

If we have completely entered the kingdom of love,  
the world becomes – however imperfectly – rich and clean,  
because it consists of nothing else than opportunities  
to love.

Sören Kierkegaard



# pentagram

Lectorium Rosicrucianum

Why there is a modern Rosycross

*J. van Rijckenborgh*

Per aspera ad fonts

*Wouter J. Hanegraaff*

The world looks like an overexposed photo

Change as impulse

Light from light

*Robert Grosseteste*

The energy of light

From the darkness to the light

Light in the colours of the rainbow

Books: I bow my head to love

*Arjo Klamer*

2012 NUMBER 3

# pentagram

The **Pentagram** deals with the Light that has been given to humanity throughout time. The Light is also a theme in this issue. In the first article, Jan van Rijckenborgh shows how the Light, symbolised by the heavenly music of Orpheus' seven-stringed lyre, spiritually aroused thousands of people throughout Asia Minor approximately 12,000 years ago.

By contributions like *The Gospel of Philip*, *Sowing and reaping* and *Only the Firebird defeats evil*, we make a journey through time and its various philosophies. With Loki (Lucifer, who killed the god Baldur, the light element in the human being, we go deeply into the past of our consciousness. In this way, we ultimately arrive at a path of insight, on which the true man can arise as a phoenix from the ashes. Once again we encounter Orpheus, but now in his expression of the impossible love for Eurydice, and the opera about it. Music can transmit sparks of divine fire, and although Orpheus' lyre indeed linked the earth with higher energies from the spheres of Dionysus' exaltation – and still does so – but Eurydice, the human soul, still has insufficient consciousness...

This **Pentagram** ends with the vision of Dieter Boers, a radiation expert, on the near future, in this case on the year 2012. His message is: if we achieve an increase of vibration through our mode of life, we may look forward to the radical changes that are awaiting the earth with confidence.

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Cover: With scintillating colours, the Southern-French artist Mona Roussette paints the world of the new consciousness of the phoenix, symbol of the reborn soul human being.  
L'Oiseau Phénix. Mona Roussette, Bergerac (Fr.)  
[www.lagaleriedemona.com](http://www.lagaleriedemona.com)

# the mysteries of orpheus

*J. van Rijckenborgh*

During last summer, performances were given of Christoph Willibald von Gluck's opera 'Orfeo ed Euridice' on various stages in Europe, the United States and Canada. In 1776, the composer delved deeply into the mythology for this opera and he produced, with beautiful melodies, a version of the classical myth about Orpheus, the singer who was able to move even the stones with his charming voice and his string music. In this issue, the depth and background of this spiritual drama from pre-Greek antiquity is contemplated.

When we reflect on Orpheus, we should first of all liberate ourselves from everything that we may have possibly learned about him in our youth, not so much because it is not true, but because we have linked everything that we learned at home with wholly wrong conclusions. As a result of these conclusions, we had little respect for the Orphic and Dionysian miracles, which we would like to mention in the same breath. The idea of 'orgies' is linked with these miracles and for us, orgies have a bad reputation. Indeed, in later centuries, in particular during the very decadent Roman Empire, these orgies – originally the celebration of the rites in the mysteries – were turned into occasions for alcoholic excess accompanied by the vilest, public sensuality, under the guise of the Orphic and Dionysian mysteries. It was said that with Dionysus and Orpheus, the wine barrel was in the highest esteem. It was also said that these two mystery figures caused hysteria, particularly in women. The influence of Dionysus was like an atmos-

pheric vibration. Once this vibration touched a country, the women who were susceptible to it, left their homes, their husbands and their children to unite in certain places where they surrendered with their god to all kinds of orgies, replete with wine and hysteria. The legends relate: 'While they are engaged in domestic tasks, the vines suddenly meander around the loom; milk and honey drip from the roof. They grasp one of their children, tear it to pieces, and walk off into the mountains, where they, together with the Maenads, surrender to the divine intoxication. The epidemic hysteria overtakes people and drags even the most unwilling ones along. It breaks all ties and leads people to the life of the unrestrained nature.'

**Dionysus, the deity who inspired Orpheus, with kantharos (drinking cup) and in the background one of his nymphs or maenads.**  
Fresco, from Herculaneum, first century AD. Naples, National Museum. Photo © Luciano Pedicini



*Jan van Rijckenborgh and Catharose de Petri were the founders of the Spiritual School of the Golden Rosycross. In this School, they explained and exemplified the path of the liberation of the soul to their pupils in all kinds of ways, often on the basis of original texts from the universal teachings.*





Scene from the opera *Orfeo ed Euridice*, C.W. von Gluck. July 2011, Soestdijk Palace, The Netherlands.

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Another story says: 'Somewhere, three daughters, hysterically, leave their home and devour their infants.'

It was akin to a nightmare, literature tells us, and the god drove all to an ever more violent hysteria; he was the great hunter and he drove the women serving him like hounds. Who has never heard of the Bacchantes? They were women who, driven by Dionysian hysteria, wreaked havoc with horrific frenzy like wild beasts. What should we think of everything that we have been told and that is dished up to us in the form of sagas and legends without any understanding and that has had such a satanic effect on the decadent Romans? In our society, is not an alcoholic a person who serves Bacchus?

And is it not true that the legendary and mythical aspects of the ancient mysteries are presented as facts in order to accentuate dialectical coarseness and sin? Would it, therefore, not be very difficult to strip these mysteries, smelling of wine and lechery, of their veils and

use them as a call to the new life?

No, not at all. The signature of a divine message is so obvious in these mysteries that a child would be able to understand it. Let us now turn to a structured account. The Orphic mysteries date from prehistoric, and therefore legendary, times. The beginning of these mysteries may be dated approximately 12,000 years ago, and we should keep this in mind when hearing the purely Christ-centred ideas from 10,000 years BC.

Orpheus may be compared with all other great religious teachers. He proclaimed teachings that were a summary of the universal mysteries, without recording anything himself. Next to him, Dionysus appeared, the tempestuous driver of the Spirit. Whoever studies the latter figure can, without any fantasy, draw the conclusion that Dionysus represents the activity of the Holy Spirit. This Spirit touches the world like a storm, arousing the dialectical human being wherever this is possible and

## The ancient records describe the reaction of humanity to this holy touch, which is so tremendous that it was simply staggering to outsiders

driving him to ecstasy, that is, to orgies. When the disciples of the Christ experienced their Pentecostal feast of the Holy Spirit, there were many people who assumed 'that they were filled with new wine'. The ecstasy, the heavenly joy that is awakened by the touch of the universal Spirit, and the ensuing actions, are so illogical and so absurd to ordinary, earthly human beings that the designation 'hysteria' is self-evident. The ancient records describe the reaction of humanity to this holy touch which is so tremendous that it is simply staggering to outsiders.

To the extent that time progressed in this earthly field of life, the racial body of man increasingly crystallised. The human essence increasingly petrified. This hardening not only concerned the physical body, but also the other vehicles of the personality, including the properties of the personality and its whole sphere of life and behaviour. Therefore, we not only speak of hardening, but also of retardation of all vital functions; throughout the ages, in this way, the human responsiveness became ever weaker. If we add to this that the weakening of responsiveness kept equal pace with the encapsulation of the consciousness, we will fully understand that the touch of the Spirit, 12,000 years ago, 2000 years ago and even 700 years ago, would be considerably more dynamic and responsive than in our time.

Seven hundred years ago, hundreds of people joined the Cathars and wholly surrendered to the endura because they perceived and ex-

perienced the touch of the Spirit. Two thousand years ago, thousands of people came to the Holy Spirit on the basis of the call of the disciples of Christ. They let themselves be baptised, which should not be interpreted as an outward, ritual act but rather as the bodily experience of vibrations and their personal reaction to them.

**UNIVERSAL FOCAL POINT** In this way, we can understand that 12,000 years ago, the Orphic and Dionysian mysteries were able to awaken thousands of people to the new life, and that a mighty, massive reaction was achieved. This was so tremendous that after all those thousands of years, the most shocking sagas and stories have been preserved, albeit that all those stories were combined by uncomprehending laggards.

Thousands of years ago, the whole of Asia Minor was a focal point of a universal touch and the nations living in this large region have experienced its grace. Egypt, Canaan, Syria, Persia as well as the southern Balkans were like one great harvest field of the holy mysteries of the Universal Brotherhood. We might say that the harvest of those times counted many thousands of liberated souls for the new life.

During this important era of the Aryan disposition, it was as if the mysteries were crowded together. For instance, how many of them did ancient Greece not have? The idea was that all people were given an opportunity to enter the liberating life. It was the last, truly great grip

## The barrel of the Danaids and the labour of Sisyphus both stem from the expressive power of the Orphic mysteries

on Aryan humanity possible. It was the last, great harvest before the racial body became so crystallised that it would no longer be possible to speak of great harvests.

Who is still able to understand and see the Spirit? Who still has sufficient consciousness to be able to react clearly and spontaneously?

The thousands of people of yore, and the hundreds of people of seven hundred years ago, will nowadays at best be dozens. Nowadays, struggle is necessary to make one soul, one human being, sufficiently open to the Light. And the brothers and sisters who succeed in doing so, will fall to their knees with gratitude for this one saved soul. They are equally grateful as the Orphic hierophants were for their thousands of souls.

The wine, associated with the Dionysus worship, symbolises the activity of the Holy Spirit. Just think of the wine of the Last Supper.

