INCARNATION AND THE DISCARNATE STATES: AN EXPOSITION ON THE FUNCTION OF THE PRINCIPLES IN THE SYSTEM OF W. B. YEATS'S A VISION.

by

GRAHAM ANTHONY DAMPIER

DISERTATION

submitted in fulfilment of the requirements for the Degree

MAGISTER ARTIUM

in

ENGLISH

in the

FACULTY OF HUMANITIES

at the

UNIVERSITY OF JOHANNESBURG

PROMOTER: PROF. RP RYAN

December 2007
Abstract

The function of the Principles in the system rendered in W. B. Yeats’s A Vision (1937), like most aspects of the system, has received minimal critical and scholarly attention. The reason for this state of affairs is that most Yeats scholars prefer to avoid studying A Vision, for various reasons. The result of this is that little is known of the system. Certain scholars have argued that A Vision is a hoax and an incomprehensible work, which need not be elucidated. The spiritual origin and nature of A Vision are discouraging to critics and scholars, who prefer to interpret the poems that A Vision influenced without referring to the system.

This dissertation viewed A Vision as a significant work within the general category of Yeats studies. The system of A Vision is not only useful to interpreting many poems, but is an extraordinary body of work that can be studied in isolation. There is a serious need to elucidate the system, in order to yield more knowledge on this significant aspect of the Yeats corpus. This research aimed at elucidating an important aspect of the system, the function of the Principles.

A central premise of the system is that human beings can be classified according to twenty-eight typical incarnations. Every being is set to embody each incarnation. Reincarnation is then central to the system’s account of existence. The primary function of the Principles is to enable an individual being to incarnate, and to pass from one incarnation to the next. Essentially, the Principles are imperative to the system’s exposition on the cycle of reincarnation.

To inform its exposition of the Principles, this study delved into the vast body of work produced by the psychical communications, which elucidated the system. These communications are referred to as the Automatic Script. George Mills Harper transcribed the Automatic Script, which was published in the four volumes of Yeats’s Vision Papers (1992). In essence, the Automatic Script is the spiritual and mystical origin of the system rendered in A Vision. For this reason, Yeats’s Vision Papers are crucial to a comprehensive exposition of the system. In addition, this study referred to many of Yeats’s essays on topics ranging from the “ultimate reality” to the Anima Mundi, from
the process of symbolisation to the Daimon. Furthermore, various poems were employed to illustrate the importance of the system in interpreting Yeats’s poems.

This study defined the state of existence in the transcendent realm, which is imperative to elucidating the function of the Principles in the system. The “ultimate reality” is the source of all incarnate spirits, for this reason it was necessary to describe what is known of this reality. Then the details of the process of incarnation were clarified. The Principles were defined and their functions in the process of incarnation were illustrated. In addition, this study discovered that the Principles do have an effect upon the incarnate being, even though they are passive in life. The function of the Principles during incarnation was elucidated in terms of relation between the Principles and the material Faculties, which are the mediators of the incarnate experience.

Scholars who have read A Vision have met the geometry of the system with much aversion. The geometry has been described as flawed and inconsistent. Certain scholars have gone so far as to argue that A Vision makes more sense when the geometry is ignored. This dissertation illustrated that the geometry is imperative to elucidating the system. The geometry is not only necessary to clarifying the system, but aids any attempt to comprehend many aspects of A Vision.

Lastly, this study illustrated the function of the Principles in death. The disincarnate states of the soul were explored to illustrate that the Principles define the states between incarnations. Through clarifying the process of death it is clear that, according to the system, existence is characterised by a perpetual return to its point of origin.
# Table of Contents

**Acknowledgements**  
5

**List of Illustrations**  
7

**List of Abbreviated Sources**  
8

**Introduction**  
Critical Reactions to W. B. Yeats’s *A Vision*  
9

**Chapter One**  
Reconciling Unity and Distinction: A Definition of the  
“Ultimate Reality” in W. B. Yeats’s *A Vision*  
16

**Chapter Two**  
Separation and Division: An Analysis of the *Four Principles* and the Process of Incarnation  
51

**Chapter Three**  
“Lunar South in Solar East”: An Elucidation of the  
Relation Between the *Principles* and the *Faculties* in Life  
82

**Chapter Four**  
The Diamond and Hour-glass: An Elucidation of the  
Movement of the *Principles* in Life and Death  
117

**Chapter Five**  
“The Soul in Judgment”: An Elucidation of the Six  
States of the Soul in Death  
139

**Conclusion**  
The Problem of Belief in Elucidations of Yeats’s *A Vision*  
178

**Bibliography**  
184
Acknowledgements

This dissertation on the function of the Principles in the system of Yeats’s A Vision would not have been completed without the assistance, critical guidance and support of my supervisor Prof. Rory Ryan, Dean of the Humanities faculty at the University of Johannesburg. He took time during his unreasonably busy schedule to look at my work. His generosity throughout my study of A Vision, the poems and the Automatic Script is the determining factor that enabled me to complete this dissertation. I could not have done it without him. Prof. Ryan’s presence in my life over the past five years has proven to be the most critical. He changed my perspective of life in one undergraduate lecture on Samuel Beckett’s Waiting for Godot, and stimulated my interest in the system of A Vision in a series of enlightening lectures on W. B. Yeats. I have not stopped reading A Vision in the four years since. I thank him for his patience, wisdom and for awarding me the opportunity to study with him. I would certainly spend lives repaying his kindness.

I cannot within this short acknowledgement begin to mention how fortunate I am to have been born to Bryan and Marthie Dampier. How do I describe the fortunate life I have lived with them? Their love, support, and moral guidance will always be an integral part of my consciousness. Their financial support has been generous to the point of excess. I realise that I am nothing short of being a truly expensive investment with no profit or return. I can only do them justice by living an exceptional life, for they are exceptional parents. However, my sister Charlene will make this endeavour difficult. Her drive, ambition and accomplishments are too immense to live up to. She is such an inspiration. Instead of trying to compete with her success, I would prefer to sit back and admire, which requires much less effort.

Lastly, I owe special gratitude to my girlfriend, Verushka Bheamadu, who has been very supportive and patient during my effort to finish this dissertation. She has listened patiently to me talk about the Principles and the system. She read my final draft of this dissertation, and kindly drew my attention to errors I tried so desperately to find. She has been my rock of Gibraltar. There is a Vedic saying that the infinite can only be defeated by the finite in one way, which is through love. I find that love brings one closer to the
infinite, to the divine. Since I met her, life is infinitely more enjoyable, holy and worth living. My heart will always be grateful for the experience of loving her. Her parents, Ronnie and Cithra Bheamadu, have been very supportive and encouraging this year. I appreciate their kindness, and the exquisite Indian food, to which I am now fully addicted.
## List of illustrations

<table>
<thead>
<tr>
<th>Diagram</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>The double vortex of the <em>tinctures</em></td>
<td>20</td>
</tr>
<tr>
<td>1.2</td>
<td>The position of the <em>Four Faculties</em> in an <em>antithetical</em> incarnation</td>
<td>21</td>
</tr>
<tr>
<td>1.3</td>
<td>The position of the <em>Four Faculties</em> in a <em>primary</em> incarnation</td>
<td>21</td>
</tr>
<tr>
<td>1.4</td>
<td>The <em>Thirteenth Cone</em></td>
<td>29</td>
</tr>
<tr>
<td>1.5</td>
<td>The symbolic representation of the “ultimate reality”</td>
<td>48</td>
</tr>
<tr>
<td>2.1</td>
<td>The material extension of the <em>Principles</em></td>
<td>52</td>
</tr>
<tr>
<td>2.2</td>
<td>The correspondence between the <em>Ghostly Self</em> and the <em>Spirit</em></td>
<td>70</td>
</tr>
<tr>
<td>3.1</td>
<td>The double vortex</td>
<td>84</td>
</tr>
<tr>
<td>3.2</td>
<td><em>The Great Wheel</em></td>
<td>85</td>
</tr>
<tr>
<td>3.3</td>
<td>Wheel of the <em>Faculties</em> in the Wheel of the <em>Principles</em></td>
<td>86</td>
</tr>
<tr>
<td>3.4</td>
<td>The relation of the <em>Principles</em> and <em>Faculties</em> represented as a double vortex</td>
<td>98</td>
</tr>
<tr>
<td>4.1</td>
<td>Solar and lunar phases, and the astrological signs</td>
<td>119</td>
</tr>
<tr>
<td>4.2</td>
<td>Wheel of the <em>Principles</em></td>
<td>122</td>
</tr>
<tr>
<td>4.3</td>
<td>The cone of life</td>
<td>126</td>
</tr>
<tr>
<td>4.4</td>
<td>The realisation of Unity of Being</td>
<td>126</td>
</tr>
<tr>
<td>4.5</td>
<td>The movement of the <em>Faculties</em> superimposed upon the hour-glass</td>
<td>127</td>
</tr>
<tr>
<td>4.6</td>
<td>The double vortex of the <em>Daimon</em> and <em>Spirit</em></td>
<td>132</td>
</tr>
<tr>
<td>4.7</td>
<td>The twelve cycles in the double vortex of <em>Spirit</em> and <em>Daimon</em></td>
<td>136</td>
</tr>
<tr>
<td>5.1</td>
<td>The Funnel of the <em>Teaching</em> and <em>Dreaming Back</em></td>
<td>155</td>
</tr>
<tr>
<td>5.2</td>
<td>The activity of the <em>Spirit</em> in the <em>Shiftings</em></td>
<td>162</td>
</tr>
</tbody>
</table>
List of Abbreviated Sources


Introduction

Critical Reactions to W. B. Yeats's A Vision.

Since the publication of the first edition in 1925, William Butler Yeats’s A Vision has not received critical acclaim and appraisal, or even the scholarly attention it deserves.¹ Most literary critics who study Yeats’s poems have been reluctant to read A Vision; this is due to the difficulty of the subject matter, the internal structure of the book, the geometry that explains its central concepts, and the source from which it is derived. Many have argued that A Vision, aside from its value in interpreting many of Yeats’s later poems (those published from 1919 to the end of his life), can be disregarded altogether. Yeats warned that many readers would be “repelled” by what would seem “an arbitrary, harsh, difficult symbolism” (AVB: 23). George Mills Harper, one of the most authoritative Yeats scholars, indicates in the passage below that the mystical and spiritual nature of A Vision is a deterrent for most critics and readers (Harper, 1981: 1):

Numerous critics have said repeatedly that Yeats did not believe in the truth of his occult experiences, that in effect he was playing games. They represent, in the words of John Wain, a “personal fandango of mysticism and superstition.” Somewhat more thoughtful, though equally hard to convince, R. P. Blackmur insisted that “fatalism, Christianity, and magic are none of them disciplines to which many minds can consciously appeal today, as Hardy, Eliot, and Yeats do, for emotional strength and moral authority. The supernatural is simply not part of our mental furniture, and when we meet it in our reading we say: Here is debris to be swept away.”

This extract illustrates the unwillingness of literary critics to accept the importance of A Vision to the corpus of Yeats studies. The mysticism and spiritualism of A Vision, which were defining interests of the poet, are repellents to critics and readers who do not share these interests. The easiest way to handle a book like A Vision, for critics who have no interest in mysticism and spiritualism, is to dismiss the book as irrelevant and useless. However, critics need not share Yeats’s beliefs in order to provide meaningful

¹ The first edition of A Vision will be referred to as AVA, and the second edition as AVB. Please refer to the list of abbreviations for other references.
studies of the system. The importance of *A Vision* is that it influenced the poet and many of his poems. So, when approaching Yeats’s system the personal beliefs and convictions of the critic and analyst should not become barriers to their studies of this work, or the poems that it inspired. If literary criticism is an analytical science then personal values must be cast aside when an object of analysis is clarified and elucidated.

Another matter to consider is that literary critics are intimidated when reading *A Vision*. Instead of trying to comprehend the geometry of the system, even though Yeats provides clear instructions on how to construct and interpret diagrams, the system is dismissed as being incoherent and inconsistent in its logic. Colin McDowell, who is brave enough to explore the system and its geometry, explains: “It must not be forgotten that the majority of Yeats scholars are literary critics, and literary critics tend to share humanistic preconceptions about the aridity of geometry. It is my own view that the reader of *A Vision* MUST draw diagrams” (McDowell, 1995: 160). Many critics choose to label the geometry of the system as inconsistent, disconcerting and unintelligible without presenting evidence as to why they arrive at these conclusions.

Graham Hough is one such critic. In his article “*A Vision: Some Notes and Queries*”, Hough writes (Hough, 1985: 214):

> It should be said that once much of the symbolism of *A Vision* is extremely disconcerting. Untranslatable non-discursive symbolism derives much of its efficacy from neighbourhood – from kinship and assimilation to one of the great fountains of public imagery, such as the *Apocalypse* of St. John, the classical pantheon, the movements of the starry heavens – still relatively familiar even to-day. Over large tracts of *A Vision* Yeats denies himself this source of strength and intelligibility. Whether his alien apparatus was devise by himself or received ready-made from his mentors has never been clear. But what I believe is clear is that some of it works and some does not.

It is indeed extremely easy to dismiss the geometry of Yeats’s system as being “disconcerting” and unintelligible without actually providing evidence that leads one to this conclusion. Literary criticism should involve the presentation of evidence and textual facts to derive clarity from a work of literature. Instead, Hough is guilty of providing a judgment of Yeats’s system
without having explored it to the greatest extent possible. He finds that some of the geometry “works and some does not”, yet no evidence is provided in his article to illustrate that he has even tried to comprehend the system’s geometry (Hough, 1985: 214). Then he argues that when the geometry of the system is dismissed, *A Vision* begins to make more sense: “I feel strongly that if the more cluttered and ill-arranged apartments are simply shut off the chances of a satisfactory progress through the rest of the edifice are greatly increased” (Hough, 1985: 215). Yet again, the evidence that leads to this conclusion is absent. Perhaps critics like Hough should stick to some of Yeats’s earlier poems that do not require a reading of *A Vision*, which Hough criticises without having mastered. The absence of evidence indicates that Hough is only able to claim that he has studied the system, when he may have been too intimidated by the geometry to analyse it meaningfully.

There are however a select few critics that have taken a serious interest in *A Vision*. These critics actually make use of evidence to support their findings. One such critic is McDowell who earlier encouraged literary critics to draw diagrams in order to understand the system’s geometry. McDowell has studied many facets of *A Vision*, from “The Completed Symbol” to “The Soul in Judgment”. As compared with Hough, McDowell has the right to make judgments and conclusions about *A Vision*, since he has actually studied the system. In addition, McDowell makes use of evidence to support his findings. McDowell writes: “My assumption is that *A Vision* is not a hoax, and that it is substantially complete. It tells us truths worth telling, and the difficulties of exposition are often, though not always, due to difficulties of subject matter” (McDowell, 1986: 219-220). It is important when studying *A Vision* that an attempt is made to understand the system before it is either rejected as incoherent and disconcerting, or accepted as being worth elucidation. McDowell argues that *A Vision* should be studied in detail, as follows (McDowell, 1986: 222):

\[
AV[B] \text{ is complete enough for detailed exposition to be undertaken: we do not have to wait for all of the unpublished drafts to be sorted, sifted and published. We do need to read the book in conjunction with AV[A], and some of the other published prose, but the main outlines are}
\]
clear. There are several points which remain unclear, and I am sure that recourse to the drafts can assist in resolving these problems.

McDowell is suggesting that A Vision should be elucidated as it is. He concludes that it is complete enough to be studied in detail. He wrote these words in 1986, six years before the Automatic Script, which is the source of the system, was published in Yeats’s Vision Papers (1992). He argues in 1986 that A Vision can be studied without the Automatic Script. He urges scholars to start making sense of A Vision as it is, “we do not have to wait” (McDowell, 1986: 222).


It is possible, but not probable, that the recent publication of Yeats’s “Vision” Papers will usher in a change in the prevailing attitude to A Vision in both of its editions. Scholars routinely make dismissive noises about them based on the most cursory of examinations and second-hand opinion, and there has been little serious work done on either version. This lamentable state of affairs would be unthinkable in almost any other field of study; but no reviewer of Graham Hough’s The Mystery Religion of W. B. Yeats (1984) took exception to Hough’s condescending suggestion that readers should ignore completely the section of A Vision B entitled “The Completed Symbol” along with other large chunks of the book. It is ironic that Hough’s Frustrators told him to ignore precisely those sections of the book in which W. B. Yeats attempted to explain the full system and the relationship of all its parts. I have elsewhere expressed my view that one should attempt to understand A Vision, particularly the second edition, without reference to unpublished materials, otherwise it will become difficult to assess the achievement of the finished product as a book in its own right. Now that the Scripts have been published, one may study them or not, as one chooses; but there is little point in imposing artificial constraints on one’s understanding. The task before criticism remains essentially the same; A Vision B must still be judged on profundity and internal consistency, and when one has gone some way towards understanding it satisfactorily, one may trace the development of its particular concepts and work out why other concepts from the Automatic Script were not used. All the signs are that it will be a long time before scholars take up this challenge, and it may confidently be predicted that in the short term the publication of Yeats’s “Vision” Papers will only contribute to the confusion generated by A Vision.

Yeats’s Vision Papers are published transcriptions of the Automatic Script. The General Editor of Yeats’s Vision Papers George Mills Harper explains in the introduction to the first volume that the editors tried to reproduce the main features of the Automatic Script, the Notebooks and the Card File through-out all four volumes (YVP1: xi).
McDowell maintains that it is possible to study the second edition of *A Vision* without employing the Automatic Script. He fears that the Automatic Script may obscure the integrity of the book. However, he fails to acknowledge that *Yeats’s Vision Papers* may provide clarity on those concepts that Yeats explores briefly in *A Vision*, for instance the *Four Principles* and the six states of the soul in death. The Automatic Script is crucial to providing a comprehensive analysis of *A Vision*, which can be described as the final attempt of the Script’s first interpreter to provide a logical and comprehensive presentation of the system expounded therein. The integrity of *A Vision* should never be questioned, for Yeats synthesised “3600 pages” of fragmented Automatic Script into a coherent and comprehensive book of 305 pages (Harper, 1987: x). For this reason many facets of the system are left unexplained, such as the process of incarnation and the nature of perception within the “ultimate reality”. *A Vision* is indeed complete as far as Yeats could have finished it within his lifetime, and should be studied on the basis of its “profundity and internal consistency”, but the Automatic Script can provide a useful source in clarifying *A Vision* even further (McDowell, 1995: 157).

The work of George Mills Harper is crucial to studies on *A Vision*. Harper with the permission of Anne B. Yeats, and Senator Michael B. Yeats (W. B. Yeats’s children) transcribed the Automatic Script. His transcription of the Automatic Script was published in the four volumes of *Yeats’s Vision Papers*. Harper writes that the Automatic Script “as George and W. B. Yeats called it, is perhaps the most remarkable body of materials of its kind in the history of psychical research. From its first tentative beginnings, four days after their marriage on 20 October 1917, to the initiation of a new method on 28 March 1920, they recorded and preserved more than 3600 pages in 450 sittings” (Harper, 1987: x). Harper’s book *The Making of Yeats’s A Vision* makes use of the Automatic Script to trace the development of certain central concepts of the system. In addition, in an article entitled “Unbelievers in the House: Yeats’s Automatic Script” McDowell endeavours to illustrate the significance of the Automatic Script (McDowell, 1981: 2):
Since few students of Yeats are aware of the extent of the Script, the time spent in recording, or even the subject of extensive portions, I propose to describe these briefly and to suggest the significance of the Script, not only to *A Vision* but also to the many poems and plays which would not have been written without the revelations of his spiritual instructors.

The best way to approach *A Vision* is firstly, to cast aside personal beliefs and values, which inevitably inhibit objective studies of the system. Secondly, the analyst must be prepared to make sense of the system and its geometry to produce an extensive study of *A Vision*. Thirdly, the Automatic Script and other secondary sources must be employed to provide comprehensive expositions of the system. And last, but not least, the significance of *A Vision* and the Automatic Script should be illustrated with reference to the poems and plays.

The work of Rory Ryan (University of Johannesburg) embodies an approach that endeavours to yield an extensive and comprehensive study of *A Vision* and Yeats’s later poems. Ryan asserts, “fifty years after the publication of the final version of *A Vision*, the task of the elucidation of Yeats’s system is far from complete. Indeed, our exact knowledge of the system may still be in its infancy” (Ryan3: 34). Ryan’s studies of Yeats’s system employ the poems, both editions of *A Vision*, the four volumes of Yeats’s *Vision Papers*, and other essays written by Yeats. In his analysis of *A Vision*, Ryan refers to both editions of *A Vision* and Yeats’s *Vision Papers* to construct diagrams that illustrate central concepts of the system, like, the opening and closing of the *tinctures*. In addition, he makes use of poems to explain certain concepts of the system, which in the process illustrates the influence of *A Vision* on Yeats’s poems. It is clear when reading Ryan’s work that his interest and curiosity in *A Vision* will only be satisfied by an extensive analysis of the system. He writes: “Yeats’s ‘psychic geometry’ is subtle, extraordinary in the complexity of its internal correspondences and endlessly rewarding to the analyst” (Ryan3: 1). Ryan, like McDowell, has written articles on various facets of Yeats’s system, which includes studies on the relation between the *Faculties* and the *Principles*, the role of the *Principles* in death, the *tinctures*, the *Four Faculties*, and the relationship between the transcendent and the material realms in Yeats’s poems.
This dissertation will focus exclusively on clarifying the *Principles* and will only provide its evaluations in the conclusion. This elucidation of the *Principles* will make use of both editions of *A Vision*, Yeats’s *Vision Papers*, various poems, essays written by Yeats, as well as the works of critics and scholars. In the process of clarifying the *Principles*, it will be illustrated that Yeats’s *Vision Papers* are crucial to elucidating *A Vision*, which is in turn crucial to analysing the poems it inspired.

The dissertation’s title indicates that the function of the *Principles* in life and death will be explained. The first chapter of this dissertation will define and characterise the “ultimate reality”. This is required before the process of incarnation can be elucidated, which will be conducted in the succeeding chapter. With this it will be possible to determine the role of the *Principles* during incarnation in Chapter Three. This will be reinforced by a geometrical representation of the activity of the *Principles* in life and death, which will be elucidated in Chapter Four. Chapter Five will focus exclusively on the function of the *Principles* in the disincarnate states of death, which will effectively explain the process of reincarnation, a crucial premise of the system.
Chapter One
Reconciling Unity and Distinction: A Definition of the “Ultimate Reality” in W. B. Yeats’s A Vision.

It is important in any study of Yeats’s system presented in A Vision that an indication is given as to where the information he used to formulate this system came from. In his introduction to the second edition of this book, AVB published in 1937, he mentions that the philosophy of A Vision was informed by psychical communication. Yeats’s wife, George, was the medium during these interactions. The exposition of the system was conducted initially by automatic writing with his wife entranced. After two years the communicators would speak through her as she slept. He accounts for the beginning of their psychical experiments as follows (AVB: 8):

On the afternoon of October 24th 1917, four days after my marriage, my wife surprised me by attempting automatic writing. What came in disjointed sentences, in almost illegible writing, was so exciting, sometimes so profound, that I persuaded her to give an hour or two day after day to the unknown writer; and after some half dozen such hours offered to spend what remained of my life explaining and piecing together those scattered sentences. “No”, was the answer, “we have come to give you metaphors for poetry.” The unknown writer took his theme at first from my just published Per Amica Silentia Lunae.

Many theorists have used this passage as a motivation for exploring the system in an analysis of Yeats’s later poems, specifically those published after the psychical communication began in November 1917. His instructors explained that the purpose of their interactions was to provide Yeats with “metaphors” that he could use in his poetry. Indeed many symbols and metaphors that constitute the system appear in his poems written after the psychical experiments began, for instance the turning gyres of “The Second Coming”, “The Phases of the Moon” that presents the twenty-eight incarnations in verse, those “Monuments of unageing intellect” encountered in “Sailing to Byzantium”, and many more.

In Per Amica Silentia Lunae (1917) Yeats wrote a philosophical treatise in which he explored two ways of attaining “perfection”. He writes that one way
to attain “perfection” is through “a man’s combat with himself”, the other way, comes from “a combat with circumstance” (AVB: 8). Yeats writes that at first the “unknown writer” used this idea and expanded it into “an elaborate classification of men according to their more or less complete expression of one type or the other” (AVB: 9). This classification was later codified as the twenty-eight incarnations presented in Book I, “The Great Wheel”. This system of classifying different types of material incarnations was supported by “a series of geometrical symbols”, which Yeats employs to explain the different “types” that human beings can embody materially (AVB: 9).

At first Yeats was optimistic that these psychical communications would be completed in a short period of time. He writes that the system of symbolism presented was “strange to my wife and to myself” (AVB: 9). He was told that the communication would take years to complete, yet he was patient enough to see it through. For, he believed this system “certainly awaited expression” and he wanted to piece it together (AVB: 9). Yeats admits to being quite impatient with his communicators – there were numerous – and writes that he was often kept from “mastering” the central idea of the system (AVB: 11). He explains the reason for this as follows: “I believe that they so changed their theme because, had I grasped their central idea, I would have lacked the patience and the curiosity to follow their application of it, preferring some hasty application of my own” (AVB: 11).

The psychical communication lasted about four years and produced a vast body of fragmented information that needed to be codified. In fact, Yeats writes that “Exposition in sleep came to an end in 1920”, which suggests that three years is more accurate (AVB: 17). After communication via sleep was completed he began studying the explication of the system, which was recorded in “some fifty copy-books of automatic script” (AVB: 18). Yeats was required to summarise the communications that were conducted in sleep, and thus a much smaller number of books was recorded. However, this was problematic for Yeats because “as many words had been spoken in sleep as had been written” (AVB: 18). He explains that a lot of information had been lost as a result. Yeats began arranging information in a “card index” that was ordered alphabetically according to the topic each card dealt with (AVB: 18). At this point Yeats had only mastered the “twenty-eight phases and the
historical scheme” (AVB: 18). He was told to write and seize the moment between “ripe and rotten” (AVB: 18).

During the communication, Yeats was told not to talk to anyone of the system, as his communicators feared that this might have resulted in a distortion of their thought. He was asked not to read philosophy either. He could, at this point, only read up on history to inform the “historical logic” presented in the communication, in addition to biographies that were to inform the “twenty-eight typical incarnations” (AVB: 11). As a result, Yeats expressed dissatisfaction with much of the first edition, published in 1925. He was pressured into writing the first edition too quickly and without the adequate secondary reading he needed. He expresses this as follows (AVB: 19):

The first version of this book, A Vision, except the section on the twenty-eight phases, and that called “Dove or Swan” which I repeat without change, fills me with shame. I had misinterpreted the geometry, and in my ignorance of philosophy failed to understand distinctions upon which the coherence of the whole depended, and as my wife was unwilling that her share should be known, and I to seem sole author, I had invented an unnatural story of an Arabian traveller which I must amend and find place for some day because I was fool enough to write half a dozen poems that are unintelligible without it.

This passage indicates Yeats was not given permission in AVA to acknowledge that his source was essentially a vast body of information that was gained from psychical communication. In addition, the lack of sufficient time to study records of the exposition resulted in a misinterpretation of the system’s geometry. His lack of philosophical background had another adverse effect on the first edition of A Vision. Yeats took approximately ten years to revise AVA, which involved reading up on philosophy ranging from Berkeley to Plotinus, as well as studying the automatic script and his records of the verbal communication. Connie K. Hood in a study of Yeats’s revision of the AVA writes (Hood, 1983: 38):

Anxious to find supporters for his system in traditional noesis, Yeats plunged into philosophical studies, reading that constituted a major stage in his restructuring of A Vision. As early as 1918 the spirits warned him not to tell of any “personal thought, image or information” they revealed or to read philosophy “until their exposition was complete”.

18
Later in her study Hood provides a list of varied interests Yeats used for reinforcement in his new version of *A Vision*. In addition to Berkeley and Plotinus, Yeats made use of Hegel’s logic, Pico della Mirandola, Croce, Gentile and Spengler’s *Decline of the West*, to inform *AVB* (Hood, 1983: 39). Furthermore, Hood writes that Yeats had a list of other sources that informed the revised edition of *A Vision* (Hood, 1983: 40):

After 1930 Yeats reached into more arcane esoterica for reinforcement of his new version of *A Vision*. His white vellum manuscript book reveals a jumble of reading notes from an amazing variety of sources: Pierre Duhem’s *Le système du monde* (1913 and later), Hastings’s *Encyclopedia of Religion and Ethics* (1908-26). Frazer’s *Golden Bough*, Nemesius, Thomas Hyde, Gilson’s *Philosophie du moyen age* (1922; Yeats took notes in French), Hegel, Kant, Nicholas of Cusa, Italian philosophy, fascism, and communism.

At this juncture it is important to explore general details of the system briefly. According to Yeats in November 1917 they were given an exposition of the twenty-eight incarnations or phases, as they are alternately referred to. This included detailed information on “their Four Faculties”, to be explained in a moment (*AVB*: 11). Then in December they were given “a cone or gyre” that was related to the “soul’s judgment after death” (*AVB*: 11). An exasperated Yeats writes: “just as I was about to discover that incarnations and judgment alike implied cones or gyres, one within the other, turning in opposite directions, two such cones were drawn and related neither to judgment nor to incarnations but to European history” (*AVB*: 11). The focus of this dissertation is on how the gyres relate to “incarnations and judgment” (*AVB*: 11). Or formulated differently, this dissertation will be exploring the function of the *Principles* in life and in the process of death. The historical philosophy of the system will be ignored due to the limitation of scope that this study necessitates.

In his elucidation of the system Yeats writes, “All physical reality, the universe as a whole, every solar system, every atom, is a double cone” (*AVB*: 69). With this as a basis Yeats begins to characterise the symbol that his instructors presented to him. Yeats explains at first his instructors used a “single cone or vortex” and that they soon “changed it for a double cone or
vortex” (AVB: 71). This double vortex represents “subjectivity and objectivity as intersecting states struggling one against the other” (AVB: 71). This is the core symbol of the system, which postulates that all life in the material world is subject to the conflict between these two states, or tinctures as they are called. Yeats called the objective cone the primary and the subjective, antithetical (AVB: 72):

![Diagram 1.1: The double vortex of the tinctures](image)

Yeats characterises the antithetical tincture as being “emotional and aesthetic” while the primary is “reasonable and moral” (AVB: 73). The Four Faculties, to be defined in brief, move within the tinctures, or as Yeats writes, “Within these cones move what are called the Four Faculties: Will and Mask, Creative Mind and Body of Fate” (AVB: 73). It is evident here that the Faculties are paired: Will and Mask, Creative Mind and Body of Fate. The reason is that oppositions exist between these pairs. He explains that Will and Mask are “the will and its object, or the Is and the Ought” (AVB: 73). Creative Mind and Body of Fate are characterised as “thought and its object, or the Knower and the Known”. The first two Faculties are by nature antithetical and the latter are by nature primary. Geometrically this is represented as follows, in the case of an almost completely subjective incarnation (AVB: 77):
In the case of an almost completely objective, or primary incarnation the geometry is as follows (AVB: 77):

The Faculties can in essence be described as the mediators of material existence, for all that exist within the primary and antithetical tinctures inherit Will, Mask, Creative Mind and Body of Fate. Furthermore, Yeats writes that the Faculties “are man’s voluntary and acquired powers and their objects” (AVB: 187). When the Faculties exist together they form a double cone or a wheel. Yeats writes in Book II, “The Completed Symbol” that the “wheel or cone of the Faculties may be considered to complete its movement between birth and death” (AVB: 188). This suggests that the Faculties only exist during life, and thus due to the conflict between the tinctures. Therefore, they play no role during the soul’s judgment in death and are confined to materiality. This is
sufficient for now, as the tinctures and the Four Faculties will be explored in greater detail in Chapter Three.

At this point it is necessary to introduce the Four Principles: Celestial Body, Spirit, Passionate Body and Husk. In contrast to the Faculties, the Four Principles are transcendent. They are active in death, as well as being passively present in life. Yeats explains that the wheel of the Principles includes “the period between lives as well” (AVB: 188). This means that the Principles essentially enable the soul to release itself from the tinctures during its judgment in death. In addition, the Principles enable the soul to enter into materiality through the process of incarnation. This suggests that they must in some way inform the Faculties. Or as Yeats writes, “the Principles are the innate ground of the Faculties” (AVB: 187). The relation between the Faculties and Principles is highly complex and cannot be explained at this introductory phase of the dissertation. For now this explanation will suffice, for the purpose of introducing the Faculties and Principles is necessary before a detailed analysis of either can commence. In short, the Faculties are confined to life and are thus limited to material existence. On the other hand, the Principles are not confined to life, and exist both within material incarnation and the soul’s judgment in death. They are thus transcendent entities that exit passively in life, and which are active in death.

This analysis of the function of the Principles in Yeats’s system will be conducted as follows. This chapter will present a definition of the transcendent realm. This is required to inform the elucidation of the Principles, which will be conducted in Chapter Two. Then the relationship between the transcendent Principles and material Faculties will be analysed, in Chapter Three. This will include a discussion of the tinctures and the Faculties that move between them. Then the activity of the Principles and the Faculties will be explored in the fourth chapter. The moment of death will be analysed in Chapter 5, which will involve an explanation of the transference of consciousness from the Faculties to the Principles. In the last chapter, the expiation or judgment of the soul in death will be expounded.

Before defining the “ultimate reality”, this dissertation will begin by tracing the origin and development of the Four Principles in the Automatic Script. The date on which Yeats first encountered the notion of the Principles is 31
January 1918. Rather, this is the day that the “instructors” revealed these transcendent forces and the interactions that occur between them. George Mills Harper, the first academic scholar of the Automatic Script, writes (Harper, 1987: 182):

The collaborators returned to their task with renewed excitement on 31 January. When the unnamed Control declined to make an opening “statement”, Yeats directed a series of questions to the physical and spiritual state of “the newly dead”.

The previous day Yeats was instructed to enquire about seven topics in a predetermined order. Aymar, the instructor who replaced Thomas during the writing session conducted on 30 January, provided Yeats with this list of topics that were ordered as follows (YVP1: 309):

40. Can you take up question of funnells?
40. Yes but there is much before that to be learnt of the life of Spirits

41. Shall I question?
41. You must take it in this order
   1 the newly dead
   2 the funnel life dreams back
   3 the funnel life shifts
   4 the life between
   5 the spirits at one
   6 the spirits at fifteen
   7 the various forms of guide

This extract confirms that Yeats did not have full control over the direction that his interaction with the “instructors” would take. It is possibly more accurate to state that both parties (i.e. Yeats and his instructors) determined the course of the questioning. Yeats, however, gives us a clearer indication of how the communication with his instructors proceeded: “Except at the start of a new topic, when they would speak or write a dozen sentences unquestioned, I had always to question, and every question to rise out of a previous answer to deal with their chosen topic” (AVB: 10). However, the value of this list of topics is that it indicates what part of the system the “instructors” wanted to develop at this point of their interaction. The use of this extract in the elucidation of the Principles serves to indicate that Yeats did not arbitrarily
decide one day to question his instructors on the existence of a spirit in death. Instead, his “instructors” made use of “the newly dead” as a gateway to introducing and exploring not only the transcendent Principles, which occupy a fundamental position in the system, but in addition the six states of the soul in death.

The next day Yeats began questioning his “instructors” on the nature of the spirit’s existence in death. This investigation and the information gleaned, essentially contains the seeds that would eventually grow into the Principles, which form the core part of the philosophy expounded in AVB, Book II “The Completed Symbol”, and Book III “The Soul in Judgment”. The information Yeats obtained on this day was first codified in the Card File entries, and various Notebooks, through which Yeats tried to make sense of the Automatic Script. His first attempt to represent the notions presented to him in this script resulted in the “The Gates of Pluto”, published in AVA, in which Yeats explains the role of the Principles in death. This section was revised to produce “The Soul in Judgment” of AVB. The revised edition of A Vision contains an extra book that was not included in the first, entitled “The Completed Symbol”, in which Yeats introduces the role of the Principles in life, which includes their interaction with the Four Faculties. The role of the Principles in life was not explored at all in AVA. The sequence of the questions asked and their subsequent replies were recorded on 31 January 1918, as follows (YVP1: 312):

2. Describe separation of the spirit at death
2. Can you give me relative questions on that subject

3. What is the state of spirit immediately after separation from body. For instance does it see the old objects still.
3. It remains with the body for some days – then it sees as though in the body

4. Is it quite alone?
4. Yes it hears & sees but is alone & isolated

5. Yet in many death bed visions people see those they have loved as if coming for them?
5. Yes but during the watching over the body they are alone – they are received at the moment of death & then left alone
6. Why are they left alone?

6. To meditate

This exchange between Yeats and, presumably, Aymar, who remains unnamed at the beginning of the script, is interesting. It begins with the common mystical and religious belief that upon death the spirit is separated from the body. It is evident the Yeatses believed in the notion of disincarnate spirits, or they would not have claimed to have communicated with them. The line of questioning above attempts to gain some insight into the nature of the spirit as it leaves the body upon the moment of death. Yeats is told that at this moment the “newly dead” spirit is received by “Friends kindred spirits guides”, in answer seven, and is then left alone to watch over the body. When asked why the spirit is left alone Aymar answers: “To meditate”. In question twelve Yeats asks, “What is it set to meditate on?” and is told the spirit meditates “on the dissolution of the passionate body” (YVP1: 313). This reply seems to confuse Yeats, for he responds by asking Aymar if he did not mean “the physical body” (YVP1: 313). The reply confirms that the spirit indeed is set to meditate upon the dissolution of the Passionate Body. The ever inquisitive Yeats then asks, “How many bodies are there?” and is told that there are three, “physical passionate spiritual” (YVP1: 313).

These three bodies eventually evolved into the Four Principles, as Yeats systematically codified the Automatic Script through Card file entries and various Note Books. However, Yeats hardly mentions the Principles in AVA, in fact, for the most part only when he explores the six states of the soul in death. The “physical” body was later renamed Husk, and Celestial Body was preferred to the “spiritual” body; the Passionate Body was retained, while the Spirit was conceived as the fourth Principle. The Spirit was added to these three bodies for it has no “substance nor life unless united to the Passionate Body or Celestial Body” (CVA: 160). It will be seen that the Spirit acts as the intermediary between the Celestial and Passionate Bodies, and is thus by necessity a requirement for any interaction between them. For this reason it is added to the three bodies to constitute the Four Principles. Furthermore, the

---

3 Adams, Frielings and Sprayberry (eds.) write in a note to the script of 31 January 1918: “In fact there were Four Bodies (or Principles) in the System: Physical (later Husk), Passionate, Spirit and Celestial” (YVP1: 535).
Spirit is the only Principle that is not related to the concept of “body”, be it physical, passionate or spiritual. Whereas the remaining Principles can all be related to one of the three distinctions provided on 31 January 1918. More light will be shed on the interaction between the Principles, as they are defined in the second chapter.

It was noted above that Yeats hardly mentioned the Four Principles in his first attempt to codify the system in **AVA**. In the second edition he writes: “I knew nothing of the Four Principles when I wrote the last Book: a script had been lost through frustration, or through my own carelessness” (**AVB**: 187). However, in addition to “The Gates of Pluto”, Yeats makes use of the Principles in the short section entitled “The Four Principles and Neo-Platonic Philosophy” in an attempt to briefly explain the “ultimate origin of things” (**CVA**: 176). In the process, he relates the Principles to certain concepts central to the philosophy of Plotinus, who similarly explained the origin of the reality (**CVA**: 176):

I have not considered the ultimate origin of things, nor have my documents thrown direct light upon it. The word Anima Mundi frequently occurs and is used very much in the philosophy of Plotinus. I am inclined to discover in the Celestial Body, the Spirit, the Passionate body, and the Husk, emanations from or reflections from his One, his Intellectual Principle, his Soul of the World, and his Nature respectively. The Passionate Body is described as that which links one being to another, and that which rescues the Celestial Body from solitude, and this is part of the office of the Soul of the World in Plotinus. As actually used in the documents Anima Mundi is the receptacle of emotional images when purified from whatever unites them to one man rather than to another. The 13th, 14th, and 15th cycles are described as Spheres, and are certainly emanations from the Soul of the World, the Intellectual Principle and the One respectively, but there is a fundamental difference, though perhaps only of expression, between the system and that of Plotinus. In Plotinus the One is the Good, whereas in the system Good and Evil are eliminated before the Soul can be united to Reality, being that stream of phenomena that drowns us.⁴

It appears Yeats is stating that the Four Principles are all “emanations from or reflections” of what Plotinus termed the “One” (Celestial Body), the

⁴ Peter J. King explains that, “the Platonic notion of the Form of the Good called by Plotinus “the One” or “the Good”’ is central to Plotinus’ philosophy (King, 2004: 37). He writes: “This is the first principle, the source of all being, the highest of the hypostases (essences, incorporeal substances or realities) the other being Noûs, Mind or Soul and Nature” (King, 2004: 37).
“Intellectual Principle” (Spirit), and the “Soul of the World” (Passionate Body), and of “Nature” (Husk). He contends here that the Four Principles are all born out of the source of existence. Or rather, that the Principles are all extensions of what he later termed the “ultimate reality”. In the passage above he is considering the “ultimate origin of things”, and proceeds with this hypothesis on the basis that all life stems from one source (CVA: 176). In other words, the totality of existence originates from, and is created by, one single source. Yeats argues here that his conception of the origin of life can be substantiated by the philosophy of Plotinus, and that their ideas are very much the same. One fundamental difference is that according to Plotinus the source, “the One”, is by nature Good, whereas, for Yeats the “ultimate reality” is beyond Good and Evil. He argues that these two concepts need to be eradicated before the human soul can reunite with its source. The notion of the soul divesting itself of Good and Evil before uniting with the “ultimate reality”, will be explored in greater detail when this dissertation progresses to its analysis of the six states of the soul in death.

