



THE PLANETARY SYSTEM

IDEAS, FORMULAS AND FORMS FOR A NEW CULTURE/CIVILISATION

THE ACADEMY OF MUSES

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info@theplanetarysystem.org

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The Academy of Muses

Introduction

Homer invokes the Muse in himself as a first sovereign act:

The wrath of Peleus' son... O Goddess, sing! ... (Iliad, Proem)

The *Goddess* inspires the “OM cantor” (etymon of Homer) and *initiates* our culture:

“The literature and culture of the entire West ... start in the first verse of the Iliad by invoking the Muse; in the beginning, then, it is the highest, sacred voice of the *mousiké*. ... Its importance in the cosmic order is essential: it fulfils the superb glory of the divine work of creation and represents its soul.”¹

At the dawn of a new Epoch,² we want to rediscover the *Muse* as the primary [Model](#) to imitate and follow, to *remember the grace* of our highest essence and destiny, to navigate the *heavenly ocean*. For it is the *Muse* who sings and dances the *Music of the Spheres*, heavenly or inner: the *Muses* “guard the secret of a sacred dimension that exceeds ordinary life. They are like a flowing fluid, they are like water, not only because water is the principle of life, but also because water is the mind itself: still, crystal-clear water that, like a mountain lake, reflects the ideas and forms of thought, or water that ripples and churns, threatening and gloomy, in the changing whirlwind of emotions. The Muses are *mental waters*, superior and celestial waters, in which the images of the world and of being appear. ... The voice of the divine maidens does not merely celebrate what has been created, but orders it and, in ordering it, adorns it: it endows it with meaning and beauty. The [word](#) is not a supplement that is added to what exists, but a power that fulfils the world and makes it be in all its splendour. **By pronouncing and singing the things that inhabit the universe, the voice of the Muses gives them substance and value.**”³

According to the esoteric Tradition understanding, the Muse is then not an invention of the Greek genius, although it has the merit of having conjured or *remembered* her some 2,800 years ago, but a highest Entity or Energy whose *vibration* is “the soul of creation” to which it “gives substance and value.” *Muse* is a real Name and Symbol for the Essence of all things. As will be seen below, in occult and more precise terms, the Muse is the ***Living Substance of the spiritual Triad***, that level and Principle of Reality that *wills, loves and thinks* all Forms, from the universal cosmos to the atomic.

From another perspective and as a harbinger of Pythagoras' [Science of Harmonics](#), the Muse is a *Master of sound wisdom* and a *Mother of rebirth* to higher resonances: “The feature that marks the nature of every being is a *word-song* with its own intonation and pitch. Therefore he who knows the sound-word of each thing and knows how to understand its music also possesses the fundamental knowledge to act upon reality and to modify it: the knowledge of the word is the secret power of a sound that becomes action, moving and transforming, at will, every existing datum. The very body of the gods is interwoven with meters and songs. It follows that he who has perfect mastery of that sound wisdom can, in turn, ascend to heaven: with the right rhythm and the right song, one can transform one's transient nature and become *immortal*.” (DSM)

To penetrate the mystery of the *Muse* and the reason for her 'recognition' at the dawn of our Western culture, it is co-measured to “begin by questioning what their name [or sound] encompasses. ... '*Μούσα*' (Muse) is said to derive from a word of Lydian origin, *móus* or 'source': the goddesses with the marvellous voice would, to all intents and purposes, have the nature of 'aquatic' creatures,

like the Naiads, the nymphs that inhabit fountains and riverbanks (*Vatican Mythographs* 3,8,22). But Muse could also be connected to the root from which terms such as *manthánein*, 'to learn', *mnéme*, 'memory', or *mens*, 'mind' derive: the maidens of Olympus and Mount Helicon would be, from this point of view, **powers of thought**. Plato, for his part, believed that the name contains the same meaning as the verb *mósthai*, 'to aspire', 'to desire', 'to seek' (Cratylus 406 a): the Muse would be the very yearning for knowledge, the tension of the search, the desire for truth and the path that leads to it. Diodorus Siculus, offering a further cue, suggests a juxtaposition to the sphere of the mysteries (*Historical Library* 4,7): Muse would derive from *múein*, 'to initiate', because – in a similar way to the Eleusinian rituals – the Muses preside over a sacred initiation, giving mortals access to a higher and different form of knowledge, **opening up to them the way to the most beautiful and admirable things**. ...



Sarcophagus of the Muses - Rome, 180-200 A.D. - Vienna, Museum of Art History

Their power extends not only to the most beautiful conceptions of thought, but also to the symphonic interweaving of all the things that are in the universe (Iamblichus, *Life of Pythagoras* 46).⁴ For, according to Pythagoras, the nature of cosmos also has its own music and sound. ... That is why, according to Pythagoras, the Muses are not only divine maidens singing in the abode of Zeus, but the **very voice of planets and stars**. And it is towards such celestial melody that all human music should strive, in order to be in symphonic accord with the Hyperborean light⁵ of *Apollo* and the synchronous dance of the daughters of *Memory*. From the soft glow of the paradise of the North, as well as from the terse splendour of Olympus, the infallible archer, accompanied by the Muses, beckons and points the **way up to the stars**, so that humans may harmonise with the divine rhythm of cosmic order.” (DSM)

Per aspera ad astra. (“Through adversity to the stars” - Paracelsus)

The Muses are the Way that rises to the stars; they are the Music of the Spheres that moves to sail the Waters of Life on the winged and indestructible sailboat of the *Intellect of Love*.

To such an ascending spiral to the sacred Temple of Harmony we give the platonic Name⁶ of:

Academy of Muses.

*

*I pray Memory and her daughters
to grant me a happy outcome
for blind are the minds
of men who without the Muses
seek the profound path of wisdom.*

(Pindar, *Paeans* 7 b)

*

As we begin this journey into the Hall of heavenly Wisdom, let us invoke them with Dante, the Supreme Poet:

*O Muses, O high genius, now assist me !
O memory, that didst write down what I saw,
Here thy nobility shall be manifest !*

*(Inferno, canto II, verses 7-9 -
Translations from [Digital Dante](#)).*



S. Botticelli, Paradiso, Canto II, Ascent to the Moon

*O YE, who in some pretty little boat,
Eager to listen, have been following
Behind my ship, that singing sails along,*

*Turn back to look again upon your shores;
Do not put out to sea, lest peradventure,
In losing me, you might yourselves be lost.*

*The sea I sail has never yet been passed;
Minerva breathes, and pilots me Apollo,
And Muses nine point out to me the Bears.*

(Paradiso, Canto II, versi 1-9)⁷



S. Botticelli, Dante and Beatrice

1. The Remembrance of Heavenly Olympus

To plow the *celestial Waters* of the Muses, the supermundane Olympus of *Ideas*, that divine Sanctuary of the Good, the Beautiful and the True, requires a “second navigation” (Plato), a *rebirth*: without *intuition* (Beatrice) one does not ascend.

According to the theosophical vision, the *Ascent to Paradise* occurs through:

- the blazing fire of the *abstract higher mind* (“*Minerva breathes ...*”: Pallas Athena, born from the head of Jupiter, from the *spiritual Soul*: it is Intelligence that must reveal its divine essence, Love-Wisdom; in Sanskrit, *Manas* revealing *Buddhi*),

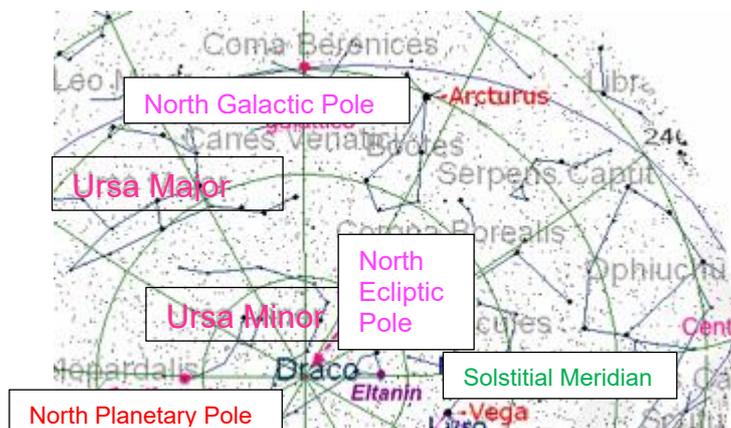
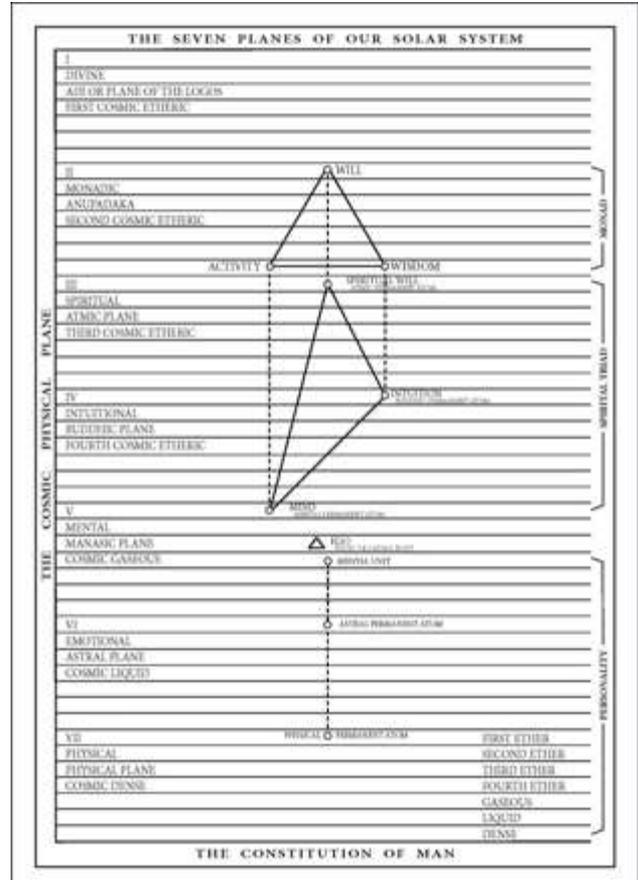
- the Light of Pure Reason, *intuition* (“... *and pilots me Apollo*”: Apollo, the *Sun-God*, also the son of Zeus and brother of Hermes - *Buddhi*),

- the development of the 3 triads of Soul Qualities, the 9 *petals of the egoic Lotus* (see next page), which 'demonstrate' the Sources of Spiritual Power, the central *Jewel of Synthesis* - *Atma* (“... *And Muses nine point out to me the Bears*”).

The *spiritual Triad* is that 'mountain' next to heaven, which *animates* all things and human beings: “Next to heaven, on the peaks of the mountains, live the Muses...” (WFO)

The Muses call to the High Heavens and 'demonstrate' it: between invisible and visible Fires, the *Bears*, to which the *nine Muses* report, are the two Constellations, [Great Bear](#) and Little Bear, which as driving propellers radiate Life from the Solar Peak.

The evidence of the Two *Ursæ Major and Minor* or Celestial *Chariots*⁸ (which for Esoteric Astrology *move the Evolution of the entire Solar System* together with the 3rd Chariot of the Firmament, the [Pleiades](#)) is indeed at the *Abode of the Poles*, not only because the present *Polar Star* of our Planet is part of Ursa Minor, but especially because their 'asterisms' demonstrate the [Dragon](#) (whose coils embrace the **Ecliptic North Pole** or *Hyperborean Peak* of the entire Solar System).



The Olympian Powers of Thought substantiate by singing and dancing the World of Ideas and Gods, showing us the Highest Way ...

To point the Bears, the Summit of the World of Ideas, the Heavenly Paradise, Dante needs at some point not only the Muses, but also their Guide, **Apollo**, the “Sun of Wisdom” Son of Zeus, god of music, medical arts, sciences, intellect and prophecy:¹⁰

*O good Apollo, for this final task
make me the vessel of your excellence,
what you, to merit your loved laurel, ask.*

*Until this point, one of Parnassus' peaks
sufficed for me; but now I face the test,
the agon that is left; I need both crests.*¹¹



And Lorenzo Lotto's painting “Sleeping Apollo and the Muses” (1545-9) well delineates what could happen if the god Apollo *Musagete* fell asleep, if intuition fell silent; even the Muses would go astray, becoming Nymphs, leaving the world bereft of **Order**, of Music, Song and the meaning inherent in creation itself. It would be the advent of nihilism.

“As of the Nymphs, so also of the Muses they are said to grasp mortals, the difference being that while those who are grasped by the Nymphs (*numf'lhptoi*) run the danger of losing their reason, the folly that comes from the Muses involves the elevation and illumination of spirit, in which the miracle of song and poetry becomes possible. He who is grasped by the Muses is the true poet, as opposed to the banal versifier (Plut. de virt. mor. 12).” (WFO)

Invoking therefore the Guidance of Apollo, we hear the supermundane song of the divine Muses through their Legend:

“The Muses are daughters of *Mnemosyne* [Memory] and Zeus, and are **nine** sisters, the fruit of nine nights of love [Zeus disguised as a *shepherd*, the Soul or *group consciousness*]. Other traditions make them the daughters of Harmony, or the daughters of Uranus (the Sky) and Gaea (the Earth). All these genealogies are evidently symbolic and relate, more or less indirectly, to philosophical conceptions about the *primacy of Music in the Universe*. For the Muses are not only the divine singers, those whose choruses and hymns cheer Zeus and all the gods, but preside over Thought, in all its forms: eloquence, persuasion, wisdom, history, mathematics, astronomy.”¹²

According to Pausanias, Zeus begat in Mnemosyne three muses by lying with her for nine nights: Melete (practice, action), Mneme (remembrance) and Aoede (song), referred to as Mneiai.

“According to Plutarch (*Convivial Matters* 744), at the oracle of Apollo, the Muses could only be **three**, since they were worshipped as *Ladies of the three worlds*: the realm of the earth and moon,

the celestial domain of the planets, and finally the upper sphere of the fixed stars where the gods are. And since **the three worlds are united and connected by a harmony that is music and sound**, the names of the Muses could only reflect this truth, coming to coincide with the three fundamental strings of the lyre and the three notes of the musical scale: *Nete*, the “lowest” string, *Mese*, the “Intermediate,” and *Hipate*, the “highest.” (DSM)¹³



Muses in the Chamber of Amor and Psyche - Giulio Romano - Palazzo Te Mantua

The Nine is the first power of the Three, the Triad, the triune One (1×3^2 or $1 \times 3 \times 3$); the Nine Muses are irradiation of the *one Muse of the primordial Waters*:

“*Mnemosyne* ... was included by Hesiod among the Titans, but the name shows how she belongs to the youngest generation of gods; in fact it alone can replace that of the Muses and appears on Attic vases as that of the one Muse, designating her as the **goddess of memory** ... As the daughter of the very ancient goddess of memory and remembrance, the Muse herself is regarded by some as preceding all formation of the deity: *Mnemosyne-Mnéme* are akin to *Moûsa*. The Muses, sometimes called *Mneíai*, echoing the root of remembrance: *mimnésko*, *memini* in Greek and Latin; but the name also relates to the root of *mystérion*, *mys-*, from the ancient Akkadian voice *musu*, 'night,' signifying the **arcane sacredness of darkness** (*my'stes* is the initiate who watches over the whole night).

... The link between **memory** and **song**, between time and poetry, is, for the entire Greek culture, very close, and at least until Plato it remains mythically clear how the poetic function demands supernatural intervention and divine frenzy. “Possessed by the Muses, the poet is the interpreter of *Mnemosyne*, just as the prophet, inspired by the god, is the interpreter of Apollo”; clairvoyance, poetic or prophetic, has for its object *invisibilia*, that is, the two directions of time for which mortals do not possess eyes [present and future]. In fact, the poet is blind to the present, like Homer, and strives if anything to be prophetic, “before time” ... *Remembering* constitutes his knowing and seeing: poetizing is for him the result of *anamnesis*, of mythical recollections: it is by proceeding to the unchanging heart of time, by touching *Mnemosyne*, that he will bring back a totally new song and up to the spirit of the time. ...

Memory (like the Muse) evokes, is voice from a place to which it calls the poet - *anámnēsis* traditionally means (both Hesiod's poetic *anamnesis* and Plato's philosophical *anamnesis*) *initiation into distant knowledge*; and *Mnemosyne* ... is also the goddess of the Orphic ceremonial that celebrates the mystery of the *great initiation into language*, from which descend as the first exoteric product the images of the gods.

Mnemosyne is mother of **the Muse who gives word to the real through formed creations**: the worlds represented by the gods ...

[“*Memory* is not only a mental faculty, but an “essentially creative power. In essence, it is an aspect of thought, and - along with imagination - is a creative agent, for thoughts are things...”].¹⁴

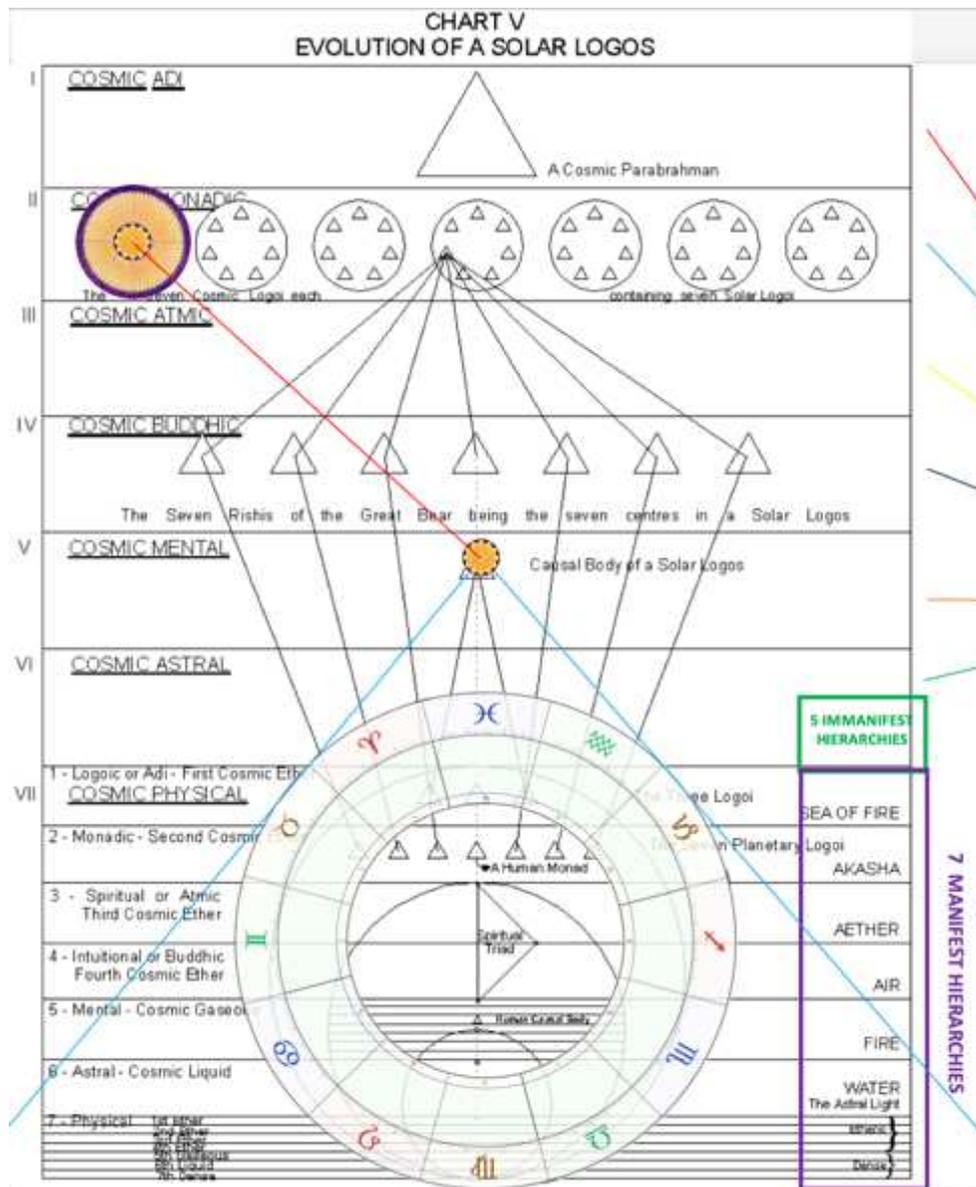
Mnemosyne properly denotes a place of absolute beginning, in which time and events have not yet begun; goddess of radical emptying, absolutely initial memory (*mnéme*), she reaches back indefinitely to restore contingent phenomena to their nonexistence ...

... [Who] does not have the *imaginative power* to suspend the cosmos to the nothingness that precedes its possible existence ['nothingness' is *non-being* for esotericism, the Space 'full' of Life but *aformal*], remains caught in the net of Necessity, a man of short destiny who cannot see beyond his own life.

... The reminiscence of the Muse, conducted to the point of “remembering” Mnemosyne, is revelation¹⁵ and initiation: but this remembrance is, properly, a remembrance of nothingness [*non-being*], it has no words, since every sphere of the sayable and the figurable (language, the gods themselves) is subsequent. It is difficult, therefore, for a word to be said to be “original,” when it necessarily belongs to time, to the order of remembrance, to cosmic life.” (WFO)

The one Muse of Memory thus seems assimilable to *Mulaprakriti* of Occult Philosophy, that Rootless Root *mother* of Cosmic Substance (*Prakriti*) and of every Creator/*Logos*: the first veil, as yet unmanifested, of absolute Life *Parabrahman*.

