possible after Phase 26, though almost impossible before Phase 27 which is called " The Saint," while Unity with Nature may take place after Phase 1, and in its turn becomes impossible after Phase 4. But for the possibility of this union man in his *primary* phases would sink into a mechanical objectivity, become wholly automatic. At Phase 26, however, he can escape from that which he apprehends through the organs of sense, by submission to that which he can apprehend

by the mind's eye and ear, its palate and its touch. When he is content to be pursued, to be ignored, to be hated even by that he so apprehends, he becomes the object not of hatred but of love, for the *Daimonic* mind, being now *antithetical*, has passed from thought to passion. *Antithetical* man pursuing, or hungry, with a passion like that of the beasts, may be exalted with a passion first discovered and expressed by finer minds than his; and the *Daimon* so pursuing, so hungry, is also so exalted, and we have therefore the right to describe our union with it, as union with Nature, or with God. When Phase 1 has been passed, the union is with nature. According to the Solar symbolism, which is explained in Book II, two are not in light and two in dark, but all four in light as contrasted to *Four Principles* that are solar and entirely dark.

XII

TABLE OF THE FOUR FACULTIES

EACH Faculty is placed after the number of the phase where it is formed, not after the phase which it affects.

WILL.	MASK,	CREATIVE MIND.	BODY OF FATE.
1. No	description except	entire plasticity.	
2. Beginning of Energy.	<i>True.</i> Illusion. <i>False.</i> Delusion.	<i>True.</i> Physical activity. <i>False.</i> Cunning.	Enforced love of the world.
3. Beginning of Ambition.	<i>True.</i> Simplification through intensity. <i>False.</i> Dispersal.	<i>True.</i> Super-sensitive receptivity. <i>False.</i> Pride.	Enforced love of another.

WILL.	MASK.	CREATIVE MIND.	BODY OF FATE.
4. Desire for Primary objects.	<i>True.</i> Intensity through emotions. <i>False.</i> Curiosity.	<i>True.</i> Abstract supersensitive thought. <i>False.</i> Fascination of sin.	Enforced intellectual action.
5. Separation from innocence.	<i>True.</i> Conviction. <i>False.</i> Domination.	<i>True.</i> Rhetoric. <i>False.</i> Spiritual arrogance.	Enforced belief.
6. Artificial Individuality.	<i>True.</i> Fatalism. <i>False.</i> Superstition.	<i>True.</i> Constructive emotion. <i>False.</i> Authority.	Enforced emotion.
7. Assertion of Individuality.	<i>True.</i> Self-analysis. <i>False.</i> Self-adaptation.	<i>True.</i> Creation through pity. <i>False.</i> Self-driven desire.	Enforced sensuality.
8. War between individuality and race.	<i>True.</i> Self-immolation. <i>False.</i> Self-assurance.	<i>True.</i> Amalgamation. <i>False.</i> Despair.	The beginning of true strength.
9. Belief takes place of individuality.	<i>True.</i> Wisdom. <i>False.</i> Self-pity.	<i>True.</i> Intellectual domination. <i>False.</i> Distortion.	Adventure that excites individuality.
10. The image-breaker.	<i>True.</i> Self-reliance. <i>False.</i> Isolation.	<i>True.</i> Dramatization of Mask. <i>False.</i> Self-desecration.	Humanity.
11. The consumer. The pyre-builder.	<i>True.</i> Consciousness of self. <i>False.</i> Self-consciousness.	<i>True.</i> Emotional intellect. <i>False.</i> The Unfaithful.	Natural law.
12. The Fore-runner.	<i>True.</i> Self-realization. <i>False.</i> Self-abandonment.	<i>True.</i> Emotional philosophy. <i>False.</i> Enforced law.	Search.

WILL.	MASK.	CREATIVE MIND.	BODY OF FATE.
13. The sensuous man.	<i>True.</i> Renunciation. <i>False.</i> Emulation.	<i>True.</i> Creative imagination through antithetical emotion. <i>False.</i> Enforced self-realization.	Interest.
14. The obsessed man.	<i>True.</i> Oblivion. <i>False.</i> Malignity.	<i>True.</i> Vehemence. <i>False.</i> Opinionated will.	None except monotony
15. No	description except	entire beauty.	
16. The positive man.	<i>True.</i> Player on Pan's Pipes. <i>False.</i> Fury.	<i>True.</i> Emotional will. <i>False.</i> Terror.	Fool is his own Body of Fate.
17. The Daimonic man.	<i>True.</i> Innocence. <i>False.</i> Folly.	<i>True.</i> Subjective Truth. <i>False.</i> Morbidity.	None except impersonal action.
18. The emotional man.	<i>True.</i> Passion. <i>False.</i> Will.	<i>True.</i> Subjective philosophy. <i>False.</i> War between two forms of expression.	Hunchback is his own Body of Fate.
19. The assertive man.	<i>True.</i> Excess. <i>False.</i> Limitation.	<i>True.</i> Moral iconoclasm. <i>False.</i> Self-assertion.	Persecution.
20. The concrete man.	<i>True.</i> Justice. <i>False.</i> Tyranny.	<i>True.</i> Domination through emotional constriction. <i>False.</i> Reformation.	Objective action.
21. The acquisitive man.	<i>True.</i> Altruism. <i>False.</i> Efficiency.	<i>True.</i> Self-dramatization. <i>False.</i> Anarchy.	Success.

WILL.	MASK.	CREATIVE MIND.	BODY OF FATE.
22. Balance between ambition and contemplation.	<i>True.</i> Courage. <i>False.</i> Fear.	<i>True.</i> Versatility. <i>False.</i> Impotence.	Temptation versus strength.
23. The Receptive Man.	<i>True.</i> Facility. <i>False.</i> Obscurity.	<i>True.</i> Heroic sentiment. <i>False.</i> Dogmatic sentimentality.	Enforced triumph of achievement.
24. The end of ambition.	<i>True.</i> Organization. <i>False.</i> Inertia.	<i>True.</i> Ideality. <i>False.</i> Derision.	Enforced success in action.
25. The conditional man.	<i>True.</i> Rejection. <i>False.</i> Moral reformation.	<i>True.</i> Social intellect. <i>False.</i> Limitation.	Enforced failure of action.
26. The Multiple Man also called The Hunchback.	<i>True.</i> Self-exaggeration. <i>False.</i> Self-abandonment.	<i>True.</i> First perception of character. <i>False.</i> Mutilation.	Enforced Disillusion.
27. The Saint.	<i>True.</i> Self-expression. <i>False.</i> Self-absorption.	<i>True.</i> Simplicity. <i>False.</i> Abstraction.	Enforced Cost.
28. The Fool.	<i>True.</i> Serenity. <i>False.</i> Self-distrust.	<i>True.</i> Hope. <i>False.</i> Moroseness.	Enforced illusion.

XIII

CHARACTERS OF CERTAIN PHASES

FOUR PERFECTIONS

- At P. 2, P. 3, P. 4 ... Self-sacrifice
 At P. 13 Self-knowledge
 At P. 16, P. 17, P. 18 Unity of Being
 At P. 27 Sanctity

FOUR TYPES OF WISDOM

- At P. 4 Wisdom of Desire
- At P. 12 Wisdom of Intellect
- At P. 18 Wisdom of Heart
- At P. 26 Wisdom of Knowledge

FOUR CONTESTS

- 5 At P. 1 Moral
- At P. 8 Emotional
- At P. 15 Physical
- At P. 22 Spiritual or supersensual

RAGE, PHANTASY, ETC.

- From P. 8 to P. 12 Rage
- 10 From P. 12 to P. 15 Spiritual or supersensual Rage
- From P. 15 to P. 19 Phantasy
- From P. 19 to P. 22 Power

XIV

* GENERAL CHARACTER OF CREATIVE MIND AFFECTING CERTAIN PHASES

- (1) Affecting 28, 1, 2, from 2, 1, 28. Controlled.
- (2) „ 3, 4, 5, 6 from 27, 26, 25, 24. Transformatory.
- (3) „ 7, 8, 9 from 23, 22, 21. Mathematical.
- (4) „ 10, 11, 12 from 20, 19, 18. Intellectually passionate.
- (5) „ 13 from 17. Stillness.

* This and the following Table are divided into ten divisions because they were given me in this form, and I have not sufficient confidence in my knowledge to turn them into the more convenient twelve-fold divisions. The relation of the Great Wheel and the Year is explained in Book II, and the makers of these tables may have had the old tenfold year in their minds.—W. B. Y.

- (6) Affecting 14, 15 16 from 16, 15, 14. Emotional.
- (7) „ 17, 18, 19, 20 from 13, 12, 11, 10. Emotionally passionate.
- (8) „ 21, 22, 23 from 9, 8, 7. Rational.
- (9) „ 24 from 6. Obedient.
- (10) „ 25, 26, 27 from 3, 4, 5. Serenity.

XV

GENERAL CHARACTER OF BODY OF FATE

- (1) Affecting 28, 1, 2 from 16, 15, 14. Joy.
- (2) „ 3, 4, 5, 6, from 18, 12, 11, 10. Breathing.
- (8) „ 7, 8, 9 from 9, 8, 7. Tumult.
- (4) „ 10, 11, 12 from 6, 5, 4. Tension. 10
- (5) „ 18 from 8. Disease.
- (6) „ 14, 15, 16 from 2, 1, 28. The world.
- (7) „ 17, 18, 19, 20 from 27, 26, 25, 24. Sorrow.
- (8) „ 21, 22, 23 from 23, 22, 21. Ambition. 15
- (9) „ 24 from 20. Success.
- (10) „ 25, 26, 27 from 19, 18, 17. Absorption.

XVI

TABLE OF THE QUARTERS

THE FOUR CONTESTS OF THE ANTITHETICAL WITHIN ITSELF

- First quarter. With body.
- Second „ With heart. In the first quarter body should win, in second 20
- Third „ With mind. heart, etc.
- Fourth „ With soul.

FOUR, AUTOMATONISMS

- First quarter. Instinctive.
 Second Imitative.
 Third Creative.
 Fourth Obedient.

FOUR, CONDITIONS OF THE WILL

- 5 First quarter. Instinctive.
 Second Emotional.
 Third Intellectual.
 Fourth Moral.

FOUR. CONDITIONS OF THE MASK

- First quarter. Intensity (affecting Third Quarter)
 10 Second ,, Tolerance (affecting Fourth Quarter).
 Third ,, Convention or systematization (affecting First Quarter).
 Fourth ,, Self-analysis (affecting Second Quarter).

DEFECTS OF FALSE CREATIVE MIND WHICH BEING THE
FALSE MASK

- First quarter. Sentimentality.
 15 Second ,, Brutality (desire for root facts of life).
 Third ,, Hatred.
 Fourth ,, Insensitiveness.

Note.—In *primary* Phases these defects separate *Mask* from *Body of Fate*, in *antithetical*, *Creative Mind* from
 20 *Body of Fate*.

ELEMENTAL ATTRIBUTIONS

- | | | |
|-------|-----|----------------|
| Earth | ... | First quarter |
| Water | ... | Second quarter |
| Air | ... | Third quarter |
| Fire | ... | Fourth quarter |

UNCLASSIFIED ATTRIBUTES

Mask worn — moral and emotional.
 Mask carried —emotional.

ABSTRACTION

Strong at 6, 7, 8.
 Strongest at 22, 28, 24, 25.
 Begins at 10, less at 20, increase again at 21.

THREE ENERGIES

Images from self give emotion.
 Images from world give passion.
 Images from the supersensual give will.

II

PHASE TWO

Will—Beginning of Energy.

Mask (from P. 16). *True*—Player on Pan's Pipes.
False—Fury.

Creative Mind (from P. 28). *True*—Hope. *False*—
Moroseness. 5

Body of Fate (from P. H)—"None except monotony."

When the man lives out of phase and desires the *Mask*, and so permits it to dominate the *Creative Mind*, he copies the emotional explosion of Phase 16 in so far as difference of phase permits. He gives himself to a violent animal assertion and can only destroy, strike right and left as in the rage of a child, seek satisfaction of bodily need full of ignorance and gloom. 10

" But when they find the frowning Babe,
Terror strikes through the region wide : 15
They cry ' The babe ! the babe is born ! '
And flee away on every side."

But if he live according to phase, he uses the *Body of Fate* to clear the intellect of the influence of the *Mask*. He frees himself from emotion; and the *Body of Fate*, derived from Phase 14, pulls back the mind into the supersensual, so changes it that it grows obedient to all that recurs; and the *Mask*, now entirely enforced, is a rhythmical impulse. He gives himself up to the function of the moment, the hope of the moment, and yet is neither immoral nor violent but innocent; he is as it were the breath stirring on the face of the deep; the smile on the face of a but half-awakened child. Nobody of our age has, it may be, met him, certainly no record of such meeting exists, but, were such meeting possible, he would be remembered as a form of joy, for he would 20 25 30

4. THE TWENTY-EIGHT EMBODIMENTS

PHASE ONE AND THE INTERCHANGE OF THE TINCTURES

AS will be seen, when late phases are described, every achievement of a being, after Phase 22, is an elimination of the individual intellect and a discovery of the moral life. When the individual intellect lingers on, it is arrogance, self-assertion, a sterile abstraction, for the being is forced by the growing *primary Tincture* to accept first the service of, and later on absorption in, the *primary whole*, a sensual or supersensual objectivity.

When the old *antithetical* becomes the new *primary*, moral feeling is changed into an organisation of experience which must in its turn seek a unity, the whole of experience. When the old *primary* becomes the new *antithetical*, the old realisation of an objective moral law is changed into a subconscious turbulent instinct. The world of rigid custom and law is broken up by " the uncontrollable mystery upon the bestial floor." 10 15

Phase 1 not being human can better be described after Phase 28.

seem more entirely living than all other men, a personification or summing up of the life of all other men. He would decide on this or that by no balance of the reason but by an infallible joy, and if born amid a rigid mechanical order, he would make for himself a place, as a dog will scratch a hole for itself in loose earth.

Here, as at Phase 16, the ordinary condition is sometimes reversed, and instead of ugliness, otherwise characteristic of this as of all *primary* phases, there is beauty. The new *antithetical Tincture* (the old *primary* reborn) is violent. A new birth, when the product of an extreme contrast in the past life of the individual, is sometimes so violent that lacking foreign admixture it forestalls its ultimate physical destiny. It forces upon the *primary* and upon itself a beautiful form. It has the muscular balance and force of an animal good-humour with all appropriate comeliness as in the dancing faun. If this rare accident does not occur, the body is coarse; not deformed, but coarse from lack of sensitiveness and is most fitted for rough physical labour.

Seen by those lyrical poets who draw their *Masks* from early phases, the man of Phase 2 is transfigured. Weary of an energy that defines and judges, weary of intellectual self expression, they desire some "concealment," some transcendent intoxication. The bodily instincts, subjectively perceived, become the cup wreathed with ivy. Perhaps even a *Body of Fate* from any early phase may suffice to create this *Image*, but when it affects Phase 13 and Phase 14 the *Image* will be more sensuous, more like immediate experience.

" The Kings of Inde their jewelled sceptres vail,
And from their treasures scatter pearled hail;
Great Brahma from his mystic heaven groans
And all his priesthood moans;
Before young Bacchus' eye-wink turning pale."

III

PHASE THREE

Will—Beginning of Ambition.

Mask (from P. 17). *True*—Innocence. *False*—Folly.

Creative Mind (from P. 27). *True*—Simplicity. *False*—Abstraction.

Body of Fate (from P. 13)—Interest.

Out of phase and copying the opposite phase, he gives himself up to a kind of clodhopper folly, that keeps his intellect moving among conventional ideas with a sort of make-believe. Incapable of consecutive thought and of moral purpose, he lives miserably seeking to hold together some consistent plan of life, patching rags upon rags because that is expected of him, or out of egotism. If on the other hand he uses his *Body of Fate* to purify his *Creative Mind* of the *Mask*, if he is content to permit his senses and his subconscious nature to dominate his intellect, he takes delight in all that passes; but because he claims nothing of his own, chooses nothing, thinks that no one thing is better than another, he will not endure a pang because all passes. Almost without intellect, it is a phase of perfect bodily sanity, for, though the body is still in close contact with supersensual rhythm, it is no longer absorbed in that rhythm; eyes and ears are open; one instinct balances another; every season brings its delight.

" He who bends to himself a joy
Does the winged life destroy,
But he who kisses the joy as it flies
Lives in eternity's sunrise."

Seen by lyrical poets, of whom so many have belonged to the fantastic Phase 17, the man of this phase becomes an *Image* where simplicity and intensity are united, he seems to move among yellowing corn or under over-hanging grapes. He gave to Landor his shepherds and hamadryads, to Morris his "Water of the Wondrous Isles," to Shelley his wandering lovers and sages, and to Theocritus all his flocks and pastures; and of what else did Bembo think when he cried, "Would that I were a shepherd that I might look daily down upon Urbino." Imagined in some *antithetical* mind, seasonal change and bodily sanity seem images of lasting passion and the body's beauty.

IV

PHASE FOUR

Will—Desire for Exterior World.

15 *Mask* (from P. 18). *True*—Passion. *False*—Will.

CM. (from P. 26). *True*—First Perception of Character. *False*—Mutilation.

B.F. (from P. 12)—Search.

20 When out of phase he attempts *antithetical* wisdom (for reflection has begun), separates himself from instinct (hence "mutilation"), and tries to enforce upon himself and others all kinds of abstract or conventional ideas which are for him, being outside his experience, mere make-believe. Lacking *antithetical* capacity, and all of
25 *primary* that is founded upon observation, he is aimless and blundering, possesses nothing except the knowledge that there is something known to others that is not mere instinct. True to phase, his interest in everything that

happens, in all that excites his instinct ("search"), is so keen that he has no desire to claim anything for his own will; nature still dominates his thought as passion; yet instinct grows reflective. He is full of practical wisdom, a wisdom of saws and proverbs, or founded upon concrete examples. He can see nothing beyond sense, but sense expands and contracts to meet his needs, and the needs of those who trust him. It is as though he woke suddenly out of sleep and thereupon saw more and remembered more than others. He has "the wisdom of instinct," a wisdom perpetually excited by all those hopes and needs which concern his well-being or that of the race (*Creative Mind* from Phase 12 and so acting from that in race which corresponds to personality when personality is unified in thought). The men of the opposite phase, or of the phases nearly opposite, worn out by a wisdom held with labour and uncertainty, see persons of this phase as images of peace. Two passages of Browning come to mind :

" An old hunter, talking with gods
Or sailing with troops of friends to Tenedos." 20

" A King lived long ago,
In the morning of the world,
When Earth was nigher Heaven than now :
And the King's locks curled, 25
Disparting o'er a forehead full
As the milk-white space betwixt horn and horn
Of some sacrificial bull—
Only calm as a babe new-born :
For he was got to a sleepy mood, 30
So safe from all decrepitude,
Age with its bane, so sure gone by,
(The gods so loved him while he dreamed)
That, having lived thus long, there seemed
No need the King should ever die." 35

THE OPENING OF THE TINCTURES

SINCE Phase 26 the *Primary Tincture* has so predominated, man is so sunk in Fate, in life, that there is no reflection, no experience, because that which reflects, that which acquires experience has been drowned. Man
 5 cannot think of himself as separate from that which he sees with the bodily eye or in the mind's eye. He neither loves nor hates though he may be in hatred or in love. Birdalone in "The Water of the Wondrous Isles" (a woman of Phase 8 reflected in an *antithetical* mind)
 10 falls in love with her friend's lover and he with her. There is great sorrow but no struggle, her decision to disappear is sudden as if some power over which she has no control compelled. Has she not perhaps but decided as her unknown fathers and mothers compelled,
 15 but conformed to the lineaments of her race? Is she not a child of "Weird," are not all in the most *primary* phases children of "Weird" exercising an unconscious discrimination towards all that before Phase 1 defines their *Fate*, and after Phase 1 their race. Every achievement of their souls, Phase 1 being passed, springs up
 20 out of the body, and their work, now it is passed, is to substitute for a life, where all is Fate frozen into rule and custom, a life where all is fused by instinct; with them to hunger, to taste, to desire, is to grow wise.
 25 Between Phase 4 and Phase 5, the *Tinctures* separate, are said to open, and reflection begins. When closed, there is an approach to absolute surrender of the *Will*, first to God, then, as Phase 1 passes away, to Nature, and the surrender is the most complete form of the freedom
 30 of the *Body of Fate* which has been increasing since Phase 22. When Man identifies himself with his *Fate*, when he is able to say "Thy Will is our freedom" or

when he is perfectly natural, that is to say perfectly a portion of his surroundings, he is free even though all his actions can be foreseen, even though every action is a logical deduction from that that went before it. He is all *Fate* but has no *Destiny*.

VI

PHASE FIVE

Will—Separation from Innocence.

Mask (from P. 19). *True*—Excess. *False*—Limitation.

Creative Mind (from P. 25). *True*—Social Intellect. *False*—Limitation. 10

Body of Fate (from P. 11)—Natural Law.

Out of phase, and seeking *antithetical* emotion, he is sterile, passing from one insincere attitude to another, moving through a round of moral images torn from their context and so without meaning. He is so proud
 15 of each separation from experience that he becomes a sort of angry or smiling Punch with a lath between his wooden arms striking here and there. His *Body of Fate* is enforced, for he has reversed the condition of his phase
 20 and finds himself at conflict with a world which offers him nothing but temptation and affront. True to phase, he is the direct opposite of all this. Abstraction has indeed begun, but it comes to him as a portion of experience cut off from everything but itself and therefore fitted to be the object of reflection. He no longer
 25 touches, eats, drinks, thinks and feels nature, but sees

it as something from which he is separating himself, something that he may dominate, though only for a moment and by some fragmentary violence of sensation or of thought. Nature is half gone but the laws of nature have appeared and he can change her rhythms and her seasons by his knowledge. He lives in the moment but with an intensity Phases 2, 3 and 4 have never known, the *Will* approaches its climax, he is no longer like a man but half-awakened. He is a corrupter, disturber, wanderer, a founder of sects and peoples, and works with extravagant energy, and his reward is but to live in its glare.

Seen by a poet of the opposite phase, by a man hiding fading emotion under broken emphasis, he is **Don Juan** or the Giaour.

vii

PHASE SIX

Will—Artificial Individuality.

Mask (from *Phase 20*). *True*—Justice. *False*—Tyranny.

Creative Mind (from *Phase 2b*). *True*—Ideality. *False*—Derision.

Body of Fate (from *Phase 10*)—Humanity.

Example : Walt Whitman.

Had Walt Whitman lived out of phase, desire to prove that all his emotions were healthy and intelligible, to set his practical sanity above all not made in his fashion, to cry " thirty years old and in perfect health! " would have turned him into some kind of jibing demagogue;

and to think of him would be to remember that Thoreau when he had picked up the jaw-bone of a pig that had not a tooth missing, recorded that there also was perfect health. He would, that he might believe in himself, have compelled others to believe. But using his *Body of Fate* (his interest in crowds, in casual loves and affections, in all summary human experience) to clear intellect of *antithetical* emotion (always insincere from Phase 1 to Phase 8), and haunted and hunted by the now involuntary *Mask*, he creates an *Image* of vague, half-civilised man, while all his thought and impulse is a product of democratic bonhomie, of schools, of colleges, of public discussion. Abstraction has been born but it is the abstraction of a community, of a tradition, a synthesis starting, not as with Phases 19, 20 and 21 with logical deduction from an observed fact, but from some experience or from the whole experience of the individual or of the community : " I have such and such a feeling. I have such and such a belief. What follows from feeling, what from belief?" While Thomas Aquinas, whose historical epoch was nearly of this phase, would sum in abstract categories all possible experience, not that he may know but that he may feel, Walt Whitman makes catalogues of all that has moved him, or amused his eye, that he may grow more poetical. Experience is all absorbing, subordinating, observed fact, drowning even truth itself (where truth is conceived of as something apart from impulse and instinct and from the *Will*, where impulse or instinct begins to be all in all). In a little while, though not yet, impulse and instinct, sweeping away catalogue and category, will fill the mind with terror.

VIII

PHASE SEVEN

Will—Assertion of individuality.

Mask (from phase 21). *True*—Altruism. *False*—Efficiency.

Creative Mind (from phase 23). *True*—Heroic sentiment. *False*—Dogmatic sentimentality.

Body of Fate (from phase 9)—Adventure that excites the individuality.

Examples : George Borrow, Alexandre Dumas, Thomas Carlyle, James Macpherson.

At Phases 2, 3 and 4 the man moved within traditional or seasonable limits, but since Phase 5 limits have grown indefinite; public codes, all that depend upon habit, are all but dissolved, even the catalogues and categories of Phase 6 are no longer sufficient. If out of phase the man
15 desires to be the man of Phase 21; an impossible desire, for that man is all but the climax of intellectual complexity and all men, from Phase 2 to Phase 7 inclusive, are intellectually simple. His instincts are all but at their apex of complexity, and he is bewildered and must soon
20 be helpless. The dissolving character, out of phase, desires the breaking personality, and though it cannot possess, or even conceive of personality, seeing that its thoughts and emotions are common to all, it can create a grandiloquent phantom and by deceiving others
25 deceive itself; and presently we shall discover Phase 21, out of phase, bragging of an imaginary naivete.

Phase 7 when true to phase surrenders to the *Body of Fate* which, being derived from the phase where

personality first shows itself, is excited into forms of character so dissolved in *Will*, in instinct, that they are hardly distinguishable from personality. These forms of character, not being self-dependent like personality, are however inseparable from circumstance : a gesture, or
5 a pose born of a situation and forgotten when the situation has passed; a last act of courage, a defiance of the dogs that must soon tear the man into pieces. Such men have a passion for history, for the scene, for the
10 adventure. They delight in actions, which they cannot see apart from setting sun or a storm at sea or some great battle, and that are inspired by emotions that move all hearers because such that all understand.

Alexander Dumas was the phase in its perfection, George Borrow when it halts a little, for Borrow was at
15 moments sufficiently out of phase to know that he was naive and to brag of imaginary intellectual subjectivity, as when he paraded an unbelievable fit of the horrors, or his mastery of many tongues. Carlyle like Macpherson showed the phase at its worst. He neither could, nor
20 should have cared for anything but the personalities of history, but he used them as so many metaphors in a vast popular rhetoric, for the expression of thoughts that seemed his own and were the work of preachers to angry ignorant congregations. So noisy, so threatening that
25 rhetoric, so great his own energy that two generations passed before men noticed that he had written no sentence not of coarse humour that clings to the memory. Sexual impotence had doubtless weakened the *Body of Fate* and so strengthened the False *Mask*, yet one doubts if any
30 mere plaster of ant's eggs could have helped where there was so great insincerity.

IX

PHASE EIGHT

Will—War between race and individuality.

Mask (from Phase 22). *True*—Courage. *False*—Fear.

Creative Mind (from Phase 22). *True*—Versatility.
False—Impotence.

5 *Body of Fate* (from Phase 8)—The beginning of strength.

Example : The Idiot of Dostoeffsky perhaps.

Out of phase, a condition of terror, when true to phase, of courage unbroken through defeat.

10 From Phase 1 to Phase 7, there has been a gradual weakening in the character of all that is *primary*. Character has taken the disguise of individuality (the *will* analysed in relation to itself), but now, though individuality persists through another phase, personality
15 (the *Will* analysed in relation to the *Mask*) must predominate. So long as the *primary Tincture* predominated, the *antithetical Tincture* accepted its manner of perception; and character has been enlarged by the vegetative and sensitive faculties excited by the *Body of Fate*,
20 which are the nearest a *primary* nature can come to *antithetical* emotion. But now the bottle must be burst. The struggle of idealised, or habitual theologised thought with instinct, and that between mind and body, of the waning *primary* with the growing *antithetical*, must be
25 decided, and the vegetative and sensitive faculties must for a while take the sway. Only then can the *Will* be forced to recognise the weakness of the *Creative Mind* when unaided by the *Mask*, and so to permit the involun-

tary *Mask* to change into the voluntary. Every modification or codification of morality has been its attempt, acting through the *Creative Mind*, to set order upon the instinctive and vegetative faculties, and it must now feel that it can create order no longer. It is the very nature
5 of a struggle, where the soul must lose all form received from the objectively accepted conscience of the world, that it denies us an historical example. One thinks of possible examples only to decide that Hartley Coleridge is not amongst them, that the brother of the Brontes
10 may only seem to be because we know so little about him, but that Dostoeffsky's Idiot is almost certainly an example. But Dostoeffsky's Idiot was too matured a type, he had passed too many times through the twenty-eight phases to help our understanding. Here for the
15 most part are those obscure wastrels who seem powerless to free themselves from some sensual temptation—drink, women, drugs—and who cannot in a life of continual crisis create any lasting thing. The being is often
20 born up to four times at this one phase, it is said, before the *antithetical Tincture* attains its mastery. The being clings like a man drowning to every straw, and it is precisely this clinging, this seemingly vain reaching forth for strength, amidst the collapse of all those public thoughts and habits that are the support of *primary*
25 man, that enables it to enter at last upon Phase 9. It has to find its strength by a transformation of that very instinct which has hitherto been its weakness and so to gather up the strewn and broken members. The union of *Creative Mind* and *Mask* in opposition to *Body of Fate*
30 and *Will*, intensifies this struggle by dividing the nature into halves which have no interchange of qualities. The man is inseparable from his fate, he cannot see himself apart, nor can he distinguish between emotion and intellect. He is will-less, dragged hither and thither, and
35 his unemotionalised intellect, gathered up into the mathe-

matical Phase 22, shows him perpetually for object of desire, an emotion that is like a mechanical energy, a thought that is like wheel and piston. He is suspended; he is without bias, and until bias comes, till he has begun groping for strength within his own being, his thought and his emotion bring him to judgment but they cannot help. As those at Phase 22 must dissolve the dramatising *Mask* in abstract mind that they may discover the concrete world, he must dissolve thought into mere im-
 5 personal instinct, into mere race that he may discover the dramatising *Mask* : he chooses himself and not his *Fate*. Courage is his true *Mask*, and diversity, that has no habitual purpose, his true *Creative Mind*, because these are all that the phase of the greatest possible weakness
 10 can take into itself from the phase of the greatest possible strength. When his fingers close upon a straw, that is courage, and his versatility is that any wave may float a straw. At Phase 7, he had tried out of ambition to change his nature, as though a man should make love
 15 who had no heart, but now shock can give him back his heart. Only a shock resulting from the greatest possible conflict can make the greatest possible change, that from *primary* to *antithetical* or from *antithetical* to *primary* again. Nor can anything intervene. He must be aware
 20 of nothing but the conflict, his despair is necessary, he is of all men the most tempted—" Eloi, Eloi, why hast thou forsaken me ? "

There are two human types found at each phase and called *Victim* and *Sage*, the first predominantly
 30 emotional, the other predominantly intellectual. Though not necessary to a first understanding of " The Wheel," they must be touched on when describing Phase 22 (a phase of such great importance at the present moment of history that it will be described at greater length than
 35 the other phases), and for this reason it is necessary to say that they have an interchange at Phase 8 or at

Phase 22, corresponding to the interchange of the *Tinctures*. Their diagram will be given, while expounding another portion of the system.

PHASE NINE

Will—Belief instead of individuality.

Mask (from Phase 23). *True*—Facility. *False*— 5
Obscurity.

Creative Mind (from Phase 21). *True*—Self-Dramatis-
ation. *False*—Anarchy.

Body of Fate (from Phase 7)—Enforced sensuality.

Example : An unnamed artist. 10

Out of phase, blundering and ignorant, the man becomes when in phase powerful and accomplished; all that strength as of metallic rod and wheel discovered within himself. He should seek to liberate the *Mask* by the help of the *Creative Mind* from the *Body of Fate*—that
 15 is to say, to carve out and wear the now voluntary *Mask* and so to protect and to deliver the *Image*. In so far as he does so, there is immense confidence in self-expression, a vehement self, working through mathematical
 20 calculation, a delight in straight line and right angle; but if he seek to live according to the *primary Tincture*, to use the *Body of Fate* to rid the *Creative Mind* of its *Mask*, to live with objective ambition and curiosity, all is confused, the *Will* asserts itself with a savage, terrified
 25 violence. All these phases of incipient personality when out of phase are brutal, but after Phase 12, when true

personality begins, brutality gives place to an evasive capricious coldness—" false, fleeting, perjured Clarence " —a lack of good faith in their *primary* relation, often accompanied in their *antithetical* relation by the most self-torturing scruples. When an *antithetical* man is out of phase, he reproduces the *primary* condition, but with an emotional inversion, love for *Image* or *Mask* becomes dread, or after Phase 15, hatred, and the *Mask* clings to the man or pursues him in the *Image*. It may even be that he is haunted by a delusive hope, cherished in secret, or bragged of aloud, that he may inherit the *Body of Fate* and *Mask* of a phase opposed to his own. He seeks to avoid *antithetical* conflict by accepting what opposes him and his *antithetical* life is invaded. At Phase 9, the *Body of Fate* that could alone purify the mind of a Carlyle, or of a Whitman, is the enemy of a unity which it breaks with sensuality (the rising flood of instinct from Phase 7) and the man if out of phase, instead of mastering this through his dramatisation of himself as a form of passionate self-mastery, and of seeking some like form as *Image*, grows stupid and blundering. Hence one finds at this phase, more often than at any other, men who dread, despise and persecute the women whom they love. Yet behind all that muddy, flooded, brutal self, there is perhaps a vague timid soul knowing itself caught in an antithesis, an alternation it cannot control. It is said of it, " the soul having found its weakness at Phase 8 begins the inward discipline of the soul in the fury of Phase 9." And again, " Phase 9 has the most sincere belief any man has ever had in his own desire."

There is a certain artist who said to a student of these symbols, speaking of a notable man, and his mistress and their children, " She no longer cares for his work, no longer gives him the sympathy he needs, why does he not leave her, what does he owe to her or to her children? " The student discovered this artist to be a

cubist of powerful imagination and noticed that his head suggested a sullen obstinacy, but that his manner and his speech were generally sympathetic and gentle.

XI

PHASE TEN

Will—The Image Breaker.

Mask (from Phase 24). *True*—Organisation. *False*— Inertia. 5

Creative Mind (from Phase 20). *True*—Domination through emotional construction. *False*—Reformation.

Body of Fate (from Phase 6)—Enforced emotion.

Example : Parnell. 10

If he live like the opposite phase, conceived as *primary* condition—the phase where ambition dies—he lacks all emotional power (False *Mask* : " Inertia "), and gives himself up to rudderless change, reform without a vision of form. He accepts what form (*Mask* and *Image*) those about him admire and, on discovering that it is alien, casts it away with brutal violence, to choose some other form as alien. He disturbs his own life, and he disturbs all who come near him more than does Phase 9, for Phase 9 has no interest in others except in relation to itself. If, on the other hand, he be true to phase, and use his intellect to liberate from mere race (*Body of Fate* at Phase 6 where race is codified), and so create some code of personal conduct, which implies always " divine right," he becomes proud, masterful and practical. He cannot wholly escape the influence of his *Body of Fate*, but he will be subject to its most 25

personal form; instead of gregarious sympathies, to some woman's tragic love almost certainly. Though the *Body of Fate* must seek to destroy his *Mask*, it may now impose upon him a struggle which leaves victory still possible. As *Body of Fate* phase and *Mask* phase approach one another they share somewhat of each other's nature; the effect of mutual hate grows more diffused, less harsh and obvious. The effect of the *Body of Fate* of Phase 10 for instance is slightly less harsh and obvious than that of the "enforced sensuality" of Phase 9. It is now "enforced emotion." Phase 9 was without restraint, but now restraint has come and with it pride; there is slightly less need to insist upon the brutal facts of life that he may escape from their charm; the subjective fury is less uncalculating, and the opposition of *Will* and *Mask* no longer produces a delight in an impersonal precision and power like that of machinery (machinery that is emotion and thought) but rather a kind of burning restraint, a something that suggests a savage statue to which one offers sacrifice. This sacrifice is code, personality no longer perceived as power only. He seeks by its help to free the creative power from mass emotion, but never wholly succeeds, and so the life remains troubled, a conflict between pride and race, and passes from crisis to crisis. At Phase 9 there was little sexual discrimination, and now there is emotion created by circumstance rather than by any unique beauty of body or of character. One remembers Faust, who will find every wench a Helen, now that he has drunk the witches' dram, and yet loves his Gretchen with all his being. Perhaps one thinks of that man who gave a lifetime of love, because a young woman in capricious idleness had written his name with her parasol upon the snow. Here is rage, desire to escape but not now by mere destruction of the opposing fate; for a vague abstract sense of some world, some image, some circum-

stance, harmonious to emotion, has begun, or of something harmonious to emotion that may be set upon the empty pedestal, once visible world, image, or circumstance has been destroyed. With less desire of expression than at Phase 9, and with more desire of action and of command, the man (*Creative Mind* from Phase 20, phase of greatest dramatic power) sees all his life as a stage play where there is only one good acting part; yet no one will accuse him of being a stage player for he will wear always that stony *Mask* (Phase 24 "The end of ambition" *antithetically* perceived). He, too, if he triumph, may end ambition through the command of multitudes, for he is like that god of Norse mythology, who hung from the cliff's side for three days a sacrifice to himself. Perhaps Moses when he descended the mountain-side had a like stony *Mask*, and had cut out of the one rock *Mask* and table.

John Morley says of Parnell, whose life proves him of the Phase, that he had the least discursive mind he had ever known, and that is always characteristic of a phase where all practical curiosity has been lost wherever some personal aim is not involved, while philosophical and artistic curiosity are still undiscovered. He made upon his contemporaries an impression of impassivity, and yet after a speech that seemed brutal and callous, a follower has recorded that his hands were full of blood because he had torn them with his nails. One of his followers was shocked during the impassioned discussion in Committee Room No. 15, that led to his abandonment, by this most reticent man's lack of reticence in allusion to the operations of sex, an indifference as of a mathematician dealing with some arithmetical quantity, and yet Mrs Parnell tells how upon a night of storm on Brighton pier, and at the height of his power, he held her out over the waters and she lay still, stretched upon his two hands, knowing that if she moved, he would drown himself and her.

XII

PHASE ELEVEN

Will—The Image Burner.

Mask (from Phase 25). *True*—Rejection. *False*—Moral Indifference.

Creative Mind (from Phase 19). *True*—Moral reformation. *False*—Self-Assertion.

Body of Fate (from Phase 5)—Enforced belief.

Examples : Spinoza, Savonarola.

While Phase 9 was kept from its subjectivity by personal relations, by sensuality, by various kinds of grossness; and Phase 10 by associations of men for practical purposes, and by the emotions that arise out of such associations, or by some tragic love where there is an element of common interest; Phase 11 is impeded by the excitement of conviction, by the contagion of organised belief, or by its interest in organisation for its own sake. The man of the phase is a half solitary, one who defends a solitude he cannot or will not inhabit, his *Mask* being from a phase of abstract belief, which offers him always some bundle of mathematical formulae, or its like, opposed to his nature. It will presently be seen that the man of Phase 25, where the *Mask* is, creates his system of belief, just as Phase 24 creates his code, to exclude all that is too difficult for dolt or knave; but the man of Phase 11 systematises, runs to some frenzy of conviction, to make intellect, intellect for its own sake, possible, and perhaps, in his rage against rough-and-ready customary thought, to make all but intellect impossible. He will be the antithesis of all this, should he be conquered by his *Body of Fate* (from Phase 5, where the common instinct first unites itself to reflection) being carried off by

some contagion of belief, some general interest, and compelled to substitute for intellectual rage some form of personal pride and so to become the proud prelate of tradition.

In Spinoza one finds the phase in its most pure and powerful shape. He saw the divine energy in whatever was the most individual expression of the soul, and spent his life in showing that such expression was for the world's welfare and not, as might seem, a form of anarchy. His *Mask*, under the influence of his *Body of Fate*, would have forced him to seek happiness in submission to something hard and exterior; but the *Mask*, set free by a *Creative Mind* that would destroy exterior popular sanction, makes possible for the first time the solitary conception of God. One imagines him among the theologians of his time, who sought always some formula perhaps, some sheep-dog for common minds, turning himself into pure wolf, and making for the wilderness. Certainly his pantheism, however pleasing to his own bare bench of scholars, was little likely to help the oratory of any bench of judges or of bishops. Through all his cold definitions, on whose mathematical form he prided himself, one divines some quarrel, not recorded in his biography, with the thought of his fathers and his kin, forced upon him almost to the breaking of his heart: no nature without the stroke of fate divides itself in two.

XIII

THE OPENING OF THE TINCTURE, ETC.

JUST before the place in the Great Wheel, where the word *Heart* is written, the splitting or opening of each *Tincture* begins, and increases till Phase 15 and then

decreases, until the place where *Head* is written; at which point they close once more. The *antithetical Tincture* is said to open at Phase 11, the *primary* at Phase 12. When the *Tinctures* open, that is to say when observation
 5 gives place to experience, when the being attains self knowledge or its possibility, the *Four Faculties* reflect themselves in the experience or knowledge as the *Four Qualities*, the *Will* as *instinct* (or race), the *Mask* as *emotion*, the *Creative Mind* as *reason*, the *Body of Fate*
 10 as *desire*.

Before the interchange of the *Tinctures* at Phase 15 the *antithetical* is reflected as *reason* and *desire*, the *primary* as *emotion* and *instinct*, while after Phase 15 this is reversed. *Emotion* and *instinct* when acting as one are
 15 *love*, *reason* and *desire* *hatred*; and in all *phases* before Phase 11 and after Phase 19, except those between Phase 26 and Phase 4, and especially in those phases round Phase 8 and Phase 22 the man knows himself through acted *love* and acted *hate*. Between Phase 26 and Phase
 20 4 *love* and *hate* should be themselves unknown being only known as one, as that which is fated.

By *love* is meant love of that particular unity towards which the nature is tending, or of those images and ideas which define it, and by *hate*, hate of all that
 25 impedes that unity. In the phases between Phase 12 and Phase 18, the unity sought is Unity of Being, which is not to be confused with the complete subjectivity of Phase 15, for it implies a harmony of *antithetical* and *primary* life, and Phase 15 has no
 30 *primary*. Between Phase 12 and Phase 18 the struggle for this unity becomes conscious and its attainment possible. All the *antithetical* control over *primary* faculties increases; and the being may become almost wholly predestined, as distinguished from the *primary*
 35 phases which are fated. It struggles within itself, for it must now harmonise its *instinct* with its *emotion*, its

reason with its *desire*, and not in relation to, or for the sake of, some particular action; but in relation to a conception of itself as Unity. With this change sexual love becomes the most important event of the life, for the opposite sex is nature chosen and fated—*Image* and *Body of Fate*.

At the approach of Unity of Being the greatest beauty of literary style becomes possible, for thought becomes sensuous and musical. All that moves us is related to our possible Unity; we lose interest in the abstract and concrete alike, only when we have said, " My fire," and so distinguished it from " the fire " and " a fire," does the fire seem bright. Every emotion begins to be related, as musical notes are related, to every other. It is as though we touched a musical string that set other strings
 10 into sympathetic vibration. 15

XIV

PHASE TWELVE

Will—The Forerunner.

Mask (from Phase 26). *True*—Self-exaggeration.
False—Self-abandonment.

Creative Mind (from Phase 18). *True*—Subjective
 20 Philosophy. *False*—War between two forms of Expression. 20

Body of Fate (from Phase 4)—Enforced Intellectual Action.