At this juncture it is necessary to attempt a definition of that which is indefinable, the transcendent realm. The reason it is problematic to attempt to define this concept is that it is beyond material existence, which makes it difficult to define in human terms and concepts. However, Yeats had his own idea of what the “ultimate reality” is. Therefore, in the following section Yeats’s definition of the transcendent realm will be discussed. After this an analysis of the transcendent Principles will be conducted in Chapter Two.

I

The dissertation will now begin its elucidation of the “ultimate reality”, the source of existence and the origin of all. In AVB Yeats writes (AVB: 193):

The ultimate reality, because neither one nor many, concord nor discord, is symbolised as a phaseless sphere, but as all things fall into a series of antinomies in human experience it becomes, the moment it is thought of, what I shall presently describe as the thirteenth cone.

Yeats’ description of the “ultimate reality” as a “phaseless sphere” is crucial to our understanding of transcendent reality. In this reality there is neither
“concord nor discord”, whereas the fabric of materiality is stitched together by these contraries (AVB: 193). It is worth mentioning that for Yeats, like Blake, all of life exists within, and as a result of polar opposites, or contraries; for example, the primary and antithetical, the solar and lunar forces, the male and female genders, good and evil, objectivity and subjectivity, etc. Furthermore, the quote above suggests that the “ultimate reality” is beyond the conceptions of unity and difference, because it is “neither one nor many”. In essence, the “ultimate reality” is formless. It arguably surpasses, and is thus beyond, both distinction and unity, concord and discord. This definition of the “ultimate reality” will begin by explaining how thought results in the evolution of the sphere to the cone. Then it will be illustrated that the sphere is neither one being nor many beings.

The “ultimate reality”, symbolised as a sphere, becomes a cone “the moment it is thought of” (AVB: 193). McDowell describes how the sphere becomes a cone in the following passage (McDowell, 1988: 194-195):

The sphere becomes a cone in the following manner. Let us imagine that the ultimate reality is a sphere floating in space all by itself – if the word “space” has any meaning in such a situation. Everything that one may think of is encompassed by this sphere. Imagine now that there is a particular sentient creature within this sphere. It starts to think about what it is and where it is. It pictures itself as a subject over and against an object, the great sphere, which is its symbol of “the ultimate reality”. By doing so, the sentient creature has obviously distorted what it is trying to describe: the sphere is not “over there”, because the sentient being is “inside” it. The being has in a way pictured itself as situated outside the sphere; and to any outside observer, the sphere will appear to be a circle, where the circle has become the base of a cone of which the apex is the observer. Inevitably, any attempt whatsoever to think of the sphere will posit, at the same time, the existence of the non-sphere which is trying to comprehend it.

McDowell’s description above is important as it provides an explanation of Yeats’s idea on evolution from the sphere to the cone, because in the process he describes the origin of dualistic distinction. Essentially McDowell argues that the sphere becomes a cone as a result of thought. He argues the moment a part of the sphere, which he calls “a particular sentient creature”, realises that it exists a distinction is made between itself (the subject) and the “phaseless sphere” (the object). In his view, thinking, which creates the
distinction between subject and object, results in the sphere being experienced and apprehended as a cone. The symbol for materiality, the double vortex, is two intersecting cones. According to Yeats, one cone is subjective the other is objective, and within the double vortex subjectivity and objectivity are “intersecting states struggling one against the other” (AVB: 71). This means that as soon as a creature within the “phaseless sphere” begins to think of itself subjectivity is born, and along with it the struggle between the objective and subjective states of reality. McDowell asserts when a part of the sphere begins to “think” about itself and its surroundings this part distinguishes itself from the sphere. As a result subjectivity and objectivity are instituted. In essence this distinction between the sphere and the “sentient creature” creates a cone, in which the creature observes the sphere. The sphere is harmonious and complete within itself, whereas, the cone is subject to the conflict that arises between the intersecting contraries of existence. The creature is at the apex of the cone, while the sphere is its circular base. Yeats has a similar explanation for this. He argues that the “phaseless sphere” – the symbol for the transcendent realm – becomes “the moment it is thought of, what I shall presently describe as the thirteenth cone” (AVB: 193). This can be represented as follows, according to McDowell’s argument above:

![Diagram 1. 4: The Thirteenth Cone](image)

It is important to clarify that the shift from the sphere to the cone, discussed above, does not in any way explain the process of incarnation. The argument above was simply used to explain the statement that the sphere becomes a cone the moment it is thought of. The process of incarnation is a highly detailed one that will be explained in the second chapter. The dissertation will continue its definition of the “ultimate reality”.

A contradiction is evident in Yeats’s definition of the transcendent realm. According to his point of view the transcendent realm is both indivisible and
divisible. In fact it is possibly more accurate to state that the “ultimate reality” is beyond concord and discord, unity and distinction (AVB: 193). It is neither divisible nor indivisible, “neither one nor many” (AVB: 193). Elaboration is required on this point.

In his elucidation of the tinctures Yeats writes, “As will be presently seen, the sphere is reality” (AVB: 73). This implies that the totality of existence is within the sphere. Essentially every being lives within it and is therefore united to it. However, separation is conceived, when through thought the distinction between subject and object is created. A cone is experienced as a result. Since the sphere is reality, it is one being and many beings. This can be substantiated by a statement Yeats makes in “Stories of Michael Robartes and His Friends: An Extract From a Record Made by His Pupils”. Herein he writes, “Every action of man declares the soul’s ultimate, particular freedom, and the soul’s disappearance in God; declares that reality is a congeries of beings and a single being” (AVB: 52). Thus reality, the sphere, is one and many. It has already been suggested that another way of viewing this aspect of the transcendent realm is to see it as being beyond unity and difference. Yeats writes the reason for symbolising the “ultimate reality” as a “phaseless sphere” is that it is “neither one nor many” (AVB: 193). Thus, within this reality there can be no experience of concord or discord. The result is that it exists simultaneously beyond the states of unity or distinction, while being one and many.

Yeats’s “Six Propositions” will be used to provide further clarity and accuracy on this matter. Four years after AVA was published, on the 9th of October 1929, Yeats wrote a letter to Frank Pierce Sturm in which he explains the nature of the “ultimate reality” with these “Six Propositions”. Only the relevant propositions will be selected for use in this definition when they are needed. In the first proposition Yeats writes, “Reality is a timeless & spaceless community of spirits which perceive each other & perceive nothing else” (Taylor, 1969: 101). This proposition implies that the transcendent realm is the abode of disincarnate spirits. These spirits can only perceive their unity within this realm and cannot perceive their own uniqueness. Furthermore, Yeats writes, “Each spirit is determined by, and determines those it perceives. Each spirit is unique” (Taylor, 1969: 101). It seems that if each spirit determines and
is determined by those it perceives that only a singular perception exists between them. Each spirit is unique and thus distinguishable from other spirits, but once within the “ultimate reality” every spirit is only able to experience its union with all other spirits. The experience is thus identical for every spirit.

Within this reality concord and discord cannot be perceived, and the difference between these contraries cannot be known. Therefore, it is best to describe the perception within the “ultimate reality” as being singular and harmonious. For, even though each spirit is united to all the other spirits, this union cannot be understood within this realm. In other words, this “timeless & spaceless community of spirits” can only know a singular unified perception without being aware that they are all united within this reality. Not to mention that they are, in fact, unique and thus divisible from one another. In this way the “ultimate reality” is a “congeries of beings” and a “single being”, yet it is “neither one nor many”. Ryan substantiates this notion when he writes (Ryan2: 10):

The “Thirteenth Sphere” is a “phaseless sphere”, singular and indefinable in human terms. It is also a dwelling place for “every Daimon and Ghostly Self”, that is, both “blood-begotten spirits” and “flames begotten of flame”, and thus consists of multiple, definable parts. It is simultaneously indivisible and divisible.

In the diary entry of 23 June 1930 Yeats struggles to reconcile these two conceptions of reality, as a “congeries of beings”, and as “a single being”: “If reality is timeless and spaceless this is a goal, an ultimate Good. But if I believe that is also a congeries of autonomous selves I cannot believe in one ever victorious providence” (W. B. Yeats, 1964: 23-24). Furthermore, Yeats explains human reason is a limitation in an attempt to reconcile the divisibility and indivisibility of the “ultimate reality”, which is expressed as follows (1964: 18-19):

I think that two conceptions, that of reality as a congeries of beings, that of reality as a single being, alternate in our emotion and in history, and must always remain something that human reason, because subject

5 George Yeats, the wife of W. B. Yeats, published this diary posthumously.
always to one or the other, cannot reconcile. I am always, in all I do, driven to a moment which is the realisation of myself as unique and free, or to a moment which is the surrender to God of all that I am.

Thus it is incorrect to describe the “ultimate reality” as being either one being or many beings. Since it cannot be reconciled by human reason, a negation of what it is serves as a better resolution to the matter. Thus the “ultimate reality” is best defined by what it is not; it is “neither one or many” (AVB: 193).

It follows, if within this reality difference and individual uniqueness cannot be experienced that the distinction between subject and object needs to be eradicated before the individual spirit can enter into it. In AVA Yeats writes, “In Plotinus the One is the Good, whereas in the system Good and Evil are eliminated before the Soul can be united to Reality, being that stream of phenomena that drowns us” (CVA: 176). “Good and Evil” are taken here to refer to the antinomies of existence. In essence, Yeats is asserting that before the individual spirit can be united to the “ultimate reality” it must obliterate those intersecting states of reality, subjectivity and objectivity. The sphere becomes a cone the moment the distinction between subject and object is created, which occurs as a result of thought. In fact, when the sphere is observed a cone is formed with the observer at the apex and the observed at the circular base. This has already been illustrated. However, this warrants repetition to argue that in order for a spirit to enter into the sphere the distinction between observer and the observed needs to be annihilated. If the spirit is to be reunited with the sphere it has to halt its observation of the sphere and become what it observes, so to speak. Or rather, the process of observing must be discarded if the spirit is to perceive within the sphere, for within it there can be no perception of difference or distinction. Singularity is all that can be perceived within the transcendent realm. All conceptual dualism must die to perceived unification and singularity. This union of beings and singularity of perception is reinforced by a diary entry dated June 19th, 1930: “The ultimate reality must be all movement, all thought, all perception extinguished, two freedoms unthinkably, unimaginably absorbed in one another” (W. B. Yeats, 1964: 21).

Yeats describes this eradication of dualistic distinction, and perceived difference, in the poem There, as follows (CP: 329):
There all the barrel-hoops are knit,
There all the serpent-tails are bit,
There all the gyres converge in one,
There all the planets drop in the Sun. (lines, 1-4)

Essentially, “There” (the “ultimate reality”) all the contraries and antinomies of materiality are eradicated, for “all the gyres converge in one”. And multiplicity of form fades into formlessness, as “all the planets drop in the Sun”. At this point it is necessary to mention that for Yeats the transcendent realm can be symbolised as a “condition of fire”, which informs an interpretation of the poem above (Myth: 356). In this poem, Yeats naturally associates this condition of fire with the sun, and suggests that within the transcendent realm multiplicity of form, represented by the planets, is lost to the singularity of the “ultimate reality”. Thus all form is obliterated within this reality; here “all the planets drop into the sun”, and all that remains is a condition of fire that consumes away form, distinction, difference and multiplicity so that a singular state of, metaphorical, burning fire is all that remains.

The transcendent realm is by nature the opposite of material reality. It is the antithesis of our thesis (AVB: 210). Materiality is characterised by distinction, multiplicity of form, and by concord and discord, for it falls “into a series of antinomies” (AVB: 193). For Yeats all form is obliterated within the transcendent reality, as multiplicity dies to perceived singularity. However, out of this formless source all form within material reality is born. In other words, all forms are essentially emanations of the “ultimate reality”, for it is the origin of everything, in fact, “the sphere is reality” (AVB: 73). In addition, even though all form is obliterated within the “ultimate reality” the distinctions between unique spirits are maintained. However, these spirits are not aware of their individuality and differences.

Yeats’s second proposition asserts that “these spirits reflect themselves in Time & Space”, that is materiality (Taylor, 1969: 101). The result is that there “are so many destinies which determine each other” (Taylor, 1969: 101). Thus is it only within the material realm that the spirits of the “ultimate reality” are capable of perceiving themselves and each other. The opposition between the transcendent and material realms persists. Singular perception is only
possible in the sphere, whereas multiple perceptions are a characteristic of material existence. This naturally suggests that in order for spirits to experience their individuality, uniqueness and the differences between them they need to exist in a reality that is by nature opposed to the singularity of the transcendent realm. This is achieved within the material realm, which is fundamentally characterised by multiplicity, distinction and difference. Thus the function of the material from the transcendent perspective is to satisfy its unified need for a state of existence that enables the spirits of the “ultimate reality” to experience distinction, and overcome the inert state of its singular formlessness. In essence, the formless unity of the transcendent requires an existence that affords it the possibility of apprehending form. The process of this reflection into “Time & Space” will be studied in greater detail in Chapter Two.

At this point further characterisation of the “ultimate reality” is required. Yeats suggests that once incarnate the human being – or embodied spirit – can only symbolise the “ultimate reality”, but cannot through intellect come to know or comprehend anything about the phaseless sphere. He writes: “My instructors, keeping as far as possible to the phenomenal world, have spent little time upon the sphere, which can be symbolised but cannot be known, though certain chance phrases show that they have all the necessary symbols” (AVB: 193). Thus it appears that for Yeats the only way to access the nature of the transcendent realm is through symbolic representation, and not through conscious intellectual thought. This explains why his definition of the “ultimate reality” appears in human cognitive terms to be contradictory. While incarnate, the human being can merely symbolise the transcendent realm, whereas through intellect it “cannot be known” (AVB: 193). Spirits of the Thirteenth Cone, on the other hand, have access to the totality of truth, as they are not bound to the antinomies of materiality. Yeats expresses the inadequacy of human thought in an attempt to know the “ultimate reality” in a diary entry on 19 June 1930 (W. B. Yeats, 1964: 15):

I cannot discover truth by logic unless that logic serve passion, and only then if the logic be ready to cut its own throat, tear out its own eyes—the cry of Hafiz “I made a bargain with that hair before the beginning of time”, the cry of every lover. Those spiritual beings seem always as if they
would turn me from every abstraction. I must not talk to myself about “the truth” nor call myself “teacher” nor another “pupil”–these things are abstract–but see myself set in a drama where I struggle to exalt and overcome concrete realities perceived not with mind only but as with the root of my hair. The passionless reasoners are pariah dogs and devour the dead symbols. The clarified spirits own the truth, they have intellect; but we receive as agents, never as owners, in reward for victory.

Essentially, the “ultimate reality” is so opposed to material existence that any attempt to gain intellectual (i.e. material) knowledge of this realm is impossible. For Yeats argues that “The cone which intersects ours is a cone in so far as we think of it as the antithesis to our thesis, but if the time has come for our deliverance it is the phaseless sphere, sometimes called the Thirteenth Sphere, for every lesser cycle contains within itself a sphere that is, as it were, the reflection or messenger of the final deliverance” (AVB: 210).

This quote suggests that while incarnate human beings will experience the “ultimate reality” as the Thirteenth Cone, once it is time for our liberation we will be delivered to the “phaseless sphere”. Yeats explains that the Thirteenth Cone, “is that cycle which may deliver us from the twelve cycles of time and space”(AVB: 210). McDowell argues that once the sphere is thought of it will, simultaneously, posit a non-sphere, which suggests that to all those bound to the antinomies of materiality the “phaseless sphere” will be perceived as the Thirteenth Cone. Whereas once the twelve cycles of incarnation are complete the cone will be realised as a “phaseless sphere”. In addition, McDowell explains (1988: 195):

To speak of the ultimate reality as it is in itself, one must therefore bracket off the perceiving subject, imagining that he or she does not exist, or can meaningfully give a “God’s eye” view of the totality. Yeats then divides this totality into different parts, in much the same way as the neoplatonists imagined their different hypostases. Yeats’s divisions are called the Four Principles. For all practical purposes, the Principles take the place of the Thirteenth Cone. “I only speak of the Thirteenth Cone as a sphere”, he writes, “and yet I might say that the gyre or cone of the Principles is in reality a sphere, though to Man, bound to birth and death, it can never seem so, and that it is the antinomies that force us to find it a cone”.

It is evident that thought and the antinomies of material existence cause the distinction between the sphere and the cone. In addition, thought is a
limitation that prevents the human mind from fully comprehending the state of existence perceived within the “ultimate reality”. Reason alone cannot reconcile whether it is a single being or a multiplicity of beings. The transcendent cannot be understood by merely thinking about it. In fact, within this realm thought may not even be possible, might not even exist. When one considers that the sphere becomes a cone the moment it is conceived, it is reasonable to argue that thought is not capable of reversing this shift. In other words, it is not possible for one to revert from the cone – which symbolises the material perspective – to the sphere via thought. Another method is required, which according to Yeats is symbolisation. The reason why thought is insufficient in any attempt to comprehend the “ultimate reality” is that all spirits are united in perception within this realm, thus individual thought cannot occur. The result of individual thought is a separation from unity; for it creates a subject and an object. Therefore the reason why spirits are able to unite within the transcendent realm is that individual thoughts do not exist, for “there” subject and object are annihilated (E&I: 419):

The ultimate reality is not thought, for thought cannot create but ‘can only perceive,’ the created world is a stream of images in the human mind, the stream and the cavern of his symbolism; this stream is Time. Eternity is the abyss which receives and creates.

In addition to confirming that thought cannot exist within the transcendent realm, the quotation above provides additional information on this state of existence. The statement that “thought cannot create” suggests the “ultimate reality” creates everything within the material realm (E&I: 419). Its function is creation. This means the transcendent realm is a formless sphere that creates all form. This is another contradiction that will be clarified.

While thought is not possible within the transcendent realm, it appears that images might exist within it. For, “the created world is a stream of images” as perceived by the human mind, which are generated by the eternal transcendent realm “which receives and creates” (E&I: 419). The implication is if the “ultimate reality” can only be symbolised and not be known conceptually, that these symbols must be derived from this state of existence. In other words, the “ultimate reality” reveals itself in the form of symbols and
images, and not in discursive thought. It is possibly the source of those symbols through which it is accessed. It cannot be known by thought for within it conception is not possible. The question is: if the “ultimate reality” is the source of the images and symbols that are able to represent it, how can these images and symbols be accessed by the human mind?

Before this question is answered it is important to mention that another possibility exists. It is likely that the “ultimate reality” is not the source of the images and symbols through which it can be known. The transcendent is formless. Within this realm perception is singular, and individual thought does not exist. Thus it is arguable that symbols and images cannot exist within the “ultimate reality”, in which case a separate realm of symbols and images is required if the formless source is to create all form. If the “ultimate reality” is indeed formless, some reference to form is needed in order to create the “stream of images” perceived by the human mind (E&I: 419). The question of how to access the symbols and images that can be used to represent the “ultimate reality” will now be taken up.

Yeats provides an answer to this question in Per Amica Silentia Lunae. In the section entitled Anima Mundi he explores the evocation of symbols and images (Myth: 344-345):

There is a letter of Goethe’s, though I cannot remember where, that explains evocation, though he was but thinking of literature. He described some friend who had complained of literary sterility as too intelligent. One must allow the images to form with all their associations before one criticises. ‘If one is critical too soon,’ he wrote, ‘they will not form at all.’ If you suspend the critical faculty, I have discovered, either as the result of training, or, if you have the gift, by passing into slight trance, images pass rapidly before you. If you can suspend also desire, and let them form at their will, your absorption becomes more complete and they are more clear in colour, more precise in articulation, and you and they begin to move in the midst of what seems a powerful light. But the images pass before you linked by certain associations, and indeed in the first instance you have called them up by their association with traditional forms and sounds. You have discovered how, if you can but suspend will and intellect, to bring up from the ‘subconscious’ anything you already possess a fragment of. Those who follow the old rule keep their bodies still and their minds awake and clear, dreading especially any confusion between the images of the mind and the objects of sense; they seek to become, as it were, polished mirrors.
I had no natural gift for this clear quiet, as I soon discovered, for my mind is abnormally restless; and I was seldom delighted by that sudden luminous definition of form which makes one understand almost in spite of oneself that one is not merely imagining.

This extract provides an indication of how to access those symbols that can represent the “ultimate reality”. Yeats explains the process of evocation by asserting that symbols and images must be allowed to form of their own accord. The critical faculty of the mind, “will”, and “intellect” must be suspended (Myth: 344). This will allow symbols to manifest without any intervention. This is supported by the statement that, “One must allow the images to form with all their associations before one criticises” (Myth: 344). Furthermore, these images and symbols carry associations to other symbols, images or thoughts. He explains that during evocation images manifest “rapidly” one linked by association to the other. In fact, an association initiates the process of evocation. For, Yeats argues that an “association with traditional forms and sounds” provides access to these images and symbols (Myth: 344). Yeats calls this inaugurating association the “initiatory symbol”, which initiates the formation of these symbols and images (E&I: 422). In his description of the evocation process Yeats asserts that the ‘subconscious’ is the source of these symbols and images. This appears to contradict the argument that these symbols are derived from the “ultimate reality” (this will be discussed shortly). Finally, Yeats suggests that during the process of evocation the body must be kept “still” and the mind “awake and clear” (Myth: 344). He writes that those involved in this process “seek to become, as it were, polished mirrors” (Myth: 344).

This is not Yeats’s only attempt to provide a method for accessing those symbols and images that can represent the “ultimate reality”, which in the process provides knowledge of this realm of existence. In an essay entitled Prometheus Unbound, which is a study of Shelley, Yeats describes a technique of meditation in which the meditator attempts to gain access to these symbols and images. His description is formulated as follows (E&I: 422):
There is a form of meditation which permits an image or symbol to generate itself, and the images and symbols so generated build themselves up into coherent structures often beautiful and startling. When a young man I made an exhaustive study of this condition in myself and in others, choosing as a rule for the initiatory symbol a name or form associated with the cabbalistic Sephiroth, or with one of the five traditional elements. Sometimes, though not in my own case, trance intervened and the structure attained a seeming physical solidity; this, however, seldom happened and was considered undesirable. Almost always, after some days or weeks of meditation, a form emerged in sleep or amid the ordinary affairs of life to show or speak some significant message, or at some moment a strange hidden will controlled the unconscious movement of the body. If the experimentalist had an impassioned purpose, a propaganda, let us say, and no critical sense, he might become obsessed by images, voices, that had, it seemed, for their sole object to guard his purpose or to express its contrary and threaten it. The mystic, on the other hand, is in no such danger; he so lives whether in East, or West, whether he be Ramakrishna or Boehme, as to dedicate his initiatory image, and its generated images, not to his own but to the Divine Purpose, and after certain years attains the saint's miraculous life.

This passage reinforces the idea that, from Yeats's perspective, the images and symbols that can represent the “ultimate reality” must be allowed to form of their own accord. Intervention of the human mind during the process of evocation is undesirable, as this will distort the symbols and images being formed. When these symbols and images are allowed to manifest of their own accord a clearer form will emerge. In addition, this passage confirms that the process of evocation is inaugurated by an “initiatory symbol”, which is linked to other symbols and images by association (E&I: 422). Yeats finds that the outcomes of this technique of meditation are firstly, that a form will emerge “in sleep”, or secondly that a form will emerge “amid the ordinary affairs of life to show or speak some significant message” (E&I: 422). Thirdly, his study found that, “at some moment a strange hidden will controlled the unconscious movement of the body” (E&I: 422).

At this point it is still not clear whether these symbols and images are derived from the “subconscious” or the “ultimate reality”. Do these symbols and images exist within the “ultimate reality”, or in a separate realm? The attempt to clarify this discrepancy, below, will aim to avoid further confusion of the matter. It is necessary to introduce another term to resolve this issue.
In *Per Amica Silentia Lunae* (1917), written before Yeats’s psychical experiments began, he asserts that the source of these symbols and images is neither the “subconscious” nor the “ultimate reality” but instead the *Anima Mundi*. Yeats explains that he came to believe in a “Great Memory” that passes from one generation to the next (Myth: 345). He explains that certain images, which pass before “the mind’s eye” during the process of evocation, were often discovered in a book “one had never read” (Myth: 345). These images were not only related to one’s existing knowledge but were also an extension of this knowledge (Myth: 345):

I had fellow-scholars, and now it was I and now they who made some discovery. Before the mind’s eye, whether in sleep or waking, came images that one was to discover presently in some book one had never read, after looking in vain for explanation to the current theory for forgotten personal memory, I came to believe in a Great Memory passing on from generation to generation. But that was not enough, for these images showed intention and choice. They had a relation to what one knew and yet were an extension of one’s knowledge.

Later in the essay Yeats calls this “Great Memory” the *Anima Mundi*, a term he borrows from Henry More (Myth: 346). It is Yeats’s, and not More’s, definition of the *Anima Mundi* that is important to this dissertation, which will be explained hence. In continuing the discussion of the evocation of images and symbols it is necessary to indicate that Yeats argues these “are forms existing in the general vehicle of *Anima Mundi*” and that they are “mirrored in our particular vehicle” (Myth: 352). This implies that the individual mind is a partial reflection of the general mind, or *Anima Mundi*, in which all forms are stored.

Furthermore, Yeats refers to the *Anima Mundi* as “a great pool or garden where it moves through its allotted growth like a great water-plant or fragrantly branches in the air” (Myth: 352). Essentially the *Anima Mundi* contains within it all memories, images and symbols. In fact, he describes it as a “general cistern of form” (Myth: 351). In addition, Yeats argues that, “We carry to *Anima Mundi* our memory, and that memory is for a time our external world” (Myth: 354). This means that every human memory is eventually transferred to the *Anima Mundi*. Then Yeats explains that communication with the *Anima
Mundi occurs “through the association of thoughts or images or objects; and the famous dead” (Myth: 359). The Anima Mundi is a great pool of human memory, symbols and images, a general mind that informs, and is informed by, all particular minds. Since all memories, symbols and images are contained within this “general vehicle” it informs – a crucial word here – all “particular vehicles” by transferring memories, symbols and images that are linked by association. In other words, the individual mind is linked to the Anima Mundi by its associated forms. It has already been illustrated that the optimal way of accessing the forms contained within this “general cistern of form” is to allow these to manifest of their own accord (Myth: 351). Or in other words, the forms of the Anima Mundi are transferred best when the individual mind suspends its critical faculty, “will” and “intellect” (Myth: 344). Thus passivity is required of the particular mind during its evocation of the forms that stem from the Anima Mundi; it must become a “polished mirror” essentially (Myth: 344). This process of formation is inaugurated by intention in the form of the “initiatory symbol”.

It appears that the Anima Mundi and “ultimate reality” share a characteristic. The Anima Mundi receives human memory, as “We carry to Anima Mundi our memory” (Myth: 354). Yet it creates new forms by providing the particular mind with new images, symbols and memories. Similarly the “ultimate reality” is the “abyss which receives and creates” (E&I: 419). There is an additional suggestion by Yeats that the Anima Mundi and “ultimate reality” may be linked in some way. In the following passage Yeats is discussing More’s notion of Anima Mundi (E&I: 414):

But what if Henry More was right when he contended that men and animals drew not only universals but particulars from a supersensual source? May we not be compelled to change all our conceptions should it be proved that, in some crisis of life perhaps, we have access to the detailed circumstantial knowledge of other minds, or to the wisdom that has such knowledge for a foundation; or, as Henry More believed – unless I have forgotten his long essay on The Immortality of the Soul, toiled through some fifteen years ago – that bees and birds learn to make comb and nest from that Anima Mundi which contains the knowledge of all dead bees and birds? What if the modern accentuation of individuality is what the Buddhists call, we are told, ‘separateness’, and in intellect as in morality an error?
The numerous implications of this passage are extremely important to this discussion of the *Anima Mundi* and the “ultimate reality”. Firstly, Yeats argues here that individuation, or ‘separateness’, is derived from a single “supersensuous source”, which is arguably both the *Anima Mundi* and the “ultimate reality” (*E&I*: 414). Secondly, Yeats asserts when in “some crisis of life” we have access to the “detailed circumstantial knowledge” of other people (*E&I*: 414). This is echoed in AVB where he writes that when a man is in “a crisis of fate” he “is compelled to listen to his Daimon” (*AVB*: 22). When one considers that the Daimon’s knowledge of existence is complete, or rather that “All things are present as an eternal instant to our Daimon”, it appears that through his Daimon a man has access to the detailed knowledge of other people when in a moment of crisis (*AVB*: 193). Thirdly, Yeats explains that More believed “bees and birds learn to make comb and nest from that *Anima Mundi* which contains the knowledge of all dead bees and birds” (*E&I*: 414). Thus when Yeats is referring to “the detailed circumstantial knowledge of other minds” he is in fact referring to the knowledge of disincarnate minds (*E&I*: 414). For if birds and bees learn to make nests and combs from the knowledge of disincarnate birds and bees, then human beings are able to deal with certain crises of fate with the knowledge of disincarnate spirits. This means a particular life is based on the knowledge contained in the general mind, or *Anima Mundi*.

However, the possibility exists that the *Anima Mundi* and “ultimate reality” abide separately. It could be argued that as an individual soul allows itself to be burned away by the condition of fire its memories, symbols, images, and knowledge of life are transferred to the *Anima Mundi*. This is then available to all incarnate Daimons. The result would be two separate realities: one that stores all form and one that is formless. At this juncture it is not possible to conclusively equate the *Anima Mundi* with the “ultimate reality”. Doubt looms over whether the “ultimate reality” is the *Anima Mundi*. They are most likely related in the following way: the “ultimate reality” is the centre of creation, yet it is formless, which suggests that in order to create new forms it must have some reference to all past, present and future forms. The *Anima Mundi* very possibly serves as this point of reference, since it is that “great pool” human memory, that “general cistern of form” (*Myth*: 351). However, James Olney, in
a comparative study of Yeats and Carl Gustav Jung, is so bold as to argue that the “ultimate reality” and *Anima Mundi* can be equated to each other, as well as to Jung’s collective unconscious and Plato’s notion of “The One” (Harper, 1975: 40-41):

The “unconscious”, the “mythic land of the dead”, the “land of ancestors”, the “abode” of “the ancestral souls”—these are all names, psychological, literary, and metaphoric, for the same thing, and it is the same thing for which the Tower itself stands as a symbolic image. Yeats called it *Anima Mundi* and Plato called it the Living Creature; nor does it matter that the Living Creature should be paradoxically composed mostly of spirits not living but dead, for Yeats and Jung are taking a human view, from after ages of human experience, of that which in the *Timaeus* is described from a divine view, before either experience or time had a start. For the poet and the psychologist, all lives and all psyches have gone to compose the life of the Living Creature and the collective unconsciousness of the Universal Psyche—which, for the philosopher, is the creative model for individual lives and individual psyches. In any case, whether we choose to look on it as poet, as psychologist, or as philosopher, the world—like Yeats’s poetry and his Tower, like Jung’s *Collected Works* and his Tower—is through and through a symbolic artifact, a temporal living image of the eternal Living Creature.

Seeing as though Yeats himself never equated the “ultimate reality” with the *Anima Mundi*, Olney can be judged to have presented an inaccurate evaluation in the passage above. For when Yeats had the chance to equate the “ultimate reality” with the *Anima Mundi* in *AVA* he abstained. Instead he wrote, “As actually used in the documents *Anima Mundi* is the receptacle of emotional images when purified from whatever unites them to one man rather than to another” (*CVA*: 176). A more compelling argument will be presented in the next chapter, in which it will be illustrated that the *Celestial Body* serves a link between the *Anima Mundi* and “ultimate reality”. The Automatic Script will be used as evidence in the process.

This chapter will conclude with an analysis of the poems “Sailing to Byzantium” and “Byzantium”. In the process the discussions on the “ultimate reality” and the process of symbolisation will be summarised. This is necessary for it was argued in the beginning of the chapter that the system of *A Vision* informs an interpretation of Yeats’s poems that were written after the publication of *AVA*. The poems to be analysed were written in the three years
between 1927 and 1930. They would have been penned amidst Yeats’s revision of *AVA*. Both poems deal with the symbol’s ability to act as a conduit between the transcendent and material realms.

The opening stanza of “Sailing to Byzantium” provides the reader with a poignant description of the material realm. The speaker is describing a scene most likely set in Ireland, during spring (*CP*: 217):

That is no country for old men. The young
In one another’s arms, birds in the trees
–Those dying generations–at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect. (lines, 1-8)

In this stanza the world is alive. There is much activity. Young people are caught in loving embrace. Birds are singing in the trees. And salmon are swimming upstream to lay their eggs. The words “commend all summer long” imply that material existence is being met with approval and praise (line, 5). It could be argued that life is being joyfully celebrated. However, in the midst of this celebration of life, all caught in the sensory experience of material existence, “neglect” those “Monuments of unageing intellect” (line, 8). These “Monuments of unageing intellect” represent the transcendent realm, which knows everything as an “eternal instant” (*AVB*: 193). Bearing in mind, the “ultimate reality” is complete within itself and that it possesses objective knowledge of materiality that transcends time, this reality is indeed timeless. Thus it could be argued that its intellect, its knowledge is complete and “unageing”. Furthermore, to all caught within the sensory experience of life this objective timeless knowledge is inaccessible. Or as Yeats writes: “All things are present as an eternal instant to our *Daimon*, which is a good explanation of “unageing intellect” (*AVB*: 193). This “eternal instant” of timeless objective knowledge is by “necessity unintelligible to all bound to the antinomies” (*AVB*: 193). In other words, this “instant” cannot be known by all who are caught “in that sensual music”, as a result of the antinomies of material existence (line, 7).
In “Byzantium” material existence is characterised as being complex. And human beings are filled with “fury” as a result of this complexity. Human existence is mired; it is an unpleasant situation that cannot be escaped. This is presented in the first stanza of the poem as follows (CP: 280):

A starlit or a moonlit dome disdains
All that man is,
All mere complexities,
The fury and the mire of human veins. (lines, 5-8)

The dome described here is the Hagia Sophia. It is written that the quality of light within the Hagia Sophia has an effect upon a visiting person’s spirit. “The forty windows at the base of the dome gave the peculiar illusion that the dome rested upon the light that flooded through them”, it appeared to a visitor at the time - the 6th century - that the dome was suspended by a “gold chain from Heaven” (Gardner, 1980: 242). Thus to anyone visiting this dome it seemed as if one were standing before God, the “ultimate reality”. The image of a dome resembles a sphere; in fact it is half a sphere. This dome, as a fitting symbol of the transcendent realm, “disdains” all that man is. It has disdain for the complexity of humanity. For the transcendent realm exists in a state of simplicity. Within it perception is singular, whereas, in the material world perception is multiple and thus complex. Fury therefore characterises human existence as a result of the multiplicity of perception. In a world in which every being has a unique perception of reality complexity, fury, and violence are bound to arise. On the other hand, in a reality where all perceive singularly simplicity and harmony will result.

In the second stanza of “Sailing to Byzantium” the speaker of the poem decides to leave the country described in the first stanza. He chooses to sail the seas “To the holy city of Byzantium” (line, 16). The reason Byzantium is the chosen destination will become evident shortly. The first four lines of the third stanza read as follows (CP: 217):

---

6 The Hagia Sophia, the “Church of Holy Wisdom” was built for Emperor Justinian between 532 and 537 A.D (Gardner, 1980: 240). The Hagia Sophia “remains today one of the supreme achievements in the history of world architecture” (Gardner, 1980: 240). After the Ottoman conquest in the 15th century the Hagia Sophia was converted to a Mosque (Gardner, 1980: 240).
O sages standing in God’s holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul. (line, 17-20)

In this sentence the speaker is inviting spirits residing in the “ultimate reality” to take on form and provide him with transcendent knowledge. “God’s holy fire” is a metaphor for the condition of fire that Yeats uses to characterise the transcendent realm in *Per Amica Silentia Lunae* (line, 17). The “ultimate reality” is associated with the element fire due to its ability to consume material forms. For, there in the “ultimate reality” all form is expended, or as Yeats writes “There all the planets drop in the sun” (*CP*: 329). The speaker compares “God’s holy fire” to the gold mosaics that are evident in Byzantine devotional art. Byzantium is the speaker’s chosen destination because of all the images and symbols produced in the 6th century during the rule of the Roman Emperor Justinian (Gardner, 1980: 240). It will be illustrated in a moment that these images and symbols act as conduits of transcendent knowledge.

Furthermore, the speaker asks these “sages” to come from the “ultimate reality” and to take on form, not as incarnate beings, but rather as emanations of the transcendent realm. He asks them to “perne in a gyre” (line, 19). The reason is expressed very clearly in the second half of this stanza (*CP*: 218):

Consumer my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity. (lines, 21-24)

He wants these spirits to perform the function of the “ultimate reality” and “Consume” his “heart away” (line, 21). Essentially the speaker is expressing the desire to be freed from the “fury and mire” of the human condition. He is “sick with desire” and wants to be free from the complexity of human existence (line, 21). This is reinforced at the end of this sentence. Here the speaker requests to be gathered into “the artifice of eternity” (line, 24). He desires the formlessness and simplicity of the transcendent realm, and in addition objective timeless knowledge.
This stanza suggests that the complexity of the human condition must be obliterated before one can enter into the condition of fire. This topic is explored further in the fourth stanza of "Byzantium" (CP: 281):

At midnight on the Emperor’s pavement flit
Flames that no faggot feeds, nor steel has lit,
Nor storm disturbs, flames begotten of flame,
Where blood-begotten spirits come
And all complexities of fury leave,
Dying into a dance,
An agony of trance,
An agony of flame that cannot singe a sleeve. (line, 25-32)

It has been argued that the speaker in the second stanza of “Sailing to Byzantium” is inviting spirits of the “ultimate reality” to consume away his form so that he may enter into the condition of fire. In the fourth stanza of “Byzantium” quoted above Yeats continues to explore this idea. Here, instead of sages being asked to “perne” in a gyre, those flames that collectively compose the condition of fire have come to consume the “complexities of fury” (line, 29). The flames are a metaphor for the spirits of the “ultimate reality”. Here these spirits are described as “flames begotten of flame” (line, 27). In the same way that individual spirits are begotten of the unified spirit, that is the “ultimate reality”. The “blood-begotten spirits” that are referred to in this stanza are newly dead spirits (line, 28). They are born of blood, which characterises materiality. There are thus two types of spirits here, those that reside within the condition of fire and those that have recently disincarnated. The function of those “flames begotten of flame” is to purify the “blood-begotten spirits” by consuming their complexities. This stanza describes the consumption of these complexities as an agonizing experience for the “blood-begotten spirits”. This is displayed in the last two lines.

In the last stanza of “Sailing to Byzantium” the speaker of the poem introduces the importance of the symbol as a conduit for transcendent knowledge. The symbol is a representation, rather, a monument of “unageing intellect” (CP: 218):

Once out of nature I shall never take
My bodily form from any natural thing,
Firstly, the speaker states that once he is gathered into the “artifice of eternity”, once he has merged with the “ultimate reality” he will not choose to incarnate again. This is expressed in the first two lines: “Once out of nature I shall never take/My bodily form from any natural thing” (line, 26). Instead the speaker wishes to be a representation of transcendent truth. He wishes to become a symbol or an image that can express “unageing intellect”. Rather than incarnating the speaker wants to take on the form that “Grecian goldsmiths make” (line, 27). Or, he wants to be embodied as a golden bird “set upon a golden bough”, to represent or “sing” transcendent truth (line, 30). The “unageing intellect” of the “ultimate reality” is referred to in the last line of the poem. Being timeless, the transcendent realm has knowledge “Of what is past, or passing, or to come” (line, 32). It is through the symbol that the transcendent realm is able to present its timeless objective knowledge to material beings, which are represented here by the “lords and ladies of Byzantium” (line, 31). Therefore it can be argued that the symbol acts as a conduit between the “ultimate reality” and the material world. Diagrammatically this can be represented as follows: 

![Diagram 1.5: The symbolic representation of the “ultimate reality”](image)

The relationship between the “ultimate reality”, symbol and material realm is explored in the second and third stanzas of “Byzantium”. In the second stanza the speaker has a vision of a spirit. This vision is described as follows,
“Before me floats an image, man or shade” (CP: 280). The speaker deliberately explores the relationship between the transcendent realm, represented by the “shade”, the symbol or “image”, and the material being. The next line concedes that this vision is “Shade more than man, more image than a shade” (CP: 280). This means that this vision is more of an image than a spirit, more of a spirit than a man. Thus the image is placed perfectly between the spirit and the man. This reinforces the notion that the symbol or image acts as a bridge between the “ultimate reality” and material realm.

In the last stanza of this poem the symbol acts as a conduit for spirits departing the material world. This, however, serves more as a poetic effect than an actual illustration of Yeats’s notion of the symbol’s ability to represent the “ultimate reality”. This stanza is formulated as follows (CP: 281):

Astraddle on the dolphin’s mire and blood,
Spirit after spirit! The smithies break the flood,
The golden smithies of the Emperor!
Marbles of the dancing floor
Break bitter furies of complexity,
Those images that yet
Fresh images beget,
That dolphin-torn, that gong-tormented sea. (lines, 33-40)

Here in the process of creating a work of art “The smithies break the flood” of newly dead spirits that have come to the holy city of Byzantium to be consumed by those flames that emanate from the condition of fire (line, 34). These spirits are being transported to this city on the backs of dolphins. The goldsmiths in their creation of images that represent the “ultimate reality”, within the material world, are enabling these spirits to leave this world and enter into that “agony of trance” (line, 31). These spirits are given access to those “flames begotten of flame” through these images, which as a result “Break bitter furies of complexity” (line, 37).

Thus the symbol acts as a gateway for transcendent truth. The “ultimate reality” cannot be comprehended through thought. Instead, it is to symbols that we should turn to if we are to know this reality. Therefore it is the symbol of the “phaseless sphere” that gives us a better indication of what the transcendent realm is than a mere linguistic definition. For in trying to define
the sphere that indefinable reality, from the material perspective, we come to experience the sphere as the *Thirteenth Cone*. In trying to know the “ultimate reality” intellectually the antinomies of existence persist. For the distinction between the subject and object is perpetuated. The only way to know the sphere is to perceive from within it. Within the material world we are outsiders attempting to look inside the sphere, and when we look a cone is formed. We cannot know a reality that is fundamentally opposed to ours. Timelessness and spacelessness are unimaginable, and so is a reality that is beyond unity and distinction. The condition of fire can only be known when all forms, conceptions and distinctions are obliterated.

