

Nikos Kazantzakis and the Sound of Silence, a Jungian and Esoteric View

Nikos Kazantzakis and the Sound of Silence, a Jungian and Esoteric View:

The Calling of the Abyss

By

Dionysious Psilopoulos

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To my Holy Guardian Angel: as above so below—and to all those
lone souls who do not betray the Spirit, but ascend.

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INTRODUCTION

When in late 1922 and early 1923, and from 1913 until 1930, Nikos Kazantzakis and Carl Jung were producing their religious and philosophical manifestos, *Askitiki, Salvatores Dei* (*The Saviours of God*) and *The Red Book* or *Liber Novus* respectively, they were experiencing what German-French theologian and polymath Albert Schweitzer (1875–1965) had observed in *The Decay and the Restoration of Civilization* (1923): the “collapse of civilization” (15). Kazantzakis and Jung realised that despite the scientific achievements which undeniably improved the quality of human life, paradoxically anthropos¹ remain unhappy, desperately searching for a lost meaning that would give value to their life. They realised that in the present unbalanced world of reversed values, dominated by mechanarchy,² on the altar of economics and materialism and the so-called good life, anthropos had to sacrifice their religious feeling and the sacred, and suppress their originality. As Promethean figures, Kazantzakis and Jung had lost their trust in the patriarchal Christian God sitting high up on his throne detached from anthropos.

Dissatisfied with the religious status quo of their times, but being profoundly religious men, Kazantzakis and Jung had to rediscover the lost Logos or unity, to revive religious feeling in the soul of anthropos, to revitalize the true inner religion and resurrect the inner Divinity hidden within an unconscious suppressed by the materialism of the age and by the patriarchal yoke of some 3,000 years. Like most of the avant-garde writers of the late nineteenth century, such as French symbolists Charles Baudelaire (1821–1867), Stéphane Mallarmé (1842–1898), and Arthur Rimbaud (1854–1891), they deeply felt the modern world’s spiritual suffocation and rebelled against materialism and dry reasoning. They believed that the technological civilization that we have so proudly developed cannot satisfy our innate spiritual needs, that a new spiritual civilization is desperately needed. As Kazantzakis declares in his novel *O Anήφορος* (*The Ascent*), written in Cambridge in 1946 and first published in Athens in 2022, humanity today has taken a sharp turn in its history. In the coming new Aeon of the Holy Spirit, the human soul will be delivered from the old moral liberties and habits, which turned into immoralities, slavery, and an obstacle to reaching God, and will move a step forward to create a new vision: a new civilization (125).³

Poet, novelist, and disciple⁴ of British magician Aleister Crowley (1875–1947), Kenneth Grant (1924–2011), himself a renowned occultist, stressing the need for anthropos to embrace the precepts of the new Aeon and harshly criticizing the “darkest shadow” cast by historic Christianity, observes (echoing Jung) that the psychological disorders afflicting anthropos today stem from a centuries-old pattern of repression and dissociation. Consequently, individuals become estranged to their own selves and live in fear of their own nature and inherent powers. Grant suggests that this profound and internalized “sense of guilt and shame” must be eradicated before any real, meaningful, psychological development can be made (*Hidden God* 192). Having experienced the harrowing years of the First World War, the great depression in America, and the Soviet and German regimes spreading terror and death, and seeing the dark clouds of the Second World War gathering over England and the world, Aleister Crowley, initiate of the chthonic esoteric tradition and William Butler Yeats’s brother in the Golden Dawn, in a 1938 broadsheet⁵ advertising his periodical *The Equinox of the Gods*, proclaims that the “epidemic of madness,” war, and violence has spread “like pestilence” in the world. He claims that the old religions are all “dead of disbelief,” that the holy books of the past can no longer resist “the shattering effect of modern thought; humanity is drifting rudderless through a stormy sea of doubt and despair. Belief is bewildered. Conviction is shaken.” In his 1938 broadsheet, Crowley propagates his own esoteric system, the Thelemic current, which has the power, he claims, to “replace the outworn creeds, the local codes; to help the peoples of the world to march on to a new era of peace and happiness.”

At the close of the nineteenth century, most artists, in tune with the Spirit of the Age, had felt this despair, a spiritual poverty or crisis of faith, an urgent need for a new religion that would restore the disrupted balance in the human psyche and, consciously or unconsciously, became the instruments of an emerging Divinity. In his autobiography, renowned Irish poet W. B. Yeats (1865–1939) wonders whether “modern civilization [was] a conspiracy of the subconscious” (159), and in his *A Vision B* declares the birth of “a new divinity” (27). In *Askitiki*, undertaking the role of a “conspirator,” Kazantzakis struggles to pass on to his comrades “a simple word,” “a secret sign” (20). In my book *The Prophets and the Goddess*, exploring Yeats’s *A Vision*, Crowley’s *The Book of the Law*, Graves’s *The White Goddess*, and Ezra Pound’s *The Cantos*, I concluded that modern history is indeed a conspiracy of the unconscious, that these four poets, defending the light and seeking true religiosity, driven by the Spirit of the Age, crossed the Abyss, acknowledged their shadow,

assimilated the opposites in their psyche, and resurrected via a new state of consciousness the new Divinity or hidden God that lies deep within the human psyche and forms its immortal principle. In the new Aeon of the Holy Spirit, this Divinity will help humanity transcend phenomenal illusionary reality, release us from the tyranny of the 'I' (or the false mind), and lead us back to the lost Eden, to the original state of Unity, represented by the true, living, and incomprehensible Deity, the Great Goddess.