When the grapevines meandered around the women's looms and milk and honey dripped from the roofs, this meant that the touch of the Spirit was so dynamic that people were simply unable to continue with their everyday lives; they *had* to react, spontaneously. In this way, countless people in those ancient times reacted to the onrushing waves of Dionysian power. And people knew, they understood, because they had been taught by Orpheus' teachings.

These teachings are presented to us as songs and poems, sung and recited by Orpheus with the help of the seven-stringed lyre. This lyre is

the magical, liberating instrument of all sons of will and yoga, the sevenfold power of the divine human being. With the help of this lyre, Orpheus sang his songs. The dialectical, uncomprehending researcher of our time says that Orpheus' teachings and songs were very pessimistic. It is emphasised that Orpheus was a sombre teacher. However, there is also another way of considering this.

What, then, does Orpheus say? The human being is sinful and unhappy due to his ambiguous nature. We, too, know this.

Orpheus says that the longing for a blessed hereafter is useless because he wishes, and we quote him literally: 'to escape from the circle and to breathe freely again after the misery.' We absolutely know what this means. Orpheus teaches that life is a fatal cycle, in which the human being is imprisoned. In his prison, he goes from bad to worse, from one sin to the next.

Therefore, the Orphic teachings concern sin and misery as to this nature, but all of this is surpassed by the preaching of the liberation. Liberation is the central issue. In order to actualise and enable the liberation, Orpheus literally does anything to explain this world as to its dialectical limitations. The familiar barrel of the Danaids and the labour of Sisyphus both stem from the expressive power of the Orphic mysteries.

You probably know the sagas of the Danaids and of Sisyphus. The Danaids are the sinners, cast out from the original kingdom, who were

sentenced to continuously fill a bottomless barrel with water. Haunted by a fierce thirst for life, the Danaids were occupied with this hopeless task. The barrel never got filled, and they could never cool their thirsty lips with the water. Sisyphus was the doomed one who was sentenced time and again to roll a rock up a steep hill, from whence it time and again rolled down again.

Does this state of affairs still need any explanation? We speak of rising, shining and fading, and we are probably still too optimistic. Therefore, is the Orphic point of view not much more realistic, stating that in this nature, it is ultimately merely a matter of 'fading'? Does our whole life not prove this?

In the places and buildings where the Orphic teachings were studied, the Danaids-with-their-barrel and Sisyphus-with-his-rock were time and again depicted with a few striking lines. This is why we might say that, about 12,000 years ago these two sober symbols typically represented the whole of dialectics. This is indeed pessimism, but only with regard to this nature, because the songs of Orpheus go on, further, higher and wider. What matters is salvation; what matters is escaping from the circle.

How is salvation achieved?

Firstly, the divine spark, the divine element, that despite everything is and remains present in the sunken microcosm, will be liberated. Secondly, the pupil will walk the path of the 'orphicos bios', meaning the path of self-mor-

tification as to this nature, as a result of which the pupils of the Orphic mysteries adopted a very extraordinary mode of life, and went their way in silence. They deviated in virtually all respects from the ordinary morality of life, which will be obvious.

Thirdly, the pupil walked the ritual path, as it was called. The ritual path is the way of systematic touch, breaking and elevation through and in the Holy Spirit. Therefore, the ritual path is the way of Dionysus.

Now comes the storm of the Spirit and the pupil sings the song of liberation:

'I was a child of the earth, and of the starry sky. However, my origin is heavenly. Truly, you know this.'

The result of walking the path by holy action, learning and new living means being liberated from the chains of misery.

In this way, the misery as to this nature was turned into the scintillating enthusiasm of the pilgrims – intoxicated, that is, saturated, with the wine of the Spirit. They danced like the Bacchantes, just as formerly all saints and liberated ones did, and just as it has been described in the Psalms. They danced their dances of liberation with the monads, that is, the new souls danced with the liberated and reborn Spirit, and they sang, accompanied by the seven-stringed lyre of Orpheus:

*'Salvation be unto you, who suffered the suffering; this is what you never have suffered.*

*From human being you became God.'* ❀



# ‘when evening came upon them’

‘An ass which turns a millstone did a hundred miles walking. When it was loosed, it found that it was still at the same place. There are men who make many journeys, but make no progress towards any destination. When evening came upon them, they saw neither city nor village, neither human artefact nor natural phenomenon, power nor angel. In vain have the wretches laboured.’

This quotation from the Gospel of Philip might in modern life read as follows: we are like the ass that walks around in a circle. Laboriously, we grind our grain not only in our profession, but also in our family and society and we continue being busy doing so. And ‘when evening comes upon us’ at the end of our active life, we have not seen anything. We did not recognise the essential things or the importance of interpersonal relationships (no city or village), or that of nature: the essence of the animals, plants and natural forces escaped us. And in the realms of the supersensory worlds, we similarly did not consciously experience the good and bad energies that controlled us, and we were, therefore, not liberated from them. ‘In vain have the wretches laboured.’

In the gospel that Philip wrote almost 2000 years ago, we therefore easily recognise the situation of modern man. It almost seems as if it *had* to be found in the sand of the desert in our time, in order to draw our attention to our situation in an intrusive way. The gospel is able to explain our current situation and point out the possibility, and indeed even the need, of a way of life that will bring us closer to our true destiny. Actually, the gospel also gives a description of what this other state looks like and how it may be reached.

For instance: ‘Those who are heirs to the dead are themselves dead, and they inherit the dead. Those who are heirs to what is living are alive, and they are heirs to both what is living and

the dead.’ As long as we walk in a circle like the ass and ruminate over our problems, we ourselves are also ruminated as it were. Then we are only heirs ‘to the dead’, though physically still alive, and we are, therefore, ‘dead’. However, there is a possibility to be heirs to ‘what is living’, because the unconscious spark of the Spirit, the spiritual nucleus, only needs the proper nourishment and latitude to develop. If this spark of the Spirit is consciously developed on a spiritual path, as this has been described in detail in the Gospel of Philip, ‘we are heirs to what is living’, namely life in an imperishable world, as well as to the ‘dead’. For someone who lives on the basis of eternity, all things, including the ‘dead’, get their way and will serve him.

According to the words of this gospel, every human being is a pearl that, even if it has not yet obtained its lustre, will never lose its value. ‘When the pearl [the imperishable nucleus] is cast down into the mud [the social and individual chaos], it becomes greatly despised, nor if it is anointed with balsam oil [if it is polished with illusions] will it become more precious. But it always has value in the eyes of its owner. Compare the Sons of God: wherever they may be [in the mud or in the illusion], they still have value in the eyes of their Father!’

The only thing that matters is to liberate it one day from the dirt and the wrong balsam oil. In this way, the pearl, our imperishable being, will receive its full lustre. In his gospel, Philip brings events from our transient

# THE GOSPEL OF PHILIP



world close to us, with a metaphor that transmits imperishable truths about our life and our essence. He who deciphers these images, parables and symbols, will be rewarded with surprising insights. ✨

References may be requested from the editors

**In a very subtle way, this fresco expresses the devotion and the great longing of the soul of the 'orante'. The first Christians, who sought refuge (and cemeteries!) in the underground passages of hostile Rome of the third century, looked up to Christ as 'the shepherd of people', in the same way as the Hermeticists considered the 'Poimandres', a word that has this meaning, too.**

Fresco in the Priscilla catacomb in Rome, approximately 200-225 AD.

# sowing and reaping

Once in a while, everyone entertains paradisiacal expectations in his own world of thought. A student dreams of a splendid career for himself, a sportsman of ascending the podium, and an actor of tasting the intoxication of the applause. However, reality may sometimes look quite different, including appearing as a nightmare. Sometimes there is despair, revolt, bitterness, and sometimes amazement about the unexpected end.



Popular parlance speaks of a ‘good or bad star’, under which we were born. Perhaps we should rather say: a good *and* bad star, although this image quite closely corresponds to reality, at least if we assume that this star is not as coincidental as it might seem to be. The traces of our comings and goings throughout our incarnations, complemented by the harvest of our current life, indeed form, as magnetic points and lines of force, an inner firmament – sometimes called the ‘auric being – in our microcosm, our small world.

This firmament of every ‘inhabitant’ contains both an undesirable, and preferably an invisible dark side, as well as a luminous side, full of acquired soul quality. This constitutes a package that contains both incentives as well as constraints. Therefore, we speak of: good and bad. The charge and the quality of both elements literally form the individual destiny that – seemingly blindly – guides the personality through situations and events. This is in order, on the one hand, to use these innate gifts as a basis for development, and on the other hand, to deal with, neutralise and heal the inherited or newly acquired blemishes and injuries. There is nothing strange in this respect. This state of being works as a magnet that attracts or rejects influences from our environment, to the extent of the longing and ambitions, with which our firmament is charged.

So far, this still seems quite simple, but there is more. In general, we consider ourselves to be individuals, every person for himself,

yet we are firmly linked with everything and everyone as if by invisible threads. Just as the solar system forms a separate system, which is nevertheless one with the universe, similarly every microcosm is one with the macrocosm. Every step, set by the individual, is indeed a step for humanity, either forward or backward, because there is actually only one human being, Man. And of this Man we, the personality with its physical figure, is the form of expression, just as words are the forms of expression of a language. From this link it follows that, apart from our personal input, there are also influences of the group and even influences of the world.