Chapter Two will focus on the process of incarnation. It will be illustrated that the *Celestial Body*, which inaugurates the process of incarnation, separates the *Spirit* away from the “ultimate reality”. Each *Principle* will be defined and the relations between them will be explained. In addition, the next chapter will clarify the relation between the “ultimate reality” and the *Anima Mundi*. 
Chapter Two

Separation and Division: An Analysis of the Four Principles and the Process of Incarnation.

This chapter will explicate the process of incarnation and the formation of human consciousness. In the process a detailed discussion on the extension of the transcendent realm into the material will be presented. This will, in turn, require an elucidation on the nature and function of the Four Principles, which are the requirements for the creation of materiality and the formation of human consciousness. In other words, the process of material incarnation will be discussed in this chapter.

It will be illustrated that the Four Principles are emanations of the “ultimate reality” and that they constitute human consciousness through their reflection into materiality. Yeats’ explanation of this extension into materiality will initiate this discussion (AVB: 193-194):

When I try to imagine the Four Principles in the sphere, with some hesitation I identify the Celestial Body with the First Authentic Existant of Plotinus, Spirit with his Second Authentic Existant, which holds the First in its moveless circle; the disincarnate Daimons, or Ghostly Selves, with his Third Authentic Existant or soul of the world (the Holy Ghost of Christianity), which holds the Second in its moving circle. Plotinus has a fourth condition which is the Third Authentic Existant reflected first as sensation and its object (our Husk and Passionate Body), then as discursive reason (almost our Faculties).

This analysis of the transcendent Principles will begin with a clarification of terms, in which the connection of the first Principle, the Celestial Body, with the “ultimate reality” and Anima Mundi will be explained. Then each Principle will be defined and described in the order of Yeats’s diagrammatic representation of material formation below. In addition, the relationship between the Principles will be analysed.

In his discussion on the extension of the Principles into materiality Yeats makes use of the following diagram, in which he correlates their material extension with Plotinus’s Authentic Existants (AVB: 194):
Firstly, the connection between the “ultimate reality”, *Anima Mundi* and *Celestial Body* will be explored. In the passage quoted above, Yeats tries to “imagine the *Four Principles* in the sphere”, the symbol for the “ultimate reality” *(AVB: 193)*. This implies that the *Principles* cannot be equated to the sphere. For in imagining the *Principles* as being situated within the sphere, Yeats creates a distinction between it and the *Principles*. This suggests that neither one of the *Principles* can fully embody or represent the “ultimate reality”. Therefore each *Principle* can be separated from the sphere. It is possibly more accurate to suggest that the *Principles* are by nature distinguishable from the sphere. McDowell argues that Yeats “divides” the totality of the “ultimate reality” “into different parts, in much the same way as the neoplatonists imagined their different hypostases. Yeats’s divisions are called the *Four Principles*” *(1988: 195)*. It is necessary in the process of

---

7 The term “neoplatonists” refers to philosophers that based their theories on the works of Plato, the ancient Greek philosopher Plotinus was the first to do so. King explains that, “Plotinus was essentially a Platonist, though his views were influenced by other writers, such as Aristotle, the Pythagoreans and
material formation and incarnation for the *Principles* to be separable and distinguishable from the “ultimate reality”. If the *Principles* were not distinguishable from the sphere then their extension into materiality would not be possible.

The Automatic Script of 12 June 1918 provides important information on this matter. Thomas, the control, begins the communication of the day with an opening statement: “The celestial body is that portion of the divine influx which is separable and divisible” (*YVP1*: 498). This statement is crucial to defining the *Celestial Body*. Two important features are mentioned in this sentence. Firstly, the significance of the *Celestial Body* being a “portion of the divine influx” will be discussed (*YVP1*: 498). And thereafter, a discussion will be conducted on the implication of the statement that it is “separable and divisible” (*YVP1*: 498).

The *Celestial Body* is a component, or part, of the “ultimate reality”. The statement that Thomas makes on 12 June 1918 clearly indicates this. Here he refers to the “ultimate reality” as the “divine influx” (*YVP1*: 498). It will be argued that if the “ultimate reality” is the source of all form, the centre of creation and the origin of all, then by implication the *Anima Mundi* must be an affiliation of this reality. According to the control, Thomas, “the pictures in Astral Light are the objective. In human memory is only the individual bias. *Anima Mundi* the objective the image of the actual event” (*YVP3*: 231). The *Anima Mundi* is accordingly the objective retention of all images, memories and events of the past, present and future. It has no relation to time and space. Thus it would serve as a necessary affiliation of the “ultimate reality” in its creation of existence.

In addition to being an element of the “divine influx”, the *Celestial Body* is a section of the *Anima Mundi*. The Automatic Script of 15 June 1918 reveals this. On this day Yeats establishes that the *Celestial Body* of an individual *Spirit* is derived, ambiguously, from a group of other *Celestial Bodies* (*YVP1*: 503). Yeats asks about this group and is told that it is the source of the individual *Celestial Body* (*YVP1*: 504). He then asks if the soul belongs to the Stoics. He didn’t merely pass on the positions and arguments of others; he produced a strikingly original philosophical system of his own, which became known as neo-Platonism” (King, 2004: 37). The Neoplatonists were thus those scholars who like Plotinus made use of Plato’s philosophy.
“time” and the *Celestial Body* to “space”, and is given: “no CB belongs to a section of the anima mundi” (*YVP*1: 504). This suggests that if the *Anima Mundi* is a great pool of human memory objectively retained, then the *Celestial Body* is a derivative of this record of memory. The communication of 15 June 1918 illustrates that the *Celestial Body* is not only a “portion of the divine influx”, but a section of the *Anima Mundi*, as well. The results of this Principle’s direct connection with both the “ultimate reality” and the *Anima Mundi* need to be explained.

Since the *Celestial Body* is a section of the *Anima Mundi*, in addition to being a portion of the “ultimate reality”, it is logical to draw three possible conclusions. Firstly, the *Celestial Body* being a part of both the “ultimate reality” and the *Anima Mundi*, suggests that these two terms can undeniably be equated. However, it has been argued that these terms cannot be equated due to the fact that all form is obliterated in the “ultimate reality”. The “ultimate reality” is void of form, whereas the *Anima Mundi* stores all the forms of the material realm. In addition, it has been illustrated that Yeats never equates these two terms.

Secondly, it is arguable that the *Anima Mundi* is an operation of the “ultimate reality”, as the creator of all forms this reality must be able to refer to general forms. Or rather, it must be aware of forms, if it is to create new variants. In other words, if the “ultimate reality” is the source of existence and of material form, if all “things below are copies” then this formless source must have some means to refer to forms, if it is to create them (*CP*: 329). Since the *Anima Mundi* is that “general cistern of form”, it is possible that it serves as a function of the “ultimate reality” during its creation of new material forms (*Myth*: 351). If the second possibility was to be represented diagrammatically, it appears that the “ultimate reality”, symbolised as a “phaseless sphere”, can be imagined as a sphere (ultimate reality) within a sphere (*Anima Mundi*). However, this would not result in a “phaseless sphere”, instead a sphere of united disincarnate spirits would exist within a sphere of forms. At the end of the first chapter it was argued that two separate realities exist. One is

---

8 This is James Olney’s suggestion discussed at the end of the previous chapter.
composed of spirits and the other contains all forms. Thus far these possibilities can be represented diagrammatically as follows.

Possibility 1:

```
Celestial Body           Ultimate reality/Anima Mundi
```

And:

Possibility 2:

```
Anima Mundi          Ultimate reality
                      Celestial Body
```

The last possibility is that the Celestial Body is an entity, which has connections to both the “ultimate reality” and Anima Mundi. This suggests that the “ultimate reality” and Anima Mundi are not linked to one another directly, but that they come into contact indirectly through the Celestial Body. This implies that the Celestial Body takes on aspects of both the “ultimate reality” and the Anima Mundi. Therefore it has access to Spirits within the “ultimate reality” and to the forms contained in the Anima Mundi. This suggests that the Celestial Body is able to initiate the process of incarnation and create new forms as an agent of the “ultimate reality”. The third possibility can be represented as follows:
Possibility 3:

The third possibility appears to be the most plausible, since it is very likely that the *Anima Mundi* and “ultimate reality” exist as separate entities. For one contains all form, whereas the other is formless. If this is the case then the *Celestial Body* must serve as a link and conduit between them. The motivation behind exploring the conclusions presented above is to illustrate that the *Celestial Body* is not only a part of the “ultimate reality”, but is a section of the *Anima Mundi* as well. This fact, displayed in two sections of the Automatic Script, is a distinguishing feature of this *Principle*. Its relation to the “ultimate reality” and *Anima Mundi* enable the *Celestial Body* to initiate the process of incarnation, by separating the *Spirit* from the “divine influx”. Due to being a portion of the “ultimate reality”, it is able to reach that part of the “divine influx” (the individual *Spirit*), which is to be separated, distinguished and then incarnated. This allows the separated *Spirit* to enter into the process of incarnation. Furthermore, it can be argued that the “ultimate reality” creates through the *Celestial Body*’s link to the *Anima Mundi*.

The second part of Thomas’s opening statement on 12 June 1918 will now be analysed. In the process *Celestial Body*’s separation of the *Spirit* from the “ultimate reality” will be explained. Yeats’s response to Thomas’s statement that the “celestial body is that portion of the divine influx which is separable and divisible”, was “Seperable from the soul & devisible in it self” (*YVP1*: 498-499). It appears that Yeats interpreted this statement as implying that the *Celestial Body* can be separated from the soul and that divisibility is possible within this *Principle*. However, the answer given by Thomas suggests instead that the *Celestial Body* is able to separate and divide * Spirits* from the “ultimate
reality”, or “divine influx”: “Separable & divisible from the entire into the particular & then incarnate” (YVP1: 499). This implies that the Celestial Body creates the possibility of distinction from the “entire”, which refers to the unified singularity of the “ultimate reality”, to the particular, which is the individuated Spirit. This allows the Spirit to be separated away from the sphere, which is the inaugurating step in the process of incarnation.

The Celestial Body initiates material incarnation by creating the possibility for spirits to be separated from the “divine influx”. Firstly it allows for the distinction from the “entire” to the “particular”, and secondly, initiates the process of the Spirit’s (particular) material embodiment, implied in the words “then incarnate” (YVP1: 499). Next, Thomas makes another unquestioned statement: “The celestial body is the founder & fashioner of the spirit” (YVP1: 499). This information implies that the Celestial Body creates and sustains the Spirit, as it separates and distinguishes a single Spirit from the unified sphere of disincarnate spirits, i.e. the “ultimate reality”.

The first and second propositions that Yeats relayed to Frank Pierce Sturm, presented in Chapter One, will be repeated now. The purpose of this repetition is to initiate a discussion of the Celestial Body’s separation of the Spirit from the “ultimate reality”. The first proposition posits that the “divine influx” is “a timeless & spaceless community of spirits which perceive each other & perceive nothing else” (Taylor, 1969: 101). In essence, the Spirits residing in the “ultimate reality” are only able to perceive their unity within this existence, and not their own uniqueness, nor the differences between them. The totality of their perception is this singular unified state of being. It naturally follows that in order for these Spirits to come to perceive their individuality and uniqueness they need to exist in a reality that is opposed to this unified singularity. They require an existence that affords the possibility of perceiving separation and difference. It is clear by now that the material realm fulfils this need. These Spirits then reflect themselves into material existence to know difference, distinction, and multiplicity, in order to perceive themselves and each other. All of this has been discussed in the first chapter. The aim of this repetition is to initiate a logical discussion on the process of incarnation. Thus the reason why Spirits require a separate existence in order to know each other is repeated.
Yeats's second proposition asserts that these Spirits reflect themselves into time and space. The result is that there “are so many destinies” that “determine each other” (Taylor, 1969: 101). Once reflected into time and space, and thus incarnate, “each spirit sees the others as thoughts, images, objects of sense” (Taylor, 1969: 101). The statement that the Celestial Body is “the founder & fashioner of the spirit”, implies that this Principle, the First Authentic Existant, enables Spirits unified in the “ultimate reality” to know individual uniqueness and difference (YVP: 499). The Celestial Body creates the particular Spirit by affording it the possibility of existing outside of the “divine influx”, by separating it from the “entire”, or in other words the singular “ultimate reality”. Spirits are only able to reflect themselves in time and space with the aid of the Celestial Body, which initiates the process of material incarnation. However, it is important to note that the Celestial Body is only able to separate the Spirit from the “divine influx”, so becoming its founder. Difference and distinction cannot be perceived within the First Authentic Existant alone. For this, another Principle is required, the Passionate Body.9

At this juncture it is necessary to explore the details of the process in which the Celestial Body separates the Spirit from the “divine influx”, or “ultimate reality”. This will begin with the state of the individual Spirit before it is separated from the “divine influx”. According to Yeats's instructors the soul exists in a state of completion before it is separated from the “ultimate reality”. A complete soul, according to the instructor Thomas, is by nature indivisible within itself and from the “divine influx”.10 On 11 June 1918, Yeats questions him on the notion of divisibility, which is opposed to the indivisible nature of the soul when it resides in the “ultimate reality”. Yeats asks: “What do mean by the divisible nature?” and is told that divisible nature refers to “human incarnation” (YVP: 495). This indicates that in order to incarnate, the Spirit needs to separate and divide, which it naturally achieves with the aid of the Celestial Body. Then he asks: “Why divisible?” Perhaps he wanted to know

---

9 This point will be explained later in the chapter when the relationships between the Principles are analysed.

10 The Automatic Script reveals that a complete soul is the product of the union of the Spirit and the Ghostly Self (YVP: 497). This matter will be explored in detail when the six states of the soul in death are elucidated. The separation of the Spirit from the Ghostly Self, and thus the “ultimate reality” is the initiatory step in the process of incarnation.
why human incarnation is characterised as being divisible. He is told, “Because to be incarnated the soul must divide in two – the ghost & the spirit the spirit incarnating” (YVP1: 495). This answer provides valuable information on the separation of the Spirit from the “ultimate reality”. It posits that when the soul is complete, and thus within the “ultimate reality”, it is joined to its ghostly spirit. And that in order to incarnate the soul must be split in two: the ghostly spirit (later called Ghostly Self) and the Spirit. This spilt essentially enables the Spirit to enter into the process of incarnation. The Celestial Body initiates this process. The Automatic Script reinforces this idea. Yeats’s investigation into the splitting up of the soul and the notion of the “ghostly spirit” occurred as follows (YVP1: 495):

6. Why divisible?
   6. Because to be incarnated the soul must divide in two – the ghost & the spirit the spirit incarnating

7. What is the ghost?
   7. or the ghostly spirit

8. What is the ghostly spirit?
   8. If you like the part proceeding from the holy ghost

9. That part does not incarnate.
   9. No

10. Is it the CB
    10. No

11. What is it.
    11. Nothing on earth.

12. Is it the subliminal.
    12. No no no

13. May I ask you to define it.
    13. The superior part of the soul

14. Why superior?
    14. by correspondance the soul is in two – one incarnates the other does not

15. You mean the incarnate soul has a correspondential relation to the other.
    15. yes
This exchange provides valuable information on the separation of the *Spirit* from the “ultimate reality”. Firstly, it confirms the notion that the soul is complete before the moment of separation from the “divine influx”, and that it divides into two. In addition, it follows naturally that the Celestial Body initiates the separation of the *Spirit* from the *Ghostly Self*, for, it is “that portion of the divine influx which is separable and divisible”, as well as being “the founder & fashioner” of the *Spirit*. This extract indicates the *Spirit* is that part of the unified spirit, or rather the “ultimate reality”, which has been separated away.

Secondly, this extract provides crucial information on the *Ghostly Self*. The statement that the *Ghostly Self* is a part proceeding from the “holy ghost” indicates the *Ghostly Self* remains as a part of the “ultimate reality” after the separation has occurred. It remains disincarnate, as indicated in answer nine (YVP1: 495). The *Ghostly Self* has no relation to life on earth, in fact, it is “Nothing on earth”, and thus has no relation to materiality but for its connection to the incarnate *Spirit* (YVP1: 495). As the “superior part of the soul”, the *Ghostly Self* appears to exist in a reality that is opposed to the *Spirit’s* reality (YVP1: 495). Being disincarnate it still occupies a part of the “ultimate reality”. The *Ghostly Self* is aware of its other part, the incarnate *Spirit*, in that it corresponds to it throughout the separation. This correspondence occurs via the *Celestial Body* for it exists “between the two” (YVP1: 495). Yeats summarises these notions in a Card File entry entitled *Ghostly Self*: “G.S. Does not incarnate but has a correspondential relation with Spirit which does. CB is between the two” (YVP3: 310).

What occurs during this separation, and how is the soul effectively divided into the *Ghostly Self* and the *Spirit*? It has been established that the *Spirit* is the by-product of the soul’s division, and that it is separable from the “divine influx”. The Card File entry, B7 Before Life Interval summarises the state of the soul before incarnation takes place. Yeats codifies the Automatic Script of 12 June 1918, as follows: “The pre life state may last very long” “Is the soul in before life state devisible” “The knowledge of life causes the deviation which is completed when the link with life is made” – which “may be many
years” before birth – when link is made soul in ghostly self & spirit CB comes at birth” (YVP3: 248). This entry is interesting as it suggests that the division of the soul occurs as a result of the Spirit being exposed to knowledge of its impending life. The Celestial Body, as a result of its connection to the Anima Mundi, gives this knowledge to the soul. This entry explains that the interval before incarnation may last for an indeterminate period of time, as it may be many years before the Spirit is embodied within the material realm. The Celestial Body divides the soul, into the Ghostly Self and Spirit. In the process it provides the soul with knowledge of its next incarnation in order to pry it out of the “divine influx”. This results in the Spirit separating from the “ultimate reality”. Yeats designates this interval as being the sixth state of the soul in death, in AVB. He discusses it as follows (AVB: 234-235):

The sixth and final state (corresponding to Scorpio) called the Foreknowledge must substitute the next incarnation, as Fate has decreed it, for that form of perfection. The Spirit cannot be reborn until the vision of that life is completed and accepted. The Spirit, now almost united to Husk and Passionate Body, may know the most violent love and hatred possible, for it can see the remote consequences of the most trivial acts of the living, provided those consequences are part of its future life.

The use of this passage is not intended to introduce the final two Principles, Passionate Body and Husk. Instead, it is used to confirm the idea that the soul is given knowledge of its impending incarnation and that this knowledge causes the Spirit to separate away from the “ultimate reality”. This divides the soul into the Ghostly Self and the Spirit. In AVA Yeats describes the separation and division of the Spirit as being “a craving for deception, for pleasure and pain”; at this point the soul enters into “the state called the Foreknowing and into space among abstracted types and forms” (CVA: 237). This craving for pleasure and pain can be interpreted as the Spirit’s desire to experience incarnation. Yeats writes that in this state the Spirit “sees events and people that shall influence its coming life on earth, and as it can see that influence, as can no living man, it is possessed with violent love and hate, a wilful passion” (CVA: 237).
It can be argued that the *Celestial Body* gives this knowledge to the *Spirit*, as its “founder & fashioner” (*YVP* 1: 499). Due to its connection with the *Anima Mundi* the “general cistern of form”, the *Celestial Body* is able to present the knowledge needed to pry the *Spirit* out of the “divine influx” (*Myth*: 351). The *Celestial Body*, being a portion of the “divine influx”, is able to make contact with the soul while it is within the sphere, and then provide it with the knowledge of its future life. This is necessary to divide the soul and separate the *Spirit*, which then enters into the process of incarnation. Yeats explains when the *Spirit* is given knowledge of its impending incarnation that it is “possessed with violent love and hate, a wilful passion” (*CVA*: 237). Thus it appears the *Spirit* chooses to incarnate due to the knowledge it has of its impending incarnation, which generates within the *Spirit* a passion to live. This passion strengthens the *Spirit’s* link to life. It can be said that knowledge of life tempts the *Spirit* into incarnating.

Furthermore, the “ultimate reality” being formless cannot present this knowledge to the *Spirit*. Thus the *Anima Mundi* is required. The knowledge of its impending incarnation causes the soul to separate from the “divine influx” and to divide into the *Ghostly Self* and *Spirit*. On 12 June 1918 the following is discovered (*YVP* 1: 500):

16. Does birth come at once after pre-life state
16. The pre life state may last very long – It comes next

17. In before life state is soul devisible
17. The knowledge of life causes the division which is completed when the link with life is made

18. Is link with life made long before birth?
18. It *may* be many years

19. When made has soul CB & spirit
19. No ghost & spirit – CB when it is born

Thus those *Spirits* that reflect themselves in time and space are all tempted by the *Celestial Body’s* presentation of their impending incarnations. This suggests the reason for incarnating is not due to an incarnating *Spirit* being bored and dissatisfied with the state of existence in the “ultimate reality”. Instead it is more likely that the *Celestial Body* tempts a *Spirit* into incarnating.
so that it may experience multiplicity and distinction with the material realm. The material experience satisfies the Spirit’s need to gain knowledge of discord. The state of the soul’s existence in the “divine influx” is perfect, it is complete within itself and thus totally harmonious, which is also an inert state of being. It appears that the Spirit chooses to incarnate so that it can realise the glimpse it has been given of its impending incarnation. The Spirit incarnates simply to experience life. Furthermore, crucial information is given here on the Celestial Body’s relation to the Spirit. In question nineteen Yeats is told that the Celestial Body only attaches to the Spirit upon material birth. This suggests that the Spirit is never connected to the First Authentic Existant during the process of incarnation. That is, the Celestial Body and Spirit are not joined in the pre-life states of the soul. The importance of this will become evident later on.

At this point a distinction will be made between the Ghostly Self and the Daimon. This is necessary in order to avoid confusion when the interrelations between Principles are analysed. It is easy to confuse Yeats’s notion of the Ghostly Self with the Daimon. In fact, for Yeats there is little distinction between the two. The Daimon is a concept that Yeats explored in Per Amica Silentia Lunae. At this juncture, it is necessary to further the characterisation of the Ghostly Self and begin to define the Daimon. Before this is done, it is important to note that when Yeats wrote Per Amica Silentia Lunae he only had an abstract idea of the Daimon, which was confirmed and informed by his communicators. In Per Amica Silentia Lunae he writes (Myth: 335):

…the Daimon comes not as like to like but seeking its own opposite, for man and Daimon feed the hunger in one another’s hearts. Because the ghost is simple, the man heterogeneous and confused, they are but knit together when the man has found a mask whose lineaments permit the expression of all the man most lacks, and it may be dreads, and of that only.

The importance of this passage is that it displays Yeats’s initial idea of the Daimon. He posits here that the Daimon and “the man”, to which it is bound, exist in opposition to one another. He characterises the “ghost” as being “simple”, a characteristic of the transcendent reality, and “the man” as being “heterogeneous and confused” (Myth: 335). In other words, where the
Daimon is simple and objectively knowledgeable, the man is complex and subjectively ignorant. Yeats relates the Ghostly Self to Daimon in AVB when he writes: “All things are present as an eternal instant to our Daimon (or Ghostly Self as it is called, when it inhabits the sphere), but that instant is of necessity unintelligible to all bound to the antinomies” (AVB: 193). Essentially, the Daimon has the ability to know “all things” as “an eternal instant”, which is objective knowledge (AVB: 193). However, this objective knowledge is unattainable by the incarnate Spirit due to subjective ignorance. The reason for this is that it is bound to the antinomies of existence, and is therefore exposed to the conflict between the tinctures, which results in material ignorance.

Furthermore, Yeats writes in AVB (189): “The Spirit, upon the other hand, is the Daimon’s knowledge, for in the Spirit it knows all other Daimons as the Divine Ideas in their unity”. This notion can be correlated with a statement made in the Card File entry S11 that when merging with the Ghostly Self the Spirit “brings its experience to the G.S. [Ghostly Self]” (YVP3: 390). Yeats suggests that there is a minor difference between the Daimon and Ghostly Self, when he explains that the Daimon is referred to as the Ghostly Self “when it inhabits the sphere” (AVB: 193). This implies the difference between the Daimon and Ghostly Self is that when the Spirit is incarnate its other half is called Daimon, and that when it is a complete soul, and thus within the sphere, this other half is called Ghostly Self. At this point the only identifiable difference between the Ghostly Self and Daimon is that once the Spirit is disincarnate the Daimon is referred to as the Ghostly Self.

However, it will be illustrated hence that there is a greater difference between these two entities, and that one is temporarily bound to the Spirit during incarnation, while the other is a permanent part of the Spirit. The Daimon, Yeats writes in AVA “is that being united to man which knows neither good nor evil”, it is beyond these moral notions (CVA: 220). Essentially it is only united to the Spirit during its material life, whereas the Ghostly Self is always part of the Spirit and has some involvement during its expiation in death. This is expressed in the Sleep and Dream Notebook 6, in the entry dated 25 August 1920 (YVP3: 39):
I asked what was the distinction between Daimon & Ghostly Self & why
the refusal of Experience did not cause victimage to the Daimon. He said
that when a new soul was born, meaning thereby a soul at phase 2, the
first cycle, a birth that might take place at any time, the Daimon was
born, but not Ghostly Self. The Daimon could correct in next life a defect
in experience. But Ghostly Self could not. When the shiftings were over
the being brought its experience to Ghostly self. He reminded me that in
that state the being was dual.

This implies that the Daimon and Ghostly Self are two separate entities that
perform different functions. In fact, in AVA Yeats writes that the Ghostly Self
is what his instructors refer to as the “permanent self, that which in the
individual may correspond to the fixed circle of the figure, neither Man nor
Daimon, before the whirling of the Solar and Lunar cones” (CVA: 221). This
suggests that whereas the Daimon is attached to the Spirit during its material
incarnations. The Ghostly Self is always part of the Spirit, as it is “the source
of that which is unique in every man, understanding by unique that which is
one and so cannot be analysed into anything else” (CVA: 221). In February
1924, a year before AVA was published, Yeats provides the following
annotation to Per Amica Silentia Lunae: “I could not distinguish at the time
between the permanent Daimon and the impermanent, who may be ‘an
illustrious dead man,’ though I knew the distinction was there” (Myth: 335).
The reason for providing a distinction, here, between the Ghostly Self and
Daimon, is that one (the Daimon) relates specifically to life while the other (the
Ghostly Self) relates to the Spirit throughout all incarnations, and the
disincarnate states between. It is not clear whether the Spirit receives a new
Daimon with every incarnation, or if they are united through all the phases of
incarnation. When one considers that the “Daimon could correct in next life a
defect in experience” it appears that the Spirit has the same Daimon in every
incarnation (YVP3: 39).11 Thus as the Spirit passes from one phase to the
next its Daimon is altered in turn. During a discussion of material incarnation
the Daimon will be referred to, since it is only united to the Spirit during
incarnation. On the other hand, when dealing with the six states of the soul in
death the role of the Ghostly Self will be discussed, for it plays no significant

11 This will be clarified in Chapter Four.
part in life. The function of the Daimon will become clear as the relations between the Principles are explored.

To continue the characterisation of the Celestial Body and Spirit, it is necessary to note that the Spirit provides the Celestial Body with material consciousness while it is incarnate. In other words, through its link with the Spirit the Celestial Body is conscious during material incarnation. On 1 February 1918 Yeats asks the instructor, possibly Aymar, “During life has the CB a separate conscious existence” and is told, “During life it has none except through the spirit” (YVP1: 322). In addition, this consciousness is realised upon the material birth of the Spirit, which is expressed in the Automatic Script of 12 June 1918 (YVP1: 500). The Celestial Body is aware of the Spirit during incarnation. However, when the link between the Celestial Body and the Spirit is gradually broken during the expiation of the soul in death, the Celestial Body returns to the Anima Mundi, whereas the Spirit returns to the “divine influx”. This will be taken up again when the soul’s judgment in death is explored. For the moment it is important to clarify that the Celestial Body is only conscious of materiality due to its connection with the Spirit, which could be its motivation for tempting the Spirit out of the “ultimate reality”.

The implication of this for the Spirit is that it “is throughout incarnation subsidiary to CB – it cannot act alone” (YVP1: 326). This means that in life the Spirit is subject to the Celestial Body, as it exists in a subsidiary relation to its “fashioner”. In addition, on 1 February 1918 Yeats is given information that provides valuable insight into the relation between the Celestial Body and the Spirit. He is told: “CB is source of spiritual influx but only to degree of incitement by spiritual although CB is the source of strength of spirit” (YVP1: 325). The implication is that during life the Spirit derives strength from the Celestial Body, in addition to being subject to its authority.

It was noted previously that the function of the Celestial Body is to separate and divide individual Spirits so that they can go through the process of formation, which ultimately results in human incarnation. The Spirit’s function then is to experience the multiplicity of life. In the process, this allows the Celestial Body to fulfil its role as that portion of the “ultimate reality” which divides and separates. In AVB Yeats writes that the Spirit, which he associates with Plotinus’s Second Authentic Existant, holds the First Authentic
Existant in its “moveless circle” (AVB: 194). This implies that the Celestial Body exists as a passive entity during incarnation. It is worth mentioning that the Celestial Body is only passive during life, and that it plays an active part in the process of incarnation, as well as the judgment of the soul in death.

The Spirit, on the other hand, is described as existing in “its moving circle”, which implies that it is active (AVB: 194). This is supported by the Card File entry P77 where Yeats writes: “Spirit is active body CB rest” (YVP3: 369). In addition, Ryan writes: “Spirit is the capacity to perceive”, which entails that the Celestial Body is only able to experience material existence through the Spirit (Ryan1: 3). Furthermore, Ryan argues that the “Celestial Body, the centre of all creation, is inert, whereas the Spirit it creates is “active”” (Ryan1: 3). In other words, the Celestial Body is unable to perceive within the material realm, its own creation. It lacks the capacity to experience the existence that stems from its ability to separate and divide. Thus the Celestial Body cannot experience materiality within itself. It requires an active Principle to provide it with the ability to perceive all that it separates from the “ultimate reality”. The individual Spirit thus serves as a means for the Celestial Body to perceive within the material realm. For during life it does not have consciousness “except through the spirit” (YVP1: 322). It is through the individual Spirit that the Celestial Body is able to know other Spirits it has separated from the “divine influx”. In this way the possibility of perceiving multiplicity is created. It is arguable that the Celestial Body is conscious of all Spirits living within the material realm. It is conscious of one through the other and thus possesses knowledge of every single Spirit. However, it is not possible for the Celestial Body to perceive multiplicity within itself. For this it requires the Passionate Body.

The result of the Celestial Body’s ability to know one Spirit through another will now be explored, using the extract that follows below. At this point, the Daimon will be discussed in relation to the Celestial Body and Spirit. In AVB Yeats writes (AVB: 189):

The Spirit, upon the other hand, is the Daimon’s knowledge, for in the Spirit it knows all other Daimons as the Divine Ideas in their unity. They are one in the Celestial Body. The Celestial Body is identified with necessity; when we perceive the Daimons as Passionate Body, they are
subject to time and space, cause and effect; when they are known to the
Spirit, they are known as intellectual necessity, because what the Spirit
knows becomes a part of itself. The Spirit cannot know the Daimons in
their unity until it has first perceived them as the objects of sense, the
Passionate Body exists that it may “save the Celestial Body from
solitude”. In the symbolism the Celestial Body is said to age as the
Passionate Body grows young, sometimes the Celestial Body is a
prisoner in a tower rescued by the Spirit.

This is a vital passage in the elucidation of the Four Principles, as it provides
important information on the functions of each Principle. Firstly, it is necessary
to clarify that the Celestial Body contains within it the unification of all
Daimons that are presumably going to unite with incarnating Spirits. This
implies that the Celestial Body is able to perceive and thus fashion the
individual Spirit through the Daimon united to it. It could be argued that the
Daimon united to a Spirit acts as an agent of the Celestial Body. Furthermore,
this passage suggests that the Spirit is guided through life by the Daimon it is
united to, as it is “the Daimon’s knowledge” (AVB: 189). The result of its union
with the Spirit is that the Daimon is able to apprehend other Daimons.
Through the Spirit it “knows all other Daimons as the Divine Ideas in their
unity” (AVB: 189). Thus the Daimon can only gain knowledge of other
Daimons through the Spirit. For what the Spirit knows becomes “a part of
itself” (AVB: 189). This knowledge is available to the Daimon since the Spirit
is its knowledge. Bearing in mind that the Daimon has objective knowledge, it
seems that it shapes the Spirit so that it can encounter all those it requires
knowledge of.

The individual Daimon is an emanation of the First Authentic Existent, for
all Daimons are united within the Celestial Body. Or as Yeats posits “They are
one in the Celestial Body” (AVB: 189). It appears that the Celestial Body
creates the Spirit so that multiplicity and difference can be perceived within
the material realm. Thus it depends on the Spirit to achieve perception of
“concord” and “discord”, which it realises through the individual Daimon united
to the incarnate Spirit (AVB: 193). Arguably the Celestial Body’s reason for
separating the Spirit from the “ultimate reality” is so that it can come to know
forms within the material realm. Being “a portion of the divine influx” the
Celestial Body realises the need to overcome the inert singularity of
formlessness (YVP1: 498). Therefore it creates the Spirit so that an individual Daimon, which is one part of it, can experience other Daimons, its other parts. Thus it is through the Spirit that the Celestial Body comes to realise a fragmented version of itself. Yeats writes that the Celestial Body “is a prisoner in a tower rescued by the Spirit” (AVB: 189). The Spirit is thus an active Principle that allows the Celestial Body to come to realise the multiplicity of materiality.

The Celestial Body creates, through division, a myriad of individual Spirits that possess uniqueness. For each Spirit has a Ghostly Self, which individuates all the Celestial Body separates. The Daimon united to the Spirit during incarnation, is essentially that part of the Celestial Body, which perceives other parts through the Spirit. Furthermore, the Celestial Body fashions the Spirit through the Daimon, which acts as its agent. It can be argued that the Celestial Body contains within it all those Daimons that are attached to all those Spirits it separated from the “ultimate reality”. It is through these Daimons and Spirits that the Celestial Body comes to know distinction and difference.

The Spirit, in turn, can only gain intellectual knowledge of all the Daimons it comes to perceive during incarnation. The Spirit cannot have intellectual comprehension of all Daimons in their unity, as it must first perceive them “as objects of sense” (AVB: 189). The implication is that in life the Spirit is unable to perceive the Celestial Body, i.e. the unification of all Daimons, as its knowledge of the Celestial Body is fragmentary due to the confines of sensory material experience. It essentially perceives the parts as “objects of sense”, but cannot perceive the whole due to this perception (AVB: 189). However, the Spirit is able to know the Daimons in their unity, once out of the body, beyond the confines of sensory perception, and thus disincarnate. During its incarnation, the Spirit collects fragments of the Celestial Body through its encounter with other Daimons.

At this stage in the process of incarnation, the Spirit’s separation from the sphere and the Daimon’s union to the incarnate Spirit can be summarised by the following diagram:
Diagram 2.2: The correspondence between the **Ghostly Self** and the **Spirit**

The **Celestial Body** is placed between the **Ghostly Self** and the **Spirit**. After the soul is divided the **Ghostly Self** and **Spirit** are related by correspondence. The **Celestial Body** is related to both “in one reality in one by correspondence”, which means that it is “between the two” (*YVP1*: 495). On the other hand, the **Daimon** is situated between the **Celestial Body** and **Spirit**. For, the **Spirit** is “the **Daimon’s knowledge**” (*AVB*: 189). It is that being which is united to the **Spirit** in life. And since all **Daimons** “are one in the **Celestial Body**”, it is reasonable to assume that the **Daimon** exists between the **Spirit** and **Celestial Body** (*AVB*: 189). Furthermore, it was argued that one **Daimon** is a single emanation of the **Celestial Body**. It is through the **Daimon** that the **Celestial Body** is able to fashion the **Spirit**. The **Spirit** is after all subject to the authority of its maker and fashioner the **Celestial Body**.

It is been illustrated that the **Spirit** primarily serves as the ability to know within the material realm. On the 1 Feb 1918 Yeats asks, “Can you define the activity of the spirit as apart from the activities of the celestial & passionate bodies?” he is told, “It has no activity apart” (*YVP1*: 321). This indicates that the **Spirit** is inactive unless it is either attached to the **Celestial Body** or the **Passionate Body**. Later on, Yeats questions: “How far during life are the passionate body & the celestial one or joined” (*YVP1*: 321). He is informed that, “They are united by the spirit” (*YVP1*: 321). In addition, Yeats writes: “The **Spirit** is almost abstract mind, for it has neither substance nor life unless united to the **Passionate Body or Celestial Body**” (*CVA*: 160). This means that the **Celestial** and **Passionate Bodies** are joined in life through the **Spirit**, and that as a result it has an additional function. It is not only the capacity to perceive within the material realm, but through its requirement to be
connected either to the Celestial or Passionate Body, serves as a link and conduit between them.

The third Principle requires a definition at this point. In the process of defining this Principle the interrelations between the Celestial Body, Spirit and Passionate Body will be analysed. In AVA Yeats writes: “The Passionate Body is described as that which links one being to another, and that which rescues the Celestial Body from solitude” (CVA: 176). The Spirit, as the capacity to know within the material realm, enables its personal Daimon to know other Daimons. The Passionate Body provides the Spirit with links to other beings, Egos, Spirits, or Daimons. Essentially, it enables a part (the Daimon) of the Celestial Body to know other parts. However, the Spirit is capacity only and cannot create links between its Daimon and others, and therefore requires a separate Principle to provide it with these links. In essence, the Spirit can only provide the Celestial Body with the ability to perceive within materiality, but cannot go in search of “objects of sense” (AVB: 189). This is the function of the Passionate Body. Card File entry E 13 summarises this as follows: “CB – source Spirit still – PB movement” (YVP3: 301). The Celestial Body essentially initiates the creation of material existence and the process of incarnation; it is the “source” (YVP3: 301). The Spirit is only the capacity to perceive within material existence. It is “still” and cannot create all that can be discerned, whereas the Passionate Body is all that can be perceived by the static Spirit (YVP3: 301). This can be formulated alternately as follows: the Celestial Body is the source of materiality, and the initiator of the process of incarnation. The Spirit gains immediate experience of materiality and incarnation, this is its primary function. It can only perceive, whereas the Passionate Body is all that can be experienced in life. It allows the Spirit, during its incarnation, to move about and experience within the material realm. This means that the third Principle is all that can be encountered by the first Principle through the second. In other words, the Passionate Body contains within it all the fragmented parts (Daimons) of the Celestial Body that can be apprehended by an individual Spirit.

In fact, Yeats argues, “The Passionate Body is the sum of those Daimons” (AVB: 189). The function of the individual Daimon is to compel the Spirit to encounter other Daimons, while the goal of the Celestial Body is arguably to
apprehend all that is united within it, which it cannot achieve alone. For this reason, it separates the Spirit so that it can encounter the Passionate Body. The Spirit affords the Celestial Body the capacity to perceive, it sets the latter free, rescuing it from the “tower” (AVB: 189). However, the dilemma is that once saved the Celestial Body exists in solitude. It may roam free able to perceive, but cannot encounter other roaming beings without the Passionate Body, which provides the Celestial Body with links to them. In doing this, the Passionate Body saves “the Celestial Body from solitude” (AVB: 189). The Automatic Script of 2 April 1918 explains the function of the Passionate Body, which supports the argument above: “The pb exists solely to form a link between one ego and another which would be lacking without it” (YVP1: 413).

This suggests that without the Passionate Body one incarnate Spirit would not be able to encounter another, which are linked together in life by this Principle. In this way it saves the Celestial Body from a solitary existence.

There is, in addition, a link between the Anima Mundi and Passionate Body. In the Card File entry, P4, Yeats writes, the Passionate Body is “a part of the Anima Mundi” (YVP3: 350). And on 2 April 1918, Yeats asks, “Is Anti in any way different from different from PB” and is told, “The PB is formed out of anti as life continues – built up by anti and out of anti till it becomes complete – the anti neither diminishes nor fades – as pb grows they are inseperable during life but pb has separate life after death” (YVP1: 413). This extract indicates that the Passionate Body is formed out of the antithetical tincture. In fact, during incarnation the Passionate Body essentially is the antithetical tincture. This is revealed by the Automatic Script of 1 February 1918, “pb is anti – through anti the spirit brings the celestial body into action” (YVP1: 322).

However, when Yeats asks Rose, an instructor, to define “Anti apart from PB”, he is told the Passionate Body “is the link between A mundi & spirit” (YVP1: 413). This means that the Spirit only has access to the Anima Mundi through the Passionate Body. Furthermore, in the Automatic Script the antithetical tincture is defined “that part of nature which creates & fashions image & form from the unity of self” (YVP1: 410). This implies that the Passionate Body provides the Spirit with a link to the forms of the Anima Mundi.

In addition, the Passionate Body is confined to the material world and has no association with the transcendent realm. However, it is still considered to
be a transcendent Principle as it plays a role in the judgment of the soul in death. Even though in life the Passionate Body is the antithetical tincture, in death they are separate. The Passionate Body “has a separate life after death” (YVP3: 155). Where the Celestial Body has the distinguishing feature of being linked to both the “ultimate reality” and the Anima Mundi, the Passionate Body is unique in that it is directly connected to the material realm and the Anima Mundi. In the Automatic Script of 17 March 1918 Aymar reveals that the Passionate Body cannot be diagrammatically represented for “the pb is the actual sphere of the world” (YVP1: 388). Since the Passionate Body is formed out of the antithetical tincture throughout life, the implication is that our desires and passions are derived from the subjective tincture. In AVB Yeats writes that the antithetical tincture is “our inner world of desire and imagination”, it is “emotional and aesthetic” (AVB: 73).