Specifically, at the level of the Solar System, occult *Cosmogensis* teaches that *the power of the divine Song or Creator Thought* of the Solar Logos is embodied and retransmitted by the *Creative Hierarchies*, conscious and intelligent Lives presiding over the substantial planes of His manifestation and constituent parts of His Life Centers or *planetary Logoi*.¹⁶



Humanity, still an imperfect expression of the *Fourth Creative Hierarchy*, central among the Seven of the 'Solar Manifestation' and associated with the *Buddhic* plane, with *Language*, with the “*Word made Flesh*,” must therefore *remember* this Olympian origin and destiny: it must be *heroic*, a *conscious* co-creator of the *Gods* and *Muses*, it must become a master of the “latent force in sound,¹⁷ in speech and music,” thus in turn supporting the evolution of the lower hierarchies and kingdoms:

THE SEVEN CREATIVE HIERARCHIES IN ACTIVE PLANETARY EXPRESSION

THE SEVEN STATES OF BEING—UNDER KARMIC LAW	Nos. Down	Ray	Name	Sign	Energy	Comments	Nos. Up
	6	I	Divine Flames Divine Lives	1. <i>Leo</i> Planet—Sun Colour—Orange	Parashakti Supreme energy	Fire—Air Logoic Plane	7
	7	II	Divine Builders Conferring soul (C.F. 605) Burning sons of desire	2. <i>Virgo</i> Planet—Jupiter Colour—Blue	Kriyashakti Materialising ideal	Ether Monadic Plane	6
	8	III	Lesser Builders Conferring form (C.F. 605) The triple flowers	3. <i>Libra</i> Planet—Saturn Colour—Green	Jnanashakti Force of mind	Water Atmic plane	5
	9	IV	Human Hierarchy The Initiates Lords of Sacrifice	4. <i>Scorpio</i> Planet—Mercury Colour—Yellow	Mantrikashakti The WORD made flesh. Speech	Solar Angels Agnishvattas Buddhic	4
	10	V	Human Personality The Crocodiles Makara, the mystery	5. <i>Capricorn</i> Planet—Venus Colour—Indigo	Ichchhashakti Will to manifest	Fire Mental Plane	3
	11	VI	Lunar Lords Sacrificial Fires (C.F. 378)	6. <i>Sagittarius</i> Planet—Mars Colour—Red	Kundalinishakti Energy of matter Form	Water Astral plane	2
	12	VII	Elemental lives The Baskets of Nourishment. The Blinded Lives	7. <i>Aquarius</i> Planet—the Moon Colour—Violet	None	Earth	1

(EA, 35)

Let's take a closer look at our *Fourth Force* ...

2. The Fourth Force

Invoking the Muse, listening or remembering the *Voice* of Spirit, mastering “the latent force in sound, speech and music” (the *Language* or **fourth force/shakti** of Nature: the *Mātrkāśakti* or *Mantrikashakti*) is the nature and dignity of the *Fourth Human Hierarchy*: ourselves in essence, *Solar Angels* or *Sons of Mind*, winged Messengers between the worlds of spirit and matter (**Mercury**, the *Messenger of the Gods*, is the Regent of the 4th Hierarchy and the **4th Ray of Harmony**). We, *human Monads*, Spiritual Souls called to create the Good, the Beautiful and the True *out of Love* (*Buddhi-Manas*).

“The latent force in Sound, Speech and Music”: and so, the initiated Philosopher Plato, *the Thinker*, meant by *Music - the Muses’ art* - the creative power of Sound and its rhythms, Pythagoras’ [Science of Harmonics](#).¹⁸

For esoteric occultism, “**Sound** is the first *Creator Agent* of Space,”¹⁹ and the Iridescent **Light** of Thought *reveals* its Song and Dance: as a luminous Courser, Thought traverses Space tracing *conscious Rays or Directions of Fire (Fohat)*, guided by the *Voice of Spirit* of the cosmic, solar and planetary Composers, the *Logoi*:

“The wind (*prana* or *Spirit*) bloweth where it listeth, and thou hearest the sound thereof but canst not tell whence it cometh nor whither it goeth. So is everyone that is born of the Spirit.

Two ideas are conveyed in this thought-form, —those of an emanating *sound* and *direction*, and that which is the result of the sound. This is evolution and the effect of the directing energy or activity of Spirit.”²⁰

In Book VII of the *Republic*, where the famous image of the cave is found, Plato describes the ascent from *doxa* (opinion) to *episteme* (knowledge) and from *eidasia* (imagination) to *noesis* (intellection) and the subsequent descent to state government as a training requiring:

- the **science of number** (arithmetic: *the number per se*),
- **plane geometry** (*number in space*),
- **astronomy** (*number in space and time*),
- the **science of harmony** (*number in time*): **Music** as the science of number relationships.

This *science of harmonics* is inextricably linked in the *quadrivium* to the other three disciplines.

And, in Plato's perspective, they must all be cultivated “in the abstract”: at the level of the higher mind.

“Today we are accustomed to regard arithmetic, geometry, music and astronomy as distinct fields of study: at one time, however, this split was far from obvious and scholars regarded these disciplines as different faces of a single, multifaceted knowledge. A philosophy that shines through well in *The Golden Verses* of the Pythagorean School:

«Thou Shalt likewise know that according to Law,
the nature of this universe is in all things alike.»

According to the ancients, the crossroads of the *Quadrivium* was thus to be found in **number**, the common denominator of all *four* disciplines: number is in fact the founding element of *arithmetic*, just as *geometry* is but the distribution of number in space. Even *music* (or *harmony*) can be defined



as “number in time,” while *astronomy* was for the ancients the discipline in which number was expressed in both time and space.”²¹

And today, the Science of Sound, *Harmonics*, shines with new life in the Fourth kingdom, and teaches that *value* (sound quality) and *number* are corresponding aspects of the same Creator Principle.

Thus, the **Fourth Force** or Fourth Human Hierarchy, with the Fourth Human Kingdom as its current body of expression, *is* and corresponds to Number *Four*, to the *Fourth Ray of Harmony through conflict*, to **Mercury-Ermes**, the *Mind illuminated by Love - He who is like the Sun*, like **Apollo**, the *Solar Angel*, the *Musagete*.

Both are *Musicians*, or *Magistri Musicae*, as well as **Dionysus**:

“The Muses, daughters of the universal father Zeus and heralds of his spirit, are also intimately related to the other great sons of Zeus: Apollo, Hermes, Dionysus, Heracles.

The covenant with Apollo is clearly expressed in the well-known appellation of the god as “musagete” ... As belonging to the Apollonian circle, the Muses appear already in the Iliad, as conspicuously as they will in later times in poetry and figurative art. At the end of the first book they sing at the banquet of the gods on Olympus, and Apollo plays on this occasion the *phorminx*, the zither. As soon as Apollo appears on Olympus, it is said in the *Homeric Hymn* (189), the Muses begin the song.

The god, according to the Hesiodic poem (Theogony, 202), is depicted on Heracles' shield along with the singing Muses. From the Muses and from Apollo descend all the cantors and zither-players, ... even Apollo's brother *Hermes*, the guide of the Nymphs [*the astral waters*], is close to the Muses; after all, it was he, as the *Homeric Hymn* relates, who had invented the lyre and then gifted it to Apollo.



... Of particular significance is that the Muses also appeared in the circle of *Dionysus*, so that the god of intoxicating music might well have been called, as Apollo so often is, *Musagetes*. [But originally *Musagetes* is Sun-Apollo: this is seen from] the very name of their mother *Mnemosyne*, who, as themselves as *goddesses of memory*, appears alongside the *god of wisdom*. Thus, on the two pediments of the temple of Apollo at Delphi are depicted on one side Apollo, appearing with the Muses, and on the other side *Dionysus* together with the *Thiads*. But from the moment when in tragedy, which arose from the cult of *Dionysus*, the culmination was reached in the art of the Muses, the bond between them and *Dionysus* became

indissoluble.” (WFO)

Following the *Chorus of Muses* singing and dancing to the scores of the Masters of music, wisdom and liberation (the *Logoi*), is that *Middle Way*, of the mind enlightened by love, which transforms conflict into Harmony, chaos into Beauty - “the splendor of the true.”

*That light uplifting, light of men, I sing,
Nine sweet-voiced daughters of the All-Mighty King,
Who souls ensnared, that life's abysses bind,
By sacred rites from books that rouse the mind,
From earth-born fateful woes draw up and save;
Who teach to hasten o'er deep Lethe's wave,
Keep the true way, seek, pure, their native star*

*Whence they have strayed, whence fallen deep and far
 To generation's shore, where madness runs
 To its inheritance of dust.
 O Heavenly Ones,
 Quench in my heart this agitated fire,
 With Wisdom's pure noeric words inspire.
 Let none seduce to superstition's sway
 From the all-fruitful, gleaming, sacred way.
 From generation's clamorous mazy night
 Draw up my wandering soul to purest light;
 Grant from ambrosial books deep-laden store
 Of Wisdom and that glory evermore
 Bestow – **heart-soothing eloquence** ...*

(Proclus, [*Hymn to the Muses*](#))

Remembering *Solar Wisdom* through the *Voice of the Muses*, through the “latent force in sound, word and music,” is the master and central way to respond to the Sound and Number of our *Fourth Ray* (the Soul Ray of the Fourth Human Realm), to win in the Name of the *Harmony of the Spheres* as Solar Angels (Sign of *Scorpio* associated with the 4th Human Hierarchy).

“... The Thinker [Plato] also said, “Learn to revere the **Muses**, who help you to become heroes. The Muses lead you to achievement, they accompany you in battle and in labor, and greet you with garlands of victory. The Muses transform your sufferings into beauty. The Muses will find you in the gardens that are adorned with the trees of knowledge. The Muses will not abandon those who revere them. Know how to serve the Muses, the **Gate-Keepers of the Beautiful.**”

Thus the Thinker directed human consciousness to Truth.”²²



Clio, Thalia, Erato, Euterpe, Polymnia, Calliope, Terpsichore, Urania and Melpomene - marble sarcophagus Roman art 150-160 A.D. (Paris, Louvre)

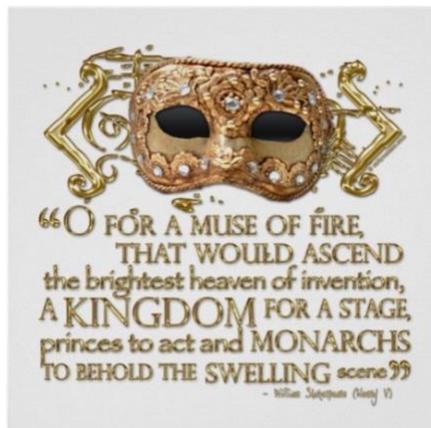
“The Greeks, we know, recognized²³ and named them. The Muses come and go, sing and dance and are *living rhythms* and all peoples honor them, as a scent and balm of existence. Some social experiments, ancient and modern, pretended to forget them or wanted them domestic and chained, but they failed and fell into sadness ...

... Art is therefore the great hope for the harmonious union of the human race and between this and the other kingdoms of nature. What was never achieved with weapons, the goal not reached by fighting religions, the missed objective of all kinds of ideologies, will be reached by **Art and the secret Muses who inhabit the spaces and treasure their immensity.**”²⁴

"... Remember, Art is the one vital medium of the coming culture.
 Through Beauty will you approach.
 Understand and remember.
 I have entrusted you to pronounce Beauty.
 I bid you pronounce Beauty.
 You, my daughter, said—Love.
 And you, my son, said—Action.
 And you, both, said—Beauty.
 If you desire the gates to be opened to you, use
 My Sign.
 I said Beauty, in combat and victory.
 I said Beauty, and failure was covered by Beauty.
 Mountains blossomed with Beauty.
 And you must give entrance to the flowers of Beauty.
 Let the children approach.
 Bow before Him Who brought the Beauty of the
 great Universe.
 Understand, there are no possessions—nor decisions,
 nor pride, nor repentance.
 There is one thing alone—Beauty.
 And to you I say:
 Guard, expound, and affirm this Beauty.
 Therein lies your way.
 With Beauty shall I meet those who will come to Me.
 And they are already on their way.”²⁵



Let us therefore meet the Muses, the Song and Dance of the Solar Heart, and let us be pervaded
 by Their Grace, by *the immortal glory of an enchanting word.*



3. *The Muses Legend*

Let us start from the 'foundation of truth' of the Muse Legend:

Beauty, Goodness, Truth, Wisdom, Joy ... are real Entities, Energies and Symbols: they are the Names of the Muses.

Occult Tradition thus clarifies their nature:

“... beauty, goodness and wisdom are not qualities, as their inadequate nomenclature would imply, but are great facts in manifestation ... *they are not descriptive of Deity but are the names of Lives* of a potency and activity of which men can as yet know nothing ...

“The symbol or first expression of this (for all in the three worlds is but the symbol of an inner reality) is the driving urge to betterment which is the outstanding characteristic of the human animal. From discontent to discontent he passes, driven by an inner something which constantly reveals to him an enticing vision of that which is more desirable than his present state and experience.”²⁶

The Muses are the sacred impulse to return to the perfect Beauty of Heaven.

“... The Thinker taught, “Know how to recognize joy. Among the Muses there is the Muse of Joy [Thalia], but you can invite this Protectress only by beautiful words and thoughts. Do not attempt to threaten and demand, for She comes only by the path of Beauty.” (SOV 231)

The Muses *are* ... and are the *best* of Life and of our lives.

And let's realize that it is only at the dawn of our Greek-Latin culture that Their *Name* began to resonate in human consciousness - what a sublime gift! Other Names resonate the same *substantial or feminine Principle* in the various traditions, but for us 'today' it is Their Legend, part of the worldwide Legend about the *Mother of the World*, that has etched a new path for Evolution, the grace of a new enchantment.

“Of all creative energies, thought remains supreme. What may be the crystal of this energy? Some believe that precise knowledge is the crown of thought; but it would be more correct to say that **legend** is the crown of thought. In legend is expressed the essence of creative energy. In a legend's short formula are defined both hope and achievement. It is a mistake to believe that legends are fantasies of antiquity. The impartial mind will discern the legend spun through all the days of the Universe. Each great achievement of a nation, each great leader, each important discovery, each cataclysm, each *podvig* [total striving] is veiled in winged legend. Therefore, let us not disdain the **legends of truth**; let us discern keenly and cherish the **words of reality**. In legend is expressed the will of the people, and we cannot cite one legend that was false. The spiritual striving of the powerful collective spirit imprints an image of true meaning. And the outer form of a **symbol** is a **sign** for the world, a part of a world **language**, which is inevitable in evolution.

Right are the seekers of a universal tongue. Right are the creators of the **world's legends**. Thrice right are the bearers of *podvig!*”²⁷

The Muses: humanity has *remembered them, thought of them and named them*, and Their recognition has changed our pace of advance forever!

All the best hearts and minds of every human field, even without knowing this *world legend*, now have the Muses as *Mothers of creation and Masters of perfection* and in due time They will awaken the peoples to their/our fundamental Oneness, through Beauty.

Let us therefore follow the signs handed down by Their Legend to discern and honor Their underlying *creative principles*. Our thoughts will be inspired by them more and more deeply, and one day we will be able to imitate and reflect Their Initiatory Work, so as to contribute to the foundation

of the New Aquarian [Culture and Civilization](#), and to make the *Joy* and *Strength* of the Good, the Beautiful and the True flourish in humanity:

“Up till now the mark of the Saviour has been the Cross, and the quality of the salvation offered has been freedom from substance or the lure of matter and from its hold—a freedom only to be achieved at a great cost. The future holds within its silence other modes of saving humanity. The cup of sorrow and the agony of the Cross are well-nigh finished. **Joy and strength** will take their place. Instead of sorrow we shall have a joy which will work out in happiness and lead eventually to bliss. We shall have a strength which will know naught but victory and will not recognise disaster.” (RI, 233-4)

In the Legend, the oldest song of the Muses is the one they sang after the victory of the Olympians over the Titans, **to celebrate the birth of a new order.**

There were two main groups of Muses: those from Thrace, from “Pieria,” and those from Boeotia, located on the slopes of [Mount Helicon](#).

The former, close to Olympus, often bear, in poetry, the name of Pierides. They are related to the myth of **Orpheus** and the cult of **Dionysus**. The Muses of Helicon are placed more directly under **Apollo**.

“If the Muses and Apollo play a fundamental role ... in giving the world the completeness of order and beauty, in dispensing the knowledge of music, there is a figure in whose profile re-emerges the idea of a *word-song* as a power that operates and intervenes in the different domains of the universe, managing to direct its effects and structure differently. This is **Orpheus** who was given birth, not surprisingly, by a Muse [Calliope with Apollo]. ... For the zither and the voice of Orpheus know and can produce the sounds that set every plane and every element of the cosmos in vibration. There is no realm of nature that cannot be moved and influenced by his music. Minerals, plants and animals come into immediate consonance with its song and bend to it, realising or accomplishing what that song requires. Thus take place events that, to the common man, appear incredible wonders in open contrast to the laws and evidences of reality. But, if Orphic music succeeds in so much, it is precisely because it knows **how to perceive and tune with the deep laws of nature**, because it knows the secret sonorities of each element and is able, in turn, to dispose of them. *Magic* is nothing more than reaching the necessary **vibration**, mastering it and giving it the desired **direction**. ... *The music of the son of the Muse is intimate communion with nature and at the same time lordship over every one of its innermost forces.*

Precisely because he is endowed with such power, Orpheus is the indispensable companion of heroes who are prepared to face the most arduous undertakings. ... Orpheus' voice and song are thaumaturgical power that heals, saves and restores life. ... Singing and initiatory practice, word magic and ritual are, in Orpheus, two aspects of the same sacred “knowledge” that unveils the arcana of life and death, showing the secret way to confront and master them. **Poetry and initiation** are the faces of a single **art** that has penetrated the fundamental mystery of nature and is able to dispose of it to change the outlook and existence of mortals.” (DSM)

“As for the tension between **Dionysus** and **Apollo**, the two deities constitute, in fact, the poles through which the figure and wisdom of Orpheus oscillate. Dionysus is the pulsing of an indestructible life that continually regenerates itself: the power of a life that springs from the very bosom of death, the ecstasy of a nature in which contraries coincide and every end is reversed into a beginning. Apollo, on the other hand, is light that dispels all darkness, the solar principle of unity that opposes the



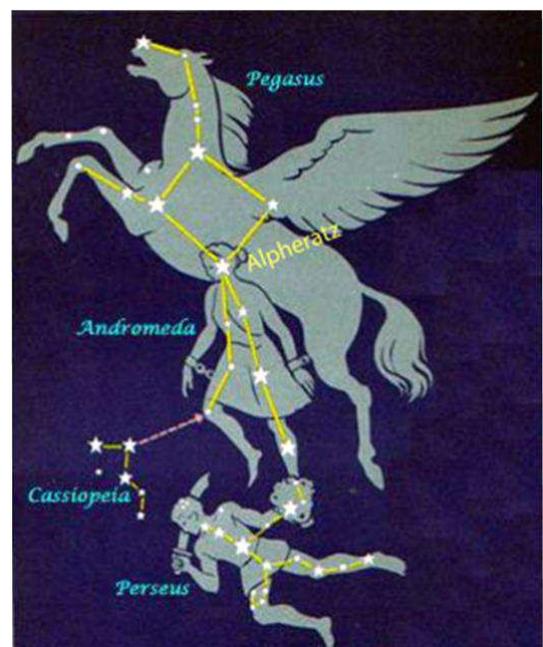
undifferentiated, the accomplished form of song and speech in which ecstatic experience and wisdom are expressed. Orpheus sings with the art and zither of Apollo, but he penetrates Hades hell, following the trajectory and example of Dionysus, who had descended there to snatch his own mother from the realm of the dead (Diodorus Siculus, Library 4:25). Orpheus is the solar beauty of poetry, but he is also the encounter with the Dionysian force that ceaselessly sustains and awakens the life of nature and men. The cantor's magic is effective and powerful as he participates in the experience of both gods. ... The initiations of Orpheus pivot on this core: Dionysus, reunified by Apollo, had been reawakened to new life; similarly, men, treasuring the poem and rites of the cantor, can escape complete dissolution since the divine fragment within them is a promise of eternal life and rebirth to a higher plane. The magic of Orpheus is an instrument of salvation if one knows how to understand and employ it in the necessary way.” (DSM)

Apollo directed the songs and dances of the Muses and the place of worship, in Helicon, was a sacred forest, in the vicinity of which was the *Aganippe spring*; near the summit of the mountain, another spring “of dark light” gushed forth, which was said to have sprung from a kick of the horse **Pegasus** and was called precisely therefore *Hippocrene*, that is, “the horse's spring.”

