

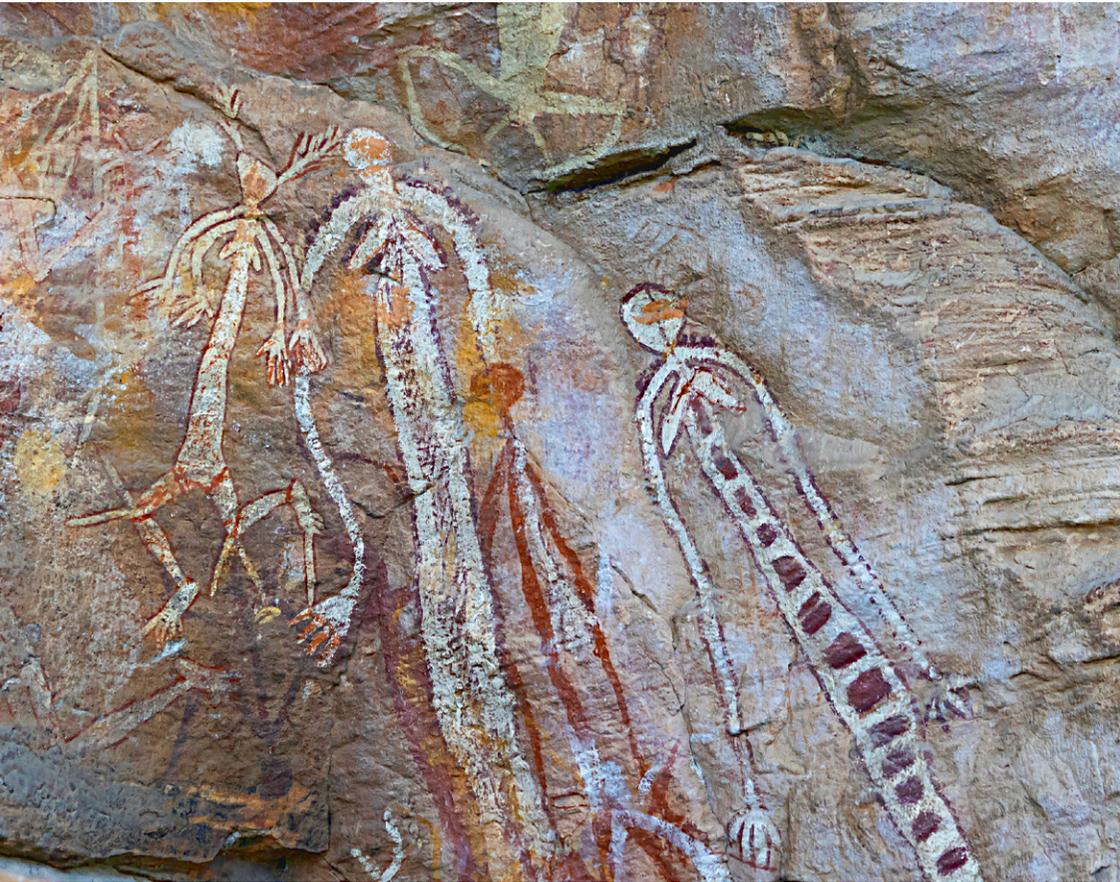
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INSIDE Reversing the Flow: A Conscious Choice
Universal Themes in World Culture
Nicholas Roerich – A short biographical sketch
A brief look at some Theosophical artists in Australia
Call for Nominations – National President

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The Theosophical Society welcomes students or seekers from all walks of life, belonging to any religion or to none and who are in sympathy with its Objects. It was formed to assist in showing to people that Theosophy exists, and 'to ascend towards it by studying and assimilating its eternal verities'. Wisdom is known by a mind that is completely open. Therefore freedom of thought and open enquiry are given special emphasis in the Society. **Theosophy** essentially refers to 'Divine Wisdom', Sacred Knowledge, which is a transcendent state of consciousness. In a secondary sense, Theosophy is an ancient yet distinct stream of enquiry, exploring and interpreting the truths of existence in terms suited to particular ages, e.g. in the teachings of ancient India, ancient China, Platonism, Neoplatonism, and, since 1875, through the contribution of the TS. At the core of Theosophy is the principle of indivisible Unity underlying the diversity of forms.