In this way, we can understand how both individuals as well as population groups sometimes walk very peculiar, and even dramatic ways that cannot easily be explained by historical or current facts. Apparently, a disturbed balance must be restored, a debt repaid, a merit honoured, in whatever way, but by whom? And why by me? Which god or demon burdens me with a bond which wasn’t even signed by me? Is that this worshipped love? Is that this highly praised justice?

Here we touch on the eternal question of the meaning of suffering. There is no god who keeps track of the positive and negative aspects of our comings and goings and then determines a fitting punishment or remuneration. Every second, the account is settled. Actually – if we may continue this metaphor – this concerns a superhuman, lofty energy that

## The new mode of life is not a 'single track', not a 'one-way street'

keeps a sort of super-electronic or magnetic, medical record of every human being, on the basis of which the suitable therapy for healing is offered.

Are we sick, then? Yes, we might say so: too much has come between Man and human being, between language and word, between source and living phenomena. Throughout time, we have sunk ever deeper into externalities, the welter of words and matter and, therefore, we have become ever further removed from our origin, the source of life.

This source is the sole equilibrium. The flow emanating from it cannot stay aloof in this increasing downward slide of human life, but we are confronted with a dilemma: the human being has a free will. Love cannot intervene, but it is able to direct and correct the flow. This is why it is sometimes said that our 'fate' is the best thing that could happen to us. This is a quite profound statement, but if push comes to shove, it is sometimes hard to accept.

The original human being is a free being, because he is the 'image and likeness of God'. He is absolutely free as to whether and how he will react to this offer. He may fight against it – then it becomes his fate. He may resign himself to it and make the best of it – then it is his ordinary lot. However, as a more mature

soul, he can understand his course of life and accept it as a task, finding the passage to this higher spiral, the true human genesis. He can either work with his innate talents or try to bury them. By the way, this attempt to bury them only brings temporary relief; the tough nut will continue to turn up unexpectedly in one way or another until we are ready to crack it. Depending on the occasion, the ancient Greeks had a number of gods and goddesses at their disposal. The control of human fate was entrusted to Nemesis, the goddess with the blindfold and the balance; with the Romans, this was Lady Justitia. Justitia is justice; 'Dura lex, sed lex' (The law is hard, but it is the law!) or, to quote popular wisdom: 'What you sow, you reap.'

In whatever way we deal with our vicissitudes, it is not a choice without consequences. It may be the beginning of a wholly new mode of life. This one will not be a 'single track' either, not a 'one-way street', because it contains both our attitude towards life as well as the attitude of life towards us; it is not a lottery. We ourselves put the rocks in our way; we ourselves dug the holes, individually as well as collectively. However hopeless it sometimes looks, we must and can clear these things our-



selves, not only for ourselves but for everyone, because in addition to reacting by revolting or patiently experiencing or by actively accepting, a fourth reaction to our fate is possible. The essence of eternity is equilibrium, harmony, justice and love. If the balance is disturbed – and it is – and justice accuses us, we may appeal to love. However, we cannot do so just like that, but only to the extent that we ourselves are love. Only through the seeing, the understanding and the compassion that opens forth in our own being, can all good and evil be dissolved.

Following this helping hand may lift a human being into another reality, one in which no podium exists and that is nevertheless infinite-

ly higher and deeper than the greatest deeds of which he would never have thought himself capable. It concerns a surprising rearrangement of his self-image and its place in the whole, independent of guilt and punishment, independent of individual achievements and successes. In this way, a new burden of guilt is avoided. Merits are no longer pursued and we become aware of the signs of both ruin as well as ascent within and around us. For every withering flower, a new bud opens – in the big world as well as in our small world – because the great, driving power of love on our long way back home means continuous renewal, until everything that was engraved throughout time will be taken up into eternity. ♣

# only the firebird defeats evil

Now that religion has seriously lost its social importance, we see an increasing interest in philosophy everywhere – as if we should expect all salvation from it now that God increasingly disappears into the background. In this context, philosophy, as a full-fledged philosophy of life, ever more often supplies the answers to practical vital questions and, therefore, raises high expectations in many people.

If, for a long time, people turned primarily to theology for the solution to the problems of existence and the meaning of life, philosophy at best served as ‘ancilla’, as handmaiden of theology. It merely prepared the believer for the proper understanding of the revealed truths and studying them was, therefore, exclusively reserved for priests. Since the Enlightenment, however, philosophy has discarded this straightjacket and independently engaged in a dialogue with the emerging sciences.

As a reaction to the mediaeval worldview, these sciences were non-religious and empirical; they were dominated by a mechanistic law of causality that let everything originate and occur without resorting to a view of God. This way of thinking also pervaded the philosophical ideas that dealt with all forms of metaphysics and rejected any influence of religion in terms of solving the most elementary questions of life. For many philosophers, the need for continuously making room in their thinking about the world for religious concepts disappeared, mindful of Nietzsche’s statement: ‘God is dead.’

No longer hindered by the outdated, theocratic worldview, the philosophers usually limited themselves to establishing moral guidelines on the basis of autonomous, individual freedom. However, in this field in particular, many a philosopher became confused, because he had to draw the conclusion that it was precisely these aspects of life that withdrew from the influence of the sciences. The philosophers did

not succeed in bridging the gap between on the one hand, the way in which science approaches and investigates the world and the human being and on the other, the way in which many people struggle with vital questions that remain unanswered by the sciences. In the context of moral issues, they were eager to follow the lead of a materialistic and biological view of man.

## EVIL AND THE IMPOTENCE OF THE PHILOSOPHERS

If a philosopher departs from the idea that ethics is quite possible without religion, the question crops up on what the goodness ideal of solidarity should then be based. It becomes increasingly clear that this philosophical approach is also unable to compensate the loss of religion as the guiding influence in life. However, a return to the wisdom that was once taught in the mystery schools is able to offer this compensation.

Another difficult aspect that clearly illustrates the failure of non-religious philosophy concerns the way in which it deals with evil. It seems as if in our time many forms of evil are manifested uncontrollably and wholly withdraw from the judgement of the philosophers. In this context, the American philosopher,

**This impression of the firebird by the French artist Uleski does proper justice to the energy-rich vital power and the new dynamism – which is, after all, the symbolic meaning of the firebird.**

L’oiseau Phénix © Uleski, 2007

# RELIGION AND PHILOSOPHY IN PRESENT-DAY SOCIETY







Susan Neiman, was amazed and wondered why the problem of evil has been neglected in philosophy for so long. Contemporary philosophers do not have a conclusive answer to it, because they consider evil a religious concept that, as such, has become outdated. They no longer consider evil a topic about which we can speak in a meaningful way.

Nevertheless, no right-minded person seems to be able to ignore the problem of evil. The continuous struggle with the question why time and again things happen in the world that should not happen, in particular, reveals that some things cannot be explained without referring to a metaphysical dimension.

However, on the other hand, is it possible to reduce evil to an exclusively theological problem? Is the problem of evil not deeply anchored in the human being himself? The human being of this nature only knows the good alongside its inseparable companion: evil.

What obviously has happened is that the dominant religion has reduced evil to our making a moral slip by our link with sin under the influence of the devil. Have not the church dogmas often led to an improper sense of guilt and an imposed sense of sin in countless believers by linking evil with actual breaches of ecclesiastical commands in a one-sided way, without affecting the root of evil in the human being himself?

**ABOUT THE ORIGIN OF EVIL** There are many explanations about the origin and the essence

of evil. Rudolf Steiner explains in *The Mystery of Evil* that evil purportedly originated in primordial times as a necessary condition for the development of life. By the creation of resistances and counterforces, life purportedly has been able to develop better and more powerfully. As the downside of this, evil developed later as an unintended effect, almost as a 'necessary' evil. If we, human beings, experience opposition or resistance on our way of life, we can easily lapse into evil practices. This is why evil may be seen as the negative pole of the drive for self-maintenance that is innate in everybody. We can find another possible explanation in the hermetic wisdom. There we read with surprising simplicity: evil originates from ignorance. But what is meant by this? This certainly does not refer to a lack of mental knowledge, but it refers to being still wholly unconscious of one's true state of being human. Through intensive self-examination, it should be possible to comprehend the true nature of evil, as it lies buried in every human being, and in this way to gain better insight into the laws controlling the human being and the world.

Amongst the most important tendencies controlling human life, we may count those driving us towards power, prestige and possessions, which in many cases result in self-overestimation, self-maintenance and selfishness. As long as the struggle for life is the motivation of our actions, we will not change the laws of nature – despite any political or economic changes

And then it may happen that – as a mighty symbol – the firebird appears in our lives, the symbol of the true thinker, which the human being fundamentally is

that we try to use to this end. We really do not have to be prophets to predict what will happen on the highest rung of an increasingly cultivated egoism. The tensions and efforts will then result in an explosive climax – see the drama in Norway last July and the extreme riots in England in August – which we may clearly consider a terrible, yet inevitable resolution of these tensions.

Are we able to defeat evil by correct and pure insight? We cannot do so in any other way. Appealing to an external authority does not offer any perspective. Due to the intensified individuality of current humanity, each of us is forced to adopt a large degree of self-authority concerning what we should do with our lives. Therefore, self-realisation is the most important task with which all of us are confronted. It is not an easy task, but he who sets out on the way to inner orientation, on the basis of his longing and willingness, may stand at the beginning of an intensive and fascinating quest.