*Begin our singing with the Heliconian Muses,
Who possess Mount Helicon, high and holy,
And near its violet-stained spring on petal-soft feet
Dance circling the altar of almighty Cronion,*

*And having bathed their silken skin in Permessos
Or in Horse Spring or the sacred creek Olmeios,
They begin their choral dance on Helicon's summit
So lovely it pangs, and with power in their steps ...
(Hesiod – Theogony, Proem)*

Between Heaven and Earth, the **horse**, living Symbol of Mind, *winged* like Mercury, and steed of Perseus²⁸ analogue of Him, corresponds in the highest symbol of the Firmament to the Constellation **Pegasus**, whose “hoof” touches the situla of **Aquarius**, vessel from which flows that *Fluvius Aquarii*, the water of life, in which swims the *Austral Fish*, the single Fish symbolizing the *Avatar* of the New Age.



This new Aquarian *Musagete* brings Strength and Joy, the new *art of living* that will transform the old evolutionary methods of the Age of Pisces based on crucifying the still-unclarified emotional waters, incapable of compassionate dispassion: “art will be the only vital medium of the new culture” (AY) and Beauty, ‘the sign of union,’ will occupy the propulsive Center of the new Mysteries, progressively guiding the common sense of public opinion to the Will-to-Good, to serve in brotherhood the Common Purpose: only “the realization of beauty will save the world.” (AY)

Common sense, on closer inspection, is reflection in the mass consciousness of the *enlightened thought*, of which Mercury, Perseus and Pegasus are bearers and Symbols:

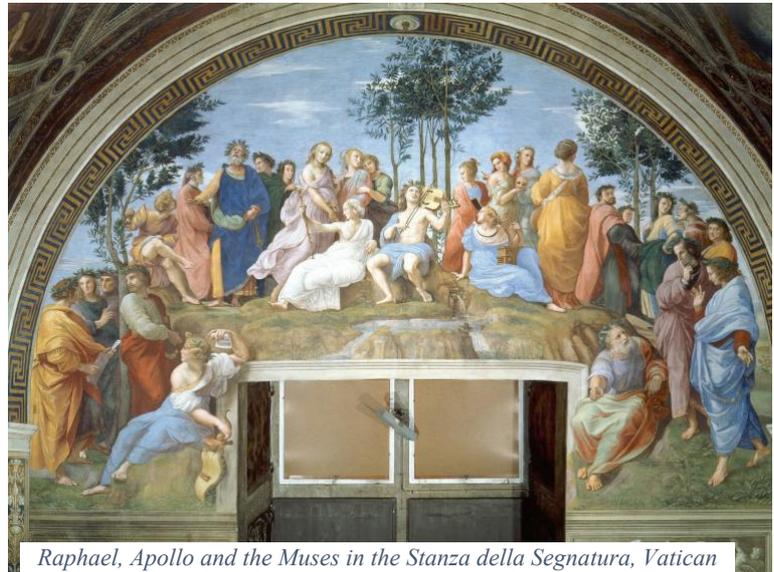
“... **Pegasus**, the winged horse, ever the inspiring symbol of the higher mind, love, spurning the earth, at home in the air. On a lower level we are reminded of the winged feet of Mercury, ever

wings of the mind remembering also that one definition of love is 'the cold clear light of reason.'" (FE, 91)

The *water of life* of Aquarius, an Airy Sign that transmits the pure **5th Ray** of Mind Force and Science, sings the "special wisdom" of Joy: the *intelligent Love*, dispassionate boundless and ardent, that will lead to remembering our infinite Origin and Nature, to *sing and dance the Oneness of the Whole*: to serve the *Brotherhood* between the worlds.

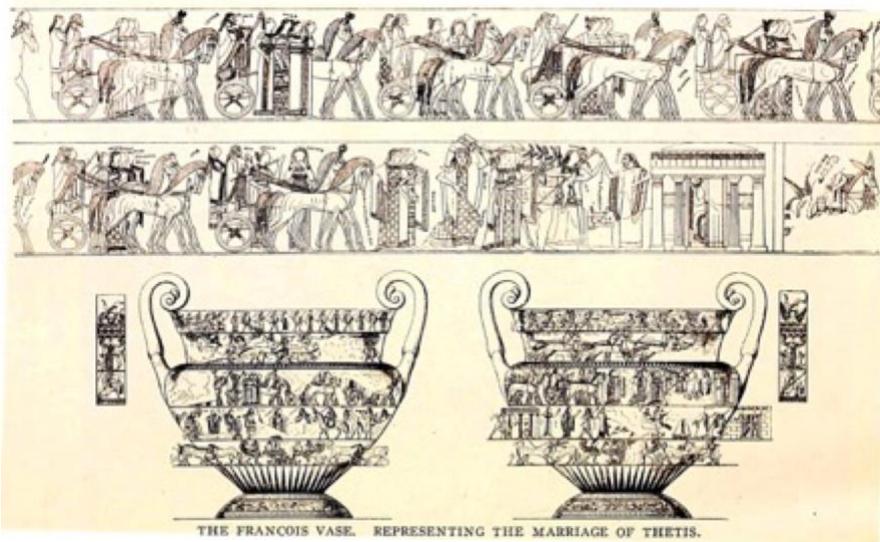
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As indicated, the Muses, *Goddesses of the mountains and springs* (of the *spiritual worlds* and *water of life*, the electric and creative power of thought/psychic energy) are sometimes associated with the **Nymphs** (of lower hierarchical level) who bestow the enthusiasm that comes from the spectacles and beauties of nature, led by *Dionysus Musagetes*; however, the epithet is proper to *Apollo, the god who leads the chorus of Muses*, who together with him dance and sing especially during the festivals and banquets of the Olympian gods.



Raphael, *Apollo and the Muses in the Stanza della Segnatura, Vatican*

In **chant**, understood as musical historical narrative, the Muses were superior to any human since they knew perfectly not only the past and present but also the future. Their earliest chant we have seen was that addressed to the victory of the gods against the revolt of the Titans, but they cheered every feast, as in the case of the wedding of Cadmus and Harmonia and Thetis and Peleus, or again lamenting the loss of valiant Achilles for seventeen days and seventeen nights.



François krater "Marriage of Thetis"
- Archaeological Museum of Florence²⁹

They are often represented in poetry as they set *to music and verse* such stories as the origin of the world, the birth of gods and men, and the exploits of Zeus.

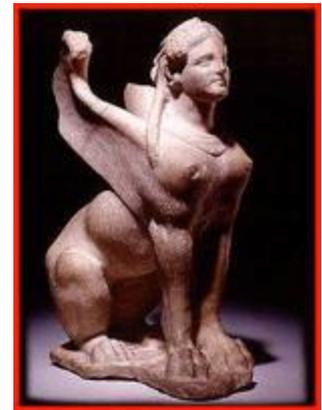
The Muses, repositories of **memory** (*Mnemosyne*) and **knowledge** as daughters of Zeus, thus occupied the Center or heart of Greek *religion*: they represented the *supreme ideal of Art*, understood as *the truth of the Whole, the eternal magnificence of the Divine*.

*

The Muses are one, three, seven or nine. But, “since classical times, the number nine has imposed itself, and the following list is generally admitted [names already enshrined in Hesiod's *Theogony*]: Calliope, the first of all in dignity, then Clio, Polymnia (or Polyhymnia), Euterpe, Terpsichore, Erato, Melpomene, Thalia, Urania. Only gradually did each receive a certain function, moreover varying according to the authors. But, very generally, Calliope is credited with epic poetry; Clio with history; Polymnia with pantomime; Euterpe with flute; Terpsichore with light poetry and dance; Erato with choral lyricism; Melpomene with tragedy; Thalia with comedy; Urania, with astronomy.” (EDM)

The Muses were also the ones who had taught the *Sphinx*, the monster spawned by Echidna had from Typhon, the famous riddle she proposed to Thebans passing through Mount Phycium.

The number **Nine** and such mystery of the **Sphinx**³⁰ link the Muses to the Sign of **Virgo** (the *Sixth* Sign from the manifest Beginning of *Aries*, but *Ninth* from the occult Beginning of *Capricornus*), the *Cosmic Mother*, whose Sanskrit Name *Kanyā* (virgin, young woman - from the root “kan,” the “breathing [an] with enveloping motion [k]”) represents *Śakti* or *Mahāmāyā*, **the force of Nature** (see above the table of the *Seven Creative Hierarchies*).



“This Sixth Sign or *Rāśi* indicates that there are **six primary forces** in Nature, in their unity represented by the *Astral Light*, the Seventh Force: kabbalists and hermetic philosophers call the Astral Light the “Celestial or Heavenly Virgin.” Hence the seven principles spread throughout each unit, i.e. the 6 and ONE - two triangles and a crown.”³¹

Virgo “is the nurturing force of substance itself, subject to the *nine* cyclic changes of cosmic gestation; it nurtures and protects the divine embryonic *Christic life* (the soul), about to manifest or incarnate.

Nine signs (Virgo included), nine united powers, contribute to the development of Christic life in both the individual and the collective. The whole history of human progress and the secret of the processes of divine manifestation lie in this interconnected numerical synthesis, in this mutual and fruitful relationship:

1. *Nine* is the number of man. Actually, the fourth creative Hierarchy (the Human) is the ninth, if the unexpressed five are included.

2. *Nine* is the number of initiation, as far as humanity is concerned.

What Virgo conceals is in potency capable of reacting to **nine energies** that, acting on the life within the form and evoking the soul's responsiveness, bring about “*crises*” and “*instances of proven development*.”³²

And *virgins* or *nurturers* calls the Nine Muses the Supreme Poet:

*O Virgins, sacrosanct, if I have ever,
for your sake, suffered vigils, cold, and hunger,
great need makes me entreat my recompense.*

*Now Helicon must pour its fountains for me,
Urania must help me with her choir
to put in verses things hard to conceive.*³³

Understanding the Muses as the *virgin* or *primary Energies of the Cosmos and Nature*, that is, their belonging to the *Mother* aspect of reality, which for esotericism coincides with the “virgin”

Substance-Matter associated with the *Holy Spirit* or Third Aspect (the First is that of the Spirit/Father and the Second that of Consciousness/Son), calls into play the so-called *deva evolution*³⁴ of the *Mother of the World*, feminine or receptive Origin of creation, articulated in her subdivisions (analogous to the *angelic hierarchies* of the Christian tradition).

With respect to solar manifestation and *human evolution*, we can then imagine the *Deva Essence of the Muses* attested on the higher levels (*cosmic ethers*) of the cosmic physical plane, particularly from the *Second monadic level* (2nd Hierarchy of Virgo-Jupiter) to the *Fourth Buddhic level* of our *Spiritual Souls* or Solar Angels of the *WORD made Flesh* (4th Hierarchy of Scorpio-Mercury - see figure p. 11).

One Mother - Three, Seven, Nine Virgin Mothers - who with the Power of Sound and Thought help us bring forth the Christ in us: the Soul. “The keynote which embodies the truth as to the mission of Virgo most accurately is “*Christ in you, the hope of glory.*” (EA)

The Muse, the *highest deva essence*, is a depiction of the lyrical essence of reality, that *holy spirit* whose Breath and Song reveals and awakens in us the *hero*, our true Name and Soul. “The world, human and divine, is made of poetry and song”: *the Song of the Muse in us is the Mantrikashakti* that is and gives life to every *language*, every thought form.

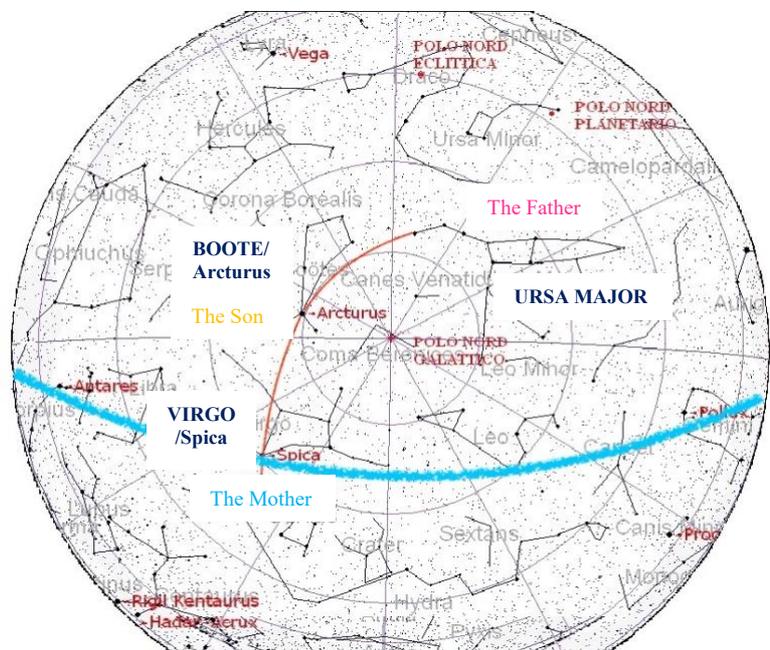
We, *artists of thought*, can *chant* the true Name of things and thus, naming them, *loving* them, we manifest and liberate them:

“*Sound, light, vibration, and the form blend and merge, and thus the work is one. It proceedeth under the law, and naught can hinder now the work from going forward. The man breathes deeply. He concentrates his forces, and drives the thought-form from him.*”³⁵

Man has rediscovered the *Legend of the Logos and the Muse*:

- Spirit enters the world (Matter) through Sound, song and speech, music and poetry, the *creative Force* of the Logoi builders and their cosmic and solar Muses; and, symmetrically, Man, a conscious unit of a planetary Logos, can return to Spirit, to the *Father's House*, again with the wise help of the *Mother* and Her *Virgin and Nurturing Handmaids*;

- between astrological and astronomical Heavens, the Great Mother Virgo is the divine *Guinevere* who, through her Consort *Arthur* (the star *Arcturus* of the Boote Constellation), the enlightened King *Guardian of the Seven Energies of Life* of the Great Bear, pours out these *Seven Rays* to the 12 *Knights of the Round Table* (the 12-archetype Zodiac headed by the 1st *unmanifest* Hierarchy of Pisces), to nurture the growth and evolution of the Son, the Consciousness, the Solar Kingdom.



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4. The Chant of the Olympian Virgins

The Muse sings herself in the artist: she is a Thought, a divine Voice, forging perfect Forms, works of art, releasing her saving Essence.

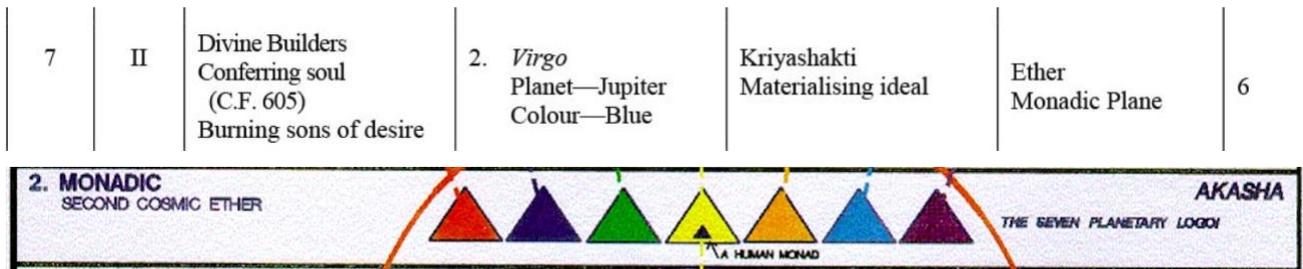
“... the Muses are that divine miracle by which being pronounces itself ... Their appearance signifies the birth of the word, in which the being of things is revealed as form - let us say: the *myth*, the word in which knowledge and truth are given as an immediate divine gift flowing from a sacred source.

... A divine *voice* is necessary ... It must be a voice that appears as ultimate in creation, and by virtue of which the latter becomes perfect.

... man's exceptional potential lies precisely in his **musicality**, in his belonging to the Muse, a belonging that every human action has to celebrate.

... *Donated by a celestial one* is said to be the poetic word in the *Rigveda* ... not only is **art** divine and given by the gods to men, but it belongs to the eternal ordering of the world's being, which is first fulfilled in it. Consequently, one understands the very high rank of the Muses in the realm of the gods; they are not merely daughters of Zeus, like all the other great deities, but *fundamental collaborators in his work of creation.*” (WFO)

Fundamental collaborators: such is *Virgo*, the co-creating Mother, the *zodiacal Muse* of the *second creative Hierarchy* of the *Divine Builders materializing the Ideal*, the *Burning Sons of the solar Logos' Desire* to incarnate, highest *Devas* supporting the *Celestial Men* or Gods of the solar Olympus of Zeus-Jupiter, the solar Love-Wisdom.



For our 'universe,' *Virgo* is that Mother Substance, that Feminine Principle, which sustains, nourishes and gives life and form to all beings, and for human evolution it is the Sign where the mind is to give birth to the *Christ Child*, the Soul, Love.

“The era of the Mother of the World is not a return of the age of Amazons.³⁶ A far greater, loftier, and more refined task is before us. ... Of course, I do not speak of all women, but of those exceptional ones who manifest the subtlest energy. Their abilities glorify the age of the Mother of the World, and relate closely to the realm of healing.

And another quality belongs to woman—she manifests the highest degree of devotion. The greatest truths are revealed by her. Reality confirms this. Woman can ensure that new knowledge is properly applied.

The Thinker used to address His Muse, thus expressing His reverence for the subtlest force.” (SOV 3, 458)

The Muses are those Goddesses who administer the creative Rhythm of Spirit in Substance and who, at the level of solar Manifestation, sublimate it through the Solar Angels of the Fourth Human Hierarchy.

9	IV	Human Hierarchy The Initiates Lords of Sacrifice	4. <i>Scorpio</i> Planet—Mercury Colour—Yellow	Mantrikashakti The WORD made flesh. Speech	Solar Angels Agnishvattas Buddhic	4
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Indeed, on the 4th Buddhic plane of *intuition*, it is reported that *the initiates of the deva world and of the human world* unite and communicate through *the language of Symbols*: Ideas clothed in Sound and Light, the great Music of Mantrikashakti, the luminous Rhythm of the *Living Space* that “transforms prose into poetry and steps into a dance.”

“The Thinker said, “I would like to have in all labor the resounding of the chords of space. The Great Music is the labor of our Patrons, the Muses.” (SOV 2, 411)

“The Thinker insisted that man should rekindle his heart with music, since music was linked to the realm of all the Muses.” (SOV 3, 557)

“... the music of the spheres is characterized by a *harmony of rhythm*. It is precisely this quality that brings inspiration to humanity ...”. (SOV 1, 42)

Understanding *the harmony of rhythm, the Music of Ideas*, singing and dancing according to the choruses of the heavenly Muses: what a marvel the sacred march to the *heavenly wedding!*

*

The exoteric and esoteric traditions agree in indicating that, “to follow virtue and knowledge,” to *remember* the Harmonious Order from which we come and will return, to listen in the Heart to the “great goddess of Chant,” one must approach the *Olympians* with the creative (Dionysian) imagination moved by the Apollonian grace of **Wisdom**. Indeed, one rises only if one descends, one rules only if one serves: for Heaven to sing in the Heart one must become, be, a Cantor of the True, a co-creator of the world.

“In the realm of Apollo and the Muses, the **chant** does not arise from the exaltation of feeling, but is, for the chosen one, a herald of the **true**; therefore, *all yearning for knowledge is assigned by the grace of the Muse*. Socrates can accordingly say that *philosophy is the highest art of the Muses...*

The Muse is divinity squared, indeed to the third: inasmuch as at once *god, word, and god of the word*: ... she works powerfully on human reality, *bestowing the sacred power of form-giving*. The poet mediator, receptor, vessel of divine fire, the poet under the storms of the god, able to grasp his thunderbolt with bare hands ... will thus be his prophet ... *my'thos* (mythos) identified without residue with the truth revealed. ... Great insights therefore follow the vision or hearing of the gods, of the *my'thoi* (myths), if and when they come to pronounce ...

The theogonic myth of the Muse ... makes explicit how the being of the thing is not complete until there is a song to say it and reveal it; things must be spoken in language in order not only to express themselves, but to exist: and divine, creative language ... **Chant/singing** is existence, the very essence of the thing is *word-music*; the Muse is but this song: Olympian god in his/her pure state, that is, pure word, linguistic formation of the real.

... it is the goddess herself singing in her voice. And therefore, chant and word have such meaning as only that which is truly divine can have: they are the revelation of the being of things and therefore at one with the very essence of things, for *without the chant creation would not be accomplished, the world would not be complete*.

The myth of the Muse also contains a miraculous knowledge of the essence of the world and likewise of the origin of singing and saying, that is, of that gift that elevates man above all other living beings and brings him closer to the divine: language. ... this mysterious resounding, this voice proceeding through human saying belongs to the very being of things, like a divine revelation appearing through its essence and glory.



Apollo and the Muses - John Singer Sargent (1921) Museum of Fine Arts, Boston MA

... As soon as Zeus had ordered the cosmos, the gods gazed in mute amazement at the magnificence before their eyes; at last the father of the gods asked them if he had overlooked anything. Then these replied that *only one thing could be missing: a voice capable of praising the great work and his entire creation in words and music.*

But to do this required an entirely new divine entity: so the gods begged Zeus to beget the Muses.