Kenneth Grant observes that there have always been individuals "receptive and available to cosmic impulses and vibrations," adding that through such sensitive individuals, humanity's consciousness "has been prepared for the transformations we are witnessing, and which some of us are experiencing, in the world today" (*Outside the Circles of Time* 6). Likewise, in the *Scattering Branches*, Yeats's muse, the Irish actress, suffragette, and revolutionary activist Maud Gonne (1866–1953), states that the Spirit of the Age in each generation "chooses its instrument of expression among the people, and when it speaks through them, their words and acts have extraordinary significance and extraordinary power" (27). In his fifth Tavistock lecture in 1935, expressing the spirit of his own time, Jung remarks that history is in the making within the individual's collective unconscious, and that "when the archetypes are activated in a number of individuals and come to the surface, we are in the midst of history, as we are at present" (*Analytical Psychology* 182–183). Intuitive visionary artists and prominent intellectuals living in the *fin de siècle*, the last decade of the nineteenth century, instinctively felt a change in the air—one of apocalypses—they hoped would bring about the end of the status quo and herald the new Aeon of the Holy Spirit. In his autobiography, questioning the religious restlessness of those living and experiencing the spirit of the *fin de siècle*, Yeats wonders, "why are these strange souls born everywhere to-day? with hearts that Christianity, as shaped by history, cannot satisfy. . . . Why should we believe that religion can never bring round its antithesis? Is it true that our air is disturbed, as Mallarmé said, by 'the trembling of the veil of the temple,' or 'that our whole age is seeking to bring forth a sacred book'?" (189). Yeats's friend, fellow occultist, modern Gnostic, visionary mystic and poet George William Russell (1867–1935), known as AE, who like Jung had experienced waking dreams or visions, expressed in his 2 June 1896 letter to Yeats his profound belief that "a new Avatar is about to appear and in all spheres the forerunners go before him to prepare" (*Letters from AE* 17).

Like Yeats and Crowley, Kazantzakis and Jung were certainly “strange souls,” forerunners of the new Divinity or avatar. Inspired by the inner Divinity and following its dictates, they succeeded in composing, as had Yeats and Crowley, a sacred book: *Askitiki* and *The Red Book* respectively. As students of the esoteric tradition, Kazantzakis and Jung were aware of the theory of world cycles and believed that they were living in a transitional period, at the end of one cycle and the beginning of a new one. They felt that what is coming in the post-apocalyptic world is the redeemed and deified Universal Anthropos who have discovered and activated their latent divine powers, resolved the antinomies of the phenomenal world (the world of observed appearances), restored their dignity, and re-established their identity with the true Divinity. Kazantzakis and Jung felt that the time had come for humanity to turn to the ‘primordium’ source, to reconnect with the archetype of the incomprehensible Divinity, the primordial mother, the eternal feminine, or the chaos: the Abyss that exists within.

In *Love’s Body* (1966), historian of religion, classical scholar and philosopher Norman O. Brown (1913–2002) asserts that for the world to find its lost equilibrium, it should be reduced to madness: “Christ is within the wall of paradise, which is the wall of the law of contradiction; and the destruction of the law of contradiction is the supreme task of higher logic” (242). In search of the lost equilibrium—or, in esoteric terms, the lost Logos—Kazantzakis and Jung share the Christian Greek Orthodox view that when Christ, through baptism, was immersed in matter, He achieved a human nature, bringing together matter and spirit, and thus reconciling opposites or accomplishing the Great Work.

To achieve the lost balance and resurrect the new Deity in a new state of consciousness⁶ or non-consciousness, humanity must accomplish the Great Work, the assimilation or transcendence of opposites in the human psyche. Jung would agree with Eliphas Levi’s definition of the Great Work as “the attainment of that middle point in which equilibrating force abides” (*The History of Magic* 360). Greek Orthodox Reverend, philosopher and historian Lambros Kamperidis affirms that only through collaboration with the divine, “only by being in eternal perichoresis, in never-ending communion with God and movement toward Him, may we harmonise our whole being with the One who remains the Great Ecstatic” (58). He adds that creation can be liberated from its servitude to immorality and death only through a synergy or partnership with God. This synergy, for Kamperidis, cannot be realised solely and exclusively by anthropos, but only in full collaboration with God, “so that both human

and divine natures find release from their isolated individuality through harmonious complementarity.” Kamperidis asserts that without this mutual and harmonious synergy between anthropos and God, both human and divine natures operate autonomously and “confusedly in a divisive way by unceasingly opposing each other. Instead of harmonic fusion, they generate division and brokenness” (“Orthodox Sources” 56-57).