Example : Nietzsche. 25

The man of this phase is out of phase, is all a reaction, is driven from one self-conscious pose to another, is full of hesitation; or he is true to phase, a cup that remembers but its own fullness. His phase is called the " Fore-

runner " because fragmentary and violent. The phases of action where the man mainly defines himself by his practical relations are finished, or finishing, and the phases where he defines himself mainly through an image of the mind begun or beginning; phases of hatred for some external fate are giving way to phases of self-hatred. It is a phase of immense energy because the *Four Faculties* are equidistant. The *oppositions* (*Will and Mask, Creative Mind and Body of Fate*) are balanced by the *discords* and these, being equidistant between *identity* and *opposition*, are at their utmost intensity. The nature is conscious of the most extreme degree of *deception*, and is wrought to a frenzy of desire for truth of self. If Phase 9 had the greatest possible " belief in its own desire," there is now the greatest possible belief in all values created by personality. It is therefore before all else the phase of the hero, of the man who overcomes himself, and so no longer needs, like Phase 10, the submission of others, or like Phase 11 conviction of others to prove his victory. Solitude has been born at last, though solitude invaded, and hard to defend. Nor is there need any longer of the bare anatomy of Phase 11; every thought comes with sound and metaphor, and the sanity of the being is no longer from its relation to facts, but from its approximation to its own unity, and from this on we shall meet with men and women to whom facts are a dangerous narcotic or intoxicant. Facts are from the *Body of Fate*, and the *Body of Fate* is from the phase where instinct, before the complications of reflection, reached its most persuasive strength. The man is pursued by a series of accidents, which, unless he meet them antithetically, drive him into all sorts of temporary ambitions, opposed to his nature, unite him perhaps to some small protesting sect (the family or neighbourhood of Phase 4 intellectualised); and these ambitions he defends by some kind of

superficial intellectual action, the pamphlet, the violent speech, the sword of the swashbuckler. He spends his life in oscillation between the violent assertion of some commonplace pose, and a dogmatism which means nothing, apart from the circumstance that created it. If, however, he meets these accidents by the awakening of his *antithetical* being there is a noble extravagance, an overflowing fountain of personal life. He turns towards the True *Mask* and having by philosophic intellect (*Creative Mind*) delivered it from all that is topical and temporary, announces a philosophy, which is the logical expression of a mind alone with the object of its desire. The True *Mask*, derived from the terrible Phase 26, called the phase of the Hunchback, is the reverse of all that is emotional, being emotionally cold; not mathematical, for intellectual abstraction ceased at Phase 11, but marble pure. In the presence of the *Mask*, the *Creative Mind* has the isolation of a fountain under moonlight; yet one must always distinguish between the emotional *Will*—now approaching the greatest subtlety of sensitiveness, and more and more conscious of its frailty—and that which it would be, the lonely, imperturbable, proud *Mask*, as between the *Will* and its *discord* in the *Creative Mind* where is no shrinking from life. The man follows an *Image*, created or chosen by the *Creative Mind* from what fate offers; would persecute and dominate it; and this *Image* wavers between the concrete and sensuous *Image*. It has become personal; there is now, though not so decisively as later, but one form of chosen beauty, and the sexual *Image* is drawn as with a diamond, and tinted those pale colours sculptors sometimes put upon a statue. Like all before Phase 15 the man is overwhelmed with the thought of his own weakness and knows of no strength but that of *Image* and *Mask*.

XV

PHASE THIRTEEN

Will—Sensuous Ego.

Mask (from Phase 27). *True*—Self-expression. *False*—Self-absorption.

Creative Mind (from Phase 17). *True*—Subjective Truth. *False*—Morbidity.

Body of Fate (from Phase 3)—Enforced Love.

Examples : Baudelaire, Beardsley, Ernest Dowson.

This is said to be the only phase where entire sensuality is possible, that is to say sensuality without the intermixture of any other element. There is now a possible complete intellectual unity, Unity of Being apprehended through the images of the mind; and this is opposed by the fate (Phase 3 where body becomes deliberate and whole) which offers an equal roundness and wholeness of sensation. The *Will* is now a mirror of emotional experience, or sensation, according to whether it is swayed by *Mask* or *Fate*. Though wax to every impression of emotion, or of sense, it would yet through its passion for truth (*Creative Mind*) become its opposite and receive from the *Mask* (Phase 27), which is at the phase of the Saint, a virginal purity of emotion. If it live objectively, that is to say surrender itself to sensation, it becomes morbid, it sees every sensation separate from every other under the light of its perpetual analysis (*Creative Mind* at a phase of dispersal). Phase 13 is a phase of great importance, because the most intellectually subjective phase, and because only here can be achieved in perfection that in the *antithetical* life

which corresponds to sanctity in the *primary* : not self-denial but expression for expression's sake. Its influence indeed upon certain writers has caused them in their literary criticism to exalt intellectual sincerity to the place in literature, which is held by sanctity in theology. At this phase the self discovers, within itself, while struggling with the *Body of Fate*, forms of emotional morbidity, which others recognise as their own; as the saint may take upon himself the physical diseases of others. There is almost always a preoccupation with those metaphors and symbols and mythological images through which we define whatever seems most strange or most morbid. Self-hatred now reaches its height, and through this hatred comes the slow liberation of intellectual love. There are moments of triumph and moments of defeat, each in its extreme form, for the subjective intellect knows nothing of moderation. As the *primary Tincture* has weakened the sense of quantity has weakened, for the *antithetical Tincture* is preoccupied with quality.

From now, if not from Phase 12, and until Phases 17 or 18 have passed, happy love is rare for seeing that the man must find a woman whose *Mask* falls within or but just outside his *Body of Fate* and *Mask*, if he is to find strong sexual attraction, the range of choice grows smaller, and all life grows more tragic. As the woman grows harder to find, so does every beloved object. Lacking suitable objects of desire, the relation between man and *Daimon* becomes more clearly a struggle or even a relation of enmity.

XVI

PHASE FOURTEEN

Will—The Obsessed Man.

Mask (from Phase 28). *True*—Serenity. *False*—Self-distrust.

5 *Creative Mind* (from Phase 16). *True*—Emotional Will. *False*—Terror.

Body of Fate (from Phase 2)—Enforced Love of the World.

Examples : Keats, Giorgione, Many Beautiful Women.

10 As we approach Phase 15 personal beauty increases and at Phase 14 and Phase 16 the greatest human beauty becomes possible. The aim of the being should be to disengage those objects which are images of desire from the excitement and disorder of the *Body of Fate*, and under certain circumstances to impress upon these the full character of the *Mask* which, being from Phase 28, 15 is a folding up, or fading into themselves. It is this act of the intellect, begun at conception, which has given the body its beauty. The *Body of Fate*, derived from the phase of the utmost possible physical energy, but 20 of an energy without aim, like that of a child, works against this folding up yet offers little more of objects than their excitement, their essential honey. The images of desire, disengaged and subject to the *Mask*, are separate and still (*Creative Mind* from a phase of violent scattering). The images of Phase 13 and even of Phase 25 12 have in a lesser degree this character. When we compare these images with those of any subsequent phase, each seems studied for its own sake; they float

as in serene air, or lie hidden in some valley, and if they move it is to music that returns always to the same note, or in a dance that so returns into itself that they seem immortal.

When the being is out of phase, when it is allured by 5 *primary* curiosity, it is aware of its *primary* feebleness and its intellect becomes but a passion of apprehension, or a shrinking from solitude; it may even become mad; or it may use its conscious feebleness and its consequent terror as a magnet for the sympathy of others, as a 10 means of domination. At Phase 16 will be discovered a desire to accept every possible responsibility; but now responsibility is renounced and this renunciation becomes an instrument of power, dropped burdens being taken up by others. Here are born those women who are most 15 touching in their beauty. Helen was of the phase; and she comes before the mind's eye elaborating a delicate personal discipline, as though she would make her whole life an image of a unified *antithetical* energy. While seeming an image of softness, and of quiet, she draws 20 perpetually upon glass with a diamond. Yet she will not number among her sins anything that does not break that personal discipline, no matter what it may seem according to others' discipline; but if she fail in her own discipline she will not deceive herself, and for 25 all the languor of her movements, and her indifference to the acts of others, her mind is never at peace. She will wander much alone as though she consciously meditated her masterpiece that shall be at the full moon, yet unseen by human eye, and when she returns to her 30 house she will look upon her household with timid eyes, as though she knew that all powers of self-protection had been taken away, and that of her once violent *primary Tincture* nothing remained but a strange irresponsible innocence. Her early life has perhaps been 35 perilous because of that nobility, that excess of *antithe-*

tical energies, which may have so constrained the fading
primary that, instead of its becoming the expression of
those energies, it is but a vague beating of the wings, or
their folding up into a melancholy stillness. The greater
5 the peril the nearer has she approached to the final
union of *primary* and *antithetical*, where she will desire
nothing; and already perhaps, through weakness of
desire, she understands nothing yet seems to understand
everything; already serves nothing, while alone seeming
10 of service. Is it not because she desires so little and
gives so little that men will die and murder in her
service? One thinks of THE ETERNAL IDOL of Rodin :
that kneeling man with hands clasped behind his back
in humble adoration, kissing a young girl a little below
15 the breast, while she gazes down, without compre-
hending, under her half-closed eyelids. Perhaps could
we see her a little later, with flushed cheeks casting her
money upon some gaming-table, we would wonder that
action and form could so belie each other, not under-
20 standing that the Fool's *Mask* is her chosen motley, nor
her terror before death and stillness. One thinks too
of the women of Burne-Jones, but not of Botticelli's
women, who have too much curiosity, nor Rossetti's
women, who have too much passion; and as we see
25 before the mind's eye those pure faces gathered about
the Sleep of Arthur, or crowded upon the Golden Stair,
we wonder if they too would not have filled us with
surprise, or dismay, because of some craze, some passion
for mere excitement, or slavery to a drug.
30 In the poets too, who are of the phase, one finds the
impression of the *Body of Fate* as intoxication or
narcotic. Wordsworth, shuddering at his solitude, has
filled his art in all but a few pages with common opinion,
common sentiment; while in the poetry of Keats there
35 is an exaggerated sensuousness, though little sexual
passion, that compels us to remember the pepper on the

tongue as though that were his symbol. Thought
is disappearing in image; and in Keats, in some
ways a perfect type, intellectual curiosity is at its
weakest; there is scarcely an image, where his poetry is
at its best, whose subjectivity has not been heightened
by its use in many great poets, painters, sculptors,
artificers. The being has almost reached the end of
that elaboration of itself which has for its climax an
absorption in time, where space can be but symbols or
images in the mind. There is little observation even 10
in detail of expression, all is reverie, while in Wordsworth
the soul's deepening solitude has reduced mankind, when
seen objectively, to a few slight figures outlined for a
moment amid mountain and lake. The corresponding
genius in painting is that of Monticelli, after 1870, and 15
perhaps that of Condor, though in Condor there are
elements suggesting the preceding phase.

All born at antithetical phases before Phase 15, are
subject to violence, because of the indeterminate energy
of the *Body of Fate*; this violence seems accidental, 20
unforeseen and cruel—and here are women carried off by
robbers and ravished by clowns.

XVII

PHASE FIFTEEN

<i>Will</i> .	No description ex-	
<i>Mask</i> (from Phase 1).	cept that this is a	
<i>Creative Mind</i> (from Phase 15).	phase of complete	25
<i>Body of Fate</i> (from Phase 1).	beauty.	

Body of Fate and *Mask* are now identical; and *Will*
and *Creative Mind* identical; or rather the *Creative Mind*
is dissolved in the *Will* and the *Body of Fate* in the *Mask*.
Thought and Will are indistinguishable, effort and attain- 30

ment are indistinguishable; and this is the consummation of a slow process; nothing is apparent but dreaming *Will* and the *Image* that it dreams. Since Phase 12 all images, and cadences of the mind, have been satisfying to that mind just in so far as they have expressed this converging of will and thought, effort and attainment. The words musical, sensuous, are but descriptions of that converging process. Thought has been pursued, not as a means but as an end—the "poem, the painting, the reverie has been sufficient of itself. It is not possible, however, to separate in the understanding this running into one of *Will* and *Creative Mind* from the running into one of *Mask* and *Body of Fate*. Without *Mask* and *Body of Fate* the *Will* would have nothing to desire, the *Creative Mind* nothing to apprehend. Since Phase 12 the *Creative Mind* has been so interfused by the *antithetical Tincture*, that it has more and more confined its contemplation of actual things to those that resemble images of the mind desired by the *Will*. The being has selected, moulded and remoulded, narrowed its circle of living, been more and more the artist, grown more and more " distinguished " in all preference. Now contemplation and desire, united into one, inhabit a world where every beloved image has bodily form, and every bodily form is loved. This love knows nothing of desire, for desire implies effort, and though there is still separation from the loved object, love accepts the separation as necessary to its own existence. *Fate* is known for the boundary that gives our *Destiny* its form, and—as we can desire nothing outside that form—as an expression of our freedom. Chance and Choice have become interchangeable without losing their identity. As all effort has ceased, all thought has become image, because no thought could exist if it were not carried towards its own extinction, amid fear or in contemplation; and every image is separate from every other, for if image

were linked to image, the soul would awake from its immovable trance. All that the being has experienced as thought is visible to its eyes as a whole, and in this way it perceives, not as they are to others, but according to its own perception, all orders of existence. Its own body possesses the greatest possible beauty, being indeed that body which the soul will permanently inhabit, when all its phases have been repeated according to the number allotted : that which we call the clarified or Celestial Body. Where the being has lived out of phase, seeking to live through *antithetical phases* as though they had been *primary*, there is now terror of solitude, its forced, painful and slow acceptance and a life haunted by terrible dreams. Even for the most perfect, there is a time of pain, a passage through a vision, where evil reveals itself in its final meaning. In this passage Christ, it is said, mourned over the length of time and the unworthiness of man's lot to man, whereas his forerunner mourned and his successor will mourn over the shortness of time and the unworthiness of man to his lot; but this cannot yet be understood.

XVIII

PHASE SIXTEEN

Will—The Positive Man.

Mask (from Phase 2). *True*—Illusion. Fake—Delusion.

Creative Mind (from Phase 14). *True*—Vehemence. *False*—Opinionated Will.

Body of Fate (from Phase 28)—Enforced Delusion.

Examples : William Blake, Rabelais, Aretino, Paracelsus, some beautiful women.

Phase 16 is in contrast to Phase 14, in spite of their resemblance of extreme subjectivity, in that it has a *Body of Fate* from the phase of the Fool, a phase of absorption, and its *Mask* from what might have been called the phase of the Child, a phase of aimless energy, of physical life for its own sake; while Phase 14 had its *Body of Fate* from the phase of the Child and its *Mask* from that of the Fool. Fate thrusts an aimless excitement upon Phase 14, while Phase 14 finds within itself an *antithetical* dream; whereas Phase 16 has a dream thrust upon it and finds within itself an aimless excitement. This excitement, and the dream, are both illusions, so that the *Will*, which is itself a violent scattering energy, has to use its intellect (*Creative Mind*) to discriminate between illusions. They are both illusions, because, so small is the *primary* nature, sense of fact is an impossibility. If it use its intellect, which is the most narrow, the most unflinching, even the most cruel in synthesis, possible to man, to disengage the aimless child (*i.e.*, to find *Mask* and *Image* in the child's toy), it finds the soul's most radiant expression and surrounds itself with some fairyland, some mythology of wisdom or laughter; its own scattering, its mere rushing out into the disordered and unbounded, after the still trance of Phase 15, has found its antithesis, and therefore self-knowledge and self-mastery. If, however, it subordinate its intellect to the *Body of Fate* all the cruelty and narrowness of that intellect are displayed in service of preposterous purpose after purpose till there is nothing left but the fixed idea and some hysterical hatred. By these purposes, derived from a phase of absorption, the *Body of Fate* drives the *Will* back upon its subjectivity, deforming the *Mask* until the *Will* can only see the object of its desire in these purposes. It does not hate because it dreads, as do the phases of increasing *antithetical* emotion, but hates that which opposes desire. Capable

of nothing but an incapable idealism (for it has no thought but in myth, or in defence of myth), it must because it sees one side is all white, see the other side all black; what but a dragon could dream of thwarting a St. George. In men of the phase there will commonly be both natures for to be true to phase is a ceaseless struggle. At one moment they are full of hate—Blake writes of "Flemish and Venetian demons" and of some picture of his own destroyed "by some vile spell of Stoddart's"—and their hate is always close to madness; and at the next they produce the comedy of Aretino and of Rabelais or the mythology of Blake, and discover symbolism to express the overflowing and bursting of the mind. There is always an element of frenzy, and almost always a delight in certain glowing or shining images of concentrated force; in the smith's forge; in the heart; in the human form in its most vigorous development; in the solar disc; in some symbolical representation of the sexual organs; for the being must brag of its triumph over its own incoherence.

Since Phase 8 the man has more and more judged what is right in relation to time, a right action, or a right motive, has been one that he thought possible or desirable to think or do eternally; his soul would "come into possession of itself for ever in one single moment"; but now he begins once more to judge an action or motive in relation to space. A right action or motive must soon be right for any other man in similar circumstance. Hitherto an action, or motive, has been right precisely because it is exactly right for one person only though for that person always. After the change, the belief in the soul's immortality declines though the decline is slow, and it may only be recovered when Phase 1 is passed.

Among those who are of this phase may be great satirists, great caricaturists, but they pity the beautiful,

for that is their *Mask*, and hate the ugly, for that is their *Body of Fate*, and so are unlike those of the *primary* phases, Rembrandt for instance, who pity the ugly, and sentimentalise the beautiful, or call it insipid, and turn
 5 away or secretly despise and hate it. Here too are beautiful women, whose bodies have taken upon themselves the image of the True *Mask*, and in these there is a radiant intensity, something of " The Burning Babe " of the Elizabethan lyric. They walk like queens, and
 10 seem to carry upon their backs a quiver of arrows, but they are gentle only to those whom they have chosen or subdued, or to the dogs that follow at their heels. Boundless in generosity, and in illusion, they will give themselves to a beggar because he resembles a religious
 15 picture and be faithful all their lives, or if they take another turn and choose a dozen lovers, die convinced that none but the first or last has ever touched their lips, for they are of those whose " virginity renews itself like the moon." Out of phase they turn termagant,
 20 if their lover take a wrong step in a quadrille where all the figures are of their own composition and changed without notice when the fancy takes them. Indeed, perhaps if the body have great perfection, there is always something imperfect in the mind, some rejection of, or
 25 inadequacy of *Mask* : Venus out of phase chose lame Vulcan. Here also are several very ugly persons, their bodies torn and twisted by the violence of the new *primary*, but where the body has this ugliness great beauty of mind is possible. This is indeed the only
 30 *antithetical* phase where ugliness is possible, it being complementary to Phase 2, the only *primary* phase where beauty is possible.

From this phase on we meet with those who do violence, instead of those who suffer it; and prepare for
 35 those who love some living person, and not an image of the mind, but as yet this love is hardly more than the

" fixed idea " of faithfulness. As the new love grows the sense of beauty will fade.

XIX

PHASE SEVENTEEN

Will—The *Daimonic* Man.

Mask (from Phase 3). *True*—Simplification through intensity. *False*—Dispersal 5

Creative Mind (from Phase 13). *True*—Creative imagination through antithetical emotion. *False*—Enforced self-realization.

Body of Fate (from Phase 27)—Loss.

Examples : Dante, Shelley. 10

He is called the *Daimonic* man because Unity of Being, and consequent expression of *Daimonic* thought, is now more easy than at any other phase. As contrasted with Phase 13 and Phase 14, where mental images were separated from one another that they might be subject
 15 to knowledge, all now flow, change, flutter, cry out, or mix into something else; but without, as at Phase 16, breaking and bruising one another, for Phase 17, the central phase of its triad, is without frenzy. The *Will* is falling asunder, but without explosion and noise. The
 20 separated fragments seek images rather than ideas, and these the intellect, seated in Phase 13, must synthesise in vain, drawing with its compass point a line that shall but represent the outline of a bursting pod. The being
 25 has for its supreme aim, as it had at Phase 16 (and as all subsequent *antithetical* phases shall have) to hide from itself and others this separation and disorder, and

it conceals them under the emotional *Image* of Phase 3; as Phase 16 concealed its greater violence under that of Phase 2. When true to phase the intellect must turn all its synthetic power to this task. It finds, not the im-

5 passioned myth that Phase 16 found, but a *Mask* of simplicity that is also intensity. This *Mask* may represent intellectual, or sexual passion; seem some Ahasuerus or Athanase; be the gaunt Dante of The Divine Comedy; its corresponding *Image* may be Shelley's Venus Urania,

10 Dante's Beatrice, or even the Great Yellow Rose of the Paradiso. The *Will*, when true to phase, assumes, in assuming the *Mask*, an intensity, which is never dramatic but always lyrical and personal, and this intensity, though always a deliberate assumption, is to others but

15 the charm of the being; and yet the *Will* is always aware of the *Body of Fate*, which perpetually destroys this intensity, thereby leaving the *Will* to its own "dispersal." At Phase 3, not as *Mask* but as Phase, there should be perfect physical well-being or balance, though

20 not beauty or emotional intensity, but at Phase 27 are those who turn away from all that Phase 3 represents and seek all those things it is blind to. The *Body of Fate* therefore, derived from a phase of renunciation, is "loss," and works to make impossible "simplification

25 by intensity." The being, through the intellect, selects some object of desire for a representation of the *Mask* as *Image*, some woman perhaps, and the *Body of Fate* snatches away the object. Then the intellect (*Creative Mind*), which in the most *antithetical* phases were better

30 described as imagination, must substitute some new image of desire; and in the degree of its power and of its attainment of unity, relate that which is lost, that which has snatched it away, to the new image of desire, that which threatens the new image to the being's unity. If its

35 unity be already past, or if unity be still to come, it may for all that be true to phase. It will then use its

intellect merely to isolate *Mask* and *Image*, as chosen forms or as conceptions of the mind. If it be out of phase it will avoid the subjective conflict, acquiesce, hope that the *Body of Fate* may die away; and then the *Mask* will cling to it and the *Image* lure it. It will feel

5 itself betrayed, and persecuted till, entangled in *primary* conflict, it rages against all that destroys *Mask* and *Image*. It will be subject to nightmare, for its *Creative Mind* (deflected from the *Image* and *Mask* to the *Body of Fate*) gives an isolated mythological or abstract form

10 to all that excites its hatred. It may even dream of escaping from ill-luck by possessing the impersonal *Body of Fate* of its opposite phase and of exchanging passion for desk and ledger. Because of the habit of synthesis, and of the growing complexity of the energy, which gives

15 many interests, and the still faint perception of things in their weight and mass, men of this phase are almost always partisans, propagandists and gregarious; yet because of the *Mask* of simplification, which holds up before them the solitary life of hunters and of fishers

20 and "the groves pale passion loves," they hate parties, crowds, propaganda. Shelley out of phase writes pamphlets, and dreams of converting the world, or of turning man of affairs and upsetting governments, and yet returns again and again to these two images of solitude,

25 a young man whose hair has grown white from the burden of his thoughts, an old man in some shell-strewn cave whom it is possible to call, when speaking to the sultan, "as inaccessible as God or thou." On the other hand,

30 how subject he is to nightmare! He sees the devil leaning against a tree, is attacked by imaginary assassins and in obedience to what he considers a supernatural voice, creates "The Cenci" that he may give to Beatrice Cenci her incredible father. His political enemies are monstrous, meaningless images. And unlike Byron, who is

35 two phases later, he can never see anything that opposes

him as it really is. Dante, who laments his exile as of all possible things the worst for such as he, and sighs for his lost solitude, and yet could never keep from politics, was such a partisan, says a contemporary, that if a
 5 child, or a woman, spoke against his party he would pelt this child or woman with stones. Yet Dante, having attained, as poet, to Unity of Being, as poet saw all things set in order, had an intellect that served the *Mask* alone, and that compelled even those things that opposed
 10 it to serve, was content to see both good and evil. Shelley, upon the other hand, in whom even as poet unity was but in part attained, found compensation for his "loss," for the taking away of his children, for his quarrel with his first wife, for later sexual disappoint-
 15 ment, for his exile, for his obloquy—there were but some three or four persons, he said, who did not consider him a monster of iniquity—in his hopes for the future of mankind. He lacked the Vision of Evil, could not conceive of the world as a continual conflict, so, though
 20 great poet he certainly was, he was not of the greatest kind. Dante suffering injustice and the loss of Beatrice, found divine justice and the heavenly Beatrice, but the justice of Prometheus Unbound is a vague propagandist emotion and the women that await its coming are but
 25 clouds. This is in part because the age in which Shelley lived was in itself so broken that true Unity of Being was almost impossible, but partly because being out of phase so far as his practical reason was concerned, he was subject to an *automatonism* which he mistook for
 30 poetical invention, especially in his longer poems. *Anti-theoretical* men (Phase 15 once passed) use this *automatonism* to evade hatred, or rather to hide it from their own eyes; perhaps all at some time or other, in moments of fatigue, give themselves up to fantastic, constructed
 35 images, or to an almost mechanical laughter.

Landor has been examined in "*Per Arnica Silentia*

Lunae." The most violent of men, he uses his intellect to disengage a visionary image of perfect sanity (*Mask* at Phase 3) seen always in the most serene and classic art imaginable. He had perhaps as much Unity of Being as his age permitted, and possessed, though not in any full measure, the Vision of Evil.

XX

PHASE EIGHTEEN

Will—The Emotional Man.

Mask (from Phase 4). *True*—Intensity through emotion. *False*—Curiosity.

Creative Mind (from Phase 12). *True*—Emotional 10
 Philosophy. *False*—Enforced lure.

Body of Fate (from Phase 26)—Enforced disillusionment.

Examples : Goethe, Matthew Arnold.

The *antithetical tincture* closes during this phase, the 15
 being is losing direct knowledge of its old antithetical life. The conflict between that portion of the life of feeling, which appertains to his unity, with that portion he has in common with others, coming to an end, has
 begun to destroy that knowledge. "A Lover's Noc- 20
 turne" or "An Ode to the West Wind" are probably no more possible, certainly no more characteristic. He can hardly, if action and the intellect that concerns
 action, are taken from him, recreate his dream life; and
 when he says "who am I," he finds it difficult to 25
 examine his thoughts in relation to one another, his

emotions in relation to one another, but begins to find it easy to examine them in relation to action. He can examine those actions themselves with a new clearness. Now for the first time since Phase 12, Goethe's saying is almost true : " Man knows himself by action only, by thought never." Meanwhile the *antithetical Tincture* begins to attain, without previous struggle or self-analysis, its active form which is love—love being the union of emotion and instinct—or when out of phase, sentimentality. The *Will* seeks by some form of emotional philosophy to free a form of emotional beauty (*Mask*) from a " disillusionment," differing from the " delusions " of Phase 16, which are continuous, in that it permits intermittent awakening. The *Will*, with its closing *antithetical*, is turning away from the life of images to that of ideas, it is vacillating and curious, and it seeks in this *Mask* from a *phase* where all the functions can be perfect, what becomes, when considered *antithetically*, a wisdom of the emotions. At its next phase it will have fallen asunder; already it can only preserve its unity by a deliberate balancing of experiences (*Creative Mind* at Phase 12, *Body of Fate* at Phase 26), and so it must desire that phase (though that transformed into the emotional life), where wisdom seems a physical accident. Its object of desire is no longer a single image of passion, for it must relate all to social life; the man seeks to become not a sage, but a wise king, no longer Ahasuerus, and seeks a woman who looks the wise mother of children. Perhaps now, and for the first time, the love of a living woman (" disillusionment " once accepted), as apart from beauty or function, is an admitted aim, though not yet wholly achieved. The *Body of Fate* is from the phase where the " wisdom of knowledge " has compelled *Mask* and *Image* to become not objects of desire but objects of knowledge. Goethe did not, as Beddoes said, marry his cook, but he certainly did not marry the woman he had desired, and his

grief at her death showed that, unlike Phase 16 or Phase 17, which forget their broken toys, he could love what disillusionment gave. When he seeks to live objectively, he will substitute curiosity for emotional wisdom, he will invent objects of desire artificially, he will say perhaps, though this was said by a man who was probably still later in phase, " I was never in love with a serpent-charmer before "; the False *Mask* will press upon him, pursue him and, refusing conflict, he will fly from the True *Mask* at each artificial choice. The nightingale will refuse the thorn and so remain among images instead of passing to ideas. He is still disillusioned but he can no longer through philosophy substitute for the desire that life has taken away love for what life has brought. The *Will* is near the place marked *Head* upon the great chart, which enables it to choose its *Mask* even when true to phase almost coldly and always deliberately, whereas the *Creative Mind* is derived from the phase which is called " the wisdom of heart," and is therefore more impassioned and less subtle and delicate than if Phase 16 or Phase 17 were the place of the *Will*, though not yet argumentative or heated. The *Will* at *Head* uses the heart with perfect mastery and, because of the growing *primary*, begins to be aware of an audience, though as yet it will not dramatise the *Mask* deliberately for the sake of effect as will Phase 19.

PHASE NINETEEN

Will—The Assertive Man.

Mask (from Phase 5). *True*—Conviction. *False*—
Domination.

Creative Mind (from Phase 11). *True*—Emotional Intellect. *False*—The Unfaithful.

Body of Fate (from Phase 25)—Enforced failure of Action.

Examples : Gabriele d'Annunzio (perhaps), Oscar Wilde, Byron, a certain actress.

10 This Phase is the beginning of the artificial, the abstract, the fragmentary, and the dramatic. Unity of Being is no longer possible, for the being is compelled to live in a fragment of itself and to dramatise that fragment. The *primary Tincture* is closing, direct knowledge
15 of self in relation to action is ceasing to be possible. The being only completely knows that portion of itself which judges fact for the sake of actions. When the man lives according to phase, he is now governed by conviction, instead of by a ruling mood, and
20 is effective only in so far as he can find this conviction. His aim is to use an intellect, which turns easily to declamation, emotional emphasis, so that it saves conviction in a life where effort, just in so far as its object is passionately desired, comes to nothing. He
25 desires to be strong and stable, but as Unity of Being and self-knowledge are both gone, and it is too soon to grasp at another unity through *primary* mind, he passes from emphasis to emphasis. The strength from conviction,

being derived from a *Mask* of the first quarter, is not founded upon social duty, though that may seem so to others, but is temperamentally formed to fit some crisis of personal life. His thought is immensely effective and dramatic, arising always from some immediate situation, 5 a situation found or created by himself, and may have great permanent value as the expression of an exciting personality. This thought is always an open attack; or a sudden emphasis, an extravagance, or an impassioned declamation of some general idea, which is a more veiled 10 attack. The *Creative Mind* being derived from Phase 11, he is doomed to attempt the destruction of all that breaks or encumbers personality, but this personality is conceived of as a fragmentary, momentary intensity. The mastery of images, threatened or lost at Phase 18, may 15 however be completely recovered, but there is less symbol, more fact. Vitality from dreams has died out, and a vitality from fact has begun which has for its ultimate aim the mastery of the real world. The water-course after an abrupt fall continues upon a lower level; 20 ice turns to water, or water to vapour : there is a new chemical phase.

When lived out of phase there is a hatred or contempt of others, and instead of seeking conviction for its own 25 sake, the man takes up opinions that he may impose himself upon others. He is tyrannical and capricious, and his intellect is called "The Unfaithful," because, being used for victory alone, it will change its ground in a moment and delight in some new emphasis, not caring 30 whether old or new have consistency. The *Mask* is derived from that phase where perversity begins, where artifice begins, and has its discord from Phase 25, the last phase where the artificial is possible; the *Body of Fate* is therefore enforced failure of action, and many 35 at this phase desire action above all things as a means of expression. Whether the man be in or out of phase,

there is the desire to escape from Unity of Being or any approximation towards it, for Unity can be but a simulacrum now. And in so far as the soul keeps its memory of that potential Unity there is conscious *anti-*

5 *thetical* weakness. He must now dramatise the *Mask* through the *Will* and dreads the *Image*, deep within, of the old *antithetical Tincture* at its strongest, and yet this *Image* may seem infinitely desirable if he could but find the desire. When so torn into two, escape when it comes

10 may be so violent that it brings him under the False *Mask* and the False *Creative Mind*. A certain actress is typical, for she surrounds herself with drawings by Burne-Jones in his latest period, and reverse them as they were holy pictures, while her manners are boisterous, dominating

15 and egotistical. They are faces of silent women, and she is never silent for a moment; yet these faces are not, as I once thought, the True *Mask* but a part of that incoherence the True *Mask* must conceal. Were she to surrender to their influence she would become insincere in

20 her art and exploit an emotion that is no longer hers. I find in Wilde, too, something pretty, feminine, and insincere, derived from his admiration for writers of the 17th and earlier phases, and much that is violent, arbitrary and insolent, derived from his desire to escape.

25 The *antithetical Mask* comes to men of Phase 17 and Phase 18 as a form of strength, and when they are tempted to dramatise it, the dramatisation is fitful, and brings no conviction of strength, for they dislike emphasis; but now the weakness of the *antithetical* has

30 begun, for though still the stronger it cannot ignore the growing *primary*. It is no longer an absolute monarch, and it permits power to pass to statesman or demagogue whom however it will constantly change.

Here one finds men and women who love those who

35 rob them or beat them, as though the soul were intoxicated by its discovery of human nature, or found even a

secret delight in the shattering of the image of its desire. It is as though it cried, " I would be possessed by " or " I would possess that which is Human. What do I care if it is good or bad ? " There is no " disillusionment," for they have found that which they have sought, but that which they have sought and found is a fragment.

XXI

PHASE TWENTY

Will—The Concrete Man.

Mask (from Phase 6). *True*—Fatalism. *False*—Superstition.

Creative Mind (from Phase 10). *True*—Dramatisation 10
of *Mask*. *False*—Self-desecration.

Body of Fate (from Phase 24)—Enforced Success of Action.

Examples : Shakespeare, Balzac, Napoleon.

Like the phase before it, and those that follow it im- 15
mediately, a phase of the breaking up and subdivision
of the being. The energy is always seeking those facts
which being separable can be seen more clearly, or ex-
pressed more clearly, but when there is truth to phase
there is a similitude of the old unity, or rather a new 20
unity, which is not a Unity of Being but a unity of the
creative act. He no longer seeks to unify what is broken
through conviction, by imposing those very convictions
upon himself and others, but by projecting a dramatisa-
tion or many dramatisations. He can create, just in that 25
degree in which he can see these dramatisations as

separate from himself, and yet as an epitome of his whole nature. His *Mask* is derived from Phase 6, where man first becomes a generalised form, according to the *primary Tincture*, as in the poetry of Walt Whitman, 5 but this *Mask* he must by dramatisation rescue from a *Body of Fate* derived from Phase 24, where moral domination dies out before that of the exterior world conceived as a whole. The *Body of Fate* is called "enforced success," a success that rolls out and smooths away, that 10 dissolves through creation, that seems to delight in all outward flowing, that drenches all with grease and oil; that turns dramatisation into desecration: "I have made myself a motley to the view." Owing to the need of seeing the dramatic image, or images, as individuals, that 15 is to say as set amongst concrete or fixed surroundings, he seeks some field of action, some mirror not of his own creation. Unlike Phase 19 he fails in situations wholly created by himself, or in works of art where character or story has gained nothing from history. His phase is 20 called "The Concrete Man," because the isolation of parts that began at Phase 19, is overcome at the second phase of the triad; subordination of parts is achieved by the discovery of concrete relations. His abstraction too, affected by these relations, may be no more than an 25 emotional interest in such generalisations as "God," "man," a Napoleon may but point to the starry heavens and say that they prove the existence of God. There is a delight in concrete images that, unlike the impassioned images of Phase 17 and Phase 18, or the declamatory 30 images of Phase 19, reveal through complex suffering the general destiny of man. He must, however, to express this suffering, personify rather than characterise, create not observe that multitude, which is but his *Mask* as in a multiplying mirror, for the *primary* is not yet strong 35 enough to substitute for the lost Unity of Being that of the external world perceived as fact. In a man of action

this multiplicity gives the greatest possible richness or resource where he is not thwarted by his horoscope, great ductability, a gift for adopting any role that stirs imagination, a philosophy of impulse and audacity; but in the man of action a part of the nature must be crushed, 5 one main dramatisation or group of images preferred to all others.

Napoleon sees himself as Alexander moving to the conquest of the East, *Mask* and *Image* must take an historical and not a mythological or dream form, a 10 form found but not created; he is crowned in the dress of a Roman Emperor. Shakespeare, the other supreme figure of the phase, was—if we may judge by the few biographical facts, and by such adjectives as "sweet" and "gentle" applied to him by his contemporaries— 15 a man whose actual personality seemed faint and passionless. Unlike Ben Jonson he fought no duels; he kept out of quarrels in a quarrelsome age; not even complaining when somebody pirated his sonnets; he dominated no Mermaid Tavern, but—through *Mask* and 20 *Image*, reflected in a multiplying mirror—he created the most passionate art that exists. He was the greatest of modern poets, partly because entirely true to phase, creating always from *Mask* and *Creative Mind*, never 25 from situation alone, never from *Body of Fate* alone; and if we knew all we would find that success came to him, as to others of this phase, as something hostile and unforeseen; something that sought to impose an intuition of fate (the condition of Phase 6) as from 30 without and therefore as a form of superstition. Both Shakespeare and Balzac used the False *Mask* imaginatively, explored it to impose the True, and what *Lake Harris, the half-charlatan American visionary, said of

* I quote from a book circulated privately among his followers. I saw it years ago but seem to remember it, as now vague, now vulgar, and now magnificent in style.

Shakespeare might be said of both : " Often the hair of his head stood up and all life became the echoing chambers of the tomb."

5 At Phase 19 we create through the externalised *Mask*
an imaginary world, in whose real existence we believe,
while remaining separate from it; at Phase 20 we enter
that world and become a portion of it; we study it, we
amass historical evidence, and, that we may dominate
10 it the more, drive out myth and symbol, and compel it
to seem the real world where our lives are lived.

A phase of ambition; in Napoleon the dramatist's own
ambition; in Shakespeare that of the persons of his art;
and this ambition is not that of the solitary law-giver,
that of Phase 10 (where the *Creative Mind* is placed)
15 which rejects, resists and narrows, but a creative energy.

xxii

PHASE TWENTY-ONE

Will. The acquisitive Man.

Mask (from Phase 7). *True*—Self-analysis. *False*—
Self-adaption.

20 *Creative Mind* (from Phase 9). *True*—Domination of
the Intellect. *False*—Distortion.

Body of Fate (from Phase 23)—Triumph of Achieve-
ment.

Examples : Lamarck, Mr Bernard Shaw, Mr Wells,
Mr George Moore.

25 The *antithetical Tincture* has a predominance so slight
that the *Creative Mind* and *Body of Fate* almost equal

it in control of desire. The *Will* can scarcely conceive
of a *Mask* separate from or predominant over *Creative
Mind* and *Body of Fate*, yet because it can do so there
is personality not character. It is better, however, to
5 use a different word, and therefore Phases 21, 22 and
28 are described as, like the phases opposite, phases
of individuality where the *Will* is studied less in relation
to the *Mask* than in relation to itself. At Phase 23 the
new relation to the *Mask*, as something to escape from,
10 will have grown clear.

The *antithetical Tincture* is noble, and, judged by the
standards of the *primary*, evil, whereas the *primary* is
good and banal; and this phase, the last before the
antithetical surrenders its control, would be almost wholly-
good did it not hate its own banality. Personality has
15 almost the rigidity, almost the permanence of character,
but it is not character, for it is still always assumed.
When we contemplate Napoleon we can see ourselves,
perhaps even think of ourselves as Napoleons, but a man
of Phase 21 has a personality that seems a creation of
20 his circumstance and his faults, a manner peculiar to
himself and impossible to others. We say at once, " How
individual he is." In theory whatever one has chosen
must be within the choice of others, at some moment
or for some purpose, but we find in practice that nobody
25 of this phase has personal imitators, or has given his
name to a form of manners. The *Will* has driven
intellectual complexity into its final entanglement, an
entanglement created by the continual adaption to new
circumstances of a logical sequence; and the aim of the
30 individual, when true to phase, is to realise, by his own
complete domination over all circumstance, a self-
analysing, self-conscious simplicity. Phase 7 shud-
dered at its own simplicity, whereas he must shudder
at his own complexity. Out of phase, instead of seeking
35 this simplicity through his own dominating constructive

will, he will parade an imaginary naivete, even blunder in his work, encourage in himself stupidities of spite or sentiment, or commit calculated indiscretions simulating impulse. He is under the False *Mask* (emotional self-adaption) and the False *Creative Mind* (distortion : the furious Phase 9 acted upon by " enforced sensuality ").

5 He sees the *antithetical* as evil, and desires the evil, for he is subject to a sort of possession by the devil, which is in reality but a theatrical scene. Precisely because

10 his adaptability can be turned in any direction, when lived according to the *primary*, he is driven into all that is freakish or grotesque, mind-created passions, simulated emotions; he adopts all that can suggest the burning heart he longs for in vain; he turns braggart or buffoon.

15 Like somebody in Dostoieffsky's " Idiot," he will invite others to tell their worst deeds that he may himself confess that he stole a half-crown and left a servant-girl to bear the blame. When all turn upon him he will be full of wonder for he knows that the confession is not

20 true, or if true that the deed itself was but a trick, or a pose, and that all the time he is full of a goodness that fills him with shame. Whether he live according to phase and regard life without emotion, or live out of phase, and simulate emotion, his *Body of Fate* drags him

25 away from intellectual unity; but in so far as he lives out of phase he weakens conflict, refuses to resist, floats upon the stream. In phase he strengthens conflict to the utmost by refusing all activity that is not *antithetical*: he becomes intellectually dominating, intellectually

30 unique. He apprehends the simplicity of his opposite phase as some vast systematisation, in which the will imposes itself upon the multiplicity of living images, or events, upon all in Shakespeare, in Napoleon even, that delighted in its independent life; for he is a tyrant and

35 must kill his adversary. If he is a novelist, his characters must go his road, and not theirs, and perpetually demon-

strate his thesis; he will love construction better than the flow of life, and as a dramatist he will create without passion, and without liking, character and situation; and yet he is a master of surprise, for one can never be

5 Sure where even a charge of shot will fall. Style exists now but as a sign of work well done, a certain energy and precision of movement; in the artistic sense it is no longer possible, for the tension of the will is too great to allow of suggestion. Writers of the phase are great

10 public men and they exist after death as historical monuments, for they are without meaning apart from time and circumstance.

XXIII

PHASE TWENTY-TWO

Will—Balance between Ambition and Contemplation.

Mask (from Phase 8). *True*—Self-immolation. *False*—Self-assurance. 15

Creative Mind (from Phase 8). *True*—Amalgamation. *False*—Despair.

Body of Fate (from Phase 22)—The Breaking of Strength.

Examples : Flaubert, Herbert Spenser, Swedenborg, 20 Dostoieffsky.