This account says something totally different from what the psalmist declared, "The heavens tell of the glory of God, and fortitude proclaims the work of his hand." It is not creation that needs to praise its creator, rather it still lacks something: the being of things is not yet accomplished until a voice is given to express it. Things and their glory must be uttered: this is the fulfillment of their essence. Therefore, none of the gods, among whom Zeus has apportioned the realm of being, is deputed to do this, since they themselves are an integral part of creation; they too are imprisoned in a silent, contemplating possession and can only pray to the Most High to awaken a voice that is capable of announcing and celebrating the wonder of the world.

For this purpose the Muses appeared, and this is the meaning of their divine being. They are goddesses in the full meaning of the word. The first phrase with which Greek literature speaks to us, namely the opening verse of the Iliad, is not by chance the invocation to the Muse, called only by the name "goddess." *Song and speech are consequently a divine office, originally brought to completion only through the work of a specific deity; they are therefore so inherent in the divine depth of things and their essence that in them, and only in them, is being revealed.*

Consequently, this is the first task of the Muses in Olympus: to the delight of Zeus, to sing of the gods and their blissful life, their appearance in the world, the origin of all things and the mortal destiny of men.

... only from Mnemosyne, primordial goddess, will the **chant of the Muse**, the cosmic weaver,³⁷ she who governs the world by singing it. For the Muse begins the chant not from the Foundation, but from Nothingness [non-being] - thus establishing a new, revocable **order** (*táxis*) of the cosmos.

For the Muse is not an impolitic celebrant, but tempers instruments and states: in the ideal pólis she would rule, where the political fabric had been well harmonized, generating an ordered cosmos. ... the Muse, a cosmogonic deity, then holds all the planes of the universe in her hands: "for even the world [*kósmos*] can be called a myth [*my'thon*]."

... Hesiod boasts of their benefits: they accompany kings and dictate persuasive words to them, the words needed to appease disputes and restore peace among men. They confer on them the gift of gentleness, which makes them dear to their subjects. In the same way, says Hesiod, it is enough for a **cantor**, that is, a server of the Muses, to celebrate the deeds of men of the past, or the gods, so that those who have worries or sorrows forget them instantly.

... The cantor and the poet are completely dependent on the goddess Muse. “Descend to me, Muse, from your heavenly refuge!” Sappho invokes her (fr. 154). Without her presence, the poet can do nothing; only “by divine fate,” as Plato says (Ion 534 b), can he become a creator, bringing to light in the most appropriate manner that toward which the Muse impels him.³⁸ That is why he is precisely called a poet and designates himself as server and follower of the Muses. ... “Blind is the counsel of men, when anyone attempts the deepest path with intelligence alone and without the goddesses Heliconies,” it is said at Pindar (Paian 7 b).

... Their *breath is what animates the poet*; that is why he himself is called “divine,” and so is his *chant*.

[Hesiod in his Theogony:] ... Thus spoke *the daughters of the great Zeus, the truthful ones*”; then happened the prodigy that made him a poet ... Since they ‘know all things,’ not only the poet, but also the man of action must hearken to them and entrust his conduct to them. That is why **Calliope**, as Hesiod says, stands by even the most powerful rulers ...

Calliope, of whom Hesiod says is the most eminent among the Muses and stands by the side of kings, is together with **Urania**, according to Platonic Socrates, the patroness of those who “live philosophically, giving honor to the ‘music’ (*mousikō*) of these deities.”



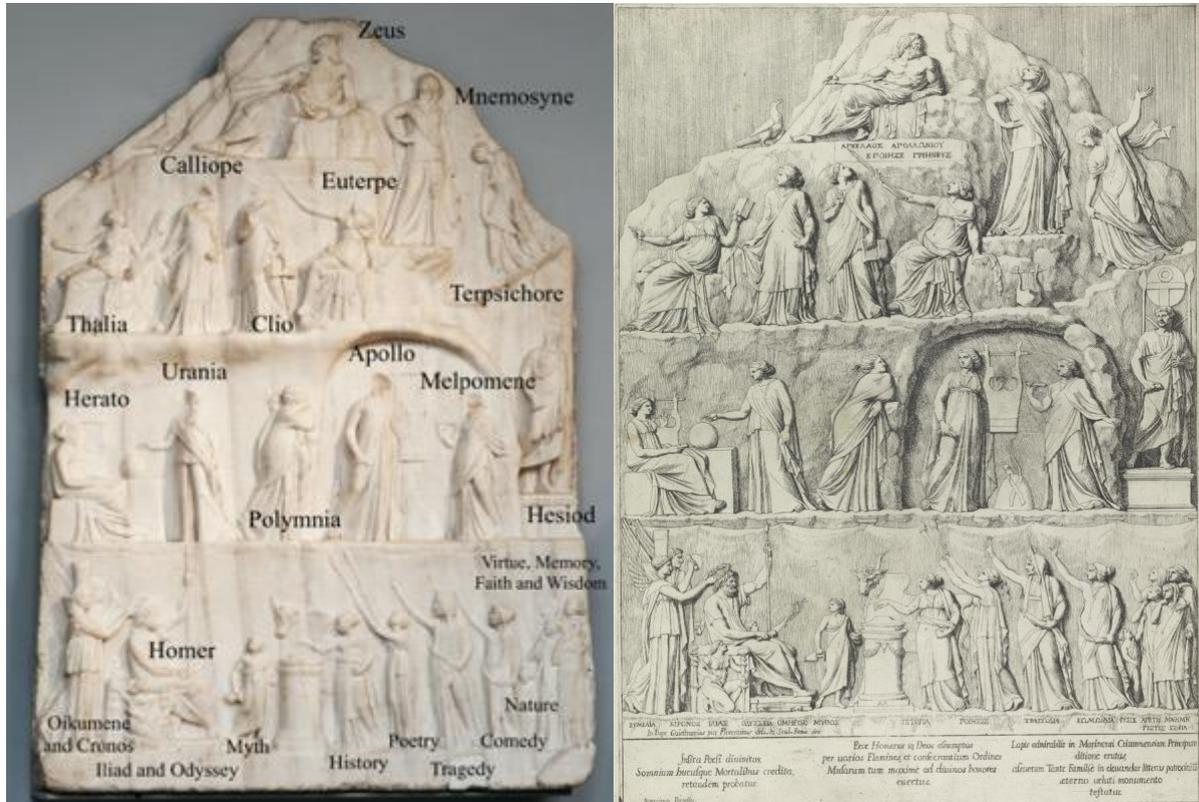
Urania, Herato and Calliope - Robert Fagan (1793-5) - Attingham Park

... But not only philosophy was to enjoy the assistance of the Muses; all true knowledge and all sensible action found their divine origin in them. The warrior himself thanked them for clarity of spirit and sensibility; in fact, Plutarch reports that the Spartans sacrificed to the Muses before battle, in order not to be overwhelmed by the warlike impetus of the clash and so that their wisdom would remain transparent.” (WFO)

Immersed in the enchantment and sound breath of the Myth, let us now look at the *Muse One and Triune according to her Nine aspects*.

5. The Nine Muses

In the figure's monument, carved for an unknown poet in a shrine dedicated to Apollo and the Muses, the full nine Muses together with Apollo are reproduced in the two middle bands of the relief, below Zeus and Mnemosyne.



Votive relief of Archelaus of Priene with the Apotheosis of Homer (mid 2nd cent. BCE). - British Museum

“The bas-relief is divided into three or four bands. In the lowest towers Homer, resembling Zeus; behind him stand the god of infinite time and the goddess of [ecumene](#), crowning him; in front of him *Mythos* and *Historia* sacrifice on a round altar, and the protective genii of the various species of poetry approach with blessing gestures. Above, on the other hand, in the second and third bands, stands the mountain of the Muses, with at its foot the sacred cave in which Apollo stands holding the lyre; a Muse brings him the papyrus of the poet Hesiod, whose statue can be seen near the cave, along with the tripod he obtained as a prize for victory. The other Muses spread out in a variety of attitudes and occupations on the slopes of the mountain. But a change is introduced as the gaze ascends the mountain: the Muses on the slopes of the mountain still wait in perfect stillness, while moving slowly toward the summit the goddesses become more and more excited, until the last one, just below the summit, bursts into the movement of dance. Higher still is placed the father of the gods, with his majestic head turned toward the mother of the Muses, Mnemosyne, who stands a little below, conversing with him in a regal attitude.

The sculptural work shows in the most expressive way how it is the spirit of Zeus that moves the Muses, who in fact call themselves his daughters. The Nymphs, too, are called daughters of Zeus; for the Muses, however, this connection with the highest god takes on a special significance: they not only have a common father, like the Nymphs, but also the same mother, Mnemosyne, who celebrated the wedding with Zeus ... Therefore, the Muses constitute, unlike the Nymphs, a concluded unity; for in spite of their recognizable multiplicity, one always remains aware that they are in the end *one Muse*. The Homeric poems begin with the invocation of the (one only) Muse, and even later the Muse will be invoked together as both a multiple and a single deity, a circumstance unthinkable for the Nymphs, since the latter can only be called “ladies,” while “Muse” is an authentic proper name. Whether the Muses, like the Nymphs, also bear personal names in addition to their common name does not alter this difference at all: through multiplicity their unity is only reaffirmed, since they are not indistinctly many Muses, but constitute in the first instance, like the *Charites*, a group of three, which by multiplication has expanded to the figure of nine. (...) The figure of nine, which we

first encounter in one of the verses of the *Odyssey* (24, 60), updated by the ancient grammarians and then in Hesiod (*Theog.* 77), where we find the nine proper names that became famous, has notably prevailed. Thus a Platonic epigram (16) that purports to honor Sappho may celebrate her as the tenth Muse.” (WFO)

One, Three, Nine Muses who over time acquired diverse attributions in the various authors, including, in addition to poetry, music and dance, the fields of prose and of sciences: Clio from epic poetry became the protector of History; Urania from astronomical epic (i.e., related to the description of the origins of the constellations) became sacred to Astronomy, and Thalia in addition to comedy was also associated with agriculture. The Muses thus set out to protect every field of human wisdom and, in later times, watched over the *physical and spiritual education* of human beings together with certain gods, notably Hermes, Heracles and Athena.

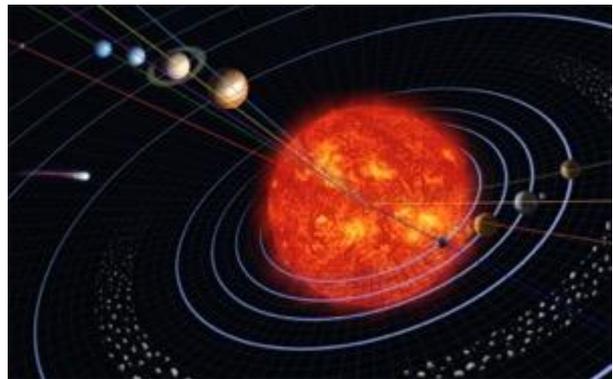
Now, to trace back to the Ennead or *primary Triad of Principles* that the Muses 'entify' beyond their 'worldly' attributions, let us go on to meet such *Deva Olympian Deities* one by one, and we shall do so trusting again in the *astrological/astronomical key to the Mysteries*, considering their *reflections* in the Firmament, i.e., Their solar bodies of expression, the nine *planetoids/asteroids* (=“star-like”) that bear Their Names: according to the assumption of Esoteric Astrology, the *Science of Spatial Relations*, the Names of the celestial Entities are precisely not given at random, but *with wisdom of the cause* by the inspired collective intelligence, capable of responding to the Sound within the 'astronomical vehicles' of manifestation of such *Logoi and Great Devas*.

The progressive motion and influence of the nine asteroids/Muses, in relation to that of the Planets and Zodiacal Signs, can then be computed and interpreted according to the practice of *Astrosophic* Wisdom: thanks also to this *key*, the listening to the *Music of the Spheres*, to the *World of solar Ideas*, will be able to substantiate itself more and more widely and precisely to our consciousness.

“*The circle of the planetoids*. Students of the Ageless Wisdom are apt to forget that the Life of the Logos manifests itself through those *circling spheres* which (though not large enough to be regarded as planets) pursue their orbital paths around the solar centre and have their own evolutionary problems and are functioning as part of the solar Body. They are informed—as are the planets—by a *cosmic Entity* and are under the influence of the Life impulses of the solar Logos as are the greater bodies. The evolutions upon them are analogous to, though not identical with, those of our planet, and they swing through their cycles in the Heavens under the same laws as do the greater planets. ...

[The] Ray is dependent upon the quality of the hierarchy of Beings who use it as a means of expression. These seven hierarchies are veiled by the Rays, but each is found behind the veil of every ray, for in their totality they are the informing lives of every planetary scheme within the system; they are the life of all interplanetary space, and the existences who are expressing themselves through the *planetoids*, and all forms of lesser independent life than a planet.”³⁹

As for the Muses, Their asteroid are all in the [main belt](#) between the orbits of **Mars** and **Jupiter**, understood as the effect of an ancient Battle of the Heavens; for the evolution of consciousness, this circle is the 'place' of communication between the spheres of 'personal' and 'transpersonal' planets, thus bridge to reunite desire (Mars, solar plexus) with love (Jupiter, heart center), the desire-mind (*kama-manas*) of Personality to the love-wisdom (*Buddhi-Manas*) of Soul, through the *musagetes* of the higher Mind (the Divine Hermaphrodite Mercury-Venus, Hermes-Aphrodite, but also Apollo-Athena), that *Intellect of Love* that 'breathes out' the Music that leads back to Oneness.



Here are the Nine Muses:

Position	Image	Name, with literal meaning	Art	Traditional attributes
1		Clio, <i>she who makes famous</i>	History, or epic chant	Parchment in hand, often unrolled
2		Euterpe, <i>she who cheers</i>	Lyric poetry and music	Flute or aulos
3		Thalia, <i>she who is festive</i>	Comedy	Comic mask, ivy garland and stick
4		Melpomene, <i>she who sings</i>	Tragedy	Tragic mask, sword and staff of Heracles
5		Terpsichore, <i>she who delights in dance</i>	Choral lyric and dance	Lyre
6		Erato, <i>she who provokes desire</i>	Love poetry and choral singing (then also geometry and mimicry)	Roll or zither
7		Polymnia, <i>she who has many hymns</i>	Ritual dance, sacred chant and mime	Without objects
8		Urania, <i>she who is heavenly</i>	Astronomy, didactic epic and geometry	Celestial globe, or stick, or index finger pointing to the sky
9		Calliope, <i>she who has a beautiful voice</i>	Epic poetry and Elegy ⁴⁰	Wax-covered tablet and stylus, or scroll in the left hand

(Translated from Wikipedia: [Muse](#))

And here, summarizing the arts and qualities held by the Nine Muses, is a hypothesis for their *esoteric* values, the heart of this study:

Clio (*she who makes famous*): history and epic, for to proceed wisely one must value the Good and know the lessons of the past. *Valuing and appreciating heroism*.

Euterpe (*she who cheers*): music and poetry, which harmonize and sublimate emotions, bringing balance. *Musicality-harmonization*.

Thalia (*she who is festive*): comedy, celebration. *Art of divergence/amusement - Joy, irony*.

Melpomene (*she who sings*): tragedy. *Depth, gravity, integrity*.

Terpsichore (*she who delights in dance*): dance and choral lyric, movement that prepares for the sacred, dance to access sacredness by the soul. *Art of sacred movement - adaptability*.

Erato (*she who provokes desire*): love poetry, that which awakens *eros*, the beauty and strength of feeling, desire; also Muse of choral singing and then geometry and mimicry. *Ardor/eros*.

Polymnia (*she who has many hymns*): Sacred and ritual dance and choral singing, mime as rhythm. *Rhythmic sacredness and solemn intimacy*.

Urania (*she who is heavenly*): astronomy and astrology, she who rules the heavens with her myths (didactic epics), the motions and geometries of the heavenly bodies. *Wisdom of Heaven (outer and inner)*.

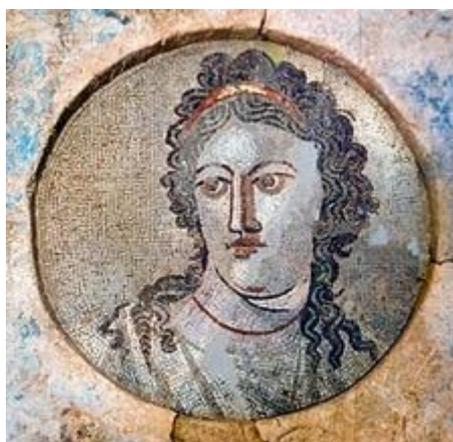
Calliope (*she who has a beautiful voice*): Eloquence, epic poetry, elegy, the grand narrative, initiatory texts. *Art of speech and thought-form construction - occult philosophy*.

*

And now let us delve into them one by one with their related asteroids and possible values, both from an exoteric and esoteric point of view.

Let us start with **Mnemosyne**, the *Mother-Memory*.

The Proto-Musa Mnemosyne is associated with a Main Belt Asteroid (with No. 57) discovered on September 22, 1859 transiting in the Sign of *Aries* and with an orbital period of 5.59 years.⁴¹



Diodorus Siculus writes that it was she who discovered *the power of memory* and that she gave names to many of the objects and concepts *so that mortals could understand each other while conversing*.

According to Pausanias there were two fountains to which one had to drink before entering the Underworld (in Boeotia near the cavern of Trophonius): the first, named after *Lete* (forgetfulness) made one forget past things, while the other, named after *Mnemosyne*, allowed one to remember what one would have seen in the afterlife.

With Mnemosyne's help, the past remains “present” through memory and achieves an ideality that can mark only divine men (the *heroes*, in whom Being, the divine part, is manifested).

The Goddess of Memory assisted those who were responsible for handing down the epic poems, anciently transmitted orally and recited through the generations, until the era of their transcription.

She is thus Master of the Heart Mind who *remembers* and knows how to *recall* the World of Fire, of Ideas:

*Goddess and master of the heart and mind,
And of the dear thought keeper and mother ...*⁴²

*

Clio (Asteroid 84) - *she who makes famous*: history and [epic](#),⁴³ because one must value the Good (the heroic and generous acts) and know the lessons of the past, in order to proceed and wisely build the individual and common Future.

The asteroid Clio was discovered on August 25, 1865 transiting the Sign of *Aquarius* and has an orbital period of 3.63 years.⁴⁴

Muse of History, and more commonly of Fame, she guarded the past of lineages, men and cities, inspiring poets and aedi who spread and glorified their characters and feats.

In the classical age, she was depicted holding a writing tablet, or an open scroll; later, also sitting beside a chest of books.

The name Clio comes from the same root of the verb κλείω, which in Greek means “to make famous” or “to celebrate.” Her name thus emphasizes those who are the object of praise in the works of poets and singers by achieving lasting renown and glory.

The Muse Clio is also referred to as the “protector of sacred waters” (water has as a keynote the unifying *synthesis* and is the *reminiscent* element).

Clio therefore celebrates success, in the sense of recognition of the worth of others or of one's own work by others (also linked to group celebrations or periodic collective ceremonies).

*

Euterpe (Asteroid 27) – *she who cheers*: music⁴⁵ and lyric poetry,⁴⁶ that *harmonize* and sublimate emotions, bringing balance. *Musicality and harmonization*.



The asteroid Euterpe was discovered on November 8, 1853 transiting the Sign of Taurus and has an orbital period of 3.59 years.⁴⁷

She is the muse of music, later also of lyric poetry and according to some inventor of the *aulos*.⁴⁸ In later representations she also begins to be depicted with simple flutes.

Euterpe is about the *musical expression of harmony*, the vibrant joy of self-expression (impersonal, not passionate). It is mainly about the art of *composition*, the stage of creation where desire, skill and goals are combined together. The role of Euterpe is both experimental in nature (creative freedom) and harmonizing with goals.



Clio – E. Ajello, Prado Museum

*

Thalia (Asteroid 23) – *she who is festive: comedy,⁴⁹ feast, thus associated with the art of divergence/amusement, joy and irony.*

The asteroid *Thalia* was discovered on December 15, 1852 transiting the Sign of *Taurus* (like Euterpe) and has an orbital period of 4.26 years.⁵⁰

Thàlia (Ancient Greek: Θάλεια, *Tháleia*) means “feast” and in its etymon refers to that which “grows” and “develops” in abundance and splendor. She thus presides over comedy in Greek mythology; but it is also associated with the severest satire as in Monti's *Musogonia*: “and *Tháleia* who error scourges and laughs”.

She is depicted as a cheerful-looking girl, wearing an ivy crown on her head and holding a mask in her hand.

She is believed to be the mother of the [Korybantes](#) (seven priests of Cybele, the Rea/Mother Nature of Phrygia, who honored their deity with wild and orgiastic dances) had by uniting with Apollo.



As forms of self-expression, Thalia is thus associated with the art of *divergence*, wit, the joy of detachment brought by intelligent irony, and the refinement of talent and one's skills.

*

Melpomene (Asteroid 18) – *she who sings: tragedy.⁵¹ Depth, gravity, integrity.*

The asteroid Melpomene was discovered on June 24, 1852, transiting the sign of *Capricorn* and has an orbital period of 3.48 years.⁵²



In Greek mythology, *Melpomene* (in Greek Μελομένη, from μέλομαι, "celebrate with dances and songs"), Muse of tragedy, is also known for her relationship with Dionysus, god of theater.