Since logic, related to the phenomenal world, cannot help us discover the divine truth within us, then a logic beyond logic, a supra-logic, or knowledge beyond conventional knowledge, a gnosis⁷ or a new state of elevated consciousness is needed to achieve this “harmonic fusion” and liberate the hidden God or Gnostic Christ, the true Divinity that lies enslaved in the human psyche. In his autobiography⁸ *Report to Greco* (1961), quoting an anonymous Byzantine mystic, Kazantzakis admits that since “we cannot change reality,” let us change the eye which sees reality (54). Similarly, Yaqui Indian shaman or sorcerer from northwestern Mexico, don Juan Matus, affirms to his disciple anthropologist Carlos Castaneda (1925–1998) that “things don’t change. You change your way of looking” (*A Separate Reality* 50). Significantly, Grant notes that consciousness, which is “our sole means of knowing reality,” does not change. It is the perspective of the mind that changes, the degree of our understanding which “claims for consciousness different degrees of manifestation.” Grant adds that it is not consciousness that evolves “from one state to another [waking, dreaming, and a deep sleep state], but mind which reflects into consciousness its own movement (thought)” (*Beyond the Mauve Zone* 231). In a 1990 interview with *Skoob Occult Review*, highlighting the significance of various states of consciousness, Grant observes that the main purpose of his esoteric oeuvre “is to prepare people for encounters with unfamiliar states of consciousness” (qtd. in Fite, “Inside Outer Space” 105).

The significance of experiencing new states of consciousness to reach one’s inner Divinity is highlighted by Kazantzakis in his play *Buddha*,⁹ where the magician, whom Kazantzakis identifies with the artist, tells the Mandarin that the great secret of changing the world is to change the eye that sees the world (495). Both Jung and Kazantzakis agree that new states of consciousness will help us see differently, will change our perspective on life and the world around us, will transform and ultimately heal the fragmented state of human existence. Anthropos should stop being passive observers and begin actively engaging in expanding their consciousness in order to become masters of their own fate. The coincidence or resolution of opposites, and the ensuing new state of consciousness, will help

individuals surpass their mental limitations, go beyond phenomenal knowledge, and perceive the ultimate mystical gnosis that lies in the sphere of the absolute Divinity, the original source, the Great Goddess—and in the end attain true freedom.

Bearing in mind the *Emerald Tablet*'s famous Hermetic magical quote “as above so below,” meaning that everything is contained within us, Kazantzakis and Jung, moving perhaps one step further than the Gnostics' dualistic philosophy, recognized the unity or the complementarity of matter and spirit and believed that just as God descends into nature, anthropos must ascend into Divinity. The process of ascending into Divinity helps even God to evolve and disentangle the illusion of matter, the three-dimensional reality, everything perceived through the senses.

In *Tertium Organum* (1920), Russian philosopher and esotericist P. D. Ouspensky (1878–1947) notes that matter “is the incorrectly perceived form of that which exists in reality.” For Ouspensky, only ‘that’ exists, what he calls the “four-dimensional world” (170-171), the higher state of cosmic consciousness¹⁰ achieved after the dissolution of the antinomies. The relationship between microcosm and macrocosm, anthropos and the divine, is interdependent and is based on mutual assistance and cooperation. This interrelationship is fully and poetically expressed in the work of German physician, mystic, and religious poet Angelus Silesius (Johann Scheffler) (1624–1677). Influenced by the mystical religious philosophy of German philosopher and mystic Jakob Bohme (1575–1624), Silesius highlights, in his collection of mystical religious poems or aphorisms *Cherubinischer Wandersmann* (1674)¹¹ (*The Cherubic Pilgrim*), the interdependence of God and anthropos. According to Jung, Silesius, the “most mystical and most childlike poet,” confessed in his religious poetry “his identity with the deity; but he could only do so in a more or less somnambulistic condition—it never became a truth for which he could stand” (*Visions* I 557). Echoing the religious philosophy of German theologian, mystic, and philosopher Eckhart von Hochheim (Meister Eckhart) (1260–1328), and fully expressing that of Kazantzakis and Jung, Silesius proclaims:

I know that without me / God can no moment live; / Were I to die, then He
/ No longer could survive.

God cannot without me / A single worm create; / Did I not share with Him
/ Destruction were its fate.

I am as great as God, / And He is small like me; / He cannot be above, /
Nor I below Him be.

In me is God a fire / And I in Him its glow; / In common is our life, / Apart
we cannot grow.

I am God's child, His son, / And He too is my child; / We are the two in
one, / Both son and father mild. (qtd. in Jung, *Psychological Types* CW 6
#432)

As an instrument and prodromos of the new Divinity, Kazantzakis, obsessed by his vision to achieve theosis (union with God or deification) or unite with the new Divinity, came to the obvious conclusion that anthropos is not a machine but a religious animal with a fundamental need to ascend, to always evolve, to discover a purpose that would aim towards theosis: union with the inner divinity. To merely survive and socially assert ourselves is not enough. It is our responsibility to evolve because by doing so, God evolves along with us and therefore in a sense we ourselves become the saviours of God. Kazantzakis firmly believed that anthropos is responsible for saving the inner Divinity, and to save this Divinity individuals must first acknowledge the cosmic war that rages between the forces of light and darkness, align with the forces of Light, acknowledge their divine descent and latent divine powers, and transubstantiate matter into spirit.