In the Automatic Script there is a further correlation between the Passionate Body and the antithetical tincture. Yeats is told the Passionate Body “is the mass of concrete image desire passion emotion – all that is thought felt or acted” (YVP1: 414). Thus it is evident that the Passionate Body forms a link between the Anima Mundi and the material world. It contains all images seen within material existence, as well as all the desires, passions and emotions felt. It is all that has ever been “thought felt or acted” (YVP1: 414). Therefore, if the Celestial Body is able to initiate the process of incarnation through its association with the “divine influx” and Anima Mundi, then it is within the Passionate Body that incarnation is experienced. It is the actual world and is said to have “a form of consciousness derived from central consciousness” (YVP1: 414). The Celestial Body initiates incarnation whereas the Passionate Body is the world into which the individual Spirit incarnates. Thus it seems that the Celestial Body initiates the process of incarnation in order to experience life within the Passionate Body. This experience is realised through the Spirit. The statement that the Passionate Body “is anti” and that it is through the “anti” “that the spirit brings the celestial body into action” further suggests that the Celestial Body requires the Passionate Body to experience multiplicity and distinction (YVP1: 322). On the other hand, the Celestial Body requires the Spirit to form a link between it and the Passionate
Body. The Spirit is the Celestial Body’s capacity to perceive the Passionate Body.

It is important to explain that even though the Celestial Body is conscious of the Passionate Body during incarnation this awareness is not reciprocal. In other words, the Passionate Body is never conscious of the Celestial Body. This is reinforced by the Automatic Script of 31 January 1918. Yeats asks, “The PB then shares the consciousness at times of spirit & celestial body” and is informed that “Spirit never conscious alone – pb never knows of celestial body” (YVP 1: 320). This shows that the Spirit acts as a link and conduit between the Celestial and Passionate Bodies. It must be attached to either the Celestial Body or Passionate Body in order to be conscious.

In his discussion of the Third Authentic Existant, Yeats explains that it can also be called the “soul of the world”, and the “Holy Ghost of Christianity” (AVB: 194). This Existant confines the “Second” to its “moving circle” (AVB: 194). The importance of his discussion of the Third Authentic Existant is that it is “reflected first as sensation and its object (our Husk and Passionate Body), then as discursive reason” (AVB: 194). This implies that the Third Authentic Existant is split in two, Husk and Passionate Body. According to Yeats Husk is sense, which includes: “impulse, images; hearing, seeing, ect., images that we associate with ourselves–the ear, the eye, etc.” (AVB: 188). The Passionate Body is the “objects of sense” (AVB: 188). In addition, the Husk is “symbolically the human body” (AVB: 188). Thus if the Spirit is the capacity to perceive within the material realm and the Passionate Body is all that can be perceived, then the Spirit needs a body through which to experience sensory material perception.

The function of the Husk is to enable the Spirit to sense within the material world. It allows the Spirit to take bodily form giving it the ability to perceive through the senses of the body. Therefore the Husk is crucial to the Daimon’s experience of multiplicity, distinction and difference. Yeats explains that, “Behind the Husk (or sense) is the Daimon’s hunger to make apparent to itself certain Daimons” (AVB: 189) Without the Husk it would only be able to apprehend other incarnate Daimons indirectly, which will result in an incomplete experience of materiality. In fact, it may not even be able to present itself to other Daimons without the Husk. Essentially the Husk
provides a direct experience of incarnation. While the *Spirit* requires the *Passionate Body* to provide it with links to other incarnate beings, the *Husk* provides a direct experience of these beings. Finally, without the *Husk* the *Spirit* would not be able to perceive through the five senses of the body. It would not possess the ability to receive nor send sensory information. The *Spirit* would be blind, deaf, and dumb, for the senses are a major requisite of the material experience. The *Spirit* would know that other *Daimons* exist but would not have the ability to produce knowledge of all those it perceives. After all, the *Spirit* knows other *Daimons* by “intellectual necessity” (*AVB*: 189). It needs to perceive these *Daimons* as “objects of sense”, which implies that the *Husk* gives the *Spirit* access to the *Passionate Body* (*AVB*: 189). In fact the *Daimon* “seeks through *Husk* that in the *Passionate Body* which it needs” (*AVB*: 190). Without the *Husk* the possibility of knowing other incarnate beings by “intellectual necessity” would not exist. This knowledge would not be possible. Therefore, if the *Celestial Body* is able to perceive the *Passionate Body* through the *Spirit*, then it is through the *Husk* that the *Spirit* has a direct sensual encounter with the world’s “objects of sense”. This *Principle* completes the process of incarnation and therefore the *Celestial Body*’s apprehension of the *Passionate Body*.

At this point, it is necessary to ask: if the *Celestial Body* separates the *Spirit* from the sphere where do the *Passionate Body* and *Husk* come from? Before this is ascertained it should be explained that each *Principle* is able to accumulate and record information through-out all incarnations. Each *Principle* records information that is associated with it. Yeats writes that there are four records in the Card File entry R9, entitled “Records” (*YVP3*: 386). The record of *Husk* is characterised as being “emotional & sensuous” (*YVP3*: 386). The *Passionate Body* records “desire & will” (*YVP3*: 386). The record of the *Spirit* is “abstract” as it only remembers its “connection with the fixed idea”, whereas, the *Celestial Body*’s record is “spiritual & intellectual” (*YVP3*: 386). The *Celestial Body*, as a result, has an “intellectual & spiritual record of all incarnations” (*YVP3*: 11). This enables the *Celestial Body* to initiate the process of incarnation by presenting to the *Spirit* the events of its impending incarnation. The *Celestial Body* is able to perform another function as a result of its record; it is able to construct a new *Husk*. This it achieves as follows,
“CB after dispersal of husk gathers together its fragments to make husk of new incarnation” (YVP3: 11). This statement suggests that in death the Husk dissolves, or rather, is “lost in Anima Mundi” (CVA: 222). Then during the process of incarnation the Celestial Body derives from the Anima Mundi these fragments and constructs a new Husk for the incarnating Spirit to perceive through. This allows the Spirit to encounter the Passionate Body sensuously. Therefore, the Husk is the Celestial Body’s gift to the Spirit. This new Husk, according to the Sleep and Dream Notebook 1, “begins very small & grows with life”, in addition, it is stated that every Husk “is made differently in every incarnation” (YVP3: 11). This implies that every incarnate being’s Husk is unique.

The Passionate Body of an impending incarnation is constructed in a process that is similar to the creation of the new Husk. In AVB Yeats writes: “a new Husk and Passionate Body take the place of the old; made from the old, yet, as it were, pure” (AVB: 233). This suggests that the new Husk and Passionate Body have no record of the previous incarnation when a Spirit is incarnating. They are pure in a new incarnation. The Passionate Body is reabsorbed into the Anima Mundi during the soul’s judgment in death. This is explained in Vision Notebook 1, Passionate Body “Is reabsorbed – does not die. Consciousness does not continue after re-absorption” (YVP3: 157). Furthermore, it is written that the Passionate Body is “the witness of memory to next incarnation” (YVP3: 157). Could it be in separating the Spirit from the “ultimate reality” that the Celestial Body provides the Spirit with a vision of its impending incarnation’s Passionate Body? This seems highly likely. It is necessary to explain that since the Passionate Body is linked to the Anima Mundi that when it is reabsorbed it re-emerges with the Anima Mundi (YVP3: 157). This makes it possible for the Celestial Body to access an incarnating Spirit’s new Passionate Body so providing it with a vision of its impending life in the material world.

In Vision Notebook 1 it is stated: “New PB’s are made from general astral sense of Images which sense is fed by the old P.B.’s The old pb’s fade in detail but not in essence. These images when made into new pb’s no longer exist in the astral Memory” (YVP3: 155). This information asserts that the new Passionate Body is made from the images that are stored in the Anima Mundi.
These images are records of the old *Passionate Body*. This is similar to the creation of the new *Husk*. The difference is that whereas the *Celestial Body* constructs the *Husk*, the *Passionate Body* seems to be produced purely by the *Anima Mundi*. Furthermore, the *Celestial Body* only has access to the new *Passionate Body* as it is being formed. Once formed the images that construct the new *Passionate Body* no longer exist in the *Anima Mundi*.

The *Spirit* is not attached to the new *Passionate Body* and *Husk* once they have been created. In fact during the process of incarnation the *Four Principles* are not joined. It was explained earlier that the *Spirit* and *Celestial Body* are not bound together during the pre-life states of the soul. The Card File entry B7 “Before Life Interval” provides valuable information on this matter. This entry confirms that after the *Spirit* has been pried out of the “ultimate reality” it is not attached to the *Celestial Body*. Instead, “CB comes at birth” (YVP3: 248). Then this entry informs that the “Anti & Primary come at birth” (YVP3: 248). The implication is that before birth the *Spirit* does not have a direct experience of the antinomies of materiality. Then this entry explains how the *primary* and *antithetical tinctures* are created.

The *antithetical tincture* is the “result of contact of matter with CB” (YVP3: 248). This suggests, when the *Celestial Body* makes contact with the material world, the result is the formation of *antithetical tincture*. On 12 June 1918 Yeats asks the instructor Thomas: “Is anti result of contact of CB with matter” (YVP1: 500). The answer is “Yes”, but Thomas adds: “CB cannot actually contact matter except through the spirit” (YVP1: 500). This suggests, when the *Celestial Body* makes contact with the world through the *Spirit*, the *antithetical tincture* is created. Furthermore, it could be argued since the *Passionate Body* is the “actual sphere of the world” that it is through the *Celestial Body’s* contact with this *Principle* that the *antithetical tincture* is instituted (YVP1: 388). In other words, when the *Celestial Body* makes contact with the *Passionate Body* through the *Spirit*, the *antithetical tincture* is created. The statement that “through anti the spirit brings the celestial body into action” supports this argument (YVP1: 322).

Furthermore, the statement that the “PB is formed *out* of anti as life continues – built up by anti and out of anti till it becomes complete” suggests that as an incarnate being ages, the *Passionate Body* grows in turn (YVP1:
This means that the initial contact between the Celestial and Passionate Bodies is diminutive. The Celestial Body’s experience of the Passionate Body upon the material birth of the Spirit is at the stage of infancy, and as the incarnate being ages this experience grows. The longer the being is incarnate the more the Celestial Body comes to know of the Passionate Body. Thus the more extended the period of contact is between the Celestial Body and Passionate Body in life, the more complete the Celestial Body’s experience of the latter Principle will be.

On the other hand, the primary tincture is the result of Spirit’s contact “with matter” (YVP3: 248). This means that when the Spirit incarnates the objective tincture is formed. This presupposes the Spirit’s union with its Husk. Bearing in mind that the Spirit senses through the Husk; it is reasonable to assume that as the former Principle incarnates it begins to sense within the material world. Furthermore, if the antithetical tincture is the result of the Celestial Body’s contact with the Passionate Body then the primary tincture must be the result of the Spirit’s union to its Husk upon incarnation. The Husk is a requirement of the Spirit’s ability to incarnate. In the same way, the Spirit is a prerequisite for the Celestial Body’s ability to perceive, and thus contact the Passionate Body. In addition, the Spirit’s ability to sense within the material realm is initially diminutive as well. For, the Husk “begins very small & grows with life” (YVP3: 11). This means that as the incarnate being ages and grows the Husk develops in turn. In other words, the Spirit’s ability to encounter “objects of sense” within the material world is strengthened with age.

This is diagrammatically represented in Diagram 2.1: The Extension of the Principles, included at the start of this chapter on page 52. This diagram indicates that after the Husk is formed the primary tincture is reflected from the Second Authentic Existant, or Spirit, whereas, the antithetical tincture is reflected from the Third Authentic Existant, or Passionate Body. Once the primary and antithetical tinctures intersect, the material Four Faculties are born. For within the tinctures “move what are called the Four Faculties: Will and Mask, Creative Mind and Body of Fate” (AVB: 73). All of this occurs in a single instant. The primary and antithetical tinctures and the interrelation between the Principles and Faculties, which require an explanation of the system’s geometry, will be analysed in the next chapter.
This chapter will conclude with an exposition on the moment of conception. The Automatic Script of 31 March 1918 is important to this discussion of conception and birth. Yeats is communicating with the instructor Aymor (YVP1: 406):

9. Is life then opposition & contrast.
9. Yes it is the contact of contrasts

10. Of contraries.
10. Yes that is the word

11. What do you say of still born children & those that die immediately at birth?
11. The impulse of conception has been too weak or unwilling to give physical energy to new soul

12. Does the energy of soul result from the emotion of conception.
12. No energy of body to house the soul to begin with but also a more psychic reason

13. Can you explain that psychic reason?
13. The attraction of soul reincarnating depends on energy of conception or rather not on energy but on impulse

14. You mean by impulse some thing apart from the emotional state of father & mother.
14. It is the emotional state

15. Is it true to say the greater the desire the stronger the childs body?
15. Yes the greater the desire the greater the energy of organism – the greater the passion the greater the souls energy

16. do you wish me to pursue this question now
16. No

This exchange is quite interesting. Yeats is exploring the reason for the death of children at the moment of birth. Aymor posits the reason for this is that at the moment of conception the sexual impulse was too “weak” to transfer “physical energy” to the “new soul” (YVP1: 406). This indicates that the Husk of either parent was not able to transfer “physical energy” to the “new soul”, since “impulse” is associated with the Husk (YVP1: 406). This suggests if the “impulse of conception” was weak, that the mother or father was not passionate enough at the moment of conception (YVP1: 406). Essentially the
“emotional state” of the parents determines the energy that is transferred to the newly conceived soul (YVP1: 406). If either parent does not desire the other passionately enough then this transfer of energy will be weak, or “unwilling to give physical energy to the new soul” (YVP1: 406). Furthermore, if desire between the parents is great enough the body of the child will be strong enough. If, however, passion is somewhat lacking the conceived soul’s energy will be deficient, and vice versa.

Furthermore, when the desire or passion is not adequate, the Passionate Body of either the man or woman is not strong enough. This means either the man or woman finds that the other person does not fulfil the passion, desire and impulse that are required for a new soul to be conceived adequately. Furthermore, this suggests that a new soul is conceived when the Husk and Passionate Body come into contact during copulation. The impulse (associated with Husk), desire and passion (associated with Passionate Body) must be strong enough to facilitate the conception and birth of a new being.

The reason for concluding with an exposition on the conception and birth of a new soul is that the aim of this chapter was to explain the process of the incarnation. Thus it is fitting to end this discussion with the conception and birth of a new being. It has been illustrated that the process of incarnation is a highly detailed one that may take generations to complete. It begins with the Spirit’s separation from the “ultimate reality”, which is instigated by the Celestial Body. The Celestial Body with its “intellectual & spiritual record of all incarnations” is able to tempt the Spirit into incarnating by showing it the events of its impending incarnation (YVP3: 11). This knowledge impassions the Spirit, which then separates from its Ghostly Self. Essentially, in showing the Spirit images of its impending incarnation the Celestial Body is introducing it to the Passionate Body of its coming life on earth. The Celestial Body is able to do this due to its connection with the Anima Mundi. The reason why the Celestial Body initiates the process of incarnation, is so that it can apprehend multiplicity and distinction. In the process it is able to overcome the singular formlessness of the “ultimate reality”. The Spirit is required as it provides the Celestial Body with the ability to perceive within the material realm.

This perception is realised directly by the Daimon, which acts as an agent of the Celestial Body. The Daimon manipulates the Spirit, which is subject to
the will of the *Celestial Body*, by compelling it to encounter other *Daimons* it requires knowledge of. These *Daimons* are all encountered as “objects of sense” within the *Passionate Body*, which provides the *Spirit* with links to other incarnate beings. Without the *Passionate Body* the *Spirit* would be lost in the material realm. The *Celestial Body* constructs the *Husk* to enable the *Spirit* to perceive the *Passionate Body* through the senses of the material body. The *Husk* allows the *Spirit* to take on material form, and thus completes the extension of the transcendent *Principles* into the material realm. All the *Principles* are only bound together upon the moment of birth, in which the *primary* and *antithetical tinctures* as well as their *Four Faculties* become active. The *Principles* are not united during the process of incarnation. In fact, this process can be described as the systematic attempt of the *Celestial Body* to unite the *Four Principles* within the material realm, in order to perceive multiplicity.

Chapter Three will focus on the role of the *Principles* during incarnation. In the process, the relation between the *Principles* and the *Faculties* will be elucidated. The *Faculties* are the mediators of the material experience, while the *Principles* are the requirements of incarnation. For this reason it is necessary to determine the relation between them. It will be illustrated that the *Faculties* are derived from the *Principles*, which exert some influence over the incarnate being.
Chapter Three

“Lunar South in Solar East”: An Elucidation of the Relation
Between the Principles and the Faculties in Life

The previous chapter illustrated the process of incarnation, which began with the separation of the Spirit from the “ultimate reality” and concluded with the moment of birth. The role of each Principle in the process of incarnation was discussed. It is evident that the Celestial Body is the dominant Principle during this process, since it separates the Spirit from the “ultimate reality” while constructing the Husk, and providing the Spirit with knowledge of its impending incarnation. The moment of birth is defined by the Spirit making contact with the Husk, which enables it to perceive through the five senses of the body. As this happens the Celestial Body begins to encounter the Passionate Body through the Spirit. The Spirit in turn is only able to apprehend the Passionate Body through the Husk. The Spirit needs the Husk to sense the Passionate Body, whereas the Celestial Body requires the Spirit to encounter the Passionate Body. These are, in essence, the requirements of incarnation. The Spirit’s experience of the incarnation and the role of the remaining Principles in life must be explored at this juncture. In other words, to provide a clear and accurate assessment of the Principles it is necessary to explore their functions and activities in life, having already illustrated their role in the process of incarnation. Once their functions and activities in life are discussed it will be possible to explain their roles in the six states of the soul in death.

The discussion of the Principles in life will begin with an elucidation of their relation to the Faculties. This is necessary since the Faculties are confined to life and act as the mediators of the incarnate being’s material experience, which is essentially the Spirit’s apprehension of the Passionate Body. In order to discuss the function of the Principles in life, it is necessary to explain their relation to the Faculties. The Faculties are the foundations of the material experience, whereas the Principles are the requirements for material embodiment. The Faculties arbitrate the experience of incarnation, whereas the Principles create the possibility of incarnating. The Faculties are active in
life, while the Principles are passive. However, the Principles do have an effect upon the material experience, which needs to be clarified. It is necessary to provide a brief definition and characterisation of the Faculties in order to explore the effects that the Principles have upon incarnation. This definition will be provided as the correspondence between the Principles and Faculties is explored.

To commence, Yeats explains the relation between the Principles and Faculties in life with a series of statements that produce a geometrical representation of their correspondence. Before these statements can be discussed, it is necessary to explore certain general details of the system’s rendition of incarnation briefly. According to Yeats’s system all that lives within the material realm is subject to the conflict that arises between the tinctures. He writes, “human life is impossible without strife between the tinctures” (AVB: 79). It was mentioned briefly that life exists as a result of contraries. During an exchange with the instructor Aymor, Yeats asks, “Is life then opposition & contrast”, and is told that, “it is the contact of contrasts”, or contraries as Yeats posits (YVP1: 406). Furthermore he writes, “All physical reality, the universe as a whole, every solar system, every atom, is a double cone” (AVB: 69). This quote suggests that “physical reality” is the result of two contrasting poles coming into contact.

Due to a limitation of scope these poles will not be defined in full in this discussion. It is, however, worth mentioning that one pole is instituted through the Spirit’s contact “with matter” and is called the primary tincture (YVP3: 248). The other pole, the antithetical tincture, results when the Celestial Body makes contact with the Passionate Body. In fact the Passionate Body is the antithetical tincture in life. This was illustrated in the previous chapter. Furthermore, it was mentioned in the first chapter that the Faculties move within the tinctures. This movement signifies the development of an incarnate being in life. The Faculties are essentially the products of the strife between the tinctures.

Each tincture can be represented as a cone or a vortex, and since life is the result of the contact between contraries, a double vortex is used to represent this relation. The Faculties – Will, Mask, Creative Mind and Body of
Fate – move within the double vortex that is represented in the diagram below. The primary cone is shaded (AVB: 72):

![Diagram 3.1: The double vortex](image)

The double vortex symbolises the intersection of time and space, because all that are bound to the physical plane are subject to time and space. Yeats correlates time with subjectivity and space with objectivity (AVB: 71). He argues that, “pure time and pure space, pure subjectivity and pure objectivity” cannot be perceived directly within materiality, they are rather “abstractions or figments of the mind” (AVB: 71). Yeats calls the subjective cone the antithetical tincture and the objective cone, the primary tincture. He informs that due to the subjectivity of the antithetical tincture as this cone expands, “our inner world of desire and imagination” is expressed more and more (AVB: 73). Conversely, as the primary tincture expands, “objectivity of mind” is given more expression. Yeats defines this “objectivity of mind” with the aid of “Murray’s Dictionary” as laying “stress upon that which is external to the mind” (AVB: 73).

Since material existence is the intersection of the primary and antithetical tinctures, it follows that an incarnate being is a composite of both tinctures. This means that human beings cannot be purely primary or antithetical, only varying degrees of both. Pure objectivity and subjectivity cannot be embodied within materiality. Either tincture can predominate over an incarnation, which means that a person can be predominantly subjective or objective, primary or antithetical. This is determined by the phase or typical incarnation that a person embodies within materiality. The double vortex is divided into twenty-eight phases that correspond to the phases of the lunar cycle. Each phase represents the primary and antithetical composition of a specific incarnation.
This composition is reflected by the position of the *Faculties* between the *tinctures*.

In addition, Yeats employs another symbol to explain the *Faculties* and their activity between the *tinctures*. This symbol is The Great Wheel, which he uses as the title for Book I of *AVB*. The Great Wheel is in fact a cyclical configuration of the double vortex. The basic function of both symbols is to represent the activity of the *Faculties* as they move between the *primary* and *antithetical tinctures*. The Great Wheel is divided into twenty-eight phases as well, which represent the material incarnations that constitute one full cycle of time and space (*AVB*: 81):

![Diagram 3.2: The Great Wheel](image)

Phase 1, or “Complete Objectivity” corresponds to the *primary tincture*, while Phase 15, the phase of “Complete Subjectivity” corresponds to the *antithetical tincture*. The wheel of the *Faculties* is also called the “Lunar” wheel, as it is divided into twenty-eight lunar phases.

Similarly, the *Principles* can also be represented by a wheel, which is called the “Solar” wheel. It has been mentioned that Yeats provides a series of statements that produce a geometrical representation of the relation between the *Principles* and *Faculties*. The following passage presents these statements. Yeats is describing the correlation of the wheel of the *Principles* with the wheel of the *Faculties* (*AVB*: 188):
The wheel or cone of the *Faculties* may be considered to complete its movement between birth and death, that of the *Principles* to include the period between lives as well. In the period between lives, the *Spirit* and the *Celestial Body* prevail, whereas *Husk* and *Passionate Body* prevail during life. Once again, solar day, lunar night. If, however, we were to consider both wheels or cones as moving at the same speed and to place, for purposes of comparison, the *Principles* in a double cone, drawn and numbered like that of the *Faculties*, and superimpose it upon that of the *Faculties*, a line drawn between Phase 1 and Phase 15 on the first would be at right angles to a line drawn between the same phases upon the other. Phase 22 in the cone of the *Principles* would coincide with Phase 1 in the cone of the *Faculties*. “Lunar South in Solar East.”

The description provided above on the geometric representation of the relation between *Faculties* and *Principles* in life yields a wheel within a wheel. In other words, the instruction Yeats provides in the passage above produces two wheels; that of the *Faculties* is placed within the wheel of the *Principles*. The *primary tincture* of the “Solar” wheel (the wheel of the *Principles*) corresponds to Phase 22 on the wheel of the *Faculties*. “South”, on The Great Wheel, signifies complete subjectivity and is the direction associated with the *antithetical tincture* (*AVB*: 81). “Lunar South” then refers to the Phase 15 on the wheel of the *Faculties*. If “Lunar South” is placed within “Solar East”, Phase 15 of the *Faculties* will correspond with Phase 22 on the wheel of the *Principles*. Formulated differently, Phase 15 of the inner wheel corresponds with Phase 22 of the outer wheel. This is represented in the diagram below – the lines are my own addition (*Ryan*: 11):

![Diagram 3.3: Wheel of the Faculties in the Wheel of the Principles](image-url)
In addition, the passage above provides information which reinforces that the Faculties are confined to life. For the wheel of the Faculties is “considered to complete its movement between birth and death” (AVB: 188). The “Lunar” wheel only represents the material incarnation of the Spirit from the moment of birth to the instant of death. Furthermore, this passage confirms that the Principles are transcendent. The wheel of the Principles completes its movement through life and death. Essentially, the Principles are passively present in life, and conduct the process of death. For the “Solar” wheel includes “the period between lives as well” (AVB: 188). This means that the wheel of the Principles represents the twenty-eight phases of the incarnate Spirit, as well as, the six states of the soul in death. The wheel of the Principles needs to be elucidated before their individual functions in life can be explained. This will require a concurrent discussion of the activity of the Faculties, which will be characterised briefly.

In his elucidation of The Great Wheel Yeats asserts that when “the four phases of crisis (Phases 8, 22, 15, 1)” are excluded it is possible to divide the remaining phases into four sets (AVB: 92). Each set is called a quarter and is composed of six phases; the first set is quarter one, the second quarter two, and so on. Every Faculty is dominant in a specific quarter: “The Will is strongest in the first quarter, Mask in second, Creative Mind in third, and Body of Fate in fourth” (AVB: 93). In his discussion of the relation between the Principles and Faculties Yeats reinforces that in the “Lunar” wheel, “Will predominates during the first quarter, Mask during the second, Creative Mind during the third, Body of Fate during the fourth” (AVB: 192). The wheel of the Principles can be divided in the same way with Husk predominating in the first quarter, Passionate Body in the second, Spirit during the third, and the Celestial Body in the fourth (AVB: 192). The division of the “Solar” and “Lunar” wheels into quarters is crucial to clarifying the relation between the Principles and Faculties. For this reason a brief description of the tinctures, and The Great Wheel was necessary.

Furthermore, Yeats explains, “The Principles are the Faculties transferred, as it were, from a concave to a convex mirror, or vice versa” (AVB: 187). The phrase “vice versa” suggests that this statement can be formulated differently.
It can be stated that the Faculties are the Principles transferred from “concave to a convex mirror” (AVB: 187). This appears to be more accurate, since the Principles exist before the Faculties proceed with their movement between the tinctures. The implication is that once transferred each Principle corresponds to a specific Faculty. This correspondence is illustrated in the attribution of past, present, future and timeless to the Principles and Faculties. Yeats explains that the Spirit is associated with the future, Passionate Body with the present, Husk is the past, and Celestial Body is timeless (AVB: 191). In terms of the Faculties, Will is the future, Body of Fate is present, Creative Mind is past, and Mask timeless (AVB: 192).

When the associations of past, present, future and timeless are ascribed to the quarters of the “Solar” and “Lunar” wheels, oppositions between the Principles and Faculties are evident. Or as Yeats explains: “If we put future, present, past and the timeless in the four quarters of each wheel according to their attribution to Faculty or Principle, we find that the present and the timeless, past and future, are opposite” (AVB: 192-193). In this attribution the Principle that predominates in the first quarter of the “Solar” wheel is opposed to the Faculty that predominates in the first quarter of the “Lunar” wheel, and so on. In other words, each Principle is coupled with the Faculty that predominates in the corresponding quarter of the “Lunar” wheel. Husk (past) is opposed to Will (future). Passionate Body (present) is opposed to Mask (timeless). Spirit (future) is opposed to Creative Mind (past). And Celestial Body (timeless) is opposed to Body of Fate (present). This is summarised in the following table:

<table>
<thead>
<tr>
<th>Quarter</th>
<th>Principle</th>
<th>Faculty</th>
<th>Opposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>First</td>
<td>Husk</td>
<td>Will</td>
<td>Past – Future</td>
</tr>
<tr>
<td>Second</td>
<td>Passionate Body</td>
<td>Mask</td>
<td>Present – Timeless</td>
</tr>
<tr>
<td>Third</td>
<td>Spirit</td>
<td>Creative Mind</td>
<td>Future – Past</td>
</tr>
<tr>
<td>Fourth</td>
<td>Celestial body</td>
<td>Body of Fate</td>
<td>Timeless – Present</td>
</tr>
</tbody>
</table>

This table illustrates the statement that the Faculties are the Principles “transferred from a concave to a convex mirror” (AVB: 187). This transfer essentially manifests as innate oppositions between the Principles and Faculties. The first quarter of the “Solar” wheel is dominated by the Husk,
which corresponds to the Faculty that dominates in the corresponding quarter of the “Lunar” wheel. The Husk and Will predominate in the first quarter of their associated wheels, and they are opposed in time. Husk, which in terms of the Principles, relates to the past, exists in contrast to Will, which relates to the future in terms of the Faculties. The Passionate Body and Mask both predominate in the second quarters of their respective wheels. They are opposed in time. The Passionate Body relates to the present, in terms of the Principles, while Mask is the timeless Faculty. The oppositions between the Spirit and Creative Mind, Celestial Body and Body of Fate are consistent with the oppositions between the Husk and Will, Passionate Body and the Mask. The Spirit and Creative Mind predominate in the third quarter of their respective wheels. They are opposed in time, as well. The Spirit, future, is opposed to the Creative Mind, past. Similarly, the Celestial Body and Body of Fate both predominate in the fourth quarter of their wheels. The Celestial Body, timeless, is opposed to the Body of Fate, present. At this point it is necessary to provide further clarity on the relation between the Principles and Faculties before the reasons for these attributions can be explained.

Yeats explains that the Principles are the “innate ground of the Faculties” (AVB: 187). The Husk is the innate ground of Will, Passionate Body of Mask, Spirit of the Creative Mind, and Celestial Body of Body of Fate. This suggests that each Faculty is derived from its corresponding Principle. However, once transferred, the Principles exist in opposition to their associated Faculties. This implies that the Principles and Faculties relate to each other by correspondence and contrast. Yeats explains that the Faculties are not “the abstract categories of philosophy”, instead, they are the “result of the four memories of the Daimon or ultimate self of that man” (AVB: 83). Yeats is referring here to the impermanent Daimon, which acts as the agent of the Celestial Body. This statement implies that the Faculties are formed by the Daimon. Since the Faculties are derived from the Principles, it is possible to argue that the Daimon has access to the record of each Principle. It is likely that the Daimon makes use of each Principle’s record to create the corresponding Faculty. This means that the Daimon delves into the Husk’s record to construct the Will, the Passionate Body’s record to create the Mask, the Spirit’s record to form the Creative Mind, and the Celestial Body’s record
to institute the *Body of Fate*. The implication is that the *Faculties* are derived from the being’s previous incarnations. With the exception of the *Husk*, the record of each *Principle* contains information of the incarnate being’s past lives. It was mentioned in the previous chapter that the *Husk* is made differently in each incarnation, and that it “begins very small & grows with life” (*YVP3*: 11).

This implies that three of the *Faculties* are informed by a person’s previous incarnations. Yeats explains that the being’s *Body of Fate*, which is a series of fated events “forced upon him from without”, is the result “of the events of his past incarnations” (*AVB*: 83). The *Mask*, which is the “object of desire or idea of the good”, is formed out of “the moments of exaltation” experienced in previous incarnations (*AVB*: 83). The *Creative Mind* is the result of “ideas–or universals–displayed by actual men in past lives, or their spirits between lives” (*AVB*: 83). These three *Faculties* are all formed out of the being’s previous experiences of materiality. The last *Faculty*, *Will*, is unique for it is formed out “of all the events of his present life, whether consciously remembered or not” (*AVB*: 83).

It is imperative to explain how the record of each *Principle* relates to the formation of every *Faculty*. The *Husk*’s record is “emotional & sensuous” (*YVP3*: 386). Since it grows throughout life, the emotional and sensuous record of the *Husk* expands as the being ages. Yeats explains that the *Will* generates emotion (*AVB*: 195). If the *Husk* grows with life, this implies that emotions and the ability to sense evolve as the being ages. For instance, the emotions of an infant are by nature different to the emotions of an adolescent or an adult. Furthermore, Yeats explains that the *Will* and *Mask* exist in an emotional opposition, whereas, the *Creative Mind* and *Body of Fate* exhibit an intellectual opposition. When *Will* dominates the *Mask* in their relation and when “there is strong desire, the *Mask* or *Image* is sensuous” (*CVA*: 15). This implies that the *Will* is by nature an emotional and sensuous *Faculty*. There is therefore a correlation between the record of *Husk* and the nature of *Will*. This reinforces the argument that the *Will* is derived from the *Husk*.

The *Mask*, dominant in the second quarter of the “Lunar” wheel, is derived from the *Passionate Body*, which predominates in the second quarter of the “Solar” wheel. The *Passionate Body*’s records “desire & will”, and contains
those “moments of exaltation” in past lives, out of which the *Mask*, or “object of desire”, is formed (YVP3: 386). Yeats defines the *Mask* as “the image of what we wish to become, or of that to which we give our reverence” (CVA: 15). This implies that the image of *Mask* is that which is desired or willed. In fact the *Mask* can be defined as the image or object that *Will* desires. In AVA Yeats writes that *Will* can be understood as “feeling that has not become desire because there is no object to desire” (CVA: 14-15). This means that without the *Mask*, the *Will* is the fixed ability to desire only. The emotional opposition between *Will* and *Mask* is evident here. Without the image *Will* has nothing to desire or emote. This means it is only the ability to do so without the *Mask*. The *Mask* then allows the *Will* to focus its desire and emotion onto something specific, which may be the image of what we desire. Similarly, the *Husk* is only the ability to sense with the material realm, whereas the *Passionate Body*, as the objects of sense, is the sum of everything that the *Husk* can encounter or sense within materiality. Together *Husk* and *Will* are the ability to sense and desire in life, while the *Passionate Body* and *Mask* are the objects of sense and desire, or rather, that which is sensed and desired. This illustrates that the *Will* and *Mask* are derived from the *Husk* and *Passionate Body* respectively.

The *Spirit’s* record is “abstract” as it only remembers its “connection with the fixed idea” (YVP3: 386). This means that the *Spirit* has an abstract knowledge of all its previous incarnations. This knowledge encompasses the ideas that the *Spirit* has embodied in past lives. The *Daimon* creates the *Creative Mind* out of the “ideas—or universals—displayed by actual men in past lives, or their spirits between lives” (AVB: 83). This suggests that the *Spirit’s* record is composed not only of its own knowledge of ideas, but also its memory of the ideas displayed by men in past lives, or by their spirits in death. The *Creative Mind* is thus formed out of the *Spirit’s* record of ideas known in previous incarnations, which is informed by the ideas of other people or their disincarnate spirits.

Furthermore, the *Creative Mind* and *Body of Fate* exist in an intellectual opposition. When the *Creative Mind* is dominant, intellect is “abstract” (CVA: 15). According to Yeats, the *Creative Mind* is the “mind that is consciously constructive” (CVA: 15). The *Creative Mind* being derived from the *Spirit’s*
abstract record is only the ability to construct new ideas or abstractions. He explains that the *Creative Mind* as a derivative of the *Spirit* “contains all the universals in so far as its memory permits their employment” (*AVB*: 86). The *Creative Mind* is then the ability to create new ideas and abstractions that is based upon knowledge of past ideas and universals. The knowledge that is produced by the *Creative Mind* is thus abstract.

However, when the *Body of Fate* dominates in its intellectual opposition to the *Creative Mind*, intellect is “concrete” (*CVA*: 16). Yeats explains: “By *Body of Fate* is understood the physical and mental environment, the changing human body, the stream of Phenomena as this affects a particular individual, all that is forced upon us from without, Time as it affects sensation” (*CVA*: 15). The *Body of Fate* is essentially the accumulation of all the fated events in life. It is derived from the *Celestial Body’s* “intellectual & spiritual” record, which contains knowledge of the events of all past incarnations as they affect the being’s intellectual and spiritual knowledge (*YVP* 3: 386). This means that the *Celestial Body* records the intellectual and spiritual effects that the events of all previous incarnations have on the being. The *Celestial Body’s* record gives rise to the *Body of Fate*, which is defined as “the sum, not the unity, of fact, fact as it affects a particular man” (*AVB*: 82).

Yeats informs that *Spirit* and *Celestial Body* are “mind and its object (the Divine Ideas in their unity)” (*AVB*: 187). On the other hand, the *Creative Mind* and *Body of Fate* are “thought and its object, or the Knower and the Known” (*AVB*: 73). The correlations between these *Principles* and *Faculties* are evident. As the ability to create new ideas and universals, the *Creative Mind* needs objects, events and facts with which to form abstractions. The source of these objects, events and facts is the *Body of Fate*. The *Creative Mind* requires the facts contained in the *Body of Fate* in order to construct new ideas and thoughts. This means that the *Creative Mind* makes use of the *Body of Fate* to construct and employ abstractions, universals and ideas. The *Creative Mind* is only the ability to form and employ ideas without the *Body of Fate*. For this reason, the *Creative Mind* and *Body of Fate* exist in an intellectual opposition, in the same way that *Will* and *Mask* exist in an emotional opposition. The *Creative Mind* draws on all that is fated, all that is fact, to construct an abstract idea of life, whereas the *Will* directs its ability to
desire onto the Mask, which serves as the object of desire. For this reason, the Creative Mind is thought and the Body of Fate the object of thought.

In addition, since the Spirit and Celestial Body are “mind and its object”, it can be argued that the Spirit perpetually encounters fractions of the Celestial Body through-out life. While incarnate the Spirit is the Daimon’s knowledge. As a part of the Celestial Body one Daimon knows all other Daimons through the Spirit “as the Divine Ideas in their unity” (AVB: 189). However, the Spirit cannot know “the Daimons in their unity until it has first perceived them as objects of sense” (AVB: 189). This means that the Spirit is constantly apprehending other Daimons through-out life as “objects of sense”. Furthermore, all Daimons unite as one “in the Celestial Body” (AVB: 189). Since the unity of these Daimons can only take place in the Celestial Body, the incarnate Spirit encounters other Daimons as fragmented ideas that are linked together by the Passionate Body. Essentially the Spirit cannot unite with the Celestial Body in life; it can only know fragmented parts of the Celestial Body. The Spirit and Celestial Body are only able to unite in death, at which point they become the “Divine Ideas in their unity” (AVB: 187). For when the Spirit and Celestial Body unite “there is only Spirit; pure mind, containing within itself pure truth, that which depends only upon itself” (AVB: 189). At this point the separation of “mind and its object” has been obliterated.

At this juncture, it is necessary to introduce two concepts that are crucial to clarifying the relation between the Principles and Faculties. At the heart of Yeats’s elucidation of incarnation are the concepts “Concord” and “Discord”. It is necessary to explore these concepts to demonstrate the relation between the Principles and Faculties. Furthermore, this discussion is required to explain the reason for attributing past, present, future and timeless to the Principles and Faculties. It will be illustrated that the Principles lead to “Concord” in death, and that the Faculties yield “Discord” in life. This discussion will begin with “Discord” and the Faculties (AVB: 67).

“Discord” is defined as that which “separates the elements and so makes the world we inhabit” (AVB: 67). “Discord” is a centrifugal force as it is opposed to the singularity of the “ultimate reality”. It can be argued that “Discord”, or conflict, is the primary experience of life, since the strife between the primary and antithetical tinctures is a requirement of material existence.
Life is the result of conflict between the *tinctures*, in the same way that an individual being is the result of this "Discord". Life within the material realm is defined by "Discord". For in separating elements "Discord" creates the possibility of experiencing uniqueness, distinction and multiplicity, which is not evident in the "ultimate reality".

The material experience of "Discord" provides the incarnate *Spirit* with knowledge of uniqueness, distinction and difference, which is the motivation for incarnating. It was illustrated in the previous chapter that a resident *Spirit* of the "ultimate reality" needs to reflect into time and space in order to realise its uniqueness and individuality. To achieve this it needs to exist as a separate being. Thus the *Celestial Body* separates the *Spirit* from the "ultimate reality". Yeats’s third proposition posits that an individual *Spirit*’s character is determined by the exact moment of its reflection into the material realm. He argues: “The horoscope is a set of geometrical relations between the spirit’s reflection, or destiny, and the principal masses in the universe & defines that character” (Taylor, 1969: 101). A *Spirit*’s horoscope determines how it will undergo the experience of material "Discord". Yeats argues in *AVB* that the incarnate being, “understood as that which divides into *Four Faculties*” is only aware of itself as an individual being as a result of the *Faculties* (*AVB*: 86). He explains that an incarnate *Spirit* “becomes conscious of itself as a separate being, because of certain facts of Opposition and Discord, the emotional Opposition of *Will* and *Mask*, the intellectual Opposition of *Creative Mind* and *Body of Fate*, Discords between *Will* and *Creative Mind*, *Creative Mind* and *Mask*, *Mask* and *Body of Fate*, *Body of Fate* and *Will*” (*AVB*: 93). Thus it can be argued that the moment of a *Spirit*’s reflection into the material realm defines its character and uniqueness as a separate being. This is increasingly realised through the “Opposition and Discord” of the *Four Faculties*, which fluctuates continually as the *Faculties* move between the *tinctures*.

It was argued in the previous chapter that the *primary tincture* is a reflection of the *Spirit* and that this *tincture* is instituted when the *Spirit* attaches to its *Husk* upon birth. This suggests that material consciousness is centred in the *Husk* and not the *Spirit*. In fact, Yeats writes that at “death consciousness passes from *Husk* to *Spirit*” (*AVB*: 188). It was mentioned
previously that the *Four Principles* are passive in life and that the *Faculties* are active. However, Yeats writes: “*Husk and Passionate Body* prevail during life”, whereas in “the period between lives, the *Spirit* and *Celestial Body* prevail” ([AVB]: 188). In terms of the *Principles*, this suggests that in life the *Husk* and *Passionate Body* are more predominant than the *Spirit* and *Celestial Body*. Life is thus experienced more directly in the *Husk* and *Passionate Body*. They govern the material experience in terms of the *Principles*. For this reason material consciousness is centred in the *Husk*, which gains a direct sensory experience of the *Passionate Body*, which is the actual sphere of the world. Therefore the “Opposition and Discord” that is evident between *Four Faculties* mediate the *Husk*’s encounter with the *Passionate Body* during incarnation.