Aware of another reality than the social and moral one of which we bear a vague memory in our innermost depth, the insight may surface that discord and moral evil are innate to our world and can never be defeated within the limits of this world. It is absolutely clear to us that our field of life cannot possibly be or become the field of life as it was originally intended. We ourselves should change fundamentally – that is the key to the liberation from evil. And at this important turning point

in our lives, we experience the inadequacy and impotence of any non-religious philosophical system as well as any organised religion. And then it may happen that – as a mighty symbol – the firebird appears in our lives, the symbol of the resurrection of the original human being, the true human being, the thinker.

THE POWER OF THE FIREBIRD AND THE NEW MODE OF LIFE Philosophy and above all religion are now truly able to regain their power in and through the power of the firebird. By means of true religion, the link with the life that is lofty and surpasses nature can be restored. By this renewed link with the life that is divine, a firebird, a lofty, spiritual human being will, metaphorically speaking, be able to arise from its nature-born body!

This process of new human genesis can guide the human being to absolute liberation from the coercion of the I and the yoke of the forces of nature.

All world religions contain the primordial wisdom of the immortal soul, linked with the Spirit. Only a reborn soul will be able to enter the original, divine world of eternal peace. And the radical process of ‘self-revolution’ on the basis of complete self-surrender, will indeed lead to new insights, yes, to a new consciousness, so that a consciously-conducted, new state of life becomes possible.

The largest problem for people seems to be that they may be able to understand the core of any religion or any wisdom writing, but

## New insights will liberate us from the tragic delusion that considers our transient I to be our true self

they are unable to act accordingly. They are only 'hearers, but not doers of the word', as Paul expressed it. It is only by doing that knowledge becomes wisdom.

Let us try to imagine this new mode of life. Initially, assuming responsibility for everything that we do as well as refrain from doing in daily life will be emphasised. This responsibility cannot be passed on to others or to a liberating deity. This responsibility should first be focused on a caring interaction with our fellow human beings, with the animals and with nature. We might call this practising neighbourly love. However, it should not stop there. Self-surrender should be practised continuously with patience and perseverance. Slowly but surely, we will, as a result of this, be able to assimilate the energies from another powerfield, from the pure vital essences of the divine nature. Only with these forces will it be possible to truly practise the new mode of life. Then it becomes possible to live on the basis of the power of pure love, the power of: 'Love thy neighbour as yourself' and 'Not my will, but Your will be done'. Then we will discover that life becomes surprisingly simple, by no longer giving our I the central place in it. The service to our neighbour, to the world and to humanity, practised with due insight, will become self-evident. This is the core activity of the new mode of life.

**GROUP UNITY LEADS TO HARMONY** The Spiritual School of the Golden Rosacruz, one

of the focal points in this world where light power is released, strongly emphasises the unity of the group, in its striving, directedness, in protecting each other, in its atmosphere and in its powerfield. This not only benefits the whole process of spiritual transformation, but also, very concretely, a process of physical regeneration. There is a living link of a purifying consciousness and a purified heart with the spiritual matrix that is in and around the group as a creative power unto transformation. Through this link, the physical properties of the human being also change, and the members will, by their collective efforts, achieve true religion. This means being able to receive the powers of the Light that always work in a helping, supporting and, therefore, liberating way, as well as giving them away again, in the service of and linked with the whole of humanity.

**THE PHOENIX, SYMBOL OF LIBERATION** The firebird symbolises the fire of the power of the Spirit and the bird that flies towards absolute freedom. We may see this fire of the Spirit as the true faith: an individual, inner link with the world of the Spirit, by which we will very quickly be able to surpass our current, rigid beliefs, with which our personality has nourished its worldview. And the new insights, this new 'knowledge of things that we do not yet see', which is, after all, the true meaning of 'faith', will liberate us from our old worldview. This will liberate us from the tragic delusion



In 1926, also Bauhaus artist Lyonel Feininger was struck by the mighty image of a bird, arising from the storm. Lyonel Feininger, *Vogelwolke (Clouds after the storm)*, 1926. Cambridge: Busch-Reisinger

that considers our transient I to be our true self, for this very image of the self keeps us bound to the relative world and prevents us from penetrating to the true self.

**THE NEW POTENTIAL** If a human being succeeds in finding his true self again, he holds the key to gaining true, creative insight, in the sense of the eternal, spiritual order, in his own hands. However, to this end, a ‘quantum leap’ to a higher dimension of consciousness is needed that will dissociate us from our attachment to the relative reality of the life of this world. When a human being uses the immense potential of his self-liberating, creative possibilities in a meaningful way, he can literally ‘surpass’ the old world. In this way, the com-

ing new man becomes an inhabitant of the eternally living world. Our relative world is only the bridge that will lead us to the banks of that other world: we can ‘cross’ this bridge. Our relative world helps us to achieve consciousness of our true self and its nobility, but it cannot serve us as a permanent abode. ✪

References may be requested from the editors

# the drama of the impossible love

The story of Orpheus and Eurydice, which can be interpreted in many ways, has inspired a number of composers – Monteverdi, Gluck and Offenbach – to put to music what is sometimes called the drama of the impossible love. This was not without reason: there is, after all, no form of art that approaches the spirit of the divine love (Orpheus) so well as music. Similar to the Spirit, music is filled with delight and ecstasy, but simultaneously, it is fleeting and elusive. Just as the Spirit, music has no past or future, but it comes to life, into action, in the actual now. And similar to a spiritual touch, sparks of divine fire may leap over in music.

## ORPHEUS AND EURYDICE

**T**HE LEGEND ‘One day, Apollo, son of Zeus, saw that people on earth indulged in a sinful and wicked life and in all kinds of excesses. He saw that, although people had accepted God as a higher goal in their lives, this was no longer put into practice. He, Apollo, the god of the Light, eternal youth, the muses and medicine, decided to help humanity. He poured his spirit into a priestess who was devoted to him, called Calliope. Calliope, also the muse of poetry and eloquence, gave birth to a son whom she called Orpheus. This name of a Phoenician origin means: he who heals with Light (aour = light and rophae = healing). And to honour him, he received famous nicknames like: the mellifluous saviour of people, the thrice-crowned one: in heaven, on earth and in Hades.

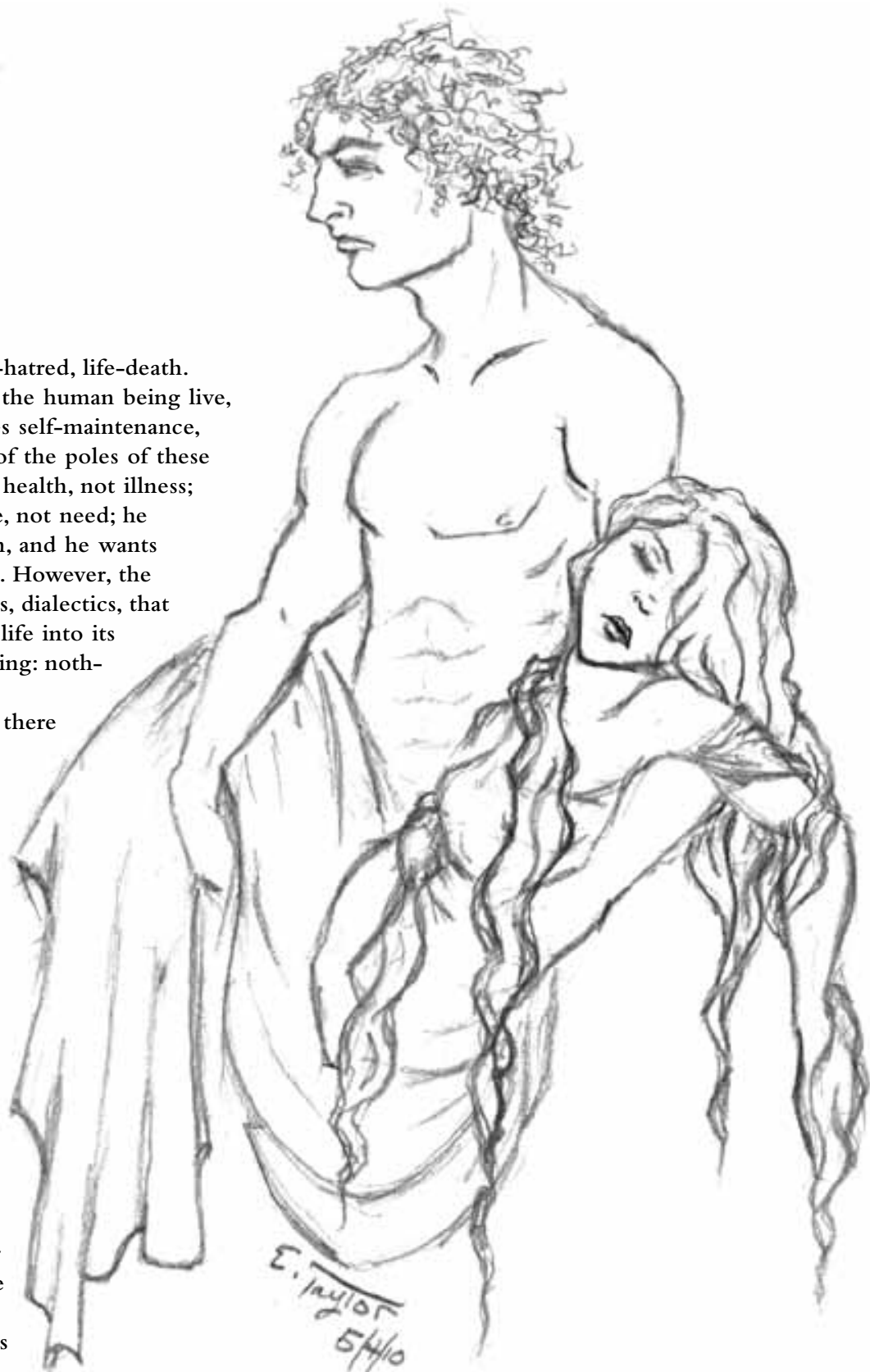
At a young age, Apollo gave Orpheus a seven-stringed lyre and the muses, his aunts, taught him to play and sing. Each string of this lyre represented one-seventh part of the harmony of the whole of creation, and each time that Orpheus elicited sounds from the strings, the whole of creation radiated with his Light. When Orpheus had reached adulthood, he left his mother and her sisters, the other eight muses, to bring the divine music to the earth,

The voice and string music of this son of the Light were so pure, so exalted, so simple, that, as the story relates, warriors put down their weapons, wild animals lay down at his feet, enchanted, trees pulled up their roots from the soil to be able to be closer, indeed, even the rocks were set in motion and moved towards the heavenly singer.’