Kazantzakis hypothesized that to experience and become conscious of its creation, the Divinity (or the *élan vital*), which Kazantzakis identifies with anthropos' divine soul, became immersed in matter. However, once immersed in matter, the human soul or *élan vital*, dragged to the illusionary phenomenal reality, became enslaved and forgot her divine origin. Therefore, Kazantzakis maintained that our mission on Earth is to realise the illusionary nature of material reality, to transform matter into spirit and raise the inner Divinity or human psyche to her original divine splendor. By realising our soul's divine descent and powers, we help the *élan vital* within us to evolve.

Kazantzakis repeatedly claimed that in the critical transitional period in which we live, it is imperative to resurrect and save the divine spirit within us; otherwise, we will perish. Kazantzakis shared Jung's view that scientific progress does not coincide with spiritual progress, that because we have developed nuclear weapons, we are like children playing with fire, flirting with the danger of destroying humanity itself. The more we alienate ourselves from spiritual values and refuse to perceive the

Midnight Sun and achieve spiritual enlightenment, the closer we get to generating a nuclear holocaust. Aside from the catastrophic use of science to develop smart weapons of mass destruction that threaten humanity's very existence, and our obsessive reliance on science that will eventually diminish our critical creative skills, Kazantzakis further realised that all human political ideologies and dogmatic religions are merely masks that enslave the human spirit and do not let it evolve and identify with the Universal Spirit or Rhythm.

Like Jung, Kazantzakis realised that to identify with the Universal Spirit or Rhythm, individuals must turn within. To turn within means to heal the fragmentary state of the human soul, assimilate the psyche's opposites, and achieve self-knowledge. The transcendence of opposites, or, esoterically speaking, the crossing of the Abyss through a new state of cosmic consciousness, makes us feel the presence of the inner Divinity. Only by transcending the present state of consciousness in order to descend into the unconscious can we hear the Cry or silent voice of the true Divinity or divine element, trapped by matter, lying hidden deep within the soul, or being indeed the human soul itself.

While no atheist, Kazantzakis, a deeply religious man, nonetheless differentiated between this true inner Divinity and the external patriarchal God that people worship in churches. Following a Gnostic approach, Kazantzakis believed that the patriarchal impostor God (the mere Demiurge) and the Church, established to sustain God's kingdom on Earth, are responsible for sustaining a master-slave relationship between anthropos and God and for suppressing anthropos' creative spirit. Institutionalized Christianity, for both Kazantzakis and Jung, has become a medium of control, appropriated by the forces of inertia to enslave anthropos' spirit, suppress their divine powers, and make them forget their divine descent.

To remember their divine descent, individuals must delve to their unconscious where the true unknown and incomprehensible Divinity lies. Kazantzakis realised that when people turn within and experience a new heightened state of cosmic consciousness, they then feel this Divinity and hear its silent voice. Kazantzakis likens this voice to the voice of our conscience or, esoterically speaking, to the voice of our Holy Guardian Angel. To hear the Cry or listen to the voice of silence is a life-changing event. This is the moment when human life achieves true meaning, when one grasps that the purpose of life is none other than to serve this commanding inner voice. Fully surrendering our will to the will of this

rising and ascending Divinity provides true meaning to human life. Ironically, Kazantzakis maintained that true freedom can be achieved only when we subjugate our will or freedom to the Will of this Divinity.

When people unconditionally surrender to the Will of this inner Divinity, then their inner daemon or Holy Guardian Angel reveals to them in a heightened state of consciousness their unique purpose in life, or their True Will. And this True Will provides direction and true meaning in life, does not conflict with the will of other individuals, and always serves the Will of the true Divinity itself. In a state of mystic ecstasy, Kazantzakis realised that his True Will, or distinct purpose in life, was to assist the evolution of the inner Divinity or *élan vital* in the religious consciousness of the people, emphasize the need for new spiritual values, and prepare individuals for the coming of the new Aeon of the Holy Spirit.

Having discovered his True Will and hearing the Cry of the rising new Divinity, Kazantzakis rebelled against the old patriarchal God and the obsolete values of the previous Aeon. He insisted that to ascend, individuals must declare war against the old patriarchal values that reflect the violent machismo of the male God mentality. Although peace-loving by nature, Kazantzakis believed that the fire of war, which reflects humanity's present primitive, prone-to-violence mentality, in our day's critical transitional period, is inevitable and necessary to cleanse the Earth and prepare it for the coming cycle.

For thousands of years, people have been brainwashed into worshipping an omniscient male God reflecting patriarchy on Earth and resulting in endless suffering. In the new Aeon of the Holy Spirit, the new Divinity should be conceived in the people's religious consciousness as the Mother, the original force that generated everything in the Universe. People must be reminded that this power has even generated the God that people worship in the churches, considering Him the sole reality, forgetting the obvious truth that even God is the creation of the Theometer or Theotokos, the eternal Mother. Indeed, it is far more logical to conceive Divinity as being a beautiful female spreading love, unity, peace, and prosperity rather than a dictatorial male spreading war, division, and senseless violence. Kazantzakis believed that, as anthropos matures and develops, so God matures and develops in anthropos' religious consciousness. God is only the reflection of what we see in the mirror. When we cultivate ourselves, when we turn within, achieve a new state of consciousness and hear the cry of the true inner Divinity, of our divine soul, achieving self-knowledge, or, esoterically speaking, accomplishing

the Great Work, then the image in the mirror changes as we change. In the new coming Aeon, when after pointless wars and suffering humanity matures, and when metaphorically the Great Mother Goddess is reinstated upon her throne, then anthropos' fragmented soul will be healed, the male war mentality will be discarded, wars will cease, and peace and unity will return to Earth.