Another way of viewing this is that the consciousness centred in the *Husk* is composed of the *Four Faculties*. Instead, since the being is defined as “that which divides into *Four Faculties*”, it is more accurate to state that the consciousness centred in the *Husk* is divided into the *Faculties* ([AVB]: 86). Therefore it is through this consciousness that the *Spirit* comes to realise that it is separate and unique. Materiality is thus essentially experienced as a series of discords and oppositions. Furthermore, the *Spirit* can only experience its separateness and uniqueness within materiality. For this reason it cannot fully realise “Concord”, for it is limited to the antinomies of materiality and the strife between the *tinctures*. This is supported by the fact that “All things are present as an eternal instant to our *Daimon*”, which cannot be perceived by “all bound to the antinomies” ([AVB]: 193). Therefore, if perception is unified and singular within the “ultimate reality”, then it is fragmented and multiple in the material realm.

According to Yeats, “Concord” is defined as that which “fabricates all things into “an homogeneous sphere”” ([AVB]: 67). This implies that all things unite as one as a result of “Concord”. The reference here to “an homogeneous sphere” suggests that “Concord” unites all spirits within the “ultimate reality” ([AVB]: 67). This is inaccurate since Yeats posits that the “ultimate reality” is neither “Concord” nor “Discord” ([AVB]: 193). Yeats clarifies this by explaining the “homogeneous sphere” that is “formed by Concord” is not the “ultimate reality”, referred to here as “the changeless eternity” ([AVB]:
68). Instead he argues that “Concord” presents us with “the image of that which is changeless” (AVB: 68). Essentially, as a unifying force “Concord” provides incarnate beings with an idea or “image” of the singular perception that is experienced in the transcendental realm. It is therefore a centripetal force. Yeats explains that “Only in the Four Principles shall we discover the concord of Empedocles”, which is only evident beyond the tinctures and materiality (AVB: 82). This suggests that “Concord” can only be fully realised within the Principles. It will be seen that the full realisation of “Concord” occurs when the Spirit unites with the Celestial Body in death. Life is therefore defined by “Discord” and conflict, while death is characterised by the gradual realisation of “Concord”. Thus, it can be stated that life is “Discord” and death is “Concord”.

If “Concord” is the product of the Spirit’s union with the Celestial Body it can be argued that “Discord” is experienced when the Spirit attaches to the Passionate Body. It has been illustrated that the Spirit must encounter the Daimons, which are fragments of the Celestial Body, as “objects of sense” before it can know them as “the Divine Ideas in their unity”, which is realised in death (AVB: 189). The Passionate Body is “the sum of those Daimons” that can be encountered by the Spirit in life (AVB: 189). The Passionate Body is not the unity of the Daimons as one entity; instead, it is the amount of separate Daimons that the Spirit can confront in life. Furthermore, the Passionate Body is defined as “the objects of sense” (AVB: 191). If “Concord” unites all the fragments of the Celestial Body into one, it follows that “Discord” separates these fragments “and so makes the world we inhabit” (AVB: 67). Yeats writes that the Passionate Body serves to “save the Celestial Body from solitude” (AVB: 189). The reason for this is that it enables the Spirit, which is only the capacity to perceive in the material realm, to apprehend other incarnate beings by providing links between them. To achieve this, the Passionate Body enforces distinction between all incarnate beings, which are encountered as “objects of sense”. Furthermore, the Passionate Body is the actual sphere of the world. Thus it can be argued that when the Spirit lives within the material realm it comes to experience multiplicity, distinction and “Discord”, which is only evident when it comes to perceive the Passionate Body. This is supported by the fact that in death the Spirit “turns from
**Passionate Body** and clings to **Celestial Body** until they are one”, at which point “Concord” is realised (**AVB**: 188).

The **Four Faculties** are the produced by the **Daimon** when the **Spirit** attaches to its **Husk**, which enables it to encounter those fragments of the **Celestial Body** as “objects of sense”. This occurs upon the **Spirit’s** material incarnation. Material existence is the result of intersecting contraries. Life is impossible without the strife that results when the **tinctures** make contact. Since the **Faculties** commence their activity when the **tinctures** connect, it can be said that the **Faculties** are formed by the **Daimon** upon the incarnation of the **Spirit**. Furthermore, as the mediators of “Discord” it can be argued that the purpose of the **Faculties** is to provide the **Spirit** with knowledge of the **Passionate Body** that it requires.

Furthermore, **Yeats** posits in **AVB** that “Concord” and “Discord” are contrasting concepts that form a double vortex (**AVB**: 68). In **AVB** Yeats represents “Discord” as the “unshaded” cone. He explains: “I see that the gyre of “Concord” diminishes as that of “Discord” increases” (**AVB**: 68). In the same way, as the gyre or cone of “Discord” diminishes that of “Concord” increases. Then he writes: “Here the thought of Heraclitus dominates all: “Dying each other’s life, living each other’s death”” (**AVB**: 68). A double movement is thus evident in the double vortex. As one cone expands the other diminishes, one lives as the other dies, and vice versa.

Essentially “Concord” and “Discord” form a double vortex, in the same way that the **tinctures** form a double cone, as it is alternately called. This suggests that it is possible to represent the relation of the **Principles** and **Faculties** as a double vortex. Yeats writes: “It is because of the identification of light with nature that my instructors make the **antithetical** or lunar cone of the **Faculties** light and leave the solar dark. In the cone of the **Principles**, the solar cone is light and the other dark, but their light is thought not nature” (**AVB**: 190). Furthermore, since the **Principles** and **Faculties** are bound together in life, it can be argued that they do indeed constitute a double vortex. This means that in terms of incarnation, the cone of the **Principles**, or “Concord”, is dark, while that of the **Faculties**, or “Discord” is light. However, it is important to note the **Four Principles** in isolation constitute a double vortex, in the same way the **Four Faculties** form a double vortex. Thus if the **Principles** and **Faculties** are
represented as two intersecting cones, which individually form a double vortex, then their relation can be symbolised as two double vortexes that are bound together. The primary cone of the Principles is opposed to the primary cone of the Faculties. This can be represented as follows, according to Yeats’s explanation above (AVB: 190):

Diagram 3.4: The relation of the Principles and Faculties represented as a double vortex

In this diagram the relation between the Principles and Faculties is explored as a series of intersecting cones. It was explained previously that The Great Wheel is a cyclical representation of the double vortex, which illustrates the activity of the Faculties. The diagram above is then essentially a liner representation of Diagram 3.3, which represents the wheel of the Faculties within the wheel of the Principles. If The Great Wheel is equivalent to a double vortex, which represents the “Discord” of the Faculties, it follows that the wheel of the Principles can be represented as a double cone as well. However, since the “Lunar” wheel represents the Faculties, while the “Solar” wheel represents the Principles, the primary cone of the Faculties is opposed to the primary cone of the Principles. For this reason in the diagram above the primary cone of the Principles is “unshaded”, whereas, the primary cone of the Faculties is shaded. Similarly, the antithetical vortex of the Principles is shaded, while it is “unshaded” in the Faculties. Yeats provides a reason for this: in terms of the Faculties light is identified with nature, whereas in the Principles light is identified with thought. Since the antithetical tincture is the Passionate Body, which is the actual sphere of the world in life, it is left

12 Please note that this double vortex only applies to the relation of the Principles and Faculties in life and is only used to illustrate this relation.
“unshaded”. Furthermore, it will be seen shortly that the Passionate Body is characterised by light, which is another reason for leaving the antithetical tincture “unshaded”.

At this juncture it is imperative to analyse the attribution of past, present, future and timeless to each Principle and Faculty. This will provide further detail on the relation between the Principles and Faculties, which will in turn initiate a discussion on the effects that the Principles have on the Faculties in life. Yeats explains the reason for these attributions of time to the Principles and Faculties, as follows (AVB: 191-192):

The Passionate Body is the present, creation, light, the objects of sense. Husk is the past not merely because the objects are passed before we can know their images, but because those images fall in patterns and recurrences shaped by a past life or lives. At moments it is identified with race or instinct. It is the involuntary self as Will the voluntary. I am not, however, certain that I understand the statement that Spirit is the future. I would have understood had my instructors said that Celestial Body was the future, for the ideal forms are only apparent through hope; perhaps they mean that we do not in reality seek these forms, that while separate from us they are illusionary, but that we do seek Spirit as complete self-realisation, and do not spirits sometimes say, “We have no present, we are the future”, meaning that they are reality as we perceive it under the category of the future? From another point of view, the spirits can have neither past nor present, because Husk and Passionate Body have disappeared. My teachers do not characterise the Celestial Body, but it is doubtless the timeless. There seems to be a reversed attribution in the Faculties. In the Faculties, Mask (the forms “created by passion to unite us to ourselves”, in the antithetical phases beauty) is apparently the timeless, Will the future, Body of Fate, or Fact, the present, Creative Mind the past. The past of the Faculties is abstract, a series of judgments. “When did Julius Caesar die?” “What are the chemical constituents of water?” Memory is a series of judgments and such judgments imply a reference to something that is not memory; that something is the Daimon, which contains within it, co-existing in its eternal moment, all the events of our life, all that we have known of other lives, or that it can discover within itself of other Daimons. Seeing that object and judgment imply space, we may call Husk and Creative Mind by that name, for in both Time spatialises.

The elucidation will begin with the Principles. The Passionate Body is considered to be the present as it is “creation, light” and “the objects of sense”
The word “creation” can be interpreted as either referring to the material realm, as in “God's creation”, or as referring to the production of art. However, the word “light” suggests that “creation” refers to material existence. The _Passionate Body_ is the world and thus represents the present moment, because during incarnation, the _Spirit_ is embodied within the _Passionate Body_. The _Passionate Body_ has no symbol since, as the Automatic Script informs, “the pb is the actual sphere of the world” (YVP1: 388). In addition during life the _Passionate Body_ and _antithetical tincture_ are inseparable, while the _primary tincture_ is formed when the _Spirit_ incarnates. The consciousness that exists between the _primary_ and _antithetical tinctures_, centred in the _Husk_, is divisible into _Four Faculties_. The _Passionate Body_ is the present moment of time, since the _Spirit_, through the _Husk_, encounters the _Passionate Body_ perpetually throughout life. In fact the _Passionate Body_ is the sum of all that can be known by the _Spirit_ during incarnation.

The reason _Husk_ is associated with the past is firstly that “objects” encountered via sense pass by “before we can know their images” (AVB: 191). This means that an image is formed of an object of sense after it has been encountered, suggesting that there is a delay in forming the image of an object. Secondly, it can be argued that this formation of images falls into patterns that are based on “a past life or lives” (AVB: 191). Thus the _Husk_ is associated with the past not only because the images of objects are formed after the actual encounter with them in time but, in addition, the ability to form images of these objects is based upon prior experiences. Furthermore, these images occur in certain patterns that are determined, or “shaped” by previous incarnations (AVB: 191). In addition, the _Husk_ is “identified with race or instinct”, which is an effect, or remnant of the past (AVB: 191).

Another way of explaining the attribution of the _Husk_ with the past is that since the _Husk_ grows as the being ages, its ability to sense within the material realm is strengthened by accumulation of sensory experiences. In other words, the _Husk_ grows with the formation of each image of every object of sense encountered throughout life. The _Husk_ grows as it senses. This means that every sensory experience nourishes the _Husk_, which records every experience. In fact, the _Husk_ records every emotion and sensation of
incarnation, for the record of Husk is characterised as being “emotional & sensuous” (YVP3: 386).

The Spirit is associated with the future, which puzzles Yeats. He explains, “I am not, however, certain that I understand the statement that Spirit is the future. I would have understood had my instructors said that Celestial Body was the future” (AVB: 191). He resolves his confusion by explaining that we seek “complete self-realisation” in the Spirit (AVB: 191). Another way of explaining this is that when united to its Ghostly Self the Spirit exists as a complete soul in the timelessness of the “ultimate reality”. After separating from its Ghostly Self, the Spirit longs to be reunited to the “superior part of the soul” (YVP1: 495). This is echoed in Yeats’s sixth proposition where he explains that while incarnate, “The acts & nature of a spirit during any one life are a section or abstraction of reality & are unhappy because incomplete” (Taylor, 1969: 101). This means that the Spirit is associated with the future, since its ultimate act is to reunite with its Ghostly Self, and thus to become complete within itself. The “complete self-realisation” Yeats refers to here, appears to allude to the moment when the Spirit exists in the state of perfection that results when it is permanently reunited with its Ghostly Self (AVB: 191).

However, while the Spirit is within the “twelve cycles of time and space” it cannot reunite indefinitely with the Ghostly Self (AVB: 210). It is bound to the cycle of death and rebirth and can only perceive the “phaseless sphere” as the Thirteenth Cone (AVB: 193). For this reason it is only able to unite temporarily with the Ghostly Self in death. This is realised through the Celestial Body, which acts as a conduit between the Spirit and Ghostly Self after their separation. Yeats explains that after Phase 22 on the wheel of the Principles, Husk and Passionate Body disappear (AVB: 188). At this point the Spirit “turns from Passionate Body and clings to Celestial Body” (AVB: 188). In the last quarter of the “Solar” wheel, the disincarnate Spirit desires to merge with the Celestial Body. To achieve this, the Spirit must release itself from the Passionate Body and adhere to the Celestial Body. Desiring to be united with the Celestial Body “until they are one” the Spirit grows more and more passive in the last quarter of this wheel (AVB: 188). Once they are one, there is “only Spirit; pure mind, containing within itself pure truth” (AVB: 189).
At this point pure “Concord” has been realised. For this reason the *Celestial Body* is timeless: pure truth, which exists as an eternal instant, cannot be known within time and space. Moreover, the *Celestial Body* as a portion of the “ultimate reality” is thus the timeless *Principle*. Yeats posits that once the *Spirit* is united to the *Celestial Body* in the *Thirteenth Cone* it “can have neither past nor present”, because at this point *Husk* and *Passionate Body* no longer exist (*AVB*: 192). For this reason it is associated with the future. The *Spirit’s* ultimate end is its permanent union to the *Ghostly Self*, at which point it becomes timeless. This is only possible once the *Spirit* has been delivered from the twelve cycles of time and space. Before its permanent union with the *Ghostly Self*, the *Spirit* continuously moves towards this permanent state of perfection. For this reason it is always moving toward its future union with the *Ghostly Self*.

At this point it is necessary to determine the reason for attributing past, present, future and timeless to the *Faculties*. Yeats does not explain these attributions to the *Faculties*. It is therefore necessary to explore the *Faculties* briefly to determine the reason for associating past with the *Creative Mind*, present with the *Body of Fate*, future with *Will* and timeless with the *Mask*. This requires an elucidation of the movement of the *Faculties* between the *tinctures*, which is key to comprehending the effects that the *Principles* have on the *Faculties* in life. The focus of this chapter is to clarify the relation between the *Principles* and *Faculties* in life. This limits the extent to which the *Faculties* can be analysed. For this reason only relevant information will be used to explain the relation of the *Principles* and *Faculties*.

It will be illustrated that the *Faculties* complete two directions of movement in their activity between the *tinctures* of The Great Wheel. Since two intersecting cones constitute the double vortex, the expansion of one cone represents one direction of movement. This means the expansion of the *antithetical* cone signifies one direction, while the expansion of the *primary* cone signifies the other direction. Yeats explains that the movement from “Phase 1 to Phase 15”, which is an expansion of the *antithetical* cone, is directed toward “Nature” (*AVB*: 104). The *antithetical tincture* is then associated with “Nature”. This association is consistent with the characterisation of the *Passionate Body*, which is “considered as nature”
The expansion of the primary cone is a movement “towards God” (AVB: 104). The primary tincture is thus associated with divinity.

In addition, the direction towards the antithetical tincture can also be described as the motion to pure “Discord”. Since the Passionate Body is the antithetical tincture in life it can be argued that the movement from Phase 1 to Phase 15 enhances the Spirit’s attachment to the Passionate Body. On the other hand, the movement to the primary tincture ultimately reaches pure “Concord”. Since the primary tincture is a reflection of the Spirit, the movement from Phase 15 to Phase 1 dissipates the connection of the Spirit and Passionate Body. In addition, this movement represents the Spirit’s gradual reunion with the Celestial Body, which is subsequently realised in death.

It follows that if individuality and separateness are emphasised by the “Discord” between the Faculties, then the movement to the antithetical tincture is a growth of individual uniqueness. Conversely, if “Concord” presents us “the image of that which is changeless”, or “God”, then the movement to the primary tincture represents the desire of an individual Spirit to unite with the Thirteenth Cone (AVB: 68). Individuality and separateness are strengthened on the path to the antithetical tincture, whereas they are dissipated in the movement toward the primary tincture. It is evident that at Phase 15 the antithetical cone reaches its greatest expansion, and that at Phase 1 the primary cone reaches its complete expansion. Yeats writes: “At Phases 15 and 1 respectively, the antithetical and primary tinctures come to a climax” (AVB: 79). At these phases human incarnation is not possible for there is no “strife between the tinctures” (AVB: 79). For this reason they are considered supernatural incarnations.

It has been mentioned that The Great Wheel is a geometric representation of the movement of the Faculties from Phase 1 to Phase 28. In addition, The Great Wheel is symbolic of not only one cycle of time and space, which is the completion of twenty-eight incarnations, but represents the complete movement of the Faculties in life. In fact the wheel of the Faculties represents the complete movement “between birth and death” (AVB: 188). Yeats explains in AVB that The Great Wheel is a multifaceted symbol and that it can
be applied on many levels. He writes: “This wheel is every completed movement of thought or life, twenty-eight incarnations, a single incarnation, single judgment or act of thought. Man seeks his opposite or the opposite of his condition, attains his object so far as it is attainable, at Phase 15 and returns to Phase 1 again” (AVB: 81).

Yeats explains that Will and Mask are by nature antithetical, or lunar. For this reason they can be characterised as “emotional and aesthetic” (AVB: 73). The emotional opposition between Will and Mask increases as the antithetical tincture expands. Creative Mind and Body of Fate are “thought and its object, or the Knower and the Known” (AVB: 73). They are by nature primary, or solar Faculties, and can be characterised as “reasonable or moral” (AVB: 73). For this reason an intellectual opposition exists between them. This opposition is emphasised as the primary tincture expands. The result of the opposition between the Faculties is that they can be represented as “two opposing cones” (AVB: 73). Together Will and Mask form one cone, and Creative Mind and Body of Fate the other cone. It is evident that Will and Mask move in the antithetical cone, while Creative Mind and Body of Fate move in the primary cone.

Furthermore, the phases from Phase 8 to Phase 22 are called antithetical phases, while those from Phase 22 to Phase 8 are called primary phases. Yeats writes that during the antithetical phases (those from Phase 8 to Phase 22) Will and Mask are free, whereas they are “enforced” during the primary phases (those from Phase 22 to Phase 8). He writes, “the free Mask and Will are personality” (AVB: 84). This implies that during the gradual expansion of the antithetical cone, the personality of the individual is strengthened. The individuality and personality of the incarnate being grows strongest during the incarnations between Phase 8 and 15. Yeats writes that individuality is understood as the Will being “analysed in relation to itself”, and personality as “the Will analysed in relation to the free Mask” (AVB: 86). Thus the more antithetical the Will is the greater the being’s experience of “Discord” and individuality. Yeats describes the Mask before Phase 15 as a “revelation” (AVB: 85). The reason is that through the Mask “the being obtains knowledge of itself, sees itself in personality” (AVB: 85).
On The Great Wheel the antithetical tincture (Phase 15) is associated with “Unity of Being” (AVB: 81). In the antithetical incarnations between Phase 8 and 15 the exclusive activity of the Faculties is a movement to this “Unity of Being”. This movement is led by the Will. Yeats argues that the “sole unity” of the Faculties is “natural, or lunar” (AVB: 82). Thus the aim of any antithetical incarnation before Phase 15 is to achieve this union with “Nature”, which is essentially a centrifugal process. “Unity of Being” is the incarnate Spirit’s realisation of itself as separate, unique and distinct to the greatest degree possible. According to Yeats this unity is achieved through the antithetical Mask (AVB: 82):

All unity is from the Mask, and the antithetical Mask is described in the automatic script as a “form created by passion to unite us to ourselves”, the self so sought is that Unity of Being compared by Dante in the Convito to that of “a perfectly proportioned human body”.

Therefore, in the antithetical phases the incarnate being gradually realises that it is separate, unique and distinct from every other being. Within these phases the Will desires unity within itself and “Nature”. Thus it aims to know “Discord” to the greatest extent possible.

Conversely, in the primary phases the incarnate being desires “Concord” and unity with “God”. This means that it aims to know itself as part of the whole and wishes to unite, as it were, with the Thirteenth Cone. However, “Concord” can only be fully realised within the Principles during death, whereas the Faculties allow the possibility of experiencing “Discord” to the greatest extent possible in life. In the primary phases the incarnate being must submit to the divine. In the process, the being must “cease to desire Mask and Image by ceasing from self-expression, and substitute a motive of service for that of self-expression” (AVB: 84). This motive is always a moral one for at Phase 1 “morality is complete submission” (AVB: 82). In the antithetical phases unity is natural, whereas in the primary phases “unity is moral” (AVB: 82). This implies that the optimal way of attempting to realise “Concord” within the strife between the tinctures is through complete submission to moral codes and virtues.
In the primary incarnations Will and Mask are “enforced”. Whereas the “free Mask and Will” are associated with “personality”, “enforced Mask and Will are code” (AVB: 84). Yeats defines “code” as “those limitations which give strength precisely because they are enforced” (AVB: 84). In the primary phases Mask is not free, but imitated because it is enforced. For this reason the primary being’s “Mask may become the historical norm, or an image of mankind” (AVB: 84). Through morality the being seeks to unite with “God” in the primary phases, which is realised through the imitative Mask. This means that a person seeks to imitate morals that are evident in mankind’s history. In this way Mask serves to unify the primary being with “God”.

During the antithetical phases the Mask serves to strengthen “personality”, whereas in the primary incarnations “character is substituted for personality” (AVB: 86). Yeats informs us that “character” is to be understood as “Will analysed in relation to the enforced Mask”. Furthermore, in the last three phases (26, 27 and 28) the Faculties “wear away” and “grow transparent” (AVB: 86). The “Opposition and Discord” that is evident in the Faculties begins to diminish (AVB: 93). Thus the Faculties exert less influence over these incarnations, as compared to the antithetical phases that are closest to the subjective tincture. This essentially enables a person passing through the primary phases to envision the possibility of apprehending pure “Concord”, and thus “God”, or the Thirteenth Cone. However, within materiality the possibility of perceiving pure “Concord” is impossible; this is only possible within the Principles and at the supernatural incarnation of Phase 1. With this information it is possible to explain Yeats’s attributions of time to the Faculties.

In terms of the Faculties, the Mask exists as the timeless entity, the Will as future, the Body of Fate as present and Creative Mind as the past. There is thus a reversed attribution of past, present, future and the timeless to the Faculties. Will is now the future for it must either seek its opposite, which is the free Mask, or the opposite if its condition, which is the enforced Mask. It seeks either “Unity of Being” that is realised through the free Mask, or unity with “God”, realised through the enforced Mask. For this reason it can be said the Will always desires in Mask that which can only be realised in the future. The Will can never attain the Mask within time, which is therefore the timeless Faculty. However, when Will does indeed attain its free Mask it exists in the
solitary supernatural existence of Phase 15 and it thus exists beyond time. This endures until the Will begins to desire the opposite of its condition, which it realises at Phase 1 through the enforced Mask. At this phase it exists beyond time as well. Therefore, the Will is the future, since it always desires either the free or enforced Mask, which ultimately yields a timeless supernatural existence.

On the other hand, Body of Fate is present since it is “Time as it affects sensation” (CVA: 15). This means that the Body of Fate is the present moment of every incarnation. It is the series of events experienced throughout time, which is fated not chosen. Fate is the “stream of Phenomena” that affects every incarnate being throughout time (CVA: 15). For this reason it is evident in the present moment, and is also evident in every moment throughout life. The Creative Mind is abstract knowledge of life that is based upon the past. In the same way that the Husk grows through previous sensory experiences, the Creative Mind’s abstract judgment of the past is based upon the intellectual apprehension of past experiences. This means that the Creative Mind forms ideas, once events have passed in time. Yeats writes that the “past of the Faculties is abstract, a series of judgments” (AVB: 192). The Creative Mind is thus always based upon the judgments, ideas and abstract knowledge of all past experiences. In essence, the Creative Mind is the accumulation of all past judgements, ideas and abstractions.

It is important to mention that the position of Will in the twenty-eight phases of incarnation, determines the material embodiment of an individual being. Or as Yeats writes, “If a man’s Will is at say Phase 17 we say that he is a man of Phase 17” (CVA: 15). This means that the position of Will in The Great Wheel determines the position of the other Faculties. Since the Will is a derivative of the Husk, it is possible to relate the growth of the Husk with the movement of the Will in life. This means that the Husk grows as the being ages. In fact, the Husk is “symbolically the human body” (AVB: 188). It has been mentioned that the Husk and Passionate Body prevail in life, while the Spirit and Celestial Body prevail in the states of the soul in death. This means that the Spirit’s material experience is symbolised by the growth of Husk, which enables it to encounter “objects of sense” within the material realm. For the purpose of this discussion it is important to study the activity of the Will from Phase 1 to
Phase 28. With this it is possible to determine the results of the interrelations between the Faculties and Principles in life.

II

Yeats does not provide much information on the effects that the Principles have on the incarnate being in life. In fact he explores this most extensively, in the following passage, which is quoted in full (AVB: 195-196):

I must now enumerate certain interactions of Faculties and Principles which are not defined by diagrams.

The emotions are formed by Will, acted upon by Mask and Celestial Body, or by Mask and Passionate Body. When Will, Passionate Body and Mask act together there is pleasure and pain in the act itself, but when Will acts alone all is abstract utility, economics, a mechanism to prolong existence. When Passionate Body and Celestial Body give way to Mask we dwell on aesthetic process, so much skill in bronze or paint, or on some symbol that rouses emotion for emotion’s sake. When Mask and Passionate Body are in unison we desire emotion that excites the senses. When Mask and Celestial Body are in unison we are possessed by love antithetical to our normal self. When Creative Mind is added to either combination love or desire is unified or objectified whether in action or in a work of art. When Creative Mind is separated from Spirit there is abstract thought, classification, syllogism, number, everything whereby the fact is established, and the sum of such facts is the world of science and common sense. Creative Mind united to Spirit brings not fact but truth, not science but philosophy. The Principles alone cannot distinguish between fact and hallucination. Ruskin, according to Frank Harris, saw a phantom cat at the end of the room and stopped to fling it out of the window. That cat may have had more significant form than the house cat; displayed all cat nature as if it were the work of some great artist; symbolised with every movement Spirit and Celestial Body; been visible to others—there are houses haunted by animals—but it was never littered, could not overset the jug, had no settled place in that continuity of images, that sum of facts that has yet no value in itself. Spurious art is the conquest of Mask by Husk and Passionate Body, and commercial arts its conquest by Will. Common realism is conquest by Body of Fate, and so on.

The only way to discuss Yeats’s enumerations of the interactions between the Faculties and the Principles is in terms of their oppositions. These oppositions are evident in the “Solar” and “Lunar” wheels. It is important therefore to make use of the quadrants of both wheels to explain these interactions.
Firstly, Yeats writes that, “emotions are formed by Will” (AVB: 195). It was illustrated previously that in isolation, Will is the fixed ability to emote, desire and choose. Without the Mask the Will has nothing to act upon. This means that the Mask provides the Will with an image onto which it can direct its ability to emote and desire. Thus emotions and desires stem from Will. These emotions are then (a) “acted upon by Mask and Celestial Body” or (b) “by Mask and Passionate Body” (AVB: 195). It is reasonable to argue in the case of (b) where the emotions generated by Will are acted upon by Mask and Passionate Body that this is true for the antithetical phases of the “Lunar” wheel. Or in other words, when the Will is passing through the phases of the second and third quarters of The Great Wheel the free Mask and Passionate Body react to the emotions generated by Will. Bearing in mind that in life the Passionate Body is the antithetical tincture, it is possible to assert that the image of Mask, which acts upon the emotions of Will, is derived from the Passionate Body. In the Automatic Script the antithetical tincture is defined as “that part of nature which creates & fashions image & form from the unity of self” (YVP1: 410). Thus it appears that when the Will desires the “Unity of Being” or “unity of self”, attained at Phase 15 (the antithetical tincture), this is realised through the free Mask, which derives its image and form from the Passionate Body (YVP1: 410). Simply stated, the free Mask, which derives its image from the Passionate Body, enables the Will to realise its emotional desire for “Unity of Being” (AVB: 81). The Passionate Body acts upon the emotions of Will by providing the free Mask with the image and form needed to realise “unity of self” (YVP1: 410). Thus “Unity of Being” is attained when the emotion and desire of the Will is acted upon by the Mask and Passionate Body (AVB: 81).

This is consistent with the quarters of the “Solar” and “Lunar” wheels. In the second quarter of the “Lunar” wheel, Will desires “unity of self”, which is the need to realise itself as a unique and separate personality. Mask dominates in this quarter in the wheel of the Faculties. The condition of Will here is emotional (AVB: 102). In addition, the Passionate Body predominates in the second quarter of the “Solar” wheel. It is therefore reasonable to conclude that the emotions of Will that Mask and Passionate Body act upon, are those emotions that relate to realising “Unity of Being”. This is also true for
the antithetical phases of the third quarter of the “Lunar” wheel where the being is still under the influence of the antithetical tincture. During the third quarter the being is forced to release itself from the antithetical tincture, which is an emotional process. The Mask is still free in these phases, which means that the emotions of Will are still being acted upon by the Passionate Body.

Yeats mentions that when “Will, Passionate Body and Mask act together there is pleasure and pain in the act itself, but when Will acts alone all is abstract utility, economics, a mechanism to prolong existence” (AVB: 195). Firstly, when the Will, Mask and Passionate Body act in unison, the incarnate being’s emotions and desires are satisfied by the Passionate Body through the Mask. When these Principles work together the being is highly antithetical, since Will and Mask are subjective Faculties, and the Passionate Body is the antithetical tincture in life. Due to the heightened degree of subjectivity the being is “violent” within itself (AVB: 84). Every act thus either yields subjective pleasure or pain. It can be argued that Will, Mask and Passionate Body act together when the being nears complete antithetical expansion. The reason is that when the antithetical tincture is within reach, the influence of the Passionate Body over the incarnate being is strongest. This is true for the three phases before Phase 15 and the three phases after Phase 15 on the “Lunar” wheel. For it is here that the influence of the antithetical tincture is at its greatest. The phases closest to Phase 15 are characterised by extreme violence, hatred and morbidity. Yeats writes that at Phase 13, called “The Sensuous Man”, where complete “intellectual unity” possible (AVB: 130):

There is almost always a preoccupation with those metaphors and symbols and mythological images through which we define whatever seems most strange or most morbid. Self-hatred now reaches its height, and through this hatred comes the slow liberation of intellectual love. There are moments of triumph and moments of defeat, each in its extreme form, for the subjective intellect knows nothing of moderation.

Furthermore, Yeats writes that at Phase 15, “Even for the most perfect, there is a time of pain, a passage through a vision, where all evil reveals itself in its final meaning” (AVB: 136).

However, when the Will acts in isolation and without the desired image of Mask “all is abstract utility, economics, a mechanism to prolong existence”
(AVB: 196). This implies that the Will is able to desire but has nothing to which it can direct this ability. Since it acts alone, the Will is only able to prolong its own existence and seek “its own continuance” (AVB: 83). This is the case in the first quarter of the wheel of the Faculties, where Will predominates. Yeats explains that during this quarter the condition of Will is characterised by instinct, and that the need to survive dominates in this quarter (AVB: 102). For this reason the being gains knowledge of how to survive in the world, but is not able to assert the uniqueness of its personality. Yeats explains that when Will is “not affected by the other Faculties it has neither emotion, morality nor intellectual interest, but knows how things are done, how windows open and shut, how roads are crossed, everything that we call utility” (AVB: 83). Furthermore, Yeats writes that the being of Phase 4 is filled with “practical wisdom, a wisdom of saws and proverbs, or founded upon concrete examples” (AVB: 110).

Yeats informs us that when “Passionate Body and Celestial Body give way to Mask we dwell on aesthetic process” (AVB: 195). This means if Mask acts alone on the emotions formed by the Will, the aesthetic process of creating an image is emphasised. There is “much skill in bronze or paint” (AVB: 195). Furthermore, when the Mask acts alone it creates an image or symbol that acts on the emotions formed by Will. That is, the Mask creates an image or symbol that “rouses emotion for emotion’s sake” (AVB: 195). This means the Mask acts on the emotions generated by Will by creating an image or symbol to represent, or even satisfy these emotions. When the Passionate Body is added to the equation the being desires an “emotion that excites the senses” (AVB: 195). This occurs when the Mask and Passionate Body act in unison to the emotions generated by Will. Instead of an image or symbol being desired to satisfy the emotions of Will, the being desires those emotions that yield an experience of pleasure or pain, which occurs when the Mask and Passionate Body act together. Therefore, when the Mask acts alone an image is created to satisfy the desires and emotions of Will, whereas the addition of the Passionate Body produces a tangible emotional experience apprehended through the senses, “there is pleasure and pain in the act itself” (AVB: 195). This means that the presence of the Passionate Body yields a physical
sensory experience. For this reason, the being is able to experience pleasure or pain.

On the other hand, in the case of (a), when Mask and Celestial Body act on the emotions of Will unity with “God” is realised (AVB: 195). In the first and fourth quarters of the “Lunar” wheel the Mask is enforced, while, in the fourth quarter of the “Solar” wheel the Celestial Body predominates. In the primary phases in the fourth quarter of the “Lunar” wheel the Will desires its union with the Celestial Body, since it seeks its unity with “God” (AVB: 104). This is realised through the enforced Mask, which imitates historical and social moral codes, instead of deriving its image from the Passionate Body. In other words, the enforced Mask does not derive its form from the Passionate Body, but imitates historical moral codes. The motivation for this is to eliminate any traces of personality and “Discord”, in order to grow more passive. The result is that the being becomes less separate, unique and distinct. Where the Will realises “Unity of Being” through the free Mask, it attains “Passivity” through the enforced Mask, which imitates moral codes of the past (AVB: 81). This enables the being to resolve the “Discord” of the Faculties, the result of which is a greater degree of objectivity. This objectivity eventually leads to realisation of “Concord” in the Principles. Thus the Celestial Body acts upon the desire for “Passivity” by providing the enforced Mask with the moral codes needed to realise “Concord” (AVB: 81).

In addition, during the last three phases of the “Lunar” wheel the Faculties gradually disappear. The reason is that the influence of the Celestial Body is very strong at this stage in life. The incarnate being realises that its life is coming to an end and thus desires, through the enforced Mask, the “Concord” of the Celestial Body. The instructor Thomas informs Yeats on 16 May 1918 that, “CB acts through CG in subjective—through Mask in objective” (YVP1: 449). This clearly suggests that as a being expands in the primary cone Will is influenced by the Celestial Body through the enforced Mask. In other words, the Celestial Body acts on the emotions formed by the Will in the primary phases of the “Lunar” wheel, through the enforced Mask. This is true for the objective phases that constitute the first and fourth quarters of the “Lunar” wheel.
Furthermore, Yeats explains that when *Mask* and *Celestial Body* act in unison the being is “possessed by love *antithetical* to our normal self” (*AVB*: 196). This refers to the desire for “Concord” that occurs when the *Celestial Body* acts through the *Mask*. The reason why this love is referred to as “*antithetical* to our normal self”, is that life is the result of “Discord” between the *tinctures*. “Concord” is thus the antithesis of “Discord”. The word *antithetical* refers to that which is opposed to the normal self. Therefore we are possessed by “love *antithetical* to our normal self” when we desire “Concord”, since “Discord” characterises the normal self in life. Ryan explains: “The combination of *Mask* and *Celestial Body* produces “love *antithetical* to our normal self”. This is difficult, because potentially ambiguous. One might suppose that, by ‘*antithetical*’, Yeats means ‘opposed’ rather than referring to the ‘*antithetical*’ tincture” (*Ryan*: 9). A statement that illustrates the opposition between the material realm and the *Thirteenth Cone* supports this notion. Yeats explains that the *Thirteenth Cone* “which intersects ours is a cone in so far as we think of it as the antithesis to our thesis” (*AVB*: 210).

Then Yeats explains that objectivity or unification of “love or desire” is the result when the *Creative Mind* is “added to either combination” (*AVB*: 195). When *Creative Mind* is added to the combination of *Mask* and *Passionate Body* desire is objectified. In essence, the image of *Mask* derived from the *Passionate Body*, which results in the desire for “emotion that excites the sense”, is highly subjective due to close proximity of the *antithetical tincture* (*AVB*: 195). When *Creative Mind* is added to this, the subjective desire of the image is diminished. For the *Creative Mind* is an objective *Faculty*, which predominates in the third quarter of the “Lunar” wheel. In the third quarter the being is still strongly influenced by the *Passionate Body*. However, the domination of the *Creative Mind* during these phases results in a greater degree of objectivity, which is manifest in the form of abstract intellect. This causes the subjective desire for “unity of self” to be analysed intellectually, which enables the being to release itself from the *antithetical tincture*. Essentially when desire is objectified it diminishes. This is supported by the statement that, “CB acts through CG in subjective—through Mask in objective—through *PB in mediumship*” (*YVP*: 449). “CG” refers to “Creative Genius”, which was later called *Creative Mind*. Thus in the *antithetical* phases, the
Celestial Body acts through the Creative Mind. This causes the subjective desire for the image to decrease. The purpose of this is to diminish the influence of the Passionate Body, or antithetical tincture over the being, which enables it to expand objectively.

When the Creative Mind is added to the combination of Mask and Celestial Body love for that which is antithetical to the normal self is unified. In this combination the Creative Mind serves to unite the Will to the imitative Mask. This increases the possibility of growing more objective, which in turn increases the being’s degree of “Passivity” (AVB: 81). This will occur most likely during the last quarter of the “Lunar” wheel. The need to realise “Concord” is strengthened when intellect unifies the Will to moral codes. This increases the influence of the Celestial Body over the emotions generated by the Will, which it exerts through the enforced Mask. In fact, the enforced Mask is the result of an increasing degree of objectivity, which is strengthened by the Creative Mind.

However, the intellectual objectivity that results when the Creative Mind is added to either Mask and Passionate Body, or Mask and Celestial Body is abstract unless it is united to the Spirit. For, Yeats explains that when Creative Mind is separated from the Spirit “there is abstract thought, classification, syllogism, number, everything whereby the fact is established, and the sum of such fact is the world of science and common sense” (AVB: 195). This implies that without the Spirit the Creative Mind can only derive the facts of life that are contained in the Body of Fate. These facts are scientific and abstract. Yeats suggests that this discovery of fact does not necessarily imply truth. For when the Creative Mind is unified to the Spirit the result is “not fact but truth, not science but philosophy” (AVB: 195). This suggests that the union of Spirit and Creative Mind results in objective truth, instead of the intellectual apprehension of fact, which can still be subjective. Thus when the Spirit is added to the Creative Mind the degree of objectivity is increased even more, for truth is discovered instead of fact. Therefore the addition of Spirit to the Creative Mind, in turn, causes abstract intellect to diminish, in which case truth is discovered instead of fact.

This completes the exposition of the relation between the Faculties and Principles. The aim of this chapter was to clarify the interaction of the
Faculties and Principles. It was illustrated that the each Principle forms the innate ground of its associated Faculty, and that the Faculties are the Principles transferred from a “concave to a convex mirror” (AVB: 187). Thus an opposition exists between each Principle and its associated Faculty. This opposition is illustrated by the allocation of past, present, future and timeless to the Principles and Faculties. In addition, each Faculty is derived from its associated Principle. The Daimon is at the heart of the relation between the Faculties and Principles. The Daimon delves into the record of each Principle to create the Faculties. This implies the Daimon allows the Principles to transfer from a “concave to a convex mirror” to form the Faculties (AVB: 187).

Furthermore, it was argued that material “Discord” is produced when the Spirit incarnates. Birth occurs when the Spirit attaches to the Husk. This relation enables the Spirit to perceive within the material realm, which is the Spirit’s apprehension of the Passionate Body. Essentially, “Discord” is produced when the Spirit comes into contact with the Passionate Body, which is the antithetical tincture in life, since the primary tincture is formed upon the Spirit’s incarnation. It can be argued that the strife, or “Discord” between the tinctures occurs upon the Spirit’s material embodiment. Thus, the Spirit and the Passionate Body are contraries that produce the experience of material “Discord”. The Faculties move between the tinctures and are therefore the product of the Spirit’s apprehension of the Passionate Body. It was argued that the Faculties arbitrate the material experience of the incarnate being. This is illustrated by their activity between the tinctures. Furthermore, the Four Faculties exhibit their own oppositions and discords, which are essentially the foundations of the incarnate experience. “Concord” results when the Spirit unites with the Celestial Body in death. It was illustrated that when the Spirit and Celestial Body unite there is “pure Spirit; pure mind, containing within itself pure truth" (AVB: 188). The details of this union will be explored briefly in Chapter 4 and more extensively in Chapter 5.

In addition, this chapter elucidated the effects that the Principles have on the incarnate being. In the process, it was explained that the movement of the Faculties is directed either to the antithetical or primary tincture. The movement toward the antithetical tincture increases the influence of the Passionate Body over the being. Conversely, the expansion of the primary
cone increases the influence of the *Celestial Body*. It was explained that as the *Will* expands in the *antithetical tincture*, the influence of the *Passionate Body* increases. The reason is that *Passionate Body* reacts to the *Will*’s desire for “Unity of Being” through the free *Mask*. On the other hand, as the *Creative Mind* increasingly dominates the *Will* – as it moves from the *antithetical tincture* toward the *primary tincture* – the influence of the *Celestial Body* is strengthened. This is conducted through the enforced *Mask*. Essentially, when the *Passionate Body* influences the being, the degree of subjectivity and individuality increases, through the movement toward the *antithetical tincture*. And when the *Celestial Body*’s influence increases, the objective nature and passivity of the being expands.