The aim of the being, until the point of balance has been reached, will be that of Phase 21 except that synthesis will be more complete, and the sense of identity between the individual and his thought, between his

25 desire and his synthesis will be closer; but the character

of the phase is precisely that here balance is reached and passed, though it is stated that the individual may have to return to this phase more than once, though not more than four times, before it is passed. Once balance has been reached, the aim must be to use the *Body of Fate* to deliver the *Creative Mind* from the *Mask*, and not to use the *Creative Mind* to deliver the *Mask* from the *Body of Fate*. The being does this by so using the intellect upon the facts of the world that the last vestige of personality disappears. The *Will*, engaged in its last struggle with external fact (*Body of Fate*), must submit, until it sees itself as inseparable from nature perceived as fact, and it must see itself as merged into that nature through the *Mask*, either as a conqueror lost in what he conquers, or dying at the moment of conquest, or as renouncing conquest, whether it come by might of logic, or might of drama, or might of hand. The *Will* since Phase 8 has more and more seen itself as a *Mask*, as a form of personal power, but now it must see that power broken. From Phase 12 to Phase 18 it was or should have been a power wielded by the whole nature; but since Phase 19 it has been wielded by a fragment only, as something more and more professional, temperamental or technical. It has become abstract, and the more it has sought the whole of natural fact, the more abstract it has become. One thinks of some spilt liquid which grows thinner the wider it spreads till at last it is but a film. That which at Phase 21 was a longing for self-conscious simplicity, as an escape from logical complication and subdivision, is now (through the *Mask* from Phase 8) a desire for the death of the intellect. At Phase 21 it still sought to change the world, could still be a Shaw, a Wells, but now it will seek to change nothing, it needs nothing but what it may call "reality," "truth," "God's Will" : confused and weary, through trying to grasp too much, the hand must loosen.

Here takes place an interchange between portions of the mind which corresponds, though to represent it in the diagram of the Wheel would complicate the figure, to the interchange between the old and new *primary*, the old and new *antithetical* at Phase 1 and Phase 15. The mind that has shown a predominately emotional character, called that of the *Victim*, through the *antithetical* phases, now shows a predominately intellectual character, called that of the *Sage* (though until Phase 1 has been passed it can but use intellect when true to phase to eliminate intellect); whereas the mind that has been predominately that of the *Sage* puts on *Victimage*.¹ An element in the nature is exhausted at the point of balance, and the opposite element controls the mind. One thinks of the gusts of sentimentality that overtake violent men, the gusts of cruelty that overtake the sentimental. At Phase 8 there is a similar interchange, but it does not display its significance at that blinded and throttled phase. A man of Phase 22 will commonly not only systematise, to the exhaustion of his will, but discover this exhaustion of will in all that he studies. If Lamarck, as is probable, was of Phase 21, Darwin was probably a man of Phase 22, for his theory of development by the survival of fortunate accidental varieties seems to express this exhaustion. The man himself is never weak, never vague or fluctuating in his thought, for if he brings all to silence, it is a silence that results from tension, and till the moment of balance, nothing interests him that is not wrought up to the greatest effort of which it is capable. Flaubert is the supreme literary genius of the phase, and his "Temptation of St. Anthony" and his "Bouvard and Pecuchet" are the sacred books of the phase, one describing its effect upon a mind where all is

(1) These terms will be explained later. They are touched on here to draw attention to a change in Swedenborg, Flaubert and Dostoeffsky at the point of balance.

concrete and sensuous, the other upon the more logical, matter-of-fact, curious, modern mind. In both the mind exhausts all knowledge within its reach and sinks exhausted to a conscious futility. But the matter is not
 5 more of the phase than is the method. One never doubts for a moment that Flaubert was of the phase; all must be impersonal; he must neither like nor dislike character or event; he is "the mirror dawdling down a road," of Stendhal, with a clear brightness -that is not Stendhal's;
 10 and when we make his mind our own, we seem to have renounced our own ambition under the influence of some strange, far-reaching, impartial gaze.

We feel too that this man who systematised by but linking one emotional association to another has become
 15 strangely hard, cold and invulnerable, that this mirror is not brittle but of unbreakable steel. "Systematised" is the only word that comes to mind, but it implies too much deliberation, for association has ranged itself by association as little bits of paper and little chips of wood
 20 cling to one another upon the water in a bowl. In Dostoeffsky the "amalgamation" is less intellectual, less orderly, he, one feels, has reached the point of balance through life, and not through the process of his art; and his whole will, and not merely his intellectual will,
 25 has been shaken, and his characters, in whom is reflected this broken will, are aware, unlike those of "Bouvard and Pecuchet," and those of the "Temptation" even, of some ungraspable whole to which they have given the name of God. For a moment that fragment, that relation,
 30 which is our very being, is broken; they are at Udan Adan "wailing upon the edge of nonentity, wailing for Jerusalem, with weak voices almost inarticulate"; and yet full submission has not come. Swedenborg passed through his balance after fifty, and a mind
 35 incredibly dry and arid, hard and tangible, like the minerals he assayed for the Swedish government, studies

a new branch of science : the economics and the natural history of Heaven, and notes that there nothing but emotion, nothing but the ruling love exists. The desire to dominate has so completely vanished, "amalgamation" has pushed its way so far into the subconscious,
 5 into that which is dark, that we call it a vision. Had he been out of phase, had he attempted to arrange his life according to the personal *Mask*, he would have been pedantic and arrogant, a Bouvard, or a Pecuchet, passing from absurdity to absurdity, hopeless and insatiable. In
 10 the world of action such absurdity may become terrible, for men will die and murder for an abstract synthesis, and the more abstract it is the further it carries them from compunction and compromise; and as obstacles to
 15 that synthesis increase, the violence of their will increases. It is a phase as tragic as its opposite, and more terrible, for the man of this phase may, before the point of balance has been reached, become a destroyer and persecutor, a figure of tumult and of violence; or as
 20 is more probable—for the violence of such a man must be checked by moments of resignation or despair, premonitions of balance—his system will become an instrument of destruction and of persecution in the hands of others.

The seeking of Unity of Fact by a single faculty,
 25 instead of Unity of Being by the use of all, has separated a man from his genius. This is symbolised in the Wheel by the gradual separation (as we recede from Phase 15) of *Will* and *Creative Mind*, *Mask* and *Body of Fate*. During the supernatural incarnation of Phase 15, we were
 30 compelled to assume an absolute identity of the *Will*, or self, with its creative power, of beauty with body; but for some time self and creative power, though separating, have been neighbours and kin. A Landor, or a Morris,
 35 however violent, however much of a child he seem, is always a remarkable man; in Phases 19, 20 and 21 genius

grows professional, something taken up when work is taken up, it begins to be possible to record the stupidities of men of genius in a scrapbook; Bouvard and Pecuchet have that refuge for their old age. Someone has said that

5 Balzac at noonday was a very ignorant man, but at midnight over a cup of coffee knew everything in the world. In the man of action, in a Napoleon, let us say, the stupidities lie hidden, for action is a form of abstraction that crushes everything it cannot express. At Phase

10 22 stupidity is obvious, one finds it in the correspondence of Karl Marx, in his banal abusiveness, while to Goncourt, Flaubert, as man, seemed full of unconsidered thought. Flaubert, says Anatole France, was not intelligent. Dostoieffsky, to those who first acclaimed his

15 genius, seemed when he laid down his pen an hysterical fool. One remembers Herbert Spencer dabbing the grapes upon a lodging-house carpet with an inky cork that he might tint them to his favourite colour, " impure purple." On the other hand, as the *Will* moves further

20 from the *Creative Mind*, it approaches the *Body of Fate*, and with this comes an increasing delight in impersonal energy and in inanimate objects, and as the *Mash* separates from the *Body of Fate* and approaches the *Creative Mind* we delight more and more in all that is

25 artificial, all that is deliberately invented. Symbols may become hateful to us, the ugly and the arbitrary delightful that we may the more quickly kill all memory of Unity of Being. We identify ourselves in our surroundings—in our surroundings perceived as fact—while at the

30 same time the intellect so slips from our grasp as it were, that we contemplate its energies as something we can no longer control, and give to each of those energies an appropriate name as though it were an animate being. Now that *Will* and *Body of Fate* are one, *Creative Mind* and

35 *Mask* one also, we are no longer four but two, and life, the balance reached, becomes an act of contemplation.

There is no longer a desired object, as distinct from thought itself, no longer a *Will*, as distinct from the process of nature seen as fact; and so thought itself, seeing that it can neither begin nor end, is stationary. Intellect knows itself as its own object of desire; and the *Will* knows itself to be the world; there is neither change nor desire of change. For the moment the desire for a form has ceased and an absolute realism becomes possible.

XXIV

PHASE TWENTY-THREE

Will—The Receptive Man.

Mask (from Phase 9). *True*—Wisdom. *False*—Self-pity. 10

Creative Mind (from Phase 7). *True*—Creation through Pity. *False*—Self-driven desire.

Body of Fate (from Phase 21)—Success.

Examples : Rembrandt, Syngé. 15

When out of phase, for reasons that will appear later, he is tyrannical, gloomy and self-absorbed. In phase his energy has a character analogous to the longing of Phase 16 to escape from complete subjectivity : it escapes

20 in a condition of explosive joy from systematisation and abstraction. The clock has run down and must be wound up again. The *primary Tincture* is now greater than the *antithetical*, and the man must free the intellect from all motives founded upon personal desire, by the help of

25 the external world, now for the first time studied and mastered for its own sake. He must kill all thought

that would systematise the world, by doing a thing, not because he wants to, or because he should, but because he can; that is to say he sees all things from the point of view of his own technique, touches and tastes and investigates technically. He is, however, because of the nature of his energy, violent, anarchic, like all who are of the first phase of a quarter. Because he is without systematisation he is without a master, and only by his technical mastery can he escape from the sense of being thwarted and opposed by other men; and his technical mastery must exist, not for its own sake, though for its own sake it has been done, but for that which it reveals, for its laying bare—to hand and eye, as distinguished from thought and emotion—general humanity. Yet this laying bare is a perpetual surprise,, is an unforeseen reward of skill. And unlike *antithetical* man he must use his *Body of Fate* (now always his " success ") to liberate his intellect from personality, and only when he has done this, only when he escapes the voluntary *Mask*, does he find his true intellect, is he found by his True *Mask*. The True *Mask* is from the frenzied Phase 9 where personal life is made visible for the first time, but from that phase mastered by its *Body of Fate*, " enforced sensuality," derived from Phase 7 where the instinctive flood is almost above the lips. It is called " wisdom " and this wisdom (personality reflected in a primary mirror), is general humanity experienced as a form of involuntary emotion, and involuntary delight in the " minute particulars " of life. The man wipes his breath from the window pane, and laughs in his delight at all the varied scene. His *Creative Mind* being at Phase 7—where instinctive life, all but reaching utmost complexity, suffers an external abstract synthesis—his *Body of Fate* compelling him to intellectual life being at Phase 21; his *Will* phase that of the revolt from every intellectual summary, from all intellectual abstraction, this

delight is not mere delight, he would construct a whole, but that whole must seem all event, all picture. That whole must not be instinctive, bodily, natural, however, though it may seem so, for in reality he cares only for what is human, individual and moral. To others he may seem to care for the immoral and inhuman only, for he will be hostile, or indifferent to moral as to intellectual summaries; if he is Rembrandt he discovers his Christ through anatomical curiosity, or through curiosity as to light and shade, and if he is Synge he takes a malicious pleasure in the contrast between his hero, whom he discovers through his instinct for comedy, and any hero in men's minds. Indeed, whether he be Synge or Rembrandt, he is ready to sacrifice every convention, perhaps all that men have agreed to reverence, for a startling theme, or a model one delights in painting; and yet all the while, because of the nature of his *Mask*, there is another summary working through bone and nerve. He is never the mere technician that he seems, though when you ask his meaning he will have nothing to say, or will say something irrelevant or childish. Artists and writers of Phase 21 and Phase 22 have eliminated all that is personal from their style, seeking cold metal and pure water, but he will delight in colour and idiosyncrasy, though these he must find rather than create. Synge must find rhythm and syntax in the Aran Islands, Rembrandt delight in all accidents of the visible world; yet neither, no matter what his delight in reality, shows it without exaggeration, for both delight in all that is wilful, in all that flouts intellectual coherence, and conceive of the world as if it were an overflowing cauldron. Both will work in toil and in pain, finding what they do not seek, for, after Phase 22, desire creates no longer, will has taken its place; but that which they reveal is joyous. Whereas Shakespeare showed through a style, full of joy, a melancholy vision sought from afar;

a style at play, a mind that served; Synge must fill many notebooks, clap his ear to that hole in the ceiling; and what patience Rembrandt must have spent in the painting of a lace collar though to find his subject he had but to open his eyes. When out of phase, when the man seeks to choose his *Mask*, the man is gloomy with the gloom of others, and tyrannical with the tyranny of others, because he cannot create. Phase 9 was dominated by desire, was described as having the greatest belief in its own desire possible to man, yet from it Phase 23 receives not desire but pity, and not belief but wisdom. Pity needs wisdom as desire needs belief, for pity is *primary*, whereas desire is *antithetical*. When pity is separated from wisdom we have the False *Mask*, a pity like that of a drunken man, self-pity, whether offered in seeming to another or only to oneself : pity corrupted by desire. Who does not feel the pity in Rembrandt, in Synge, and know that it is inseparable from wisdom. In the works of Synge there is much self-pity, ennobled to a pity for all that lived; and once an actress, playing his Deirdre, put all into a gesture. Concular, who had murdered Deirdre's husband and her friends, was in altercation with Fergus who had demanded vengeance; " Move a little further off," she cried, " with the babbling of fools "; and a moment later, moving like a somnambulist, she touched Concular upon the arm, a gesture full of gentleness and compassion, as though she had said, " You also live." In Synge's early-unpublished work, written before he found the dialects of Aran and of Wicklow, there is brooding melancholy and morbid self-pity. He had to undergo an aesthetic transformation, analogous to religious conversion, before he became the audacious joyous ironical man we know. The emotional life in so far as it was deliberate had to be transferred from Phase 9 to Phase 23, from a self-regarding melancholy condition of soul to its direct

opposite. This transformation must have seemed to him a discovery of his true self, of his true moral being; whereas Shelley's came at the moment when he first created a passionate image which made him forgetful of himself. It came perhaps when he had passed from the litigious rhetoric of Queen Mab to the lonely reveries of Alastor. *Primary* art values above all things sincerity to the self or *Will* but to the self active, translating and perceiving.

The quarter of intellect was a quarter of dispersal and generalisation, a play of shuttlecock with the first quarter of animal burgeoning, but the fourth quarter is a quarter of withdrawal and concentration, in which active moral man should receive into himself, and transform into *primary* sympathy the emotional self-realisation of the second quarter. If he does not so receive and transform he sinks into stupidity and stagnation, perceives nothing but his own interests, or becomes a tool in the hands of others; and at Phase 23, because there must be delight in the unforeseen, he may be brutal and outrageous. He does not, however, hate, like a man of the third quarter, being but ignorant of or indifferent to the feelings of others. Rembrandt pitied ugliness, for what we call ugliness was to him an escape from all that is summarised and known, but had he painted a beautiful face, as *antithetical* man understands beauty, it would have remained a convention, he would have seen it through a mirage of boredom.

When one compares the work of Rembrandt with that of David, whose phase was Phase 21; or the work of Synge with that of Mr Wells; one sees that in the one the *antithetical Tincture* is breaking up and dissolving, while in the other it is tightening as for a last resistance, concentrating, levelling, transforming, tabulating. Rembrandt and Synge but look on and clap their hands. There is indeed as much selection among the events

in one case as in the other, but at Phase 23 events seem startling because they elude intellect.

All phases after Phase 15 and before Phase 22 unweave that which is woven by the equivalent phases before Phase 15 and after Phase 8. The man of Phase 23 has in the *Mask*, at Phase 9, a contrary that seems his very self. Until he use the discord of that contrary, his *Body of Fate* at Phase 21, to drive away the *Mask* and free the intellect and rid pity of desire and turn belief into wisdom. The **Creative Mind**, a discord to the *Will*, is from a phase of instinctive dispersal, and must turn the violent objectivity of the self or *Will* into a delight in all that breathes and moves : " The gay fishes on the wave when **the moon** sucks up the dew."

XXV

PHASE TWENTY-FOUR

15 ***Will*—The End of Ambition.**

***Mask* (from Phase 10).** *True*—Self-reliance. *False*—Isolation.

***Creative Mind* (from Phase 6).** *True*—Construction through humanitarianism. *Fake*—Authority.

20 ***Body of Fate* (from Phase 20)—Objective Action.**

Examples: Queen Victoria, Galsworthy, a certain friend.

25 **As the *Mask* now** seems the natural self, which he **must** escape; the man labours to turn all within him **that is from Phase 10, into some quality of** Phase 24. At

Phase 23, when in what seemed the natural self, the man was full of gloomy self-absorption and its appropriate abstractions, but now the abstractions are those that feed self-righteousness and scorn of others, the nearest the natural self can come to the self-expressing mastery of Phase 10. Morality, grown passive and pompous, dwindles to unmeaning forms and formulae. Under the influence of the *Body of Fate*, the unweaver and *discord* of Phase 10, the man frees the intellect from the *Mask* by unflagging impersonal activity. Instead of burning intellectual abstraction, as did Phase 23, in a technical fire, it grinds moral abstraction in a mill. This mill, created by the freed intellect, is a code of personal conduct, which being formed from social and historical tradition, remains always concrete in the mind. All is sacrificed to this code; moral strength reaches its climax; the rage of Phase 10 to destroy all that trammels the being from without is now all self-surrender. There is great humility—" she died every day she lived"—and pride as great, pride in the code's acceptance, an impersonal pride, as though one were to sign " servant of servants." There is no philosophic capacity, no intellectual curiosity, but there is no dislike for either philosophy or science; they are a part of the world and that world is accepted. There may be great intolerance for all who break or resist the code, and great tolerance for all the evil of the world that is clearly beyond it whether above it or below. The code must rule, and because that code cannot be an intellectual choice, it is always a tradition bound up with family, or office, or trade, always a part of history. It is always seemingly fated, for its sub-conscious purpose is to compel surrender of every personal ambition; and though it is obeyed in pain—can there be mercy in a rigid code?—the man is flooded with the joy of self-surrender; and flooded with mercy—what else can there be in self-surrender?—for

those over whom the code can have no rights, children and the nameless multitude. Unmerciful to those who serve and to himself, merciful in contemplating those who are served, he never wearies of forgiveness.

5 Men and women of the phase create an art where individuals only exist to express some historical code, or some historical tradition of action and of feeling, things written in what Raftery called the Book of the People, or settled by social or official station, even as
 10 set forth in directory or peerage. The judge upon the bench is but a judge, the prisoner in the dock is but the eternal offender, whom we may study in legend or in Blue Book. They despise the Bohemian above all men till he turn gypsy, tinker, convict, or the like, and
 15 so find historical sanction, attain as it were to some inherited code or recognised relation to such code. They submit all their actions to the most unflinching examination, and yet are without psychology, or self-knowledge, or self-created standard of any kind, for they but ask
 20 without ceasing, " Have I done my duty as well as so-and-so ? " " Am I as unflinching as my fathers before me? " and though they can stand utterly alone, indifferent though all the world condemn, it is not that they have found themselves, but that they have been
 25 found faithful. The very Bohemians are not wholly individual men in their eyes, and but fulfil the curse, laid upon them before they were born, by God or social necessity.

30 Out of phase, seeking emotion instead of impersonal action, there is—desire being impossible—self-pity, and therefore discontent with people and with circumstance, and an overwhelming sense of loneliness, of being abandoned. All criticism is resented, and small personal rights and predilections, especially if supported by habit
 35 or position, are asserted with violence; there is great indifference to others' rights and predilections; we have

the bureaucrat or the ecclesiastic of satire, a tyrant who is incapable of insight or of hesitation.

Their intellect being from Phase 6, but their energy, or will, or bias, from Phase 24, they must, if in phase, see their code expressed in multiform human life, the mind of Victoria at its best, as distinguished from that of Walt Whitman. Their emotional life is a reversal of Phase 10, as what was autocratic in Victoria reversed the personal autocracy of Parnell. They fly the *Mask*, that it may become, when enforced, that form of pride and of humility that holds together a professional or social order. 10

When out of phase they take from Phase 10 isolation, which is good for that phase but destructive to a phase that should live for others and from others; and they 15 take from Phase 6 a bundle of race instincts, and turn them to abstract moral, or social convention, and so contrast with Phase 6, as the mind of Victoria at its worst contrasts with that of Walt Whitman. When in phase they turn these instincts to a concrete code, 20 founded upon dead or living example.

That which characterises all phases of the last quarter, with an increasing intensity, begins now to be plain : persecution of instinct—race is transformed into a moral conception—whereas the intellectual phases, with increasing intensity as they approached Phase 22, persecuted emotion. Morality and intellect persecute instinct and emotion respectively, which seek their protection. 25

XXVI

PHASE TWENTY-FIVE

Will—The Conditional Man.

Mask (from Phase 11). *True*—Consciousness of Self.
False—Self-consciousness.

Creative Mind (from Phase 5). *True*—Rhetoric. *False*
—Spiritual Arrogance.

Body of Fate (from Phase 19)—Persecution.

Examples : Cardinal Newman, Luther, Calvin, George
Herbert, Mr George Russell (A.E.).

10 Born as it seems to the arrogance of belief, as Phase
24 was born to moral arrogance, the man of the phase
must reverse himself, must change from Phase 11 to
Phase 25; use the *Body of Fate* to purify the intellect
from the *Mask*, till this intellect accepts some organized
15 belief : belief rooted in social order : the convictions of
Christendom let us say. He must eliminate all that is
personal from belief; eliminate the necessity for intellect
by the contagion of some common agreement, as did
Phase 23 by its technique, Phase 24 by its code. With a
20 *Will* of subsidence, an intellect of loosening and separat-
ing, he must, like Phases 28 or 24, find himself in such a
situation that he is compelled to concrete synthesis (*Body
of Fate* at Phase 19 the discord of Phase 11) but this
situation compels the *Will*, if it pursue the *False Mask*,
to the persecution of others, if found by the *True Mask*,
25 to suffer persecution. Phase 19, phase of the *Body of
Fate*, is a phase of breaking, and when the *Will* is at
Phase 25 of breaking by belief. In this it finds its
inspiration and its joy. It is called the *Conditional Man*,

perhaps because all the man's thought arises out of some
particular condition of actual life, or is an attempt to
change that condition with a moral object. He is still
strong, full of initiative, full of social intellect; absorption
has scarce begun; but his object is to limit and bind, 5
to make men better, by making it impossible that they
should be otherwise, to so arrange prohibitions and
habits that men may be naturally good, as they are
naturally black, or white, or yellow. There may be
great eloquence, a mastery of all concrete imagery that 10
is not personal expression, because though as yet there
is no sinking into the world but much distinctness, clear
identity, there is an overflowing social conscience. No
man of any other phase can produce the same instant
effect upon great crowds; for codes have passed, the 15
universal conscience takes their place. He should not
appeal to a personal interest, should make little use of
argument which requires a long train of reasons, or many
technical terms, for his power rests in certain simplifying
convictions which have grown with his character; he 20
needs intellect for their expression, not for proof, and
taken away from these convictions is without emotion
and momentum. He has but one overwhelming passion,
to make all men good, and this good is something at
once concrete and impersonal; and though he has hitherto 25
given it the name of some church, or state, he is ready
at any moment to give it a new name for, unlike Phase
24, he has no pride to nourish upon the past. Moved
by all that is impersonal, he becomes powerful as, in a
community tired of elaborate meals, that man might 30
become powerful who had the strongest appetite for
bread and water.

When out of phase he may, because Phase 11 is a phase
of diffused personality and pantheistic dreaming, grow
sentimental and vague, drift into some emotional 35
abstract, his head full of images long separated from

life, and ideas long separated from experience, turn tactless and tasteless, affirm his position with the greatest arrogance possible to man. Even when nearly wholly good he can scarce escape from arrogance; what old friend did Cardinal Newman cut because of some shade of theological difference?

Living in the False *Creative Mind* produces, in all *primary* phases, insensitiveness, as living in the False *Mask* produces emotional conventionality and banality, because that False *Creative Mind*, having received no influence from the *Body of Fate*, no mould from individuals and interests, is as it were self-suspended. At Phase 25 this insensitiveness may be that of a judge who orders a man to the torture, that of a statesman who accepts massacre as a historical necessity. One thinks of Luther's apparent indifference to atrocities committed, now by the peasants, now against them, according to the way his incitements veered.

The genius of Synge and Rembrandt has been described as typical of Phase 23. The first phase of a triad is an expression of unrelated power. They surprised the multitude, they did not seek to master it; while those chosen for examples of Phase 24 turn the multitude into a moral norm. At Phase 25 men seek to master the multitude, not through expressing it, nor through surprising it, but by imposing upon it an intellectual norm. Synge, reborn at Phase 25, might interest himself, not in the *primary* vigour and tragedy of his Aran Island countrymen but in their beliefs, and through some eccentricity (not of phase but horoscope) not in those they hold in common with fellow Catholics, as Newman would, but of those they share with Japanese peasants, or in their belief as a part of all folk belief considered as religion and philosophy. He would use this religion and philosophy to kill within himself the last trace of individual abstract speculation, yet this religion and this

philosophy, as present before his mind, would be artificial and selected, though always concrete. Subsidence upon, or absorption in, the *spiritual primary* is not yet possible or even conceivable.

Poets of this phase are always stirred to an imaginative intensity by some form of propaganda. George Herbert was doubtless of this phase; and Mr George Russell (A.E.), though the signs are obscured by the influence upon his early years of poets and painters of middle *antithetical* phases. Neither Mr Russell's visionary painting, nor his visions of "nature spirits" are, upon this supposition, true to phase. Every poem, where he is moved to write by some form of philosophical propaganda, is precise, delicate and original, while in his visionary painting one discovers the influence of other men, Gustave Moreau, for instance. This painting is like many of his "visions," an attempt to live in the *Mask*, caused by critical ideas founded upon *antithetical* art. What dialect was to Synge, his practical work as a co-operative organiser is to him, and he finds precise ideas and sincere emotion in the expression of conviction. He has learned practically, but not theoretically, that he must fly the *Mask*. His work should neither be consciously aesthetic nor consciously speculative but imitative of a central Being—the *Mask* as his pursuer—consciously apprehended as something distinct, as something never imminent though eternally united to the soul.

His False *Mask* has shown him what purport to be "nature spirits" because all phases before Phase 15 are in nature, as distinguished from God, and at Phase 11 that nature becomes intellectually conscious of its relations to all created things. When he desires the *Mask*, instead of flying that it may follow, it gives, instead of the intuition of God, a simulated intuition of nature. That simulated intuition is arrayed in ideal conventional images of sense, instead of in some form of

abstract opinion, because of the character of his horoscope.

XXVII

PHASE TWENTY-SIX

Will—The Multiple Man, also called "The Hunchback."

5 *Mask* (from Phase 12). *True*—Self-realisation. *False*—Self-abandonment.

Creative Mind (from Phase 4). *True*—Beginning of Supersensual thought. *False*—Fascination of Sin.

10 *Body of Fate* (from Phase 18)—The Hunchback is his own *Body of Fate*.

The most difficult of the phases, and the first of those phases for which one can find few or no examples from personal experience. I think that in Asia it might not be difficult to discover examples at least of Phases 26, 15 27 and 28, final phases of a cycle. If such embodiments occur in our present European civilisation they remain obscure, through lacking the instruments for self-expression. One must create the type from its symbols without the help of experience.

20 All the old abstraction, whether of morality or of belief, has now been exhausted, but in the seemingly natural man, in Phase 26 out of phase, there is an attempt to substitute a new abstraction, a simulacrum of self-expression. Desiring emotion the man becomes the most completely 25 solitary of all possible men, for all emotional communion with his kind, that of a common study, that of an interest in work done, that of a code accepted, that of a belief

shared, has passed; and without personality he is forced to create its artificial semblance. It is perhaps a slander of history that makes us see Nero so, for he lacked the physical deformity which is, we are told, first among this phase's inhibitions of personality. The deformity 5 may be of any kind, great or little, for it is but symbolised in the hump that thwarts what seems the ambition of a Caesar or of an Achilles. He commits crimes, not because he wants to, or like Phase 23 out of phase, because he can, but because he wants to feel certain that he can; 10 and he is full of malice because, finding no impulse but in his own ambition, he is made jealous by the impulse of others. He is all emphasis, and the greater that emphasis the more does he show himself incapable of emotion, the more does he display his sterility. If he 15 live amid a theologically minded people, his greatest temptation may be to defy God, to become a Judas, who betrays, not for thirty pieces of silver, but that he may call himself creator.

In examining how he becomes true to phase, one is 20 perplexed by the obscure description of the *Body of Fate*, "the Hunchback is his own *Body of Fate*." This *Body of Fate* is derived from Phase 18, and (being reflected in the physical being of Phase 26), can only be such a 25 separation of function—deformity—as breaks the self-regarding False *Mask* (Phase 18 being the breaking of Phase 12). All phases from Phase 26 to Phase 11 inclusive are gregarious; and from Phase 26 to Phase 30 28 there is, when the phase is truly lived, contact with supersensual life, or a sinking in of the body upon its supersensual source, or desire for that contact and sinking. At Phase 26 has come a subconscious exhaustion of the moral life, whether in belief or in 35 conduct, and of the life of imitation, the life of judgment and approval. The *Will* must find a substitute, and as always in the first phase of a triad energy is violent and

fragmentary. The moral abstract being no longer possible, the *Will* may seek this substitute through the knowledge of the lives of men and beasts, plucked up, as it were, by the roots, lacking in all mutual relations; 5 there may be hatred of solitude, perpetual forced bonhomie; yet that which it seeks is without social morality, something radical and incredible. When Ezekiel lay upon his "right and left side" and ate dung, to raise "other men to a perception of the infinite," he may so have 10 sought, and so did perhaps the Indian sage or saint who coupled with the roe.

If the man of this phase seeks, not life, but knowledge of each separated life in relation to supersensual unity; and above all of each separated physical life, or action, 15 —that alone is entirely concrete—he will, because he can see lives and actions in relation to their source and not in their relations to one another, see their deformities and incapacities with extraordinary acuteness, and we shall *discover, when we come to consider the nature of 20 *victimage*, that their images beset him in states analogous to hypnogogic vision. His own past actions also he must judge as isolated and each in relation to its source; and this source, experienced not as love but as knowledge, will be present in his mind as a terrible unflinching 25 judgment. Hitherto he could say to *primary* man, "Am I as good as So-and-So?" and when still *antithetical* he could say, "After all I have not failed in my good intentions taken as a whole"; he could pardon himself; but how pardon where every action is judged alone and 30 no good action can turn judgment from the evil action by its side. He stands in the presence of a terrible blinding light, and would, were that possible, be born as worm or mole.

* This topic belongs to the psychology of the system, which I have not yet mastered. I have yet to put together and study many obscure scattered passages in the documents.—W.B.Y., July, 1925.

XXVIII

PHASE TWENTY-SEVEN

Will—The Saint.

Mask (from Phase 18). *True*—Renunciation. *False*—Emulation.

Creative Mind (from Phase 8). *True*—Spiritual Receptivity. *False*—Pride. 5

Body of Fate (from Phase 17)—None except Impersonal Action.

Examples : Socrates, Pascal.

In his seemingly natural man, derived from *Mask*, there is an extreme desire for spiritual authority; and 10 thought and action have for their object display of zeal or some claim of authority. Emulation is all the greater because not based on argument but on psychological or physiological difference. At Phase 27, the central phase of the soul, of a triad that is occupied with the relations of 15 the soul, the man asserts when out of phase his claim to faculty or to supersensitive privilege beyond that of other men; he has a secret that makes him better than other men.

True to phase, he substitutes for emulation an emotion 20 of renunciation, and for the old toil of judgment and acknowledgement of sin, a beating upon his breast and an ecstatic crying out that he must do penance, that he is even the worst of men. He does not, like Phase 26, perceive separated lives and actions more clearly than the 25 total life, for the total life has suddenly displayed its source. If he possess intellect he will use it but to serve perception and renunciation. His joy is to be

nothing, to do nothing, to think nothing; but to permit the total life, expressed in its humanity, to flow in upon him and to express itself through his acts and thoughts. He is not identical with it, he is not absorbed in it, for if he were he would not know that he is nothing, that he no longer even possesses his own body, that he must renounce even his desire for his own salvation, and that this total life is in love with his nothingness.

10 Before the self passes from Phase 22 it is said to attain what is called the "Emotion of Sanctity," and this emotion is described as a contact with life beyond death. It comes at the instant when synthesis is abandoned, when fate is accepted. At Phases 28, 24 and 25 we are said to use this emotion, but not to pass from Phase 25
15 till we have intellectually realised the nature of sanctity itself, and sanctity is described as the renunciation of personal salvation. The "Emotion of Sanctity" is the reverse of that realisation of incipient personality at Phase 8, which the *Will* related to collective action till
20 Phase 11 had passed. After Phase 22 the man becomes aware of something which the intellect cannot grasp and this something is a supersensual environment of the soul. At Phases 23, 24 and 25 he subdues all attempts at its intellectual comprehension, while relating it to his bodily
25 senses and faculties, through technical achievement, through morality, through belief. At Phases 26, 27 and 28 he permits those senses and those faculties to sink in upon their environment. He will, if it be possible, not even touch or taste or see : "Man does not perceive
30 the truth; God perceives the truth in man."

XXIX

PHASE TWENTY-EIGHT

Will—The Fool.

Mask (from Phase 14). *True*—Oblivion. *False*—Malignity.

Creative Mind (from Phase 2). *True*—Physical Activity. *False*—Cunning.

Body of Fate (from Phase 16)—The Fool is his own *Body of Fate*.

The natural man, the fool desiring his *Mask*, grows malignant, not as the Hunchback, who is jealous of those that can still feel, but through terror and out of jealousy
10 of all that can act with intelligence and effect. It is his true business to become his own opposite, to pass from a semblance of Phase 14 to the reality of Phase 28, and this he does under the influence of his own mind
15 and body—he is his own *Body of Fate*—for having no active intelligence he owns nothing of the exterior world but his mind and body. He is but a straw blown by the wind, with no mind but the wind and no act but a
20 nameless drifting and turning, and is sometimes called "The Child of God." At his worst his hands and feet and eyes, his will and his feelings, obey obscure sub-conscious fantasies, while at his best he would know all wisdom if he could know anything. The physical world
25 suggests to his mind pictures and events that have no relation to his needs or even to his desires; his thoughts are an aimless reverie; his acts are aimless like his thoughts; and it is in this aimlessness that he finds his joy. His importance will become clear as the system elaborates itself, yet for the moment no more need be

said but that one finds his many shapes on passing from the village fool to the fool of Shakespeare.

" Out of the pool,
Where love the slain with love the slayer lies,
Bubbles the wan mirth of the mirthless fool."

PHASE ONE

Will.

Mask (from Phase 15). No description except
Creative Mind (from Phase 1). (complete plasticity.
Body of Fate (from Phase 15).

- 10 This is a supernatural incarnation, like Phase 15, because there is complete objectivity, and human life cannot be completely objective. At Phase 15 mind was completely absorbed by Being, but now body is completely absorbed in its supernatural environment.
- 15 The images of mind are no longer irrelevant even, for there is no longer anything to which they can be relevant, and acts can no longer be immoral or stupid for there is no one there that can be judged. Thought and inclination, fact and object of desire, are indistinguishable
- 20 (*Mask* is submerged in *Body of Fate*, *Will* in *Creative Mind*), that is to say there is complete passivity, complete plasticity. Mind has become indifferent to good and evil, to truth and falsehood; body has become undifferentiated, dough-like; the more perfect be the soul, the
- 25 more indifferent the mind, the more dough-like the body; and mind and body take whatever shape, accept whatever image is imprinted upon them, transact whatever purpose is imposed upon them, and are indeed the instruments of supernatural manifestation, being the final link
- 30 between the living and more powerful beings. There

may be great joy; but it is the joy of a conscious plasticity; and it is this plasticity, this liquefaction, or pounding up, whereby all that has been knowledge becomes instinct and faculty. All plasticities do not obey all masters, and when we have considered cycle and horoscope it will be seen how those that are the instruments of subtle supernatural will differ from the instruments of cruder energy; but all, highest and lowest, are alike in being automatic.

Finished at Thoor, Ballylee, 1922,
in a time of Civil War.

BOOK II
WHAT THE CALIPH REFUSED TO
LEARN

*1. DESERT GEOMETRY OR THE GIFT
OF HARUN AL-RASCHID*

Kusta ben Luka is my name, I write
To Abd Al-Rabban; fellow roysterer once,
Now the good Caliph's learned Treasurer,
And for no ear but his.

Carry this letter

Through the great gallery of the Treasure House
Where banners of the Caliphs hang, night-coloured
But brilliant as the night's embroidery,
And wait war's music; pass the little gallery;
Pass books of learning from Byzantium
Written in gold upon a purple stain, 10

And pause at last, I was about to say,
At the great book of Sappho's song; but no!
For should you leave my letter there, a boy's
Love-lorn, indifferent hands might come upon it
And let it fall unnoticed to the floor. 15

Pause at the Treatise of Parmenides
And hide it there, for Caliphs to world's end
Must keep that perfect, as they keep her song,
So great its fame.

When fitting time has passed, 20
The parchment will disclose to some learned man
A mystery that else had found no chronicler
But the wild Bedouin. Though I approve
Those wanderers that welcomed in their tents

What great Harun Al-Raschid, occupied
 With Persian embassy or Grecian war,
 Or those who need his bounty or his law,
 Must needs neglect; I cannot hide the truth
 5 That wandering in a desert, featureless
 As air under a wing, can give bird's wit.
 In after time they will speak much of me
And speak but phantasy. Recall the year
 When our beloved Caliph put to death
 10 His Vizir Jaffer for an unknown reason.
 " If but the shirt upon my body knew it
 I'd tear it off and throw it in the fire."
 That speech was all that the town knew, but he
 Seemed for a while to have grown young again;
 15 Seemed so on purpose, muttered Jaffer's friends,-
 That none might know that he was conscience struck—
 But that's a traitor's thought. Enough for me
 That in the early summer of the year
 The mightiest of the princes of the world
 20 Came to the least considered of his courtiers;
 Sat down upon the fountain's marble edge,
One hand amid the goldfish in the pool:
 And thereupon a colloquy took place
 That I commend to all the chroniclers
 25 To show how violent great hearts can lose
 Their bitterness and find the honeycomb.

 " I have brought a slender bride into the house;
 You know the saying 'Change the bride with Spring,'
 And she and I, being sunk in happiness,
 30 Cannot endure to think you tread these paths
 When evening stirs the jasmine, and yet
 Are brideless."

I am falling into years.

" But such as you and I do not seem old
 Like men who live by habit. Every day
 I ride with falcon to the water's edge
 Or carry the ringed mail upon my back,
 Or court a woman; neither enemy, 5
 Gamebird, nor woman does the same thing twice;
 And so a hunter carries in the eye
 A mimicry of youth. Can poet's thought
 That springs from body and in body falls
 Like this pure jet, now lost amid blue sky, 10
 Now bathing lily leaf and fishes' scale,
 Be mimicry? "

 " What matter if our souls
 Are nearer to the surface of the body
 Than souls that start no game and turn no rhyme ! 15
 The soul's own youth and not the body's youth
 Shows through our lineaments. My candle's bright;
 My lantern is too loyal not to show
 That it was made in your great father's reign."

 " And yet the jasmine season warms our blood." 20

 " Great prince, forgive the freedom of my speech;
 You think that love has seasons, and you think
 That if the spring bear off what the spring gave
 The heart need suffer no defeat; but I
 Who have accepted the Byzantine faith 25
 That seems unnatural to Arabian minds,
 Think when I choose a bride I choose for ever;
 And if her eye should not grow bright for mine,
 Or brighten only for some younger eye,
 My heart could never turn from daily ruin 30
 Nor find a remedy."

" But what if I
 Have lit upon a woman who so shares

Your thirst for those old crabbed mysteries,
 So strains to look beyond our life, an eye
 That never knew that strain would scarce seem **bright;**
 And yet herself can seem youth's very fountain,
 5 Being all brimmed with life."

" Were it but true
 I would have found the best that life can give,
 Companionship in those mysterious things
 That make a man's soul or a woman's soul
 Itself and not some other soul."

" That love
 10 Must needs be in this life and in what follows
 Unchanging and at peace, and it is right
 Every philosopher should praise that love;
 But I being none can praise its opposite.
 It makes my passion stronger but to think
 15 Like passion stirs the peacock and his mate,
 The wild stag and the doe; that mouth to mouth
 Is a man's mockery of the changeless soul."

And thereupon his bounty gave what now
 Can shake more blossom from autumnal chill
 20 Than all my bursting springtime knew. A girl
 Perched in some window of her mother's house
 Had watched my daily passage to and fro;
 Had heard impossible history of my past;
 Imagined some impossible history
 25 Lived at my side; thought Time's disfiguring **touch**
 Gave but more reason for a woman's care.
 Yet was it love of me, or was it love
 Of the stark mystery that has dazed my sight,
 Perplexed her phantasy and planned her care?
 30 Or did the torchlight of that mystery
 Pick out my features in such light and shade

Two contemplating passions chose one theme
 Through sheer bewilderment? She had not paced
 The garden paths, nor counted up the rooms,
 Before she had spread a book upon her knees
 And asked about the pictures or the text;
 And often those first days I saw her stare
 On old dry writing in a learned tongue,
 On old dry faggots that could never please
 The extravagance of spring; or move a hand
 As if that writing or the figured page
 10 Were some dear cheek.

Upon a moonless night
 I sat where I could watch her sleeping form,
 And wrote by candle-light; but her form moved,
 And fearing that my light disturbed her sleep
 I rose that I might screen it with a cloth. 15
 I heard her voice " Turn that I may expound
 What's bowed your shoulder and made pale your cheek
 And saw her sitting Upright on the bed;
 Or was it she that spoke or some great Djinn?
 I say that a Djinn spoke. A live-long hour 20
 She seemed the learned man and I the child;
 Truths without father came, truths that no book
 Of all the uncounted books that I have read,
 Nor thought out of her mind or mine begot,
 25 Self-born, high-born, and solitary truths,
 Those terrible implacable straight lines
 Drawn through the wondering vegetative dream,
 Even those truths that when my bones are dust
 Must drive the Arabian host.

The voice grew still,
 And she lay down upon her bed and slept, 30
 But woke at the first gleam of day, rose up
 And swept the house and sang about her work
 In childish ignorance of all that passed.

A dozen nights of natural sleep, and then
 When the full moon swam to its greatest height
 She rose, and with her eyes shut fast in sleep
 Walked through the house. Unnoticed and unfelt
 5 I wrapped her in a heavy hooded cloak, and she
 Half running, dropped at the first ridge of the desert
 And there marked out those emblems on the sand
 That day by day I study and marvel at,
 With her white finger. I led her home asleep
 10 And once again she rose and swept the house
 In childish ignorance of all that passed.
 Even to-day, after some seven years
 When maybe thrice in every moon her mouth
 Has murmured wisdom of the desert Djinns,
 15 She keeps that ignorance, nor has she now •
 That first unnatural interest in my books.
 It seems enough that I am there; and yet,
 Old fellow student, whose most patient ear
 Heard all the anxiety of my passionate youth,
 20 It seems I must buy knowledge with my peace.
 What if she lose her ignorance and so
 Dream that I love her only for the voice,
 That every gift and every word of praise
 Is but a payment for that midnight voice
 25 That is to age what milk is to a child !
 Were she to lose her love, because she had lost
 Her confidence in mine, or even lose
 Its first simplicity, love, voice, and all,
 All my fine feathers would be plucked away
 30 And I left shivering. The voice has drawn
 A quality of wisdom from her love's
 Particular quality. The signs and shapes;
 All those abstractions that you fancied were
 From the great Treatise of Parmenides;
 35 All, all those gyres and cubes and midnight things
 Are but a new expression of her body

Drunk with the bitter-sweetness of **her** youth.
 And now my utmost mystery is out:
 A woman's beauty is a storm-tossed banner;
 Under it wisdom stands, and I alone—
 Of all Arabia's lovers I alone—
 Nor dazzled by the embroidery, nor lost
 In the confusion of its night-dark folds,
 Can hear the armed man speak.