**DIVINE INFLUENCE** This image shows what happens if ordinary nature is affected by a living, vibrating power from the original Supernature with its pure energies of a much higher vibration. To be able to understand the myth of Orpheus properly, we would best take the view of man of the ancient Greeks as our point of departure. This view of man is strongly permeated by the wisdom of the ancient mysteries, which represents the human being as a fundamentally twofold being.

On the one hand, we see the human being of this nature, the restless human being, full of animal-like, but also more exalted inclinations, always seeking rest and balance in a world that is continuously in motion and in which ultimately no rest and balance can be found whatsoever. After all, the human field of life is wholly controlled by opposites: day-night,

light-darkness, love-hatred, life-death. This rhythm makes the human being live, but he who practises self-maintenance, man, clings to one of the poles of these opposites: he wants health, not illness; he wants abundance, not need; he wants life, not death, and he wants love without hatred. However, the law of the two poles, dialectics, that turns everything in life into its opposite is unrelenting: nothing is permanent! On the other hand, there is a divine principle in the human being that can unfold to the extent that a human being of this nature is prepared for it and admits it. On the one hand, this divine principle grants the human being insight into the tragedy of earthly existence and on the other, it awakens a longing, a mighty homesickness for another life that is free, pure and exalted. The mystery schools



Orpheus' love has no other purpose than to guide Eurydice through the gates of the second death, to the life of the Spirit



of all times admitted and still admit people, who were able to experience the divine influence on their soul. Dissociated from their I and the dominance of animal nature, a new ensoulment developed, inspired by and filled with exalted, divine knowledge. The link with the Spirit that has existed from the outset will, ultimately, wholly fulfil this human being.

The myth of Orpheus shows how from time to time impulses emanate from the original, divine field of life that try to vivify the latent, spiritual possibilities in the human being. Although the pure, spiritual principle is often deeply buried in a heart that is overgrown by everything that natural, lower life evokes in it, there always seems to be something that still smoulders, vibrates and reacts to Orpheus' call. Through his music, even someone who strongly clings to his earthly possessions will, as in a flash of consciousness, see that a wholly different life is possible, a life without fear, worry and anxiety, free from the meaningless drudgery in the transient world.

**INNER REST** Orpheus' music lifts a human being above the everyday level of life with its continuous struggle for life. In other words, the human being lays down his weapons. He ceases struggling in a world that is, after all,

**Orpheus leads Eurydice away from Hades (Orphée ramenant Eurydice des enfers) Jean-Baptiste Camille Corot, 1861.** Houston: Museum of fine arts, Texas, US.

controlled by the law of the jungle and of 'eating or being eaten'. His passions and urges no longer play a dominant role now.

The nervous tension in the brain and spinal system (the tree of life in the human system) subsides in the vibration field of the heavenly music. The hardened forms of expression of the I-human being, the rocks, are set in motion, weigh less heavily upon him, and form less of an impediment to him.

However, Orpheus' music is exclusively meant for the divine principle in a human being.

For the human being who does not have any higher aspirations and is wholly content with the fulfilment of his primary desires and needs, the vibrations of these sounds are therefore inaudible and elusive. Yet, the first reaction of a human being, who is inwardly touched by the divine call, is to link himself with Orpheus' music and to make lower nature share in it.

Let us now consider the myth from the other side, from the point of view of the nymph Eurydice. Eurydice is the human soul who, enabled by her openness, reacts, indeed must react to Orpheus' call. However, she still has insufficient consciousness of what the music actually demands of her. In a first reflex, Eurydice therefore tries to seize the joy that the divine touch causes in her innermost being and to emanate it into the world around her. And seemingly, she succeeds in linking herself with this harmony, peace and joy of life and spreads it around her.

In the myth, this is represented as the impos-



## However, Orpheus' love had been linked with the unassailable, spiritual centre in Eurydice's soul – and thus he began to seek her in Hades

sible marriage between Orpheus and Eurydice. After all, the divine and the earthly world are fields of life that fundamentally differ and that cannot be combined. This is why the story tells that the marriage between Orpheus and Eurydice was accompanied by a bad omen: the torches that were to illuminate the wedding hall did not light up, because they were damp and the smoke blinded Hymen, the god of marriage, when he spoke the wedding blessing. And indeed, at the moment that Eurydice began to believe that she would be able to stop the turning of the wheel of dialectics with the help of Orpheus' music, and that happiness, harmony and peace would no longer turn into unhappiness and disharmony, she was cruelly pushed out of her sham paradise. When she, drunk with happiness, danced in a forest meadow to Orpheus' music, she unsuspectingly stepped on a snake that bit her heel, upon which she fell dead to the ground.

Orpheus' grief was immense, not because Eurydice had been seized by death, but rather because the divine element in her soul had not yet developed sufficiently. She had not yet bid a definitive farewell to the world of opposites and, blinded by her earth-bound consciousness, she had not yet been able to break through the veils of the mysteries and enter the ascending path.

However, Orpheus' love had been linked with the unassailable, spiritual centre in Eurydice's soul – and thus he began to seek her in Hades, in the underworld. To the Greeks, it was self-

evident that death was not the end of earthly existence. They knew that the soul, that is, the complex of urges, passions and patterns of thinking built up during the earthly life, continued living for some time, after having discarded the physical garment, in a field of life of an etheric nature that was invisible to the senses of the earthly world. However, life there, after death, was only a reflex of the past life. It does not have new possibilities of development, and is ultimately extinguished. In Greek mythology, the earthbound souls therefore lead a broken, bloodless and increasingly shadowy life.

**THE SECOND DEATH** The Rosicrucians, too, speak of a world that consists of a visible part and its invisible counterpart (Hades means: he who does not see) that is just as transient as the invisible part. And in between, the never-ending wheel of birth and death turns until the highest aspects in the human being are sufficiently strong to guide him into the fields of life of Apollo, the solar world, the actual realm of life of our humanity.

In the universal teachings, and certainly also in the Orphic mysteries, the candidate on the path of liberation had, therefore, to die twice: the first death concerned the ordinary, familiar death of discarding the physical garment, as a result of old age, illness or violence. This death is sometimes called the incidental death because, in itself, this death does not dissociate the human being from the dialectical field of life.



**In 1949, Jean Cocteau (1889-1963) created a controversial movie 'Orphée' (Orpheus), with the heartbreaker of that time, Jean Marais (1913-1998) in the leading role.**

After all, until a human being bids a radical farewell to his lower nature, he continues passing through the cycle from birth to death and from death to birth again.

The second death, the structural death, concerns dissociating from and removing everything that time and again drives a human being to birth. We may interpret this as the whole complex of desires, urges, lusts and inclinations that time and again seduce the human being into eternal repetition of the same: their gratification. However, in this way, we will never be able to quench our thirst. Therefore, every candidate on the path of liberation attempts to put an end to this complex whole. The second death leads to rebirth in the world of immortal souls.

After this digression, we will better be able to understand the myth of Orpheus. After all, Orpheus' love has no other purpose than to guide Eurydice through the gates of the second death. This means that Eurydice, if she truly wants to become Orpheus' bride, should liberate herself from the dominance of the nature of desires. In the next article, we will see how Orpheus, the activity of the Brotherhood, works in this respect. ✪

# the orphic mysteries and the sirens

Pluto's Hades – this mighty image of the ancient Greeks, which we may also consider a symbol of the useless interplay of life of large parts of current humanity – contained archetypal images that demonstrated to the souls how they were kept captive by their own desire being.

There was, for instance, Tantalus, tied to the rock of his insatiable, earthly desires. If Tantalus wanted to quench his thirst with the water that flowed around his feet, the water withdrew. If he hungrily reached for the grapes above his head, the vines withdrew. You also saw there, as a frightening example, Sisyphus, possessed by the idea that earthly nature should be cultivated. At least, this is the way we might interpret the attempts of the poor man to push a heavy rock up a mountain. In this way, he wanted to make lower nature, matter, the world of forms, satisfy the laws of a higher plan against the laws of gravity. However, every time he had almost reached his goal, the rock fell back again: For him, the law of eternal repetition applied and time and again, he had to begin anew. We see the same image with the Danaids, who had to fill a bottomless vessel with water.

All these images confront the soul with the absurd truth that the thirst of the human desire nature and his drive to self-maintenance cannot possibly lead to lasting satisfaction, all efforts are in vain, the available energy leaks away, and the hunger remains.