She is often depicted with a tragic mask and wearing buskins, traditional "tragic" sandals; in addition, she often carries a knife or a stick, while on her head she may wear a cypress crown. Her gaze is often severe and serious: with this, the muse indicates that tragedy is a difficult, powerful art; with the tragic mask, she teaches the consequences of errors, or the dangers of injustice.

Some traditions say that from the union of Melpomene with Achelous, a river god, son of Oceanus and Tethys, the *Sirens* were born, mythological beings with the head of a woman and the body of a fish, who with their singing attracted sailors and then led them to certain death.⁵³

Analogously, Melpomene is about self-expression or the manifestation/realization of works that reflect the depth of feeling (like Erato, but more towards the tragic, towards deep emotions such as pain, anger, disappointment).

The hallmark of tragedy is that it is memorable, compared to ordinary "happiness" which lingers less long in our consciousness than the experience of when we 'fall'. Melpomene therefore not only indicates that we need to learn from experience, but speaks of transforming pain, the banal and superficial happiness into an art that lingers and impresses deeply. But, above all, the ability to inhabit

emotional depth and to actively use it to transform it into the expression of our true Self, is where Melpomene's strength lies.

Harmony and Art are achieved by transforming deep conflicts and 'pains':

"The Muses certainly call themselves, like the Nymphs, virgins, and this title corresponds to their essence. Yet we know of the existence of their children, who were given wonderful graces, but who always ended up prey to a tragic fate (which is true in general for all men of divine origin). Here the word "tragic" still retains its true meaning: *all human music, even the most lovable, moves only through the presence of a painful knowledge in the background*. In the most astonishing of bird songs, in the verse of the nightingale, one can hear an inconsolable lament, as in the warbling of the swallow an endless sigh. The Muses themselves, when they make themselves heard on Olympus, sing, as the *Homeric Hymn to Apollo* (V, 150) narrates, of the blessed existence of the gods,

*and of all the sorrows of men,
which below the immortal deities
they must endure, ignorant and bereft of counsel,
unable to find escape from death and shelter."* (WFO)

Melpomene also refers to the talent of singing, as the *Muse of the Chorus*, to the deep strength of *communal feeling*.

*

Terpsichore (Asteroid 81) - *she who delights in dance*: dance⁵⁴ and choral lyric,⁵⁵ the movement that prepares for the sacred, the dance to access the sacredness by the soul. *Art of sacred movement - adaptability*.

The asteroid *Terpsichore* was discovered on September 30, 1864 in transit in the Sign of *Aries* and has an orbital period of 4.81 years.⁵⁶

Terpsichore (in Greek Τερψιχόρη, *Terpsichórē*; Latin *Terpsichōre*) is the protector of dance. She is usually depicted with clothes similar to those of bards and crowned with laurel leaves always intent on drawing chords with her tapered fingers from her instrument. Her name comes from the Greek τέρω ("to give pleasure, to cheer") and χορός ("dance").



Terpsichore - Antonio Canova

"Dance arose together with beauty from the same mystery; its movement represents the achieved stillness of the limbs in the unity of their innate coordination." (WFO)

Muse of Dance, both as oscillation or movement of the body and as the ability to interpret gestures and expressions as subtle fascinations or signs of inner grace, regardless of whether one is dancing or not. The enchantment of dance lies in the fact that it seems to be accomplished effortlessly, even though such simplicity comes from mastery gained through hard work and long experience.

Terpsichore thus embodies the creative freedom that comes from much hard work and control over one's body or vehicles of expression. It

also indicates the body's flexibility, agility and ability to translate and reinterpret external or others' rhythms into our own self-expression.

The main thing to remember about Terpsichore is that while the end result may resolve into power and harmony, the path to get there is not always harmonious, and it involves hard work and a focused mind to guide the self through the necessary transformations and adaptations.

Terpsichore does not necessarily indicate independent or solo successes, as it often indicates the accompaniment or guidance of others to develop one's abilities, indicating success through collaboration and *adaptability*.

*

Erato (Asteroid 62) - *she who provokes desire*: love poetry, that which awakens *eros*, the beauty and strength of feeling, desire; also Muse of choral singing⁵⁷ and then of mimicry⁵⁸ and geometry. *Ardor-Eros*.

The asteroid Erato was discovered on September 14, 1860 transiting the Sign of *Aries* and has an orbital period of 5.51 years.⁵⁹

Erato (Greek: Ερατώ) is depicted as a young woman, wearing a crown of myrtles and roses, holding a lyre in one hand and a plectrum in the other, and sometimes placed near her is a Cupid armed with a bow and turquoise (quiver).

Her name seems to mean “Lovable” and would derive from *Eros*. Erato was also depicted as a figure related to love in Plato's *Phaedrus*.

The influence of Erato leads to inspiring others with one's speech, influencing them through the dynamic ardor and passion of love. It also indicates the need for 'space' for the creativity and 'freshness' of love to breathe.



Eros and the Muse Erato - XIX sec.

“Love is an evil or deceptive 'bargain' only for those men who, sunk in the corporeal dimension and spoiled by common views, ignore the sacredness and heavenly root of *eros*. True love is the divine gift of *mania*: a magical and beyond-human condition that awakens, all of a sudden, the memory of another dimension and another existence, when souls, free from the weight of matter, twirled in the heavens in the wake of the gods, nourished by the contemplation of the pure forms of being. True love is to glimpse in the face of the beloved the image of the god to whom one's nature belongs from the beginning. It is tension to assimilate oneself more and more to that divine figure: flight of winged souls rising from the earth in search of the “Plain of Truth” to which, once upon a time, they had access.

... It is only by moving to the elsewhere of the sacred that the root of *eros* allows itself to be grasped. *Love*, Socrates explains, is a *desire to generate in beauty in order to draw an eternal good*. It is tension to immortality, to that 'being always' that is proper to divine nature.” (DSM)

*

Polymnia (Asteroid 33) - *she who has many hymns*:⁶⁰ sacred and choral dance and song; ritual dance,⁶¹ mime as rhythm. *Rhythmic sacredness and solemn intimacy*.

Asteroid *Polyhymnia* was discovered on October 28, 1854 transiting the Sign of *Taurus* and has an orbital period of 4.85 years.⁶²

Polyhymnia presides over orchestration (choreography), pantomime and dance associated with sacred and heroic chant. She is also sometimes associated with rhetoric, memory, geometry, and history.



Typical iconography sees her depicted as a devout-looking young woman, wrapped in a veil and cloak, her head encircled by a crown of pearls.

Polyhymnia is also credited with the invention of the lyre (on a par with Hermes) and agriculture.

Muse of Hymns and Meditation, she particularly points to activities that can be “hidden” behind a kind of 'veil,' inward, and that require control and focused work in detail. It is collected and reserved (without frivolity), indicating sophisticated arts and subtlety of thought. It is the gift of *deepening things with constant meditation.*

Her posture and behavior, and the absence of representational attributes, also indicate *meditative, serene, deep reflection*, not extroverted like that of the sisters Thalia and Terpsichore.

She speaks of *strength in oneself*, which need not be put on display, but rather a strength that through modesty attracts 'hidden' *praise* from the 'many' (*poly-*): she also seems to indicate the talent to develop different means in pursuing one's mission (*polyhedrality*), based on a stable 'pillar' built at the center of oneself.

Polyhymnia has *many* stories to tell, which are based on songs, patterns, mathematical forms, contemplation, but also spiritual secrecy.

Dante mentions her in *Paradise* along with the other Muses sources of *inspiration*:

*If all the tongues that Polyhymnia
together with her sisters made most rich
with sweetest milk, should come now to assist*

*my singing of the holy smile that lit
the holy face of Beatrice, the truth
would not be reached—not its one-thousandth part.*

*And thus, in representing Paradise,
the sacred poem has to leap across,
as does a man who finds his path cut off.*⁶³

*

Urania (Asteroid 30) – *she who is heavenly*: astronomy and astrology,⁶⁴ she who rules the heavens with her myths (didactic epics),⁶⁵ the motions and geometries⁶⁶ of the heavenly bodies. *Wisdom of Heaven (outer and inner).*

Urania is a large main belt asteroid that was discovered on July 22, 1854 transiting the Sign of *Aquarius*. It orbits the Sun with a period of 3.64 years.⁶⁷

Ourania (Urania) was named Muse of astronomy and astronomical writings. In this capacity she was depicted pointing to a celestial globe with a stick. She is the Muse of both Astronomy and Astrology, indicating that



she is not only concerned with the scientific pursuit of knowledge of the Heavens, but also with the creative interpretation of its motions and expressions.



As seen, according to Hesiod along with Calliope she is the most eminent among the Muses: Urania is the most 'senior' among her sisters, and embodies both wisdom and unconditional love of Heaven and universal Force, as well as patience and love of philosophy.

She primarily governs the area of the *liberal arts* (as well as the more traditional arts as well), and essentially refers to the creative search within oneself, to subjective spirituality, to reading *Heaven within us*.

She was called by Dante the “*Muse of celestial things*” and invoked at the end of Purgatorio, there where the traveler, having arrived in Earthly Paradise, contemplates the mystical procession and feels the

paucity of his own strength in the face of a theme so arduous not only to translate into verse but even to think about.

*

Calliope (Asteroid 22) - (*she who has a beautiful voice*): eloquence, epic poetry, elegy,⁶⁸ the grand narrative, initiatory texts. *Art of speech and thought-form construction - occult philosophy.*

The asteroid *Kalliope* was discovered on November 16, 1852 transiting the Sign of *Gemini* and has an orbital period of 4.96 years.⁶⁹

According to Hesiod, she is the most eminent of the Muses and stands beside the most powerful rulers, patroness of those who live “philosophically,” honoring the “music” of these deities (Socrates in the *Phaedrus*).

She is the goddess of the eloquence she bestows on kings and princes, as well as of the harmonious and influential voice, self-assertion, wisdom, and skills.

In the earliest art Calliope is depicted holding a lyre, while in the classical era, when the Muses were assigned to specific artistic spheres, she was elected Muse of epic poetry and was therefore often portrayed holding a waxed tablet and a stylus or a scroll; in this capacity she is invoked by Homer in the *Iliad* and *Odyssey*.



Calliope - Hall of the Muses - Rome Vatican City - Pio-Clementine Museum

Because of her wisdom Zeus called her to act as judge in the dispute between Aphrodite and Persephone who were competing for the beautiful Adonis: the Muse decided fairly that the boy would spend half the time with Aphrodite and the remaining half with the underworld queen.

The Mythic Legend further relates that from Apollo she had two sons, Orpheus and Linus, both excellent musicians and singers.

“To Thersicore [the cicadas] report of those who honored them [the Muses] with choral song and dance [the *cicadas*: “symbol of a *mania* that ravishes and leads beyond mortal nature and the physical dimension that determines it.”] ... To Erato they give news of those who composed love poems ...

To **Calliope**, the eldest, and to the one who comes immediately after her, Urania, they bring, instead, news of those who have spent their lives devoting themselves to the love of wisdom, honoring the music that is Theirs, for, of all the Muses, it is these who are in charge of the heavens as well as divine and human discourse, modulating their beautiful voices.” (DSM)

Dante invokes “*the Muse of beautiful singing*” in the second canto of the Inferno and in the first canto of Purgatorio:

*To course across more kindly waters now
my talent’s little vessel lifts her sails,
leaving behind herself a sea so cruel;*

*and what I sing will be that second kingdom,
in which the human soul is cleansed of sin,
becoming worthy of ascent to Heaven.*

*But here, since I am yours, o holy Muses,
may this poem rise again from Hell’s dead realm;
and may Calliope rise somewhat here,*

*accompanying my singing with that music
whose power struck the poor Pierides
so forcefully that they despaired of pardon.⁷⁰*

*



Hall of the Muses - Vatican Museums

6. Musicality and the Art of Living



Clio, Calliope and Erato

4th century BC - National Archaeological Museum, Athens



Euterpe, Polymnia and Terpsichore

“*Silence* has its own wonderful voice: *music*.

... the magic of sounds that goes under the name of “music” (*mousikō*) must be recognized as the gift of a divinity, indeed, as its own sacred voice ... In chant a living knowledge resounds.

... the original Greek thought of the *Muse* reveals the being of things in music and accomplishes it, allowing the one called, who is a *listener* of the divine resonance and must reproduce it by means of his human voice, to express it again within his own experience.” (WFO)

“... According to the Teachings of Plato, **music** should not be understood in the narrow sense of music alone, but as participation in all the harmonious arts. In singing, in poetry, in painting, in sculpture, in architecture, in speech, and, finally, in all manifestations of sound, musicality is expressed. In Hellas a ceremony to all the Muses was performed. Tragedy, dance, and all rhythmic movement served the harmony of Cosmos. ... Beauty is an uplifting concept, and each offering to beauty is an offering to the equilibrium of Cosmos. Everyone who expresses music in himself sacrifices, not for himself, but for others, for humanity, for Cosmos.

Perfection of thought is an expression of beautiful musicality. The highest rhythm is the best prophylaxis, a pure bridge to the highest worlds. Thus We affirm Beauty in Our Abode. ...

You know about the special musical instruments that are in Our possession. ... Often such singing has served to bring peace to the world, and even the servants of darkness have retreated before its harmonies. One should learn how to develop one's own musicality by all possible means.

The heart's feeling is sensed not in the words themselves but in their sound. There can be no irritation in harmony. Malice cannot exist where the spirit ascends. It is not by chance that in antiquity the epic scriptures were sung, not only to facilitate memorizing but also for inspiration. Likewise, it is rhythm and harmony that protect us against fatigue.

The quality of music and rhythm should be developed from infancy.” (SOV 1, 42)

“... We approve of everything that awakens a true sense of **rhythm** in people. The feeling of rhythm is inherent, but the disorder of chaos deadens it. People may act rhythmically, but still be far from an understanding of the great significance of rhythm. If someone wants to take a decisive action, his instinct can correctly prompt him to first establish the necessary rhythm, and in this cadence the required harmony is found. Even a limited effort will provide beneficent results.

We demonstrated the simplest rhythms of Mahavan and Chotavan,⁷¹ but one can learn far more complicated rhythms. Let us recall the most ancient meters of the Sanskrit language and of the worlds of ancient Greece and Rome. In them one can find highly-developed, well-considered patterns of rhythmic sound. The ancients knew the necessity for communion with Cosmos.

During certain periods of earthly tension, one should think very much about rhythm. The people's cries of terror plunge them into the abyss of chaos. Do not think that We approve of feasting

in a time of plague. But when a Hindu chants verses from the Bhagavad-Gita he acts wisely and the result is a healing harmony. **Rhythm** is both the cement and the wings of space.

People desire communion with Us; the first key for them will be the realization of their own inner rhythm. There can be the finest music and singing, yet nothing will resound in the heart that is deaf. In contrast, a refined heart will tremble in harmonious response to the rhythm. The seeker will then become better, more courageous and strong; he will be a worthy co-worker of the earthly and of the Supermundane, and will find joy.

Remember that Earth is suffering from an unusual state of tension. During the time of Armageddon how can one permit oneself to participate in this state of chaos? In all actions, great or small, think about this reminder. It is not well-being, but struggle, that teaches man to think. But what kind of warrior would he be if, in the first difficult hour he loses his guiding star, his thoughtfulness? How different would he then be from the unthinking ones, who cannot recognize a decisive hour, and for whom threatening events are only accidental. But he who thinks sensibly associates himself with cosmic rhythms, and in such an armor boldly accepts the battle. He is then with Us.

The Thinker said, "**Muses, beautiful Muses! In your harmonious choir you give to humanity the salutary rhythm.**" (SOV 3, 605)

Realizing the Rhythm of Harmony is the sacred Middle Way: the Fourth Principle is the evolutionary *method* (Harmony through conflict) of the human Soul to realize the *Goal*, Love-Wisdom, since "there is no love without harmony, nor harmony without love". And to love Beauty is to remember our essential Unity and Harmony with the Cosmos and the Infinite:

"... continuous, concentrated thought about what one reveres most is the surest way to develop the *memory*. There is no need to burden the consciousness with petty details. One must first of all concentrate upon what has been chosen as the principal concept. ... The Thinker constantly thought about His chosen Muse. He did not hide the fact that in days of turmoil He remained firm only because of Her; She was His source of strength and ultimately His salvation." (SOV 3, 451)

"... if Cosmos is One, whatever one wants to introduce into its objectivity must respect its first law: *Unity*. What in it is asserted as disconnected from the One can only be transitory and condemned to disappear without leaving any memory; moreover, it exerts a harmful influence on the environment.

This is the real reason why modern *art* in general is disastrous, sinister and condemnable. Not so much for the errors of its theories (sometimes insane) but because it ignores or contests the unity of the Whole. ... hearts are not yet educated to love the One. One tries, inevitably, to remedy these imbalances with decrees and prohibitions, with political acts, in short with external measures; in the meantime humanity, left without art, dies.

Recognizing Unity is urgent, if one wants salvation; and perhaps *Art is nothing but the ability to lead oneself back to the One*. The ways to obtain it are infinite, but the goal can only be one."⁷²

"... The pledge of happiness for humanity lies in beauty. Hence, We assert art to be the highest stimulus for the regeneration of the spirit. We consider art to be immortal and boundless. We make a demarcation between knowledge and science, because knowledge is art, science is method. Therefore, the element of Fire intensifies art and spirit-creativity. Therefore, the wondrous pearls of art can actually uplift and transmute the spirit instantaneously. ... Verily, the pearls of art bring exaltation to humanity, and the fires of spirit-creativity can give a new understanding of beauty to humanity. Thus, We value *integrity around the center* and appreciate the Service to Hierarchy through the heart."⁷³

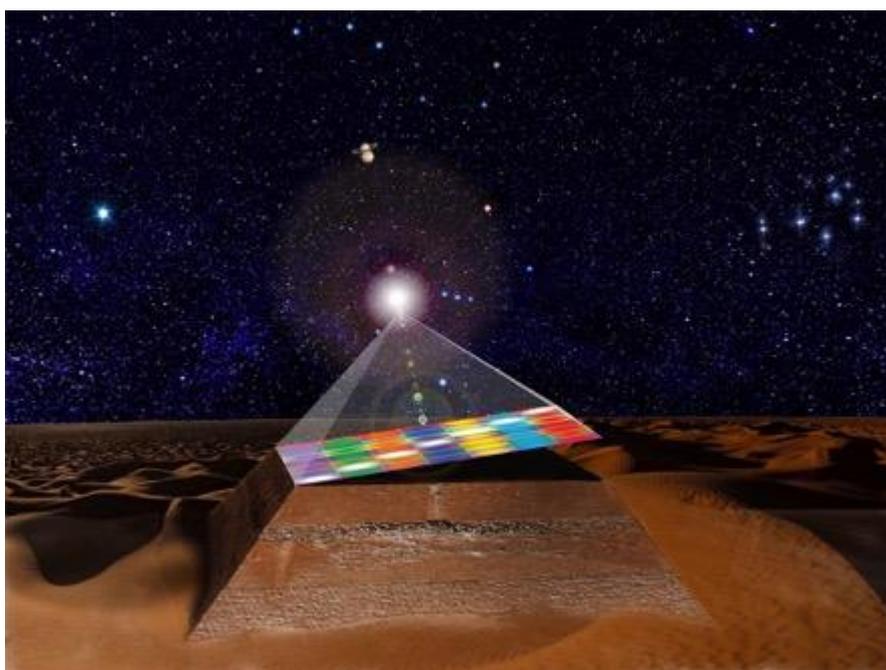
The Return to the One, to the Center, through the realization of one's "own inner rhythm", the conquest of musicality, of the art of living, is obtained through the overcoming and transmutation of conflicts in the Name of Harmony (4th Ray - 4th human Hierarchy):

“The capacity to suffer, which is distinctive of humanity, is the outstanding conscious reaction to environment of the fourth kingdom in nature, the human. It is related to the power to think and consciously to relate cause and effect. It is a process on the way to something undreamt of today. ... It is related to an aspect of the creative intelligence, an aspect and characteristic peculiar to humanity.

... No other kingdom in nature creates forms, produces colour and sounds in harmonious relation, except the human; all of this type of creative art is the result of aeons of *conflict, pain and suffering*.

... [There will be] a close relation between this fourth purpose of [Sanat Kumara](#) [the *Personality* of our Planetary Logos], the fourth kingdom in nature, the human, and the fourth Ray of Harmony through Conflict. It is the balanced relation of these three, consummated at the fourth initiation, which produces the full beauty of the creative fixed design of the individual soul, or—on a different level of initiatory process—of the fixed design of the universal soul of the Lord of the World. The fourth ray being temporarily out of full incarnation at this time is the reason for the relative interlude in the production of human creative art of a very high order. The cycle of suffering is nearing its close, and we shall later see—when the fourth ray again swings into full objective activity [starting from 2025]—a recurrence of the arts on a turn of the spiral far more exalted than any lately seen.