Notes

¹ The Greek term 'Anthropos' (Ἀνθρώπος), translated as 'human,' includes both genders and replaces throughout this book the term 'human being' in both its singular and plural form. Etymologically, the word derives from 'ano-thronoskon,' signifying one who walks with the head up, or from 'ἀναθρόν α ὀπωπε' (anathron ha opope), suggesting, as Socrates informs Hermogenes, one who contemplates or observes or reasons with great care what they have seen. As Socrates says, the other animals do not reason about anything they observe, while 'Anthropos,' as soon as they see something (opope), they observe (anathri) it closely and reason about it (Plato, *Cratylus* 399c). The word 'Anthropos' is preferable to 'human being' because the latter signifies, from the Greek word 'hous,' a creature made of earth and destined to return to earth, while the former stresses anthropos' divine descent destined to embrace their divine origin.

² A term used by British poet Robert Graves (1895–1985) in "What Has Gone Wrong?" to signify the indiscriminate use of technology and its deleterious effects on people and the planet itself.

³ Unless otherwise indicated, all translations from ancient and modern Greek are mine.

⁴ He first visited Crowley on 10 December 1944. In February 1945, he stayed with him for three days, and in March he moved to Crowley's house to be his secretary. He stayed there until mid-May 1945. See Michael Staley's "Foundations of the Typhonian Trilogies."

⁵ A reproduction of this broadsheet is included in Grant's *Aleister Crowley and the Hidden God* (1973).

⁶ An expression first used by Bucke in his classic work, *Cosmic Consciousness: A Study in the Evolution of the Human Mind* (1901).

⁷ A Greek term, signifying not only knowledge but spiritual enlightenment, first introduced by Plato in his dialogues.

⁸ In her introduction to *Report to Greco*, Eleni Kazantzakis affirms that the work blends reality with imagination, predominantly truthful, with only a touch of fancy. She further states that some dates have been altered, that in his account of others, he remains wholly accurate, conveying exactly what he observed and heard. But as she notes, when he recounts his own personal experiences, there are some minor alterations (12).

⁹ Kazantzakis began writing *Buddha* in Vienna in July 1922. He continued working on it during the years of the German occupation, from 1941 to August 1943, and completed it in Antibes in 1957, about eight months before he died. See

Kazantzakis's 12 February 1957 letter to Prevelakis and his 15 May 1943 letter to Yannis Kakridis. On 12 March 1957, he confesses in a letter to Friar that even though the *Odyssey* is the apex of his literary opus, he still appreciates *Buddha* a great deal: *Buddha* "is my 'Tempest' as Shakespeare would say" (*ACG Archives*).

¹⁰ In *Cosmic Consciousness* (1901), Bucke defines cosmic consciousness as the consciousness "of the life and order of the universe," the cosmos, adding significantly that along with this consciousness "there occurs an intellectual enlightenment or illumination which alone would place the individual on a new plane of existence—would make him almost a member of a new species. To this is added a state of moral exaltation, an indescribable feeling of elevation, elation, and joyousness, and a quickening of the moral sense, which is fully as striking and more important both to the individual and to the race than is the enhanced intellectual power" (3).

¹¹ The first edition of this collection was published in 1657 under the title *Geistreiche Sinn-und-Schlussreime zur göttlichen Beschaulichkeit* (*Ingenious Aphorisms in End-Rhymes to Divine Tranquility*). Jung remarks that this is Silesius's most significant work: "The verses are of exquisite beauty and extraordinary naiveté. He there confessed the age-old belief: 'That is Thou,' which is the last expression of the Hindu faith, they cannot say more than that. It means Brahman. The very well-known expression *Tat tvam asi* expresses this truth, namely, what you touch, what you do, what you are, That is He or That is Thou" (*Visions* I 557).

CHAPTER ONE

THE METAMORPHOSIS OF THE GODS AND THE ADVENT OF THE HOLY SPIRIT

The Equinox of the Gods

In *The Protestant Era* (1948), German-American existentialist philosopher and Protestant theologian Paul Tillich (1886–1965) claimed that “today a Kairos, an epochal moment of history, is visible” (48). Tillich defines “Kairos,” that critical moment in history, as “the moment in which the eternal breaks into the temporal, and the temporal is prepared to receive it” (xiv). Sharing Tillich’s view, Jung, in “The Undiscovered Self” (1956), admits that

we are living in what the Greeks called the *καιρός* [Kairos]—the right moment—for a ‘metamorphosis of the gods,’ of the fundamental principles and symbols. This peculiarity of our time, which is certainly not of our conscious choosing, is the expression of the unconscious man within us who is changing. Coming generations will have to take account of this momentous transformation if humanity is not to destroy itself through the might of its own technology and science. (*Civilization in Transition*, CW 10 #585)