The myth says that when Orpheus walked about in the underworld seeking Eurydice, his all-pervading music made Tantalus, Sisyphus and the Danaids look up, so that they immediately forgot their torments. This wondrous language portrays in visual imagery that the divine love dissociates the touched human being, as with one mighty movement, from the chains that bind him to the desire nature revealing to him a wholly different perspective of life. However, note: Orpheus' music only invites; it does not force. After all, the soul that longs for the Spirit voluntarily enters the liberating path. Through the power of Orpheus' love, the soul learns to ignore the thirst of the desire being, but it should not force anything in this respect. This is why Persephone, the goddess of the underworld, allowed Orpheus to seek Eurydice and precede her on the upward path as long as he did not look back at her to see if she followed him. In other words, the divine spirit is only allowed to encompass the soul in an impersonal bond of love.

When Orpheus finds Eurydice in the oppressive silence and intense darkness of Hades, she follows him in an ascending spiral course that guides her along deep abysses and over hardly passable paths. The soul that seeks reunion with the Spirit intensely experiences the loneliness of having abandoned God. In this loneliness, the soul overcomes the fears of the nature ego, the dread of falling into the bottomless abyss. To this end, the soul learns to blindly trust the spiritual guide, whom

she senses, but whom she is still unable to see. Eurydice succeeds in walking the path of initiation – up to the point where she sees the Light of the upper world down through the opening of Hades, in other words up to the point where the new consciousness breaks through and will illuminate her path.

Then the myth takes a turn that is hard to understand: Orpheus, who hadn't heard any footsteps behind him all that time, looks back to see whether Eurydice had followed him and at the same moment, he sees the shadow of his beloved Eurydice, with her hand reaching for him, slip back and sink into the darkness. In the dramatic paradox of the Greek mystery wisdom, this turn in the story nevertheless refers to the ultimate liberation of the soul. By the first death, the death from the snakebite, Eurydice lost her material form of expression. By unconditionally trusting Orpheus, she was guided step-by-step from the darkness of Hades to the light and increasingly, the desire being lost its hold on her. However, because her soul was not yet strong enough, when the Light approached her directly, the underworld took her down again, and in the depths, she lost all her old garments. At the moment that the Light of the Supernature directly touched her, earthly eyes saw the old figure being lost. Hence, the old desire nature wholly disappeared and dissolved in the mists of Hades. Before the initiated eyes of the participants in the Orphic mysteries, she experienced the second death that enabled the true marriage

### Therapists

The ancient Greeks had many mystery schools (mystery stems from *mustēs* = initiate; *mus* = closed eyes and lips), amongst which the little mysteries of Eleusis and the great or Dionysian mysteries were the best-known ones. Orpheus is considered the founder of the great mysteries that go back to days long gone. They are sometimes dated 12,000 years ago, accompanying the rest civilisations of Atlantis that travelled from the east to Thrace via the Caucasus.

Orpheus' followers called themselves the 'Thera-

pists', because they wanted, like him, to be healers. In Greek, *therapeutai* means caretakers, servants, worshippers. They were caretakers of the human being who strayed and suffered in ignorance; they were servants of the soul that had been awakened to new life, and they worshipped the creator of all things. In historical times, from 2,000 BC, there purportedly was an underground stream of purely Orphic initiation for more than a thousand years, because in the sixth century BC, we see the source well up again. In Delphi, the temple was dedicated to Apollo, the father of Orpheus.

At the end of the last century, a number of Orphic hymns was discovered in tombs in Italy and Crete. These hymns were engraved on golden tablets and mentioned the after-death instructions (or the initiation instructions) for those who 'wanted to ascend the steps of Orpheus' lyre' and had accepted the mode of life of purification, devotion and service. In one of them, the human soul says:

*I was a child of the earth and of the starry sky, but my origin is heavenly.*

between Eurydice, the liberated soul, and Orpheus, the eternal Spirit. In some versions of the myth, it is therefore said that Orpheus and Eurydice united into an everlasting di-unity in the world of the gods, and that the constellation of 'the Lyre' was a lasting testimony of this to humanity.

However, the usual explanation of the myth is that Orpheus lost Eurydice forever and that this was the reason why he wandered around lonely and inconsolable in the dense forests of Thrace.

However, this version, too, has its value, because the soul that is touched by Orpheus' music, but does not set out to seek the origin of these wondrous sound vibrations, does not accept the invitation to unite with the world of the Spirit again, and does not climb the scales, lowered by Orpheus, which causes him deep sorrow. However, this sorrow of Orpheus met with little understanding during those mythical times. This is why the myth relates that when Orpheus continued to sing only doleful songs about his unrequited love and refused to play the light dance music to which people were used, the Bacchantes (the nature forces that try to immerse people in an intoxication of earthly bliss) became enraged and tore him to pieces.

In their jealous rage, they threw Orpheus' lyre and head into the water and hoped that in this way, any memory of Orpheus would be erased. How close is this tradition to the myth of Osiris and Seth who, out of jealousy, killed his

king and brother and dispersed his members into the Nile! However, the myth says that priests dredged the lyre up from the water and kept it in the temple of Apollo, awaiting new messengers of the Light who, with this instrument, would be able once again to pour divine sound waves over humanity living in disharmony. Ultimately, however, Orpheus' spiritual heritage was not safe with the priests either. When a certain Neanthus wanted to use the magical powers of the lyre for his own dark purposes, he persuaded a priest to give him the lyre and to hang a copy in the temple, so that the theft would not be discovered. At a remote place, he tried to make the holy instrument sing, but his untrained fingers only produced false-sounding chords, which immediately attracted a pack of wild dogs, which attacked and devoured the overconfident Neanthus.

That Orpheus' spiritual heritage is in any case unassailable, also for the unholy hands of the ignorant, is clear from the story about Orpheus' head. After it had been cast into the water, it did not sink, but remained rocking on the waves and continued singing the eternal truths with exalted hymns. In many mythical stories, the concept of 'waters' concerns the invisible streams of power and energy that flow through and permeate the macrocosm, the cosmos and the microcosm and combine time and space into a unity in a wondrous way. If we now hear that Orpheus' head (symbolising the universal, eternal wisdom) is present



**Rodin beautifully expressed in marble the desperation of Orpheus and how Eurydice sank back into the rock, the night of Hades.**  
1893, New York: The Metropolitan Museum of Art

in these living waters, this means that spiritual knowledge is available, always and everywhere, and therefore also here and now. And they who thirst for true knowledge, may draw from these wells what is essential for them.

There is another remarkable aspect of the figure of Orpheus. Greek mythology speaks of two vocal expressions that are diametrically opposed as to their effect. On the one hand, there is Orpheus, whose singing is able to awaken the divine principle in a human being. On the other, there are the sirens, which distract the human being from his quest for what is higher by luring him on detours with their enchanting songs.

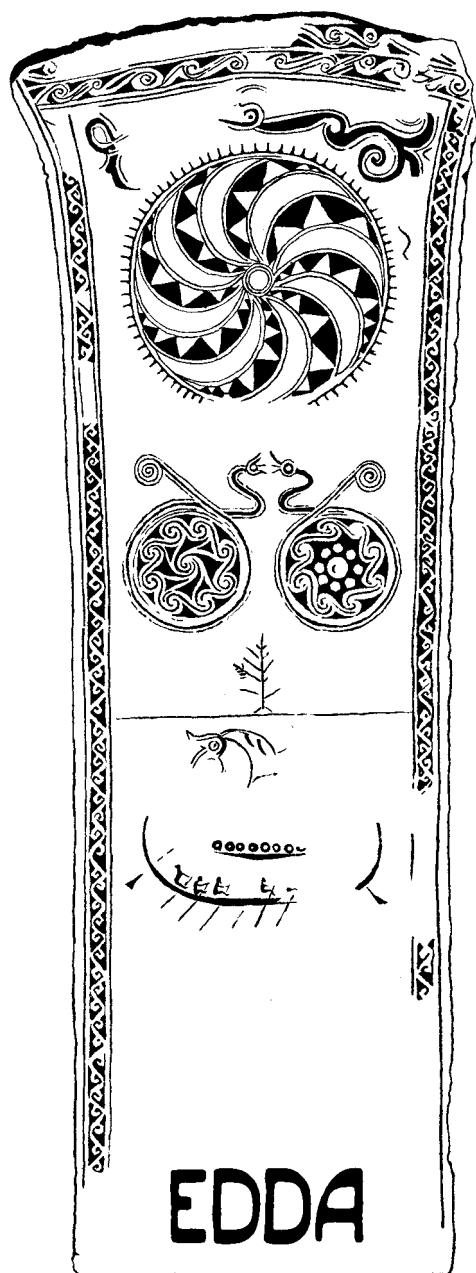
Initially, the sirens were highly developed nature beings who were able to raise themselves via wings to the highest peaks of the arts that can be reached in the world of mortals and that border on the world of the gods. However, because they did not descend from the gods, the sirens did not have access to the world of the gods. Yet, they were so skilled in the art of singing and their musical talents were so refined that at a certain moment they were believed to be able to compete with the muses. Nonetheless, they were punished for this overconfidence: they were changed into beings who were half woman – half bird. They were covered with sharp, steel feathers and had to give up their wings.

In many myths, we see how the sirens, with their almost divine, and therefore very misleading songs, lured sailors (in the language

of the myths: they who had, like Odysseus, set sail to their home, their true destiny) to dangerous eddies or rocky shores, on which their vessels smashed.