Chapter four will analyse the movement of the *Principles* in life and death. In the process, the geometric representations of their activity will be presented and elucidated. It will be demonstrated that the movement of the *Principles* is synchronised with the activity of the *Faculties*. This means the *Principles* move within the “Solar” wheel as the *Faculties* move within The Great Wheel. However, since the *Principles* are active in death only a portion of their entire movement correlates with the movement of the *Faculties* from birth to death. In addition, the next chapter will include a discussion on the twelve cycles of time and space, as well as a representation and discussion of the union of the *Spirit* and the *Daimon* in life, and throughout the twelve cycles of time and space.
Chapter Four

The Diamond and Hour-glass: An Elucidation of the Movement of the Principles in Life and Death

Having explored the relation between the Principles and the Faculties in the previous chapter, it is appropriate to analyse the complete movement of the Principles throughout life and death. The endeavour of this dissertation is to elucidate the function of the Principles during incarnation and the disincarnate states. It was mentioned in Chapter Three that the wheel of the Principles includes the life as well as the period between lives. Essentially the Principles are not only the requirements for incarnation, but define the states of the soul in death. The Principles are active during the disincarnate periods that commence in death, and in the inaugurating process of incarnation. This means, firstly, that the Principles initiate the twelve cycles of time and space, and secondly, that they enable the being to pass from one life to the next, through the process of death. It can be argued that the Principles are not only the requirements of incarnation, but are additionally essential to completing the twelve cycles of time and space, to which the individual Spirit is bound once it has separated from the “ultimate reality”.

This chapter will analyse the geometric representation of the activity of the Principles. The reason for this is to illustrate the movement of the Principles in life and death. In the process, further characterisation of the “Solar” wheel will be provided. Then two additional symbols will be introduced to discuss the activity of the Principles. These symbols will be employed to demonstrate that the complete movement of the Faculties corresponds to half the activity of the Principles. Thereafter, the twelve cycles of time and space will be elucidated. This will, in turn, allow for a discussion on the union of the Spirit and the Daimon, which will include a geometric representation of their relationship.
This discussion will begin with an additional elucidation of the “Solar” wheel. The previous chapter made use of the wheels produced when “Lunar South” is placed within “Solar East”. These wheels were employed to elucidate the relation between the Principles and the Faculties. It was illustrated, firstly, that the Faculties are the Principles transferred from “a concave to a convex mirror”, and secondly, that the Faculties are derivatives of the Principles (AVB: 187). However, the “Lunar” and “Solar” wheels are ignored when the activity of the Principles is explored. The reason is to avoid confusion between the movement of the Faculties and the Principles. Yeats writes: “The Faculties are man’s voluntary or acquired power and their objects; the Principles are the innate ground of the Faculties, and must act upon one another in the same way, though my instructors, to avoid confusion, have given them a different geometry” (AVB: 187). Instead of twenty-eight phases, the “Solar” wheel is divided into twelve sections to differentiate the movement of the Principles from the activity of the Faculties. Yeats explains that to avoid confusion between the Principles and Faculties “we do not divide the wheel of the Principles into the days of the month, but into months of the year” (AVB: 188). This means that instead of dividing the wheel of the Principles into twenty-eight days it is divided into twelve months.

Yeats informs that he was instructed to assign a month to each of the conflict phases (1, 8, 15, 22), and to ascribe two additional months to each quarter of the wheel to yield twelve months. The months of the year relate to the phases as follows (AVB: 196):

<table>
<thead>
<tr>
<th>Month</th>
<th>Phase(s):</th>
</tr>
</thead>
<tbody>
<tr>
<td>March</td>
<td>Phase 15</td>
</tr>
<tr>
<td>April</td>
<td>Phases 16, 17, 18</td>
</tr>
<tr>
<td>May</td>
<td>Phases 19, 20, 21</td>
</tr>
<tr>
<td>June</td>
<td>Phase 22</td>
</tr>
<tr>
<td>July</td>
<td>Phases 23, 24, 25</td>
</tr>
<tr>
<td>August</td>
<td>Phases 26, 27, 28</td>
</tr>
<tr>
<td>September</td>
<td>Phase 1</td>
</tr>
<tr>
<td>October</td>
<td>Phases 2, 3, 4</td>
</tr>
<tr>
<td>November</td>
<td>Phases 5, 6, 7</td>
</tr>
<tr>
<td>December</td>
<td>Phase 8</td>
</tr>
<tr>
<td>January</td>
<td>Phases 9, 10, 11</td>
</tr>
<tr>
<td>February</td>
<td>Phases 12, 13, 14</td>
</tr>
</tbody>
</table>
Due to this division a sign of the Zodiac can be ascribed to each of the twelve months on the wheel of the *Principles*. Yeats explains the reason that March and June consist of one phase, and April and May of three phases is not symbolic in any way; he writes: “it is classification not symbolism” (*AVB*: 196). Next, he informs that the months are ascribed to their corresponding phases as a result of traditional astrology, “At the Ideas of March, at the full moon in March, is the Vernal Equinox, symbolical of the first degree of Aries, the first day of our symbolical or ideal year, and at the middle of each month the sign changes” (*AVB*: 196-197). This means that in the middle of the second month the sign changes from Aries to Taurus, which is in addition “the middle of Phase 17” (*AVB*: 197). Ryan studies the relation between the *Faculties* and *Principles* and their wheels with close attention to Yeats’s instructions. He follows Yeats’s description on the division of the “Solar” wheel into twelve months and the association of the signs of the Zodiac with the wheel. He writes, “The *Principles* are represented by months (with their corresponding numbers indicated in brackets). This comprises the inner ring. The middle ring indicates the lunar phases, while the outer ring indicates the astrological signs” (*Ryan* 1: 13). The diagram he produced according Yeats’s division of the “Solar” wheel appears as follows (*Ryan* 1: 13):

![Diagram 4.1: Solar and lunar phases, and the astrological signs](image-url)
This diagram illustrates the division of the “Solar” wheel into the twelve months of the year and the twelve signs of the Zodiac.

However, when exploring the movement of the Principles from birth to birth Yeats discards the wheel with the twelve divisions. Instead, he chooses to make use of cones to illustrate their movements. This provides further distinction between the “Solar” and “Lunar” wheels, and the activity of the Principles and the Faculties. From Diagram 3.3 of Chapter Three, in which “Lunar South in Solar East” is represented, it is evident that if a line is drawn from Phase 22 to Phase 8 of the “Solar” wheel, it will cross at right angles with a line that joins the same phases in the wheel of the Faculties. Stated differently a line drawn from “Solar East” will cross at right angles to a line drawn from “Lunar East”. This and the reason for ascribing a different geometry to the movement of the Principles is explained in the following passage (AVB: 197-198):

If we consider East as symbolical of the head, as in Astrology, a diagonal line drawn from East in a solar wheel will cross at right angles a similar line drawn from East in a lunar. My instructors fixed this upon my mind by saying that the man of a solar wheel stood upright whereas the man of a lunar lay horizontal like a sleeping man. That the small wheels and vortexes that run from birth to birth may be part of the symbolism of the wheel of the twenty-eight incarnations without confusing it in the mind’s eye, my instructors have preferred to give to the Principles of these small wheels cones that cannot be confused with that of the Faculties. The dominant thought is to show Husk starting on its journey from the centre of the wheel, the incarnate Daimon, and Spirit from the circumference as though it received its impulse from beyond the Daimon. These cones are drawn across the centre of the wheel from Faculty to Faculty, two with bases joined between Creative Mind and Body of Fate, and two with apexes joined between Will and Mask.

Yeats is describing an alternate use of cones in this passage. Firstly, he explains that since the Faculties form a double vortex, each individual Faculty can be represented as a cone. This means that it is possible to represent the Faculties as four intersecting cones. He explains that the base of Creative Mind’s cone is joined to the base of the Body of Fate. This means that the cones of the objective Faculties are joined at their bases, which forms a diamond. Conversely, the apex of the cone of Will is joined with that of Mask. This means that the cones of the subjective Faculties are joined at their
apexes. This forms the shape of an hour-glass. The reason Yeats prefers to use the diamond and hour-glass to explore the movement of the Principles is to illustrate “Husk starting on its journey from the centre of the wheel, the incarnate Daimon, and Spirit from the circumference” (AVB: 197). Furthermore, this symbolism prevents confusing the movement of the Principles with the activity of the Faculties, or as Yeats writes: “my instructors have preferred to give to the Principles of these small wheels cones that cannot be confused with that of the Faculties” (AVB: 197).

In addition, Yeats informs that the diamond and hour-glass illustrate the movement of the Principles. The Spirit and Celestial Body move “in the figure shaped like an ace of diamonds”, while the Husk and Passionate Body move in the figure “shaped like an hour-glass” (AVB: 198). This is consistent with the correspondences between the Principles and Faculties, illustrated in the previous chapter. The diamond is formed when the Creative Mind and Body of Fate are joined, which are derived from the Spirit and Celestial Body respectively, whereas the hour-glass is composed of the Will and Mask, which are derivatives of the Husk and Passionate Body. Yeats explains that the diamond is divided preferably “according to the signs of the Zodiac”, even though it is possible to divide it into the points of the compass, while, the hour-glass is divided into “the twenty-eight lunar phases” (AVB: 198). It is important to note that the division of the hour-glass into twenty-eight phases does not adhere to the divisions of The Great Wheel.

It will be illustrated that as the Husk passes from Phase 1 to Phase 8 the Faculties of an individual incarnation complete their movement from Phase 1 to Phase 15. Yeats explains that the Four Faculties exhibit a movement “within the cones of the Principles” (AVB: 201). The movement of the Husk through one half of the hour-glass is equal to the complete movement of the Faculties through the twenty-eight phases of The Great Wheel. Yeats explains: “When Husk has reached Phase 8 they [the Faculties] are at Phase 15; when Husk has reached its Phase 15 they are at Phase 1” (AVB: 201). While the Husk moves from Phase 1 to Phase 15, “the Faculties complete their full movement, Phase 1 to Phase 28, and when their movement represents an incarnation disappear at its completion” (AVB: 201). When the
diamond and hour-glass are placed within a wheel the following results (AVB: 199):

Diagram 4.2: Wheel of the Principles (Will is at Phase 17)

In the previous chapter it was mentioned that Husk and the Passionate Body prevail over the Spirit and Celestial Body during life. In addition, it was explained that material consciousness is centred in the Husk as the incarnate Spirit comes to apprehend the Passionate Body. This means that in life “sense” and the “objects of sense” prevail (AVB: 188). The Husk provides the Spirit with the ability to sense. At birth the Spirit attaches to its Husk and so begins to apprehend the Passionate Body. However, the Spirit is only the ability to perceive and does not play an active part in life. It is forced only to experience the Passionate Body via the Husk. Furthermore, it has been explained that the Husk grows as the incarnate being ages, for it “begins very small & grows with life” (YVP3: 11). This means that the growth of Husk mimics the aging process. As the body grows and develops the ability to sense within the material realm is strengthened. However, the Husk does not disappear like the Faculties upon the moment of death, in fact, the Husk “may persist for centuries” in death (AVB: 224). Similarly, it is possible that the Passionate Body may last for as long as the Husk in death. Yeats explains Husk and Passionate Body can “persist in some simulacrum of themselves” for some time in death (AVB: 224). Thus the hour-glass includes the activity
of the *Husk* and *Passionate Body* throughout incarnation and certain states of the soul in death.

It is worth mentioning that Yeats does not explore the details of the *Husk’s* material growth in *A Vision*. However, in the *Sleep and Dream Notebook 9* there is an entry titled “System Synthesis”, which applies the twenty-eight phases of The Great Wheel to a single incarnation. This entry will be quoted in parts. The following passage will initiate the application of the Will’s passage through The Great Wheel to an individual life, which will in turn trace the growth of the *Husk* in life (*YVP3*: 122-123):

As every human life can be expressed by a cone complete at death, the first few years of life must correspond, whether we begin at the broad or narrow end, to the phases before eight. The development of the phases 1 to 28 is not affected by the question whether the cone is a subjective or objective cone as they are the normal development from impersonal subjective youth, to the objectivity of physical death. The purely physical development always moves towards objectivity, that is, towards the broad end of the cone, but for convenience we express this first primary movement by numbers corresponding to the Lunar phases. There is no display of the four Faculties until after the seventh year, which suggests that up to that year the life is under the influence of phase 1. Phase 8 corresponds to puberty and the life before puberty to the instinctive objective life of the early phases. Before puberty therefore the life has been under the influence of the Persona of Fate and the Creative Genius.

It is evident that Yeats is exploring the first quarter of The Great Wheel as it applies to the development of a single incarnation from Phase 1 to Phase 28. Yeats asserts here that “the first few years” of life can be represented in the wheel by the “phases before eight” (*YVP3*: 122). Since puberty takes place when the Will is at Phase 8, this means that the first quarter of the Will’s movement through the twenty-eight phases of The Great Wheel represents childhood. This symbolises the growth of the *Husk* from birth to the development of the sexual organs, which occurs most commonly in the early to mid teens. This implies that the first quarter of the wheel represents the first twelve to sixteen years of the average individual life. Furthermore, Yeats informs that the oppositions and discords between the Faculties only become evident “after the seventh year” (*YVP3*: 122). And during the years before puberty the “Persona of Fate” (later called the *Body of Fate*) and “Creative
Genius” (*Creative Mind*) predominate (*YVP3*: 122). At this stage of life the being is still under the influence of the primary tincture, for this reason the *Body of Fate* and *Creative Mind*, the primary *Faculties*, predominate. In addition, during this quarter the condition of the *Will* is characterised as “Instinctive” (*AVB*: 102). Thus it seems that the child with a strong instinct to survive draws upon the *Creative Mind* and *Body of Fate* to “seek its own continuance” (*AVB*: 83). Essentially, at this point the *Husk*’s ability to sense within materiality can be likened to the awareness of a child.

Furthermore, during an individual incarnation the movement of the *Husk* from Phase 1 to 8 is equal to the movement of the *Faculties* from Phase 1 to 15, and as *Husk* moves from Phase 8 to 15 the *Faculties* complete their movement during life (*AVB*: 201). In other words, *Husk* begins its movement during life at the centre of the hour-glass at the point marked Phase 1, which signifies the moment of birth. The *Faculties* begin at the corresponding phase on The Great Wheel. When the *Faculties* reach Phase 8, which signifies puberty, the *Husk* is half-way between Phase 1 and 8 in the hourglass. Thus when the *Husk* passes through Phase 5 of the hour-glass; the *Will* enters into the second quarter of The Great Wheel. The *Will*’s objective in this quarter is to realise the “Unity of Being” that occurs at Phase 15.

In the *Sleep and Dream Notebook* 9 Yeats explains (*YVP3*: 123):

> At puberty begins the development of the Mask in relation to the Ego; this seems to me to correspond to the change that takes place in a boys life when he gives up exclusive interest in objective adventure and enterprise, and begins to care for art and literature. At puberty the emotional life follows a different development among objectives and subjectives, and among subjectives there is a difference between those who are fated to come into contact with supernatural existence, and those who are not.

This passage confirms that as *Will* passes Phase 8, the incarnate being begins to realise that it is a separate and unique personality. In fact, after Phase 8 a person will begin to define himself/herself as a unique entity in the world. Bearing in mind that personality is understood as “the *Will* analysed in relation to the free *Mask*” (*AVB*: 86). This analysis and definition of self is only initiated during puberty. Or, as Yeats posits, during this stage of life “begins
the development of the Mask in relation to the Ego” (YVP3: 123). Whereas “Creative Genius” was renamed Creative Mind, the “Persona of Fate” was replaced by Body of Fate, while the “Ego” was later called Will. This means that during puberty the development of the emotional opposition Will and Mask commences. This emotional opposition dominates the second quarter, during which the condition of Will is “Emotional” (AVB: 102).

As the opposition between Will and Mask develops the Husk’s apprehension of the Passionate Body becomes more profound. When the Husk moves from Phase 4 to Phase 8 its ability to sense within the world grows more proficient. It can be argued that the growth of the Husk yields an increase in the experience of material “Discord”. Yeats writes: “Behind the Husk (or sense) is the Daimon’s hunger to make apparent to itself certain Daimons” (AVB: 189). This means that as the Husk grows the Daimon is able to gain a greater apprehension of the Passionate Body, which is the “sum of those Daimons” that will be encountered in life (AVB: 189). Since “Discord” results when the Spirit attaches to the Passionate Body in life, the growth of the Husk enhances the Spirit’s experience of the Passionate Body. This increases the Spirit’s knowledge of “Discord”. Thus it can be argued that the emotional opposition between the Will and Mask expands material “Discord”, the height of which is realised when the Will reaches antithetical tincture.

As the Will realises “Unity of Being”, which it achieves at Phase 15, the Husk is at Phase 8. Yeats explains that the antithetical tincture should be reached at the centre of the cone that represents the individual life, “The freeing of the CG and of the Mask corresponds to the reaching of the centre of that cone by the life. The freeing of the CG from the Ego comes when the life passes from 15 to 16, CG and Ego having coincided at 15” (YVP3: 123-124). The cone of life can be represented diagrammatically with birth at Phase 1, “Unity of Being” at Phase 15, and death at Phase 28, as follows:
The cone of life represents the full movement of the Faculties on The Great Wheel, which in turn encapsulates all four quarters of the wheel. However, for the sake of accuracy and clarity it is more appropriate to represent the life cone as a double vortex, since the Faculties yield two cones. Thus the mid point of life – reached at Phase 15 – is represented on the double vortex with Mask consumed in Will. The Creative Mind and Body of Fate are weakest at this phase, since complete antithetical expansion has momentarily been achieved. This is represented as follows (AVB: 77-78):

**Diagram 4.4: The realisation of Unity of Being**

It is evident that at this phase Will has reached its utmost expansion in the antithetical tincture. At this point, the Husk reaches the widest expansion of the hour-glass in life. This means that the Husk is situated at Phase 8 of the hour-glass. At this stage, the influence of the Passionate Body is at its strongest during incarnation, for when the Husk is at Phase 8 of the hour-glass the Will has reached the antithetical tincture, which is the Passionate Body in life. Additionally, this is the point at which the experience of material “Discord” is supreme.
When the *Husk* reaches Phase 15 the *Faculties* have completed all twenty-eight phases of The Great Wheel. Death can thus be marked upon the hour-glass when the *Husk* occupies Phase 15. This illustrates that the passage of the *Husk* from Phase 1 to 15 on the hour-glass represents the full movement of the *Faculties* through The Great Wheel from Phase 1 to Phase 28. This is represented in *A Vision* in the diagram below. Yeats writes: “The *Four Faculties* have a movement also within the cones of the *Principles*. Their double vortex is superimposed upon the half of the cone of *Husk* and *Passionate Body* which lies between *Will* (the *Will* on the circumference of the wheel) and the centre of the wheel” (*AVB*: 201):

![Diagram 4.5: The movement of the Faculties superimposed upon the hour-glass](image)

This diagram illustrates that the complete movement of the *Faculties* through the twenty-eight phases of The Great Wheel, represents the movement of the *Husk* from Phase 1 to Phase 15 in the hour-glass.

It is important to note that the movement of the *Passionate Body* occurs in opposition to the movement of the *Husk*. This means that when *Husk* moves from Phase 1 to Phase 8 the *Passionate Body* moves from Phase 15 to Phase 22. When *Husk* returns to the centre at Phase 15, at which point the *Faculties* disappear, the *Passionate Body* moves from Phase 22 to Phase 1 in the hour-glass. Yeats writes: “*Husk* and *Passionate Body* remain always opposite, *Passionate Body* at Phase 15 when *Husk* is at Phase 1 and so on” (*AVB*: 199).

The position of the *Passionate Body* between Phase 18 and Phase 19 corresponds to the position of the *Husk* between Phase 4 and Phase 5, at which point puberty is reached. This means that as the *Passionate Body* is
halfway through its movement from Phase 15 to Phase 22 in the hour-glass, the emotional opposition between Will and Mask begins to develop. Then as the Passionate Body reaches Phase 22 the Will attains “Unity of Being” at the antithetical tincture. At this point the Will encounters the Passionate Body, which is the antithetical tincture in life. Thus, Phase 22 of the hour-glass represents the Passionate Body’s greatest expansion in life, as well as the supreme experience of material “Discord”. Then as the Passionate Body returns to the centre of the hour-glass, “Discord” diminishes. This movement represents those phases of life during which the “Opposition” and “Discord” between the Faculties decreases (AVB: 93). The moment of death occurs when the Passionate Body reaches Phase 1; at this point the Faculties disappear.

At this juncture, it is necessary to elucidate the Spirit’s movement in the diamond. Yeats explains that the diamond is not composed of two gyres but represents one cone, that of the Spirit, whereas, the hour-glass is composed of two gyres, that of Husk and Passionate Body. Yeats explains, “There is only one gyre because, whereas Husk faces an object alien to itself, Spirit’s object is of like nature to itself” (AVB: 198). In addition, Yeats informs that the diamond represents the movement of the Spirit within the Celestial Body, since the Celestial Body is “represented by the whole diamond” (AVB: 198). In fact, the diamond “represents a sphere” (AVB: 199). When the Spirit’s gyre reaches its “greatest expansion” it “contains the whole wheel” (AVB: 199). At this point the Spirit is united to the Celestial Body and “meets the gyre of the Thirteenth Cone” (AVB: 199). It was mentioned in the previous chapter that when the Spirit unites with the Celestial Body in death “there is only Spirit; pure mind, containing within itself pure truth” (AVB: 188-189). This is additionally the moment when pure “Concord” is realised temporarily. Furthermore, Yeats explains that for convenience the diamond is narrowed, when in fact its points touch upon the circumference of the wheel (AVB: 199).

The movement of the Spirit in the diamond is synchronised with the activity of Husk and Passionate Body in the hour-glass. Yeats writes that Husk and Passionate Body move from “right to left”, whereas, the Spirit moves from “left to right” (AVB: 199). On the diamond, Libra marks the moment of birth and Aries the moment of death. This implies that when Husk begins at Phase 1
and moves to Phase 8, the *Spirit* begins at Libra and moves to Capricorn. Capricorn correlates to the moment when the *Will* attains “Unity of Being” and complete *antithetical* expansion in life. This, additionally, represents the widest expansion of the *Passionate Body* during incarnation. When *Husk* is at Phase 15 the *Spirit* is at Aries; this symbolises the moment of death and the dissolution of the *Faculties*. Then as the *Husk* moves to Phase 22, it disappears along with the *Passionate Body*. Yeats explains that the *Husk* and *Passionate Body* are “said to disappear” after Phase 22 (*AVB*: 188). At this point the *Spirit* approaches Cancer, which is the moment of its widest expansion. Yeats informs the reader that at Phase 22 the “*Spirit* turns from *Passionate Body* and clings to *Celestial Body* until they are one” (*AVB*: 188). Cancer therefore represents the union of the *Spirit* with the *Celestial Body*, and the realisation of pure “Concord”. Then as *Husk* returns to the centre at Phase 1 the *Spirit* returns to Libra, which symbolises the *Spirit*’s birth in a new incarnation. Yeats writes: “When *Spirit* is at edge of wheel *Husk* is at centre”, and when *Husk* is at the edge the *Spirit* is at the centre of the diamond (*AVB*: 199). This summarises the synchronised movement of the *Spirit* and *Husk*.

To illustrate the role of the *Principles* as defining the states of the soul between lives, Yeats informs: “While *Will* (*Will* on circumference) is passing through half a phase, *Husk* passing from Phase 1 to Phase 15, the *Faculties* complete their full movement, Phase 1 to Phase 28, and when their movement represents an incarnation disappear at its completion” (*AVB*: 201). This is repeated with the purpose of explaining that a single incarnation is represented by the position of the *Will* on The Great Wheel, and that the position of *Will* represents the life of the being, as well as the disincarnate period that follows the moment of death.\(^{13}\) When *Will* of Phase 17 passes through “half a phase” it means that the incarnate being has completed its incarnation and is entering into the disincarnate period of the phase (*AVB*: 201). Yeats explains that each phase of incarnation represents one day and one night; or rather each phase represents a single “incarnation and the

\(^{13}\) Yeats explains in *AV4* that the *Will* the “bias by which the soul is classified and its phase fixed” (*CVA*: 15). This means that the position of the *Will* on The Great Wheel represents the fixed phase of incarnation, however, the movement of *Will* between the *tinctures* represents the fluctuating experiences of the incarnate being in life. The *Will* is used to refer to both the being’s fixed phase of incarnation, and its growth in life.
disincarnate period which follows" (AVB: 79). This means that one phase of Will on The Great Wheel represents life and death. Thus, the first half of the phase represents the movement of the Faculties from Phase 1 to Phase 28, which corresponds to the movement of Husk from Phase 1 to 15 on the hourglass, and the movement of Spirit from Libra to Aries. The second half represents the movement of Husk from Phase 15 to Phase 28, and of Spirit from Aries through Cancer to Libra, which occurs during death.

Theoretically then when Will completes, for example, Phase 17 it will move on to another phase, which will represent the incarnate and disincarnate periods of the being at that phase. This means if Will at Phase 17 completes its phase, that the Principles fulfil their activity in life and death, indicating that a phase is concluded once the Principles have completed the twelve months of the “Solar” wheel. Or, when Spirit moves from Libra through Capricorn to Aries, and from Aries back to Libra through Cancer. Yeats explains: “The Principles thereupon take their place defining the state between death and birth. Death which comes when the Spirit gyre is at Aries is symbolised as spring or dawn; and birth which comes when the Spirit gyre is at Libra, as autumn or sunset. Incarnate life is night or winter; disincarnate life is day or summer”. (AVB: 201). It should be evident that the movement of Spirit from Libra to Aries represents incarnation and the complete activity of the Faculties through the twenty-eight phases of The Great Wheel. Thus its movement from Aries back to Libra represents the six disincarnate states of the soul.

Since one phase of incarnation represents the complete movement of the Principles during life and death, one cycle of time and space would equal this movement being repeated for twenty-eight incarnations. Yeats informs that “A Great wheel of twenty-eight incarnations” takes approximately two thousand years to complete (AVB: 202). However, the duration of one cycle depends on whether or not phases are repeated. Yeats explains that a being may return to, and thus repeat a phase four times. This is the “utmost possible” (AVB: 86). This cycle is repeated twelve times before the Spirit is permanently reunited to its Ghostly Self. In other words, a Spirit must persist in the twelve cycles of time and space before it is delivered to the “ultimate reality” (AVB: 210). Twelve cycles of twenty-eight incarnations, implies that a being is reborn, at least, three hundred and thirty-six times. This number could
increase to at most one thousand three hundred and forty-four. Yeats approximates that the twelve cycles of time and space endure for “twenty-six thousand years” (AVB: 202):

But these twenty-six thousand years are but a norm, a convenient measure, much may shorten or lengthen the whole or some part of the whole. All men, it is assumed, once passed through their year at the same pace; all were at the same moment, at the same phase, but gradually some fell behind, and some ran ahead, and now there is a year that ends when the life period of the individual winds itself up, and a Great Year which is a norm or average struck among the individual years.

Lastly, it is important to illustrate the union of the individual being and the Daimon. It was argued earlier that impermanent Daimon acts as an agent of the Celestial Body, in that it compels the Spirit to know other Daimons, which are united to other Spirits. It was argued that the Four Faculties of man are “the result of the four memories of the Daimon” (AVB: 83). The Daimon possesses knowledge of the Spirit’s previous incarnations. Firstly, it knows of the series of events that has been forced upon the Spirit from without (AVB: 83). Out of this the Daimon constructs the incarnate being’s Body of Fate. Secondly, the Daimon constructs the Mask “out of its memory of the moments of exaltation” in the Spirit’s past incarnations (AVB: 83). Thirdly, the Will is formed out of the Daimon’s memory of the events of the Spirit’s present incarnation. And lastly, the Creative Mind is formed from the Daimon’s knowledge of ideas or universals “displayed by actual men in past lives, or their spirits between lives” (AVB: 83). It is through the formation of the Four Faculties that the Daimon is able to compel the Spirit to know other Daimons.

Yeats explains that the Daimon may move through the twelve cycles of time and space “like individual men or women” (AVB: 209). He writes that Daimons are “said to use men and women as their bodies, to gather and disperse those bodies at will” (AVB: 209). The twelve cycles of time and space, to which an individual Spirit is bound, can be represented as an expanding cone, instead of as a wheel. Yeats informs the reader that another cone is opposed to this cone (AVB: 209). This other cone represents the Daimon. This indicates that the Daimon is attached to the Spirit throughout
the twelve cycles of time and space to which the Spirit is bound once it has separated from the “ultimate reality”. Bear in mind that each cycle represents the twenty-eight incarnations of The Great Wheel. The cone of the Daimon is opposed to the cone of the Spirit, which represents a dozen repetitions of The Great Wheel. Yeats writes: “The twelve months or twelve cycles can be considered not as a wheel but as an expanding cone, and to this is opposed another cone which may also be considered as divided into twelve cycles or months” (AVB: 209). Yeats explains that the twelve months or cycle of the second are numbered so that “its first month is the last of the first cone, the summer of the one the winter of the other” (AVB: 209). This yields another double vortex. However, since an opposition exists between the Spirit and Daimon when the Spirit passes from Phase 1 to Phase 15 the Daimon passes from Phase 15 to Phase 1. This accords with the statement that the summer of one is the winter of the other. Since March (or Aries) is placed at Phase 15, summer in the cone of the Spirit comes at Cancer (or June). Thus winter in the cone of the Spirit comes at Phase 8. When these cones are joined Phase 22 of the Spirit corresponds to Phase 8 of the Daimon. This can be represented as follows:

Diagram 4.6: The double vortex of the Daimon and Spirit

This diagram illustrates the opposition and union of the Spirit and the Daimon. The double vortex on the left is geometrically opposed to the double cone on the right. This means that Phase 1 of the Spirit is opposed to the Daimon’s corresponding phase. This diagram can be applied on two levels. Firstly, it can be applied to a single incarnation of the Spirit, and secondly, it
can be used to illustrate the Spirit’s passage through the twelve cycles of time and space. Phase 1 represents the moment of birth. It is at this phase that the Daimon constructs the Faculties by employing the records of the Principles. However, the Faculties are constantly changing as the being ages, which is evident in their movement between the tinctures. Essentially, as the Spirit endures in life the Daimon continuously informs the nature of the Faculties, which are never stagnant between the tinctures. For instance, the Body of Fate records every moment, fact and event of life. This means that the Body of Fate expands as the being ages. Similarly, abstractions that are formed by the Creative Mind change due to the ever-expanding multitude of fact contained in the Body of Fate. In addition, the emotions formed by the Will evolve as it moves through the twenty-eight phases of incarnation. This affects the Mask, or image to which these emotions are directed. In this way the Daimon, as an agent of the Celestial Body, “impresses upon the mind its form” (CVA: 220).

The Daimon’s purpose is to impel the incarnate Spirit to encounter those Daimons – linked together by the Passionate Body – that it requires knowledge of. In this way multiplicity, “Discord”, uniqueness and distinction are realised. It is through the Four Faculties that the Daimon is able to compel the Spirit to apprehend those Daimons it must gain knowledge of. This illustrates the necessity of the Daimon in the system’s rendition of incarnation. For it not only fashions the Four Faculties out of the record of the Principles, but also makes use of the Faculties to force the incarnate Spirit to encounter those Daimons it is destined to meet.

Even though the union of the Spirit and Daimon is necessary, it is not a happy one. For the Daimon is able to fashion the Spirit in the required manner. The reason is so that the incarnate Spirit can encounter the purpose and destiny of its life. Yeats explains (Myth: 336):

I think it was Heraclitus who said: the Daimon is our destiny. When I think of life as a struggle with the Daimon who would ever set us to the hardest work among those not impossible, I understand why there is a deep enmity between a man and his destiny…
This notion is echoed in AVB: “And because the Daimon seeks through the Husk that in Passionate Body which it needs, when Passionate Body predominates all is Destiny” (AVB: 190). The Daimon is indifferent to the Spirit for it “knows neither good nor evil” (CVA: 220). For this reason “there is a deep enmity” between the incarnate Spirit and the Daimon (Myth: 336). Furthermore, Yeats explains that the purpose of the Daimon is both to deliver and deceive the Spirit so that its destiny may be realised (Myth: 336).

Furthermore, the Spirit is associated with the future, whereas the Daimon is associated with the past. In fact, the Daimon makes use of the Spirit’s past to construct the Faculties, which enable the Spirit to overcome the present and realise the future, its destiny. This is most evident in antithetical incarnations, where the Passionate Body is predominant. In addition, Yeats explains that the Spirit and Daimon move in opposing directions, “a being racing into the future passes a being racing into the past, two footsteps perpetually obliterating one another, toe to heel, heel to toe” (AVB: 210). This means that as the Spirit increasingly moves toward the future the Daimon increasingly approaches the past. Since, “All things are present as an eternal instant to our Daimon” it can be argued that the Daimon increasingly delves into the Spirit’s past as the Spirit increasingly approaches its future, which is timelessness (AVB: 193). In terms of the twelve cycles of time and space, as the Spirit approaches its permanent reunion with the Ghostly Self, which occurs within the “ultimate reality”, the Daimon resolves the Spirit’s past experiences of incarnation.

The Card File F25 entry entitled Faculties and Principles provides crucial information of the opposition between the Spirit and the Daimon. This entry appears as follows (YVP3: 308):

```
in Daimon
Present = Spiritual
Future = Intellectual
reverse in Man
```

This entry illustrates the opposition between the incarnate Spirit and the Daimon. The present moment of the Daimon is characterised as “Spiritual”, while its future is “Intellectual”. The opposite applies to the Spirit whose
The present moment is defined as “Intellectual”, whereas its future is “Spiritual”. These attributions are consistent, since the Daimon and Spirit move in opposite directions.

The Spirit is constantly moving toward the future and its ultimate objective is to reunite with the “ultimate reality”, at which point it becomes a complete soul. Yeats asked on 20 April 1919 why man’s future is characterised as “Spiritual” (YVP2: 258). Thomas, the instructor, informs Yeats the reason for this is that the Spirit’s “objective” is “incomplete” (YVP2: 258). Then Yeats asks, “Incomplete because objective?” (YVP2: 258). It appears Yeats misinterpreted the use of “objective” as referring to the Spirit’s objectivity, instead of referring to its final goal. Thomas replies: “No the objective is incomplete” (YVP2: 258). In addition, Yeats’s sixth proposition explains that “The acts & nature of a spirit during any one life are a section or abstraction of reality & are unhappy because incomplete” (Taylor, 1969: 101). This entry reinforces the notion that the Spirit’s ultimate objective is “Spiritual”, in that it is constantly moving toward its permanent union with the Ghostly Self. Furthermore, this proposition illustrates that the Spirit’s present is intellectual, an “abstraction of reality” (Taylor, 1969: 101). This means that the Spirit is only able to attain abstract or “Intellectual” knowledge of life, and that full “Spiritual” realisation will only be achieved once it has completed the twelve cycles of time and space.

The reason the Daimon’s future is intellectual is not explained fully in the communication of 20 April 1919. However, Yeats does provide a clue in A Vision. He writes that the Spirit “is the Daimon’s knowledge, for in the Spirit it knows all other Daimons as the Divine Ideas in their unity” (AVB: 189). This implies as the Spirit moves towards completing its “Spiritual” objective, the Daimon’s intellectual knowledge of other Daimons becomes more complete. The Daimon’s objective is thus intellectual, for it aims to know all other Daimons as “the Divine Ideas in their unity” (AVB: 189). This means that once the Spirit reunites permanently with its Ghostly Self the Daimon gains complete knowledge of all the Daimons that the Spirit has encountered throughout the twelve cycles of time and space. Furthermore, Automatic Script of 20 April 1919 informs us that the Daimon does not have a past. Yeats asks, “Is daimons mind devided into past, present & future” and
Thomas answers: “No present & future” (YVP2: 260). The union of the Spirit and the Daimon is thus a symbiotic relationship. The Spirit needs the Daimon to realise its “Spiritual” objective, while the Daimon attains its “Intellectual” objective through the Spirit.

It is more accurate to provide an alternate geometric representation of the union of the Spirit and Daimon. Since the Spirit and the Daimon are united throughout the twelve cycles of time and space, the double vortex that represents their union should be divided into twelve cycles, instead of twenty-eight phases. However, the division of this vortex into twenty-eight phases is useful when the union of the Spirit and Daimon in a single incarnation is represented. These cones can be represented alternately as follows, Phase 1 as situated at the apex of each cone, and Phase 12 at the base of each:

Diagram 4.7: The twelve cycles in the double vortex of Spirit and Daimon

The division of this relation into twelve cycles represents a dozen repetitions of The Great Wheel. The union of the Spirit and the Daimon throughout the twelve cycles of time and space lasts for approximately “twenty-six thousand years” (AVB: 202). Their union is resolved when they reach the end of the twelfth cycle, which is the ultimate expansion of each cone.

To summarise, this chapter illustrated that the activity of the Principles is synchronised with the movement of the Faculties in life, and that the Principles govern the process of death. In this way the Principles define the states of the soul between incarnations. This dissertation is left with the task
of exploring the details of the soul’s judgment in death. In other words, only the six states of the soul in death need to be elucidated. This is the focus of the next chapter.

This chapter began with an additional characterisation of the “Solar” wheel, in which the movement of the Principles was represented by the twelve months of the year, instead of the twenty-eight phases of the lunar cycle. This created a further distinction between the wheel of the Principles and the wheel of the Faculties. Then two additional symbols were introduced to illustrate the movement of the Principles in life and death. It is possible to correlate the movement of the Principles with activity of the Faculties as a result of the diamond and hour-glass.

It was shown that the growth of the Husk in life represents the movement of the Will in The Great Wheel. Since the Husk persists for some time in death, the entire movement of the Faculties through the twenty-eight phases of The Great Wheel represents the passage of the Husk from Phase 1 to Phase 15 in the hour-glass. The moment of birth is marked upon the hour-glass at Phase 1, while death comes at Phase 15. In terms of the diamond, which represents the movement of the Spirit, Libra represents the moment of birth, and Aries the moment of death. This means that the six states of the soul in death correspond to the signs of the Zodiac between Aries and Libra. In other words, the six states of the soul in death correlate with Aries, Taurus, Gemini, Cancer, Virgo and Libra. The first state correlates with Aries and commences upon the moment of death, while the last state corresponds with Libra, which is completed upon the material birth of the Spirit.

Then the union of the Spirit and the Daimon was represented and discussed. It was argued that the Spirit and the Daimon are bound together throughout every incarnation of the twelve cycles of time and space. This union lasts for twenty-six centuries, and is an ambivalent relationship. The Daimon “delivers and deceives” the incarnate Spirit (Myth: 336). In essence, the Daimon does not have knowledge of right and wrong, good and evil, and is indifferent to the plight of the Spirit. The Daimon must achieve the objective of its union with the Spirit, thus it compels the Spirit to encounter those Daimons it requires knowledge of. It must come to know all other Daimons “as the Divine Ideas in their unity” (AVB: 189). For this reason, by impressing
“upon the mind its form”, the *Daimon* employs the *Faculties* to compel the *Spirit* to gather the intellectual knowledge that it requires (*CVA*: 220). The aim of the *Spirit*, on the other hand, is to reunite with the “ultimate reality”. For once the *Spirit* is separated from the *Ghostly Self* it is “unhappy because incomplete” (Taylor, 1969: 101). Thus it requires the *Daimon* to achieve final liberation from the twelve cycles of time and space.
Chapter Five

“The Soul in Judgment”: An Elucidation of the Six States of the Soul in Death

The remaining task of this dissertation is to elucidate the six states of the soul in death, which correspond to the months between Aries and Libra on the “Solar” wheel. It will be illustrated that the experience of death is a purifying process. The Spirit must be clarified before it can incarnate into a new phase of material embodiment. Three of the six states of the soul in death are an effort to cleanse the Spirit of its forgoing material experience. During the first three states – The Vision of the Blood Kindred, the Meditation or Return, and the Shiftings – the Spirit undergoes a process in which it is required to sever links to its previous incarnation and the material realm. Upon the fourth state, referred to as the Beatitude or Marriage, the Spirit temporarily reunites with its Ghostly Self within the Thirteenth Cone. At this state, corresponding to Cancer, the Spirit is described as existing temporarily “out of space and time”, which is only possible once the Spirit and the Celestial Body are one (CVA: 235). It was mentioned in the previous chapter that this is the point where pure “Concord” is realised. The remaining two states, Purification and Foreknowledge, are those states that prepare the Spirit for its next material existence. Together, they constitute the “Before life interval” (YVP3: 248). It will be argued that the first four states of the soul in death, which correspond to the solar months between Aries and Cancer, are the gradual purification of the Spirit, while the two remaining states prepare the Spirit for its next incarnation. Essentially the focus of this chapter is to clarify the role of the Principles in death, which in the process will explain why reincarnation is possible. This elucidation of the system’s rendition of the after-life will begin with the moment of death, and will work its way through the six states in chronological order.

The first matter that needs to be resolved is whether the Spirit is conscious during the six states of death. If the Spirit must pass through a process of clarification, it should by implication be conscious during the process it is subject to in death. Yeats informs the reader that upon the moment of death
"consciousness passes from Husk to Spirit" (AVB: 188). It has been illustrated that the Husk and Passionate Body prevail in life, and that the Spirit and Celestial Body are active in death. Material consciousness is centred in the Husk, while the Spirit passively perceives through the Husk. However, once out of the body, consciousness resides within the Spirit, which becomes active in death. This means that the Spirit is aware throughout the six states of death. Yeats illustrates that the Spirit and Celestial Body are active in death when he writes: “After death the consciousness or choice passes into the Spirit and that should turn wholly to the Celestial Body” (CVA: 161). It is evident that the Spirit is conscious during the states of the soul in death, since it is active in these disincarnate states.