1923.

it, allusions in many writers back to antiquity. Arrived there I am attracted to a passage in Heraclitus which I can, I think, explain more clearly than his English commentators.

2. THE GEOMETRICAL FOUNDATION OF THE WHEEL

THE GYBE

FLAUBERT talked much of writing a story called " La Spirale " and died before he began it, but since his death an editor has collected the scheme from various sources. It would have concerned a man whose dreams during
 5 sleep grew in magnificence as his life became more and more unlucky. He dreamt of marriage with a princess when all went wrong with his own love adventure. Swedenborg wrote occasionally of gyrations, especially in his " Spiritual Diary," and in " The Principia " where
 10 the physical universe is described as built up by the spiral movement of points, and by vortexes which were combinations of these; but very obscurely except where describing the physical universe, perhaps because he was compelled as he thought to keep silent upon
 15 all that concerned Fate. I remember that certain Irish countrymen whom I questioned some twenty years ago had seen Spirits departing from them in an ascending gyre; and there is that gyring " tangle of world lines in a fourth dimensional space " of later discoverers, and
 20 of course Descartes and his vortex, Boehme and his gyre, and perhaps, were I learned enough to discover

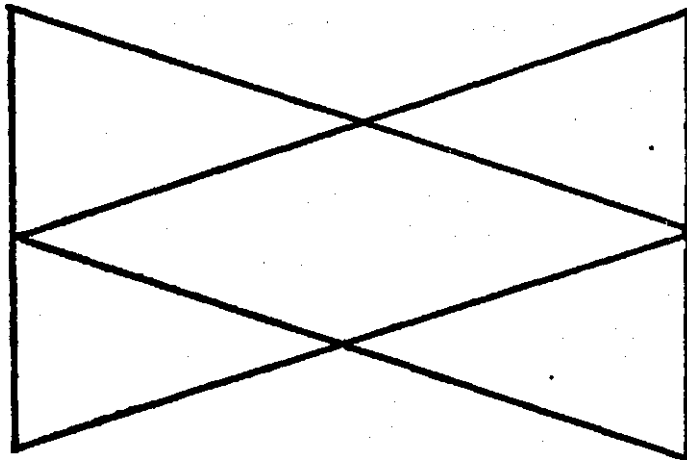
II

EXPANDING AND CONTRASTING GYRES

HAVING the concrete mind of the poet, I am unhappy 5 when I find myself among abstract things, and yet I need them to set my experience in order. I must speak of time and space, though as I accept the argument of Berkeley I think of them as abstract creations of the human mind, limits which it has chosen for itself. 10

A line is the symbol of time and it expresses a movement—without extension in space—and because emotion has no extension in that space, however much connected with objects that have, a line symbolises the emotional subjective mind, the self in its simplest 15 form. A plane cutting the line at right angles constitutes, in combination with the moving line, a space of three or more dimensions, and is the symbol of all that is objective, and so for certain purposes of nature and, because intellect is the understanding of objects in space, of intel- 20 lect as opposed to emotion. Line and plane are combined in a gyre, and as one tendency or the other must be always the stronger, the gyre is always expanding or contracting. For simplicity of representation the gyre is drawn as a cone. Sometimes this cone represents the individual soul, 25 and that soul's history—these things are inseparable—sometimes general life. When general life, we give to its narrow end, to its unexpanded gyre, the name of *Anima Hominis*, and to its broad end, or its expanded gyre, *Anima Mundi*; but understanding that neither the soul 30 of man nor the soul of nature can be expressed without

conflict or vicissitude we substitute for this cone two cones, one which is the contact of the mind with *Fate*, and the other the contact of the mind with *Destiny*. *Destiny* being understood to mean all external acts and forms created by the *Will* itself and out of itself, whereas *Fate* is all those acts or forms imposed upon the *Will* from without. It is as though the first act of being, after creating limit, Was to divide itself into male and female, each dying the other's life living the other's death.

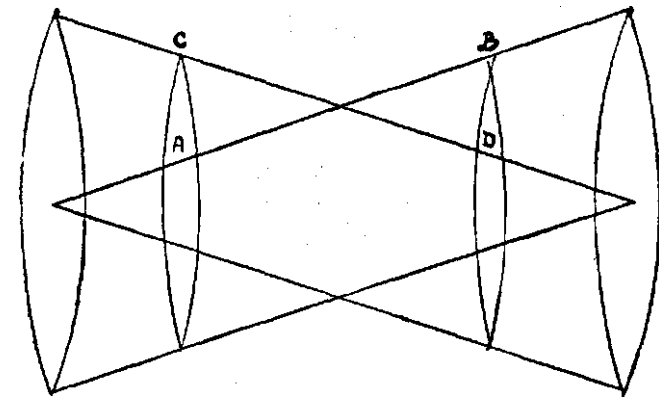


10 These cones are associated with the line and the space wherein it moves respectively, as though the first gyre met with another and opposing gyre which has its greatest expansion, not in space, as we perceive it by the senses, but in a space perceived by the mind only.
15 We can consider the cones as fixed and use disks or lines to represent the opposing gyres. It will be seen presently that these opposing gyres are also beauty and truth, value and fact, particular and universal, quality and quantity, the bundle of separated threads as distinguished from those still in the pattern, abstracted
20 types and forms as distinguished from those that are

still concrete, Man and *Daimon*, the living and the dead, and all other images of our first parents.

When the life of man is growing more predestined, there is something within the depth of his being that resists, that desires the exact contrary; and if his life is growing more fated it desires the exact contrary of that also. As these contraries become sharper in their contrast, as they pull farther apart, consciousness grows more intense, for consciousness is choice. The energy of the one tendency being in exact mathematical pro-

10



portion to that of the other, the wide gyre marked B for instance in the cone of *Fate* is at exactly the same distance from its widest expanse that the gyre marked C is from its widest expansion. When each gyre has reached the widest expansion, the contradiction in the being will have reached its height. But beside these two expanding gyres there are the two narrowing gyres, marked A D in the figure. As man's intellect, say, expands, the emotional nature contracts in equal degree and vice versa; when, however, a narrowing and a widening gyre reach their limit, the one the utmost contraction the other the utmost expansion, they change places, point to circle, circle to point, for this system conceives the

15

20

world as catastrophic, and continue as before, one always narrowing, one always expanding, and yet bound for ever to one another. Of this fourfold—two expanding gyres, in nature opposite to one another and two contracting gyres, opposite to one another—we consider the one we identify with the *Will* as deciding the nature of the being. If now we consider these opposing gyres or cones as expressing Man and *Daimon*—those two first portions of being that suffer vicissitude into which *Anima Hominis* and *Anima Mundi* resolve—we can explain much in Parmenides and Empedocles, but especially this in Heraclitus : " I shall retrace my steps over the paths of song that I had travelled before, drawing from my saying a new saying. When Strife was fallen to the lowest depth of the vortex." (" Not as might be supposed," Birkett explains, " the centre but the extreme bound.") " and love has reached the centre of the whirl, in it do all things come together so as to be one only; not all at once, but coming together gradually from different quarters; and as they came together Strife retired to the extreme boundary . . . but in proportion as it kept rushing out, a soft immortal stream of blameless love kept running in." So far all is plain, and it may be this very passage that suggested Flaubert's dreaming man whose life goes wrong as his dream comes right. " For of a truth they (Love and Strife) were afore time and shall be, nor ever can (?) boundless time be emptied of the pair, and they prevail in turn as the circle comes round, and pass away before one another and increase in their appointed time."

And had we more than a few fragments of Empedocles and his school it might not be hard to relate the four gyres of our symbol to heat and cold, light and dark, the pairs of opposites, whether in the moral or physical universe, which permeate his thought. The single cone whose extreme limits are described as *Anima Hominis*,

Anima Mundi, is said in our documents to be formed by the whirling of a sphere which moves onward leaving an empty coil behind it; and the double cones by the separating of two whirling spheres that have been one, and it may be that we have here what suggested to Parmenides thoughts that seemed to forestall certain of our latest mathematical speculations. " Where then it has its furthest boundary it is complete on every side, equally poised from the centre in every direction like the mass of a rounded sphere, for it cannot be greater or smaller in one place than another . . . and there is not, and never shall be any time, other than that which is present, since Fate has chained it so as to be whole and immoveable."

III

BLAKE'S USE OF THE GYBES

BLAKE, in the *Mental Traveller*, describes a struggle, a struggle perpetually repeated between a man and a woman, and as the one ages, the other grows young. A child is given to an old woman and

Her fingers number every nerve
 Just as a miser counts his gold;
 She lives upon his shrieks and cries
 And she grows young as he grows old.
 Till he becomes a bleeding youth
 And she becomes a virgin bright;
 Then he rends up his manacles
 And bends her down to his delight.

Then he in his turn becomes " an aged shadow " and is driven from his door, where " From the fire on the hearth a little female babe doth spring." He must wander " until he can a maiden win " and then all is repeated for

" The honey of her infant lips
 The bread and wine of her sweet smile
 The wild game of her roving eye
 Does him to infancy beguile."

• • • • •

5 Till he becomes a wayward babe
 And she a weeping woman old "

When Edwin J. Ellis and I had finished our big book on the philosophy of William Blake, I felt that we had no understanding of this poem : we had explained its
 10 details, for they occur elsewhere in his verse or his pictures, but not the poem as a whole, not the myth, the perpetual return to the same thing; not that which certainly moved Blake to write it; but when I had understood the double cones, I understood it also. The woman
 15 and the man are two competing gyres growing at one another's expense, but with Blake it is not enough to say that one is beauty and one is wisdom, for he conceives this conflict as that in all love—whether between the elements as in Parmenides, " the wanton love" of
 20 Aristotle, or between man and woman—which compels each to be slave and tyrant by turn. In our system also it is a cardinal principle that anything separated from its opposite—and victory is separation—" consumes itself away." The existence of the one depends upon the
 25 existence of the other.

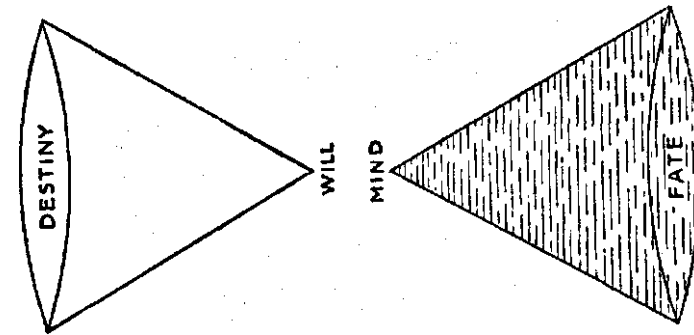
Blake and his wife signed, in 1789, a document approving the foundation of the Swedenborgian Church, his brother remained a Swedenborgian to the end of his life, his friend Flaxman was a Swedenborgian and a very
 30 learned man, and it is possible therefore that he found among fellow-believers a knowledge of gyres and vortexes obtained from Swedenborg himself, though at that time inaccessible in print. Or, upon the other hand, those beings which gave that knowledge as it is in " The
 35 Spiritual Diary " may have given it to Blake also.

IV

THE PAIRS OF OPPOSITES AND THE DANCE OF THE Four
ROYAL PERSONS

ONE must fix the character of the pairs of opposites, Blake's tyrant and slave, or, to follow Empedocles to the end, " Fire and Water, Earth and the mighty height of Air." Our documents arrange them as in diagram.

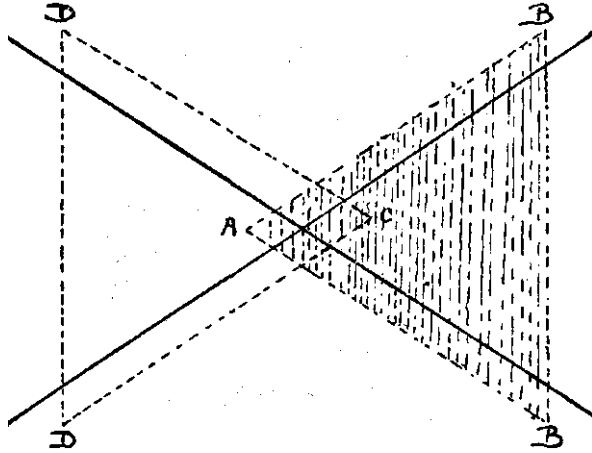
The cone of *Fate* and *Mind* is shaded, and all that is external to the *Will* is assumed to be dark, for the light that makes all things visible to the mind comes from the



Will itself, our perception of objects, being, as Plotinus insisted, not a passive reception but a state of activity. *Destiny* is here the utmost range possible to the *Will* if left in freedom, and its other name is beauty, whereas
 10 *Fate* is the utmost range of the mind when left in its freedom and its other name is truth. But we are no longer dealing with the simple elements but with mixtures, and so we impose these cones, or gyres, upon certain other cones or gyres, which remain fixed and are their
 15 containing sphere, and which for simplicity of representation we may place end to end though they are in reality one within the other,—as in the first figure in Sec. II.

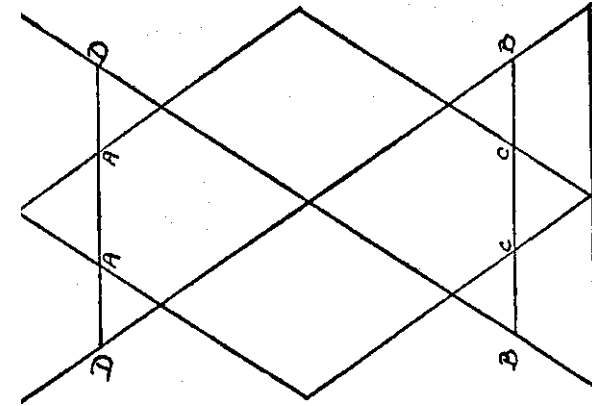
By moving the two dotted cones in and out, we can
 20 express to the eye the unalterable relation between A

which is the energy, and B which is its *Destiny* or beauty, and that between C, which is mind, and D which is its *Fate* or Truth. As B B approaches the wide end of the right hand cone, A approaches the narrow end of its cone, and when this movement is reversed, and B B recedes from the wide end, A recedes from the narrow end of its cone. That is to say when B is three quarter *primary* and one quarter *antithetical* A is three quarter *antithetical* and one quarter *primary*, and so on; and

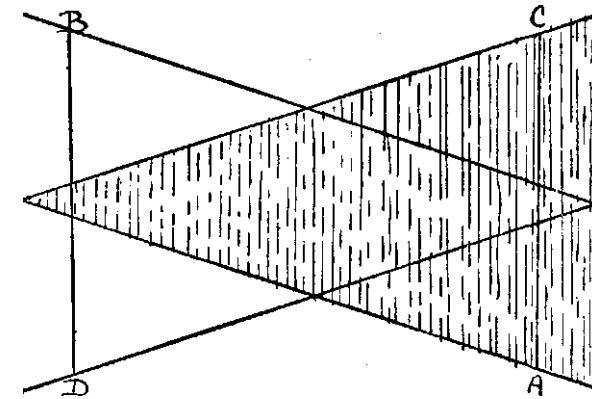


- 10 the movements of D D and C coincide exactly with these movements. That is to say each gyre, for the extremities of the moving cones are gyres in the fixed cones, preserves its relation to its own opposite unbroken, though the nature of each perpetually changes.
- 15 the fixed cones are left out and the relation between the opposites symbolised by the various relations of the approaching and separating cones; or the approaching and separating cones are left out and the opposites represented by lines cutting the fixed cones.
- 20 It is, however, cumbersome to use four gyres if two will serve, as they do if we combine two sets of cones so that one line includes B B, C C, and another D D,

A A, and so that the same movement causes one line to contract as the other expands.



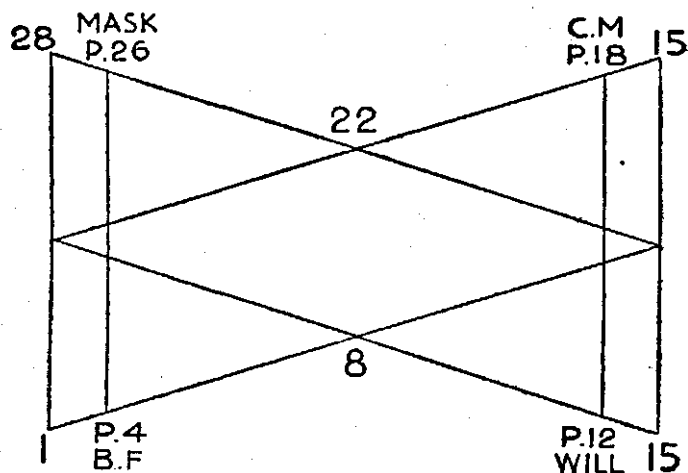
We reach the same end if we consider both sides of the fixed cones as having different meanings, and these fixed cones as placed one within the other. We now obtain our pairs of opposites by considering the four points touched by the two gyres.



The pairs A B and C D are now so placed that opposites confront one another from opposite sides of the figure,

and if we study their movements we have those of the Great Wheel or the Dance of the Four Royal Persons.

Will is Will, Mind is Creative Mind, Destiny is Mask, Fate is Body of Fate. They are the Four Faculties, and I must leave the definition of their function, given in the section describing the Great Wheel, to explain itself as the system grows familiar, that I may not write at too great length. The figure in the two diagrams just given is that of a person at Phase 12, and as each gyre is now considered



as a whirling disc, passing through both inner and outer cones it shows the exact proportion of antithetical and primary in each of the Four Faculties. This proportion is represented in the Great Wheel by the size of the illuminated portion of the Lunar disc at each particular phase. At Phase 12 the Moon is approaching the full in the exact measure as that in which the gyre A C is approaching its greatest expansion. When the greatest expansion of the gyre is reached the phase is Full Moon and so on, and Will and Creative Mind pass each other at its greatest expansion exactly as in the Great Wheel. When we make a symbol combining Sun and Moon, we express the same

thing more completely, for as we have already seen the primary may be called Solar, the antithetical Lunar. The converse is not always true, for the Tinctures belong to a man's life while in the body, and Solar and Lunar may transcend that body. The Great Wheel is not, however, an arbitrary symbol for it is a single gyre of a great cone containing, as we shall see presently, twelve cycles of embodiment. Every gyre of every cone is in the same way equal to an entire cone revolving through twenty-eight phases or their equivalent.

V

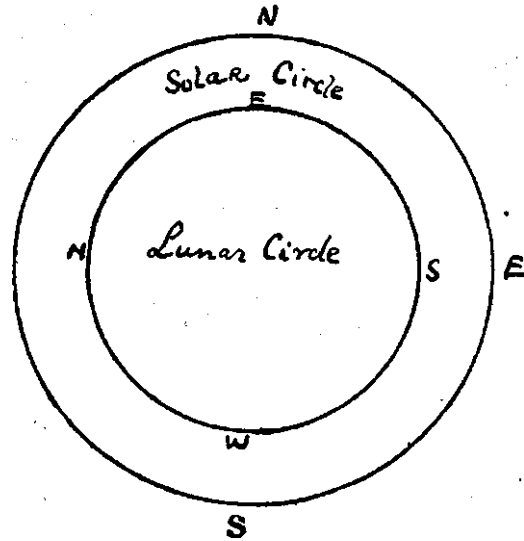
BLAKE AND THE GREAT WHEEL

WE interpret the symbol differently from Blake because his tyrant and slave, slave and tyrant are man and woman out of phase, and their youth occurs at Phases 8 and 22 of our symbol because there is the greatest passion, whereas their old age is at Phase 1 and Phase 15 respectively because at those phases the Primary Tincture and the Antithetical Tincture conquer completely and passion ceases. With us these are the moments of the greatest Beauty and Wisdom respectively because we have mainly studied men true to phase, and when man is true to phase he attains at Phase 1 and Phase 15 relation with his opposite not through conflict but, in so far as one Faculty or group of Faculties is concerned, through harmony, and is in a Sphere and not a cone. Had I studied men out of phase mainly, I would have had constantly to use Blake's interpretation, as indeed Homer did when he put into the same poem Helen and the Siege of Troy, and as Avicenna did when he wrote " All life proceeds out of corruption." As it is, the system constantly compels us to consider beauty an accompaniment of war, and wisdom of decay.

VI

THE SYMBOLISM OF THE SUN'S PRECESSION AND ANNUAL
MOVEMENTS

HITHERTO I have considered the Wheel in relation to the symbolic days of the months, but there are also the twelve symbolic months of the Lunar and Solar year, and



the Solar day. All circles are but a single archetypal circle seen according to different measures of time, and Solar East, West, the spring and autumn equinoxes, and sunrise and sunset, the critical points between the two Solar extremes, are held to fall upon Phases 15 and 1 respectively of the Lunar circle; and for simplicity we sometimes call Phase 22 Lunar East because of the Moonrise, Phase 8 Lunar West, Phase 15 Lunar South, and Phase 1 Lunar North. The fullness of *anti-* 10 *thetical* life at Phase 15, and of *primary* life at Phase 1, fall at moments of extreme strain and shock in all that the 15 Solar circle symbolises. We may represent the two

qualities of life by two circles one within the other which move in opposite directions, the Lunar from West to East according to the Moon's zodiacal movements, the Solar from East to West according to the Sun's daily movement, or as we shall presently see, according to his precessional movement. 5

The Solar circle represents all that comes from outside the man and is therefore the Bride, the Enemy, the Spiritual Life, the Physical World, though it is only through the *Faculties*, separated form, that he apprehends it. Because there is between the Lunar or natural world and the Solar or spiritual world conflict, the creation of philosophy " from experience " is said " to burn " (? " to consume itself away ") whereas that from revelation gives life. For the same reason spiritual beings are said " to deceive us if they can." The condition of truth is that neither world separate from the other and become " abstract." 10 15

vII

THE GYRES AND LUNAR MONTHS OF THE GREAT YEAR WHEN we come to number gyres and Lunar months in relation to the signs we consider the first gyre as coinciding with the first Lunar phase and as beginning at the centre of a zodiacal sign. We mean by the zodiacal signs not the constellations but mathematical divisions which we shall presently consider. 20

- I. Phase One (Mid Autumn, Lunar North, Cancer, Solar West, Libra). 25
- II. Phases Two, Three and Four.
- III. Phases Five, Six and Seven.
- IV. Phase Eight (Mid Winter).
- V. Phases Nine, Ten and Eleven. 30
- VI. Phases Twelve, Thirteen and Fourteen.
- VII. Phase Fifteen (Mid Spring, Solar East, Aries, Lunar South, Capricorn).

VIII. Phases Sixteen, Seventeen and Eighteen (First Lunar Month of Great Year).

IX. Phases Nineteen, Twenty and Twenty-one.

X. Phase Twenty-two (Mid Summer).

5 XI. Phases Twenty-three, Twenty-four and Twenty-five.

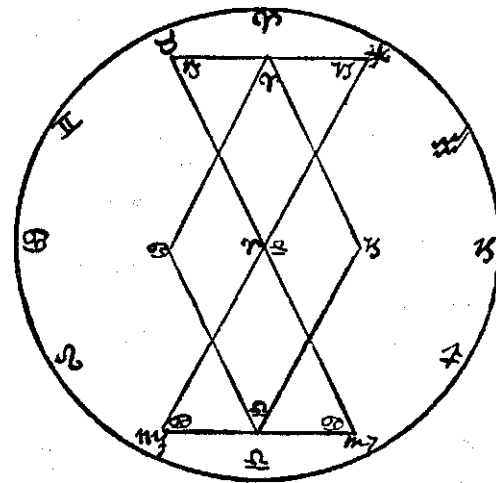
XII. Phases Twenty-six, Twenty-seven and Twenty-eight.

The Solar Months coincide with the signs.

10 Such a figure as that on page 140 is, however, without movement, for it is without error, it is but the frame, the circle which encloses all, and to show reality we create another figure in the midst consisting of two more circles, the one Solar and the other Lunar,

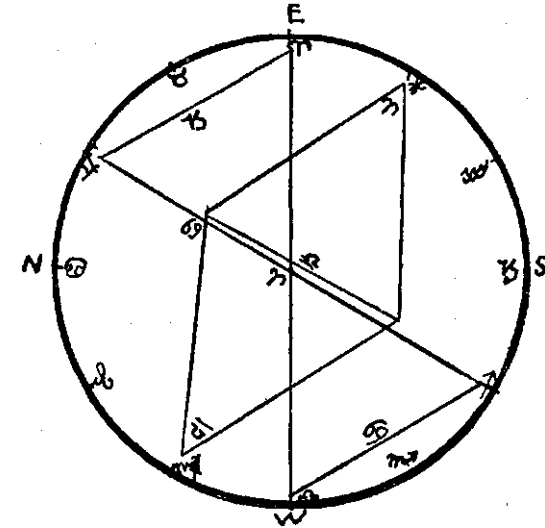
15 reflections as it were of the Fixed Circles. But for convenience sake I substitute cones for these two inner circles, and when the equinoctial point has just entered Aries—is at Aries 80 that is—superimpose them one upon another and assume that the Solar or Diamond

20 shaped cone has a movement from East to West, and that like an Hour-Glass from West to East.



THE CONES OF THE LUNAR AND SOLAR YEAR

I USE two cones with their narrow ends meeting for *Mask* and *Will*, which I will call the Lunar-cones, and two with their broad ends meeting for the *Creative Mind* and *Body of Fate* which I will call the Solar cones. At the



present moment as the equinox is in Pisces, the *Creative Mind*, which is always identified with the East and so 5
with the equinoctial point, has moved from the historical starting point in Aries 30 through somewhat more than one twelfth of the entire circle.

When the Sun at the vernal equinox passed from 10
Taurus into Aries, Eternal Man had his *Will* and *Mask* at Phase 15 and Phase 1 respectively, and so at Lunar South and North, and his *Creative Mind* and his *Body of Fate* at Solar East and West. During the passage of *Creative Mind* through one sign, starting from solar 15

East, the interior gyre of these Solar and Lunar cones will have made one rotation out of the twelve that complete their circles, and in the Lunar cones that has been a passage from South to North and from North to South again.

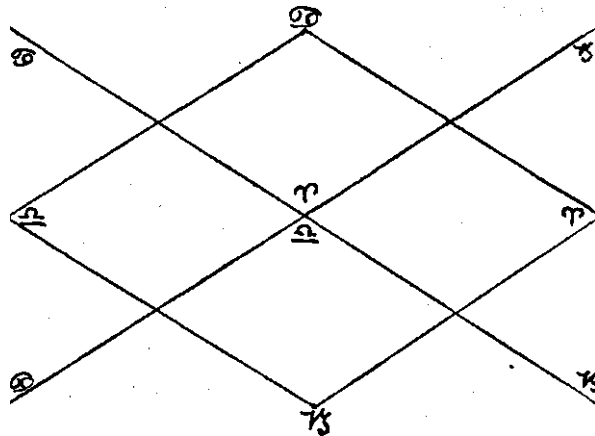
It is necessary to notice that as Aries 30, let us say, is the extreme end or East of the Solar cone, and Capricorn 30 the extreme end of the Lunar cone, the 15th Lunar Phase does not begin at Solar East, but that its central moment corresponds to East and so to Aries 30. This means that each of the twelve Lunar divisions begins in the middle of one of the twelve Solar divisions. Starting at East and South we say that the gyre or division corresponding to Phase 15 ends and that corresponding to Phases 16, 17 and 18 begins in the middle of the Solar division that corresponds to Aries, or, if we turn it all into astronomical symbolism, that the first new Moon occurs one half of a Solar month after the Sun has entered Aries. Our figure is based on the Great Year of some twenty-six thousand years, and therefore the Sun enters Aries at the 30th degree and not at 0 as in the annual movement. But the new Moon is always North for it is at the beginning of the twenty-eight phases, and so we get the symbolism of the Cardinal Points once more, for each Solar division begins at East and has West for its central point. The *Will* of Eternal Man during the civilisation that climaxed in Athens and in Rome was passing through a gyre which corresponded to Phase 15 of the Lunar cone and had therefore the greatest possible artistic capacity, and at the foundation of Christianity entered upon the gyre of Phases 16, 17 and 18, while His *Creative Mind* entered upon that of Phases 14, 13 and 12; and at the foundation of the next civilisation His *Will* will have entered the gyre of Phases 19, 20 and 21, while His *Creative Mind* at the moment when the Solar equinox touches the central point of Pisces will have entered that of Phases 11, 10 and 9. As

the Great Year begins at its vernal equinox—Aries 80 not Aries 0—the next civilisation will correspond to its second lunar month. These revolving cones, however, as we shall see presently, belong to all periods, whether of history or of individual life, which involve the interaction of *primary* and *antithetical*.

When the Lunar and Solar cones are considered together, there are two gyres in the Lunar for *Mask* and *Will* respectively, and two in the Solar for *Creative Mind* and *Body of Fate*, and they complete their revolutions once in the course of the Great Year. The *Creative Mind* and the *Body of Fate* are only present in the Lunar cones as an outward limit or obstruction—we shall return to them presently—as they should act through *Will* and *Mask*; and the *Will* and *Mask* are present in the same way in the Solar cones as they should act through *Creative Mind* and *Body of Fate*. During the *antithetical* half of the circle, the mind of the man, as we shall see presently, is in the Lunar cones, and during the *primary* half in the Solar. When they are considered separately, each can move at its own will for it is a complete being, but we can still keep the same two cones, putting four gyres into each, and in this case the *Faculties* are not defined by the points where the gyres touch but by the gyres themselves, or we may use a double set of cones in each case with two gyres in each.

And now the essential movement is that when *Will* and *Mask* in the Hour-glass, moving from North to South respectively, reach " the centre of the whirl " or East and West respectively, the gyres of *Creative Mind* and *Body of Fate* start from the extreme ends of the Diamond, each that is " from the lowest depths of the vortex." Sometimes man is said to have only one gyre in the Solar cones and this is because that of the *Body of Fate* lies outside his mind, whereas both *Mask* and *Will* are within the mind of *antithetical* man. The *Body*

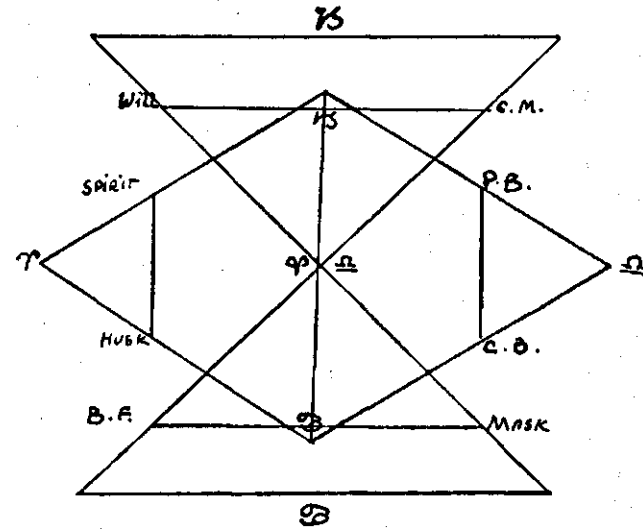
of Fate is of course the *Creative Mind* of the *Daimon*, whereas the man's *Creative Mind* is the *Daimon's Body of Fate*, and so outside the being of the *Daimon*. When the Lunar and Solar cones are considered separately, we call the first the cone of the *Faculties* and the second the cone of the *Principles*; and we divide that of the *Faculties* into two cones, the one Solar and the other Lunar; and divide the cone of the *Principles* in the same way. The Four Principles are *Spirit, Celestial Body, Husk* and



- 10 *Passionate Body*—we shall describe each presently—and they correspond to *Creative Mind, Body of Fate, Will* and *Mask* respectively. In the cone of the *Faculties* we place *Will* and *Mask* in the Lunar cone or the Hour-glass, *Creative Mind* and *Body of Fate* in the Diamond or Solar
- 15 cone; and in the cone of the *Principles, Husk* and *Passionate Body* in the Hour-glass, *Spirit* and *Celestial Body* in the Diamond. In each set the revolutions of Diamond and Hour-glass round one another create the months, the Solar month being in the cone of the *Prin-*
- 20 *ciples* which is superimposed.

Upon the diagram of the Great Wheel the words *Head,*

Heart, Loins and *Fall* are written, and they correspond to *Spirit, Passionate Body, Husk* and *Celestial Body* at the opening of the next civilisation, which will be reached when the *Will* of the Great Year is between phase 18 and phase 19. These points have, however, no direct connection with the Great Wheel itself and imply another figure obtained by reducing two pairs of cones to one cone each and crossing them at right angles.



This arrangement is not used by me and is only described here because if superimposed upon the Great Wheel it explains the position upon it by *Head, Heart, Loins* and *Fall*. They are very confusing unless one remembers that they are made necessary if a single Zodiac with Cancer and Capricorn at North and South respectively is made to represent an entire Wheel.

The Diamond in this figure represents a form of existence which lasts through the entire period of twenty-six thousand years, and the Hour-glass—really Hour-glass and Diamond—the Great Wheel or period of

twenty-eight embodiments, say 2200 years, a single gyre made by the whirling of the two parts of the Diamond or cone of 26,000 years. The *Faculties* and *Principles* marked upon the figure keep their position almost unchanged through the Wheel's domination.

IX

THE MONTHS ALTERNATELY PRIMARY AND ANTITHETICAL

BUT each month in addition to its separate passage through the phases from 1 to 28 is part of a period of two months which is itself an entire cone or wheel, and therefore the months are alternately *antithetical* and *primary*, the lunar months corresponding to 16, 17 and 18, and so to our civilisation, being for instance *primary*. The *Principles* are properly speaking beyond the *Tinctures*, which are physical, but they have a corresponding change, and so it follows that we may say that Christ gave a *primary* revelation at the climax of an *antithetical* civilisation and will be followed by His contrary. Measured by the single month, considered as the Divine influx of that month alone, He is always the Eternal Sage—Libra—but measured on the wheel or cone of the double months He is now *Victim* and now *Sage*, at East always *Victim*, the sacrificial ram, He who offers himself in sacrifice to the pitiless *antithetical* mind, for in this the life of the *Principle* resembles that of the *Faculty* and at East strength is renounced. But each quarter of the Great Year is also a cone, and so we say that the months are in sets of three; and measured by this measure He is first *Victim* and then *Sage*, and then once more *Victim*, and so we say that He is *Three Fountains*, the first born of Aries and Taurus, the second of Libra and Scorpio, and the third

of Aries and Taurus once more; and the greater circle is always *primary* in relation to that which turns more quickly and within.

I see the Lunar and Solar cones first, before they start their whirling movement, as two worlds lying one within another—nothing exterior, nothing interior, Sun in Moon and Moon in Sun—a single being like man and woman in Plato's Myth, and then a separation and a whirling for countless ages, and I see man and woman as reflecting the greater movement, each with zodiac, precession, and separate measure of time, and all whirling perpetually. But this whirling, though it is creative, is not evil, for evil is from the disturbance of the harmony, so that those that should come in their season come all at once or straggle here and there, the gyres thrown together in confusion, and hatred takes possession of all.

THE GREAT YEAR IN CLASSICAL ANTIQUITY

BEFORE further explaining these cones which the reader must have found very troublesome, I would discover if Antiquity had similar measures. Remembering that elaborate geometry of the *Timaeus* and certain numerical calculations in the *Republic* of which modern scholars have seventeen incompatible explanations, we may be certain that a Platonist would have found our measures naive in their simplicity.

Milton was the first English writer who made philosophical use of the obliquity of the ecliptic, but it was the Sun's annual and not his precessional movement that enabled Milton in the tenth book of *Paradise Lost* to explain the sudden ruin of the climate when Adam was

driven out of Eden. Yet he must have known of the precession for he had in his library the Byzantine historian Georgius Syncellus who comments upon it and upon the Great Year that it defines. It is only now when we realise the antiquity of man that we can know how vast and how important was the conception of that Year.

Certain English and German scholars associate the changes of ancient mythology with the retreat of the Sun through the Zodiacal Signs, and attribute to his passage at the Vernal Equinox through Gemini such double Gods and Worthies as Castor and Pollux, Adam and Eve, Cain and Abel; and all Ox-like Deities to his passage through Taurus and so on, and discover in the Zodiac a history of the human soul through life and death, sin and salvation, and consider that "Babylonian and other Antiquity meant the Constellations when it spoke of the Book of Life, the zodiacal constituting the text and those to North and South the commentary. There are indeed later scholars—I think of M. Cumont especially—who write about this view as if they were Protestant theologians denouncing the errors of Rome, and insist that nobody knew anything about the equinoctial precession until Hipparchus discovered it a hundred and fifty years before Christ. Dr Alfred Jeremias and Dr Fritz Homell, however, writing, the one upon the Babylonian Calendar, the other upon the Babylonian Ages of the world, in "The Encyclopaedia of Religion and Ethics," proffer recent evidence and declare that the older view is proved. Dr Homell fixes the date of the first Vernal rising of the various signs as Cancer 7000 B.C., Gemini 5000 B.C., Taurus 8000 B.C., and Aries 1000 B.C. He evidently prefers these round numbers to the actual periods of a little under 2200 years because we do not know precisely where the ancient mathematical divisions of the Zodiac, if such there were, began and ended; or even where the ancient

constellations began and ended; and the symbolism expounded in this book is based upon the same dates and round numbers. He defines a mathematical division or sign for the opening month of the Great Year which does not correspond with any possible month of the ordinary year, for the first month of the ordinary year, as we shall presently see, has its symbolical starting point—its 0 of Aries—at his 15th or central degree, if anything so vague as his division can have degrees.

Our authorities for the Greek and Roman use of the Great Year which was, Dr Alfred Jeremias and Dr Fritz Homell think, founded like the Babylonian upon the precessional movement through the signs, are passages in the *Timaeus*—39.D.ff.—in the *Republic*—545.C.ff.—in Cicero's *Dream of Scipio*, and, for its relation to another smaller cycle, in the *Fourth Eclogue* of Virgil, and in various commentators upon them. The Babylonian Great Year began when Aries rose at the Vernal Equinox, and Syncellus says that this was the doctrine of the "Greeks and Egyptians . . . as stated in the *Genica* of Hermes, and in the *Cyranid Books*," but words put by Cicero into the mouth of a shade give no especial significance to any particular sign: "By common custom men measure the year merely by the return of the Sun, or in other words by the revolutions of one star. But when the whole of the constellations shall return to the positions from which they once set forth, thus after a long interval re-making that first map of the Heavens, that may indeed be called the Great Year wherein I scarce dare say how many are the generations of men. As when in old days, at the coming of Romulus into this sacred house, the Sun seemed to fail and to be extinguished, so shall the Sun at the same time and position fail once more and the signs of the Zodiac all return to their first position and the stars be recalled, and then shall the cycle of the Great Year be full, and of that vast

cycle know that not one twentieth part has passed away." Macrobius translated Cicero's Greek into Latin at the end of the fifth century and said in his commentary that Cicero considered that the Great Year began with
 5 an eclipse that coincided with the death of Romulus. " The World Year " or " Revolution of the Universe," as he names it also, " developed only in a profusion of centuries and the idea of it is as follows. All the luminaries and stars that seem fixed in Heaven and whose
 10 individual motion human wisdom is unable to perceive or detect are moved for all that. . . . The end of the Great Year is then when all the luminaries and other fixed stars have returned to" some one definite position." Thereupon he adds,—and Plato has the same thought
 15 which five minutes' arithmetic would have refuted—" The luminaries and the five planets must be in the same position that they were at the beginning of the world year." And this will come about, he thinks, in fifteen thousand years. Twelve thousand, nine hundred and
 20 fifty-four, however, is the number Tacitus gives, quoting from a lost work of Cicero's, but to-day we know that the true number is some twenty-six thousand years.

The Fourth Eclogue seems at first sight contradictory for it announces not that the Year has but lately begun
 25 but that it is coming to an end. " The latest age of Cumean Song is at hand; the cycles in their vast array begin anew; Virgin Astrea comes, the reign of Saturn comes, and from the heights of Heaven a new generation of mankind descends . . . Apollo now is King and in your
 30 consulship, in yours, Pollio, the age of glory shall commence and the mighty months begin to run their course."

Virgil had in his mind not the Great Year as it seems but a period of Ten Ages of upon an average a hundred years apiece, and if we call them a Year, or as I prefer

1. The Greek or Roman Great Year if derived from Hipparchus would surely have been founded upon that 86" which he thought the least possible annual movement.

half a Year, it can but be because as Macrobius says " a month is the Moon's Year." This period which was as Mr Kirby Flower Smith says " divided according to the ancient solar year " probably began, when a Roman
 5 period, at the Foundation of Rome or at the death of Romulus; and among the Etruscans according to tradition at 966 B.C., the date of their coming into Italy perhaps. May I not consider it as stretching from the beginning of the Great Year according to the dates
 10 selected for that event by Etruscan and Roman respectively, to the moment when the equinox reaches the centre of Homell's Aries? Macrobius may have named fifteen thousand years for its length because the time from the Foundation of Rome to what may have seemed
 15 to him the end of the Tenth Age—1 B.C.¹—was exactly one-twentieth of the whole, that is to say one half of a Solar month if he divided the Great Year by ten. Popular thought may have seen in the Ten Ages the life period of the Etruscan polity alone, for it is known that the
 20 Etruscans divided a man's life into ten ages and considered that the tenth began with his seventieth year when, even though he lived to be ninety, soul and body parted, but I assume that in the Temples, or among those that spoke through the Sibyl's mouth, the larger measures of time were known. One might consider that the Great
 25 Year and the lesser period had but an accidental connection were it not that Virgil announced for the dawn of the Tenth Age an event too great to be expected once in a thousand years, and certainly expected elsewhere as the supreme event of the world. Plutarch
 30 records a trumpet shrilling from the sky to announce the Ninth Age, Sulla's rise, the long misery of the Roman Civil War, and Servius, a contemporary of Macrobius, quotes from the Memoirs of Augustus to prove that the Tenth or

1. Someone gave this date for close of Tenth Age, perhaps some Etruscan, but I am correcting these pages at Thoor Ballylee and there is not a reference book in the house.—July 1925.

Solar Age and a comet came together in 44 B.C., a little before Virgil wrote his Eclogue; while a scholar of the third century remembers that Etruscan soothsayers foretold that the Tenth Age would bring the Etruscan State to an end. That age brought to the one state death, and to the other re-birth as Empire and three hundred years of peace. So considered Virgil's prophecy ceases to be an act of individual genius and is united to something more profound and mysterious, to an apprehension of a mathematical world order. Salomon Reinach upon discovering therein thoughts from some Dionysian mystery of Magna Grecia refused to consider it a poem of compliment upon the expected birth of Caesar, but I am ready to believe that Virgil to find familiar form for strange and perhaps hitherto unknown emotions summoned up in the same instant the *Spiritual* and the *Physical Primary*. Upon the other hand I see no reason to explain away a prophecy which only differs from many others by its connection with an ancient sideral faith. Kepler foretold the rise of Gustavus Adolphus and even the exact year in which he would die, and Savonarola the Sack of Rome and in what Pope's reign it would be, and many obscure people foresee in the night's dream or the day's premonition events great or trivial.