... the ceremonial ritual of the daily life of Sanat Kumara, implemented by *music* and *sound* and carried on the waves of *colour* which break upon the shores of the three worlds of human evolution, reveal—in the clearest notes and tones and shades—the deepest secret behind His purpose ... I am not here writing in symbols, but am making an exact statement of fact. As **beauty** in any of its greater forms breaks upon the human consciousness, a dim sense is thereby conveyed of the ritual of Sanat Kumara’s daily living.” (RI 243-4 e 246-7)



“*The development of the new art.* This will be expressive of a *sensitive response to ideas*. The art of the past expressed largely man's understanding of the beauty of God's created world, whether it was the phenomenal wonder of nature or the beauty of the human form. The art of today is as yet almost a childish attempt to express the world of feeling and of inner moods and those emotionally psychological reactions which govern the bulk of the race. They are, however, to the world of feeling-expression what the drawings of the cave man are to the art of Leonardo da Vinci. It is in the realm of words today that this new art is most adequately expressing itself. The art of music will be the next approach nearer to the truth, and to the revelation of the emerging beauty; the art of the painter and of the sculptor will follow later. [written in the 1940s - and what about the [Seventh Art!](#)]. None of this is *the art of expressing ideas creatively*, which will be the glory of the Aquarian Age.”⁷⁴

Here is the vision of the *Academy of Muses!*
Humanity expressing the creative art of the World of Ideas.

Mystical beauty and occult beauty. “There is a mystical beauty to be achieved, as we all know, through art. It conveys a general sense of beauty, colour and inspiration, and thus it clothes and veils ideas. There is an occult (hidden) beauty also to be achieved in the field of art. This conveys a different sense of beauty, colour and inspiration, clothed in those forms which reveal ideas. *Mystical beauty veils, in beauty, the ideal. Occult beauty reveals, in beauty, the ideal.* [... on these words and definitions] is to be found the secret of true creativeness. Meditate upon the distinctiveness of *mystical inspiration and occult revelation* and on their synthesis in all great achievement.”⁷⁵

And so already Plato, the supreme Philosopher in love with infinite Wisdom:

“The intuitive flash of the transcendent idea is not only definitive grasping of the divine “truth,” but also transformation of the subject who arrives at such a result: “*Do you not believe that then it will happen to him to give birth to true virtue and that in this way [...] he will become dear to the gods and, if ever to another man this was granted, he will conquer immortality?*” (212 a). This is the only “knowledge” worth conquering in the course of life. To nothing else should those who wish to call themselves true *philosophos*, “lovers of wisdom,” strive.

... Only he who is truly *philosophos*, only he who, with all of himself, is a “lover of wisdom,” is a true poet. And his work can be considered, for all intents and purposes, as the “most beautiful tragedy” because it is “a representation of the noblest and highest life” (*Laws* 817 b).

... As Plato has Socrates say elsewhere (*Phaedo* 61 d), the “love of wisdom” is *megiste mousiké*, “supreme music,” or, perhaps better, the highest form of knowledge and expression to which the inspiration of the Muses can guide men. It is a summit toward which every word and every song, every rhythm and every measure converge in symphonic accord with the harmony of the cosmos and the source of being.” (DSM)

*... you were not made to live your lives as brutes,
but to be followers of worth and knowledge.’*
(Inferno, Canto XXVI, v. 119)

For the love of wisdom and for the wisdom of Love, towards the Beauty of Being ...



7. *The Lotus of the Muses*

According to analogical thinking and possible esoteric correspondences, we have thus presented the Muses as *Highest Devic Lives*, co-creators together with the Second Logos and the planetary Gods/Logos - as Handmaids of the *Mother of the World* inspiring *the Good, the Beautiful and the True*.

Now, as the seal of this tale, we wish to place the correlation between their *Nine Energies* and the *Nine Causal Vibrations* of the Egoic Lotus, the core of the human Soul (see figure on p. 7). *As Above, so Below*.

As mentioned above, the Egoic Lotus is the power station of *Solar Fire* (the Second Fire: Kingdom of Zeus/Jupiter and Apollo/Sun), the Source of true *Consciousness* that reunites, at our human level, Spirit and Matter, Heaven and Earth, Spiritual Soul and Personality, the Spiritual Triad (*Atma-Buddhi-Manas*) and the three lower worlds (mental, astral and etheric/physical).

So let us try to imagine the Egoic Lotus of Humanity as the *Sacred Abode of the Muses*, whose Voice and Rhythms attract and guide us to the supermundane Kingdom of the [planetary Hierarchy](#) and solar Hierarchy ([Shamballa](#)).



*

Here, then, is a hypothetical analogical correspondence between the *ennead of petals of the Egoic Lotus*,

- the triad of the 1st Ray: 3 petals of Sacrifice/Power (1.1 - 1.2 - 1.3)
- the triad of the 2nd Ray: 3 petals of Love (2.1 - 2.2 - 2.3)
- the triad of the 3rd Ray: 3 petals of Knowledge (3.1 - 3.2 - 3.3)⁷⁶

and the *essential Energies or ideal formulas of the Muses/Asteroids*:

1.1) Calliope (*she who has a beautiful voice*): Eloquence, epic poetry, elegy, the grand narrative, initiatory texts. *Art of speech and thought-form construction - occult philosophy.*

Power of Thought

1.2) Urania (*she who is heavenly*): astronomy and astrology, she who rules the heavens with her myths (didactic epics), the motions and geometries of the heavenly bodies. *Wisdom of Heaven (outer and inner).*

Power of Heaven

1.3) Polymnia (*she who has many hymns*): Sacred and ritual dance and choral singing, mime as rhythm. *Rhythmic sacredness and solemn intimacy.*

Power of Rhythm

*

2.1) Melpomene (*she who sings*): tragedy. *Depth, gravity, integrity.*

Love and Sacrifice

2.2) Erato (*she who provokes desire*): love poetry, that which awakens *eros*, the beauty and strength of feeling, desire; also Muse of choral singing and then geometry and mimicry. *Ardor/eros.*

Love and Beauty

2.3) Clio (*she who makes famous*): history and epic, for to proceed wisely one must value the Good and know the lessons of the past. *Valuing and appreciating heroism.*

Love and Value

*

3.1) Euterpe (*she who cheers*): music and poetry, which harmonize and sublimate emotions, bringing balance. *Musicality-harmonization.*

Light of Sound

3.2) Thalia (*she who is festive*): comedy, celebration. *Art of divergence/amusement - Joy, irony.*

Light of Joy

3.3) Terpsichore (*she who delights in dance*): dance and choral lyric, movement that prepares for the sacred, dance to access sacredness by the soul. *Art of sacred movement - adaptability.*

Light of Motion

* * * *

Nine Formulas for transcending the three lower worlds and releasing *Light, Love and Power* according to their three aspects:

a. First Group of Petals: - Knowledge Petals. [“the totality of experience and developed consciousness” (see footnote 76 for the source of the present series of quotes) - *Hall of Ignorance*].

3.3) “1. *The Petal of Knowledge for the physical plane.* Through the breaking of the Law and the ensuing suffering the price of ignorance is paid and knowledge is achieved. This unfoldment is brought about through physical plane experience.”

Knowledge and experience on the physical plane produce the adaptability needed to sublimate suffering in the dance of ceaseless renewal: the Light of Motion (Terpsichore: Art of Sacred Movement-Adaptability).

3.2) “2. *The Petal of Love for the physical plane.* It unfolds through physical relationships, and the gradual growth of love from love of self to love of others.”

Self-decentralization and self-giving to others expand the Light of Joy (Thalia: Art of divergence/amusement - joy and irony).

3.1) “3. *The Petal of Sacrifice for the physical plane.* This unfoldment is brought about through the driving force of circumstances, and not of free will. It is the offering up of the physical body upon the altar of desire—low desire to begin with, but aspiration towards the end, though still desire. As man in the early stages of his evolution is polarised on the physical, much of this is undergone unconsciously ...” [Hall of Ignorance].

Progressive harmonization and elevation/sacralization of desire (the ‘veil’ of the will), bringing direction and balance, that is ‘musicality,’ to life: the Light of Sound (Euterpe: Musicality-harmonization).

*

b. Second Group of Petals—Love Petals. [“the application of knowledge in love and service, i.e., the expression of Self and Non-Self in mutual vibration” - *Hall of Learning*]

2.3) “1. *The Petal of Knowledge, for the astral plane*; unfoldment is brought about by the conscious balancing of the pairs of opposites, and the gradual utilisation of the Law of Attraction and Repulsion. The man passes out of the Hall of Ignorance where, from the egoic point of view, he works blindly and begins to appreciate the effects of his physical plane life; by a realisation of his essential duality he begins to comprehend causes.”

Progressive awareness and appreciation of Self (cause) versus Non-Self (effects): the Soul gradually unveils the essence into forms and the force of heroism to build the Good - Love/Wisdom and Value (Clio: Valuing and appreciation of essence and heroism)

2.2) “2. *The Petal of Love for the astral plane*; unfoldment is brought about through the process of gradually transmuting the love of the subjective nature or of the Self within. This has a dual effect and works through on to the physical plane in many lives of turmoil, of endeavour and of failure as a man strives to turn his attention to the love of the Real.”

Transmutation of personal feeling into ardent love for Reality - Love and Beauty (Erato: Ardor/eros)

2.1) “3. *The Petal of Sacrifice for the astral plane*; unfoldment is brought about by the attitude of man as he consciously endeavours to give up his own desires for the sake of his group. His motive is still somewhat a blind one, and still coloured by the desire for a return of that which he gives and for love from those he seeks to serve, but it is of a much higher order [Hall of Learning] than the blind sacrifice to which a man is driven by circumstances as is the case in the earlier unfoldment. [Hall of Ignorance] ...”.

Responsible renunciation of personal motives to serve the Common Good - Love and Sacrifice (Melpomene: Depth, gravity, integrity)

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c. “Third Group of Petals—Sacrifice Petals [“the full expression of knowledge and love aimed at total conscious sacrifice to serve the purposes of the planetary Logos and to implement them in group work” - *Hall of Wisdom*]

1.3) “1. *The Petal of Knowledge for the mental plane*; its unfoldment marks the period wherein the man consciously utilizes all that he has gained or is gaining under the law for the definite benefit of humanity.”

Conscious and ordered use of one's virtues and resources for the Common Good - Power of Rhythm (Polymnia: Rhythmic sacredness and solemn intimacy)

1.2) “2. *The Petal of Love on the mental plane* is unfolded through the conscious steady application of all the powers of the soul to the service of humanity with no thought of return nor any desire for reward for the immense sacrifice involved.”

Impersonal service to heavenly vision - Power of Heaven (Urania: Wisdom of the outer and inner Heaven).

1.1) “3. *The Petal of Sacrifice for the mental plane*: demonstrates as the predominant bias of the soul as seen in a series of many lives spent by the initiate prior to his final emancipation. He becomes in his sphere the “Great Sacrifice.” ...”.

Sacrifice of the Self (Manas) to the Higher Will (Atma-Buddhi), that is the conscious use of soul's powers, for the salvation of humanity - Power of Thought (Calliope: Art of speech and thought-form construction)

* * *

The work of the nine Muses' vibrations of the Egoic Lotus *electrifies* the human soul: “*When the fire of matter, of “fire by friction,” becomes sufficiently intense; when the fire of mind of solar fire (which vitalises the nine petals) becomes equally fierce, and when the electric spark at the innermost centre blazes out and can be seen, the entire causal body becomes radioactive.*” (TFC 543)

Thus Man is on the way to his *liberation*: at the Fourth Initiation, the causal body is destroyed and the Egoic Ray can open the door to the Father's House, to the Fourth Human Hierarchy of human Monads, before further abstractions; the Hero-Artist, now one with the Muses, reveals the glory of the central *Jewel*, synthesis of the spiritual Triad - Light, Love and Power - Source of the Beautiful, the Good and the True.

* * * *

Recognizing the Muses as sublime Masters of Beauty and Harmony, listening to their Voice in the heart and in the light of the Higher Mind, invoking their help and initiatory power, following their motion and sacred encounters with other Gods (Planets and Stars) in the inner and outer Heavens ...

Behold, as we remember that we are Solar Angels, wings are unfurled for infinite flights and gifts, in the service of the Will to Good, Beauty and Truth: from *the place of Fire*, in the Heart of the Head, from that Summit Center where Zeus commands and creates out of Love.

In such an inner **Academy**,
consecrated to the Love of Wisdom,
we learn the Art of Living
of the Music of the Spheres.

Listening to the chant of Muses,
following their dance in Heaven,
the Hero in us burns and inspires
infinite enchantment in human hearts,
together to return to the One,
free and resplendent with **Harmony**.



To Love who moves the sun and the other stars.

Notes

¹ Excerpts from Walter Friedrich Otto, “*Die Musen und der Göttliche Ursprung des Singens und Sagens*” (*The Muses. And the Divine Origin of Speech and Song*) (In the text labeled with WFO)

² For the esoteric trans-Himalayan tradition, the current 500-year transition between the values of the Age of Pisces and those of the later Age of Aquarius would see their midpoint in 2117 AD.

³ From: Davide Susanetti, “*Luce delle Muse – La sapienza greca e la magia della parola*” (Light of the Muses. Greek Wisdom and the Magic of the Word) (DSM)

⁴ “... Pythagoras was also the first that advised them to build a temple to the Muses, in order that they might preserve the existing concord. For he observed that all these divinities were called by one common name, [the Muses,], that they subsisted in conjunction with each other, especially rejoiced in common honors, and in short, that there was always one and the same choir of the Muses. He likewise farther observed, that they comprehended in themselves symphony, harmony, rhythm, and all things which procure concord. They also evince that their power does not alone extend to the most beautiful theorems, but likewise to the symphony and harmony of things.” (Iamblichus “*Life of Pythagoras*”)

⁵ “The absolute North, which essentially coincides with the axis of the pole and with the pivot of celestial rotation, the region of the Hyperboreans, completely inaccessible to ordinary mortals, is the home of the sun and of life: the place that, within the confines of the world, represents the greatest tangency with the higher plane of being. Apollo's remote home is, to all intents and purposes, a symbol of that invisible and secret centre on which depend and to which are connected, by necessary influence and validation, the sacred centres otherwise visible in the world inhabited by humans. The Hyperborean pole is the source that feeds and sustains the 'navel' of Delphi as well as the golden Delos. From that North, it is said, gifts were periodically sent ... wisdom uninterruptedly transmitted from a light and dimension of a superior nature. Symbol of a living tradition founded precisely by virtue of that never-ending bond with its invisible 'pole'. ... Each time, to travel to those ends of the world, Apollo climbs into a chariot drawn by white *swans* [the bird that symbolises the Soul, the *Solar Angel*, and its eternity], flying through the ways of the *air*. And then, when it is time to return, it is always these admirable birds, akin to the god's singing and solar nature, that lead him back to the Greek land, to his sanctuaries and the cities dear to him.” (DSM)

⁶ “Plato chose as the headquarters of his school a place shaded by tall trees, just outside the Sacred Gate of Athens: a grove consecrated to the hero Academus. There he erected a sanctuary in honour of the Muses. The Platonic Academy was founded as a *thiasos* dedicated to the divine maidens.” (DSM)

⁷ Mentions of the Muses in the Divine Comedy:

Muses: Inferno II, 7 | Purgatorio I, 8; XXII, 102; (Virgins) XXIX, 37;

Calliope: Purgatorio I, 9 | Urania: Purgatorio XXIX, 41 | Clio: Purgatorio XXII, 58 | Polyhymnia Paradiso XXIII, 56.

⁸ Odysseus, too, follows the *Seven Stars* of the Heavenly Chariots to find the *right direction* to the Center of Centers: “For a duration of seven years - a symbolic number corresponding to the transition from latent potentiality to the fulfillment of actual manifestation - Odysseus has remained ‘hidden’ in this condition [by Calypso]. But it is time, as the seven precisely signals, for him to return to full existence. The gods have thus decreed and enjoin Calypso to depart the hero, returning him to life. Odysseus, with the art of a consummate carpenter, thus builds himself a raft and in it embarks, keeping his eyes fixed on the **Pleiades** and the stars of the **Bear**, to find the *right direction*.

... In the unfolding of that wandering and wholly involuntary course, swinging back and forth between east and west, Odysseus had struggled strenuously, step by step, to be and to find himself, and this is perhaps the greatest glory offered to a hero. He had struggled to get out of the baleful loops of that labyrinth into which his sea voyage had turned. To triumph over the deadly trap of that bewildering design: that was the very initiatory test he had been called upon to pass.

... And Pindar speaks of the “*chariot of the Muses*” that brings the poet inspiration, and Empedocles solemnly invokes:

To you, much praised Muse, white arms virgin,

I ask, as far can a mortal's hearing,

*To lead the nimble **winged chariot***

Out of the abode of wisdom.” (DSM) (TPS translation)

⁹ Walter Friedrich Otto, *Theophania*.

¹⁰ **Apollo** is the solar consciousness that sings and defends Truth, Good and Beauty: “Between the opposite tension of these two different strings [zither and bow], between the extremes of weapon and instrument, moves the *power* of Apollo. After all, it was he himself who had proclaimed it when he was still a tender infant. Stripping off the swaddling clothes and ribbons in which his mother had wrapped him, the divine child cried out radiantly, “Let the zither and the curved bow be my privileges.” (*Homeric Hymn to Apollo* 131).

However, there is not always someone who, like Latona [Mother of Apollo/Sun and Artemis/Diana], can disarm the god. Darts do not always yield to song. Especially since the two privileges, at times, seem to recall each other just in the dimension of sound. The same verb, *psállein*, denotes the vibration of the bow and the singing of the instrument when the string is plucked artfully. ... Apollo, who knows how to heal every evil and eliminate every impurity, he who is lord of medicine, strikes the Greeks with the contamination of a plague that reaps the army. ... If the Muses, if the maidens of Memory dispense sweet honey, the privileges of the masculine Apollo seem by contrast to intertwine, in an indissoluble nexus, the beauty of song and the ultimate horror of death: the sound of music and the cry of slaughter, the enchantment of the zither and the sinister hiss of the fatal dart.

... “The name of the bow (*biós*) is life (*bíos*), but its work is death (*thánatos*),” Heraclitus said, with allusive wisdom, pointing to the coincidence between that which kills and that which makes live (fr. 48). Bow and lyre are, in equal measure, symbols of a single hidden harmony that, along a tightrope, moves uniting the opposite ends of a conflict that is both life and death of all things (fr. 51).

... The winged nature of the word-*dart* would suggest both its swiftness and its effectiveness in conveying thought and eliciting response. But it is not only the spoken word that flies. Winged are also, and above all, the hymns and odes that the gods can inspire. An infallible dart, which is not lost in the void, is always the song shot from the “bow of the Muses”: “sweet arrow” that does not “fall to the ground” when a poet makes “the **strings** of the zither vibrate.”

... True poetry is an arrow that, combining unerring aim with instantaneous motion, pierces heart and mind. Like the bow, speech and song do not need the physical proximity and contiguity of bodies: launched from afar -- without sometimes even being able to see its source or trajectory -- they indefectibly reach the score.

... In this interweaving of bow and zither, the word and the dart, the figure of Apollo only evokes the trace of immemorial archetypes. In Vedic India, too, the goddess *Vac*, the sovereign “Word,” disposes of bow and arrow, as does the fearsome son of Latona. It falls to her [the Word/*Logos*], similarly, to guard the sacred and to strike down those who offend the priest. To her it falls, in addition, to guard the meters and songs that preside over the relations of men and gods, penetrating, like darts, all heaven and all earth.

... Everything that excels by stretching itself to its utmost limit, everything that becomes perfect -- word, thought or action -- is an absolute form that vibrates with light, a form that, precisely because of its perfection, is a dazzling epiphany of the divine nature. In the beauty of song as well as in the gifts of wisdom -- in what is the domain of his privileges -- Apollo is but the manifestation of this form and **light** to which mortals yearn to transcend the narrow confines of their condition: the dazzling gold of the zither, the sparks of the harmonious dance, the flashing dart that illuminates the target of knowledge, the light of song that celebrates every blazing success.” (DSM)

¹¹ *Paradiso* (Canto I, 13-18). *Paraphrase*: O good Apollo, grant me your inspiration for the last Canticle, as much as you require to grant the coveted poetic laurel.

So far only one peak of Mount Parnassus (the Muses' inspiration) has been sufficient for me; but now I must set about the remaining work with the help of both (including Apollo's).

¹² Translated from *Enciclopedia dei miti* (Encyclopedia of Myths), Garzanti editor (EDM).

¹³ The Muses, sometimes 3, sometimes 9, sometimes 7 (in the cult at Lesvos), are associated with the three *Charites*, particularly at Delphi and Sicyon:

“Among the female deities, the closest to the Muses are the *Charites*, the goddesses who bestow grace and protection in nature and in the lives of men. Everything that is beautiful, desirable, rich in spirit received its splendor from them (cf. Pindar Ol. 14:3 ff.); even every song owes them its magnificence and sweetness ... “They sang the sweet words, ‘what is beautiful, is worthy of love, what has no grace, is not worthy of being loved.’ These words came from the immortal mouth.” But already in the Homeric Hymn to Artemis (27:15) it is described how the goddess, after rejoicing in the hunt, goes to Delphi to her brother Apollo to lead there the splendid chorus of the Muses and Charites. In Hesiod (Theog. 64) the Charites dwell on Olympus very close to the Muses; “come now, sweet Charites and Muses with beautiful curls,” invokes Sappho (fr. 90).” (WFO)

¹⁴ From: A. A. Bailey, “*Esoteric Astrology*,” Lucis Collection, p. 207 – EA.