Esoterically speaking, the ‘metamorphosis of the gods’ corresponds to the magical expression the ‘Equinox of the Gods,’ the esoteric tradition that initiates like Yeats, Crowley, and Grant use to refer to the precession of equinoxes through the zodiac along the ecliptic, completed in one Great or Platonic year of about 26,000 years. The ‘Equinox of the Gods’ simply refers to the alternation of the Aeons, or as Crowley, another prophet of the new Aeon, in his 1938 introduction to *The Book of the Law* or *Liber Al vel Legis*,¹ calls “the moment of change from one period to another” (11). The Great Year consists, as Grant elucidates, “of 52 Phoenix periods of five hundred years each,” and the Aeon “renews itself like the Phoenix, on the scale of once in approximately 2,000 years” (*Magical Revival* 16-17). Grant further explains that the ‘Equinox of the Gods’ denotes “a Change of Aeon when a new influence radiates through the stellar girdle (zodiac)

of the Cosmos effecting radical changes in human and other forms of consciousness” (*Magical Revival* 218).

In an interview with French-Swiss writer and journalist Georges Duplain (1914–1993), published in the *Gazette de Lausanne* from 4 to 8 September 1959, Jung acknowledged his belief in the existence of the “great astrological periods” (*Jung Speaking* 413). In his conversation with Duplain, he outlined the Aeons starting from the prehistoric Age of Taurus (4000 BCE) when the cult of the Great Goddess reigned. Then comes the Age of Aries,² where the Father dominated, followed by the Age of Pisces, known as the Aeon of the Son or Child. Today, humanity enters the Age of Aquarius or, following the teachings or tradition of esoteric Gnostic Christianity, the Aeon of the Holy Spirit, or spirit of Truth. In this new golden age, humanity will restore or reestablish its severed ties with the inner Divinity or, applying Christian terminology, will enter the Kingdom of God or Heaven. Commenting on the succession of the Aeons, French magician Alphonse Louis Constant, known as Eliphas Levi (1810–1875) declares that “the coming of Christ makes that of Anti-Christ a certainty; but the advent of Anti-Christ will precede the triumph of the Holy Spirit” (*The History of Magic* 467).

In his classic *Gnosis*, relying on Gnosticism and the secret oral esoteric tradition of Eastern Orthodox Christianity, Russian philosopher and scholar on esoteric Christianity Boris Mouravieff (1890–1966), commenting on the universal nature of the esoteric tradition, notes that there are no different esoteric traditions. He points out that there is only one Tradition, and that the ultimate truth is universally attainable, regardless of one’s religious beliefs, adding that although the way to salvation is one, it can be reached through multiple and diverse pathways (*Gnosis* II 154). Referring to the present turbulent transitional period and the new promising coming Aeon of the Holy Spirit, Mouravieff, echoing Kazantzakis and Jung, proclaims that the current transitional period scarred by wars and revolutions and by the incredible breakthrough in the positive sciences, will eventually lead us to the Aeon of the Holy Spirit. Sounding much like Jung, Mouravieff exclaims that “during this period, Faith will be progressively replaced by Knowledge, and Hope will end in Accomplishment. This will be the final triumph of love” (129).

Likewise, in *City of God*, Church Father St. Augustine (354–430 CE), applying Christian terminology, proclaims that when the time of transition ends, in the coming Aeon, the Seventh Age or the day of Christ’s resurrection, humanity will return to God’s embrace, to “the eternal rest of

both spirit and body.” As he poetically prophesies, in God “we shall be still and see, shall see and love, shall love and praise. Behold what shall be in the end without end! For what else is our end, except to reach the kingdom which has no end” (XXII. xxx 385). Another harbinger of the new Aeon, Dante Alighieri (1265–1321) notes in *Il Convito* (*The Banquet*), that humanity has already entered “the last age of the world, and verily await the consummation of the celestial movement” (II.xv.14). In his Second Letter, referring to the end or consummation of times, St. Peter reminds his congregation of the “new heavens and a new earth” which will arise in the last days, after the burning “in which righteousness dwells” (3:12-13).

Belief in the advent of the new Aeon is also expressed by Castaneda’s teacher, don Juan Matus. According to Castaneda’s testimony, don Juan claimed that he followed the tradition of the ancient Toltec shamans going back twenty-seven generations (*The Active Side of Infinity* 68), considering himself a seer “of the new cycle,” a warrior “of total freedom” (*The Fire from Within* 13).

The Three Aeons of Humanity

Kazantzakis’s awareness of the esoteric theory of world cycles is reflected in *The Ascent* and in his travelogue *England*. Based on the authority of Italian theologian, visionary, mystic, and modern Gnostic³ Joachim of Fiore or Flora (1135–1202), the “sweetest of the mystics” (*England* 85), Kazantzakis, reflecting Jung’s convictions, records that there are three overlapping stages in human history. In the first, the Father or the law dominates; in the second, the Son or faith; and in the third, the Holy Spirit or love (*The Ascent* 187). In his *Concordance of the Old and New Testaments*, Fiore claims that the first era “was servile obedience, the second was filial servitude, the third will be liberty” (qtd. in Hall 22). Commenting on Fiore’s three periods of humanity, American scholar and mythologist Joseph Campbell (1904–1987) notes that the Age of the Father is “of the Mosaic Law and Israel,” and of the Son, “of the Gospel and the Church.” In the third Age of the Holy Spirit, which commenced around 1260—marked, according to Campbell, by St. Francis’s founding of the order of friars—the world will “become an earthly Paradise of saints communing directly with God” (*Creative Mythology* 478).