It is worth questioning if there is an interval of unconsciousness at any moment subsequent to the death of the body? The Automatic Script of 31 January 1918 is important to this discussion on the moment of death. This is the day the Yeats began his investigation into the “newly dead” Spirit (YVP1: 309). The exchange between Yeats and the instructor Aymar, occurred as follows (YVP1: 312):14

3. What is the state of the spirit immediately after separation from body. For instance does it see old objects still.
3. It remains with the body for some days – then it sees as though in the body

4. Is it quite alone?
4. Yes it hears & sees but is alone & isolated

5. Yet in many death bed visions people see those they have loved as if coming for them?
5. Yes but during the watching over the body they are alone – they are received at the moment of death & then left alone

6. Why are they left alone?
6. To meditate

7. Who receives them?
7. Friends kindred spirits guides

8. Is there a period of unconsciousness?

14 The spelling of this instructor’s name is not consistent in the Automatic Script. On 30 January 1918 it is spelt “Aymar” (YVP1: 309), whereas, it is spelt “Aymor” on 28 February 1918 (AVB: 366).
There is a period of unconsciousness at the moment of death.

What takes place during unconsciousness?
The soul is rapt away by the guides & angels to a momentary vision of future life – then as consciousness returns it returns to its own life.

You mean its future life in next world?
Its ultimate life.

at end of all cycles

Yes.

This passage confirms that there is an interval of unconsciousness upon the moment of death. This possibly corresponds to the transference of consciousness from the Husk to the Spirit, which occurs upon the death of the body. In addition, this passage indicates that during this period of unconsciousness the “newly dead” Spirit is “received” by “Friends kindred spirit guides”, who lead the Spirit to a “momentary vision” of its “ultimate life” (YVP1: 312). This life, which comes only at the “end of all the cycles”, is that life the Spirit is set to live within the “ultimate reality” when it is permanently joined to its Ghostly Self (YVP1: 312).

Furthermore, Yeats writes: “At death the man passes into what seems to him afterwards a state of darkness and sleep; there is a sinking in upon fate analogous to that of the individual cones at Phase 22” (CVA: 222). The “darkness and sleep” that is experienced immediately after death can be described as a momentary lapse in consciousness (CVA: 222). Dionertes, an instructor, describes the moments after the event of death as follows (YVP3: 22):

I am dead, for many minutes I am blind and deaf and dumb – This is because the sudden loss of my physical senses has bewildered my soul – Then I am aware of brilliant light and I see all kin all those of blood relationship in past lives – They will take me for that moment’s vision which I spoke of to you – It is a vision of all past & future & of the highest Gods. But I am still deaf and dumb, I can only see and smell.

This description of the moments that occur immediately after death is crucial to explaining the Spirit’s experience of death. Firstly, since the death of the body entails the cessation of the ability to apprehend material reality through
the five senses, this loss of sense is bewildering, because it is unfamiliar to
the “newly dead” Spirit. This bewilderment is characterised as an interval of
“darkness and sleep” (CVA: 222). It is arguable that during this “darkness and
sleep” the Spirit is unconscious (CVA: 222). For the loss of sense causes the
Spirit to be “blind and deaf and dumb” (YVP3: 22). Then after a short while,
the Spirit is “aware of brilliant light” and sees “all those of blood relationship in
past lives” (YVP3: 22). It is possible that the Spirit enters into a state of
“darkness and sleep” as consciousness is transferred to it from the Husk
(CVA: 222). Then as consciousness is centered fully within the Spirit it sees a
“bewildering light” and meets all its previous blood relatives (YVP3: 22). Yeats
explains that at this point, the “newly dead” Spirit “is surrounded by his
kindred, present in their simulacrae, or in their Spirits when they are between
lives, the more recent dead the more visible. Because of their presence it is
called the Vision of the Blood Kindred” (CVA: 222).

This means that the first disincarnate state of the soul commences as from
the moment of death. Yeats writes: “The first state is called The Vision of the
Blood Kindred, a vision of all those bound to us through Husk and Passionate
Body. Apparitions seen at the moment of death are part of the vision, a
synthesis, before disappearance, of all the impulses and images which
constitute the Husk” (AVB: 223). This indicates the purpose of the vision that
the Spirit is led to by “Friends kindred spirits guides”, is to synthesize all that
constitute the Husk, which at this point has not disappeared even though the
ability to sense has ceased (YVP3: 22). However, Dionertes suggests another
reason for this vision: “The purpose of this vision which I cannot myself
understand at this time is to [be] seen by those others rather than myself to
see. They bring me back & I return into the dead body” (YVP3: 22). This
implies the vision that the Spirit is led to does not assist it through the process
of death. Instead, this vision makes the Spirit visible to other disincarnate
beings, possibly those Spirits of the Thirteenth Cone who are set to conduct
the Teaching process in the second state. The first state of the soul in death,
which corresponds to Aries, ends as the Spirit returns to the body.

Once the Spirit returns to the body its objective is to meditate “on the
dissolution of the passionate body” (YVP1: 313). This meditation initiates the
second state of the soul in death. Yeats is informed that the Spirit’s meditation
upon the dissolution of the *Passionate Body* begins once it has been returned to the dead body (*YVP* 1: 313). In *AVB* Yeats explains that the second state of death is alternately referred to as “the *Return*”, which has “for its object the *Spirit’s* separation from the *Passionate Body*, considered as nature, and from *Husk* considered as pleasure and pain” (*AVB*: 226). Thus, the *Spirit’s* endeavor during this meditation is to separate itself from the *Passionate Body* and the *Husk*. Yeats explains how this is achieved, in the following passage (*YVP* 3: 153):

There is a period of unconsciousness at moment of death. Soul is brought by friends etc into vision of life it will live when all incarnations are over. This lasts only a moment, it is then brought back into solitude to meditate on the dissolution of the passionate body. this meditation lasts until physical body is buried. During this meditation the celestial body acts upon the passionate body by prayer. When physical body is buried, the passionate body goes then to the scenes of its passion.

This extract indicates that this meditation ends once the *Spirit* has been buried, or rather, once the ceremony of death has been conducted. For Yeats is informed that, “ceremonial of burial climaxes the meditation” (*YVP* 1: 315). This implies that the burial ceremony is necessary to the *Spirit’s* meditation upon the dissolution of the *Passionate Body*. In addition, the passage above indicates that the *Spirit* is able to separate itself from the *Passionate Body* as a result of the *Celestial Body*, which acts upon the *Passionate Body* by prayer. This prayer is not conducted by the “newly dead” *Spirit* but by the living. Dionertes explains, having been returned to the dead body (*YVP* 3: 22):

Now I must wait until I am buried – I need a ritual of burial. If there is no ritual I am no longer in the grave for the thoughts of those on whom I am dependent are not focused upon me. The ritual is a discipline of thought, and intensifies thought. The flowers set on my grave are the only light I see. It is through these flowers that I am first able to enter into the thoughts of the living to discover my own identity – until I have found that I may not leave my body. When I recognize myself, I leave the grave, rising up from my body but horizontally for that is the position of complete subjectivity – When I have regained all knowledge of self necessary I shall separate into four particles...

It can be argued that the *Celestial Body* acts upon the *Passionate Body* as a result of the prayers and thoughts of the living. However, Dionertes explains
that it is through the prayers and thoughts of the living that the recently departed Spirit is able to recognize that it is dead. The more intense the thoughts and prayers of the living the more complete the Spirit’s meditation upon the dissolution of the Passionate Body will be. It seems that the Spirit’s realization that it is dead strengthens its attraction to the Celestial Body, which seems to aid the Spirit’s meditation. Yeats explains that in the second state of death “the Spirit and Celestial Body appear” (AVB: 223). As this happens the Spirit has its “first vision and understanding of the Celestial Body, but that it may do so, it requires the help of the incarnate” (AVB: 223). Therefore it can be argued that the burial ceremony is crucial to purification of the “newly dead” Spirit. In fact, Dionertes explains that Spirit is dependent upon the living to enable it to realize that it is now a disincarnate Spirit.

However, if the thoughts of the living are not focused on the recently departed Spirit, the possibility exists that the Passionate Body and Husk do not disappear after the burial ceremony. Dionertes explains that, “If there is no ritual I am no longer in the grave for the thoughts of those on whom I am dependent are not focused upon me. The ritual is a discipline of thought, and intensifies thought” (YVP3: 22). In this event, the link between the Spirit and Celestial Body is not sufficient enough to begin the process of purification, because the Husk and Passionate Body continue to “persist in some simulacrum of themselves” (AVB: 224). This emphasizes the Spirit’s need to sever its links to the Husk and Passionate Body. Yeats discovers this during his exchange with the instructor Aymar on 31 January 1918 (YVP1: 313):

16. Does the passionate body long survive the physical?
16. Perhaps for centuries.

17. Why this meditation upon its dissolution.
17. Because it should dissolve soon after death

18. Does it normally do so.
18. No normally only after some [?fury]

19. Does first stage after death last until its dissolution?
19. No sometimes the soul reincarnates before it has dissolved

20. Is the soul earth bound while passionate body remains?
20. No
21. What quality or defect of ego gives long life to passionate body?
21. In the subjective phases it has a long life – at 8 & 22 practically – from 11 to 23 & 25 it has long life – longest in phases 12 13 17 18 22 8.

This exchange confirms that the Spirit’s attachment to the Passionate Body needs to be severed soon after death. This aids the process of death. The Passionate Body can persist for centuries in death, which delays the Spirit’s incarnation into a new phase. In fact, the possibility exists for the Spirit to reincarnate before the Passionate Body has been dissolved. In addition, Aymar explains that the Passionate Body takes longer to dissolve in certain incarnations. The Passionate Body has a longer “life” in the antithetical phases: “from 11 to 23 & 25 it has long life – longest in phases 12 13 17 18 22 8” (YVP1: 313).

The result of the Passionate Body’s persistence in death is that the Spirit is still attached to “nature”, since the Passionate Body is “considered as nature” (AVB: 226). Essentially, the inability to dissolve the Passionate Body causes the Spirit to think that it is still embodied within materiality. This means that the Spirit is still attached to its former life on earth. For this reason the Passionate Body of the antithetical phases persists for longer in death. If the Spirit is unable to sever its link to the Husk, it continues to feel sensuous satisfaction or discomfort. Or as Yeats explains: “If the Husk so persist, the Spirit still continues to feel pleasure and pain, remains a fading distortion of living man, perhaps a dangerous succuba or incubus, living through the senses and nerves of others”, an undesirable situation indeed (AVB: 224). Therefore, the burial ceremony is crucial to the Spirit’s gradual purification in death. The Spirit must recognize that it is dead. If the Spirit does not recognize that it is no longer incarnate the Passionate Body and Husk persist in death. Yeats explains that the Spirit is attracted to the Passionate Body after burial if it does not realize that it is dead: “it is attracted by PB & does not therefore realise that the Ego is dead & separated. It continues life on earth, but having no individual activities it imitates the dream of the P.B” (YVP3: 153).

The persistence of the Passionate Body and Husk perpetuates material “Discord” in death. Arguably, the Passionate Body and Husk remain active in
death when they persist. However, this persistence is due to the Spirit’s failure to realise that it is no longer incarnate, which perpetuates the apprehension of “Discord”. The ultimate goal of the six states of the soul in death is the realization of “Concord” in the Thirteenth Cone, which is attained at the fourth state, called Beatitude. If the Spirit is unable to dissolve the Passionate Body and discard the Husk it does not pass into the Dreaming Back process, which succeeds the burial ceremony. Instead, the Spirit imitates the dream of the Passionate Body. The implication is that the Spirit may reincarnate without ever realizing “Concord” in death, which only occurs if the Spirit has completed the Dreaming Back process and the subsequent states of death. This will be explained later.

When the Spirit incarnates before it is able to dissolve the Passionate Body, the Spirit enters into the same phase and retains the old Passionate Body in this new life. George Yeats assisted her husband in codifying the Automatic Script. She pays much attention to the Spirit’s repetition of a phase, which is referred to as a “Return to Phase”. She explains (YVP3: 157-158):

“Reason for returning to a phase is that link between PB & CB is not strong, pb therefore is strong & persists after death. The three (P.C.&Sp.) [Passionate, Celestial, and Spirit] should in life be balanced”

“Free will is in P.B. inlife. In CB after death but subject to divine will.”

When PB lasts on into a second incarnation in the same phase “the rising sign is the same. For as long as old PB lives the Ego, has no free will, but is controlled. When the P.B. dies there is freedom for the Ego”. When old pb survives the new PB “is controlled in the sense of being restricted by the old pb which turns on new pb & works inwards. It takes away free will & choice by forcing the Ego into a repetition of its former circumstances. This continues until death of old PB.”

This indicates if the Passionate Body is not dissolved before the Spirit incarnates that the forgoing phase is repeated. When this occurs the Passionate Body is retained. During the repetition of a phase “the rising sign is the same” (AVB: 158). The reason for this is that the old Passionate Body controls the Will (referred to here as the “Ego”). The Will is not free when a phase is repeated, for it is forced to repeat “former circumstances” (AVB: 158). However, once the old Passionate Body is reabsorbed into the Anima Mundi freedom returns to the Will, which reinforces that the dissolution of the
Passionate Body is crucial to the Spirit’s purification in death. If the Passionate Body persists, the Spirit is unable to sever links to its previous incarnation and cannot as a result realize pure “Concord” at the forth state. Therefore, the burial ceremony is crucial to the Spirit’s experience of death.

Once the Spirit is buried, and its attachments to the Passionate Body and the Husk have been dissolved, the Four Principles separate. Yeats explains in a footnote to “The Soul in Judgment” (AVB: 223-224):

An automatic script describes this Meditation as lasting until burial and as strengthened by the burial service and by the thoughts of friends and mourners. I left this statement out of the text because it did not so much seem a necessary deduction from the symbol as an unverifiable statement of experience. The meaning is doubtless that the ceremonial obliteration of the body symbolizes the Spirit’s separation from the Husk. Another automatic script describes the Spirit as rising from the head at death, Celestial Body from the feet, the Passionate Body from the genitals, while the Husk remains prone in the body (the Husk itself seen objectively) and shares its form. The Spirit is described as awakened from its sleep in the dead body.

This further emphasizes the Spirit’s dependence upon the grief of the incarnate. The burial ceremony enables the Spirit to separate from the Husk and to leave the body, which only occurs if the Spirit acknowledges that it is dead. If the prayers and thoughts of the living are not focused on the recently dead person, the Spirit is unable to derive its identity from the living and will not be able to leave the body. Or as Dionertes explains: “It is through these flowers that I am first able to enter into the thoughts of the living to discover my own identity – until I have found that I may not leave my body. When I recognize myself, I leave the grave, rising up from my body but horizontally for that is the position of complete subjectivity – When I have regained all knowledge of self necessary I shall separate into four particles” (YVP3: 22).

Yeats did not deem it necessary to discuss the separation of the Four Principles in AVB. However, in AVA he explains that the separation of the Principles is instigated by the Daimon: “The seperation of the Principles from the body is caused by the Daimon’s gathering into the Passionate Body memory of the past life – perhaps but a single image or thought – which is always taken from the unconscious memories of the living, from the Record of
all those things which have been seen but have not been noticed or accepted by the intellect, and the Record is always truthful” (CVA: 222). This illustrates another function of the Daimon. In addition to forming the Faculties out of the Principles, the Daimon initiates the separation of the Principles. The Daimon collects the events of the Spirit’s forgoing incarnation into the Passionate Body, which “is now inseparable from the Body of Fate and inaugurates what is called the Dreaming Back” (CVA: 161). The Passionate Body begins to dream back upon the events of life. It elicits these events from the Body of Fate, which is now part of its record of life. The Dreaming Back process begins after the Principles separate. Yeats explains: “When physical body is buried, the passionate body goes then to the scenes of its passion” (YVP3: 153).

At this point it is necessary to explain the functions of the Spirit, Celestial Body and Passionate Body in the Dreaming Back, Return and Teachings. In the following passage Yeats is explaining the function of the Spirit (YVP3: 154-155):

It has no separate activities. Its function should be to be clarified by the C.B. During the after life passion after death it should go with the celestial body. It does not because it is attracted by the passionate body & does not therefore realise that the Ego is dead & separated. It therefore continues its life on earth, but having no individual activity it imitates the dream of the P.B. Only when it realises the death of the Ego does it begin to carry out is natural obligations.

This passage indicates that the Spirit has no separate activities apart from being “clarified” by the Celestial Body, or imitating the dream of the Passionate Body. This means that the Spirit can either continue to believe that it is alive in the world, or it can allow the Celestial Body to purify it from its forgoing incarnation, and thus the Passionate Body. When the Spirit “imitates” the dream of the Passionate Body it does not recognise that it is dead, which is a barrier in the purification process. When the Spirit imitates the dream of the Passionate Body it cannot enter into the Dreaming Back process. On

---

15 Aymor explains on 16 March 1918 that the dream of the Passionate Body and the Dreaming Back are two separate processes: “the two processes are separate & quite different in nature” (YVPJ: 384). This difference is defined as follows: “Dreaming back & pb dream” (YVPJ: 384). Furthermore, Aymor
the other hand, the Celestial Body’s clarification of the Spirit occurs during the Dreaming Back, Return and Teachings. This means that the natural obligation of the Spirit is to recognise that it is dead and so enter into the Dreaming Back process.

It is important to note that the Celestial Body and Passionate Body are separate during both the Dreaming Back process and the Spirit’s imitation of the Passionate Body’s dream. The function of the Passionate Body is to go to the “scenes of its passion” (YVP3: 153). It does this regardless of whether the Spirit acknowledges that it is dead. The function of the Celestial Body, on the other hand, is to purify the Spirit of the Passionate Body, which is a record of the events of the Spirit’s previous incarnation. This means that the Celestial Body makes use of the Passionate Body’s dream to conduct the Dreaming Back process, and the Teachings. Yeats discovers on 31 January 1918 after the Principles have been separated that they “lose all consciousness of each other” (YVP1: 315). Then the instructor Aymor informs Yeats of the functions of the Celestial Body and the Passionate Body after their separation: “the passionate relives & dreams – the spiritual relives & renews” (YVP1: 315). This indicates that the purpose of the Passionate Body in death is to relive the events of the forgoing incarnation, which occurs in the form of sensuous dreams. In other words, the Passionate Body goes to “the scenes of its passions” (YVP1: 314). If the Spirit fails to realise that it is dead, it returns to the Passionate Body and continues to live its life on earth through imitating the Passionate Body’s repetition of its previous life’s events. When the Spirit allows itself to be clarified by the Celestial Body it “relives” these events as well, but in the process it is “renewed” or purified of the Passionate Body. Yeats explains (AVB: 225-226):

The true name of the second state, that of Taurus, is the Return and it has for its object the Spirit’s separation from the Passionate Body, considered as nature, and from the Husk considered as pleasure and pain. In the Dreaming Back, the Spirit is compelled to live over and over again the events that had most moved it; there can be nothing new, but the old events stand forth in a light which is dim or bright according to the intensity of the passion that accompanied them. They occur in the order

explains that the Dreaming Back is “a moral issue”, whereas, the dream of the Passionate Body is a “sensuous image only” (YVP1: 385).

149
of their intensity or luminosity, the more intense first, and the painful are commonly the more intense, and repeat themselves again and again. In the Return, upon the other hand, the Spirit must live through past events in the order of their occurrence, because it is compelled by the Celestial Body to trace every passionate event to its cause until all are related and understood, turned into knowledge, made a part of itself. All that keeps the Spirit from its freedom may be compared to a knot that has to be untied or to an oscillation or a violence that must end in a return to equilibrium.

This passage is useful in elucidating the remaining part of the second state of the soul in death. This state was inaugurated upon the Spirit’s return to the physical body to mediate upon the dissolution of the Passionate Body and the Husk. After the separation of the Principles, at which point the Spirit should acknowledge that it is dead, the Dreaming Back process begins. Thereafter the Return commences. The Dreaming Back will be clarified first, which will be followed by an elucidation of the Return.

To commence, Yeats’s explanation that, “In the Dreaming Back, the Spirit is compelled to live over and over again the events that had most moved it; there can be nothing new, but the old events stand forth in a light which is dim or bright according to the intensity of the passion that accompanied them” will be clarified (AVB: 226). This statement posits that during this process the Spirit relives the most passionate events of its life in the order of their intensity. It begins with the most intense experience. The Spirit dreams back upon the events of its life with decreasing pleasure and pain. A Vision Notebook entry explains that in the Dreaming Back “‘There is classification only of “emotion,” the height “varying according to depth & extent of passion” Classification is not according to time’” (YVP3: 173).

However, the Dreaming Back process is more significant than the Spirit’s mere repetition of its previous incarnation’s events in the order of their intensity. The aim of the Dreaming Back process is to obliterate those emotions that most affected the Spirit in life. This means that the Dreaming Back process frees the Spirit from emotion, which severs its links to the Passionate Body. In the Card File entry D18, titled Dreaming back, Yeats codified the Automatic Script of 2 April 1918, as follows (YVP3: 283):

“How in DB is soul freed from nature?”
By destruction of emotion & sense
Is not emotion very intense in DB cone" “Yes” “in every teaching a form of emotion is destroyed” by intensification of emotion felt “emotion induced by action in life destroyed” “ego feels the emotion as intensely as is possible it could be felt & is then immune”

This entry provides the purpose of the Dreaming Back process and introduces another concept that is very prominent in the second state of the soul in death. The objective of the Dreaming Back is to liberate the Spirit from the Passionate Body, or “nature”, which is achieved by the “destruction of emotion & sense” (YVP3: 283). Emotions and sensations experienced in life are destroyed in what is referred to here as a “teaching”, for “in every teaching a form of emotion is destroyed” (YVP3: 283). Thus far, it is possible to deduce that two processes are involved in the Dreaming Back. In the first process the Spirit relives the events of its previous incarnation in the order of their intensity. These events are not necessarily repeated chronologically. In the second process, called the Teaching, the emotions that most affected the Spirit in life are destroyed. At this juncture, it is imperative to clarify what the Teaching process entails, and to determine how the Dreaming Back process is conducted in relation to the Teaching.

It is necessary to define the Teaching process first. Thus far, it is evident that in the Teaching process the Spirit is freed from those emotions that affected it the most in life. Yeats explains that in the Teaching the Spirit “is not conscious of being taught, and the teaching follows a period of dreaming back & is followed by that subjective state which one has described as ‘being in Hell or Heaven’, thought it may be merely a state of seemingly earthly happiness” (YVP3: 106). This indicates that the Teaching process follows a period of Dreaming Back. The Dreaming Back process is thus not continuous. It seems that the Spirit dreams back upon an event and then enters into the process of Teaching. There is thus an oscillation between the Dreaming Back and the Teaching. This means that the Spirit relives an intense event of life, and is then freed from this event through the Teaching process. This is followed by a “subjective state” during which the Spirit perceives either joy or despair, for it is described as “being in Hell or Heaven” (YVP3: 106).
The word “teaching” implies that the *Spirit* is given a lesson on the event it has just relived. This further implies the *Teaching* process is conducted by another entity. Yeats explains: “The Teachings is to some extent a condition of judgment upon what has taken place. The spirit cannot alone achieve this judgment, because it is biased, that is why there is a teacher. The Teacher belongs to the Thirteenth Cone & in that cone there are no phases” (*YVP3*: 106). This clearly indicates that a *Spirit* of the Thirteenth Cone conducts the *Teaching*. Since the *Spirit* is “biased” and still subjective to a certain extent, it cannot free itself from the event that it has just dreamed through. For this reason a *Spirit* of the Thirteenth Cone judges the event and the “emotion induced” by an action in life (*YVP3*: 283). This means that the *Celestial Body* clarifies the *Spirit* during the *Dreaming Back* through a *Teaching Spirit* of the Thirteenth Cone, which judges the event for the *Spirit* in the *Teaching*.

Furthermore, Yeats explains: “During the Teachings there is not only judgment but a kind of completion. If a man has lived a life of self-control for instance, he will explore what his life would have been if his life had been uncontrolled” (*YVP3*: 107). This implies that there is an opposition between the “Teacher” and the *Spirit*, since at the end of one period of *Teaching* the *Spirit* experiences “a kind of completion” (*YVP3*: 107). The “Teacher” is not only able to pass judgment upon the *Spirit*s actions in life, but is able to provide the *Spirit* with knowledge of what its life would have been like in opposition, as well. If the *Spirit* lived a “life of self-control” then the “Teacher” will provide it with knowledge of what its life would have been like if it was “uncontrolled” (*YVP3*: 107). The instructor Thomas explains on 10 June 1918 that the *Teaching* is “the reversal of action – good action becomes evil action & so on” (*YVP1*: 494). The result of this is the complete knowledge of emotion, for the *Teaching* is “personal & emotional” (*YVP1*: 494). Yeats explains how this reversal of action is achieved by using another wheel (*YVP3*: 106):

The living back of the Spirit set upon the wheel is a passing from 28 to 1 and as the Teacher moves from the opposite end of the cone he can be described as being at 2 when the Spirit is at 28. In the various divisions of the Cone which can be divided into twelve like the historical cone the teaching takes on itself the nature of the plan in the cone where the spirit
is, but it is not because of anything phasal in the teacher. It comes from the need of the Spirit.

This passage indicates that the Dreaming Back process can be represented by a wheel of twenty-eight phases. The Spirit begins at Phase 28 and moves to Phase 1 passing through Phase 15. The “Teacher”, on the other hand, begins at Phase 1 and moves to Phase 28. An opposition is thus evident between the Spirit and the “Teacher”.

However, Yeats states that in the Thirteenth Cone “there are no phases”, which means that the “Teacher” is not able to occupy the phase that is opposed to the Spirit’s position in the Dreaming Back process (YVP3: 106). This is where the Daimon comes in. Yeats writes that he had to entice the following out of his instructor: “When I spoke of the Teacher as using an influence from a phase antithetical to that of the spirit he once more denied that the Teacher was phasal – after some forcing he said the Teacher uses influence through Daimon & the Daimon is phasal” (YVP3: 107). This indicates that the Daimon is involved in the Teaching process. It acts as a bridge for a Teaching Spirit of the Thirteenth Cone, which is unable to exert any influence over the Spirit, since it is not phasal. This further reinforces the argument that the Celestial Body conducts the Teaching process, because the Daimon is a fragment of the Celestial Body.

Since the Celestial Body is clarifying the Spirit during this state of the soul in death, it is evident that the Celestial Body governs the Teaching process, and possibly the Dreaming Back as well. It is necessary to explore the role of the Celestial Body during the Dreaming Back and the Teaching further. To achieve this a symbol will be introduced, which will be employed to explore the details of the Dreaming Back and Teaching. The “funnel” is used to represent the Dreaming Back and the Teaching. The Vision Notebook 1 entry on the “funnel”, which represents the Teaching process, provides the following (YVP3: 173):

The breaks or pauses in dreaming back “are not controlled by Fate or Destiny.”
“The C.B. dreams back”
“Spirit must be with CB during pauses”
“CB dreams back quite independently. Spirit should be in center of funnell – but it may be attracted to PB. Until this attraction ceases the Spirit does not return to funnell. Circling = teaching Pause = dreaming back. “During the circling the Spirit must be with CB Then comes the pause for dreaming back. The spirit may then be attracted to PB so break of this pause for dreaming back cannot occur until Spirit returns to funnell” “Teaching only possible during gaps between intense dreaming back of PB.” “CB dreams back through the periods in life of Spiritual development. When it has dreamt back through a complete period the period of teaching begins.” “The record of Spiritual Development is always obtained by CB from spirit (Spirit is recorder during life of spiritual development) at end of each period of dreaming back This record makes possible both teaching & subsequent dreaming back. This record is obtained at end”

This entry indicates that the “funnel” represents the Teaching period that succeeds an interval of Dreaming Back. When the Spirit is “circling” within the “funnel” a Teaching Spirit of the Thirteenth Cone is judging the emotion that the Spirit has just lived through. The Teaching Spirit occupies a position that is opposed to the position of the Spirit, which it achieves through the impermanent Daimon. While the Spirit is circling within the “funnel” it must be with the Celestial Body, which clarifies the Spirit through a Teaching Spirit. Once the Teaching period is complete there is a pause in the liberation of the Spirit from the Passionate Body. The Spirit then begins to dream back upon the next emotion or event. During the Dreaming Back the Spirit goes to the Passionate Body to relive a specific event in life. The Teaching can only resume once the Spirit has returned to the “funnel”, for this reason it can be stated that the Teaching is “only possible during gaps between intense dreaming back of PB” (YVP3: 173). The circling of the Spirit during the teaching can be represented as follows, according to the Vision Notebook 1 entry (YVP3: 173):16

16 Various other Card File and Notebook entries make use of a single cone to represent activity in the funnel, for instance Card File entry D48 entitled Diagram Shiftings (YVP3: 296). In addition, the diagram on page 3 of Vision Notebook 1 makes use of a single cone to represent the circling in a funnel that represents the Shiftings (YVP3: 144).
The reason why the *Spirit* goes to the *Passionate Body* during the pauses in the *Teaching* is that it requires a “record” of a specific event of life. This entry explains that the *Spirit* is “recorder during *life* of spiritual development” (*YVP3*: 173). The *Celestial Body*, which dreams back separately, requires this record to conduct the *Teaching*. If the *Spirit’s* actions and emotions are to be judged a record is needed as a point of reference. The entry above explains that the *Celestial Body* “dreams back through the periods in life of Spiritual development” (*YVP3*: 173). This means that the *Celestial Body* requires knowledge of the “Spiritual development” in life in order to liberate the *Spirit* from the *Passionate Body*. The goal of the *Dreaming Back* process is to complete the *Spirit’s* apprehension of life. The record of “Spiritual development” in life, enables the *Celestial Body* to determine what the *Spirit* has come to know in life, and thus what it needs to know in the *Teaching*. This is an effort to provide the *Spirit* with complete knowledge of life. For this reason the “record of Spiritual Development is always obtained by CB from spirit (Spirit is recorder during *life* of spiritual development) at end of each period of dreaming back. This record makes possible both teaching & subsequent dreaming back” (*YVP3*: 173).

The “Spiritual development” of the *Spirit* in life is recorded by the spiritual memory, which is centered in the *Spirit* during life and in the *Celestial Body*.
during death. This is illustrated by the Card File entry M39, titled *Memories & Principles* (YVP3: 344):

<table>
<thead>
<tr>
<th>?in Death</th>
<th>?in Life</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual M. CB</td>
<td>S.M. Spirit (CG)</td>
</tr>
<tr>
<td>Conditional M. Spirit</td>
<td>C.M. CB (Mask)</td>
</tr>
<tr>
<td>Personal M. PB</td>
<td>P.M. Husk (Ego)</td>
</tr>
<tr>
<td>Emotional M. Husk</td>
<td>E.M. PB. (PF.)</td>
</tr>
</tbody>
</table>

This entry indicates that in life “Spiritual memory” is centered in the *Spirit*, while “Conditional memory” is centered in the *Celestial Body*. Upon the moment of death the *Celestial Body* begins to record “Spiritual memory”, while the *Spirit* only has access to “Conditional memory”. The Automatic Script of 15 June 1918 defines “Spiritual memory” as “the precise and personal memory of the progress & state of the Soul – this memory is most hidden (YVP1: 506). “Conditional memory” is defined as “the incomplete & inaccurate memory of past states of being in past lives” (YVP1: 506). The *Spirit* goes to the *Passionate Body* during pauses of the *Teaching* process to gather information on the “progress & state of the Soul” (YVP1: 506). This information is then transferred to the *Celestial Body* upon the *Spirit’s* return to the “funnel”, which makes use of this record to judge the incarnate actions and emotions of the *Spirit*. If the *Celestial Body* has access to the “progress & state” of the *Spirit’s* “Spiritual development” at a certain point in the *Dreaming Back* process, it is able to determine the knowledge that the *Spirit* requires to be liberated entirely from the *Passionate Body*. Thus, during the *Dreaming Back*, the *Celestial Body* attempts to perfect the *Spirit* of “nature” by completing the *Spirit’s* knowledge of life. This is reinforced in the Vision Notebook 2, which posits: “Dreaming back = knowledge” (YVP3: 200). Furthermore, this *Notebook* entry explains that *Dreaming Back* is the “perfecting of the Nature” (YVP3: 200). It can be argued that the *Dreaming Back* process attempts to perfect the *Spirit’s* knowledge of “Nature”; in doing this the *Dreaming Back* process ultimately destroys the *Spirit’s* “link with nature” (YVP3: 200). For this entry explains that, “Dreaming back frees soul” from nature (YVP3: 200).

At this point it is necessary to explore the next process that the *Spirit* is subject to in the second state of the soul in death. It has been mentioned that
the Return succeeds the Dreaming Back process. Once the Spirit has been freed from “nature”, which is accompanied by the destruction of emotion and sense, it enters into a new process. At this point Yeats's statement on the Return will be clarified, this is repeated below (AVB: 226):

In the Return, upon the other hand, the Spirit must live through past events in the order of their occurrence, because it is compelled by the Celestial Body to trace every passionate event to its cause until all are related and understood, turned into knowledge, made a part of itself. All that keeps the Spirit from its freedom may be compared to a knot that has to be untied or to an oscillation or a violence that must end in a return to equilibrium.

This passage indicates a major difference between the Dreaming Back and the Return. In the Dreaming Back the Spirit is compelled to relive the emotions of its forgoing incarnation in the order of their intensity. It was mentioned that the classification of these emotions is according to the “depth & extent of passion” (YVP1: 382). In the Return, instead of reliving the events of life according to their intensity, the Spirit “must live through past events in the order of their occurrence” (AVB: 226). The reason for this is that the Spirit is compelled to “trace every passionate event to its cause until all are related and understood, turned into knowledge, made a part of itself” (AVB: 226).

Furthermore, in the Dreaming Back the Spirit attains perfected knowledge of nature, in order to be liberated from the Passionate Body. In the Return, the Spirit relives the events of life in the sequence of their occurrence; this provides the Spirit with “the perfection of life lived” (YVP3: 295). In addition, the Return is characterized by “the withdrawal from emotional good & emotional evil from personalised good & evil. It [is] a withdrawal from the particular to the typical” (YVP3: 294). Whereas, the Teaching is “personal & emotional”, the Return is by nature “impersonal”(YVP1: 494). During the Dreaming Back, the Spirit was forced to relive intense emotional experiences so that these emotions could be destroyed. However, in the Return there is “no emotion” (YVP3: 200). Instead, the Spirit is forced to “withdraw” from emotional and personal ideas of “good & evil” (YVP3: 200). The ultimate result of this process is that the Spirit becomes less particular, individual and distinct, and becomes more archetypal. In other words, during the Return the
Spirit withdraws “from particular to typical”, in the process perfecting life (YVP3: 200). Yeats writes in a Vision Notebook entry that the “Return is the destruction of the individuality of the ego – Dreaming back destroys the link with nature, Return link with Ego by making it impersonal” (YVP3: 200). This clearly indicates that the objective of the Return is to obliterate the “individuality of the ego” by forcing it to be “impersonal” (YVP3: 200). This is ultimately achieved through the Spirit’s “reliving of life in a moral sphere”, which is conducted by the Celestial Body (YVP3: 383).

The day that Yeats explored the Return will be explored at this juncture to provide more clarity on this process. The Automatic Script of 10 June 1918 contains an exchange between Yeats and the instructor Thomas who elucidated the Return. Thomas explains: “The return is simply the reliving of life in the moral sphere” (YVP1: 490). Subsequently, Yeats determines that this life lived is a “replica” of the forgoing incarnation (YVP1: 490). This suggests that the events of the forgoing incarnation are repeated in the sequence of their occurrence and is apprehended from a moral perspective. Yeats discovers that in the Return life is lived “as it should have been” (YVP1: 491). This suggests that the life lived in the Return is an ideal version of the Spirit’s forgoing incarnation, in which there is perfect comprehension of good and evil. This state of complete comprehension of good and evil is a major feature of the Return. In fact, the goal of the Return is to provide the Spirit with perfected knowledge of good and evil so that it may grow less individual and more typical. In the process, the Spirit is liberated from the individuality and personality of the Will. The Automatic Script of 11 June 1918 explains that “the return is the destruction of the individuality of the ego” which is later referred to as the Will (YVP1: 495).

At this point it is necessary to explain how the Spirit is brought to perfect comprehension of good and evil (YVP1: 491):

14. The soul is so good the world so evil that the soul has perfect comprehension.
14. The soul has been brought to a state of comprehension of good & evil – therefore the most evil & the most good do not either of them force the sense or the emotion

15. Is this so for all, & in equal degree.
15. Yes
   In the relative degree of the limits of knowledge of good & evil in the
   previous living life

16. In so far as one knew good one become good – in so far as one
   knew evil one sees, feels, & tastes & smells evil?
16. No the reverse

17. In so far as one knew good one becomes evil?
17. No no
   In so far as knowledge of evil is attained one becomes good but in
   as far as one is good the visible world becomes evil because it is no
   virtue to be good knowing no evil – & it is no sin to be evil knowing
   no good

18. Take a good man who believed well of every body & every thing & it
   had lived happily, what would this state be?
18. Good is not good unless it is a conquest of evil – evil is not evil
   unless it is a conquest of good – perception only of good unless it is
   a conquest of evil & not willful blindness is a weakness

19. If the result has been to become good why is return in the visible
   world made evil.
19. If it is a becoming with full knowledge then it is not so

20. What happens to man who is evil knowing no good?
20. He has same life as good man

21. What happens to a good man who has conquered evil.
21. Good life good surroundings

22. Is his state same as a bad man who knows no good.
22. no difference

23. What is the state of evil man who has known good.
23. He has evil soul in a beautiful world

24. Is it just that the good man who has conquered evil should have the
   same condition as the bad man who knew no good & so sinned in
   ignorance?
24. perfectly just

This extract explains the complete comprehension of good and evil, which
results in the liberation of the soul from the personality and individuality of the
Will. The basic idea of this perfect comprehension of good and evil is that
during the Return the Spirit lives an ideal life, in which it comes to complete its
knowledge of good and evil. The Return is essentially the objectification of
personal ideas about good and evil. The reason for this is to liberate the Spirit from these personal ideas so that it may grow less “particular” and more “typical”. The process of completing the Spirit’s comprehension of good and evil is evidently an endeavor to perfect the experience of life. In the extract above, a person who attained knowledge of evil in life relives this life in the moral sphere to attain knowledge of good, for “In so far as knowledge of evil is attained one becomes good” (YVP1: 491). This knowledge of evil is not based upon ignorance; instead a person who had knowledge of evil in life attained this knowledge through “a conquest of good” (YVP1: 491). Thomas explains that it is not a “sin to be evil knowing no good” (YVP1: 491). During the Return, an evil person who has conquered good in life “has an evil soul in a beautiful world” (YVP1: 491). The reason for this is to complete this person’s knowledge of good versus evil. Living life as an “evil soul in a beautiful world” creates a balance between the knowledge of good and evil (YVP1: 491). However, if a person was evil without conquering good, during the Return “He has the same life as a good man” (YVP1: 491). This creates equilibrium between the knowledge of good and evil, in the process the experience of life is perfected.

On the other hand, a person who gained knowledge of good in life achieves this through “a conquest of evil”, for it is not a “virtue to be good knowing no evil” (YVP1: 491). A good person who has conquered evil will live a “Good life” with “good surroundings” during the Return (YVP1: 491). However, a good person who was ignorant of evil lives in a world where the surroundings are evil during the Return. The reason is so that equilibrium between good and evil can be achieved. Yeats found this to be unfair, he asks: “Is it just that the good man who has conquered evil should have the same condition as the bad man who knew no good & so sinned in ignorance”; Thomas replies that this is “perfectly just” (YVP1: 491). The ultimate goal of the Return is complete comprehension of good and evil. Yeats explains in a Card File entry that the Return is a necessary step in the six states of the soul in death. The Spirit cannot enter into the third state of the soul in death if it has not relived its life in the moral sphere. The necessity of the Return is that it eradicates emotional and personal reactions to good and evil, which results in perfected comprehension of good and evil. Once emotional and personal
notions of good and evil have been eradicated, the Spirit is liberated from the personality and individuality of the Will. This is summarized as follows in the Card File entry D43 (YVP3: 294):

Return “more like life than teaching” but “a direct reliving.” “It is a necessity as a preliminary to the shiftings which are the freeing from Primary & Anti. The funnelling is the perfection of the nature – the Return is the perfection of life lived the withdrawal from emotional good & emotional evil from personalised good & evil. It [is] a withdrawal from the particular to the typical.”

The second state of the soul in death, corresponding with Taurus on the “Solar” wheel, is complete once the soul has successfully returned to the equilibrium of good and evil. At the end of the second state the Spirit should have successfully severed its links to the Passionate Body, “considered as nature” and the Husk, “considered as pleasure and pain”, in which its knowledge of nature would have been perfected during the Dreaming Back (AVB: 226). At this point the Passionate Body and the Husk have been reabsorbed into the Anima Mundi. In addition, at the end of the second state the Spirit should have liberated itself from the individuality and personality of the Will, by reliving its forgoing incarnation in the “moral sphere” (YVP1: 490). During the Return, the Spirit is brought to perfect comprehension of good and evil so that it may withdraw from “the particular to the typical” (YVP3: 294). Having achieved this, the Spirit enters into the third state of the soul in death called the Shiftings, which corresponds to Gemini on the “Solar” wheel.

After the Return the Spirit has complete comprehension of good and evil, but has not been purified of these contraries. The purpose of the Return is to free the Spirit from emotional and personal good and evil, during which the Spirit becomes more typical by withdrawing from the personality and individuality of the Will. This means that good and evil remain as impersonal concepts. The purpose of the Shiftings is to liberate the Spirit from impersonal good and evil, which is essentially its liberation from the primary and antithetical tinctures. Yeats writes (AVB: 231):

[17] Yeats explains in AVA that after the separation of the Principles the Husk “remains in the body until the time for it to be separated and lost in Anima Mundi” (CVA: 222). Similarly, the Passionate Body does not die, but is “reabsorbed” into the Anima Mundi (YVP3: 157).
At the end of the second state, the events of the past life are a whole and can be dismissed; the emotional and moral life, however, is but a whole according to the code accepted during life. The Spirit is still unsatisfied, until after the third state, which corresponds to Gemini, called the Shiftings, where the Spirit is purified of good and evil.