Cicero's belief that the Sun must be eclipsed upon the same place once more, and that of Macrobius that after fifteen thousand years the planets must return to the same position, and that of somebody else that a line drawn from the centre of the earth must thereon pass through them all, suggests that the doctrine of the Great Year was accepted without examination because of its antiquity. Greek and Chaldean astronomers had known for centuries the periods which bring the planets back to the same point, and Macrobius enumerates them—

Mars returns in "two of our years," Jupiter in twelve years, and Saturn in thirty, and so on; and that no

one, not even Plato with all his mathematical calculations, calculated the periods back through the World Year implies an acceptance or half acceptance of that Year, not for its astronomical but for its moral value. Our interest in Plato's comment is precisely that he does use it as we use the lunar phases, as if it were the moving hands upon a vast clock, or a picturesque symbolism that helped him to make more vivid, and perhaps date, developments of the human mind that can be proved dialectically. In the Republic he identifies the passage of his typical community through Timocracy, Oligarchy, Democracy, Tyranny, and so back to Aristocracy again, as a passage through Ages of Gold, Silver, etc., that may have seemed to the eyes of the Sibyl and perhaps to the eyes of Virgil identical with some classification of the Ten Ages : he saw what had seemed *Fate* as *Destiny*. In another passage he makes his typical community bring its different periods to an end by carrying some character to excess, and attributes the changes of the year to a like cause.

Macchiavelli may but have spoken as Plato's disciple when he contended that all States must decay, and that all the reformer can do to check decay is bring them back to an earlier condition, his thought being too summary to show him that to push the State backward could but leave it out of phase and so in illusion.

Though I have assumed that the Birth of Christ took place at the symbolic centre of the first Solar month of the Great Year, I do not think it likely that He was born at its exact centre. Indeed the documents from which I have worked say two or three times that the age which preceded the Birth of Christ was longer than that which followed, but as I am unable to find an explanation of this statement—they insist that there is a mathematical explanation—I have ignored it. We have considered that every Divine Birth occurs at a symbolical New Moon, and

as that of Christ occurred at or near the middle of the first Solar Month we may describe it as marking the First Day of the Lunar Great Year. A departure from symmetry, a separation between the Full Moon and the first day of the Solar Month, and of the New Moon from its Fifteenth Day, would according to our system accompany the discord of life. What we have called the First Day of the Lunar Great Year falls at a remarkable place among the Constellations. The Constellations being of varying lengths and sometimes overlapping have but a vague connection either with the Twelve Divisions of the Solar Great Year, or with the Twelve Divisions of the ordinary year, but they must have dominated the ancient imagination much more than any abstract division of the ecliptic.

When I find the position of the vernal equinox at the birth of Christ upon the only star map within my reach which has the ancient mythological Zodiacal creatures—Plate 3 in E. M. Plunkett's "Ancient Calendars"—it falls exactly upon the line dividing the Horn of the Ram from the Side of the Fish. Probably the Zodiacal creatures were never drawn precisely alike on any two maps but the difference was not great, the stars of Ram and Fish are packed particularly close to one another, and neither Virgil nor his Sibyl, if they knew anything of the Great Year, could have failed to find the position of the precessional Sun significant. Three hundred years, two degrees of the Great Year, would but correspond to two days of the Sun's annual journey, and his transition from Pisces to Aries had for generations been associated with the ceremonial death and resurrection of Dionysus. Near that transition the women wailed him, and night showed the full moon separating from the constellation Virgo, with the star in the wheatsheaf, or in the child, for in the old maps she is represented carrying now one now the other. It may be that instead of a vague line, the Sibyl knew some star that

fixed the exact moment of transition. I find but four explanations compatible with man's agency, and all four incredible, for Christ being born at or near the moment of transition : that it came of pure chance—that prophecy founded upon observation of the stars created a so general expectation that prophecy brought its own fulfilment—that there has been from time immemorial so exact and unvarying correspondence between the history of mankind and the passage of the constellations men could date at some remote millenium, perhaps when the first month was first described as the month of the Sacrifice of Righteousness, and given the sacrificial Ram. as its symbol, the rise and fall of civilisations as the manager of an office can tell what his clerks will be doing after lunch by a morning consideration of the clock,—that Christianity, like the religion of Serapis at the time of Ptolemy Soter, was deliberately created by unknown men out of what they found.

To show a Redeemer was expected for the middle of a period—in our system the first solar month of an Age, and I suggest in that of Rome—we have not only the Stoical argument that improvement in the arts and sciences was at the expense of the individual soul, and that therefore the moment of maturity was the moment of the soul's need, but the early Christian doctrine that Christ was born in the middle of the sixth period from Adam, and the Persian that Zarathustra was born in the middle of a period of six thousand years "as the heart in the middle of the body." One remembers too, "Times and times and half a time." The Persian and Christian doctrines were identical in essentials, for the Age is a microcosm of the whole. However I but suggest and wait judgment, being no scholar; and it may be, but seek a background for my thought, a painted scene.

The alternation of *antithetical* and *primary* months is certainly Platonic, for his Golden Age men are born

old and grow young, whereas in that which follows they are born young and grow old. He, however, made Gold *antithetical*; upon the other hand the Babylonians had the same alternation but began we are told with Silver and the Moon.

XI

THE DEAD AND THE FIXED STARS

BECAUSE the visible world is the sum of the *Bodies of Fate* of all living things, or the sum of the *Creative Minds* of all *Daimons* whether of the living or the dead, what we call *Fate* is, as much as our most voluntary acts, a
 10 part of a single logical stream; and the Fixed Stars being the least changing things are the acts of whatever in that stream changes least, and therefore of all souls that have found an almost changeless rest. Berkeley thought if his study table remained when he closed his eyes it
 15 could only be because it was the thought of a more powerful spirit which he named God, but the mathematician Poincare considers time and space the work of our ancestors. With the system in my bones I must declare that those ancestors still live and that time and
 20 space would vanish if they closed their eyes.

XII

THE CONES OF INDIVIDUAL LIFE

WHEN we consider the Lunar and Solar cones in relation to individual life, the lower half of one or other, according to whether that life be *primary* or *antithetical*, is the individual phase, and the opposite half the *Mask* or the
 25 *Body of Fate* as the case may be, and during the waking

life while in the body, the man may not pass beyond the central point. The opposite state of his being, that which is the activity of his *Daimon*, meets him at the centre, and contact with it is now death and now
 5 creation. After death, or in a trance or in ordinary sleep, he enters into that state, as man is always antithetical in relation to his' *Daimon* whatever his own phase may be, or whatever that of his *Daimon*, and to die or to sleep is to pass from the Lunar to the Solar cones.

When we translate this into the life of the *Faculties*
 10 we mean that in the cones of the *Faculties*, *Will* starting at lunar South, physical maturity, reaches lunar East (Phase 22) at death, and that then life passes into the *Creative Mind* which is in the solar cones—the Diamond—
 15 and that, instead of *Will* and *Mask* dominating the being, *Creative Mind* and *Body of Fate* are dominant until the *Will* reaches lunar West (Phase 8) birth. If we translate it into the life of the *Principles*, which are those of spiritual life and, while
 20 Natural life continues, of subconscious life, life remains in the *Husk* until East is reached and then passes into *Spirit* which is in the Solar cones at Capricorn. Then the *Spirit* together with the *Celestial Body* which is at Cancer, dominate instead of *Passionate Body* and *Husk*,
 25 and continue to do so, moving as we have already described until the *Husk* reaches lunar West.

The *Principles* and the *Faculties* change quality and operation according to the side of the cone upon which they travel, for the sides of the Lunar cone where Aries
 30 is are associated with *Spirit* or *Creative Mind*, and those where Libra is with *Celestial Body* or *Body of Fate*; whereas in the Solar cones the sides where Capricorn is are associated with *Husk* or *Will*, and those where Cancer is with *Passionate Body* or *Mask*. This change of quality
 35 or operation chiefly concerns us in the part of the cones where the mind is, and, as we shall presently see, *Spirit*

during all the first part of the life after death struggles to separate itself from the *Passionate Body* upon whose side of the cone it travels, whereas in the second part of that life it re-unites itself with *Husk*; and during later
 5 natural life the *Mask* travels upon the side of its cone influenced by the *Celestial Body*, whereas in the earlier part upon that side influenced by the *Husk*.

It is sometimes said that there is only one gyre in the Diamond, but that means that man can know but one
 10 gyre, that of *Spirit* or of *Creative Mind* as the case may be, and sees the *Celestial Body* or *Body of Fate* as beyond himself; whereas a man during natural life is in both *Will* and *Mask*, and after death—if *Husk* and *Passionate Body* be sublimated and transformed—he may enter
 15 through *Spirit* and *Celestial Body* into the nature of both, and that is why *antithetical* man after death is in good and evil, or in light and dark, whereas *primary* man is in good or evil, light or dark.

xiii

THE FOUR PRINCIPLES

THE *Husk* is sensuous and instinctive, almost the
 20 physical body during life, and after death its record.

The *Passionate Body* is passion, but unlike the *Mask*—which if permitted to govern the mind is isolating passion,—is without solitude.

The *Celestial Body* is the portion of Eternal Life
 25 which can be separated away.

The *Spirit* is almost abstract mind, for it has neither substance nor life unless united to the *Passionate Body* or *Celestial Body*.

Unlike the *Faculties* they do not create separated or
 30 abstracted form.

XIV

LIFE AFTER DEATH

AFTER death the consciousness or choice passes into the *Spirit* and that should turn wholly to the *Celestial Body* and submit to it; not to the *Passionate Body* which is now inseparable from the *Body of Fate* and inaugurates what
 is called the *Dreaming Back*. If for the sake of simplicity 5
 I count the life before death and the life after as the two halves of a single Wheel and measure it upon that, this state probably lasts till that part which corresponds to Phase 25 is over. It is succeeded by a state called the
Shiftings which lasts until the *Spirit* escapes from the 10
Passionate Body, and the *Celestial Body* from the *Husk* and they face one another in contemplation and in rest. Then comes a brief state called *Beatitude* corresponding perhaps to that moment of contemplation and to Phase 1.
 This is followed by the *Going Forth* and the *Foreknowing* 15
 during which the *Spirit* is reunited to the *Husk*, and *Celestial Body* to *Passionate Body*—now love, not passion—and after Phase 4 the Soul is dominated by the thought of the coming life. While the Soul was passing first
 through the lower half and then through the upper half of 20
 the cone, the cone itself moved so that the Soul is born a phase further on than that of its previous embodiment. I have touched upon these things to set them in their place in the system and touched upon them only, for
 I shall describe them in detail later on. 25

XV

THE SUN'S ANNUAL JOURNEY AND THE CHRISTIAN YEAR

WHEN we adopt, as in the Christian Calendar, the Sun's annual journey as the symbol, we identify the *Celestial Body* with the Sun, because it moves from Aries to 30

Pisces and not in reverse order like the *Spirit* and the *Creative Mind*; and we attribute the Birth of Christ to the winter solstice when the *Husk* is at Phase 8, and His Conception and also His Crucifixion—He is "slain on the stems of generations"—to the moment when, at the vernal equinox, the *Husk* is at Phase 15. At least that is the way we put it in our symmetrical system, but to the early Christian the problem was more difficult, for he, or those from whom he learnt, was perplexed by the different beginning and end of the lunar and solar Years. They tried to settle the matter by a tradition that the world, and one may conclude the Sun, was created at the vernal equinox, and the Moon created at the full two days later, and that as Christ's life must copy the Great Year so begun, His Crucifixion and His Conception took place two days after the vernal equinox. They did not, however, celebrate the anniversaries of these events upon a fixed date but, as if to draw attention to the annual symbolism and so to the events as always present and recurrent, they selected for their Easter Ceremonies the first full Moon after the Vernal equinox no matter what the day of the month, or the Sunday nearest to that moon. One notices with surprise, however, that though the date of Conception changed from year to year the Date of Christ's Birth did not. For the first four hundred years of our era January the 6th was kept Holy as the day of His Birth. The Christian explanation of the date was an arbitrary and fantastic calculation, or some childish allegory. Sometimes they calculated the age of the world, and so Christ's relation to the Great Year, by putting together the lives of Patriarchs, and sometimes pointed out that January 6th, being twelve days after the winter solstice, glorified the Twelve Apostles. They had plainly received the date, as I think Macrobius and Cicero had the doctrine of the Great Year, from the learned men of an older civilisation, from Greeks and Chaldeans perhaps, perhaps

even from those worshippers of Kore at Alexandria who upon that day carried up from a Temple Crypt a wooden figure marked upon head and hands and knees with a Cross and a Star, crying out "The Virgin has given Birth to the God." If, however, one counts nine lunar months, allowing as the Greeks did twenty-nine and thirty days for each alternately, from the first new Moon after the Annunciation, one finds that the night of the 6th of January is the first upon which the faint Crescent of the Tenth Moon could have shown. The nine and a half months of gestation had passed by, and the Divine Life had been identified with that of the Seasons.

"The White hand of Moses from the bough
Puts forth, and Jesu from the ground suspires."

The choice of the date, the hesitation which after four centuries chose the winter solstice itself for the birth of Christ, seem much the same choice and hesitation that we ourselves would have gone through, if compelled to decide between Phase 8, where the need for personality first arises, and Phase 9 where personality displays itself. When I was a boy it was customary to consider that the association of events in the Life of Christ with one or other of the four solstices, was the result of competition with Pagan Festivals, but we know now that the association came before competition and that Christianity itself is part of the Sidereal Faith.

Did the great victims of Antiquity, Christ, Caesar, Socrates—Love, Justice, Truth—die under the first full Moon after the vernal equinox? Christ did, as the date of Easter shows; Caesar did,—Beware the Ides of March—and the sentence upon Socrates was pronounced when the Sacred Ship sailed for what recent research considers a March Festival at Delos, the renewal of Apollo and the Earth. Did that Festival begin at the new Moon, and the Moon show all but full on the Piraeus when the Ship

put in to port, and was it full when Socrates drank the Hemlock? When I write these words, and recall the place of the precessional Sun, should there not be a stirring in the roots of my hair? What did ancient
5 Thaumaturgy guard in silence?

According to St. Chrysostom, John the Baptist was conceived at the Autumnal and Christ at the Spring Equinox, which makes them respectively *primary* and *antithetical* when considered in relation to one another,
10 a mid-summer and a mid-winter child. Did Da Vinci, when he painted a St. John that seemed a Dionysus, know that St. John's father begot him when the grape was ripe, and that his mother bore him at the Mediterranean ripening of the corn?

XVI

THE OPENING AND CLOSING OF THE TINCTURES

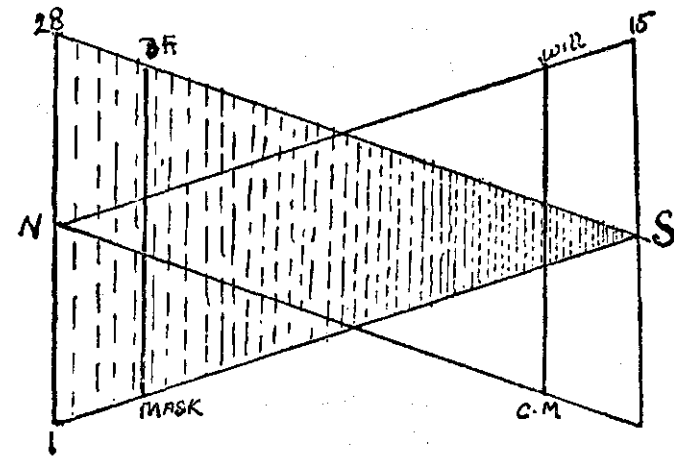
15 THE closing of the Tinctures as described in the section about the Great Wheel is caused by the preoccupation with one another of the *Celestial Body* and the *Spirit*, of the *Creative Mind* and the *Body of Fate*, when the *Will* is between Phase 26 and Phase 4, where Unity with
20 God is possible; whereas their opening between Phases 12 and 18 is caused by the fact that the *Faculties* can be apprehended in their separation within the united being. The fact that one *Tincture* opens or closes before the other is no doubt the effect of the gyres mounting a little
25 higher upon one side of the cone than upon the other.

XVII

THE GYRES OF THE GREAT MYTHOLOGIES

A RELIGION or a civilisation belongs also to the lower half of the double cone, and the religion which is the

originating cause of the civilisation is begotten and dies at the centre. When the lower half of the double cone is separated off and becomes itself a double cone, what was the centre is now its North. When it reaches South of this cone, which I shall now call the History Cone, it finds its doctrinal unity and vigour, its form of Unity of Being. When later on I study this movement in detail I will divide this history cone yet once more so that there is one cone from North to South and yet another from

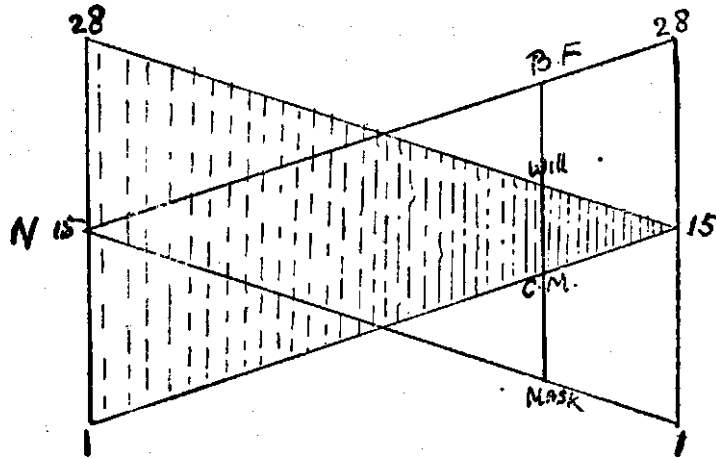


South to North again. Whereas when I examine the life
10 after death and compare it with this life I shall symbolize each state as one half of a double cone for I have neither the knowledge nor the talent for an analysis which would approach the Divine Comedy in complexity.

These are the historical cones in their simplest form,
15 the ordinary double cone of the phases.

Will leaves North at the birth of Christ, and the *Body of Fate* leaves South, and then when *Will* reaches South and *Body of Fate* North they change sides and return :
20 at, say 1200 A.D., they show the position in the figure. But we can also arrange them thus for the same date.

Will starting at A.D. 1 travels along the lower side of the shaded cone, reaches 1000 A.D. at South and then moves upon the upper side. The *Creative Mind* starting at 1 A.D. moves along the upper side of the cone till it reaches 1000 A.D. at South and then travels down the lower side. The *Mask* and the *Body of Fate* start also from the North, but whereas the other two *Faculties* had started from the wide ends of the shaded cone, they travel from the narrow end of the unshaded cone. They also



10 travel to South and there change sides and return towards the North. A single line is in this way made to show the position of all the *Four Faculties* as those *Faculties* are placed on the cone of the entire Era of two thousand years, for if this line be itself divided into 28 divisions
 15 the 15th in the centre and the 1st at the point nearest the starting point of the *Will* at A.D. 1, it will be found that the points where the sides of cones intersect will show the place of the *Four Faculties* on this greater cone. When the *Will* is so placed that any of
 20 the other *Faculties*, if placed upon the line, would lie in the future the corresponding date in a previous Millennium

is taken. When the two thousand years are divided into cones of a millenium each this line has the same office as Head, Heart, Loins and Fall upon the Great Wheel, it shows the relation of the lesser to the greater division.

We show the *antithetical* or *primary* nature of a *Faculty* at a particular period of time by the converging or diverging nature of the line where it is, without forgetting that each cone has its general *primary* or *antithetical* character. If we consider this figure with a similar figure, which represents the upper half of the
 10 cone, there will be two lines parallel, each marking the place of the *Four Faculties* of its half, and we shall get the third diagram in Sec. IV.

Our figure is the ground work of the historical diagram facing page 180 and was probably chosen for it, because it
 15 shows at a glance what epochs are affected by what *Faculties*, and there, as it covers two thousand years and shows a movement from North to North (or if you count it upon the whole Wheel from centre to centre) it is divided into two portions of twenty-eight phases.
 20 It is upon this figure that the documents I work from place historical events with " approximate accuracy."* The movement to South of the entire era is a sinking wave of civilisation, a mounting physical or religious
 25 wave; the movement to North the converse. At South of each millennium is a period of artistic creation, that of the first millennium of mainly religious art, that of the other of mainly secular. And as North of the era is solar West, the South solar East, in the first thought is growing more Eastern, and in the second more Western.
 30 In the similar period before Christ, that of the Fifth Century B.C., thought was growing Western. Epoch, however, influences epoch as part of the cone of the entire era, by supersensual or ghostly interaction. The diagram facing page 180 is drawn for our epoch and the place of
 35 *Will* is affected through its *Creative Mind* by the Age of

Constantine, **and** when I was at Oxford a few years ago, a distinguished scholar, now dead, showed me much elaborate written evidence to prove that an apparition seen by herself and a friend in the Louvre was the
 5 Emperor Constantine. This influence of age upon age is said to be through the agency of certain *spirits who have come to possess what is called a simulacrum, or permanent illusionary body, created from the representation of themselves most present to the imagination of
 10 their time.

But this figure differs in form from that which preceded it and symbolised the preceding period of two thousand years, and will differ in form from any figure drawn to record the influence of a *Second Fountain*. This difference
 15 is caused by a movement analogous to the exchange of the *Tinctures* but instead of the words *primary* and *antithetical* we substitute Solar and Lunar. At each Fountain the civilisation gyres, those of *Creative Mind* and *Will* which in this connection we call Lunar, and the
 20 gyres of *Mask* and *Body of Fate* which we call Solar, change cones. Before the birth of Christ, for instance the Lunar gyres came to the narrow end of their cone, and at His birth passed into the broad end of the other cone and so continued to converge. The Solar gyre upon the other
 25 hand passed from broad to narrow. The Solar is religious and physical and the Lunar emotional and intellectual. This means that as the civil life grew more and more *antithetical* in nature the religious grew more and more *primary* till the instant of creation was reached. At

* I once heard Sir William Crookes tell how he was informed through an automatic writer that if he would make a certain incense "The Magi would be present," and that there followed words in an unknown tongue which turned out to be ancient Persian. When read with great difficulty they proved to be a list of herbs, but no one living seemed to know to what herbs the names applied. I suspect that the link between periods arising from their place among the gyres is never broken, no matter how great the passage of time.

South, however, there is no interchange, but a return, a change of direction, the gyres which diverged now converge and vice versa, and this change is called *reflex* to distinguish it from that of the North which is *active*.

XVIII

THE THREE FOUNTAINS AND THE CYCLES OF EMBODIMENT

THE Fountains fall into four sets of three, three in each quarter of Wheel, first of each set beginning at centre of Phases 1, 8, 15, 22 respectively, second at centre of next three, third at centre of last three Phases of each quarter. They may correspond to gold, silver, copper
 10 ages adopted by the Greek poet Aratus instead of Hesiod's four. But what is most clear is that they are alternately *Victim* and *Sage*, the *Victim* being called the strong soul because he attains the greatest strength and renounces it, and the *Sage* the frail soul
 15 because his strength is in that which surrounds him, in his doctrine let us say. Christ, though *Sage*—discovery of strength, the frail soul—when measured upon the Great Wheel, when placed as one of the Three Fountains of His quarter, is *Victim*, Aries, surrenders strength, and
 20 He that is to come will be the frail soul, and as Christ was the *primary* revelation to an *antithetical* age, He that is to come will be the *antithetical* revelation to a *primary* age. The cycles of human rebirth, unlike those of the Eternal Man, are measured upon the Lunar cone, and the first is at Lunar North, and these months or cycles had at first their symmetrical relation to the Solar months of the Great Year, each Lunar cycle starting in the middle of Solar, but a wheel does not cease to turn
 -when its first revolution is over, and so it comes about at

last that all the months Solar and Lunar, as it were fell together and were confused one with the other, and yet as if by a kind of crystallisation these months so arranged themselves that all the twelve Lunar months had their beginning in a certain order within each era. So we say that the first cycle sent its first soul into the world at the birth of Christ, and that the twelfth will send its last soul immediately before the birth of the New Fountain. Then there will come the first of a new series, the Thirteenth Cycle, which is a Sphere and not a cone. And yet when I say the first and last souls of a cycle, I do not mean that that cycle comes to an end for it is always beginning and always ending. When we arrange these beginnings within the two thousand years of an era we find that three cycles have their approximate beginning in each five hundred years, and so give that time their character.

There is much else that I must leave to my student, if such there be, to discover as he compares symbol with symbol. His task will be easier than mine, for I had to discover all from unconnected psychological notes and from a few inadequate diagrams. These few pages have taken me many months of exhausting labour, but never once have note and diagram failed to support each other. In judging a man one should not only know his phase but his cycle, for every cycle has a different character, but into these characters I cannot go at present, for I lack information. We retain the same sex for a cycle, and then change it for another cycle, and there are said to be certain cycles between which love is more fortunate than between others, and some where physical beauty is greater and some where mental. The general law is that they follow the same development as the phases.

XIX

CONES OF NATIONS AND MOVEMENTS OF THOUGHT

WE have to remember that among the solar and lunar cones that revolve in the circle of the great year are the cones of each separate nation and of every school of thought and action. We give to these cones the name of *Covens*. The *Covens* depend exactly as individuals do upon contact for their intensity, and separated from their opposites "Consume themselves away." Four *Covens*, constituting four *Faculties*, may for instance move round the wheel and pass through their phases as do individual men and women. When a movement of thought, the philosophy of religious spiritualism for instance, becomes vague and sentimental, that may be because contact through the *physical* or *spiritual primary* with some school of psychological investigation at the place, say, of the *Creative Mind* has come to an end. The *Covens* are formed by their *Daimons* out of groups of men and women who become the bodies of the *Daimons* and the *Daimon* of each *Coven* seeks to impress his will upon the three associated *Covens*. When a *Coven* has carried its creative life as far as phase and historical epoch permit, there is a re-birth, or a movement to the next phase.

I myself chose the name *Coven*, that being the name of the groups of Scotch Witches described in the witch trials, for I imagine the Nations and Philosophies as having each, as it were, a witches' cauldron of medicinal or devil's broth in the midst. That which we must deduce from the doctrine is that there can be no philosophy, nation, or movement that is not a being or congeries of beings, and that which we call the proof of some philosophy is but that which enables it to be born. The world is

a drama where person follows person, and though the dialogue prepares for all the entrances, that preparation is not the person's proof, nor is Polonius disproved when Hamlet seems to kill him. Once the philosophy, nation
 5 or movement has clearly shown its face, we know that its chief characteristic has not arisen out of any proof, or even out of all the past, or out of the present tension of the drama, or out of any visible cause whatever, but is unique, life in itself. There can be neither cause nor
 10 effect when all things are co-eternal.

XX

THE CONES OF SEXUAL LOVE

I CAN but touch upon the symbolism of sexual love as it needs more detailed consideration than I can give it in this book. In all pairs of lovers each is to himself or herself, *Will*, and the other *Body of Fate*. The cones
 15 of their passion are constituted, as the solar and lunar cones are, out of the first fixed circles, and its progress should mirror the cones containing the three Fountains or if we consider the matter differently and take a smaller Wheel, those from Fountain to Fountain. Love which
 20 in this way mirrors the fated and predestined, has three forms of crisis, each at the end of a constituent cone, called the first and second *Critical Moments* and the *Beatific Vision*. Such love has a relation with the dead similar to that of the Fountains and comes at each
 25 crisis under the sway of the thirteenth cone. That is to say there is harmonization or the substitution of the sphere for the cone. The *Four Faculties* of passion, before harmonization, are Desire, which is *Creative Mind*, Cruelty, which is *Body of Fate*, Service, which is *Will*,

and Domination, which is *Mask*. After harmonization the *Creative Mind* becomes Wisdom, *Body of Fate* Truth, *Will* Love, and *Mask* Beauty. There are also *Initiatory Moments* which create the domination of the symbol,
 5 as *Critical Moments* destroy that domination, and these fall where the gyres touch the sides of cones—North and South—and are of an indefinite number. All *antithetical* life, for *primary* life has but a single movement, is seen as if it were a form of sexual life. It becomes
 10 vital through conflict and happy through harmonization, and without either is self-consumed. Harmonization is made possible by the recognition of fate—the Lunar cone's recognition of the Solar—but as each is Solar to the other, the destiny of the one is the fate of the other.
 15 It is the recognition by Lunar man of the Solar spiritual opposite that is called faith, and it inaugurates religious emotional and philosophical experience.

XXI

COMPLEMENTARY DREAMS

I USE in the section about the state of man after death the term *complementary dream*. When two people meditate upon the one theme, who have established a
 20 supersensual link, they will invariably in my experience, no matter how many miles apart, see pass before the mind's eye complementary images, images that complete one another. One for instance may see a boat upon a still
 25 sea full of tumultuous people, and the other a boat full of motionless people upon a tumultuous sea. Even when the link is momentary and superficial this takes place, and sometimes includes within its range a considerable number of people. One, for instance, will receive from

a dream figure a ripe apple, another an unripe; one a lighted and one an unlighted candle, and so on.

On the same night a mother will dream that her child is dead or dying, the child that her mother is dead, while the father will wake in the night with a sudden inexplicable anxiety for some material treasure. I put an experience of the kind into the poem that begins—

10 Was it the double of my dream,
 The woman that by me lay
 Dreamed, or did we halve a dream
 Under the first cold gleam of day.

A whole age may be bound in a single dream, or wheel, so that its creations have all the same character though there is no visible influence.

XXII

15 THE whole world is regarded as a single being with a relation between East and West like that between *complementary dreams*, Europe being *antithetical* and Asia *primary*. The cardinal points in the Solar and Lunar
20 cones are not merely symbols of the Sun and Moon's path, but are held to refer to the actual geographical points. Probably those in the Solar cones refer to the movement of ideas, and their places of origin, and I shall
25 so consider them, and those in the Lunar cones to the origin of the races themselves in so far as they keep the impression of their first surroundings.

When Joseph Strzygowski says " the inhabitants of the South from the very beginning applied pictorial art to the representation of living creatures " he describes the *antithetical* nature of the South, and he defines the
30 *primary* North when he attributes to it geometrical form and various " non-representational " decorations derived

from handicrafts, and he certainly describes the symbolic East when he attributes to his eastern nations conceptions that dazzle and astonish by an impression of power whether in Priest or King. Perhaps too in his description of the West as that which absorbs and uses, and is a kind of matrix, he describes our symbolic West also.

XXIII

THE CONES—HIGHER DIMENSIONS

ONE of the notes upon which I have based this book says that all existence within a cone has a larger number of dimensions than are known to us, and another identifies
10 *Creative Mind, Will and Mask* with our three dimensions, but *Body of Fate* with the unknown fourth, time externally perceived. When I saw this I tried to understand a little of modern research into this matter but found that I
15 lacked the necessary training. I have therefore ignored it hitherto in writing this book. The difference between a higher and a lower dimension explains, however, the continual breaking up of cones and wheels into smaller
20 cones and wheels without changing the main movement better than Swedenborg's vortex, his gyre made up of many gyres. Every dimension is at right angles to all dimensions below it in the scale. If the Great Wheel, say, be a rotating plane, and the movement of any constituent
25 cone a rotation at right angles to that plane the second movement cannot affect the first in any way. In the same way the rotation of the sphere will be a movement at right angles to a circumference which includes all movements
30 known to us. We can only imagine a perpetual turning in and out of that sphere, hence the sentence quoted by Aherne about the great eggs which turn inside out without breaking the shell.

It seems that ancient men except the Persian and the Jew who looked to an upward progression, held Nietzsche's doctrine of the eternal return, but if religion and mathematics are right, and time an illusion, it makes no difference except in the moral effect.

XXIV

THE FOUR PRINCIPLES AND NEO-PLATONIC PHILOSOPHY

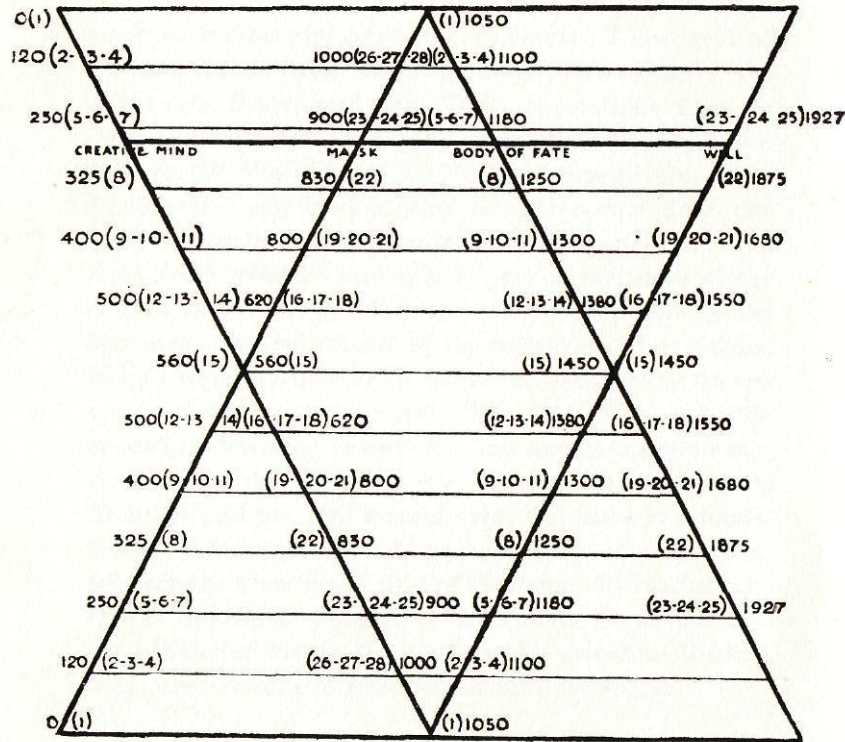
I HAVE not considered the ultimate origin of things, nor have my documents thrown a direct light upon it. The word *Anima Mundi* frequently occurs and is used very much as in the philosophy of Plotinus. I am inclined
 10 to discover in the *Celestial Body*, the *Spirit*, the *Passionate Body*, and the *Husk*, emanations from or reflections from his One, his Intellectual Principle, his Soul of the World, and his Nature respectively. The *Passionate Body* is described as that which links one
 15 being to another, and that which rescues the *Celestial Body* from solitude, and this is part of the office of the Soul of the World in Plotinus. As actually used in the documents *Anima Mundi* is the receptacle of emotional images when purified from whatever unites them to one
 20 man rather than to another. The 13th, 14th and 15th cycles are described as Spheres, and are certainly emanations from the Soul of the World, the Intellectual Principle and the One respectively, but there is a fundamental difference, though perhaps only of expression,
 25 between the system and that of Plotinus. In Plotinus the One is the Good, whereas in the system Good and Evil are eliminated before the Soul can be united to Reality, being that stream of phenomena that drowns us.

BOOK III

DOVE OR SWAN

THE HISTORICAL CONES.

The numbers in brackets refer to phases, and the other numbers to dates A.D. The line cutting the cones a little below 250, 900, 1180 and 1927 shows four historical *Faculties* related to the present moment.



I. LEDA.

A sudden blow : the great wings beating still
 Above the staggering girl, her thighs caressed
 By the dark webs, her nape caught in his bill,
 He holds her helpless breast upon his breast.

How can those terrified vague fingers push 5
 The feathered glory from her loosening thighs,
 And how can body, laid in that white rush,
 But feel the strange heart beating where it lies;
 A shudder in the loins engenders there 10
 The broken wall, the burning roof and tower
 And Agamemnon dead.

Being so caught up,
 So mastered by the brute blood of the air,
 Did she put on his knowledge with his power 15
 Before the indifferent beak could let her drop ?

2000 B.C. TO 1 A.D.

2. THE GREAT WHEEL AND HISTORY.

STRAY THOUGHTS

ONE must bear in mind that the Christian Era, like the two thousand years, let us say, that went before it, is an entire wheel, and each half of it an entire wheel, that each half when it comes to its 28th Phase reaches
 5 the 15th Phase of the entire era. It follows therefore that the 15th Phase of each millenium, to keep the symbolic measure of time, is Phase 8 or Phase 22 of the entire era, that Aphrodite rises from a stormy sea, that Helen could not be Helen but for beleaguered Troy.
 10 The era itself is but half of a greater era and its Phase 15 comes also at a period of war or trouble. The greater number is always more *primary* than the lesser and precisely because it contains it. A millenium is the symbolic measure of a being that attains its flexible
 15 maturity and then sinks into rigid age.
 A civilisation is a struggle to keep self-control, and in this it is like some great tragic person, some Niobe who must display an almost superhuman will or the cry will not touch our sympathy. The loss of control over
 20 thought comes towards the end; first a sinking in upon the moral being, then the last surrender, the irrational cry, revelation—the scream of Juno's peacock.

I IMAGINE the annunciation that founded Greece as made to Leda, remembering that they showed in a Spartan Temple, strung up to the roof as a holy relic, an unhatched egg of hers; and that from one of her eggs
 5 came Love and from the other War. But all things are from antithesis, and when in my ignorance I try to imagine what older civilisation she refuted I can but see bird and woman blotting out some corner of the Baby-
 lonian mathematical starlight.

Did the older civilisation like the Jewish think a long
 10 life a proof of Heavenly favour that the Greek races should affirm so clearly that those whom the Gods love die young, hurling upon some age of crowded comedy their tragic sense? Certainly their tribes, after a first
 15 multitudinous revelation—dominated each by its *Daimon* and oracle-driven—broke up a great Empire and established in its stead an intellectual anarchy. At some
 1000 years before Christ I imagine their religious system complete and they themselves grown barbaric and Asiatic.
 20 Then came Homer, civil life, a desire for civil order dependent doubtless on some oracle, and then (Phase 10 of second Greek millennium) for independent civil life and thought. At, let me say, the sixth century B.C. (Phase
 25 12) personality begins, but there is as yet no intellectual solitude. A man may rule his tribe or town but he cannot separate himself from the general mass. With
 the first discovery of solitude (Phases 13 and 14) comes, as I think, the visible art that interests us most to-day, for Phidian art, like the art of Raphael, has for the
 30 moment exhausted our attention. I recall a Nike at the Ashmolean Museum with a natural unsystematised

beauty like that before Raphael, and above all certain pots with strange half supernatural horses dark on a light ground. Self-realisation attained will bring desire of power—systematisation for its instrument—but as yet
 5 clarity, meaning, elegance, all things separated from one another in luminous space, seem to exceed all other virtues. One compares this art with the thought of Greek Philosophers before Anaxagoras, where one discovers the same phases, always more concerned with the
 10 truth than with its moral or political effects. One longs for the lost dramatists, the plays that were enacted before Aeschylus and Sophocles arose, both Phidian men. But one must consider not the movement only from the beginning to the end of the historical cone, but the
 15 gyres that touch its sides, the horizontal movement. There is that continual oscillation which I have symbolised elsewhere as a King and Queen, who are Sun and Moon also, and whirl round and round as they mount up through a Round Tower. Side by side with Ionic elegance there comes after the
 20 Persian wars a Doric vigour, and the light-limbed dandy of the potters, the Parisian-looking young woman of the sculptors, her hair elaborately curled, give place to the athlete. One suspects a deliberate turning away from all
 25 that is Eastern, or a moral propaganda like that which turned the poets out of Plato's Republic, and yet it may be that the preparation for the final systematisation had for its apparent cause the destruction, let us say, of Ionic studios by the Persian invaders, and that all came from the resistance of the *Body of Fate* to the growing solitude
 30 of the soul. Then in Phidias Ionic and Doric influence unite—one remembers Titian—and all is transformed by the full moon, and all abounds and flows. With Callimachus pure Ionic revives again, as Furtwangler has
 35 proved, and upon the only example of his work known to us, a marble chair, a Persian is represented, and may one

not discover a Persian symbol in that bronze lamp, shaped like a palm, known to us by a description in Pausanias? but he was an archaic workman, and those who set him to work brought back public life to
 5 an older form. One may see in masters and man a momentary dip into ebbing Asia.

Each age unwinds the thread another age had wound, and it amuses one to remember that before Phidias, and his westward moving art, Persia fell, and that when full moon came round again, amid eastward moving thought,
 10 and brought Byzantine glory, Rome fell; and that at the outset of our westward moving Renaissance Byzantium fell; all things dying each other's life, living each other's death.

After Phidias the life of Greece, which being *antithetical* had moved slowly and richly through the *antithetical* phases, comes rapidly to an end. Some Greek or Roman writer whose name I forget will soon speak of the declining comeliness of the people, and in the arts all is systematised more and more, and the antagonist recedes.
 20 Aristophanes' passion-clouded eye falls before what one must believe, from Roman stage copies, an idler glance. (Phases 19, 20, 21). Aristotle and Plato end creative system—to die into the truth is still to die—and formula
 25 begins. Yet even the truth into which Plato dies is a form of death, for when he separates the Eternal Ideas from Nature and shows them self-sustained he prepares the Christian desert and the Stoic suicide.

I identify the conquest of Alexander and the break-up of his kingdom, when Greek civilisation, formalised and
 30 codified, loses itself in Asia, with the beginning and end of the 22nd Phase, and his intention recorded by some historian to turn his arms westward shows that he is but a part of the impulse that creates Hellenised Rome and Asia. There are everywhere statues where every muscle
 35 has been measured, every position debated, and these

statues represent man with nothing more to achieve, physical man finished and complacent, the women slightly tinted, but the men, it may be, who exercise naked in the open air, the colour of mahogany. Every
 5 discovery after the epoch of victory and defeat (Phase 22) which substitutes mechanics for power, is an elimination of intellect by delight in technical skill (Phase 23), by a sense of the past (Phase 24) by some dominant belief (Phase 25). After Plato and Aristotle, the mind
 10 is as exhausted as were the armies of Alexander at his death, but the Stoics can discover morals and turn philosophy into a rule of life. Among them doubtless—the first beneficiaries of Plato's hatred of imitation—we may discover the first benefactors of our modern individuality,
 15 sincerity of the trivial face, the mask torn away. Then in the last three phases of the wheel, a Greece that Rome has conquered, and a Rome conquered by Greece, must adore, desire being dead, physical or spiritual force. This adoration which begins in the second century before
 20 Christ creates a world-wide religious movement as the world was then known, which, being swallowed up in what came after, has left no adequate record. One knows not into how great extravagance Asia, accustomed to abase itself, may have carried what soon sent Greeks and
 25 Romans to stand naked in a Mithraic pit, moving their bodies as under a shower-bath that those bodies might receive the blood of the bull even to the last drop. The adored image took everywhere the only form possible as the *antithetical* age died into its last violence—a human
 30 or animal form. Even before Plato that collective image of man dear to Stoic and Epicurean alike, the moral double of bronze or marble athlete, had been invoked by Anaxagoras when he declared that thought and not the warring opposites created the world. At that sentence
 35 the heroic life, passionate fragmentary man, all that had been imagined by great poets and sculptors began to

pass away, and instead of seeking noble antagonists, imagination moved towards divine man and the ridiculous devil. And now sages lure men away from the arms of women because in those arms man becomes a fragment; and all is ready for revelation. When revelation
 5 comes athlete and sage are merged; the earliest sculptured image of Christ is copied from that of the Apotheosis of Alexander the Great; the tradition is founded which declares even to our own day that Christ
 10 alone is exactly six feet high, perfect physical man. Yet as perfect physical man He must die, for only so can *primary* power reach *antithetical* mankind shut within the circle of its senses, touching outward things alone in that which seems most personal and physical. When
 15 I think of the moment before revelation I think of Salome—she too, delicately tinted or maybe mahogany dark—dancing before Herod and receiving the Prophet's head in her indifferent hands, and wonder if what seems to us decadence was not in reality the exultation of the muscular flesh and of civilisation perfectly achieved.
 20 Seeking images, I see her anoint her bare limbs according to a medical prescription of that time, with lion's fat, for lack of the sun's ray, that she may gain the favour of a king, and remember that the same impulse
 25 will create the Galilean revelation and deify Roman Emperors whose sculptured heads will be surrounded by the solar disk. Upon the throne and upon the cross alike the myth becomes a biography.