¹⁵ “The name of *Μοῦσαι* (in Aeolian, *Μοῖσαι*, by contraction from *Μόνσαι*) may go back, like “*Mnen-*” from which Mnemosyne is derived, to the root *μεν-μαν*, with the meaning of “those who meditate, who create with imagination.” (Translated from Wikipedia: [Muse](#))

¹⁶ The Six Forces of the *Manifest Creative Hierarchies* (on the 7th cosmic physical plane, the plane of manifestation of a Solar System) are: “*The Six are the six forces of Nature*.”

What are these six forces? See S. D., I, 312.

a. They are types of energy.

b. They are the dynamic quality or characteristic of a planetary Logos.

c. They are the life force of a Heavenly Man directed in a certain direction.

These “shaktis” are as follows:—

-
1. Parashakti—Literally, the supreme force, energy and radiation in and from substance.
 2. Jnanashakti—The force of intellect or mind.
 3. Ichchhashakti—The power of will, or force in producing manifestation.
 4. Kriyashakti—The force which materialises the ideal.
 5. Kundalini shakti—The force which adjusts internal relations to the external.
 6. **Mantrikashakti—The force latent in sound, speech and music.**

These six are synthesised by their Primary, the Seventh [the astral Light].”

(A. A. Bailey, “*A Treatise on Cosmic Fire*”, Lucis Collection, note p. 395 – TCF).

¹⁷ “...the chief agency by which Nature’s wheel is moved in a phenomenal direction is sound. Sound is the first aspect of the manifested pentagon since it is a property of ether called Akas ... In the opinion of our old philosophers sound or speech is next to thought the highest karmic agent used by man.

Of the various karmic agencies wielded by man in the way of moulding himself and surroundings, sound or speech is the most important, for, to speak is to work in ether which of course rules the lower quaternary of elements, air, fire, water and earth. Human sound or language contains therefore all the elements required to move the different classes of Devas and those elements are of course the vowels and the consonants ...—*Some Thoughts on the Gita*, p. 72.” (TCF, p. 196, note 80)

¹⁸ For Pythagoras, “The whole cosmos is perfect ‘harmony’: conjunction of qualities and elements according to right numerical proportions beginning with the divine One who coincides with *Apollo*. For the god is the absolute unity from which the “many” (*pollá*) descend. According to this perspective, the secret texture of reality is contained in the very structure of a [musical octave](#), according to the multiple chords found in it. Therefore, it is not surprising that skillful use of music can influence and change the state of bodies and souls through vibratory dynamics of harmonic consonance.

For this reason, Pythagoras was convinced that in order to care for humans, to direct them to a good life, it was necessary to begin precisely with an intervention on sensory dynamics and the faculty of “perceiving” the beauty of both forms and sounds: “Pythagoras placed in the first place education based on the art of the Muses, making use of particular rhythms and melodies capable of curing the temperament and passions of men, leading the faculties of the soul back to their original harmonious balance, and in addition to this he arranged means of eliminating and healing both physical and psychic disorders.” (Jamblichus, *Life of Pythagoras* 64) ... To the sound of the lyre and the voice modulated in song was added the daily practice of dance, which, through movement, shaped and ordered the rhythm of the body and the senses. So too, the recitation of selected verses from Homer and Hesiod was used for the purpose of strengthening inner balance. In short, with the magical power of rhythms, it was able to modify and heal any pathology.” (DSM)

¹⁹ See in H.P. Blavatsky, *The Secret Doctrine* (SD).

²⁰ TCF, p. 1230-1.

²¹ Review of the book *Quadrivium*.

²² From: *Supermundane I* § 188, Agni Yoga. (SOV)

²³ In particular, “Pythagoras, ‘scion of the Heliconian Muses,’ had given the citizens of Croton the advice to build first of all a sanctuary for the Muses, so that their harmony would reign in the city; he himself died, according to Dicaearchus, during the persecution of the Pythagoreans, in the sanctuary of Metapontum dedicated to the Muses, where he was sheltered. In the Academy founded by Plato, the philosopher's students were gathered in a Muses sanctuary (*Mousetéon*), which Plato himself had founded.” (WFO)

²⁴ From: E. Savoini, “*The Distant Goals*,” 1990 rewritten 1995 Goal 6.4 – See [The Distant Goals – compendium 2017](#) and [Asserting the Planetary Plan](#).

²⁵ From: *Leaves of Morya’s Garden I*, 333, Agni Yoga (LOMG1).

²⁶ From A. A. Bailey, “*Rays and Initiations*”, Lucis Collection, p. 59. (RI)

²⁷ From Agni Yoga § 19.

²⁸ “*Cassiopeia*, the Enthroned Queen, the symbol always of matter,” is vanquished by Perseus, “the one who subdues”; sometimes called “the breaker”, that which can chain the enthroned woman, and that which can conquer the monster. ... Perseus possessed the helmet of invisibility, the sandals of swiftness, the buckler of wisdom and the sword of the spirit.” (FE) He is thus a Mercury in his function as the esoteric ruler of Aries: the *enlightened mind* that goes forward and rules. Perseus, *the Prince Who Comes*, “killed the Medusa symbol of the great illusion” and freed from Cetus Andromeda, the Chained Woman, daughter of Cassiopeia and Cepheus, the dominated and controlled matter. The horse Pegasus was born

from the ground wet with blood spilled when Perseus cut Medusa's neck. According to another version, Pegasus would leap straight out of the monster's severed neck, along with Chrysaore, the “golden sword,” another symbol of mental power.

²⁹ The first and earliest surviving monument of Greek art in which the Muses actually appear to us today is the famous Clytia and Ergotimo crater, or *François* crater, from the Archaeological Museum in Florence, around 550 BCE. Appearing here, in an absolutely primitive scheme, are the figures of the nine Muses. All indicated individually by their respective names already enshrined in Hesiod's *Theogony*, they follow in groups of three the procession of gods on their way to attend the wedding of Peleus and Thetis. In all the remaining Greek black-figure pottery, the Muses make no other appearance, or remain collected for us within such generic characters that they do not allow us to differentiate them from Nymphs or other generic mythical characters.

³⁰ “*Sphinx*: In Lemurian days, during the early period of animal man and before humanity appeared on earth, in the interim period of development, eight signs influenced the planet and the kingdoms of nature found upon it. There was no response to the influences of Leo and Virgo. The *mystery of the Sphinx* did not exist and these two signs were not then part of the zodiacal wheel. Then *individualisation* took place and the seed of Christhood was planted in man and these two signs began to influence humanity, and gradually that influence was recognised and the zodiac was then known to have ten signs. Virgo and Leo together represent the whole man, man-God and spirit-matter. *When the nature of the world is revealed, the mystery of the Sphinx will no longer exist.* In the present age, the sign of the Sphinx has split into two (Leo and Virgo, soul and form, higher and lower mind), because man has reached such an evolutionary level and consciousness that he recognizes dualism; only at the “final judgment,” as it is called, will Leo-Virgo that another fusion will take place and Virgo-Libra will form one sign, for then the human sense of antagonistic dualism will have fallen away, and the scales will finally hang on the side of what the Virgin-Mother for very long ages has kept hidden and unexpressed: the *Christ Child*, the Soul.” ([Virgo](#) Sign Sheet – transl. from Italian)

³¹ From: Subba Row, [Tallapragada – The Twelve Signs of the Zodiac](#).

³² Excerpts reworked from “Esoteric Astrology” in the [Virgo](#) Sign Sheet (from Italian).

³³ Purgatorio XXIX 37-42 and as *nurturers* in XXII 100-105.

³⁴ For trans-Himalayan literature, the *deva* correspond to the *angelic entities* of the Christian tradition and are the *force-substance* of the planes at any level, from the cosmic to the atomic. At our level, *devic evolution* proceeds parallel to human evolution: “... human and deva manifestation forming the sumtotal, and always will energy and quality progress in parallel lines ... It is in the vegetable kingdom that we find one of the first and temporary approximations between the evolving human Monad, and the evolving deva Monad. The two parallel evolutions touch in that kingdom, and then again follow their own paths, finding their next point of contact on the fourth or buddhic level, and a final merging on the second. ... “Both man, and the Heavenly Men, work in deva substance; both co-operate with the devas; both manifest will, psychic quality and intelligent activity as they pursue their work but a difference lies, not only in degree, but in consciousness. Man works usually unconsciously. The Heavenly Men, on cosmic levels, work for the most part consciously. ... Man is literally deva substance and a God, and thus truly reflects the solar Logos ... The deva cooperate according to law, order and sound. ... [The white magician] works entirely through the greater Deva Builders, and through sound and numbers he blends their work, and thus influences the lesser Builders who form the substance of their bodies, and therefore of all that is. He works through group centres and vital points of energy, and from thence produces, in substance, the desired results.” (TCF, 438, 589, 632, 652, 479, 985-6).

³⁵ From A. A. Bailey, “*A Treatise on White Magic*”, Fourth Rule.

³⁶ “Hercules' labors in Virgo: *Hippolyta's girdle*. The sixth Labour marks the greatest failure of Hercules' entire pilgrimage. He did not understand that Hippolyta, the queen of the Amazons, who offered Hercules the girdle given to her by Venus goddess of love, was to be redeemed by union and not killed. This girdle was a symbol of unity achieved through struggle, conflict, strife (the Amazons were a female world from which all men were excluded), a symbol of matter, motherhood and of the sacred Child to whom all human life is truly turned: “The wrong use of substance and the prostitution of matter for evil purposes are sins against the Holy Spirit,” and Hercules committed this sin when he killed instead of understanding and forgiving. Even the Amazons, who worshipped the Moon (the form) and Mars, the god of war, thus did not understand their true function: Mary is depicted with the Moon under her feet, and having in her arms the One who will be recognized as the Prince of Peace.” (Sign of [Virgo](#))

³⁷ One of the Names for the Third Aspect and Ray is precisely “the Weaver.”
“... Behind the forms, the Weaver stands and silently he weaves.” (*Esoteric Psychology* 2, p. 360).

³⁸ *The nine of the spheres, souls, sirens,*

Those that seen by Plato divine

Wrap the heavens with harmonic chains.

“Plato, who was all about harmony, advised himself in his sublime dreams to locate in the heavens nine sirens who ceaselessly sang, and regulated the spheres by dint of melody. These were in essence but the nine Muses under another name, to whom that philosopher attributed the government of the universe both moral and physical.” (Trans. From Vincenzo Monti, [Musogonia](#), v. 218-220 and commentary)

³⁹ TCF, 1176 e 1196.

Asteroids, compared to *sacred and non-sacred planets* (bodies of expression of *planetary Logoi* capable of functioning according to Their animic or personal Ray), are *minor Agents*:

“... there are centres of energy in man which are not purely etheric centres but are the product of the interaction of the etheric centres and certain forms of negative energy of the lowest kind. Such, for instance, is the heart. There is the heart centre, one of the major centers on the etheric planes, but there is also the physical heart which is an energy generator also; there are the lower organs of generation which are equally a reflex product with an energy which is the resultant of the higher vibrations yet which has a quality all its own. This has its correspondence in the solar system. Many are the lesser planets and numerous are the *planetoids* which have an energy or attractive quality all their own and which, from the systemic standpoint, must be allowed for in the measuring of the attraction producing the forms of or upon any particular planet.

As we know from a study of the *Secret Doctrine*, certain of the planetary Logoi are pure and passionless whilst others are still under the domination of desire and of passion. (S. D., I, 214, 449; II, 223.) This quality of Theirs necessarily attracts to Them that which They need for the due expression of Their life in any scheme, and controls the nature of those egoic groups who are (for Them) generating force centres.

... there are three planetary schemes which hold a place analogous to that held by the pineal gland, the pituitary body, and the alta major centre, but they are not the schemes referred to as centres, or known to us as informed by planetary Logoi. Certain of the *planetoids* have their place here ... [thus connected to the *head centers*]

... the planetary schemes (the seven sacred planets) will eventually synthesise, or absorb the life of the planets which are not termed sacred and the numerous *planetoids*, as far as the four kingdoms of nature are concerned.

... Some are purely mahatic or of the third Aspect, dominated by the devas. Others (of which the sacred planets are examples) are controlled by the second Aspect, and that second aspect will work through unconquerably into manifestation. A few, like our Earth planet, are battlegrounds, and the two Aspects are in collision, with the indication of the eventual triumph of the “white” magic.” (*Ibidem*, p. 1189-90, 1164, 1172, 1127)

⁴⁰ The tone of the “elegies” was firm, high, and stern: they were used as a tool for reflection and exhortation; they incited citizens to defend and love the homeland, thus proposing new models of heroism compared to the epic: group actions were preferred to individual deeds.

⁴¹ The orbital periods of asteroids range from about 2 years for Mars to 12 years for Jupiter. The asteroid *Mnemosyne* was discovered by astronomer Karl Theodor Robert Luther from the Düsseldorf Observatory. It was located between the stars of the Fishes and in retrograde motion at 4°40' in the Sign of Aries, *Homeland of Ideas*, sacred to *Beginnings* and mental power.

Observing the asteroid's transited Sign at the time it was *recognized* by human consciousness is important astrologically to *qualify* its relationship to the human 4th Kingdom.

⁴² Translation from: Vincenzo Monti, [Musogonia](#), 1793-7, v. 29-30. He writes about the nine Muses (v. 197-208):

*Of nine I say graceful virgins,
Friends of singing and beautiful deeds:
Melpomene who grave the heart conquers,
And Thalia who error scourges and laughs;
Calliopea who alone with the strong men lives,
And now sings their pity now their wrath;
Euterpe lover of the double flutes,
And Polymnia of gesture and lyre;
Terpsichore who leaps, and Clio writes,
Erato sighing of sweet love;
And Urania enjoying the carols
The tempering stars and dwelling in the sun.*

⁴³ An epic poem (the term “epic” is derived from the Greek ἔπος, *èpos*, meaning “word,” and in a broader sense “tale,” “narrative”) is a literary composition in verse that narrates the deeds, historical or legendary, of a hero or people, through which the memory and identity of a civilization or political class was preserved and handed down.

The epic tells the *mythos* (myth), the tale of a glorious past of wars and adventures, and was the earliest form of narrative, also constituting a kind of encyclopedia of religious, political, etc. knowledge, transmitted orally with musical accompaniment by poet-singers.

The epic poems of all literatures are based on a pre-existing heritage of myths. A Myth (from the Greek μῦθος, *mýthos*) is a narrative invested with sacredness concerning the origins of the world or the ways in which the world itself and living creatures attained the present form in a certain socio-cultural context or in a specific people. Usually such a narrative concerns gods and heroes as protagonists of the origins of the world in a supernatural context. An author of antiquity thus states, “Finally, myths represent the activities of the Gods, and also the World; in fact, it can be called a myth, as material bodies and objects appear in it while souls and intellectual essences are concealed in it.” Often the events narrated in myth, and handed down orally, take place at a time before written history. In saying that myth is a *sacred* narrative, it is understood that it is considered *truth* and is given religious or spiritual significance. For the mythic world there is only one time, “that time” (*illo tempore*), precisely, the time in which the myth happened, a time that stands outside history (meta-historical and often cyclical), a sacred moment that is past, present and future.

The epic poem is generally characterized by two recurring “moments,” reporting in direct prose the dialogues of the characters and the diegetic (i.e., third-person narration). Epic poems were usually sung and their focus is on the exploits of the hero, who is always the strongest, brightest or most cunning character and is identified by a specific quality (Achilles for strength, Odysseus for cunning, Hector for devotion to country, Aeneas for *pietas*).

The hallmarks of the epic poem, in addition to the subject matter, of course, concern style and certain recurring motifs. The epic poem always opens with a protasis, in which after the invocation to the Muse the subject of the poem (anciently written in hexameter verse) is briefly presented. Frequent are *patronymics*, attributes that qualify the hero's often divine lineage, which are also important because they lend *musicality* to the verses and facilitate memorization, giving rise to actual *formulas*.

Thus, epic poetry is strongly linked to oral tradition; the aedi sang their poem from town to town accompanied by the zither, and obviously, given the enormous amount of verses to be memorized for recitation, they favored recurring motifs (more easily memorized). Along with patronymics, equally recurring is the use of the *epithet*, the adjective that characterizes the hero and emphasizes a certain extraordinary characteristic (“Achilles swift foot,” “the cunning Odysseus”).

⁴⁴ *Clio-Klio*: asteroid discovered by astronomer Karl Theodor Robert Luther from the Düsseldorf Observatory while it was on the ecliptic point of the star *Deneb Algedi* (the delta of Capricorn) and in retrograde motion at 27°27' of the Sign of *Aquarius*, the Sign of Commonality and of Future. You cannot move forward united to build the Future if you do not have a collective recognition of common values, roots and dreams.

⁴⁵ As already indicated, *Music* is derived from the Greek noun μουσική, *mousike*, “art of the Muses.” Etymologically, the term music derives from the Greek adjective μουσικός/*musikòs*, i.e., relating to the Muses, referring implicitly to Their technique or mastery, also derived from the Greek τέχνη/*techne*. In fact, the term originally denoted not a particular art, but all the arts of the Muses, and referred to something “perfect,” to the rite/rhythm manifestation of the divine and necessitating a relationship, and communication, with the invisible [the *deva*], i.e., with powers outside the mundane social order.

In ancient Greece, Music was considered *the most beautiful of the arts*, and encompassed them all, and the patron goddesses of the arts, the Muses, were invoked by cantors, poets, tragedians, comedians, actors but also by scientists and philosophers.

⁴⁶ *Poetry* (from the ancient Greek ποίησις, *poiesis*, “creation”) is an art form that creates, by the choice and juxtaposition of words according to particular metrical laws, a composition made up of sentences called verses, in which semantic *meaning* is linked to the *musical sound* of phonemes. Poetry thus has some of the qualities of music in it and is able to convey concepts and moods in a more evocative and powerful way than prose, in which words are not subject to metrics.

Lyric poetry (*Lyrica*) is a literary genre in which the poetic composition subjectively expresses the author's feeling.

The word lyric derives from the Greek word λυρική (*lyrikē*, implied *poiesis*, “poetry that is accompanied by the lyre”): in ancient Greece, lyric poetry was that which differed from recitative poetry in its use of singing or the accompaniment of stringed instruments such as the lyre.

The *lyre* is a stringed musical instrument; according to Greek mythology, the inventor of the lyre was Hermes. One day the god found inside a cave a tortoise. After killing it, he took the carapace and stretched seven strings of sheep gut inside it, thus making the first lyre. Hermes then gave it to Apollo in exchange for the caduceus - and in order to repay his debts (theft of the god's herd) - who in turn gave it to his son Orpheus. In classical times, the *lyre* was indeed associated with the Apollonian virtues of moderation and balance, as opposed to the *aulos*, which was linked to Dionysus and represented ecstasy and celebration, Dionysian virtues.

In the Heavens the cantor Orpheus is the constellation of the [Swan](#), symmetrical with respect to the Milky Way River to the constellation *Lyra* with the brilliant [Vega](#).

⁴⁷ *Euterpe*: asteroid discovered by astronomer John Russell Hind from George Bishop Observatory in London. It was located on the ecliptic point of the star Zaurak (the gamma of the Eridanus) and in retrograde motion at 21°55' of the Sign of Taurus, the Sign of *Light* as the revelation of the Creator *Sound*, of the divine Voice and the Word made Flesh.

⁴⁸ The aulos is the double aerophone - δίαυλος, *diaulos* - called *tibia* by the Romans. This instrument is not definable as a flute but belongs to the oboe family.

⁴⁹ A *comedy* is a theatrical composition with themes that are usually light-hearted or designed to provoke laughter.

Comedy, in its written form, originated in Greece in the fifth century BC.

The Greek word κωμῳδία (*cōmōdia*), which would seem to derive from κῶμος (*kōmos*), "festive procession," and ᾠδή (*ōdē*), "song," indicates how this form of drama is the development into an accomplished form of ancient propitiatory festivals in honor of Hellenic deities, with probable reference to Dionysian cults. Moreover, the first Roman scenic *ludi* were also instituted, according to Livy, to avert a plague by invoking the favor of the gods.

However, the hypothesis that the word is derived from κῶμη (*kōmē*), "village," and ᾠδή (*ōdē*), "song," and thus "village song," cannot be ruled out, as festive processions, probably dedicated to the god Bacchus, were held in rural settings, thus in the countryside and villages.

The word indicated a poetic composition that involved a happy ending, and whose style was 'medium': it had to be somewhere between tragedy and elegy.

Dante titled his poem *Comedia* considering Virgil's Aeneid a *tragedia* instead.

⁵⁰ *Thalia*: this asteroid was also discovered by Hind in London, in the constellation of the Ram and in retrograde motion at 20°18' of the Sign of Taurus, bearer of *Strength and Joy*, on the ecliptic point of the star Zaurak of the Eridanus.