At this juncture it is necessary to explore the process involved in liberating the Spirit from good and evil. On 6 December 1917 Yeats was given a diagram of the Shiftings to elucidate the process of separating the Spirit and the Celestial Body: This diagram was codified in the Card File entry D48 entitled Diagram Shiftings (YVP3: 296). The diagram below is adapted from this diagram and the Automatic Script of 6 December 1917 (YVP3: 296):

![Diagram 5.2: The activity of the Spirit in the Shiftings.](image)

This diagram illustrates the process in which the Spirit is freed from the primary and antithetical tinctures, referred to here alternatively as “good” and “evil” (AVB: 231). It has already been mentioned that the Shiftings liberate the Spirit from good and evil, which have been impersonalized during the Return. The Automatic Script of 6 December 1917 elucidates the process of freeing the Spirit from the tinctures. Yeats summarized the Automatic Script of this day in the Card File entry A18 After Life, as follows (YVP3: 235-236):

---

18 The Automatic Script of 6 December 1917 explains that “10 is axis” (YVPJ: 147). This means that the tenth stage is the axis. The 10 stages represent the perfection of “good & evil” (YVPJ: 148).
What in shiftings do “two movements mean” to free the soul from anti & primary of last incarnation but to put into it the essence of good & evil contained in ego so that the soul may reincarnate at next stage.” “Shiftings always begin at the axes” “axes in both anti & primary bound together by energy” – no power in shifting but “slow circling” “movement up good down ward evil or subjective” (reverse of the third is usual in anti cone).

This extract explains that in the diagram above the movement upward, from 10 to 1, represents the Spirit’s gradual liberation from the primary tincture, whereas the movement downward, from 1 to 10, represents its gradual liberation from the antithetical tincture. The purpose of these movements is to “free soul from anti & primary of last incarnation” (YVP3: 236). Yeats explains: “Two movements in ‘shiftings’ give respectively ‘active’ or anti ‘knowledge of self in relation to the ideal, the individual ideal’ ‘passive’ or primary movement ‘knowledge of self in relation to God’” (YVP3: 233). This indicates that the two movements are essentially the perfection of “knowledge of self in relation to the ideal”, and “knowledge of self in relation to God” (YVP3: 233). Yeats explains that the movements in the Shiftings do not “perfect soul but ‘frees it from imperfection’” (YVP3: 234). This suggests that during the Shiftings the Spirit is purified of the tinctures, which are barriers to the perfection of the soul.

Furthermore, the Card File entry A13 reveals that the “Soul is freed from space by ‘anihilation of the earthly anti & primary of the earthly ego’” (YVP3: 233). This implies that once the Spirit is liberated from the antithetical tincture it exists beyond space, but is still within time. The annihilation of the primary tincture results in the disintegration of the Will. This will be clarified first. Yeats explains that the Shiftings is “It is a state of immense activity – the soul is intellectualised as far as possible in a self conscious but unified identity – it lives an active intense life as the life of the ego on earth’ ‘The ego is a disintegrated identity because it is composed of discordant elements’ ‘soul has one element only’” (YVP3: 236). This illustrates that the “passive” purpose of the Shiftings is to liberate the Spirit from the “discordant elements” of nature (YVP3: 236). At the end of the Shiftings the Spirit and the Ghostly Self unite in a “self conscious but unified identity” (YVP3: 236). This signals the obliteration of the division between the Spirit and the Ghostly Self. For at this point the
Will “is a disintegrated identity”, because it is composed of “discordant elements” (YVP3: 236). The possibility of perceiving “Discord” is impossible once the Spirit and Ghostly Self unite, for the “soul has one element only” (YVP3: 236). Thus, pure “Concord” is realized at the end of the Shiftings, at which point the Will has completely dissolved. The “Soul is one element after shiftings” (YVP3: 233).

In addition, Yeats investigated the process in which the Spirit is liberated from the antithetical tincture, which is represented by the “active” movement from 1 to 10 in the diagram above. Yeats is informed that in the movement downward the antithetical tincture “goes to innocence” (YVP3: 233). This implies the Spirit’s liberation from the antithetical tincture is a return to innocence. Furthermore, Yeats explains that the two movements in the Shiftings lead “either to innocence or to god the former for anti” (YVP3: 233). This means that the process of attaining active “knowledge of self in relation to the ideal, the individual ideal” refers to the process of liberating the Spirit from the antithetical tincture (YVP3: 233). On the other hand, attaining “knowledge of self in relation to God” represents the Spirit’s liberation of the primary tincture (YVP3: 233). The result of attaining knowledge of the self in “relation to the ideal” is that the Spirit’s link to space is dissolved, whereas the Will is destroyed upon the Spirit’s liberation from the primary tincture.

After the Spirit is free of the tinctures it theoretically unites with the Celestial Body. However, it will be illustrated that the remaining task of the Shiftings is the Spirit’s separation from the Celestial Body. The Automatic Script of 11 June 1918 is crucial to elucidating this feature of the Shiftings. It is necessary to provide an extract of Yeats’s exchange with Thomas on this day (YVP1: 495):

1. How do we pass on to the shiftings from the “return”?  
1. The shiftings are the accentuating of the individuality of the soul as the return is the destruction of the individuality of the ego

2. What does the “living back cone” destroy.  
2. destroys link within a soul

3. How does “the return” destroy the ego?  
3. by impersonalising it
4. How do the shiftings accentuate the individuality of the soul.
4. by freeing it from divisible nature

5. What do you mean by the devisible nature?
5. human incarnation

6. Why devisible?
6. Because to be incarnated the soul must divide in two – the ghost & the spirit the spirit incarnating

This exchange provides the differences between Dreaming Back, the Return and the Shiftings. The Dreaming Back process liberates the soul from the Passionate Body, while the Return destroys the individuality of the Will by “impersonalising it” (YVP1: 495). The purpose of the Shiftings is to accentuate the “individuality of the soul”, which it achieves by liberating the soul “from the divisible nature” (YVP1: 495). The use of the word “accentuating” is potentially contradictory. If the aim of the Return is to destroy the individuality of the ego, then the “accentuating of the individuality of the soul” during the Shiftings, seemingly counteracts the endeavor of the Return (YVP1: 495). However, the accentuation of the soul is not geared toward yielding an entity that is more particular. Instead, the accentuation refers to the Spirit’s reunion with its Ghostly Self, which yields a complete soul. This means that the accentuation of the soul in the Shiftings does not create further separation between the Spirit and the Ghostly Self. Similarly, the objective of the Shiftings is not to cause further distinction between one Spirit and another. Instead, the purpose of the Shiftings is to liberate the Spirit from “divisible nature” (YVP1: 495). In fact, at the end of the Shiftings the Will is completely dissolved. The reason for this is so that the Spirit and Ghostly Self may reunite within the Thirteenth Cone and become a complete soul. The accentuation of the individuality of the soul essentially refers to the unification of the Spirit and the Ghostly Self. Thomas explains that the objective of the Shiftings is: “to remake the soul into one” (YVP1: 496). The following extract illustrates that the Spirit is only able to unite with the Ghostly Self once it is separated from the Celestial Body (YVP1: 497):

21. How is the spirit freed from the CB.
21. 1 dreaming back the ego frees itself from nature
2 in the return the soul is freed from personality of Ego
3 in shiftings the soul is made free of CB & spirit becomes indivisible with g[h]ost & then becomes complete soul

This means that the remaining effort of the Shiftings is to separate the Spirit from the Celestial Body, “the spirit [&] CB are shifted till CB is gone & spirit then emerges into ghost” (YVP1: 496). However, it appears that rather than freeing the Spirit from the Celestial Body the Shiftings obliterates the separation of “mind and its object” (AVB: 187). This means that at the end of the Shiftings the distinction between the Spirit and Celestial Body is obliterated, for they are “the Divine Ideas in their unity” (AVB: 187). When this happens “there is only Spirit; pure mind”, at which point pure “Concord” is realized (AVB: 188-189). Keep in mind that once the Spirit is separated from the Ghostly Self, the Celestial Body exists “between the two” (YVP1: 496). It was mentioned that the Ghostly Self and Spirit exists by correspondence, which is conducted through the Celestial Body (YVP1: 496). After the Shiftings the Spirit and the Ghostly Self are no longer separate and there is no need for the Celestial Body to mediate between them, and for this reason the Celestial Body separates from the Spirit. Essentially, the need for the Celestial Body to exist between the Ghostly Self and the Spirit disappears once they reunite. This union occurs once the Shiftings have been completed. This means that the separation of the Spirit and the Celestial Body is required for the union of the Spirit and the Ghostly Self. The process of freeing the Spirit from the Celestial Body can be described alternately as obliterating the distinction between them, even though they remain as two separate entities. Yeats explains that the Spirit and the Celestial Body, also referred to as “mind and its object”, are by nature the same (AVB: 187). He writes that the “Spirit’s object is of like nature to itself” (AVB: 198). Thus, when the distinction between the Spirit and Celestial Body is obliterated they become “the Divine Ideas in their unity” (AVB: 187).

Once the Spirit and the Celestial Body separate, the Spirit is able to reunite with the Ghostly Self, at which point the Celestial Body returns to its source in the Anima Mundi (YVP1: 503). Before the Spirit and Celestial Body separate they unite momentarily. This union is called the Vision of the Clarified Body. Yeats explains that the Spirit’s union with the Ghostly Self is “preceded by
what is called the Vision of the Clarified Body, which is indeed a Vision of our own Celestial Body as that body will be when all cycles end” (CVA: 235). This vision only lasts for a moment. At this point, having been liberated of space the Spirit exists beyond time as well, since the Celestial Body is the timeless Principle. After the Vision of the Clarified Body the Spirit and the Celestial Body separate. The Spirit merges with the Ghostly Self to yield a complete soul, while the Celestial Body returns to its source in the Anima Mundi. Yeats writes that, “The Celestial Body is the Divine Cloak lent to all; at the Consummation the Cloak falls for the Christ is revealed” (CVA: 236). Thus, the separation of the Spirit and the Celestial Body reveals the true nature of the soul. Lastly, Yeats is informed on 12 June 1918 that the Spirit is freed from the Celestial Body during the Shiftings by “gaining independence & strengthening the link with the ghost until it rejoins ghost” (YVP1: 501).

Furthermore, the definition of the Shiftings is to “take from one place to another – sift means to pass through a sieve” (YVP1: 503). This process essentially entails removing imperfection from that which is being sifted. The Spirit is firstly purified from the tinctures during this state of the soul in death. In this process there are two movements to which the Spirit is subject. One movement is “passive” and liberates the Spirit of the primary tincture. The other movement is active, which frees the Spirit from the antithetical tincture, and space. At this point the Spirit is in ideal time. The Shiftings “is repeated several times till complete” (YVP3: 233). Once the Spirit has completed the passive and active movements of the Shiftings, it unites for a moment with the Celestial Body and has a Vision of the Clarified Body. At this point the Spirit and Celestial Body are one, but still constitute a “funnel”. The Spirit has been completely clarified by the Celestial Body. This means that the Spirit has successfully been purified of its last incarnation. In order to enter into the next state of the soul in death the Spirit and Celestial Body must separate. At this point the Spirit “is taken from CB – CB remains at wide end” (YVP1: 503).

The fourth state of the soul begins when the Spirit is taken to the Ghostly Self, which yields a “complete soul” (YVP1: 497). Simultaneously, the Celestial Body leaves the “funnel”, goes to the Anima Mundi and takes with it the Spirit’s record of life, which was gained during the clarification process (YVP1: 504). Similarly, the Spirit transfers its experience of life to the Ghostly
Self. Yeats explains that upon the union of the Spirit and the Ghostly Self, “all thoughts or images drawn from the Faculties during the Shiftings or the Dreaming Back, or that have remained in the Faculties, must be passed into the Ghostly Self and so be forgotten by the Spirit” (CVA: 236-237).

Yeats writes: “After the Shiftings the Spirit is for a short time ‘out of space and time,’ and every other abstraction, and is said not to move in a gyre but in a sphere, being as it were present everywhere at once. Beatitude is the result of the expiations of living man and disembodied soul, and the final harmony so established” (CVA: 235). During the fourth state of the soul, corresponding to Cancer, the Spirit is perfect and completely pure. It has now realised the perception of pure “Concord”. The divisions and distinctions of material existence have been obliterated, for the Spirit is beyond space and time, the tinctures, the competing states of subjectivity and objectivity, and “every other abstraction” (CVA: 235). The Spirit has been wiped clean. Every moment of its last incarnation, and all previous incarnations, has been forgotten. It is as though the Spirit never separated from the “ultimate reality”. The Spirit is described as existing not in a gyre but a sphere. However, if it is set to reincarnate it is probably more accurate to assert that the Spirit is within the Thirteenth Cone, but perceives as though it is within the “ultimate reality”. The Spirit is a complete soul and only perceives this perfected state. Harmony has been established momentarily.

There is not much information on the Beatitude, since it is incomprehensible to beings that are subject to the strife between the tinctures. On the 12 June 1918 Yeats discovers that the Beatitude is shortest of all the states in death, while the Dreaming Back is the longest state (YVP1: 500). Then he discovers that when the Spirit is united to its Ghostly Self it is beyond time (YVP1: 501). This is the only state in which the Spirit is beyond time and space. In every other state the Spirit is either subject only to time, or to both time and space. In the Card File entry A42 After Death Yeats explains that, “After the shiftings there is a short period of beatitude & exultation & then the before life state begins” (YVP3: 245).

In AVA Yeats explains that the Spirit will reincarnate if it has not completed its “human cycles” (CVA: 236). However, if the twelve cycles of time and space have been completed the Spirit will remain permanently “united to its
“Ghostly Self”, and thus within the “ultimate reality” (CVA: 236). Yeats writes that if the Spirit is “strong enough, or were its human cycles finished, it would remain, as in the Beatitude, permanently united to its Ghostly Self, or would, after two more states, be reborn into a spiritual cycle where the movement of the gyre is opposite to that in our cycles, and incomprehensible to us, but it will almost certainly pass into human rebirth because of its terror of what seems to be the loss of its own being” (CVA: 236). This illustrates that the Beatitude is a brief taste of the “ultimate reality”. This suggests that the soul exists momentarily in a state of perception that is singular and harmonious. In AVB Yeats explains that during the Beatitude the soul is in “complete equilibrium after the conflict of the Shiftings; good and evil vanish into the whole” (AVB: 232). The optimal way of describing the state of the soul in the Beatitude is as being perfected, harmonious, ordered and euphoric. Yeats writes (CVA: 235):

Nor can I consider the Beatitude as any state beyond man’s comprehension, but as the presence before the soul in some settled order, which has arisen out of the soul’s past, of all those events or works of men which have expressed some quality of wisdom or of beauty or of power within the compass of that soul, and as more completely human and actual than any life lived in a particular body.

Yeats expressed the process of clarifying the Spirit and its subsequent exultation in the poem The Man and the Echo (CP: 394)

Man
That were to shirk
The spiritual intellect’s great work,
And shirk it in vain. There is no release
In a bodkin or disease,
Nor can there be work so great
As that which cleans man’s dirty slate.
While man can still his body keep
Wine or love drug him to sleep,
Waking he thanks the Lord that he
Has body and its stupidity,
But body gone he sleeps no more,
And till his intellect grows sure
That all’s arranged in one clear view,
Pursues the thoughts that I pursue,
Then stands in judgment on his soul,
And, all work done, dismisses all
Out of intellect and sight
And sinks at last into the night. (lines, 20-37)

In this extract Yeats is describing the **Celestial Body**’s clarification of the **Spirit**. The speaker of the poem refers to the “spiritual intellect’s great work”, which is arguably a reference to the **Celestial Body** (line, 21). In lines 24 and 25 the speaker states that there is no work as “great” as “that which clean man’s dirty slate” (line, 25). In this line, the speaker is referring to the purification process of the first three states of the soul in death. At the end of the **Shiftings**, the third state, the **Spirit** is completely purified of “divisible nature”, which is a requirement of material incarnation (**YVP3**: 200). The clarification of the **Spirit** can only occur in the states of the soul in death. Only in death can the **Spirit** attain perfection, purity and harmony.

However, whilst in the body the **Spirit** is tainted and constrained by the antinomies of existence. While incarnate, the realization of pure “Concord” is impossible. In **AVB** Yeats writes that the **Spirit**’s separation from the body can be “described as awakened from its sleep in the dead body” (**AVB**: 224). In the extract of *The Man and the Echo* above the body is associated with “stupidity”, implying that while incarnate the extent of intellect is limited, for once the body is gone the man “sleeps no more” (line, 30). Once awakened spiritual intellect “grows sure”, until “all’s arranged in one clear view” (line, 32). This is a reference to the realization of pure “Concord” upon the **Spirit**’s union with the **Celestial Body** and subsequently the **Ghostly Self**. Essentially, the first three disincarnate states of the soul in death can be described as the perfection of the **Spirit**’s knowledge of emotional and sensuous nature, personal notions of good and evil, and knowledge of the self “in relation to the ideal”, and “in relation to God” (**YVP3**: 233). In the process of perfecting the **Spirit**’s knowledge of its forgoing experience of materiality the **Spirit** is clarified, its slate is cleaned. All is synthesized into “one clear view” of life. The **Spirit** transfers its perfected knowledge of life to its **Ghostly Self** upon their union. Once its “clear view” of life is passed on to the **Ghostly Self**, the **Spirit** dismisses all that it knows of life. In the poem, as the soul “stands in judgment”, which refers to the **Spirit**’s union with the **Ghostly Self**, all work is
done and the *Spirit* “dismisses all” (line, 35). At this point, the *Spirit* is beyond “intellect and sight”, as it “sinks at last into the night (lines, 36-37).

The following stanza of the poem describes the *Spirit’s* entrance into the states before its new incarnation. The speaker is addressing his echo (*CP*: 394):

*Man*
O Rocky Voice,
Shall we in that great night rejoice?
What do we know but that we face
One another in this place?
But hush, for I have lost the theme,
Its joy or night seem but a dream;
Up there some hawk or owl has struck,
Dropping out of sky or rock,
A stricken rabbit is crying out,
And its cry distracts my thought. (lines, 39-48)

This stanza illustrates that the *Spirit’s* reunion with the *Ghostly Self* lasts for a short period of time before the pre-life states of the soul commence. The speaker is addressing his *Ghostly Self* within the fourth disincarnate state. The speaker is not able to prolong his experience of the “night”, which represents the *Beatitude*. Material forms distract the speaker shortly after entering into the “night”. This distraction signals the end of the speaker’s union with his echo, which represents the *Spirit’s* momentary experience of pure “Concord”.

The fifth disincarnate state of the soul in death, which corresponds to Leo on the “Solar” wheel, is called the *Purification*. Yeats writes that during this state “a new *Husk* and *Passionate Body* take the place of the old; made from the old, yet, as it were, pure” (*AVB*: 233). During this state the *Spirit* has no recollection of its previous incarnation, since during the *Beatitude* it dismissed all knowledge of its previous life. Yeats explains: “All memory has vanished, the *Spirit* no longer knows what its name has been, it is free at last and in relation to *Spirits* free like itself” (*AVB*: 233). The *Spirit* is not linked to either the *Husk* or the *Passionate Body* at this stage; this only occurs upon the new birth of the *Spirit*. Yeats clarifies that even though the new *Husk* and *Passionate Body* have been formed, the *Spirit* is not yet aware of them. The
new *Husk* and *Passionate Body* have been born, but “they do not appear, they are subordinate to the *Celestial Body*” (*AVB*: 233). Yeats is asserting that during this state the *Spirit* is only aware of the *Celestial Body*. Even though the *Husk* and *Passionate Body* have been constructed, they are, as yet, not visible to the *Spirit*.

Yeats then goes on to describe the freedom of the *Spirit* during this state of the soul (*AVB*: 233):

> The *Spirit* must substitute for the *Celestial Body*, seen as a whole, its own particular aim. Having substituted this aim it becomes self-shaping, self-moving, plastic to itself, as that self has been shaped by past lives. If its nature is unique it must find circumstances not less unique before rebirth is possible.

This extract posits that the freedom of the *Spirit* during the *Purification* is produced when the *Spirit* pursues its own aim, instead of submitting to the *Celestial Body*. When the *Spirit* pursues its own aim it is able to shape itself, rather than being shaped by the *Celestial Body*. Yeats goes on to explain that the *Spirit* may be required to complete some “synthesis left unfinished in its past life” during this state (*AVB*: 233). In this event, the *Spirit* substitutes the *Celestial Body* with a synthesis “left unfinished” (*AVB*: 233). Its aim is then to complete this synthesis. Since the *Spirit* is pure with no memory of its past incarnations, it is not clear where this unfinished synthesis comes from. It is possible that the *Spirit* derives this aim from the *Ghostly Self*, *Celestial Body* or the *Thirteenth Cone*.

The *Spirit* achieves its aim through incarnate beings, because “only the living create” (*AVB*: 234). Yeats clarifies this by stating that the *Spirit* “may seek the assistance of those living men into whose “unconsciousness” or incarnate *Daimon*, some affinity of aim, or the command of the *Thirteenth Cone*, permits it to enter” (*AVB*: 234). Thus, it seems that the *Purification* is so named, because the *Spirit* has the freedom to resolve incomplete aims of a past life. In addition, during the *Purification* the *Spirit*, *Husk* and *Passionate Body* are pure. Yeats writes that *Spirits* passing through the *Purification* are able to “bring us back to the spiritual norm” (*AVB*: 234). These *Spirits* with the consent of the *Thirteenth Cone* are able to “act upon the events of our lives as
to compel us to attend to that perfection which, though it seems theirs, is the work of our own Daimon” (AVB: 234).

The duration of Purification is dependent upon the Spirit’s ability to complete the aim it has substituted for the Celestial Body. Yeats explains that a Spirit “may stay in the Purification for centuries” when it has an “unfinished” synthesis to attend to. This state of death ends once the Spirit has completed its personal aims.

The last state of the soul in death is called the Foreknowledge (AVB: 234). Yeats writes that the state corresponds to Scorpio on the “Solar” wheel, which must be a mistake. Yeats explains in the beginning of his exposition on the six disincarnate states of death that the “period between death and birth is divided into states analogous to the six solar months between Aries and Libra” (AVB: 223). Since, the Purification corresponds to Leo the sign that follows is Virgo. Libra, which represents the moment of birth upon the “Solar” wheel, follows Virgo. Thus, the sixth state must correspond with Virgo and not Scorpio, otherwise two signs, Virgo and Libra, would have been skipped.

The last disincarnate state is called the Foreknowledge. In this state the Spirit is provided with a vision of its impending incarnation. Yeats explains that the “Spirit cannot be reborn until the vision of that life is completed and accepted” (AVB: 234). In Chapter Two it was illustrated that this vision strengthens the Spirit’s links to life. Yeats writes in the Card File entry B7, entitled Before Life Interval, that “The knowledge of life causes the division which is completed when the link with life is made” – which “may be many years” before birth – when link is made soul in ghostly self & spirit CB comes at birth” (YVP3: 248). This entry asserts the vision that the Spirit is exposed to in this state causes the Spirit to complete its separation from the Ghostly Self. This vision provides the Spirit with knowledge of its next life, which causes the division of the soul into the Spirit and Ghostly Self. The Spirit is that part of the soul which incarnates. Upon the moment of birth the Spirit and the Celestial Body are joined, which continues throughout incarnation and three states of the soul in death. The link between the Spirit and the Celestial Body is only broken at the end of the Shiftings, at which point the Spirit and the Ghostly Self reunite. Yeats explains that the “Before life state is the
revelation to the spirit of the greater events it is to undergo during life” (YVP3: 245).

Furthermore, during this state the Spirit is “almost united to Husk and Passionate Body” (AVB: 235). Their complete union is only realized upon the moment of birth. However, it appears that the Spirit’s vision of its next life is constituted by the Husk and Passionate Body, for the Spirit “can see the remote consequences of the most trivial acts of the living, provided those consequences are part of its future life” (AVB: 235). The Husk provides the Spirit with “impulses and images” of its impending incarnation, while the Passionate Body presumably reveals those Daimons that the Spirit is set to encounter in life (AVB: 223). Once conceived the Spirit must accept its “future life” and declare it “just” (AVB: 235). Thus, before the moment of birth the Spirit is given knowledge of the events of its impending life. The Spirit accepts these events before it is born. However, before it is conceived the Spirit can delay the moment of its new birth. Yeats explains: “It cannot, however, without the assistance of the Thirteenth Cone affect life in any way except to delay its own rebirth. With that assistance it can so shape circumstances as to make possible the rebirth of a unique nature” (AVB: 235).

Upon the moment of incarnation the Principles are held together in the body, and the tinctures are instituted. Consciousness is transferred from the Spirit to the Husk. The Spirit and the Daimon are bound together once more, which endures in life and death until the Shiftings is completed. Upon their connection, the Daimon enables the transfer of the Principles from “a concave to a convex mirror” to institute the Faculties, which then proceed with their movement between the tinctures (AVB: 187). The being now embodies a new material phase or repeats the former phase of incarnation. The experience of material “Discord” dominates throughout life, and is resolved in the first three states of the soul in death. The Passionate Body and Husk are set to command the material experience of the Spirit for the entire movement of the Faculties between the tinctures. Pure “Concord” will only be realized once the Spirit is united to the Ghostly Self in the Beatitude. This state will only be achieved if the Spirit allows the Celestial Body to purify it of the Husk and Passionate Body.
The aim of the first state of the soul in death is to synthesise all that constitutes the *Husk*. In the process the *Spirit* has a vision of all those that are bound to it through the *Husk*. During the *Vision of the Blood* kindred the *Spirit* is taken away from the body temporarily, and is given a short glimpse of the “ultimate reality”. This life is essentially beyond “Concord” and “Discord”. After this vision the *Spirit* is returned to the body, and is set to meditate upon the dissolution of the *Passionate Body* and the *Husk*. The *Meditation* is a crucial stage in the process of death. The *Spirit* must realize that it is dead and separated from the material world. The ability to sense has been destroyed upon the moment of death. The *Spirit* requires the help of the living to acknowledge that it is dead. The grief of the living, which is expressed via thought and prayer, enables the *Spirit* to realize that it is no longer alive and incarnate. If the grief of the living is strong enough the burial ceremony will end the *Spirit’s* meditation upon the dissolution of the *Passionate Body* and the *Husk*.

Once the burial ceremony is finished the *Principles* separate. The *Husk* remains with the body until it is reabsorbed into the *Anima Mundi*. The *Passionate Body* begins to repeat the events of the previous incarnation in the order of their emotional intensity. The obligation of the *Spirit* is to allow the *Celestial Body* to purify it of its forgoing material experience. However, the possibility exists that the *Spirit* may be drawn to the *Passionate Body* instead, in which case it begins to imitate the dream of the *Passionate Body*. The *Spirit’s* attachment to the *Passionate Body* is strongest during the antithetical incarnations. If the *Spirit* does decide to carry out its obligations in the death process it enters into the *Dreaming Back* and *Teaching*.

During the *Dreaming Back* the *Spirit* first relives the most intense events of its former life. As it does this it derives a record of its spiritual state and progress when an event occurred. Then the *Spirit* transfers this record to the *Celestial Body*, which is as a result able to conduct the subsequent interval of *Teaching*. The *Celestial Body* makes use of this record to determine what the *Spirit* needs to know to be liberated from the event that has just been relived. If the *Teaching* is successful the *Spirit* should be free of the emotion associated with the event it has just relived. This continues until the *Spirit* has
been liberated of all those events that perpetuate its attachment to the Passionate Body, and its forgoing experience of life. At the end of the Dreaming Back the Spirit is free of the Passionate Body, which is reabsorbed into the Anima Mundi once its passions have been satisfied.

Then the Spirit enters into the Return, during which the Spirit is brought to complete comprehension of good and evil. The aim of the Return is to impersonalise good and evil. The Spirit relives the events of its life in the sequence of their occurrence so that it may trace the origin of personal and emotional notions of good and evil. This process allows the Spirit to abandon the particularity of its experience of life. It must be brought to complete comprehension of good and evil so that it may grow more typical. This ultimately liberates the Spirit from the individuality and uniqueness of the Will.

At the end of the Return, the Spirit may have complete comprehension of good and evil, but it is not free of these concepts. The endeavor of the Shiftings is to purge the Spirit of good and evil, which have now become impersonal concepts. In fact, good and evil are actually referred to as the primary and antithetical tinctures. During the Shiftings the Spirit is freed of the tinctures by two distinct activities. Each activity is set to liberate the Spirit of a tincture. Once the Spirit is free of the tinctures the Will is totally obliterated, and the Spirit is beyond space, but still within time. At the end of the Shiftings the Spirit and Celestial Body unite momentarily. The Spirit has a vision of its Celestial Body, as it will be when the twelve cycles of time and space have been completed. This vision is called The Vision of the Clarified Body. At this point the Spirit has been purified of its previous material experience. The union of the Spirit and the Celestial Body does not endure for long. However, the Spirit is now beyond time, since it has united with the timeless Principle.

After The Vision of the Clarified Body the Spirit and Celestial Body separate. The Celestial Body goes to the Anima Mundi, and takes with it the knowledge it gained during its clarification of the Spirit. The Spirit unites with its Ghostly Self within the Thirteenth Cone. Upon their union the soul is complete and perfected. The Spirit presents its knowledge of life to the Ghostly Self and then dismisses this knowledge. To the Spirit it is as if its separation from the Ghostly Self never occurred; it is as if incarnation was never experienced. The Spirit perceives as though it is within the “phaseless
sphere", whereas it is actually in the _Thirteenth Cone_ (AVB: 193). However, if the twelve cycles of time and space have been completed the Spirit remains within the “ultimate reality” permanently. Otherwise, the duration of its union with the Ghostly Self is very short. The Beatitude is the shortest disincarnate state.

After its momentary union with the Ghostly Self the Spirit enters into the pre-life states. During the Purification a new Husk and Passionate Body have been constructed. The Spirit, with no memory of its previous incarnation, is pure as well. However, in this state the Spirit is free from the Husk and Passionate Body, and if it substitutes a personal aim for the Celestial Body it is free to shape itself. During the Purification the Spirit is free to complete an aim that it did not complete in a previous incarnation. It achieves this through incarnate beings with the consent of the Thirteenth Cone. Furthermore, the Spirit is able to affect material life through incarnate Daimons, which adhere to the Thirteenth Cone. This state ends once the Spirit has achieved its personal aim.

Then the Spirit is given knowledge of its impending incarnation. This strengthens the Spirit’s link to life. The Spirit is, at this stage, completely separated from its Ghostly Self, which is inevitable if the Spirit is set to reincarnate. It is possible for the Spirit to delay the moment of its new birth. However, once the Spirit is within the womb and awaiting the moment of its birth, it accepts the events of its coming life. This concludes this chapter’s elucidation of the function of the Principles in the disincarnate states of the soul between lives. The six states of the soul in death can essentially be described as the effort to purify the Spirit of its previous material experience, and then to prepare for its next incarnation.
Conclusion
The Problem of Belief in Elucidations of Yeats’s A Vision

It is necessary in concluding this dissertation to evaluate the problem of belief in studying Yeats’s system. We must question if there is a realm of existence aside from the material realm. Are human beings incarnate spirits, set to repeat the experience of life for thousands of years? Does the opposition between the incarnate being and the Daimon really exist? Is death truly a purifying process, in which we are forced to relive life with a view to attaining a pure spiritual view of existence? Are all human beings reflections of a single source of existence, imperfect copies of Divine Ideas? And finally, did Yeats and his wife really communicate with disincarnate beings?

For the most part modern man is unwilling to believe something that cannot be proven. The absence of evidence often results in disbelief; for instance, we have no proof that a divine entity, or a God, exists thus we can conclude that there is no divine presence in the universe. However, the view of this researcher is that when evidence and fact are absent no definitive conclusion should be drawn. The possibilities of life may well be infinite. Since there is no evidence to suggest that spirits do exist, or that they do not exist, we cannot conclude definitively that either possibility is true. Either assertion will involve an element of subjectivity, if there is no concrete evidence. One can assert that spirits exist and that it is possible to communicate with them, or one can denounce these possibilities. Both points of view are subjective without tangible evidence to suggest that either possibility is correct. Unless scientific advancement reaches the point where it is possible to determine the existence, or non-existence of spiritual beings objectively (an unlikely possibility), this will remain an irresolvable matter of human intellect. Without real evidence, the problem of belief will continue to be apprehended subjectively.

Furthermore, people tend to denounce ideas that do not fit into their conceptual framework at any given time. This is true especially when ideas suggest “truths” that are antithetical to contemporary thought. We need only to refer to Galileo and Charles Darwin to see that human beings reject those
ideas that threaten the established view of life. I do not suggest that Yeats’s system will someday be proven right, or that *A Vision* is as important as *The Origin of Species*, instead I am arguing that belief should not enter into a study of *A Vision*. We should refrain from asserting our beliefs in all cases where the absence of evidence makes the acceptance and refutation of ideas impossible. The bottom line is that belief is always a subjective declaration of what is personally considered true or false.

It was argued in the introduction to this dissertation that the personal beliefs of the analyst should not obscure his/her investigation of *A Vision*, or any object of study for that matter. We need not agree with Yeats's views on mysticism and spirituality in order to study his system objectively. Those critics that have studied the system in detail and with the endeavour to elucidate *A Vision* have concluded that the system exhibits a complex internal consistency. McDowell argues that *A Vision* must be “judged on profundity and internal consistency” (McDowell, 1995: 157). In addition, he writes: “Remarkably, *A Vision* reveals consistencies which follow from its geometries” (McDowell, 1986: 222). Similarly, Ryan argues that *A Vision* is “extraordinary in the complexity of its internal correspondences” (*Ryan* 3: 1). These two theorists have found when *A Vision* is studied with the aim of elucidating it in detail, that the internal consistency of the system becomes clear. This means that it is possible to determine whether or not *A Vision* is flawed, by elucidating the inner workings of the system, instead of denouncing it on its spiritual and mystical basis. Belief need not enter into the process of analysing *A Vision*. If *A Vision* stands the test of extensive elucidation, the question of belief can be taken up again. For the moment we must set aside this concern in order to provide objective studies of the system. For if belief is not set aside, *A Vision* will have supporters and antagonists, instead of ardent analysts.

It is imperative to motivate reasons for studying Yeats’s system. It is clear that *A Vision* and the instructors who elucidated the system have influenced many of Yeats’s later poems (those published after 1917). *A Vision* is indispensable to studies on the poems in question. However, for the most part scholars refer only to the system to substantiate their own interpretations of the poems, without providing comprehensive expositions of *A Vision*. Many
have motivated that *A Vision* should be used to provide informed interpretations of the poems, which is correct. However, the amount of serious work done on the system is diminutive. The critical question is: why should we elucidate *A Vision* even further? The answer is simple: further elucidation of the system will yield a clearer view of the well of symbols that has inspired a large majority of Yeats’s later poems and plays. Thus, the clearer our comprehension of *A Vision* is the more accurate our analysis of his poems and plays will be. Surely, we are able to recognise that the system has influenced the poems. We cannot question the reasons for this. Our only task is to clarify the system in order to provide accurate analyses of the poems. Our interests in the poems should far outweigh our misgivings about the origin of *A Vision*, the spiritual and mystical nature of the system, and its geometry.

It is my personal view that the system of *A Vision* is a significant body of work and that it can be studied in isolation. We need not refer to the poems as the primary reason for studying *A Vision*. I am not arguing that the system is correct and that we must believe all that it posits. Instead, I am asserting that *A Vision* deserves to be studied as one of the most elaborate system of symbols ever to be devised. The poems and plays are gateways to *A Vision*, which is in turn a gateway to the Automatic Script, Notebook and Card File entries. It is my opinion that we are as yet unaware of the real significance of the system. At the moment we are confining studies of *A Vision* to inform interpretations of Yeats’s later poems and plays. If we are to truly discover the value of the system, every aspect of *A Vision* needs to be elucidated. Thus, it is my view that we should continue to explore *A Vision* the way McDowell and Ryan have done. We need to attain a clear view of how the system works. Once we know enough about the system the question of belief can be taken up again. At the moment, we should concentrate on elucidating *A Vision*. The question of belief may possibly never be resolved. However, it is clear that *A Vision* requires further and more extensive elucidation and research.

This dissertation’s objective was to clarify the function of the *Principles* in the system of W. B. Yeats’s *A Vision*. The First Chapter defined the state of existence in the transcendent realm. It was found that the “ultimate reality” is beyond the material distinctions of unification and fragmentation. The “ultimate reality” is one being and many beings, yet it is at the same time
beyond these distinctions, and is thus neither one nor many. The Second Chapter clarified the role of the Principles in the process of incarnation. It was illustrated that the Celestial Body initiates and governs this process. It begins by separating the Spirit from the “ultimate reality”, providing it with knowledge of its forthcoming incarnation to pry it out of the transcendent realm. Then the Celestial Body constructs the Husk, while Passionate Body is instituted independently. Upon the moment of birth the Spirit attaches to its Husk as the Celestial Body begins to apprehend the Passionate Body. The motivation for incarnation is the Celestial Body’s need to experience material multiplicity, which it realises through the Spirit. Essentially the Celestial Body needs knowledge of the Passionate Body, considered as nature; this it achieves through the Spirit, which is the capacity to perceive in the material realm.

The Third Chapter elucidated the role of the Principles during incarnation. It was found that the Principles are the basis of incarnation. They give rise to the Faculties, which mediate the experience of material multiplicity. The Daimon is crucial in the correspondence between the Principles and Faculties. It delves into the record of the Principles to construct the Faculties, which subsequently proceed with their activity between the tinctures. The movement of the Faculties is represented by the “Lunar” wheel, which is divided into twenty-eight phases, whereas the activity of the Principles is represented by the twelve months of the “Solar” wheel. Chapter Four focused exclusively on the activity of the Principles in life and death. The complete movement of the Principles represents the completion of one incarnate phase upon “The Great Wheel”, that is, the movement of the Principles encompasses incarnation and the disincarnate states between.

Chapter Five elucidated the six disincarnate states of the soul in death. It was illustrated that death is a purifying process. The Spirit and the Celestial Body are active in death. If the Spirit acknowledges that it is dead soon after the moment of death, it begins to carry out its disincarnate obligations. The sole purpose of the Spirit is to allow the Celestial Body to clarify it of its previous incarnation. This is essentially a process in which the Spirit is liberated from the Passionate Body and the Husk. This process includes the Spirit’s liberation from the tinctures, as well. In the fourth state, called Beatitude, the Spirit is pure and its union with the Ghostly Self yields a
complete soul. During the Beatitude the Spirit has no knowledge of its previous incarnation. At this state of the soul in death, the Spirit has effectively resolved the antinomies of incarnation. It is now beyond the strife of material existence, and is therefore pure Spirit. According to this dissertation’s elucidation of Yeats’s system, the journey of the soul in life and death can be described as the Spirit’s perpetual return to the origin of its existence. Incarnation is a cycle that continually returns to its point of origin.

In my study on the function of the Principles I find that their classifications, definitions and characteristics are consistent throughout both editions of A Vision, the Automatic Script, the Notebooks, and Card File entries. The consistency of the system’s internal correspondences is apparent. The presentation of their interlinking functions in both editions of A Vision adheres to the elucidation of the Automatic Script. The Principles form a solid philosophical basis of the system, acting as bridging mechanisms between the transcendent and material realms. In the Principles we discover the spiritual motivation for incarnation. In addition, the functions of the Principles become clear when the Automatic Script is used to clarify the relations between the Principles. Certainly the role of the Principles in the system of A Vision is crucial, a fact which cannot be disputed.

Critics have argued that Yeats is a poet and not a philosopher, which places a huge question mark on the conceptual underpinning of A Vision. It is my view that Yeats deserves some recognition for his attempt to provide a philosophical foundation to a system that would be lacking without it. Yeats’s philosophical inquest played an important role in his revision of the first edition of A Vision (1925). For this reason I pronounce that as an exceptional poet, Yeats is underrated as a philosopher, and as a visionary. We can study the philosophical basis of A Vision once we acknowledge that Yeats was a very capable philosopher. In fact, A Vision is a philosophical system, which is indicated in the Automatic Script of 14 January 1918 (YVP1: 252):

20. When you are giving a profound philosophy why do you warn me against philosophy.
20. I warn you against the philosophy that is bred in stagnation – it is a bitter philosophy a philosophy which destroys – I give you one which leads – I give you one which is from outside – a light which you
follow not one which will burn you

21. Is there a precise significance in burning?
21. A philosophy created from experience burns – one which is created from search leads

This extract indicates that the system is the elucidation of a new philosophy, which provides a novel perspective on existence. A Vision can be described as the product of Yeats’s search for the truth of existence. His search for truth started with the Automatic Script, in 1917, and ended with the second edition of A Vision, in 1937. Similarly, any exploration of A Vision should be a search for the truths and merits that are there to be discovered in the system. If these truths are not found then it is possible to conclude that A Vision is flawed. It is important that conclusions should not precede analyses, which is the state of affairs at the moment. Scholars should approach expositions of A Vision with the view to understanding more about its philosophy, instead of dismissing it as worthless without having studied it. I conclude with a poem in which Yeats describes his search for truth, The Results of Thought (CP: 286-287):

Acquaintance; companion;
One dear brilliant woman;
The best-endowed, the elect,
All by their youth undone,
All, all, by that inhuman
Bitter glory wrecked.

But I have straightened out
Ruin, wreck and wrack;
I toiled long years and at length
Came to so deep a thought
I can summon back
All their wholesome strength.

What images are these
That turn dull-eyed away,
Or shift Time’s filthy load,
Straighten aged knees,
Hesitate or stay?
What heads shake or nod?
Bibliography