III

A.D. 1 TO A.D. 1050

GOD is now conceived of as something outside man and man's handiwork, and it follows that it must be idolatry
 30 to worship that which Phidias and Scopas made, and

seeing that He is a Father in Heaven that Heaven will be found presently in the Thebaid, where the world is changed into featureless clay and can be run through the fingers; and these things are testified to from books
 5 that are outside human genius, being miraculous, and by a miraculous church, and this church, as the gyre sweeps wider, will make man also featureless as clay or sand. Night will fall upon man's wisdom now that man has been taught that he is nothing. He had
 10 discovered, or half discovered, that the world is round and one of many like it, but now he must believe that the sky is but a tent spread above a level floor, and—that he may be stirred into a frenzy of anxiety and so to moral transformation—blot out the knowledge or half-know-
 15 ledge that he has lived many times, and think that all eternity depends upon a moment's decision, and Heaven itself—transformation finished—must appear so vague and motionless that it seems but a concession to human weakness. It is even essential to this faith to declare that
 20 God's messengers, those beings who show His will in dreams or announce it in visionary speech were never men. The Greeks thought them often great men of the past but now that concession to mankind is forbidden. All must be narrowed into the sun's image cast out of a
 25 burning-glass and man be ignorant of all but the image. The mind that brought the change, if considered as man only, is a climax of whatever Greek and Roman thought was most a contradiction to its age; but considered as more than man He controlled what Neo-
 30 Pythagorean and Stoic could not—irrational force. He could announce the new age, all that had not been thought of or touched or seen, because He could substitute for reason, miracle. The sacrifice of the 22nd Phase is voluntary and so we
 35 say of Him that He was love itself, and yet that part of Him which made Christendom was not love but pity, and

not pity for intellectual despair, though the man in Him, being antithetical like His age, knew it in the Garden, but primary pity, that for the common lot, man's death seeing that He raised Lazarus, sickness seeing that He
 5 healed many, sin seeing that He died. Love is created and preserved by intellectual analysis, for we love only that which is unique, and it belongs to contemplation not to action, for we would not change that which we love. A lover will admit a greater beauty
 10 than that of his mistress but not its like, and surrenders his days to a delighted laborious study of all her ways and looks, and he pities only if something threatens that which has never been before and can never be again. Fragment delights in fragment and seeks possession, not
 15 service; whereas the Good Samaritan discovers himself in the likeness of another, covered with sores and abandoned by thieves upon the roadside, and in that other serves himself. The opposites are gone; he does not need his
 20 Lazarus; they do not each die the other's life, live the other's death. It is of course impossible to do more than select a more or less arbitrary general date for the beginning of Roman decay (Phases 2 to 7, A.D. 1 to A.D. 250). Roman sculpture—sculpture made under Roman influ-
 25 ence whatever the sculptor's blood—did not for instance reach its full vigour, if we consider what it had of Roman as distinct from Greek, until the Christian Era. It even made a discovery which affected all sculpture to come. The Greeks painted the eyes of marble statues and made
 30 out of enamel or glass or precious stones those of their bronze statues, but the Roman was the first to drill a round hole to represent the pupil, and because, as I think, of a preoccupation with the glance characteristic of a civilisation in its final phase. The colours must have
 35 already faded from the marbles of the great period, and a shadow and a spot of light, especially where there is

much sunlight, are more vivid than paint, enamel, coloured glass or precious stone. They could now express in stone a perfect composure, the administrative mind, alert attention where all had been rhythm, an exaltation
 5 of the body, uncommitted energy. May it not have been precisely a talent for this alert attention that had enabled Rome and not Greece to express those final *primary* phases? One sees on the pediments troops of marble Senators, officials serene and watchful as befits men who
 10 know that all the power of the world moves before their eyes, and needs, that it may not dash itself to pieces, their unhurried unanxious never-ceasing care. Those riders upon the Parthenon had all the world's power in their moving bodies, and in a movement that seemed,
 15 so were the hearts of man and beast set upon it, that of a dance; but presently all would change and measurement succeed to pleasure, the dancing-master outlive the dance. What need had those young lads for careful eyes? But in Rome of the first and second centuries where the
 20 dancing-master himself has died, the delineation of character as shown in face and head, as with us of recent years, is all in all, and sculptors seeking the custom of occupied officials stock in their workshops toga'd marble bodies upon which can be screwed with the least possible
 25 delay heads modelled from the sitters with the most scrupulous realism. When I think of Rome I see always those heads with their world-considering eyes, and those bodies as conventional as the metaphors in a leading article, and compare in my imagination vague Grecian
 30 eyes gazing at nothing, Byzantine eyes of drilled ivory staring upon a vision, and those eyelids of China and of India, those veiled or half-veiled eyes weary of world and vision alike.

Meanwhile the irrational force that would create confusion and uproar as with the cry "The Babe, the Babe, is born"—the women speaking unknown tongues, the

barbers and weavers expounding Divine revelation with all the vulgarity of their servitude, the tables that move or resound with raps—still but creates a negligible sect.

All about it is an *antithetical* aristocratic civilisation in its completed form, every detail of life hierarchical,
 5 every great man's door crowded at dawn by petitioners, great wealth everywhere in few men's hands, all dependent upon a few, up to the Emperor himself who is a God dependent upon a greater God, and everywhere in court,
 10 in the family, an inequality made law, and floating over all the Romanised Gods of Greece in their physical superiority. All is rigid and stationary, men fight for centuries with the same sword and spear, and though in naval warfare there is some change of tactics to avoid
 15 those single combats of ship with ship that needed the seamanship of a more skilful age, the speed of a sailing ship remains unchanged from the time of Pericles to that of Constantine. Though sculpture grows more and more realistic and so renews its vigour, this realism is without
 20 curiosity. The athlete becomes the boxer that he may show lips and nose beaten out of shape, the individual hairs show at the navel of the bronze centaur, but the theme has not changed. Philosophy alone, where in contact with irrational force—holding to Egyptian thau-
 25 maturgy and the Judean miracle but at arms length—can startle and create. Yet Plotinus is as *primary*, as much a contradiction of all that created Roman civilisation as St. Peter, and his thought has its roots almost as deep among the *primary* masses. The founder of his school
 30 was Ammonius Sacca, an Alexandrine porter. His thought and that of Origen, which I skimmed in my youth, seem to me to express the abstract synthesis of a quality like that of race, and so to display a character which must always precede Phase 8. Origen, because the
 35 Judean miracle has a stronger hold upon the masses than Alexandrian thaumaturgy, triumphs when Constantine

(Phase 8) puts the Cross upon the shields of his soldiers and makes the bit of his war-horse from a nail of the True Cross, an act equivalent to man's cry for strength amid the animal chaos at the close of the first lunar quarter. Seeing that Constantine was not converted till upon his deathbed I see him as half statesman, half thaumaturgist, accepting in blind obedience to a dream the new fashionable talisman, two sticks nailed together. The Christians were but six millions of the sixty or seventy of the Roman Empire but, spending nothing upon pleasure, exceedingly rich like some Nonconformist sect of the eighteenth century; and the world became Christian and " that fabulous formless darkness " as it seemed to a philosopher of the fourth century, blotted out " every beautiful thing," not through the conversion" of crowds or general change of opinion, or through any pressure from below, for civilization was *antithetical* still, but by an act of power.

I have not the knowledge (it may be that no man has the knowledge) to trace the rise of the Byzantine state through Phases 9, 10 and 11. My diagram tells me that a hundred and sixty years brought that state to its 15th Phase, but I that know nothing but the arts and of these little, cannot revise the series of dates " approximately correct " but given it may be for suggestion only. With a desire for simplicity of statement I would have preferred to find in the middle, not at the end, of the fifth century Phase 12, for that was, so far as the known evidence carries us, the moment when Byzantium became Byzantine and substituted for formal Roman magnificence, with its glorification of physical power, an architecture that suggests the Sacred City in the Apocalypse of St. John. I think if I could be given a month of Antiquity and leave to spend it where I chose, I would spend it in Byzantium a little before Justinian opened St. Sophia and closed the Academy of Plato. I think I

could find in some little wine shop some philosophical worker in mosaic who could answer all my questions, the supernatural descending nearer to him than to Plotinus even, for the pride of his delicate skill would make what was an instrument of power to Princes and Clerics and a murderous madness in the mob, show as a lovely flexible presence like that of a perfect human body.

I think that in early Byzantium, and maybe never before or since in recorded history, religious, aesthetic and practical life were one, and that architect and artificers—though not, it may be, poets, for language had been the instrument of controversy and must have grown abstract—spoke to the multitude and the few alike. The painter and the mosaic worker, the worker in gold and silver, the illuminator of Sacred Books were almost impersonal, almost perhaps without the consciousness of individual design, absorbed in their subject matter and that the vision of a whole people. They could copy out of old Gospel books those pictures that seemed as sacred as the text, and yet weave all into a vast design, the work of many that seemed the work of one, that made building, picture, pattern, metal work of rail and lamp, seem but a single image; and this vision, this proclamation of their invisible master had the Greek nobility, Satan always the still half divine Serpent, never the horned scarecrow of the didactic Middle Ages.

The ascetic, called in Alexandria " God's Athlete," has taken the place of those Greek athletes whose statues have been melted or broken up or stand deserted in the midst of cornfields, but all about him is an incredible splendour like that which we see pass under our closed eyelids as we lie between sleep and waking, no representation of a living world but the dream of a somnambulist. Even the drilled pupil of the eye, when the drill is in the hand of some Byzantine worker in ivory, undergoes a somnambulistic change for its deep shadow among the

faint lines of the tablet, its mechanical circle, where all else is rhythmical and flowing, give to Saint or Angel a look of some great bird staring at miracle. Could any visionary of those days, passing through the Church named with so un-theological a grace "The Holy Wisdom," can even a visionary of to-day wandering among the mosaics of Rome and Sicily, fail to recognise some one image seen under his closed eyelids? To me it seems that He, who among the first Christian communities was little but a ghostly exorcist, had in His assent to a full Divinity made possible this sinking in upon a supernatural splendour, these walls with their little glimmering cubes of blue and green and gold.

I think that I might discover an oscillation, a revolution of the horizontal gyre like that between Doric and Ionic art, between the two principal characters of Byzantine art. Recent criticism distinguishes between the figures which come from Greece and Rome, their stern faces suggesting Greek wall-painting at Palmyra, Greco-Egyptian painting upon the cases of mummies, where characteristic lines are exaggerated as in much work of our time, and that decoration which seems to undermine our self-control, and is it seems of Persian origin, and has for its appropriate symbol a vine whose tendrils climb everywhere and display among their leaves all those strange images of bird and beast, those forms that represent no creature eye has ever seen, yet are begotten one upon the other as if they were themselves living creatures. May I consider the domination of the first late *antithetical* and that of the second *primary*, and see in their alternation the work of the horizontal gyre? Strzygowski thinks that the church decorations where there are visible representations of holy persons were especially dear to those who believed in Christ's double nature and that wherever Christ is represented by a bare Cross and all the rest is bird and beast and tree, we may

discover an Asiatic art dear to those who thought Christ contained nothing human.

If I were left to myself I would make Phase 15 coincide with Justinian's reign, that great age of building in which one may conclude Byzantine art was perfected; but the meaning of the diagram may be that a building like St. Sophia where all, to judge by the contemporary description, pictured ecstasy, must unlike the declamatory St. Peter's precede the moment of climax. Of the moment of climax itself I can say nothing and of what followed from Phase 17 to Phase 21 almost nothing, for I have no knowledge of the time; and no analogy from the age after Phidias, or after our own Renaissance can help. We and the Greeks moved towards intellect but Byzantium and the western Europe of that day moved from it. If Strzygowski is right we may see in the destruction of images but a destruction of what was Greek in decoration accompanied perhaps by a renewed splendour in all that came down from the ancient Persian Paradise, an episode in some attempt to make theology more ascetic, spiritual and abstract. Destruction was apparently suggested to the first iconoclastic Emperor by followers of a Monophysite Bishop, Xenaias, who had his See in that part of the Empire where Persian influence had been strongest. The return of the images must, as I see things, have been the failure of synthesis (Phase 22) and the first sinking in and dying down of Christendom into the heterogeneous loam. Europe grew animal and literal; the strength of the victorious party came from zealots who were as ready as their opponents to destroy an image if permitted to grind it into powder, mix it with some liquid and swallow it as a medicine. Mankind for a season would do, not what it would, or should, but what it could, and accept the past and the current belief because they prevented thought. In western Europe I think I may see in Johannes Scotus Erigena the last

intellectual synthesis before the death of philosophy, but I know little of him except that he is founded upon a Greek book of the sixth century, put into circulation by a last iconoclastic Emperor, though its Angelic Orders
 5 might have given, and perhaps did give a theme to the image makers. I notice too that my diagram makes Phase 22 coincide with the break up of Charlemagne's Empire and so clearly likens him to Alexander, but I do not want to concern myself, except where I
 10 must, with political events.

Then follows, as always must in the last quarter, heterogeneous art; hesitation amid architectural forms, some book tells me; an interest in Greek and Roman literature; much copying out and gathering together; yet outside
 15 a few courts and monasteries I seem to discover an Asiatic and anarchic Europe. The intellectual cone has so narrowed that secular intellect has gone, and the strong man rules with the aid of local custom that needs none, and everywhere the supernatural is sudden, violent, and
 20 as dark to the intellect as a stroke or St. Vitus' dance. Men under the Cassars, my documents tell me, were physically one but intellectually many, but that is now reversed, for there is one common thought or doctrine and town is shut off from town, village from village,
 25 clan from clan. The spiritual life is alone overflowing, its cone expanded, and yet this life—secular intellect extinguished—has little effect upon men's conduct, is perhaps a dream which passes beyond the reach of conscious mind but for some rare miracle or vision. I
 30 think of it as like that profound reverie of the somnambulist which may be accompanied by a sensuous dream—a romanesque stream perhaps of bird and beast images—and yet neither affect the dream nor be affected by it. It is indeed precisely because this double mind is created
 35 at the South that the *antithetical* phases are but, at the best, phases of a momentary illumination like that of a

lightning flash. But the South that now concerns us, is not only Phase 15 of its greater era, but the final phase, Phase 28, of its millennium and, in its physical form, human life grown once more automatic. I knew a man
 5 once who, seeking for an image of the absolute, saw one persistent image, a slug, as though it were suggested to him that Being which is beyond human comprehension is mirrored in the least organised forms of life. Intellectual creation has ceased but men have come to terms
 10 with the supernatural and are agreed that, if you make the usual offerings, it will remember to live and let live; even Saint or Angel does not seem very different from themselves, a man thinks his guardian Angel jealous of his mistress; a King, dragging some Saint's body
 15 to a new Church, meets some difficulty upon the road, assumes a miracle, and denounces the Saint as a churl. Three Roman Courtesans who have one after another got their favourite lovers chosen Pope have, it pleases one's mockery to think, confessed their sins, with full
 20 belief in the supernatural efficacy of the act, to ears that have heard their cries of love, or received the Body of God from hands that have played with their own bodies. Interest has narrowed to what is near and personal
 25 and, seeing that all abstract secular thought has faded, those interests have taken the most physical forms. In monasteries and in hermit cells men freed from the intellect at last can seek their God upon all fours like
 30 beasts or children. Ecclesiastical Law, in so far as that law is concerned not with government, Church or State, but with the individual soul, is complete; all that is necessary to salvation is known, but as I conceive the
 35 age there is much apathy. Man awaits death and judgment with nothing to occupy the worldly faculties and is helpless before the world's disorder, and this may have dragged up out of the subconscious the conviction
 that the world was about to end. Hidden, except at rare

moments of excitement or revelation, and even then shown but in symbol, the stream of *recurrence*,* set in motion by the Galilean Symbol, has filled its basin, and seems motionless for an instant before it falls over the rim, and in the midst of the basin I imagine in motionless contemplation, blood that is not His blood upon His Hands and Feet, One that feels but for the common lot, and mourns over the length of years and the inadequacy of man's fate to man. Two thousand years before, His predecessor, careful of heroic men alone, had so stood and mourned over the shortness of time, and man's inadequacy to his fate.

Full moon over, that last Embodiment shall grow more like ourselves, putting off that stern majesty, borrowed it may be from the Phidean Zeus—if we can trust Cefalu and Monreale—and His Mother—putting off her harsh Byzantine image—stand at His side.

IV

A.D. 1050 TO THE PRESENT DAY

WHEN the tide changed and God no longer sufficed, something must have happened in the courts and castles of which history has perhaps no record, for with the first vague dawn of the ultimate *antithetical* revelation man, under the eyes of the Virgin, or upon the breast of his mistress, became but a fragment. Instead of that old alternation, brute or ascetic, came something obscure

•The documents distinguish between *recurrence* which is an impulse that begins strongly and dies out by degrees, and *sequence* where every part of the impulse is related to every other. Every phase is a *recurrence*, and *sequence* is related to Unity of Being. If I understand rightly Plato's perfect and imperfect numbers they have much the same meaning. The documents distinguish both *recurrence* and *sequence* from an *allusion*, or unrelated fact. A spirit at Phase 1 sees *allusion* only.

or uncertain that could not find its full explanation for a thousand years. A certain Byzantine Bishop had said upon seeing a singer of Antioch, " I looked long upon her beauty, knowing that I would behold it upon the day of judgment, and I wept to remember that I had taken less care of my soul than she of her body," but when in the Arabian Nights Harun Al-Raschid looked at the singer Heart's Miracle, and on the instant loved her, he covered her head with a little silk veil to show that her beauty " had already retreated into the mystery of our faith." The Bishop saw a beauty that would be sanctified but the Caliph that which was its own sanctity, and it was this latter sanctity, come back from the first Crusade or up from Arabian Spain or half Asiatic Provence and Sicily, that created romance. What forgotten reverie, what initiation it may be, separated wisdom from the monastery and, creating Merlin, joined it to passion. When Merlin in Cretien de Troyes loved Ninian he showed her a cavern adorned with gold mosaics and made by a prince for his beloved, and told her that those lovers died upon the same day and were laid " in the chamber where they found delight." He thereupon lifted a slab of red marble that his art alone could lift and showed them wrapped in winding sheets of white samite. The tomb remained open, for Ninian asked that she and Merlin might return to the cavern and spend their night near those dead lovers, but before night came Merlin grew sad and fell asleep, and she and her attendants took him " by head and foot " and laid him " in the tomb and replaced the stone," for Merlin had taught her the magic words, and " from that hour none beheld Merlin dead or alive." Throughout the German " Parsifal " there is no ceremony of the Church, neither Marriage nor Mass nor Baptism, but instead we discover that strangest creation of romance or of life, " the love trance." Parsifal in such a trance, seeing nothing before his eyes but the

image of his absent love, overcame knight after knight, and awakening at last looked amazed upon his dinted sword and shield; and it is to his lady and not to God or the Virgin that Parsifal prayed upon the day of
 5 battle, and it was his lady's soul, separated from her entranced or sleeping body, that went beside him and gave him victory.

The period from 1005 to 1180 is attributed in the diagram to the first two gyres of our millenium, and
 10 what interests me in this period, which corresponds to the Homeric period some two thousand years before, is the creation of the Arthurian Tales and Romanesque architecture. I see in Romanesque the first movement to a secular Europe, but a movement so instinctive that
 15 as yet there is no antagonism to the old condition. Every architect, every man who lifts a chisel, may be a cleric of some kind, yet in the overflowing ornament where the human form has all but disappeared and where no bird or beast is copied from nature, where all is more Asiatic
 20 than Byzantium itself, one discovers the same impulse that created Merlin and his jugglery. I do not see in Gothic architecture, which is a character of the next gyre, that of Phases 5, 6 and 7, as did the nineteenth century historians ever looking for the image of their own
 25 age, the creation of a new communal freedom but a creation of authority, a suppression of that freedom though with its consent, and certainly St. Bernard when he denounced the extravagance of Romanesque saw it in that light. I think of that curious sketchbook of Villars
 30 de Honecourt with its insistence upon mathematical form, and I see that form in Mont St. Michel—Church, Abbey, Fort and town, all that dark geometry that makes Byzantium seem a sunlit cloud—and it seems to me that the Church grows secular that it may fight a new-born secular
 35 world. Its avowed appeal is to religion alone : nobles and great ladies join the crowds that drag the Cathedral

stones, not out of love for beauty but because the stones as they are trundled down the road cure the halt and the blind; yet the stones once set up traffic with the enemy. The mosaic pictures grown transparent fill the windows,
 5 and draw all eyes and quarrel one with the other as if they were pretty women, and upon the faces of the statues flits once more the smile that disappeared with archaic Greece. That smile is physical, *primary* joy, the escape from supernatural terror, a moment of irresponsible
 10 common life before *antithetical* sadness begins. It is as though the pretty worshippers, while the Dominican was preaching with a new and perhaps incredible sternness, let their imaginations stray and the observant sculptor, or worker in ivory, in modelling his Holy Women has
 15 remembered their smiling lips.

Are not the Cathedrals and the Philosophy of St. Thomas the product of the abstraction that comes a little before the Phases 8 and 22, and of the moral
 20 synthesis that at the end of the first quarter seeks to control the general anarchy? That anarchy must have been exceedingly great, or man must have found a hitherto unknown sensitiveness, for it was the shock that created
 25 modern civilisation. The diagram makes the period from 1250 to 1300 correspond to Phase 8, certainly because in or near that period, chivalry and Christendom having proved insufficient, the King mastered the one, the Church the other, reversing the achievement of
 30 Constantine, for it was now the mitre and the crown that protected the Cross. I prefer, however, to find my example of the first victory of personality where I have more knowledge. Dante in the " Convito " mourns for
 35 solitude, lost through poverty, and writes the first sentence of modern autobiography, and in the Divine Comedy imposes his own personality upon a system and a phantasmagoria hitherto impersonal; the King everywhere has found his kingdom.

The period from 1300 to 1380 is attributed to the fourth gyre, that of Phases 9,10 and 11, which finds its character in painting from Giotto to Fra Angelico, in the chronicles of Froissart and in the elaborate canopy upon the stained glass of the windows. Every old tale is alive, Christendom still unbroken; painter and poet alike find new ornament for the tale, they feel the charm of everything but the more poignantly because that charm is archaic; they smell a pot of dried roses. The practical men, face to face with rebellion and heresy, are violent as they have not been for generations, but the artists separated from life by the tradition of Byzantium can even exaggerate their gentleness, and gentleness and violence alike express the gyre's hesitation. The public certainty that sufficed for Dante and St. Thomas' has disappeared, and there is yet no private certainty. Is it that the human mind now longs for solitude, for escape from all that hereditary splendour, and does not know what ails it; or is it that the *Image* itself encouraged by the new technical method, the flexible brush-stroke instead of the unchanging cube of glass, and wearied of its part in a crowded ghostly dance longs for a solitary human body? That body comes in the period from 1380 to 1450 and is discovered by Masaccio, and by Chaucer who is partly of the old gyre, and by Villon who is wholly of the new. Masaccio, a precocious and abundant man, dying like Aubrey Beardsley in his six-and-twentieth year, cannot move us, as he did his immediate successors, for he discovered a naturalism that begins to weary us a little, making the naked young man awaiting baptism shiver with the cold, and St. Peter grow red with exertion as he drags the money out of the miraculous fish's mouth, and Adam and Eve, flying before the sword of the Angel, show faces disfigured by their suffering. It is very likely because I am a poet and not a painter that I feel so much more keenly that suffering of Villon—of the 18th Phase

as man, and of it or near it in epoch—in whom the human soul for the first time stands alone before a death ever present to imagination, without help from a Church that is fading away, or is it that I remember Aubrey Beardsley, a man of like phase though so different epoch, and so read into Villon's suffering our modern conscience which gathers intensity as we approach the close of an era? Intensity that has seemed to me pitiless self-judgment may have been but heroic gaiety. With the approach of solitude bringing with it an ever increasing struggle with that which opposes solitude—sensuality, greed, ambition, physical curiosity in all its species—philosophy has returned driving dogma out. Even amongst the most pious the worshipper is preoccupied with himself, and when I look for the drilled eyeball, which reveals so much, I notice that its edge is no longer so mechanically perfect, nor, if I can judge by casts at the Victoria and Albert Museum, is the hollow so deep. Angel and Florentine noble must look upward with an eye that seems dim and abashed as though to recognise duties to Heaven, an example to be set before men, and finding both difficult seem a little giddy. There are no miracles to stare at, for man descends the hill he once climbed with so great toil, and all grows but natural again.

As we approach the 15th Phase, as the general movement grows more and more westward in character, we notice the oscillation of the horizontal gyres, as though what no unity of being, yet possible, can completely fuse displays itself in triumph.

Donatello, as later Michaelangelo, reflects the hardness and astringency of Myron, and foretells what must follow the Renaissance; while Jacopo della Guercia, and most of the painters seem by contrast, as Raphael later on, Ionic and Asiatic. The period from 1450 to 1550 is allotted to the gyre of Phase 15, and these dates are no doubt intended to mark somewhat vaguely a period that

begins in one country earlier and in another later. I do not myself find it possible to make more than the first half coincide with the central moment, Phase 15 of the Italian Renaissance—Phase 22 of the cone of the entire era—the breaking of the Christian synthesis as the corresponding period before Christ, the age of Phidias, was the breaking of great traditional faith. The first half covers the principal activity of the Academy of Florence which formulated the reconciliation of Paganism and Christianity. This reconciliation which to Pope Julius meant that Greek and Roman Antiquity were as sacred as that of Judea, and like it "a vestibule of Christianity," became in the theoretic exploration of Durer who had visited Venice within the movement of the gyre, that the human norm, discovered from the measurement of ancient statues, was God's first handiwork, that "perfectly proportioned human body" which had seemed to Dante unity of being symbolised. The ascetic, who had a thousand years before attained his transfiguration upon the golden ground of Byzantine mosaic, had not turned athlete but into that unlabouring form the athlete dreamed of: the second Adam had become the first. Because the 15th Phase can never find direct human expression, being a supernatural incarnation, it impressed upon work and thought an element of strain and artifice, a desire to combine elements which may be incompatible, or which suggest by their combination something supernatural. Had some Florentine Platonist read to Botticelli Porphyry upon the Cave of the Nymphs? for I seem to recognise it in that curious cave, with a thatched roof over the nearer entrance to make it resemble the conventional manger, in his "Nativity" in the National

* There is a Greek inscription at the top of the picture which says that Botticelli's world is in the "second woe" of the Apocalypse, and that after certain other Apocalyptic events the Christ of the picture will appear. He had probably found in some utterance of Savonarola's promise of an ultimate Marriage

Gallery. Certainly the glimpse of forest trees, dim in the evening light, through the far entrance, and the deliberate strangeness everywhere, gives one an emotion of mystery which is new to painting.

Botticelli, Crivelli, Mantegna, Da Vinci, who fall within the period, make Masaccio and his school seem heavy and common by something we may call intellectual beauty or compare perhaps to that kind of bodily beauty which Castiglione called "the spoil or monument of the victory of the soul." Intellect and emotion, *primary* curiosity and the *antithetical* dream, are for the moment one. Since the rebirth of the secular intellect in the eleventh century, faculty has been separating from faculty, poetry from music, the worshipper from the worshipped, but all have remained within a common fading circle—Christendom—and so within the human soul image has been separated from image but always as an exploration of the soul itself; forms have been displayed in an always clear light, have been perfected by separation from one another till their link with one another and with common associations has been broken; but, Phase 15 past, these forms begin to jostle and fall into confusion, there is as it were a sudden rush and storm. In the mind of the artist a desire for power succeeds to that for knowledge, and this desire is communicated to the forms and to the onlooker. The eighth gyre, which corresponds to Phases 16, 17 and 18 and completes itself say between 1550 and 1650, begins with Raphael, Michaelangelo and Titian,

of Heaven and Earth, sacred and profane, and pictures it by the Angels and shepherds embracing, and as I suggest by Cave and Manger. When I saw the Cave of Mithra at Capri I wondered if that were Porphyry's Cave. The two entrances are there, one reached by a stair of a hundred feet or so from the sea and once trodden by devout sailors, and one reached from above by some hundred and fifty steps and used, my guide-book tells me, by Priests. If he knew that cave, which may have had its recognised symbolism, he would have been the more ready to discover symbols in the cave where Odysseus landed in Ithaca.

and the forms, as in Titian, awaken sexual desire—we had not desired to touch the forms of Botticelli or even of Da Vinci—or they threaten us like those of Michaelangelo, and the painter himself handles his brush with a conscious facility or exultation. The subject matter may arise out of some propaganda as when Raphael in the Camera della Segnatura, and Michaelangelo in the Sistine Chapel put, by direction of the Pope, Greek Sages and Doctors of the Church, Roman Sibyls and Hebrew Prophets, opposite one another in apparent equality. From this on, all is changed and where the Mother of God sat enthroned, now that the Soul's unity has been found and lost, Nature seats herself, and the painter can paint what he desires in the flesh alone, and soon, asking less and less for himself, will make it a matter of pride to paint what he does not at all desire. I think Raphael almost of the earlier gyre—perhaps a transitional figure—but Michaelangelo, Rabelais, Aretino, Shakespeare, Titian—Titian is so markedly of the 14th Phase as a man that he seems less characteristic—I associate with the mythopaeic and ungovernable beginning of the eighth gyre. I see in Shakespeare a man in whom human personality, hitherto restrained by its dependence upon Christendom or by its own need for self-control, burst like a shell. Perhaps secular intellect, setting itself free after five hundred years of struggle has made him the greatest of dramatists, and yet because an *antithetical* art could create a hundred plays which preserved—whether made by a hundred hands or by one—the unity of a painting or of a Temple pediment, we might, had the total works of Sophocles survived—they too born of a like struggle though with a different enemy—not think him greatest. Do we not feel an unrest like that of travel itself when we watch those personages, who are so much more living than ourselves, amidst so much that is irrelevant and heterogeneous, amid so much *primary*

curiosity, and are carried from Rome to Venice, from Egypt to Saxon England, or in the one play from Roman to Christian mythology.

Were he not himself of a later phase, were he of the 16th phase like his age and so drunk with his own wine he had not written plays at all, but as it is he finds his opportunity among a crowd of men and women who are still shaken by thought that passes from man to man in psychological contagion. I see in Milton who is characteristic of the moment when the first violence of the gyre has begun to sink, an attempted return to the synthesis of the Camera Segnatura and the Sistine Chapel. It is this attempt made too late that, amid all the music and magnificence of the still violent gyre, gives him his unreality and his cold rhetoric. The two elements have fallen apart in the hymn "On the Morning of Christ's Nativity," the one is called sacred, the other profane, and his classical mythology has become an artificial ornament, whereas no great Italian artist from 1450 to the sack of Rome saw any difference between them, and when difference came, as it did with Titian, it was God and the Angels that seemed artificial.

The gyre ebbs out in order and reason, the Jacobean poets succeed the Elizabethan, Cowley and Dryden the Jacobean as belief dies out. Elsewhere Christendom keeps a kind of spectral unity for a while, now with one, now with the other element of the synthesis dominant; declamatory, statues deface old Churches, innumerable Tritons and Neptunes pour water from their mouths. What had been a beauty like the burning sun fades out in Vandyke's noble ineffectual faces, and the Low Countries, which have reached the new gyre long before the rest of Europe, convert the world to a still limited curiosity, to certain recognised forms of the picturesque constantly repeated, chance travellers at an inn door, men about a fire, men skating, the same pose or grouping,

where the subject is different, passing from picture to picture. The world begins to long for the arbitrary and accidental, for the grotesque, the repulsive and the terrible, that it may be cured of desire, and the moment
 5 has come for the ninth gyre, Phases 19, 20 and 21, and for the period that begins for the greater part of Europe with 1650 and lasts it may be to 1875.

The beginning of the gyre like that of its forerunner is violent, a breaking of the soul and world into frag-
 10 ments, and has for a chief character the materialistic movement at the end of the seventeenth century, all that comes out of Bacon perhaps, the foundation of our modern inductive reasoning, the declamatory religious sects and controversies that first in England and then
 15 in France destroy the sense of form, all that has its "very image and idol in Bernini's big Altar in St. Peter's with its figures contorted and convulsed by religion as though by the devil. Men change rapidly from deduction to deduction, opinion to opinion, have but one impression
 20 at a time and utter it always, no matter how often they change, with the same emphasis. Then the gyre develops a new coherence in the external scene; and violent men, each master of some generalisation, arise one after another : Napoleon, a man of the 20th Phase in the
 25 historical 21st—personality in its hard final generalisation—typical of all. The artistic life, where most characteristic of the general movement, shows the effect of the closing of the *Tinctures*. It is external, sentimental and logical,—the poetry of Pope and Gray, the philosophy of
 30 Johnson and of Rousseau—equally simple in emotion or in thought, the old oscillation in a new form. Personality is everywhere spreading out its fingers in vain, or grasping with an always more convulsive grasp a world where the predominance of physical science, of finance
 35 and economics in all their forms, of democratic politics, of vast populations, of architecture where styles jostle

one another, of newspapers where all is heterogenous, show that mechanical force will in a moment become supreme.

That art discovered by Dante of marshalling into a vast *antithetical* structure *antithetical* material became
 5 through Milton Latinised and artificial—the Shades, as Sir Thomas Browne said, " steal or contrive a body "—and now it changes that it may marshal into a still *Anti-*
thetical structure *Primary* material, and the modern novel is created, but even before the gyre is drawn to its end,
 10 the happy ending, the admired hero, the preoccupation with desirable things, all that is undisguisedly *Anti-*
thetical disappears.

All the art of the gyre that is not derived from the external scene, is a Renaissance echo growing always
 15 more conventional or more shadowy, but since the Renaissance—Phase 22 of the cone of the era—the " Emotion of Sanctity," that first relation to the *Spiritual*
Primary has been possible in those things that are most intimate and personal, but not until Phase 22 of the
 20 millennium cone will general thought be ready for its expression. A mysterious contact is perceptible first in painting and then in poetry and last in prose. In painting it comes where the influence of the Low Countries and that of Italy mingle, but always rarely and faintly. I do
 25 not find it in Watteau but there is a preparation for it, a sense of exhaustion of old interests—" they do not believe even in their own happiness," Verlaine said—and then suddenly it is present in the faces of Gainsborough's
 30 women as it has been in no face since the Egyptian sculptor buried in a tomb that image of a princess carved in wood. Reynolds had nothing of it, an ostentatious fashionable man fresh from Rome, he stayed content with fading Renaissance emotion and modern curiosity. In frail women's faces—Lady Bessborough's rises before
 35 me—the soul awakes—all its prepossession, the accumu-

lated learning of centuries swept away—and looks out upon us wise and foolish like the dawn. Then it is everywhere, it finds the village providence of the eighteenth century and turns him into Goethe, who
 5 for all that comes to no conclusion, his Faust after his hundred years but reclaiming land like some Sir Charles Grandison or Voltaire in his old age. It makes the heroines of Jane Austen seek, not as their grandfathers and grandmothers would have done, theological or
 10 political truth, but simply good breeding, as though to increase it were more than any practical accomplishment. In poetry alone it finds its full expression for it is a quality of the emotional nature (*Celestial Body* acting through *Mask*); and creates all that is most beautiful in
 15 modern English poetry from Blake to Arnold, all that is not a fading echo, and one discovers it in those symbolist writers like Verhaeren who substitute an entirely personal wisdom for the physical beauty or passionate emotion of the fifteenth and sixteenth centuries. In painting it
 20 shows most often where the aim has been archaistic, as though it were an accompaniment of what the popular writers call decadence, as though old emotions had first to be exhausted. I think of the French portrait painter Ricard to whom it was more a vision of the mind than
 25 a research, for he would say to his sitter " you are so fortunate as to resemble your picture," and of Mr Charles Ricketts, my education in so many things. How often his imagination moves stiffly as though in fancy dress, and then there is something,—Sphinx, Danaides—that
 30 makes me remember Callimachus' return to Ionic elaboration and shudder as though I stared into an abyss full of eagles. Everywhere this vision or rather this contact is faint or intermittent and it is always fragile; Dickens was able with a single book, *Pickwick*,
 35 to substitute for Jane Austen's privileged and perilous research the camaraderie of the inn parlour, qualities

that every man might hope to possess, and it did not return till Henry James began to write.

Certain men have sought to express the new emotion through the *Creative Mind*, though fit instruments of
 5 expression do not yet exist, and so to establish, in the midst of our ever more abundant *primary* information, *antithetical* wisdom; but such men, Blake, Coventry Patmore at moments, Nietzsche, unlike those who, from Richardson to Tolstoi, from Hobbes to Mill and Spencer,
 10 have grown in number and serenity, are full of morbid excitement and few in number. They were begotten in the Sistine Chapel and still dream that all can be transformed if they be but emphatic; yet Nietzsche, when the doctrine of the Eternal Recurrence drifts before his eyes,
 15 knows for an instant that nothing can be and is almost of the next gyre.

The period from 1875 to 1927 (Phase 22)—in some countries and in some forms of thought it is from 1815 to 1927—is like that from 1250 to 1300 (Phase 8) a period
 20 of abstraction, and like it also in that it is preceded and followed by abstraction. Phase 8 was preceded by the Schoolmen and followed by legalists and inquisitors and Phase 22 was preceded by the great popularisers of physical science and economic science, and will be
 25 followed by social movements and applied science. Abstraction which began at Phase 19 will end at Phase 25 for these movements and this science will have for their object or result the elimination of intellect. Our generation has stood at the climax, at what I call
 30 in " The Trembling of the Veil " *Hodos Chameliontos*, or has witnessed a first weariness, and when the climax passes will recognise that there common secular thought began to break and disperse. Tolstoi in " War and Peace " had still preference, could argue about this thing or that other, had a belief in Providence
 35 and a disbelief in Napoleon, but Flaubert in his

St. Anthony had neither belief, nor preference, and so it is that, even before the general surrender of the will, there came synthesis for its own sake, organisation where there is no masterful director, books where the author
 5 has disappeared, painting where some accomplished brush paints with an equal pleasure, or with a bored impartiality, the human form or an old bottle, dirty weather and clean sunshine. I too think of famous works where synthesis has been carried to the utmost limit
 10 possible, where there are elements of inconsequence or discovery of hitherto ignored ugliness, and I notice that when the limit is approached or past, when the moment of surrender is reached, when the new gyre begins to stir, I am filled with excitement. I think of recent mathe-
 15 matical research, and even my ignorance can compare it with that of Newton—so plainly of the 19th Phase—with its objective world intelligible to intellect; and I recognise that the limit itself has become a new dimension, and that this ever hidden thing which makes us fold our
 20 hands has begun to press down upon multitudes. Having bruised their hands upon that limit men, for the first time since the seventeenth century, see the world as an object of contemplation, not as something to be remade, and some few, meeting the limit in their special study,
 25 even doubt if there is any common experience, that is to say doubt the possibility of science.

It is said that at Phase 8 there is always civil war, and at Phase 22 always war, and as this war is always a defeat for those who have conquered, we have repeated
 30 the wars of Alexander.

I discover already the first phase—Phase 23—of the last quarter in certain friends of mine, and in writers, poets and sculptors admired by these friends, who have a form of strong love and hate hitherto unknown in the
 35 arts. It is with them a matter of conscience to live in their own exact instant of time, and they defend their

conscience like theologians. They are all absorbed in some technical research to the entire exclusion of the personal dream. It is as though the forms in the stone or in their reverie began to move with an energy which is not
 5 that of the human mind. Very often these forms are mechanical, are as it were the mathematical forms that sustain the *physical primary*—I think of the work of Mr Wyndham Lewis, his powerful "cacophony of sardine
 10 tins," and of those marble eggs, or objects of burnished steel too drawn up or tapered out to be called eggs, of M. Brancussi, who has gone further than Mr Wyndham Lewis from recognisable subject matter and so from
 15 personality; of sculptors who would certainly be rejected as impure by a true sectary of this moment, the Scandinavian Milles, Mestrovic perhaps, masters of a geometrical pattern or rhythm which seems to impose itself wholly from beyond the mind, the artist "standing outside him-
 20 self." I compare them to sculpture or painting where now the artist now the model imposes his personality. I think especially of the art of the 21st Phase which was at times so anarchic, Rodin creating his powerful art out of the
 25 fragments of those Gates of Hell that he had found himself unable to hold together—images out of a personal dream, "the hell of Baudelaire not of Dante," he had said to Symons. I find at this 23rd Phase which is it is
 30 said the first where there is hatred of the abstract, where the intellect turns upon itself, Mr Ezra Pound, Mr Eliot, Mr Joyce, Signor Pirandello, who either eliminate from metaphor the poet's phantasy and substitute a strangeness discovered by historical or contemporary research or who break up the logical processes of thought by
 35 flooding them with associated ideas or words that seem to drift into the mind by chance; or who set side by side as in "Henry IV," "The Waste Land," "Ulysses," the *physical primary*—a lunatic among his keepers, a man fishing behind a gas works, the vulgarity of a single

Dublin day prolonged through 700 pages—and the *spiritual primary*, delirium, the Fisher King, Ulysses' wandering. It is as though myth and fact, united until the exhaustion of the Renaissance, have now fallen so far apart that man understands for the first time the rigidity of fact, and calls up, by that very recognition, myth—the *Mask*—which now but gropes its way out of the mind's dark but will shortly pursue and terrify. In practical life one expects the same technical inspiration, the doing of this or that not because one would, or should, but because one can, consequent licence, and with those "out of phase" anarchic violence with no sanction in general principles. If there is violent revolution, and it is the last phase where political revolution is possible, the dish will be made from what is found in the pantry and the cook will not open her book. There may be greater ability than hitherto for men will be set free from old restraints, but the old intellectual hierarchy gone they will thwart and jostle one another. One tries to discover the nature of the 24th Phase which will offer peace—perhaps by some generally accepted political or religious action, perhaps by some more profound generalisation—calling up before the mind those who speak its thoughts in the language of our earlier time. Peguy in his Jean of Arc trilogy displays the national and religious tradition of the French poor, as he, a man perhaps of the 24th phase, would have it, and Claudel in his "L'Otage" the religious and secular hierarchies perceived as history. I foresee a time when the majority of men will so accept an historical tradition that they will quarrel, not as to who can impose his personality upon others but as to who can best embody the common aim, when all personality will seem an impurity—"sentimentality," "sullenness," "egotism"—something that revolts not morals alone but good taste. There will be no longer great intellect for a ceaseless

activity will be required of all; and where rights are swallowed up in duties, and solitude is difficult, creation except among avowedly archaic and unpopular groups will grow impossible. Phase 25 may arise, as the code wears out from repetition, to give new motives for obedience, or out of some scientific discovery which seems to contrast, a merely historical acquiescence, with an enthusiastic acceptance of the general will conceived of as a present energy—"Sibyll what would you?" "I would die." Then with the last gyre must come a desire to be ruled or rather, seeing that desire is all but dead, an adoration of force spiritual or physical, and society as mechanical force be complete at last.

Constrained, arraigned, baffled, bent and unbent
By those wire-jointed jaws and limbs of wood
Themselves obedient,
Knowing not evil or good.