In psychological terms, Jung interprets the three consecutive Aeons of the Father, the Son, and the Holy Spirit as reflecting the differentiation of human consciousness in time or the spirit’s continuous realisation (*CW* 11

#272). The stage of the Father, “a state of unreflecting awareness” (*CW* 11 #272), denotes for Jung an earlier state of awareness experienced in childhood, dependent on a specific, habitual mode of existence that carries the authority of the rule (*CW* 11 #270). In the stage of the Son, a state of “reflective and rational state of consciousness” (*CW* 11 #272), we still have a “retention of the old habits and customs with no subsequent differentiation of consciousness” (*CW* 11 #271). But at the same time the stage of the Son forms a transitional stage, or an in-between state between child and adult (*CW* 11 #272), which leads us to the third stage of the supreme authority (*CW* 11 #272), the Holy Spirit “beyond the ‘Son’ into the future, to a continuing realisation of the ‘spirit’” (*CW* 11 #272). Jung declares that progression to the third stage signifies a form of acknowledgement of the unconscious, “if not actual subordination to it” (*CW* 11 #273), implying the assimilation of opposites that will take place in the human psyche and the completion of the process that leads to theosis or self-realisation or individuation. In “The Components of the Coniunctio,” referring to the Holy Spirit Movement, initiated in the thirteenth and fourteenth centuries by Fiore, Jung notes that Fiore “expected the imminent coming of the ‘third kingdom,’⁴ namely that of the Holy Ghost” (*CW* 14 #22), which coincided, according to Jung, with the establishment of the Benedictine Order by St. Benedict and the revival of monasticism. As Jung notes in “The Sign of the Fishes,” Fiore perceived monasticism as the true carrier of the Holy Spirit and therefore “he dated the secret inception of the new era from the lifetime of St. Benedict” (*CW* 9.II #137). Jung observes that the coming of the new age of the Holy Spirit, which will bring forth a new religious revelation, according to Fiore will be preceded by a transitional period coinciding with the “domain of the Son,” and that the “new status,” or “new attitude, will appear first as a more or less latent preliminary stage, which will then be followed by the fructification, the flower and the fruit” (*CW* 9.II #139).

Jung considers Fiore an instrument of the Spirit of the Age, a renowned figure who had pioneered in the revolutionary movement of the spirit in the early years of the eleventh century, a century that coincided, as Jung states, with the beginning of the second Fish (*CW* 9.II #141), the age of the antichrist. Jung contends that the fire of the living spirit descended upon Fiore, that Fiore had “felt the rushing wind of the pneuma” (*CW* 9.II #139) and was “seized by the archetype of the spirit.” Jung had no doubt whatsoever that Fiore’s deeds were rooted in a profound transcendent experience, which is, as Jung claims, a trait “of all those who are gripped by an archetype” (*CW* 9.II #141).

The Return of the Goddess

The Aeon of the Holy Spirit is that of the Mother, the eternal feminine, the Great Goddess that will bring justice, love, truth, and freedom. Kazantzakis and Jung had realised the plain truth: that the Holy Spirit is associated with the mother, and that the true Holy Trinity is that of the father, the mother, and the child. In *England*, Kazantzakis laments that it is a pure shame that the Greek word for ‘spirit’ is neuter in gender. If it had been feminine, we might have honoured the correct, universal, and deeper than any dogmatic creed Holy Trinity: Father, Mother, and Son (93-94). Following the Gnostic paradigm, Jung, like Kazantzakis, rhetorically asks, in “Christ as Archetype,” “Why, in the name of all that’s wonderful, wasn’t it ‘Father, Mother, and Son?’ That would be much more ‘reasonable’ and ‘natural’ than ‘Father, Son, and Holy Ghost’” (*CW* 11 #235).

It is interesting to note that both Jung and Kazantzakis, even though they rebelled against the old principles and parochial patriarchal norms of their times, remained unconsciously conditioned by patriarchal values and relegated the mother to second place, while it is more logical for the mother to be placed first, followed naturally by her child, not only because she has given birth to God but because she is the genitrix of life itself. The significance of this Trinity with the Mother coming first, shifting the emphasis to the eternal feminine principle, is emphasised by Grant, who accuses patriarchal Christianity of upsetting the natural balance by promoting the solar masculine principle alone. Grant asserts that by establishing God as the Father in Heaven and man as the father upon Earth (*Cults of the Shadow* 58), and by suppressing the feminine element, Christianity “established an absolute *patriarchate* that distorted the entire Mystery Tradition and led to the infection of civilization with the unbalanced creeds of total masculine authority and the abolition of all that pertained to the female element in nature” (*Cults of the Shadow* 49).