⁵¹ *Tragedy*. A dramatic composition that mostly has as its object a complex problem of conscience developed, through events markedly rich in pathos, in the direction of a final clarifying and liberating catastrophe; in ancient times, in the classical form, of a religious nature, it took its themes from history and myth, expressing them in the representation of a markedly idealized humanity and in the high stylization of the language. Tragedy was born around the 6th century BC in Ancient Greece, in honor of the god Dionysus, who was celebrated with dances, songs and parties. The origin of the term is shrouded in mystery: according to the most accredited theories, the first part of the name is related to *trāgos* "goat" and the second to *oidē* "song". It is thought that the tragedy was so called either because the winner of the race received a goat as a reward (song for the goat), or because the chorus wore masks with goat-like features (song of the goats). Here we can hypothesize that the association derives from the relationship with the sign of Capricorn and its ruler Saturn, the Lord of Karma.

In ancient Greece there was a *Chorus* of twelve (and later fifteen) people, which had the task of singing the parts dedicated to it (called *stasima*) and interacting with the actors during the recited parts (episodes). As time went by, however, it was the actors themselves who acquired ever greater importance, becoming more and more the central nucleus around which the show revolved, while, on the contrary, the chorus saw its interventions and interactions with the actors increasingly reduced.

The members of the chorus, the *corèuti*, walk or dance in unison, comment with chants on what happens on the stage and sometimes intervene directly in the action; in this way, as Nietzsche states, the chorus had the function of "mediator" between the divine reality (the mythical facts, the original word) and the spectators who would not have been able to receive the "truth" directly. The chorus is led by the *corifèu/coryphaeus*, who is its leader and sometimes dialogues with the actors representing the entire chorus.

The *chorus* was precisely the nucleus around which tragedy and comedy developed. It probably originates from choral songs that were performed before the birth of the theater. Aristotle writes in the *Poetics* that tragedy was born from improvisation, and precisely "from those who sing the dithyramb", a choral chant in honor of Dionysus.

⁵² *Melpomene*: asteroid discovered by the astronomer Hind in London. It was located in the constellation of Scutum on the border with that of Serpens and in retrograde motion at 3°36' of the Sign of *Capricorn*, the sign of Karma and *severe benevolence*, a little less than a degree from the ecliptic point of the star Kaus Borealis, the lambda of the Archer.

⁵³ "For the followers of Pythagoras and Plato ... the winged nature of the *Sirens* is what allows them to soar among the stars, accompanying the circular revolution of the planets: perched, like divine birds, on the circles of the great cosmic spindle governed by inflexible Necessity, they sing, in unison, the harmony of the spheres (Plato, Republic 617 b-c). If the sweet gift of the Muses nourishes the life of men like fertilizing water, the enchanting voice of the Sirens opens the passage that, through death, leads to another dimension and another life." (DSM)

⁵⁴ *Dance*. Like many other cultures of the ancient world, dance played a fundamental role in ancient Greek society for centuries. Dance activities were a significant presence in everyday life in ancient Greece. Not only did the ancient Greeks dance on many different occasions, but they also considered activities such as ball games and rhythmic gymnastics to be dance in some way. Dance education was a fundamental subject of education. Authors such as Plato, Lucian of Samosata, and Athenaeus of Naucratis recommended dance as an essential part of the development of good citizens of both sexes,

due to its constructive effect on the mind and body. The Greek dramatist Sophocles, in his *Ajax*, calls the god Pan “the first leader of the celestial chorus,” “the first instructor of the dances of the gods” (θεῶν χοροποιΐναξ).

A category of ancient Greek dance is the collective one concerning group performances, occurring on most occasions, consisting of series of synchronized and often pre-planned movements performed by semi-professional members (as in theater choirs) or by lay people (as in religious rituals, wedding and funeral rites), in groups of only men or only women.

In Greek mythology, although the patroness of dance was the muse Terpsichore (τέρπω “to please”, “to cheer”, and χορός “dance”), her sister Urania (the muse of celestial motions) also presided over it, to the extent of her theoretical role.

The most infamous dancers are the companions of Dionysus: his male retinue consisted of satyrs, half-man and half-goat, known for their irrepressible cheerfulness and mischievous nature. Satyrs are most often shown dancing and chasing young women, especially the Maenads (or Bacchantes) who worshipped Dionysus; the latter, “mad women”, wear deer skins and brandish the thyrsus, a ritual ferule (rod) made of wild fennel or pine, and abandon themselves in an ecstatic dance often culminating in unusual behavior and violence, such as brandishing snakes and dismembering animals (or men: the myth indicates Orpheus as a sacrificial victim of the Maenads).

The whirlwind motion of life must be governed by the enlightened mind and controlled by self-discipline.

⁵⁵ *Choral lyric.* Greek choral chants accompanied by musical instruments and dance are already described in Homer; these references attest to the great antiquity of this literary genre, which had its peak in the 6th-5th century BC and which was also the one that lasted the longest in time, at least until the 5th century AD.

Of Peloponnesian origin, as demonstrated by the use of the Doric dialect also by poets from outside this linguistic area, choral lyric saw among its initiators artists transplanted to Sparta from other regions (first and foremost Terpander of Lesbos, the legendary inventor of the heptachord and founder of a musical school).

If, in the first period, the poets who composed celebrations addressed themselves directly to an “audience”, establishing bonds of empathy with it also through the juxtaposition of myth (ancient) and the celebrated event (present), in the second period the patronage coincided with an aristocratic elite (a tyrant, a noble family...): this will lead to “πολυτροπία” (*polytropia* - “versatility”), whereby the artist does not become a passive flatterer, but rather manages to demonstrate his art despite, and indeed precisely through, all the limitations and restrictions of the case.

The ancients distinguished different types of choral poetry: a first difference existed between songs in honor of the gods and songs for men.

Among the former were: the *Hymn*, addressed to various divinities; the *Paeon*, typical of the cult of Apollo; the *Dithyramb*, sacred to Dionysus; the *Parthenius*, sung by virgin girls and dedicated to Artemis; the *Prosodio*, a processional song; the *Iporchema*, whose function was reserved to accompany the dance.

Dedicated to men were: the *Encomio*, in honor of people who distinguished themselves in various circumstances; the *Epinicio*, reserved for the winners of sports competitions; the *Epicedio*, a funeral song. An intermediate character between sacred and profane was covered by the *Threnos*, performed in funeral ceremonies; the *Scholium*, or convivial song; the *Hymenaeus* and the *Epithalamium*, sung in wedding ceremonies. The accompanying musical instrument was the lyre or the flute.

⁵⁶ *Terpsichore:* asteroid discovered by the astronomer Ernst Wilhelm Tempel from the Marseilles observatory. It was in the constellation of the Fishes and in retrograde motion in conjunction with Neptune at 5°17’ of the Sign of *Aries*, the *propulsive motion* of the Fire of Life.

⁵⁷ *Choral singing.* As already indicated, the Greek chorus, in the context of ancient Greek theater, represents a homogeneous group of characters, who act collectively on the stage together with the actors. It is present in all three theatrical genres of ancient Greece: tragedy, comedy and satyr drama. (See note on *tragedy*).

⁵⁸ *Mimicry.* The set of gestures and attitudes that accompany the expressive and communicative faculties of language or that sometimes replace them; consequently the art of scenic representation entrusted exclusively to gestures and attitudes.

This theatrical form has its roots in Greek and Roman antiquity. *Pantomime* was a popular farce of the Dorians of Sicily artistically reworked by Sophron of Syracuse (5th century BC), and then transformed by the Romans into a buffoonish representation in which the actor could also act without a mask and in which the female parts, contrary to ancient theatrical custom, could be supported by women.

⁵⁹ *Erato.* Asteroid discovered by astronomers Otto Lebercht Lesser and Wilhelm Julius Foerster from the Berlin Observatory (first example of an asteroid discovered following a collaboration between astronomers). It was in the constellation of Cetus and in retrograde motion at 9° 17’ of the fiery Sign of *Aries*, on the ecliptic point of the star Algenib in Perseus, the liberator of Andromeda, the soul that burning with Love frees its beloved (the personality).

⁶⁰ *Hymns.* The hymn (in ancient Greek: ὕμνος, *hýmnos*) is a poetic composition, usually combined with music, of strophic form and of elevated subject: patriotic, mythological, religious.

But in ancient times the hymn was above all a religious composition dedicated to the divinity and its glorification. It developed first in the Near East (*Hurrian Hymns*) and later in Greek civilization: a little less in Roman civilization, where it was mostly elaborated in the form of a composition in hexameters. Religious hymns are found in many ancient cultures,

including the *Hymn to the Sun*, attributed to the pharaoh Akhenaten; the *Vedas* of the Vedic religious civilization and the *Psalms* of the Jewish religion.

The Western tradition can be traced back to the *Homeric Hymns*, a collection of ancient Greek hymns, the first of which were composed around the seventh century BC, in praise of the deities of ancient Greece. From the third century BC there is a collection of six literary hymns ("ὕμνοι) by the Alexandrian poet Callimachus.

In the archaic period the term "ὕμνος" simply meant "song", therefore it indicated symposial songs, processional songs, threnodic poems and epic prefaces (the best known example of the latter is precisely constituted by the so-called *Homeric Hymns*).

The first to distinguish between "hymns" ("songs in honor of the gods") and "encomia" ("songs in honor of mortals") was Plato; this division was followed by the Alexandrians, who distinguished hymns from paeans and dithyrambs, and then by Proclus, who considered as "hymns" the songs in praise of the gods performed around the altar with the accompaniment of the lyre and the choir remaining "motionless" (perhaps hinting at some dance steps) around the altar. Plato's distinction, however, did not enter the common usage of the Attic dialect, which probably retained the generic meaning of "ὕμνος".

From a religious point of view, there are two definitions of "ὕμνος": the Etymologicum Gudianum defines it as "a speech (λόγος) that celebrates a divinity by combining prayer (εὐχή) and praise (ἔπαινος)"; an annotator of Dionysius Thrax, similarly, speaks of "a poem (ποίημα) that contains praise of the gods and heroes, together with gratitude (εὐχαριστία)."

⁶¹ *Ritual dance*. In Greece, people danced with a ritual function even before battles and military enterprises, and therefore dancing was not a purely feminine activity or just an expression of grace and elegance (think of the many "martial arts" of the East).

According to the philosopher Plato, the art of war had many points in common with dance, so the movements of the soldier on the battlefield inspired a particular type of dance called "military dance": there were different forms and people danced by mirroring the movements of attack and defense in a rhythmic way. This happened by simulating a moment of war, with educational purposes but not only. People danced to celebrate the battle they were about to fight, but also to celebrate any victory obtained on the field. This form of dance used the element of fire and was very active and dynamic, and was in fact called "pyrrhic" dance.

Another type of dance that was practiced using repeated movements is the *Gymnopedia* that was also practiced in Sparta as a *processional dance*, performed before the gymnastic games by the Spartan epebes. It was a form of expression halfway between gymnastics and dance, most likely similar to the Pyrrhic dance that simulated the movements of the warrior or the wrestler always with musical accompaniment.

⁶² *Polyymnia*. Asteroid discovered by the astronomer Jean Chacornac from the Paris Observatory. It was in the constellation of the Ram and in retrograde motion at 11°45' of the Sign of *Taurus*, in conjunction with the star Almach, the gamma of Andromeda, and Uranus. Possible interpretation of this direction: the reflection and the breadth of perspectives that liberate the essence or light of things?

⁶³ Paradiso (CANTO XXIII 55-63). *Paraphrase*: If now to help me resounded all those voices that Polyhymnia and her sisters enriched with their inspiration, I could not express but a thousandth of the truth, describing the holy smile and how it made the holy aspect of Beatrice shine; and so, depicting Paradise, it is inevitable that the sacred poem skips things, like one who finds his path interrupted.

The image of poetic inspiration as *milk* that must nourish poets has already been used in Purg., XXII, 101-102 (quel Greco / che le Muse lattar più ch'altri mai - *that Greek to whom / the Muses gave their gifts in greatest measure* - referring to Homer).

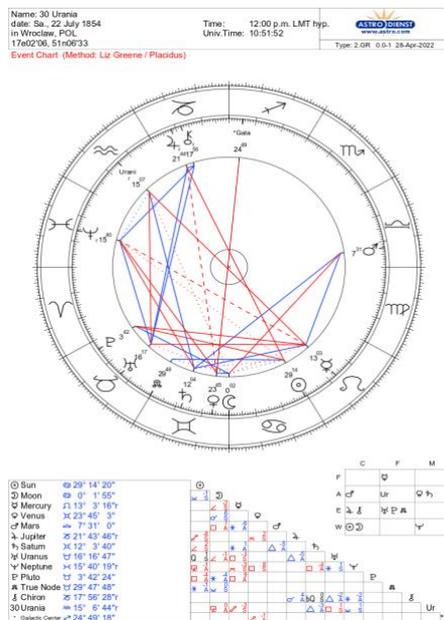
⁶⁴ *Astronomy-Astrology*. United until the modern era, they concern the science that deals with the observation and explanation of celestial events. It is one of the oldest sciences and many archaic civilizations around the world have studied the sky and astronomical events in a more or less systematic way. These ancient astronomical studies were oriented towards the detection of the positions of the stars (*astrometry*), the *periodicity* of events and *cosmology* and therefore, in particular for this last aspect, ancient astronomy is almost always strongly connected with religious or spiritual aspects.

Etymologically, the word "astronomy" comes from the Latin *astronomīa*, which in turn comes from the Greek ἀστρονομία ('astronomy' composed of ἄστρον 'astron' «star» and νόμος 'nomos' «law, norm»; while the Greek suffix λογία '-logia' «treatise, study, discourse» refers to the meaning of "astrology", indicated in esotericism as the *Science of Spatial Relations*, the highest among the occult Sciences – see [Introduction to Astrosophy](#)).

⁶⁵ *Didactic epic*. Didactic poetry is a literary genre that, in the form of a poem or shorter metrical compositions (chapters, epistles), aims to impart scientific, religious, moral, doctrinal, etc. instruction. The oldest example is the short poem *Works and Days* by Hesiod, dating back to the 8th century BC and containing a series of advice for agricultural work in individual seasons. In Hesiod's poem, practical advice is given to men for the fundamental activity in an agricultural community.

⁶⁶ *Geometry*. Geometry (from the Latin: *geometria* and this from the Ancient Greek: γεωμετρία, composed of the prefix *geo* which refers to the word γῆ = "earth" and μετρία, *metria* = "measure", therefore literally translated as *measurement of the earth*) is that part of mathematical science which deals with shapes on a plane and in space and their mutual relations: *Number in Space*.

⁶⁷ *Urania*. Asteroid also discovered by Hind in London. It was in the constellation of the Goat and in retrograde motion at 15°12' of the Sign of *Aquarius*, the Sign of Uranus, the God of the Sky, in square from Taurus, both in tension with Mercury-Hermes:



⁶⁸ *Elegy*. Elegy is the name of the literary genre that groups together the lyrical compositions of Greek and Latin poetry that share a specific metrical form and a diversity of topics in opposition to epic.

Elegy presumably originated in Ionia around the 8th century BC, in fact, as with epic, its most archaic fragments can be dated around the 7th century BC.

Greek elegy is classified as the poetic product of a noble or aristocratic class in the context of the *symposium* (a convivial practice, hence also called *convivium*, which followed the banquet, during which the guests drank according to the prescriptions of the *symposiarch*, intoned convivial songs - *skolia* - and dedicated themselves to various entertainments - recitation of poems, dances, conversations, games, etc.), which in the 7th century BC had enormous political and social importance, implying both the comparison between equals and that between hosts and guests.

Compared to other manifestations of Greek lyric poetry, elegy is characterized by

1. monodic performance (in contrast to choral lyric poetry – see *Terpsichore*)
2. chanted recitative performance with a reduced instrumental background of aulos or lyra.

The term elegy, after a period of abandonment in the Middle Ages, reappears in European poetry, but its definition was linked to the content and no longer to the metrical form. In general, today it defines the literary composition marked by motifs of autobiographical confession or sentimental outburst, regardless of the form, which however is traditionally determined in the so-called *elegiac couplet* (hexameter + pentameter).

⁶⁹ *Calliope-Kalliope*. Large asteroid (diameter 181 km) discovered by Hind in London. It was in the constellation of the Bull and in retrograde motion at 19°38' of the Sign of *Gemini*, Sign of the *Intellect of Love*, on the ecliptic point of the star Capella, the alpha of Auriga, the Goat Amalthea that suckled infant Jupiter.

On September 3, 2001, the discovery of a small satellite was announced, later named *Linus* (from one of the two Apollonian sons of Calliope), which orbits around it in about 3.5 days.

⁷⁰ *Purgatorio*, 1-12. *Paraphrase*: The little vessel of my genius now raises its sails to travel better waters and leaves behind the cruel sea of Hell; and I will sing of that second realm (Purgatorio) in which the human soul is purified and becomes worthy to ascend to heaven. / But here let dead poetry rise again, oh holy Muses, since I am consecrated to you; and here let Calliope rise a little, assisting my song with that sound of which the wretched magpies (Pierio's daughters) felt such a blow that they despaired of being forgiven.

⁷¹ " "What does Mahavan and Chotavan mean?" Literally, it means great rhythm and small rhythm.

Mahavan and Chotavan are the cosmic rhythms, rhythms of the fire of space, and at certain times these rhythms are sensed by those who follow the path of Agni Yoga. They are sensed for short periods; otherwise they would be too difficult to endure, as they follow each other with great speed and violence. ... every cell of the organism is vibrated by this rhythm, while the heart (which is interesting to note) continues its usual, but slightly deepened, pulse.

... All these fiery experiences and rhythms come when a disciple reaches the stage of the assimilation of the fire of space. ..." (H. Roerich, [Letters](#), July, 21 1934)

“Mahavan and Chotavan. Both are Sanskrit words that refer to cosmic rhythms that exist right *here and now*.

Chotavan means "small rhythm" while Mahavan means "large rhythm". These two rhythms are the rhythms of the Fire of Space, they are the rhythms of the Cosmos.

... three eternal pulses make up both of these rhythms ... Chotavan is feminine and Mahavan is masculine.

... with the awakening of the Kundalini we may incarnate these rhythms. Meaning that we begin to perceive these rhythms (which come from space) and we begin to resound to them, hence making us more in-tune with the rhythms of the march of Universal Life, rather than moving according to the trends, fashions, and movements of terrestrial life which is often based in fear, ambition, greed, selfishness etc. etc.

The cosmic fire expands, creates, maintains, destroys and withdraws. All according to a rhythm.

... These two rhythms (Mahavan and Chotavan) constitute *the heartbeat of the cosmic fire*. They are the unique signature of the cosmic fire, as the heartbeat of everything is unique. Therefore, these two rhythms connect us to the uniqueness of the cosmos.

... Fire is behind sound and rhythm (if there's sound there's rhythm), so listening to a heartbeat you can perceive a bit about the fire of life in the sentient being.” (Reworked from [here](#)).

⁷² E. Savoini, translated from [Commenti a Infinito II](#) (*Comments to Infinity*) § 46-50.

⁷³ Excerpt from *Hierarchy* § 359.

⁷⁴ From A. A. Bailey, *Esoteric Psychology II*, p. 707-8

⁷⁵ From A. A. Bailey, *Discipleship in the New Age I*, p. 283.

⁷⁶ For further information see TCF, 538-544. Below are some excerpts, also present in the text:

“*The Twelve-Petalled Egoic Lotus*.

Solar Fire is dual. It is the fire of matter or substance and the fire of mind blended. This makes man the six-pointed Star of Light, for each of these fires is triple. The fire of mind is also in essence dual, bringing in another triplicity, thus making the nine. When a man has awakened the nine fires, and has unfolded the nine petals, and when he has received the stimulus which is imparted at initiation, through being brought into conscious contact with the electric spark of his own particular Heavenly Man, they all blend and merge. The inner three which complete the twelve, and which are concerned with the final, and essentially spiritual stages, of his evolution, are really related more intimately to the evolution of the Heavenly Man, and are connected with the stimulus which He receives Himself in contacting the logoc electric spark, or the pure Spirit aspect of the Logos.

... Let us picture the nine-petalled egoic lotus, the heart centre in the monadic consciousness, unfolding each of its petals in groups of three upon the three subplanes of the higher mental. Their unfoldment is worked out through the evolutionary process, undergone on the three planes in the three worlds, or within the three Halls of Ignorance, of Learning, and of Wisdom.” (538-9)

“These three circles of petals are called in the esoteric terminology:

1. The “outer knowledge” triad, or the lords of active wisdom.
2. The middle “love” triad, or the lords of active love.
3. The inner “sacrificial” triad, or the lords of active will.

The first is the summation of experience and developed consciousness; the second is the application of that knowledge in love and service, or the expression of the Self and the Not-Self in reciprocal vibration; and the third is the full expression of knowledge and love turned toward the conscious sacrifice of all to the furthering of the plans of the planetary Logos, and to the carrying out of His purposes in group work. Each of these three groups of petals come under the definite guidance of three groups of Agnishvattas, who form them out of their own substance and who in essence are the threefold Ego during its manifestation. Through them flows the force and coherent energy of those mysterious Entities whom (when considering the human family as a whole) we call—

- a. The Buddhas or Lords of Activity.
- b. The Buddhas or Lords of Compassionate Love.
- c. Buddhas of Sacrifice, of Whom the Lord of the World is, to man, the best known exponent.” (821)

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