A decadence will descend, by perpetual moral improvement, upon a community which may seem like some woman of New York or Paris who has renounced her rouge pot to lose her figure and grow coarse of skin and dull of brain, feeding her calves and babies somewhere upon the edge of the wilderness. The decadence of the Greco-Roman world with its violent soldiers and its mahogany dark young athletes was as great, but that suggested the bubbles of life turned into marbles, whereas what awaits us, being democratic and *primary*, may suggest bubbles in a frozen pond—mathematical Babylonian starlight.

When the new era comes bringing its stream of irrational force it will, as did Christianity, find its philosophy already impressed upon the minority who have, true to phase, turned away at the last gyre from the *Physical Primary*. And it must awake into life, not Durer's, nor Blake's, nor Milton's human form divine—nor yet

Nietzsche's superman, nor Patmore's catholic, boasting
 " a tongue that's dead "—the brood of the Sistine Chapel
 —but organic groups, *covens* of physical or intellectual
 kin melted out of the frozen mass. I imagine new
 5 races, as it were, seeking domination, a world resembling
 but for its immensity that of the Greek tribes—each
 with its own Daimon or ancestral hero—the brood of
 Leda, War and Love; history grown symbolic, the
 biography changed into a myth. Above all I imagine
 10 everywhere the opposites, no mere alternation between
 nothing and something like the Christian brute and
 ascetic, but true opposites, each living the other's death,
 dying the other's life.

It is said that the *primary* impulse " creates the
 15 event " but that the *antithetical* " follows it " and by
 this I understand that the Second Fountain will arise
 after a long preparation and as it were out of the very
 heart of human knowledge, and seem when it comes no
 interruption but a climax. It is possible that the ever
 20 increasing separation from the community as a whole
 of the cultivated classes, their increasing certainty, and
 that falling in two of the human mind which I have
 seen in certain works of art is preparation. During the
 period said to commence in 1927, with the 11th gyre,
 25 must arise a form of philosophy, which will become
 religious and ethical in the 12th gyre and be in all things
 opposite of that vast plaster Herculean image, final
primary thought. It will be concrete in expression,
 establish itself by immediate experience, seek no general
 30 agreement, make little of God or any exterior unity, and
 it will call that good which a man can contemplate
 himself as doing always and no other doing at all. It
 will make a cardinal truth of man's immortality that
 its virtue may not lack sanction, and of the soul's
 35 re-embodiment that it may restore to virtue that long
 preparation none can give and hold death an interruption.

The supreme experience, Plotinus' ecstasy, ecstasy of the
 Saint, will recede, for men—finding it difficult—sub-
 stituted dogma and idol, abstractions of all sorts, things
 beyond experience; and men may be long content with
 those more trivial supernatural benedictions as when 5
 Athena took Achilles by his yellow hair. Men will no
 longer separate the idea of God from that of human
 genius, human productivity in all its forms.

Unlike Christianity which had for its first Roman
 teachers cobblers and weavers, this thought must find 10
 expression among those that are most subtle, most rich
 in memory; that Gainsborough face floats up; among
 the learned—every sort of learning—among the rich—
 every sort of riches—among men of rank—every sort of
 rank—and the best of those that express it will be given 15
 power, less because of that they promise than of that
 they seem and are. This much can be thought because
 it is the reversal of what we know, but those kindreds
 once formed must obey irrational force and so create
 hitherto unknown experience, or that which is incredible. 20

Though it cannot interrupt the intellectual stream—
 being born from it and moving within it—it may grow
 a fanaticism and a terror, and at its first outsetting
 oppress the ignorant—even the innocent—as Christianity
 oppressed the wise, seeing that the day is far off when 25
 the two halves of man can define each its own unity
 in the other as in a mirror, Sun in Moon, Moon in Sun,
 and so escape out of the Wheel.

Finished at Capri, February, 1925.

BOOK IV
THE GATES OF PLUTO

1. THE FOOL BY THE ROADSIDE

When my days that have
From cradle run to grave
From grave to cradle run instead;
When thoughts that a fool
Has wound upon a spool
Are but loose thread, are but loose thread;

When cradle and spool are past
And I mere shade at last
Coagulate of stuff
Transparent like the wind,
I think that I may find
A faithful love, a faithful love.

2. THE GREAT WHEEL AND FROM DEATH TO BIRTH

STRAY THOUGHTS

CORNELIUS AGRIPPA in " De Occulta Philosophia " quotes from " Orpheus "—" The Gates of Pluto cannot be unlocked, within is a people of dreams," and from that sentence I take the name of this fourth book, in which I must consider the condition from death to birth.

I must speak much of the *Daimon*, and yet we can know nothing of the *Daimon* except by the *Complementary Dream*. She is not phasal and yet we must speak as if she were because she affects human life, now through one *Faculty* and now through another, and if we are to strengthen her influence or to moderate it we must know what these *Faculties* are. She is that being united to man which knows neither good nor evil, and shapes the body in the womb, and impresses upon the mind its form. She is revealed to man in moments of prevision and illumination and in much that we call good and evil fortune, and yet, seeing that she remains always in the Thirteenth Cycle, cannot accompany man in his wanderings, nor can her tutelage of man be eternal, seeing that after many cycles man also inhabits the Thirteenth Cycle and has in a certain way a greater

power than hers. When both are as it were side by side in the same cycle, she like a spirit of the 15th Phase, can communicate with one living man, chosen still doubtless from a cycle beneath her own, whereas the man can communicate with an indefinite number of other men. We can but fall back on image and say that they are united for twelve cycles, and are then set free from one another, she being Full Moon and he Full Sun; though when we consider all with the eyes of living man he is Moon and she the Sun.

Presently I must speak of the *Ghostly Self* by which the creators of this system mean the permanent self, that which in the individual may correspond to the fixed circle of the figure, neither Man nor *Daimon*, before the whirling of the Solar and Lunar cones. It is the source of that which is unique in every man, understanding by unique that which is one and so cannot be analysed into anything else.

I do not think of death as separation from body but from the exclusive association with one body for in no experience possible to the human spirit, as it is known to me, does the human spirit cease to use directly or through the *Record* the senses of living men. Upon the other hand, eye and ear and touch have not always the same range for the living and the dead, nor has the brain of the living, when the dead and the living use it, the same capacity, for the dead are the wisdom of the living. Seeing that the body is a portion of the *Daimon's Body of Fate* it may be said that the *Daimon*, and therefore all associated *Daimons* or Spirits, are nearer to the body than to the intellect. Nor must the dead be thought of as living an abstract life for it is the living who create abstraction which " consumes itself away."

II

THE VISION OF THE BLOOD KINDRED

AT death the man passes into what seems to him afterwards a state of darkness and sleep; there is a sinking in upon fate analogous to that of the individual cones at Phase 22. During the darkness he is surrounded by his kindred, present in their simulacrae, or in their Spirits when they are between lives, the more recent dead the more visible. Because of their presence it is called the *Vision of the Blood Kindred*.

III

THE SEPARATION OF THE FOUR PRINCIPLES

THE *Spirit* first floats horizontally within the man's dead
 10 body, but then rises until it stands at his head. The *Celestial Body* is also horizontal at first but lies in the opposite position, its feet where the *Spirit's* head is, and then rising, as does the *Spirit*, stands up at last at the feet of the man's body. The *Passionate Body* rises straight
 15 up from the genitals and stands in the centre. The *Husk* remains in the body until the time for it to be separated and lost in *Anima Mundi*. The separation of the *Principles* from the body is caused by the *Daimon's* gathering into the *Passionate Body* memory of the past
 20 life—perhaps but a single image or thought—which is always taken from the unconscious memories of the living, from the *Record* of all those things which have been seen but have not been noticed or accepted by the intellect, and the *Record* is always truthful.

IV

THE AWAKENING OF THE SPIRITS

THE *Spirit* meanwhile has passed from the *Vision of the Blood Kindred* into meditation, but of this meditation we are told little except that it is upon the coming "dissolution of the *Passionate Body*" and that, though
 5 in certain cycles it may be prolonged for a very great period, with us it ends with burial. The *Spirit* may appear to the living during this meditation, but if it does so it will show in the likeness of the body as that body was shortly before death. The meditation may be moved and shaped by the Burial Ritual, for the body has
 10 become a symbol, and as the *Spirit* has entered upon a condition that is a dream, thoughts inspired among the living by that Ritual can influence its life. Now in its turn the *Spirit* gradually awakens, and it is said that the awaking may begin with the sight of a flower upon the
 15 grave where it appears shining amidst the general darkness. In the world where it is now the human soul is seen to give forth light which is transmitted to objects and the thought of some mourner will illuminate the flower. The *Spirit* is somewhere said to appear as a colourless
 20 outline until at this awakening it gradually takes upon itself something of the hues of the living man. Its coming to self-knowledge may be long and painful. If death has been violent or tragic, *Spirit* and *Passionate Body* may dream that death again and again with intervals of awakening, and in some few cases so dream for a century or more. A gambler killed in a gambling brawl will demand his money, and a man, who has believed that
 25 nothing will remain but the decaying body may haunt the house where he has lived as an odour of decay; nor
 30 is there any reason why a man may not see reflected

in a mirror some beloved ghost who, thinking herself unobserved, will powder her face as in Mr Davies' verse.

The first night she was in her grave,
As I looked in the glass
I saw her sit upright in bed;
Without a sound it was;
I saw her hand feel in the cloth
To fetch a box of powder forth.

10 She sat and watched me all the while
For fear I looked her way,
I saw her powder cheek and chin
Her fast corrupting clay.
Then down my lady lay and smiled,
She thought her beauty saved, poor child. •

THE RETURN

15 THE *Spirit* should separate itself from all such dreams of the *Passionate Body* and seek the *Celestial Body*, and only when so separate does it cease to dream and know that it is dead. There are therefore, in what is known as the *Return*, a **Waking State* and a *Sleeping State* which
20 alternate, and these states resemble each other in that in both are sensible images or some impression of sense, but differ in that during the *Waking State* these images and impressions of sense are imposed by other beings, who are bound to the dead man by the events of some
25 past life, and in that during the *Sleeping State* they are recovered from the *Record*, by the man's *Spirit* or *Passionate Body*, and in that during the *Waking State*

• These states seem analogous to *Sage* (or *teacher*) and *Victim* respectively. During the *Waking State* the gyre moves but during the *Sleeping State* it is stationary.—Sept. 28.

alone does he know that he is no longer living. During this state which is commonly called the *Teaching* he is brought into the presence, as far as possible, of all sources of the action he must presently, till he has explored every consequence, dream through. This passion for 5 the source is brought to him from his own *Celestial Body* which perpetually, being of the nature of *Fate*, dreams the events of his life backward through time. If the thought of the past life permit, he will now perceive all those persons as they now live or as they have lived, 10 who have influenced him, or whom he has influenced, and so caused the action, but if he has belonged to some faith that has not known rebirth he may explore sources that require symbolical expression.

As he cannot escape the symbols of his life, 15 whatever his belief, he may now see himself surrounded by flames and persecuted by devils. One remembers the girl in the Japanese play whose Ghost tells a Priest of a slight sin which seems a great sin because of its unforeseen and unforeseeable 20 consequences, and that she is persecuted by flames. If she but touch a pillar, she says, it bursts into flames, and the Priest who knows that these flames are but her own conscience made visible, tells her that if she cease to believe in them they must cease to exist. She 25 thanks him, but the flames return, for she cannot cease to believe, and the play ends with a dance which is the expression of her agony.

The *Teaching Spirits*, as the *Waking State* returns and the first passion declines, may offer him a guidance which 30 seems like that of some familiar institution, hospital, or school, for they are still the human mind and keep old habits of thought, but it differs from that of an institution because these spirits have been a part of his life for perhaps many centuries. The object of the *Return* is to 35 exhaust pleasure and pain by the display of all the good

and evil of his past life, but it is always the old, never new pleasure or pain. He may sometimes visit the living, suggest thoughts or emotions that may amend the consequence of his acts, but cannot, unless through the eyes and ears of some spirit from a later condition, see any that were not a part of his own life. When in the *Meditation* he could but appear to the living in the form he last wore alive, but now he may be seen as of that age at which the event he is about to dream occurred.

10 Most of the spirits at seances are said to belong to this condition.

When the *Spirit* has been for the moment exhausted by the phantasmagoria as it is sometimes called, the *Passionate Body* attracts it to itself, and the *Sleeping*

15 *State* begins. The *Passionate Body* like the *Celestial Body* never ceases to dream, moving through events, however, not in the order of their occurrence but in that of their intensity, and when the *Spirit* returns to it the *Spirit* is compelled to imitate this dream, having no life except from one or other of the bodies. The man is now in what is called the *Dreaming Back*, and it is now **that**, according to ancient and modern tradition, the murderer may be seen committing his murder night after night, or perhaps upon the anniversary of its first committal;

25 or it may be that the dream is happy and that the seer but meets the old huntsman hunting once more amid a multitude of his friends and all his hounds, or half tragic and half happy as when the mother, as the folklore of all nations and spiritualistic annals recall, comes to her

30 **orphan** children. " The Divine returns to the Divinity " through the *Celestial Body*, and to invert *Plotinus* " the Lonely returns to the Lonely " in the dream of the *Passionate Body*, for mother, murderer and huntsman are alone. If the dreamed event was once shared by

35 many, now dead, those many may indeed be present, and **yet** as each but dreams again without change what

happened when they were alive, each dreamer is alone. Should they exchange the thought of the moment, **one** with another, there would be contrast, conflict, **and** therefore creation, and the dream would not fade. The dream may be dreamed through by the *Spirit* once, or

5 many times with short or long periods of awakening, but the man must dream the event to its consequence as far as his intensity permit; not that consequence **only** which occurred while he lived, and was known to him, but those that were unknown, or have occurred after his

10 death. The more complete the exploration, the more fortunate will be his future life, but he is concerned with events only, and with the emotions that accompanied events. Every event so dreamed is the expression of some knot, some concentration of feeling separating off

15 a period of time, or portion of the being, from the being as a whole and the life as a whole, and the dream is as it were a smoothing out or an unwinding. Yet it is said that if his nature had great intensity, and the consequences of the event affected multitudes, he may

20 dream with slowly lessening pain and joy for centuries.

As all the consequences of the event are discovered from the *Record* made by the living—the *Spirit* finding there names, dates, and language to complete the drama, and the *Passionate Body* finding the concrete events—

25 we may say that the dead remain a portion of the living. It is indeed said that where murderer and victim die unknown, and the crime remains unknown, the *Spirit* can find certain facts in its own *Passionate Body*, or from the *Passionate Body* of its victim, but with

30 difficulty, and such a *Dreaming Back* is imperfect. A *Dreaming Back* may be so imperfect or so prolonged that it obsesses the next life and causes rebirth into almost the same circumstances as those already lived through, and generally into the same family. *Teaching Spirits*

35 may assist the dreamer, and many hauntings, many

inexplicable sights and sounds, are to cause, among the living, inquiries that passing into the unconscious mind of the enquirer enable the *Passionate Body* or *Spirit* of the dreamer to perfect its knowledge.

- 5 The *Spirit* can even consult books, records, of all kinds, once they be brought before the eyes or even perhaps to the attention of the living, but it can see nothing there that does not concern the dream. The *Spirit* so dreaming, if it see the living thinks they are a portion
10 of its dream, and is without reflection or the knowledge that it is dead. When the dream ends the *Spirit* withdraws from the *Passionate Body* which continues its purely animal dream. There is, however, the rare event, which may affect either the dreaming back or the waking
15 state, of renewed contact of *Spirit* and *Passionate Body* with the *Husk*. This constitutes the true ghost as distinguished from the dream of the *Spirit* and *Passionate Body*. In this state a spirit may experience for a moment once more pleasure and pain that are not a fading
20 memory. It is said to be dangerous to the living and a hindrance to the dead, and to include incubi and succubi, and perhaps most of those beings the Cambridge Platonist described, when he called the Devil " A Body Politick," and with whom witches made compacts to keep them,
25 by a periodical offering of their blood, from fading out. Seeing that there is no punishment but the prolongation of the *Dreaming back*, and the consequent exclusion of other states, it is among *Spirits* so united to their *Husk* that we discover tempting or evil spirits.

VI

THE RETURN IN RELATION TO THE COVENS

- 30 THERE are beings which have personality, though their bodies consist of a number of minds held together by

a stream of thought or an event, and these beings, called *Covens*, have their own *Dreaming Back*, *Record Teachings*, and so on, and hold those, who constitute their bodies, even after death and perhaps for many lives. During his individual *Teaching* or *Dreaming Back*, an individual man is among the forms of his *Coven*, the Heaven and Hell of Christianity, the Spheres of Spiritualism, the Faery Hostings of Irish folk-lore, and where there is little change in civilisation and belief these forms may persist for centuries, and it is through these forms that the beings of the 13th Cycle unite the individual destiny to that of a race, or a religion, and make the individual knot coincide with that of the nation and make the untying of one the untying of both.

VII

THE SHIFTINGS

AT the end of the *Return* which corresponds upon the diagram to the gyre associated with phases 23, 24 and 25, the *Spirit* is freed from pleasure and pain and is ready to enter the *Shiftings* where it is freed from Good and Evil, and in this state which is a state of intellect, it lives through a life which is said to be in all things
15 opposite to that lived through in the world, and dreamed through in the *Return*. As the documents are here more than usually obscure and strange and as I am afraid of unconsciously perverting their meaning, I will quote certain passages. If the surroundings of a past life were
20 " good " they are now " evil " and where " evil " " good," and if a man has had good motives " they are now evil, and if evil good . . . because it is not virtue to be good knowing no evil, nor is it sin to be evil knowing
25

no good . • . Good is not good if it is not a conquest of evil, and evil is not evil unless a conquest of good." And this is amplified later on with the statement that if one has been in any matter good, knowing evil, or

5 evil, knowing good, one suffers in that matter no transformation. Yet seeing that one is generally good or evil in ignorance, the state is for most men " the best possible life in the worst possible surroundings " or the direct

10 contrary, and this is brought about by no external law but by a craving in the *Principles* to know what life has hidden, that the *Daimon* who knows intellect but not good and evil, may be satisfied. Yet there is no suffering " for in a state of equilibrium there is neither emotion

15 nor sensation "; and seeing that for all, " in the limits of the good and evil of the previous life, . . . the soul is brought to a comprehension of good and evil, neither the utmost evil nor the utmost good can force sensation or emotion." Evil is that which opposes Unity of Being and seeing that man seeks his *primary* in woman, and

20 woman her *antithetical* in man, a relationship of sex displays good and evil in their most subtle and overpowering form. Therefore it is said that in the *Shiftings* men and women relive their loves, and not as in the *Dreaming Back* to exhaust pleasure and pain, but that they may

25 separate that which belongs to their true *primary* or true *antithetical* from that which seems to, and therefore exhaust good and evil themselves. The man would know the woman utterly and so he must relive his love in all things whereof he was ignorant, turning good

30 fortune into complete tragedy, or tragedy into good fortune, that he may test his love in every fire; and if the woman be dead and in like condition she will be present in reality, but if not, in similitude alone. Yet whether she be there or not there, the dream will be

35 but the same, for he can see nothing but his dream. Light loves, loves without mutual recognition, may not

long delay him, for their circumstance and consequence have been exhausted in the *Dreaming Back*, and their effect upon himself has been but little, but strong love given in ignorance may be relived again and again, though not with suffering, for all now is intellect and he is all

5 *Daimon*, and tragic and happy circumstance alike offer an intellectual ecstasy at the revelation of truth, and the most horrible tragedy in the end can but seem a figure in a dance. Yet his dream, like that of the

10 *Dreaming Back*, is not like dreams in sleep, for though it seems to him reality, he sees beside it the love that he actually did live, a reality that seems a dream, for without that he could not bring his soul to quiescence.

In the *Waking State* of *The Shiftings* there is no reliving of the past, and though the soul is taught, there

15 is no teaching, and there is no *Teacher* but the *Celestial Body*, for it is a form of life; the soul is as it were folding up into itself. We can say of it that it is no longer in space, but, in the measure of its truth to phase, in time alone, past and present being within equal

20 reach—for so it is the documents put it—and yet it is more intelligible to say that it has now received from the *Celestial Body* the *Record* of its past existence. It has no memory of its own, apart from this *Record*, having

25 no acquired faculties, and thinks not as man thinks but as *Daimon* thinks. Abstraction has gone, no thread of the cloth can be separated from any other thread, and the whole cloth is unwound. It is now, as the

30 *Shiftings* close, brought by the *Celestial Body* into the presence, not of the source of its good and evil, for it must transcend good and evil, but into that of all typical qualities of its being, and all the associates of its past

35 lives in the order of their phase that it may see their loves and its own as one single wheel; and where the *Celestial Body* is in contact with the beings of the Thirteenth Cycle it may carry to the living messages concerned with

purposes that transcend individual life, or upon the other hand it may carry from its own *Celestial Body* messages that concern individual life alone. But when it goes upon these messages—remembering that it can hear but cannot see, being in time only—it must act through the intermediary of those in the *Waking State* of the *Return*, and of Spirits at Phase 1; and should it desire to appear it must by such intermediary mould into a living image the most vivid memory of itself found in the unconscious minds of the living, and this image is always that most generally known, for it is still "suggestible." Sometimes these messengers make their presence known by some scent or sound or sight associated with them, and it is through this scent or sound or sight that they draw upon the physical vitality of a man, or upon the knowledge of the *Daimon* of this man to whom they are sent, or of that other who may help the delivery of the message. When through intermediaries they make use of our eyes, they can unlike those in the *Return* understand records which have no relation to their own past. They are most commonly sent to those with whom they have lived in some near or distant past, and they always "take upon themselves the exact mental condition of the person they communicate with; if with some person they have injured, they take on the sense of that injury . . . sorrow, suspicion, self-doubt."

VIII

EXPIATION FOR THOSE IN THE SHIFTINGS AND IN THE RETURN

SEEING that persons are born again and again in association, mother and son at first it may be, then wife and husband, brother and sister, and that our loves and

friendships are many, each person is a part of a community of spirits and our re-embodiments are governed and caused by passions that we must exhaust in all their forms. As all strong passions are said to contain "cruelty and deceit" and so to require expiation, one deceived as to motive cannot pass out of the *Shiftings* if unable to complete the transposition of life and surroundings, and some other who has sinned in act may be compelled to relive his phase again and again till he has completed the expiation which frees both souls. "An Act" or motive that created action is "expiated in physical life" but an intellectual defect in "spiritual life." So that a man who has been deceived but has not retaliated expiates in the *Shiftings* what, must have found, had he retaliated, an expiation during physical life. Expiation during physical life is caused by the craving to experience that which we have done to another, to reverse in action what the disembodied soul reverses in thought, and we owe it not to that other but to our own *Daimon* which, but for "cruelty or deceit," had found the *Daimon* of that other. The expiation is followed by a prolonged or short mingling of the *Daimons*. Expiation is a harmonisation of being, and we seek out the image, reflected in some living man or woman, of that other being, that we may achieve it in action. It affects that other who must achieve it in thought by *Complementary Dream* for the expiations are simultaneous.

Until an act has been expiated the same circumstance occurs again and again, as though the *Dreaming Back* flowed over into the life that followed. One woman has endured a drunken husband because of a wrong done to a husband in another life, while another expiates, by a life of devotion to an un-loved man, a suicide whereby under some misunderstanding she had deserted a man she loved. During these acts of expiation the life may

be embittered " by an inhibition of the active qualities " and a suffering which is a " physical emotional and spiritual, and not moral purgation." And there is always a sense of being fated. This inhibition, this sense of being

5 fated is not always an unhappiness. A life of voluntary surrender to another may create an unconscious craving for its opposite, and this craving may produce a prosperous self-appeasing life which is fated and so expiatory. A Knot is first in the being, and is called a *Knot of*

10 *Destiny*, but in the life that follows, may be in the events themselves, and uncontrollable by the being, and is then a *Knot of Fate*. That the expiatory suffering, or pleasure, may affect a particular disembodied soul, the *Celestial Body* of that soul is through its *Spirit* imposed,

15 while in the *Waking State* of the *Shiftings*, as an image upon some living man or woman, and that man or woman is then loved, not for his or her own sake but for that of the dead. Yet this image, not being imposed upon the desires but upon the unconscious mind, does not create

20 new deception and expiation. There is indeed a condition of the soul when an image, unexhausted in the *Dreaming Back*, does impose a physical image upon the desire of the living, but this is not expiation though it may—if the same person be dominated by both images—be as it were

25 mixed into expiation. A purgation completed brings good fortune and happiness, a consciousness of luck.

A race may at times become dominated like an individual by a subconscious desire for suffering or for ease, as an expiation for acts done centuries before to

30 some race whose *Coven* has passed into *Daimonic* life.

There are other forms of expiation with which I shall not concern myself in this book, but there is one on which I must touch later, for it is that whereby supernatural forms of the more powerful kind are created.

IX

BEATITUDE

AFTER the *Shiftings* the *Spirit* is for a short time " out of space and time," and every other abstraction, and is said not to move in a gyre but in a sphere, being as it were present everywhere at once. *Beatitude* is the result of the expiations of living man and disembodied soul, and the final harmony so established, and it is said that while still living we receive joy from those we have served—choosing tragedy they abandon to us this cast-off joy?—whereas we receive from those we have wronged, ecstasy, described as the only perfected love and as emotion born when we love that which we hate knowing that it is fated. 10

In life, seeing that the *Four Faculties* and the *Husk* and *Passionate Body* constrain all, we are in accident and passion; but now *Spirit* and *Celestial Body* constrain all, the one calling up all concrete universal quality and idea, and the other closing it in the unique image. Nor can I consider the *Beatitude* as any state beyond man's comprehension, but as the presence before the soul in some settled order, which has arisen out of the soul's past, of all those events or works of men which have expressed some quality of wisdom or of beauty or of power within the compass of that soul, and as more completely human and actual than any life lived in a particular body. It is the momentary union of the *Spirit* and the *Celestial Body* with the *Ghostly Self* and fades into or is preceded by what is called the *Vision of the Clarified Body*, which is indeed a Vision of our own *Celestial Body* as that body will be when all cycles end. 15 20 25 30

(Mr Yeats, indulgent to Christian or *primary* prejudice, permits me to say that in the Robartes Papers I find

this passage—" The *Celestial Body* is the Divine Cloak lent to all; at the Consummation the Cloak falls for the Christ is revealed." A passage that reminds me of Bardesan's " Hymn of the Soul " where a king's son
 5 asleep in Egypt is sent a cloak which is also an image of the body of him to whom it is sent—the *Celestial Body* acting through the *Mask*—and the king's son sets out to his father's kingdom clad in the cloak. I find also that the *Ghostly Self* is so named, not as it might seem
 10 because it is shadowy but because the *Beatitude* and the two states that follow correspond to the 13th, 14th and 15th Cycles which correspond in their turn to Holy Ghost, Son and Father.—Owen Aherne.)

X

* THE STATES BEFORE BIRTH, CALLED THE GOING FORTH
 AND THE FOREKNOWING

WERE the *Spirit* strong enough, or were its human cycles
 15 finished, it would remain, as in the *Beatitude*, permanently united to its *Ghostly Self*, or would, after two more states, be reborn into a spiritual cycle where the movement of the gyre is opposite to that in our cycles, and incomprehensible to us, but it will almost certainly pass
 20 to human rebirth because of its terror of what seems to be the loss of its own being. Whether it pass to a spiritual or to a human rebirth it must receive in the *Beatitude*—in Cancer—the Cup of Lethe. There all thoughts or images drawn from the *Faculties* during the
 25 *Shiftings* or the *Dreaming Back*, or that have remained

* The Documents where they describe existence between the *Beatitude* and birth are exceedingly confused and what I have written on the subject is less founded upon what they say than upon my knowledge of the system as a whole.—Sept. 26.

in the *Faculties*, must be passed into the *Ghostly Self* and so be forgotten by the *Spirit*. It has now no fixed form, or rather one should say, cannot impose a fixed form upon its intermediaries, or be represented
 5 by a fixed correspondence, for it is not in space, nor is it " suggestible " like an inhabitant of the *Shiftings* though like this inhabitant it lives in what is to us darkness. It has, through its intermediaries and our senses and its own darkness, an almost limitless vision of
 10 concrete reality, and is in the presence of all those activities whose *Complementary Dream* is in our art, or music or literature, and of those men and women who have finished all their cycles and are called " Those who wait." We may even while we live hear their voices
 15 when in a state of trance, but speaking detached and broken sentences, and that which they say is always the greatest wisdom attainable by our soul. It is now, however, that there comes, seeing that it must recover or find its new *Husk*, a craving for deception, for pleasure and for pain, and it passes into the state called the
 20 *Foreknowing* and into space among abstracted types and forms; and there, in a reversal of the *Dreaming Back*, it sees events and people that shall influence its coming life upon earth, and as it can see that influence, as can no living man, it is possessed with violent
 25 love and hate, a wilful passion comparable to the fated passion of the *Dreaming Back*. Such souls if drunk with prevision may become what are called *Frustrators* and through their power over human emotion, or if helped by more powerful beings over the *Body of Fate*
 30 of some living man, prevent, or try to prevent, the beginnings of those things that they fear.

(Robartes told me that while in Arabia his work was constantly interfered with by illness, his own or somebody else's, and that he came to know the presence of
 35 *Frustrators* by animal odours like that of the excrement

of some beast, or by the smell of a guttering candle. He said that these odours were objective, for anybody who came into the tent smelt them. He blamed the *Frustrators* for the inadequacy and confusion of all his own notes
 5 which deal with the life between death and birth, and insisted that the original revelation to Kusta Ben Luka had been, so far as this subject is concerned, left unfinished for the same reason. A curious point of his was that souls immediately before birth frequently
 10 thought of themselves as becoming small, and that this called up an imagination of small beasts, birds and flies. He had known, he said, two Arab women who found, one a mouse in her shoe, the other in her bed, the night before their first children were born. He thought that
 15 mice, constrained by the imagination of the unborn, were perhaps really there.—Owen Aherne.)

In certain cycles the soul is able within limits to choose into what body it shall be born, but in most it must accept the choice of others. Then comes the sleep in
 20 the womb and it must be in this sleep I think that there comes what is called the *Vision of the Friends* to distinguish it from that of the *Blood Kindred*.

In the *Beatitude* and in the states that immediately follow, the man is subject to his *Daimon* only, and there
 25 is no alternation of sleep and waking. In the *Beatitude* communication with the living is through that state of soul, where an extreme activity is indistinguishable from an equal passivity.

30 " Mind moved but seemed to stop
 As 'twere a spinning top,"

and in the *Going Forth* through those actions and emotions, which are at once conscious and automatic like sudden rage and bodily desire, and nobler emotions cut from the same piece. And yet, through inter-

mediaries, souls in the *Going Forth* can use all forms of communication not peculiar to the *Beatitude*.

The *Going Forth* lasts longer than any state except the *Return*, which may last for generations.

XI

FUNERAL IMAGES, WORKS OF ART, AND THE DEAD

IN the other life, as we have described it, there is no
 5 creation of separated form, that being the work of the living, and until the *Beatitude* there is no deliberate selection of form. All antiquity seems to have thought the newly dead " suggestible," compelled even to go where
 10 living men commanded. I have a story of a Sligo stable boy who was dismissed by his employer because he had sent her late husband's ghost to haunt a weather-beaten lighthouse, far out in the bay. A dying Mahomedan is sometimes guarded by relatives that he may
 15 look upon no ugly woman and so compel the ghostly women he will shortly meet to take her form. A Brahmin once told Florence Farr that he disliked acting because if a man died playing Hamlet he would be Hamlet in
 20 the life to come. A Galway woman told a friend of mine she had met this friend's dead husband in an old torn coat, but that if my friend gave a new coat, made to his measure, to some poor man, he would have the
 25 use of it. I heard a like story in Munster but there the ghost returned to thank the giver dressed in the new clothes. A king in Heroditus burned the best clothes of the ladies in his neighbourhood that his dead wife might make her choice. A man once told in my hearing a long story of a ghost who appeared at his bedside in a suit of clothes that had, as he proved, by some

argument I forget, been copied from a portrait. One thinks of the burial customs of antiquity, all that they hid away in tombs—boats, chairs, oars, and weapons, the realistic statue of the dead man, or the golden mask
 5 upon his face—and one may well conclude that all were there to help the *Dreaming Back* of the *Spirit* or its *Waking State* in the *Return*. At some moment of the past it was discovered by some living man, or more likely taught by some dead man, that
 10 all being but "suggestion" the clay or wooden image would serve as well as the real boat or the real slave, or even that a painting upon the wall sufficed, for that which made the image serviceable was not its magnitude or its reality but the fervour and precision
 15 of the ceremony of dedication, that is to say the. might of the "suggestion." The first portraits were statues buried in tombs and buried there, as we believe, to assist the *Spirit* in its *Dreaming Back*, and Strzygowski thinks that the first landscape—a landscape painted or
 20 worked in mosaic within the dome of some Mazdian Temple—was "connected with the cult of the dead, the might and majesty of departed spirits." The Christmas before last the spiritualistic paper "Light" described how some woman had been directed by spirits to make
 25 a Christmas tree for the pleasure of spirit children. After the toys had served that turn they were to be given to some children's hospital. She and a medium sat beside the tree on Christmas night and she heard the spirit children asking for this or that toy, and older spirits—
 30 *Teaching Spirits* doubtless—answering. They seemed to unloose the toy which remained, however, in its place upon the bough.* One recognises in those "synthetic cigars" in "Raymond," a venerable tradition; but may

*The ceremony was repeated last Christmas, and this time the name of the child for whom each toy was intended was by direction of the Spirits written near it. This made the dedication precise with the precision of antiquity.—W. B. Y.

be permitted to consider the scientific language and explanation as borrowed from the subconsciousness of the questioner, or from that of some associated person.

XII

* THE SPIRITS AT FIFTEEN AND AT ONE

IT is said of the Spirits at Phases 15 and 1 that the first need help and the second give it. The second give it 5 because they are the instrument of communication between men and all orders of Spirits, where the communication shows an automatic element, and they are also said to give the "Kiss of Life" while the first give what is called the "Kiss of Death." The Spirits 10 at 15 need help that, before entering upon their embodied state, they may rid themselves of all traces of the *primary Tincture*, and this they gain by imposing upon a man or woman's mind an *antithetical* image which requires
 15 *primary* expression. It is this expression, which may be an action or a work of art, which sets them free, and the image imposed is an ideal form, an image of themselves, a type of emotion which expresses them, and this they can do but upon one man or woman's mind; their coming
 20 life depending upon their choice of that mind. They suffer from the terror of solitude, and can only free themselves from terror by becoming entirely *antithetical* and so self-sufficing, and till that moment comes each must, if a woman, give some one man her love, and
 25 though he cannot, unless out of phase and obsessed to

* Much in this chapter belongs to a part of the system that requires a more detailed study than I can at present give. I may be mistaken and only include it because the Documents insist upon the importance of the form of expiation described. It is connected with those *critical* and *initiatory moments* touched on in Book II Sec. XIV.

the creation of a succuba know that his muse exists, he returns this love through the intermediary of an idol. This idol he creates out of an image imposed upon his imagination by the Spirit. This Spirit
 5 is said to give the " Kiss of Death " because though she that gives it may persecute other idols, being jealous, the idol has not come out of the man's desire. Its expression is a harmonisation which frees the Spirit from terror and the man from desire, and that which
 10 is born from the man, and from an all but completed solitude, is called an *antithetical Arc-on*. Such *Argons* deal with form not wisdom. It is of that Kiss I thought when I made Emer say :

" They find our men asleep, weary with war,
 15 Or weary with the chase, and kiss their lips
 And drop their hair upon them; from that hour
 Our men, who yet know nothing of it all,
 Are lonely, and when at fall of night we press
 Their hearts upon our hearts, their hearts are cold."

20 If the Spirit at 15 be a man he must give the " Kiss of Death " to some woman.

There is yet another expiation that follows denial of experience, the wilful refusal of expression. Because of this denial the *Ghostly Self* is famished and so in
 25 the succeeding life there comes upon the man a craving to inflict upon himself that which he has inflicted, to make what is called the expiation for the *Ghostly Self*. He will offer his love to some woman who will refuse it, or to some cause that cannot prosper, or he will seek
 30 money and find but penury, or knowledge and find but ignorance, he is full of an insatiable desire and yet that desire is unsatisfied because of the curse that is upon him and his secret craving. The *Ghostly Self* is as it were shut up in its own marmorean time-less infinity.
 35 That this penury and this fullness may meet in *Comple-*

mentary Dream as in marriage, other spiritual beings must intervene, using as their instruments still other spirits, evil perhaps, instruments of the *Ghostly Self*; the man must receive a violent shock from some crisis created
 5 by supernatural dramatisation. Did Dante acquire in the Thebaid the frenzy that he offered to Beatrice? In *antithetical* man this form of Victimage is superimposed upon Victimage for the Dead that the harmony of human emotions that creates may be
 10 followed or accompanied by acceptance of a supernatural aim. A man feels suddenly for a woman, or a woman for a man, or—if there has been in both expiation for the dead and for the *Ghostly Self*,—each feels for the other an emotion which has become
 15 a supernatural contemplation. I so picture my own Deirdre and Naisi when at the spectacle of triumphant evil and the approach of death they sit and play at chess, and I wrote my " Hour Glass " to describe such contemplation, but there the man being *primary* makes no
 20 expiation for the dead. In the one case natural love is brought to the greatest height, and in the other intellectual search, and both reduced to nothing that the soul may love what it hates, accepting at the same moment what must happen and its own being, for the *Ghostly Self* is that which is unique in man and in his fate. This
 25 is the moment of the greatest genius possible to that man or woman, and in it a *primary* or *antithetical Arc-on* of wisdom is begotten by the *Ghostly Self* upon the soul. The beings who at the bidding of the *Ghostly Self* produce
 30 these dramatisations of evil are the corrective Spirits of Strindberg's Swedenborgian play, called in its English translation " There are crimes and crimes." These beings are themselves *Archons* born through previous dramatisations. The *Ghostly Self* comes to the man by
 35 symbol and as when that symbol or vesture is not a spirit at 15 it is a spirit from Phase 1, we may speak

of the *primary Archon* as born from and receiving its body from a spirit at Phase 1. Its soul may be that of any selected spirit. Once born it creates a stream of impersonal expression or search. In every supernatural communication or influence which has a public object there is such an *Archon* that its supernatural body may give stability and continuity. These beings begotten in tragedy may be brought forth in joy; and all works which are new creation, and so not from desire which can but repeat that which is already known, are brought forth under their influence or under that of beings, born from men and from the spirits at Phase 15. Was it at the Crucifixion or in the Agony in the Garden that the being was begotten whose history imaged itself in that of Christendom?

There are also *Archons* born from the marriage of a spirit at Phase 1 and a spirit at Phase 15, but these *Archons* have for their body neither expression nor search but the work of art, the philosophy, or action itself. They are the organic unity of thought.

XIII

COMMUNICATIONS WITH SPIRITS AND THE NATURE OF SLEEP

NO concrete image that comes before the mind in sleep is ever from the memory; for in sleep we enter upon the same life as that we enter between death and birth. Hence we may dream all night of a sweetheart or a friend or a father or a mother and speak to them, and be aware of affection or enmity, and yet if we examine our dream immediately upon waking and before our waking thought has had time to alter the dream, we find that another image has been *substituted, perhaps

* I cannot account for the fact that these substituted images often seem not only familiar but that their very form seems to recall the person for whom they are substituted.

very like but more probably quite unlike, perhaps even a table or a chair, and we may discover the nature of our emotion if we study the substitution which is itself a language. The concrete images that have come before us are from one or other of the states before our birth, changed by the mind's automatic phantasy, or from those images of *Anima Mundi* which have some personal link with ourselves, or images from our present life that have evaded the memory and entered the *Record* alone. All these concrete images are associated with the *Passionate Body*; but the abstract intellectual memory of the *Spirit*, that for names and qualities, continues to serve in our sleep, though we cannot connect its contents with recognisable facts. *Spirit* and *Passionate Body* are separating, for it was the waking mind that held them together; and when coherence is attained, as it is at rare moments, it is in some philosophical or symbolical dream where a new centre of coherence is discovered in the *Celestial Body*.

(Robartes told me that at Bagdad he came across an old Judwali doctor who had taken a medical degree in France, and made under his direction certain experiments upon an Arab boy. This boy was a patient of the doctor's for some physical ailment which had no connection with the fact that he talked in his sleep and would answer questions. Sometimes Robartes carried on conversations upon the most profound problems of the soul with an automatic personality which seemed sometimes the boy's own spirit and sometimes an extraneous being. He discovered that the boy's *Passionate Body* continued to dream during these conversations, but he only became aware of this dream when some physical action arising out of it interfered with articulation. Once the sleeper lapped like a cat under the influence of some chance word spoken in his hearing before he fell asleep; upon another occasion he dreamt that his

mouth was full of feathers; and so on. If afterwards Robartes asked the boy what he had dreamt it was the dream of the *Passionate Body* and that alone he remembered. Upon one occasion when the boy was lapping
 5 Robartes imitated the barking of a dog as he might for a child. The boy's terror was great, the beating of his heart violent and yet Robartes had scarcely made any attempt at mimicry. Some part of the boy's mind must have accepted the suggestion deliberately; the dream
 10 must have been a self-created terror. Robartes told me that the dream of the *Passionate Body* after death was so created and that the *Spirit* while it shared the dream could be sufficiently apart from it to see men, scenes, other spirits, though it could not act or speak outside
 15 the dream.—O. Aherne.)

In our dreams we communicate with the dead in their *Waking State*, and these dreams never come to an end though they are only known to us while we sleep. They are part of the *Automatic Faculty*, which with that
 20 plastic substance sometimes visible at seances is an element of personality which corresponds to, without being identical with, the Spirits at Phase 1. This *Automatic Faculty* prolongs, when we walk or breathe, an act which was in the first instance voluntary, and it
 25 may create, under an impulse from a spirit an automatic personality which resembles that spirit, more or less accurately, according to the intensity of the impulse and the freedom of the *Automatic Faculty* from contrary impressions.

(During the sleep of the boy I described in a previous
 30 note, Robartes once arranged a code with the automatic personality. When the boy, who knew nothing of all this was wide awake, perhaps eating or at some work, the dream created being would comment upon Robartes'
 35 conversation or action by tapping with the boy's foot or with his fork or in some similar way. Sometimes he

would speak through the boy's lips and at such moments the boy heard nothing, though the voice was loud and clear, and though he heard everything that Robartes said and every sound in the room and everything that
 5 he himself said except those words. Gradually as the automatic personality increased in power it made visible or other signs outside the body of the boy, a sudden light, a sudden heat or cold or some strong fragrance, that of a flower frequently, and this fragrance was
 10 generally perceptible to anybody who came into the room. Once Robartes listened to the sleeping boy talking to a number of spirits, and pausing for their answers. The boy spoke to them as though he knew who they were, their capacities, and when they lived. There was something they wanted to tell him that he might know
 15 what to do in a certain difficult matter, and that they might be able to impress it on his mind they were evidently insisting that he should go away by himself at a certain hour the next day. He reluctantly
 20 consented, being a very sociable person. Next morning he knew nothing of his dream, but when the hour came round said he wanted to be alone and strayed away into the fields. On his return, he said that he had made up his mind what to do in that difficult matter. Robartes' comment was that he had obeyed an order received in
 25 sleep without knowing that he did so and received a thought without knowing that it was not his own, and that this showed how strong is the control of the *Daimons* over human life.—Owen Aherne.)