Famous is the story in which Odysseus was able to resist the temptations of the sirens by plugging the ears of the oarsmen with wax and letting himself be bound to the mast of the ship. The Argonauts, too, had to pass the sirens with their ship on their quest for the Golden Fleece. When the sirens, as usual, made their songs resound, one of the Argonauts was immediately seized by the compelling sounds, jumped overboard and drowned. However, Orpheus was also aboard the ship, the Argo, and quickly tuned his lyre and broke the spell of the sirens by his singing, so that the rest of the crew was saved. In this language of the myths, which is perhaps not always easily accessible to our modern consciousness, nevertheless a clear message resounds. He who is inwardly touched by the sound vibrations of Orpheus' lyre is confronted with a choice: *either* vibrating attuned to the divine music and thus ultimately entering a new field of life, *or* continuing to listen to the seductive songs of the sirens and therefore time and again being shipwrecked on the rocks of a fundamentally broken reality of life. ♣

*Countless myths have been passed down to us from the most diverse cultural periods. They contain images of early humanity depicting the origin of the world, the activity of the forces of nature, gods and fate after death.*



# ragnarok the decline of the old world

According to the Nordic Edda, the essential event in the human genesis was the appearance of the demigod Loki. At the beginning and the creation of all worlds, it was he who provided the bridge Bifrost, once built through Heimdal, with its variety of colours and transformed it into a rainbow. Then the world was ready and man could appear in it (verses 51-52 of the Voluspa).

This is why we may consider Loki the power that enabled distinction and differentiation. Closely related to the Greek Prometheus, he was also actively involved in the creation of man. And just as with Prometheus, his gift was the faculty of logical, abstract thinking, with which man could be the equal of the gods one day. Loki also corresponds to Lucifer: indispensable for human progress and development, although not without a price. We see





three different mythologies: Nordic, Greek and Christian, and all three describe in a more or less similar way the nature of the impulse that the fire of mental thinking ignited in the human being. Just as was the case with Lucifer, Loki is confronted with the first flickering fragments of good and evil. Because from the moment that he began to think, the human being was expected to bear the consequences of his actions, this increasingly concerned externalities, or rather the outward and inner consequences of his actions that more and more determined his consciousness. Wisdom and divine reason, which the human being had directly perceived inwardly and followed until

then, became ever more separated from him – until the moment when he was no longer able to behold ‘the gods’, the spiritual energies that had guided him for so long.

Odin and his companions, the true self in the human being, faded. Now the human being should act on the basis of his own insight – a very weak basis, if there is no insight yet! Initially, the forces of nature worked unconsciously and irrationally in him, without wisdom and without love, or rather only with the love of self-interest and self-maintenance. Sometimes his actions were determined by deception, lies and self-interest, stemming from self-maintenance and selfishness, and at other

**Esgerdsreien or The Wild Hunt,  
a painting based on Odin's mythology,  
by Peter Nicolai Arbo (1872).**

Oslo National Museum of Norway

times impulses of goodness and of protecting what was his determined his actions. The soul repeatedly lost its way in this turbid confusion of the world of externalities, full of appearances and deception. Feeling became egoistic, thinking was determined by the intellect and the will was controlled by urges.

**BALDER** Opposed to Loki, we see the god Balder, one of Odin's sons, who had faded far into the background. He symbolised a light, clear world, a remnant of the high spiritual being, from which man originated: Odin. In the human being, Balder was the element of the light, his passport to divine love and universal sight. A special gift surrounded him: as long as he lived, Light and spring would always radiate over the earth from the palace where he lived. People would speak the truth and be wise. He represented eloquence and his benevolent justice ensured that no one remembered the sombre days of yore.

However, the myth says that it was predicted in a dream that someone would kill Balder. Balder's death would simultaneously herald the decline of the golden world order in which people and gods shared one solar world. The gods wanted to prevent this. They decided to make every mortal and immortal entity swear that they would not harm Balder. Even the worst enemies of the gods, the giants, were prepared to promise this. All of them wanted to preserve the Light and the old harmony, the world order.

In festive tournaments, the gods demonstrated their joy about the treaty and wanted to show that Balder could indeed not be wounded. Even the hammer of Thor and the spear of Odin could not harm him. However, using this opportunity, Loki, the cunning one, changed into an old woman and asked the goddess Frigg, whether there was someone or something that had not sworn the oath. Frigg answered that the stem of the mistletoe, which grows west of Valhalla, had been too young to be asked.

Subsequently, Loki cut an arrow from a twig of mistletoe and gave it to the blind god Hod or Hodür for a new tournament of the Asen. He ordered him to shoot at Balder. Initially, Hod did not want to do this, because he was unable to see Balder, but Loki controlled his hands and directed them. Struck by the arrow, Balder dropped down dead.

**HEL** Unable to save Balder, the grief of the gods and all beings in the world was immense. He arrived at Hel, who ruled the underworld. An emissary of the gods received the task of redeeming Balder. However, Hel stated that as a condition, as proof of the immense grief, everyone should cry for him. And this is what happened – everyone shed hot tears because of the loss of Balder. Only Thöck, an old giantess, was unable to grieve for him. Her name, Thöck, has many meanings like falsehood and meanness. In her hardened heart, she had no use for Balder's Light, but rather considered it



When Loki used this magic he ultimately made it

a threat to her purposes. Therefore, Balder had to remain in the kingdom of Hel.

As long as the cosmic consciousness was directly linked with the spiritual world, Balder's light power was omnipresent, but every development has its price. In order to have complete perception in the outside world, thus gaining consciousness of the self, man had to give up direct communication with the gods. This was achieved by wholly concentrating on everything that happened in the realm of matter.

In this way, Balder's light and scintillating energies decreased over the course of this development. His death, which we would like to interpret symbolically as is always done in the mysteries, sealed the long-prophesied end of the unconscious activity of the Light in man. Completely submerged, the spiritual principle was replaced by everything that is material and external. The old world order was broken up. Now any perception of this light, but also dreamlike astral spheres and the senses, concentrated on the incredibly fascinating scope of the earthly development. It is literally fascinating because from then on, the human be-

ing became increasingly responsible for what happened with him. And the heroes took the lead in this development, as we will see in the stories of the Edda.

For the human being, the world of matter and form had now become the new challenge. He created a new order and a seemingly infinitely advancing polarisation of the I and the not-I. It was a process that began with freedom of action and ultimately resulted in complete freedom for every human being.

However, in our time, this new freedom also created the lack of freedom that determines and curtails our lives. Hence the freedom of yore turned into being bound to the virtually insoluble chain of cause and effect, until the luminous forces of the Spirit, of spiritual sight, opened forth again, though now consciously! The latent Love power remains hidden in us until the memory of it crops up again one day, thus waking up and appealing to our consciousness. Then Balder will be liberated, because the whole of creation mourns for him and the human being, filled with experience, realises that without the Light, there is actually no life that is worthy of this name. In this way, Balder is an inner soul figure that may be

## power to eliminate Balder, the Light, he actually did the opposite: possible for it to be reborn in a new way

wholly filled with and can irradiate everything by the divine aspect.

After Balder's death, the gods took Loki into custody. They chained him to a rock and from then on, unceasingly, poison dripped on his body from the mouth of a snake. How profound this representation of reality is! It is not a punishment, but rather a metaphor for the human mind that is chained to the rocks of matter, and unceasingly the spirit of dialectics, the poison of the snake with the forked tongue, determines the consciousness. The direct link of the thinking with the divine intuition had been broken. The human being had become a sleeping deity. This event heralded the fall of the gods. Ragnarok, the revolution of the world, had begun.

The verses 32 and 33 read:

*'I saw for Balder,  
the bleeding god,  
the son of Odin,  
his destiny set:  
Famous and fair  
in the lofty fields,  
full grown in strength  
the mistletoe stood.  
From the branch which seemed  
so slender and fair  
came a harmful shaft  
that Hod should hurl' [...]*

The mistletoe, which actually is a medicinal plant, is a symbol not only for the Light and eternal life, but it also represents the magic power of matter. When Loki used this magic power to eliminate Balder, the Light, he actually did the opposite – he made it possible for it to be reborn in a new way! Because the human being is entirely able to pursue his own goals, the divine power in the human being must 'die', become dormant and disappear into the background.

In a direct sense, the influence of Loki ensured that Hod's blind arrow killed the element in the human being that sees the Light, the seeing Balder. The intellect that only knows yes or no is 'blind' to Balder's atmosphere of Light, life and spring.

In primordial times, the energies of the gods were reflected in the consciousness of people. The independent consciousness resulted in blindness – in order to make experiencing the self possible and ultimately to be able to experience the loneliness of the self-consciousness. The mirror became dull for the original, inner life and increasingly opened to the outside of things. The cooperation with the gods in the old way had ended. In order to turn the human being into a god, the gods had to withdraw – and the great waiting began: would the human being ultimately seek the divine light forces again? ☸



BOOK REVIEW  
DIETRICH BROERS:  
WHY HUMANITY FACES AN EVOLUTIONARY LEAP\*

# (r)evolution 2012

In a number of very well-documented chapters, the author deals with the changes in the activity of the sun, the rapid shift of the magnetic north pole, the decrease of the protective Van Allen belt around the earth, the Schumann resonance, the link of man with the cosmos, the 'timeless tissue of time' and man as 'cosmic dreamer'.