Polymath and Egyptian mythology scholar Gerald Massey (1828–1907) argues that the belief that the universe is born from the mother is “universal in mythology” (*The Natural Genesis* II 4), that no fatherhood exists “in the first pleroma of the gods . . . when we do get back to a one God on any local line of Egyptian mythology, it is the mother alone, and not the father, we find to be the first” (*The Natural Genesis* I 4). In those primordial times, the Great Mother Goddess, associated with the “Abyss in Space” (*The Natural Genesis* II 4) and the seven stars of the Great Bear constellation, became “the Great Genitrix . . . the reproducer of souls in a later phase of thought, because she had been the mother of the revolutions

or time-cycles in heaven, and of the Elementary Gods” (*The Natural Genesis* I 53). In other words, the Great Goddess’ identification with the constellation of the Great Bear also marked the beginning of time’s calculation. The goddess of the seven stars or ‘Mother of the Revolutions’ or “mother-goddess of time” (*The Natural Genesis* II 93) became the keeper of time-cycles, reflecting the Great Bear constellation’s cyclic movement. Massey claims that the Constellations and not the Planets were the first time-keepers, the “Stars of fixed Station, which turned round with the Sphere as do the Bears, Kepheus, Orion, Hydra, the Eagle or Vulture, and the rest. Next the Planets were added and combined with these” (*The Natural Genesis* II 17). During the course of the precession of the equinoxes—the movement of the equinoxes along the ecliptic—Massey explains that

as one constellation sank and got submerged in the abyss of the southern heaven, another was slowly emerging from that of the north. Hence the genitrix, who was the abyss at first and became the goddess of the seven stars, the constellation that represented the female place of birth, did not depend merely on the annual turn round in the circumpolar heaven; she also brought forth on the scale of the great year. (*The Natural Genesis* II 336)

Stressing the significance of the Mother Goddess as the original genetrix and originator of time, Massey explicitly notes that the Universal Mother, representing the origin of all Beginnings, is symbolized by the circle, a form first manifested in space and associated with time. For Massey, this celestial symbolism is represented by the constellation of the Seven Stars, the Great Bear, perceived as the genetrix, the maternal force, behind the birth of time and creation. According to Massey, this concept is later reflected “in the Book of Genesis as the work of Jehovah-Elohim” (*The Natural Genesis* II 17). Massey further states that the Great Mother Goddess “in her primordial phase was the Abyss in Space, and the goddess of the Seven Stars in time” (*The Natural Genesis* II 4).

Like Kazantzakis and Jung, chemical engineer, follower of Crowley, and a member of the O.T.O. (Ordo Templi Orientis, The Order of the Temple of the East),⁵ John Whiteside (Jack) Parsons (1914–1952) identifies the Holy Spirit with the Gnostic Sophia, “the Mother of the Universe” (*The Sophia of Jesus Christ, Nag Hammadi* 225), and acknowledges the “true and natural order, father, mother, son” (*Freedom is a Two-Edged Sword* 25). In his introduction to the Gnostic tractate *The Thought of Norea*, included in the third revised edition of the *Nag Hammadi Library*, commenting on the Sethian Gnostic system, American

scholar of Gnosticism and early Christianity Birger A. Pearson asserts that the Sethians believed in the Gnostic primal triad of Father, Mother, and Son. Pearson observes that for the Sethians, “the incomprehensible Father is a primal Mind . . . also called Adamas . . . whose Thought (ennoia) is a primal spiritual Mother. Their son is Mind (*nous*), also called Logos . . . and Autogenes [Self-begotten One]” (*Nag Hammadi* 445).

Today, more and more initiates of the esoteric tradition share the view that, since we have experienced and are still experiencing the “fire & blood” (*Liber Al* 40) of the Aeon of the Son, or Crowley’s Aeon of Horus, in order to reach the necessary balance and counteract the violence of Horus, the coming Aeon is that of the Daughter, the liberated fallen daughter who rises from the underworld to reunite with her mother. For Jack Parsons, the son does not seal the end of the natural order. By referring to IHVH, God’s sacred name, Parsons moves one step further and introduces the daughter, and indirectly the Aeon of Maat. Parsons claims that “the very name of god, Yod He Vau He, father, mother, son, daughter, when properly pronounced, asserts the splendor of the biological order. How could life proceed from a strictly masculine creation? What miracle could possibly be superior to the miracle of copulation, conception, and gestation?” (*Freedom is a Two-Edged Sword* 25). In *The Book of Thoth*, commenting on the Tarot of the Egyptians, and referring to the formula of the Tetragrammaton (the Name-of-the-Four-letters), Crowley claims that the “Union of the Father and the Mother produces Twins, the son going forward to the daughter, the daughter returning the energy to the father; by this cycle of change the stability and eternity of the Universe are assured” (54). Crowley adds that the card depicting the “Queens” represents the second letter ‘He’ of the Tetragrammaton, while that of the “Princesses” is the final letter. The final letter, the daughter, represents “the ultimate issue of the original Energy in its completion, its crystallization, its materialization . . . the counter-balancing, the re-absorption of the Energy . . . the Silence into which all things return. They are thus at the same time permanent and non-existent” (150). The rise of the daughter signifies the rebirth of the Goddess in human consciousness, the rise of a new state of consciousness or understanding that will unite the human and the divine in people’s religious consciousness. Just as the son in the previous Aeon signified the transformation or the evolution of the Father-image in people’s religious consciousness, so in the new Aeon the daughter signifies the transformation of the Great Goddess.

On 2 April 1948 at 1:11 p.m., Canadian-American initiate and Crowley’s apprentice and Magical Son Charles Stansfeld Jones (or Frater