The automatic personality is never perhaps a puppet
 30 in the hand of the spirit that created it, but has always not only its own automatic life but that reflected from the man himself. When, however, the creator's control is continuous, the thought and its expression may reveal
 35 a mind with powers of co-ordination greater and swifter than those of the embodied mind. One can most easily

study these powers in their physical expression, and it has long been known that the hand of the medium can under such influences trace perfect circles or make patterns of sweeping lines with a rapidity and precision no
 5 voluntary movement can achieve. A poltergeist has been known to hurl small flat stones through narrow slits in a shutter from a considerable distance, though no living man could have done it from but a few feet off. One notices there and elsewhere that mathematical clarity
 10 one would expect from *Daimonic* domination. It is possible even that the first jugglers did not so much imitate the effect of magic as display a sleight of hand, the result of their obsession by an automatic personality.

Primary man in certain periods of thought, Shelley's
 15 Ahasuerus, let us say, is able " By dreadful abstinence and conquering penance of the mutinous flesh " to keep his *Automatic Faculty* from desire and fear—hence the symbolic value given to chastity by *primary* philosophers—and so be both vehicle and questioner. His mind has
 20 but a single direct movement which may be wholly dominated, whereas an *antithetical* inspiration may demand a separation of vehicle and questioner, a relation like that between Priest and Sybil, Socrates and Diotime, wandering magician and his sayer. This relation, in its
 25 highest form, implies a constant interchange of office and such relations may so cross and re-cross that a community may grow clairvoyant. Lover and beloved, friend and friend, son and daughter, or an entire family and *coven*, are brought by the dramatisation of the *Archons*
 30 into such a crisis that the *primary* oppositions and harmonies of the world are exposed in their minds and fates. There must arise in the mind of one, where the bond is between two, a need for some form of truth so intense that the *Automatic Faculty* of the other grows
 35 as it were hollow to receive that truth. Should the desire but be to impose a particular form of belief upon others

or upon himself the automatic personalities may exercise their control of thought or of mechanical movement for deception; but if the man desires truth itself that which comes will be the most profound truth possible to his
 5 fate. I have, however, but spoken of the communication of truth by intelligible word and there is a continual influence of *Waking Spirits* upon man's destiny by their control of his automatic movements during ordinary life. William Morris sometimes attributes to his heroes lucky
 10 eyes and foretells of one that all that he does unwitting shall be well done.

There is, however, communication of waking man and *Sleeping Spirit*, the communication during expiation and during the creation of a work of art, let us say. Self-exhaustion of a man's creative power can make his
 15 *Automatic Faculty* plastic to the *Waking Spirits* but it can only be roused into that extremity of creation and so of exhaustion, by conflict. Exhaustion and creation should follow one another like day and night, his creation bringing contact with one form of the *spiritual primary*,
 20 his exhaustion with another, and this can only come from a choice forced by conflict with the *physical primary*. When the conflict is sexual and the man and woman each *Victim* for the Dead and for the *Ghostly Self*—each miracle working idol and an object of desire, they give
 25 one another a treble love, that for the dead, that for the living, that for the never living. And if those two for whom the victimage had been undertaken be born of the man and of the woman then there is created, both before
 30 and after the birth, the position known as that of the *Four Daimons*, and each of the four has been set free from fate.

XIV

THE RECORD AND THE MEMORY

I FIND a statement that for the supreme magical work no word or symbol can be used that is still a part of living tradition, whether that tradition is known to the questioner or to the vehicle or not. Certainly when
 5 sleep is interrupted by vision the seer goes back to remote times, and the seer amidst brilliant light discovers myths and symbols that can only be verified by prolonged research. He has escaped from the individual *Record* to that of the race. In even a comparatively superficial
 10 communication, in so far as the actual mind of the spirit is present, words and symbols are from the individual *Record* and not from the individual memory. Those things which have no intellectual element, sound of wind and sea for instance, as distinguished, let us say, from
 15 speech—constantly pass into the *Record* without passing through the memory, and therefore come most easily to the communicators, hence frequent symbolism even where direct statement is possible. However all images, languages, forms of every kind used in commun-
 20 ications from spirits, have passed through living minds whether in the past or in the present. All forms are from the *Record*, and almost always from that made by those who are still living, rarely from that made by the spirit itself while living. Sometimes,
 25 however, a spirit may come into contact with his own *Husk*, and through that with his own personal *Record*, or with the *Husk* of another if that other has completely separated himself from it. It may mistake that *Husk* for its own for it finds it difficult to distinguish
 30 between *Husk* and *Husk*. The recovery, let us say, of a language from such a *Husk* except in the form of whole

sentences imprinted upon the *Record* with their associated meaning is difficult, and a spirit with knowledge so acquired may write or speak accurately sentences in Greek or Latin because the *Husk* when living read or wrote or spoke such sentences, but will seldom be able to form the simplest Greek or Latin sentence for itself. It is easier to recover the concrete image than an abstraction.

XV

THE HERRING FISHERS

MUCH of this book is abstract, because it has not yet
 been lived, for no man can dip into life more than a 10
 moiety of any system. When a child, I went out with herring fishers one dark night, and the dropping of their nets into the luminous sea and the drawing of them up has remained with me as a dominant image. Have I
 found a good net for a herring fisher? 15

XVI

MYTHOLOGY

A BOOK of modern philosophy may prove to our logical capacity that there is a transcendental portion of our being that is timeless and spaceless, and therefore immortal, and yet our imagination remain subjected to nature as before. The great books—Berkeley's "Principles of Human Knowledge" let us say—beget new
 books, whole generations of books, but life goes on 20
 unchanged. It was not so with ancient philosophy

because the ancient philosopher had something to reinforce his thought,—the Gods, the Sacred Dead, Egyptian Theurgy, the Priestess Diotime. He could assume, perhaps even prove, that every condition of mind discovered by analysis, even that which is timeless, spaceless, is present vivid experience to some being, and that we could in some degree communicate with this being while still alive, and after our death share in the experience. We can believe that every school child
 10 possesses in some degree all natural faculty displayed by even the greatest man, for every such child can, if it will, understand some few lines of Milton or Shakespeare. That we may believe that all men possess the supernatural faculties I would restore to the philosopher his
 15 mythology.

Finished at Syracuse, January, 1925.

8. ALL SOULS' NIGHT

Midnight has come and the great Christ Church bell,
 And many a lesser bell, sound through the room;
 And it is All Souls' Night
 And two long glasses brimmed with muscatel
 Bubble upon the table. A ghost may come; 5
 For it is a ghost's right,
 His element is so fine
 Being sharpened by his death,
 To drink from the wine-breath
 While our gross palates drink from the whole wine. 10

I need some mind that, if the cannon sound
 From every quarter of the world, can stay
 Wound in mind's pondering,
 As mummies in the mummy-cloth are wound;
 Because I have a marvellous thing to say, 15
 A certain marvellous thing
 None but the living mock;
 Though not for sober ear;
 It may be all that hear
 Should laugh and weep an hour upon the clock. 20

X—'s the first I call. He loved strange thought
 And knew that sweet extremity of pride
 That's called platonic love,
 And that to such a pitch of passion wrought
 Nothing could bring him, when his lady died, 25
 Anodyne for his love.

Words were but wasted breath;
 One dear hope had he :
 The inclemency
 Of that or the next winter would be death.

- 5 Two thoughts were so mixed up I could not tell
 Whether of her or God he thought the most,
 But think that his mind's eye,
 When upward turned, on one sole image fell;
 And that a slight companionable ghost
 10 Wild with divinity,
 Had so lit up the whole
 Immense miraculous house,
 The Bible promised us,
 It seemed a gold-fish swimming in a bowl.
- 15 On Florence Emery I call the next,
 Who finding the first wrinkles on a face
 Admired and beautiful,
 And knowing that the future would be vexed
 With 'minished beauty, multiplied commonplace,
 20 Preferred to teach a school
 Away from neighbour or friend
 Among dark skins, and there
 Permit foul years to wear,
 Hidden from eyesight, to the unnoticed end.
- 25 Before that end much had she ravelled out
 From a discourse in figurative speech
 By some learned Indian
 On the soul's journey. How it is whirled about
 Wherever the orbit of the moon can reach,
 30 Until it plunge into the sun,
 And there—free and yet fast,
 Being both Chance and Choice—
 Forget its broken toys
 And sink into its own delight at last.

And I call up MacGregor from the grave,
 For in my first hard spring-time we were friends,
 Although of late estranged.
 I thought him half a lunatic, half knave,
 And told him so; but friendship never ends,
 And what if mind seem changed,
 And it seemed changed with the mind,
 When thoughts rise up unbid
 On generous things that he did
 10 And I grow half contented to be blind.

He had much industry at setting out,
 Much boisterous courage, before loneliness
 Had driven him crazed;
 For meditations upon unknown thought
 15 Make human intercourse grow less and less;
 They are neither paid nor praised.
 But he'd object to the host,
 The glass because my glass;
 A ghost-lover he was
 20 And may have grown more arrogant being a ghost.

But names are nothing. What matter who it be,
 So that his elements have grown so fine
 The fume of muscatel
 Can give his sharpened palate ecstasy
 25 No living man can drink from the whole wine.

I have mummy truths to tell
 Whereat the living mock;
 Though not for sober ear
 For maybe all that hear
 30 Should weep and laugh an hour upon the clock.

Such thought—such thought have I that hold it tight
 Till meditation master all its parts,
 Nothing can stay my glance

Until that glance run in the world's despite
To where the damned have howled away their hearts,
And where the blessed dance;
Such thought, that in it bound
5 I need no other thing,
Wound in mind's wandering,
As mummies in the mummy-cloth are wound.

Oxford, *Autumn*, 1920.

Abbreviations

- A* *Autobiographies*. London: Macmillan, 1955.
AS Automatic Script (see Intro., p. xii).
CCP Jeffares, *A Commentary on the Collected Poems* (see Bib.).
CF Card File (see Intro., p. xii).
E *Explorations*. London: Macmillan, 1962.
EB *The Encyclopaedia Britannica*, 11th ed. (see Bib.).
EGP Burnet, *Early Greek Philosophy* (see Bib.).
El *Essays and Introductions*. New York: Macmillan, 1961.
ERE *Encyclopaedia of Religion and Ethics* (see Bib.).
FFT *Fairy and Folk Tales of Ireland*. Gerrards Cross: Colin Smythe, 1973.
FPS *Frank Pearce Sturm: His Life, Letters, and Collected Work*. Ed. Richard Taylor. Urbana: Univ. of Illinois, 1969.
FY *Four Years*. Dundrum: Cuala Press, 1921.
GD *The Hermetic Order of the Golden Dawn*.
GP Yeats's galley proofs for *VA* (now in the possession of Senator Michael B. Yeats).
IER Jeffares and Cross, *In Excited Reverie* (see Bib.).
JS *John Sherman & Dhoya*. Ed. Richard J. Finneran. Detroit: Wayne State Univ., 1969.
Keynes *The Complete Writings of William Blake* (see Bib.).
i *The Letters of W. B. Yeats*. Ed. Allan Wade. London: Rupert Hart-Davis, 1954.
LNI *Letters to the New Island*. Ed. Horace Reynolds. 1934; rpt. London: Oxford Univ., 1970.
LWBY *Letters to W. B. Yeats*. Ed. Richard J. Finneran, George Mills Harper, and William M. Murphy. 2 vols. London: Macmillan, 1977.
M *Mythologies*. New York: Macmillan, 1959.
Mem *Memoirs*. Ed. Denis Donoghue. London: Macmillan, 1972.
OEMV *The Oxford Book of Modern Verse*. Oxford: Clarendon, 1936.
OED *The Oxford English Dictionary* (see Bib.).
P Phase, as the term is used by Yeats in *VA*.

- PASL *Per Arnica Silentia Lunae*. London: Macmillan, 1918.
 PP Yeats's page proofs for VA (now in the possession of Sonator Michael B. Yeats).
- R-A TS The Robartes-Aherne typescript (see Intro., p. xxviii).
 RS *The Riverside Shakespeare* (see Bib.).
 SB *The Speckled Bird*. Ed. William H. O'Donnell. 2 vols. Dublin: Cuala Press, 1973-4.
- SPR The Society for Psychical Research.
 SS *The Senate Speeches of W. B. Yeats*. Ed. Donald R. Peariv. London: Faber and Faber, 1961.
- TS The Theosophical Society.
 TV *The Trembling of the Veil*. London: T. Werner Laurie, 1921'
 UP *Uncollected Prose by W. B. Yeats*. Ed. John P. Frayne and Colton Johnson (vol. 2 only). 2 vols. New York: Columbia Univ., 1970, 1976.
- VA *A Vision: An Explanation of Life Founded upon the Writing* > Giraldus and upon Certain Doctrines Attributed to Kusta < Luka*. London: T. Werner Laurie, 1925.
- VB *A Vision*. London: Macmillan, 1962.
- VBW1 *Visions and Beliefs in the West of Ireland, Collected and Arranged by Lady Gregory: With Two Essays and Notes by W. B. Yeats!* rpt. New York: Oxford Univ., 1970.
- VP *The Variorum Edition of the Poems of W. B. Yeats*. Ed. IV1.i Allt and Russell K. Alspach. New York: Macmillan, 19>
- VPI *The Variorum Edition of the Plays of W. B. Yeats*. Ed. Russell K Alspach. London: Macmillan, 1966.
- WBY Jeffares, *W. B. Yeats: Man and Poet* (see Bib.).
- WWB *The Works of William Blake*. Ed. Edwin John Ellis and William Butler Yeats. 3 vols. London: Bernard Quaritch, 1893.
- YGD Harper, *Yeats's Golden Dawn* (see Bib.).
 YM *W. B. Yeats and T. Sturge Moore: Their Correspondence, 1901-1937*. Ed. Ursula Bridge. London: Routledge and Kegan Paul, 1953.
 YO Harper, *Yeats and the Occult* (see Bib.).

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A PACKET FOR EZRA POUND

RAPALLO

MOUNTAINS that shelter the bay from all but the south wind, bare brown branches of low vines and of tall trees blurring their outline as though ,with a soft mist; houses mirrored in an almost motionless sea; a verandahed gable a couple of miles away bringing to mind some Chinese painting. Rapallo's thin line of broken mother-of-pearl along the water's edge. The little town described in the *Ode on a Grecian Urn*. In what better place could I, forbidden Dublin winters and all excited crowded places, spend what winters yet remain? On the broad pavement by the sea pass Italian peasants or working people, people out of the little shops, a famous German dramatist, the barber's brother looking like an Oxford don, a British retired skipper, an Italian prince descended from Charlemagne and no richer than the rest of us, a few tourists seeking tranquillity. As there is no great harbour full of yachts, no great yellow strand, no great ballroom, no great casino, the rich carry elsewhere their strenuous lives.

I shall not lack conversation. Ezra Pound, whose art is the opposite of mine, whose criticism commends what I most condemn, a man with whom I should quarrel more than with anyone else if we were not united by affection, has for years lived in rooms open-

ing on to a flat roof by the sea. For the last hour we have sat upon the roof which is also a garden, discussing that immense poem of which but seven and twenty cantos are already published.¹ I have often found there brightly printed kings, queens, knaves, but have never discovered why all the suits could not be dealt out in some quite different order. Now at last he explains that it will, when the hundredth canto is finished, display a structure like that of a Bach Fugue. There will be no plot, no chronicle of events, no logic of discourse, but two themes, the Descent into Hades from Homer, a Metamorphosis from Ovid, and, mixed with these, mediæval or modern historical characters. He has tried to produce that picture Porteous commended to Nicholas Poussin in *Le chef d'oeuvre inconnu* where everything rounds or thrusts itself without edges, without contours—conventions of the intellect—from a splash of tints and shades; to achieve a work as characteristic of the art² of our time as the paintings of Cezanne, avowedly suggested by Porteous, as *Ulysses* and its dream association of words and images, a poem in which there is nothing that can be taken out and reasoned over, nothing that is not a part of the poem itself. He

¹ There are now forty-nine.

² Mr. Wyndham Lewis, whose criticism sounds true to a man of my generation, attacks this art in *Time and Western Man*. If we reject, he argues, the forms and categories of the intellect there is nothing left but sensation, "eternal flux". Yet all such rejections stop at the conscious mind, for as Dean Swift says in a meditation on a woman who paints a dying face,

Matter as wise logicians say
Cannot without a form subsist;
And form, say I as well as they,
Must fail, if matter brings no grist.

has scribbled on the back of an envelope certain sets of letters that represent emotions or archetypal events—I cannot find any adequate definition—A B C D and then J K L M, and then each set of letters repeated, and then A B C D inverted and this repeated, and then a new element XYZ, then certain letters that never recur, and then all sorts of combinations of X Y Z and J K L M and A B C D and D C B A, and all set whirling together. He has shown me upon the wall a photograph of a Cosimo Tura decoration in three compartments, in the upper the Triumph of Love and the Triumph of Chastity, in the middle Zodiacal signs, and in the lower certain events in Cosimo Tura's day. The Descent and the Metamorphosis—A B C D and J K L M—his fixed elements, took the place of the Zodiac, the archetypal persons—X Y Z—that of the Triumphs, and certain modern events—his letters that do not recur—that of those events in Cosimo Tura's day.

I may, now that I have recovered leisure, find that the mathematical structure, when taken up into imagination, is more than mathematical, that seemingly irrelevant details fit together into a single theme, that here is no botch of tone and colour, all Hodos Chameliontos, except for some odd corner where one discovers beautiful detail like that finely modelled foot in Porteous' disastrous picture.

III

Sometimes about ten o'clock at night I accompany him to a street where there are hotels upon one side, upon the other palm-trees and the sea, and there, taking out of his pocket bones and pieces of meat, he begins to call the cats. He knows all their histories—the brindled

cat looked like a skeleton until he began to feed it; that fat grey cat is an hotel proprietor's favourite, it never begs from the guests' tables and it turns cats that do not belong to the hotel out of the garden; this black cat and that grey cat over there fought on the roof of a four-storied house some weeks ago, fell off, a whirling ball of claws and fur, and now avoid each other. Yet now that I recall the scene I think that he has no affection for cats—"some of them so ungrateful", a friend says—he never nurses the cafe cat, I cannot imagine him with a cat of his own. Cats are oppressed, dogs terrify them, landladies starve them, boys stone them, everybody speaks of them with contempt. If they were human beings we could talk of their oppressors with a studied violence, add our strength to theirs, even organise the oppressed and like good politicians sell our charity for power. I examine his criticism in this new light, his praise of writers pursued by ill-luck, left maimed or bedridden by the War; and thereupon recall a person as unlike him as possible, the only friend who remains to me from late boyhood, grown gaunt in the injustice of what seems her blind nobility of pity: "I will fight until I die", she wrote to me once, "against the cruelty of small ambitions". Was this pity a characteristic of his generation that has survived the Romantic Movement, and of mine and hers that saw it die—I too a revolutionist—some drop of hysteria still at the bottom of the cup?

IV

I have been wondering if I shall go to church and seek the company of the English in the villas. At Oxford I went constantly to All Souls Chapel, though

never at service time, and parts of *A Vision* were thought out there. In Dublin I went to Saint Patrick's and sat there, but it was far off; and once I remember saying to a friend as we came out of Sant' Ambrogio at Milan, "That is my tradition and I will let no priest rob me". I have sometimes wondered if it was but a timidity come from long disuse that keeps me from the service, and yesterday as I was wondering for the hundredth time, seated in a cafe by the sea, I heard an English voice say: "Our new Devil-dodger is not so bad. I have been practising with his choir all afternoon. We sang hymns and then God Save the King, more hymns and He's a Jolly Good Fellow. We were at the hotel at the end of the esplanade where they have the best beer." I am too anaemic for so British a faith; I shall haunt empty churches and be satisfied with Ezra Pound's society and that of his travelling Americans.

All that is laborious or mechanical in my book is finished; what remains can be added as a momentary rest from writing verse. It must be this thought of a burden dropped that made me think of attending church, if it is not that these mountains under their brilliant light fill me with an emotion that is like gratitude. Descartes went on pilgrimage to some shrine of the Virgin when he made his first philosophical discovery, and the mountain road from Rapallo to Zoagli seems like something in my own mind, something that I have discovered.

March and October 1928

INTRODUCTION TO "A VISION"

"This way of publishing introductions to books, that are God knows when to come out, is either wholly new, or so long in practice that my small reading cannot trace *it*."—SWIFT.

THE other day Lady Gregory said to me: "You are a much better educated man than you were ten years ago' and much more powerful in argument". And I put *The Tower* and *The Winding Stair* into evidence to show that my poetry has gained in self-possession and power. I owe this change to an incredible experience.

II

On the afternoon of October 24th 1917, four days after my marriage, my wife surprised me by attempting automatic writing. What came in disjointed sentences, in almost illegible writing, was so exciting, sometimes so profound, that I persuaded her to give an hour or two day after day to the unknown writer, and after some half-dozen such hours offered to spend what remained of life explaining and piecing together those scattered sentences. "No," was the answer, "we have come to give you metaphors for poetry." The unknown writer took his theme at first from my just published *Per Arnica Silentia Lunae*. I had made a distinction between the perfection that is from a man's combat with himself and that which is from a combat with circumstance, and upon this simple distinction he built up an

elaborate classification of men according to their more or less complete expression of one type or the other. He supported his classification by a series of geometrical symbols and put these symbols in an order that answered the question in my essay as to whether some prophet could not prick upon the calendar the birth of a Napoleon or a Christ. A system of symbolism, strange to my wife and to myself, certainly awaited expression, and when I asked how long that would take I was told years. Sometimes when my mind strays back to those first days I remember that Browning's Paracelsus did not obtain the secret until he had written his spiritual history at the bidding of his Byzantine teacher, that before initiation Wilhelm Meister read his own history written by another, and I compare my *Per Arnica* to those histories.

III

When the automatic writing began we were in a hotel on the edge of Ashdown Forest, but soon returned to Ireland and spent much of 1918 at Glendalough, at Rosses Point, at Coole Park, at a house near it, at Thoor Ballylee, always more or less solitary, my wife bored and fatigued by her almost daily task and I thinking and talking of little else. Early in 1919 the communicator of the moment—they were constantly changed—said they would soon change the method from the written to the spoken word as that would fatigue her less, but the change did not come for some months. I was on a lecturing tour in America to earn a roof for Thoor Ballylee when it came. We had one of those little sleeping compartments in a train, with two berths, and were somewhere in Southern California. My wife, who

had been asleep for some minutes, began to talk in her sleep, and from that on almost all communications came in that way. My teachers did not seem to speak out of her sleep but as if from above it, as though it were a tide upon which they floated. A chance word spoken before she fell asleep would sometimes start a dream that broke in upon the communications, as if from below, to trouble or overwhelm, as when she dreamed she was a cat lapping milk or a cat curled up asleep and therefore dumb. The cat returned night after night, and once when I tried to drive it away by making the sound one makes when playing at being a dog to amuse a child, she awoke trembling, and the shock was so violent that I never dared repeat it. It was plain therefore that, though the communicators' critical powers were awake, hers slept, or that she was aware of the idea the sound suggested but not of the sound.

IV

Whenever I received a certain signal (I will explain what it was later), I would get pencil and paper ready. After they had entranced my wife suddenly when sitting in a chair, I suggested that she must always be lying down before they put her to sleep. They seemed ignorant of our surroundings and might have done so at some inconvenient time or place; once when they had given their signal in a restaurant they explained that because we had spoken of a garden they had thought we were in it. Except at the start of a new topic, when they would speak or write a dozen sentences unquestioned, I had always to question, and every question to rise out of a previous answer and to deal with their

chosen topic. My questions must be accurately worded, and, because they said their thought was swifter than ours, asked without delay or hesitation. I was constantly reproved for vague or confused questions, yet I could do no better, because, though it was plain from the first that their exposition was based upon a single geometrical conception, they kept me from mastering that conception. They shifted ground whenever my interest was at its height, whenever it seemed that the next day must reveal what, as I soon discovered, they were determined to withhold until all was upon paper. November 1917 had been given to an exposition of the twenty-eight typical incarnations or phases and to the movements of their *Four Faculties*, and then on December 6th a cone or gyre had been drawn and related to the soul's judgment after death; and then just as I was about to discover that incarnations and judgment alike implied cones or gyres, one within the other, turning in opposite directions, two such cones were drawn and related neither to judgment nor to incarnations but to European history. They drew their first symbolical map of that history, and marked upon it the principal years of crisis, early in July 1918, some days before the publication of the first German edition of Spengler's *Decline of the West*, which, though founded upon a different philosophy, gives the same years of crisis and draws the same general conclusions, and then returned to the soul's judgment. I believe that they so changed their theme because, had I grasped their central idea, I would have lacked the patience and the curiosity to follow their application of it, preferring some hasty application of my own. They once told me not to speak of any part of the system, except of the incarnations which were

almost expounded, because if I did the people I
 talked t ^ talk ^{to} other people, and the communi-
 cators W mistake that misunderstanding foi their
 own thc7" g^{ht}-

For th^{e same} reason they asked me not to read philo-
 sophy uf^l" their exposition was complete, and this in-
 creased f^Y difficulties. Apart from two or three of the
 principal Platonic Dialogues I knew no philosophy.
 Ar²umejits with my father, whose convictions had been
 formed ^Y l^o^n Stuart Mill's attack upon Sir William
 HamiltCⁿ ^a<^ destroyed my confidence and driven me
 from sp^{cu}^at^on to t^{ne} direct experience of the Mys-
 tics I h^{on}ce known Blake as thoroughly as his un-
 finished £^{or}>f^{use}d Prophetic Books permitted, and I had
 read Sw^{en}k^{or}S^{anc}^ Boehme, and my initiation into
 the "H^rmet^c Students" had filled my head with
 Cabbalistic- imagery, but there was nothing in Blake,
 Swedenb^{or}8> Boehme or the Cabbala to help me now.
 They en^{oura}g^{ec}^ me> however, to read history in rela-
 tion to their historical logic, and biography in relation
 to their twenty-eight typical incarnations, that I might
 give con^{cr:ete} expression to their abstract thought. I
 read wit^l an excⁱtement I had not known since I was a
 boy with ^a knowledge before me, and made continual
 discover^l an<^ ^m7^m d returned too soon to their
 unmixed abstraction they would say, "We are starved".

VI

Beaus[^] ^{mut}< as they explained, soon finish,
 others w^l1001 ^{na}me d Frustrators attempted to con-

fuse us or waste time. Who these Frustrators were or
 why they acted so was never adequately explained, nor
 will be unless I can finish "The Soul in Judgment"
 (Book III of this work), but they were always ingenious
 and sometimes cruel. The automatic script would
 deteriorate, grow sentimental or confused, and when
 I pointed this out the communicator would say,
 "From such and such an hour, on such and such a
 day, all is frustration". I would spread out the script
 and he would cross all out back to the answer that
 began it, but had I not divined frustration he would
 have said nothing. Was he constrained by a drama
 which was part of conditions that made communica-
 tion possible, was that drama itself part of the com-
 munication, had my question to be asked before his
 mind cleared? Only once did he break the rule and
 without waiting for a question declare some three or
 four days' work frustration. A predecessor of his had
 described the geometrical symbolism as created for
 my assistance and had seemed to dislike it, another
 had complained that I used it to make their thought
 mechanical, and a Frustrator doubtless played upon my
 weakness when he described a geometrical model of the
 soul's state after death which could be turned upon a
 lathe. The sudden indignant interruption suggested a
 mind under a dream constraint which it could throw
 off if desire were strong enough, as we can sometimes
 throw off a nightmare. It was part of their purpose to
 affirm that all the gains of man come from conflict with
 the opposite of his true being. Was communication it-
 self such a conflict? One said, as though it rested with
 me to decide what part I should play in their dream,
 "Remember we will deceive you if we can". Upon the



almost fully expounded, because if I did the people I talked to would talk to other people, and the communicators would mistake that misunderstanding for their own thought.

For the same reason they asked me not to read philosophy until their exposition was complete, and this increased my difficulties. Apart from two or three of the principal Platonic Dialogues I knew no philosophy. Arguments with my father, whose convictions had been formed by John Stuart Mill's attack upon Sir William Hamilton, had destroyed my confidence and driven me from speculation to the direct experience of the Mystics. I had once known Blake as thoroughly as his unfinished confused Prophetic Books permitted, and I had read Swedenborg and Boehme, and my initiation into the "Hermetic Students" had filled my head with Cabbalistic imagery, but there was nothing in Blake, Swedenborg, Boehme or the Cabbala to help me now. They encouraged me, however, to read history in relation to their historical logic, and biography in relation to their twenty-eight typical incarnations, that I might give concrete expression to their abstract thought. I read with an excitement I had not known since I was a boy with all knowledge before me, and made continual discoveries, and if my mind returned too soon to their unmixed abstraction they would say, "We are starved".

VI

Because they must, as they explained, soon finish, others whom they named Frustrators attempted to con-

fuse us or waste time. Who these Frustrators were or why they acted so was never adequately explained, nor will be unless I can finish "The Soul in Judgment" (Book III of this work), but they were always ingenious and sometimes cruel. The automatic script would deteriorate, grow sentimental or confused, and when I pointed this out the communicator would say, "From such and such an hour, on such and such a day, all is frustration". I would spread out the script and he would cross all out back to the answer that began it, but had I not divined frustration he would have said nothing. Was he constrained by a drama which was part of conditions that made communication possible, was that drama itself part of the communication, had my question to be asked before his mind cleared? Only once did he break the rule and without waiting for a question declare some three or four days' work frustration. A predecessor of his had described the geometrical symbolism as created for my assistance and had seemed to dislike it, another had complained that I used it to make their thought mechanical, and a Frustrator doubtless played upon my weakness when he described a geometrical model of the soul's state after death which could be turned upon a lathe. The sudden indignant interruption suggested a mind under a dream constraint which it could throw off if desire were strong enough, as we can sometimes throw off a nightmare. It was part of their purpose to affirm that all the gains of man come from conflict with the opposite of his true being. Was communication itself such a conflict? One said, as though it rested with me to decide what part I should play in their dream, "Remember we will deceive you if we can". Upon the

other hand they seem like living men, are interested in all that interests living men, as when at Oxford, where we spent our winters, one asked upon hearing an owl hoot in the garden, if he might be silent for a while. "Sounds like that", he said, "give us great pleasure." But some frustrations found us helpless. Some six months before the communications came to an end, a communicator announced that he was about to explain a new branch of the philosophy and seemed to add, "But please do not write anything down, for when all *is* finished I will dictate a summary". He spoke almost nightly for I think three months, and at last I said, "Let me make notes, I cannot keep *it* all in my head". He was disturbed to find that I had written nothing down, and when I told him of the voice, said it was frustration and that he could not summarise. I had already noticed that if their thought was interrupted they had to find some appropriate moment before they could take it up again, and that though they could sometimes foretell physical events they could not foretell those moments. Later still a frustration, if the communicator did not dream what he said, took, as will be seen, a more cruel form.

VII

The automatic writing and the speech during sleep were illustrated or accompanied by strange phenomena. While we were staying at a village near Oxford we met two or three nights in succession what seemed a sudden warm breath coming up from the ground at the same corner of the road. One night when I was about to tell my wife some story of a Russian mystic, without re-

membering that it might make her misunderstand an event in her own life, a sudden flash of light fell between us and a chair or table was violently struck. Then too there was much whistling, generally as a warning that some communicator would come when my wife was asleep. At first I was inclined to think that these whistlings were made by my wife without her knowing it, and once, when I heard the whistle and she did not, she felt a breath passing through her lips as though she had whistled. I had to give up this explanation when servants at the other end of the house were disturbed by a "whistling ghost", and so much so that I asked the communicators to choose some other sign. Sweet smells were the most constant phenomena, now that of incense, now that of violets or roses or some other flower, and as perceptible to some half-dozen of our friends as to ourselves, though upon one occasion when my wife smelt hyacinth a friend smelt eau-de-cologne. A smell of roses filled the whole house when my son was born and was perceived there by the doctor and my wife and myself, and I have no doubt, though I did not question them, by the nurse and servants. Such smells came most often to my wife and myself when we passed through a door or were in some small enclosed place, but sometimes would form themselves in my pocket or even in the palms of my hands. When I took my hands out of my pocket on our way to Glastonbury they were strongly scented, and when I held them out for my wife to smell she said, "May-flower, the Glastonbury thorn perhaps". I seldom knew why such smells came, nor why one sort rather than another, but sometimes they approved something said. When I spoke of a Chinese poem in which some old official described his coming

retirement to a village inhabited by old men devoted to the classics, the air filled suddenly with the smell of violets, and that night some communicator explained that in such a place a man could escape those "knots" of passion that prevent Unity of Being and must be expiated between lives or in another life. (Have I not found just such a village here in Rapallo? for, though Ezra Pound is not old, we discuss Guido Cavalcanti and only quarrel a little.)

Sometimes if I had been ill some astringent smell like that of resinous wood filled the room, and sometimes, though rarely, a bad smell. These were often warnings: a smell of cat's excrement announced some being that had to be expelled, the smell of an extinguished candle that the communicators were "starved". A little after my son's birth I came home to confront my wife with the statement "Michael is ill". A smell of burnt feathers had announced what she and the doctor had hidden. When regular communication was near its end and my work of study and arrangement begun, I was told that henceforth the Frustrators would attack my health and that of my children, and one afternoon, knowing from the smell of burnt feathers that one of my children would be ill within three hours, I felt before I could recover self-control the mediaeval help-less horror at witchcraft. I can discover no apparent difference between a natural and a supernatural smell, except that the natural smell comes and goes gradually while the other is suddenly there and then as suddenly gone. But there were other phenomena. Sometimes they commented on my thoughts by the ringing of a little bell heard by my wife alone, and once my wife and I heard at the same hour in the afternoon, she at Ballylee

and I at Coole, the sound of a little pipe, three or four notes, and once I heard a burst of music in the middle of the night; and when regular communications through script and sleep had come to an end, the communicators occasionally spoke—sometimes a word, sometimes a whole sentence. I was dictating to my wife, perhaps, and a voice would object to a sentence, and I could no more say where the voice came from than I could of the whistling, though confident that it came through my wife's personality. Once a Japanese who had dined with my wife and myself talked of Tolstoi's philosophy, which fascinates so many educated Japanese, and I put my objections vehemently. "It is madness for the East", I said, "which must face the West in arms", and much more of the same sort, and was, after he had gone, accusing myself of exaggerated and fantastic speech when I heard these words in a loud clear voice: "You have said what we wanted to have said". My wife, who was writing a letter at the other end of the room, had heard nothing, but found she had written those words in the letter, where they had no meaning. Sometimes my wife saw apparitions: before the birth of our son a great black bird, persons in clothes of the late sixteenth century and of the late seventeenth. There were still stranger phenomena that I prefer to remain silent about for the present because they seemed so incredible that they need a long story and much discussion.

VIII

Exposition in sleep came to an end in 1920, and I began an exhaustive study of some fifty copy-books of

automatic script, and of a much smaller number of books recording what had come in sleep. Probably as many words had been spoken in sleep as had been written, but I could only summarise and much had been lost through frustration. I had already a small concordance in a large manuscript book, but now made a much larger, arranged like a card index. And then, though I had mastered nothing but the twenty-eight Phases and the historical scheme, I was told that I must write, that I must seize the moment between ripe and rotten—there was a metaphor of apples about to fall and just fallen. They showed when I began that they assisted or approved, for they sent sign after sign. Sometimes if I stopped writing and drew one hand over another my hands smelt of violets or roses, sometimes the truth I sought would come to me in a dream, or I would feel myself stopped—but this has occurred to me since boyhood—when forming some sentence, whether in my mind or upon paper. When in 1926 the English translation of Spengler's book came out, some weeks after *A Vision*,¹ I found that not only were dates that I had been given the same as his but whole metaphors and symbols that had seemed my work alone. Both he and I had symbolised a difference between Greek and Roman thought by comparing the blank or painted eyes of Greek statues with the pierced eyeballs of the Roman statues, both had described as an illustration of Roman character the naturalistic portrait heads screwed on to stock bodies, both had found the same meaning in the round bird-like eyes of Byzantine sculpture, though he or his translator had preferred "staring at infinity" to my "staring at miracle". I knew of no

¹ Published by Werner Laurie in 1925.

common source, no link between him and me, unless through

The elemental things that go
About my table to and fro.

IX

The first version of this book, *A Vision*, except the section on the twenty-eight Phases, and that called "Dove or Swan" which I repeat without change, fills me with shame. I had misinterpreted the geometry, and in my ignorance of philosophy failed to understand distinctions upon which the coherence of the whole depended, and as my wife was unwilling that her share should be known, and I to seem sole author, I had invented an unnatural story of an Arabian traveller which I must amend and find a place for some day because I was fool enough to write half a dozen poems that are unintelligible without it.¹

X

When the proof sheets came I felt myself relieved from my promise not to read philosophy and began with Berkeley because a young revolutionary soldier who was living a very dangerous life said, "Ail the philosophy a man needs is in Berkeley", and because Lennox Robinson, hearing me quote that sentence, bought me an old copy of Berkeley's works upon the Dublin quays. Then I took down from my wife a list of what she had read, two or three volumes of Wundt, part of Hegel's *Logic*, all Thomas Taylor's *Plotinus*, a Latin

¹ *Michael Robartes and his Friends* is the amended version.

work of Pico della Mirandola, and a great deal of mediæval mysticism. I had to ignore Pico, for I had forgotten my school Latin and my wife had burnt her translation when she married me, "to reduce her luggage". I did not expect to find that the communicators echoed what she had read, for I had proof they were not dependent on her memory or mine, but did expect to find somewhere something from which their symbolic geometry had been elaborated, something used as they had used *Per Arnica Silentia Lunae*. I read all MacKenna's incomparable translation of Plotinus, some of it several times, and went from Plotinus to his predecessors and successors whether upon her list or not. And for four years now I have read nothing else except now and then some story of theft and murder to clear my head at night. Although the more I read the better did I understand what I had been taught, I found neither the geometrical symbolism nor anything that could have inspired it except the vortex of Empedocles.

XI

I might have gone on reading for some two or three years more but for something that happened at Cannes. I was ill after pneumonia and general nervous breakdown, had partly recovered but fallen ill again, and spent most of the days on my back considering a slowly narrowing circle. Two months ago I had walked to the harbour at Algeciras, two miles; a month ago to the harbour at Cannes, a mile; and now thought two hundred yards enough. It had begun to widen again, and I had returned from my walk at a quarter to five one afternoon when I heard my wife locking her room door.

THEN walking in her sleep, as I could see by her fixed look, she came through the connecting door and lay down upon a sofa. The communicator had scarcely spoken before I heard somebody trying to get into her room and remembered that the nurse brought our daughter there every afternoon at five. My wife heard and, being but half awakened, fell in trying to get on to her feet, and though able to hide her disturbance from the nurse and from our daughter, suffered from the shock. The communicator came next day, but later, and only to say over and over in different words, "It cannot happen again, for at this hour nobody comes", and then day after day to discuss what I had written. My wife's interests are musical, literary, practical, she seldom comments upon what I dictate except upon the turn of a phrase she can no more correct it than she could her automatic script at a time when a slight error brought her new fatigue. But the communicator, as independent of her ignorance as of her knowledge, had no tolerance for error. He had no more than tolerated my philosophical study and was enraged by the intrusion, not so much into what I had written as into the questions I put, of a terminology not his. This led to one of those quarrels which I have noticed almost always precede the clearest statements, and seem to arise from an independence excited to injustice because kept with difficulty. "I am always afraid", he said in apology, "that when not at our best we may accept from you false reasoning." I had half forgotten—there had been no communication longer than a sentence or two for four years—how completely master they could be down to its least detail of what I could but know in outline, how confident and dominating. Sometimes they had seemed

but messengers; they knew nothing but the thought that brought them; or they had forgotten and must refer to those that sent them. But now in a few minutes they drew that distinction between what their terminology calls the *Faculties* and what it calls the *Principles*, between experience and revelation, between understanding and reason, between the higher and lower mind, which has engaged the thought of saints and philosophers from the time of Buddha.

XII

I have heard my wife in the broken speech of some quite ordinary dream use tricks of speech characteristic of the philosophic voices. Sometimes the philosophic voices themselves have become vague and trivial or have in some other way reminded me of dreams. Furthermore their doctrine supports the resemblance, for one said in the first month of communication, "We are often but created forms", and another, that spirits do not tell a man what is true but create such conditions, such a crisis of fate, that the man is compelled to listen to his Daimon. And again and again they have insisted that the whole system is the creation of my wife's Daimon and of mine, and that it is as startling to them as to us. Mere "spirits", my teachers say, are the "objective", a reflection and distortion; reality itself is found by the Daimon in what they call, in commemoration of the Third Person of the Trinity, the Ghostly Self. The blessed spirits must be sought within the self which is common to all.

Much that has happened, much that has been said, suggests that the communicators are the personalities

of a dream shared by my wife, by myself, occasionally by others—they have, as I must some day prove, spoken through others without change of knowledge or loss of power—a dream that can take objective form in sounds, in hallucinations, in scents, in flashes of light, in movements of external objects. In partly accepting and partly rejecting that explanation for reasons I cannot now discuss, in affirming a Communion of the Living and the Dead, I remember that Swedenborg has described all those between the celestial state and death as plastic, fantastic and deceitful, the *dramatis personae* of our dreams; that Cornelius Agrippa attributes to Orpheus these words: "The Gates of Pluto must not be unlocked, within is a people of dreams". What I have to say of them is in "The Soul in Judgment",¹ but because it came when my wife's growing fatigue made communication difficult and because of defects of my own, it is the most unfinished of my five books.

XIII

Some, perhaps all, of those readers I most value, those who have read me many years, will be repelled by what must seem an arbitrary, harsh, difficult symbolism. Yet such has almost always accompanied expression that unites the sleeping and waking mind. One remembers the six wings of Daniel's angels, the Pythagorean numbers, a venerated book of the Cabala where the beard of God winds in and out among the stars, its hairs all numbered, those complicated mathematical tables that Kelly saw in Dr. Dee's black scrying-stone, the diagrams in Law's *Boehme*, where one lifts a flap

¹ It is now finished, but less detailed than I once hoped.

of paper to discover both the human entrails and the starry heavens. William Blake thought those diagrams worthy of Michael Angelo, but remains himself almost unintelligible because he never drew the like. We can (those hard symbolic bones under the skin) substitute for a treatise on logic the *Divine Comedy*, or some little song about a rose, or be content to live our thought.

XIV

Some will associate the story I have just told with that popular spiritualism which has not dared to define itself, to go like all great spiritual movements through a tragedy of separation and rejection, which instead of asking whether *it* is not something almost incredible, because altogether new or forgotten, clings to all that is vague and obvious in popular Christianity; and hate me for that association. But Muses resemble women who creep out at night and give themselves to unknown sailors and return to talk of Chinese porcelain—porcelain is best made, a Japanese critic has said, where the conditions of life are hard—or of the Ninth Symphony—virginity renews itself like the moon—except that the Muses sometimes form in those low haunts their most lasting attachments.

XV

Some will ask whether I believe in the actual existence of my circuits of sun and moon. Those that include, now all recorded time in one circuit, now what Blake called "the pulsaters of an artery", are plainly symbolical, but what of those that fixed, like a butterfly upon a

pin, to our central date, the first day of our Era, divide actual history into periods of equal length? To such a question I can but answer that if sometimes, overwhelmed by miracle as all men must be when in the midst of it, I have taken such periods literally, my reason has soon recovered; and now that the system stands out clearly in my imagination I regard them as stylistic arrangements of experience comparable to the cubes in the drawing of Wyndham Lewis and to the ovoids in the sculpture of Brancusi. They have helped me to hold in a single thought reality and justice.

November 23rd 1928, and later