It has been shown that the activity of the sun changes the electromagnetic field of the earth. In 2012, the increased activity of the sun will reach its peak. Scientists expect worldwide natural disasters like earthquakes, floods and power cuts in 2012. The author sees quite different results. Certain electromagnetic fields have a demonstrable effect on the brain. The performance of the brain, 90% of which is not used efficiently by the way, improves by exposure to specific fields or frequencies. The activity of the sun affects the neurophysiological and biological aspects of the brain, right down to specific diseases. Brief fluctuations of the geomagnetic field cause significantly more depressions and strokes, but also telepathic powers and enhanced creativity, expressed by top musical and literary performances. Our solar system travels between and through the constellations and, in our time, approaches a special field of influence of the galactic centre. This will be accompanied by extreme

radiations, unknown before. This is visible in climate change, the economy and the psyche. 2012 remains the critical point. Then both a peak in the activities of the sun is reached as well as the critical point of cosmic radiation. We may powerlessly surrender to it or become aware that we are standing on the threshold of a tremendous process of transformation and prepare for it – fearlessly and without hysteria. This requires intuition, because with our mind alone, this will not succeed. According to Broers, the events of 2012 will cause an evolutionary leap that will mean a new form of both consciousness and society.

**A NEW VISION OF THE EARTH** The principle of life is change. Change will often occur in leaps. With the most modern scientific methods, it was possible to discover the amazing exactness of the Mayan calendar: the periodicity of the sunspots corresponds completely to the periods referred to in the Mayan calendar.

The Mayas predicted such radical changes in 2012 that they apparently considered it useless to develop calendars for later periods.

NASA says that a 'perfect' solar storm may break into the geomagnetic field, if an eruption of Carington force occurred during the spring or fall equinox of 2012. In 1839, Carington discovered a violent solar storm and 'phenomena of white light', which disrupted the telegraph network at the time. In 1989, a spectacular power outage occurred in Quebec, Canada, which paralysed public life. No longer did any computer work; planes could not take off; elevators stopped and chaos threatened all over the province. Something similar occurred in Sweden in 2003. This is a foretaste of what is in store for us on a large scale in 2012 according to the calculations of NASA.

The Mayas said: 'On 21-12-2012, a new light will appear on earth and will herald a new era.' Does this concern Carington's 'white light'? Or does it rather concern a spiritual dimension? Studies of the past about the relationship between the rise and fall of empires and solar cycles, from the Babylonian empire to the Mayan culture and the Roman Empire, also suggest something like that.

**AN OVERDOSE OF GAMMA RAYS** The astrophysicists depart from the idea that our sun revolves around a much larger sun, Sirius, just as the Mayas spoke about the 'central sun' in the constellation to which we belong. According to Broers, this refers to the recently discovered

black hole, around which our whole solar system revolves with a rotation period of approximately 225 million years. Lately, extraordinary activities have been observed in this centre that do not fit the image of the universe that scientists have had until now. They are Gamma Rays Bursts (GRB's) that, from the black hole, are directed like 'car lights' towards the earth.

The Mayas, too, spoke about a synchronising ray that, emanating from the central sun, affects humanity from time to time. Earth, sun and central sun are brought into one vibration; they are 'calibrated'. And from the corona of our sun, electrically charged gases, 'plasma', is hurled into space, which causes magnetic storms as well as the polar light on earth. Their influences change all life on earth, down to the structure of the cells.

A fascinating thought in the book is that we are very sensitive to this. Particularly the DNA in our cells works as an aerial for gamma rays and the carbon molecules in the DNA react as resonating bodies. All kinds of atomic components of our DNA are, like radio aerials, suitable to assimilate electromagnetic energies. The carbon crystals reinforce them. Our cells are, therefore, able to receive electromagnetic signals from the cosmos. The resonance frequency of the GRB's corresponds to the elementary particles of our atoms and can and will cause radical changes in our bodies and our brains, which may possibly give us a wholly new structure. Through an electromagnetic exchange between the electrons of the



sun and the human electrons, these radiations will be able to encode the double helix of our DNA anew.

To illustrate this: in 1968, a direct relationship was discovered between (psychiatric) diseases and the cosmos: a striking correspondence was ascertained between the explosive increase of admissions in psychiatric clinics that coincided with intensive eruptions on the sun.

#### WILLING OR UNWILLING: WE SHALL CHANGE

The transformation will be much more comprehensive than a change in the coherent systems of models and theologies (which is called a paradigm change) or the change of a political system like the fall of communism. It will develop a dynamism that will wipe away all ordinary forms of life on earth. With regard to 2012, the Mayas spoke of awakened

people who will accomplish a holy mission, a great purification of the earth. The African Dagon nation in East Mali, too, speaks about a transition to immortality, an ascent to the divine Nommo. It might be the case that by an abruptly increasing radiation, the protective field of the earth collapses – which might be fatal for all life. Does this warrant the conclusion that the only hope is in working actively on a change of consciousness?

The Christian tradition speaks of the Last Judgement that will be preceded by apocalyptic catastrophes. With Nostradamus, we also can find hints for such a necessary process of revolution.

Jules Romains, the protagonist of brotherly socialism and human solidarity, founder of Unanisme, speaks about the need for opening a new, spiritual dimension, because there

## The wisdom teachings of all times consider the self a synonym for the immortal soul

will be a crisis. He argues that the collapse of the financial markets and the melting of the glaciers are all a result of man's handiwork. This is why the whole way of human thinking should change.

The part of the brain that is involved in intuition, the 'perception of the heart', has through the ages become overtaken by our mind. Man has lost this intuition by his so-called civilisation and compensates for this by his intellect. It is the 'veil of forgetting', needed to gain earthly experiences, that makes the human being blind and deaf to intuition. Nevertheless, it is only this intuitive realm that is able to open the access to our spiritual self that would otherwise always remain hidden for us.

It is the entrance to the fourth dimension, to 'everything that is', which is to be found outside the earthly, morphogenetic database. In this context, the meaning of evolution might be found in the fact that all organisms adopt forms that are ever more complex, and in this way store ever more fundamental experiences in the cosmic archives.

With his consciousness, the human being can reflect everything that he perceives and assign value to it. To this end, an I was needed. The I-era has a purpose. However, we have become mutually more involved and interrelated with the cosmos. We are susceptible to the most diverse influences that await us. Broers argues that this may help us to use the events of 2012 for our development. The self is not the I, our ego. It exists and belongs in higher

dimensions. The wisdom teachings of all times consider the self a synonym for the immortal soul. Currently, the ego rules in the self, but the Spirit is expressed in the part of the brain that works outside the intellectual thinking of the I. However, the ego may abuse its energy. People, controlled by the ego, are like dangerous weapons.

Friedrich Schiller said: 'Not until the human being will allow the mind to be ruled by his heart, will our world become better.'

**NO FEAR** In order to save our world from final ruin, what should happen now in the evolutionary processes of change is that we definitively reject our I, our ego. We already see a stream of information that no one is able to survey anymore. Turning around inwardly and spiritual introspection help to transform the ego. Until now, this has only occurred in a few people, but over time, the geomagnetic changes will affect every inhabitant of this planet as a result of the gamma radiation of the solar activity.

Yet, no one should have any fear. This change is the basis of the cosmic evolution. Old ballast should be discarded. The examples of seekers for spiritual truth are important, because they show how the ego can be overcome, for if we continue in the old way, with its fixation on the ego, we will be unable to integrate into the dimension of the new man. It is only the ways of wisdom and transformation that will certainly lead us through the



revolution. This is also logical. Electromagnetic fields are able to evoke frequencies of cerebral streams that are otherwise only generated by deep meditation. Broers writes in this context: 'Let us honestly ask ourselves whether we are open to further development.' Our thinking, our thoughts, create our reality. Plato writes about the light or the sun as 'what actually is', on the basis of his idea that a higher idea underlies everything that is. The physicist, David Bohm, admirer and friend of Krishnamurti, felt comfortable in both the world of the spiritual sciences as well as in the world of physics. He refers to a new order that may be compared to the structure of a hologram: every particle contains the complete information of the whole hologram. Very interesting is Bohm's interpretation of reality: all phenomena from the ether are converted from energy and information into matter, and will, one day, exist as pure energy again. Therefore, materialisation is always temporary. He calls this cycle the holo-movement, in which matter and spirit are united into one.

Our visible reality is the holographic projection of a hidden order. The explicit order (our reality) is *our* view of the world, but the implicit order is the primary reality: the higher, spiritual dimension, truth, intelligence, insight, mercifulness, Plato's 'highest values'. They are impressions of what we may experience, if we silence our mind and our I, removing the filters.

As people, we are heading for a revolution of consciousness which contains the seed of

evolution: the change into the new man. Inactive parts of the DNA may be activated: our genetic *and* spiritual potential will be activated. Dieter Broers hopes for it and presents his vision of a new man. However, he says, a transformation can only be accomplished if we actively shape it.

Would the expected solar storms and the increase of the gamma rays be redeeming interventions? Is this the purpose of the cosmos, as the Mayas assumed as a matter of course? The author is convinced that the human being would not achieve transformation without this cosmic 'support'. He says: 'I appeal to everyone to release this power, which will help you, within himself, by rediscovering intuition. The myths of humanity always concern a change of the human being into a being of a higher state of being. If we do not prepare for it, we are helplessly at the mercy of the cosmic energies and will be destroyed by them.' 🌱

\* Dieter Broers, (R)evolution 2012. Warum die Menschheit vor einem Evolutionssprung steht (Why humanity faces an evolutionary leap). Berlin 2009 (only published in German).