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Mission Statement of the Theosophical Society

To serve humanity by cultivating an ever-deepening understanding and realisation of the Ageless Wisdom, spiritual self-transformation, and the Unity of all Life.



From the National President

Stephen McDonald

The front cover of this magazine reflects the theme chosen for Theosophy in Australia this year. Australian Indigenous spirituality, as an expression of the Ageless Wisdom, shares the truths implicit in the great religions of the world and within the Theosophical teachings. As the Theosophical Society is a member-based organisation, we don't participate in political debate. We can, however, include aspects of Indigenous wisdom in some of the articles we present, which will contribute to a better understanding of the value of a culture that has been largely overlooked and ignored by many Australians. We are aware of the need for authenticity and to avoid speaking on behalf of the Indigenous community. Therefore, we will only source materials from Indigenous authors, which may contribute to our understanding of their culture and religion.

This year started in January with our first residential convention in over three years. Adelaide was the host

city for the event and according to the feedback I received from many participants, it was a resounding success. This was a testament to the work of many people at the National Headquarters and at our host Lodge, Adelaide. Also, the speakers who contributed to an excellent programme and the many volunteers that helped at the Convention. I wish to thank everyone who played a part in making the Convention such a memorable gathering. The next edition of Theosophy in Australia will include articles from some of the popular talks and photos from the event.

Juliana Cesano, international speaker, will be touring the Australian Section during April and May. She will be the main presenter for the School of Theosophy at our Springbrook Education and Retreat Centre in the Gold Coast Hinterland. After Springbrook Juliana will continue to visit many of the major centres around Australia giving talks and workshops. Unfortunately, because of time limits, she will not be able to visit all of

our centres. Gone are the days when speakers would visit for many months and tour the whole country. Lodges and Groups that have missed out may wish to car share and arrange groups to travel to their nearest Lodge or Branch. There are still some places available at Springbrook; the details for registration are in this magazine.

This issue of the magazine starts with an insightful article by our International President, Tim Boyd, about the 'journey home' that we are all on. Tim identifies the common story that faces us and the things we can do to link ourselves to our genuine nature. He points out that 'The self, removed from the greater reality in which it exists, is meaningless and illusory.'

Charles Hulley, although not himself Indigenous, had a deep and abiding interest in Australian Aboriginal culture and spirituality. His article delves into the issue of human self-transformation, which it may be argued is a central aim of the Theosophical Society. After discovering the paintings of Ainslie Roberts (whose lithograph of the Aboriginal elder was used on the \$2 coin), Hulley struck up a relationship with Roberts and eventually wrote his biography, *Ainslie Roberts and The Dreamtime* (1988) and made a TV documentary about Roberts with John

Lind, *Beyond The Dreamtime* (1994). Roberts described his role as: 'a communicator... a white man painting in a white man's way and trying, visually, to show the white people of Australia that this fascinating land they live in has a rich and ancient cultural heritage that they should be aware of and respect'.

Some of you may remember the captivating programmes about the work of Nicholas Roerich, which Blavatsky Lodge member, Michael Breen presented on several occasions. He has written a short biographical sketch of Roerich, one of the greatest mystical artists of our time. Michael also secured us the right to reproduce in *Theosophy in Australia* some of Roerich's remarkable paintings held in the Nicholas Roerich Museum in New York. The colours and content are stunning and worthy of meditation. Finally, Walter Mason, who has been assisting us at the National Headquarters, has written a passionate and informative piece about some lesser-known artists who were members of the TS in Australia. He discusses the work of Rona Scott, Florence Fuller and Mary Packer Harris, who have started to fade in memory. Walter highlights their many achievements, which have been largely forgotten over time.



From the International President

Reversing the Flow: A Conscious Choice

From 'The Theosophist', Vol. 137 No.5, Issue No. 5, February 2016

Tim Boyd

All of us are aware of the universal, basic, and obvious idea that we participate in cycles. We witness this in every aspect of life. It is one of the Propositions within our theosophical canon — such simple things as day and night, each breath that flows in and out, and the change of seasons. In our theosophical understanding we also think in terms of manvantara and pralaya — the outbreathing and inbreathing of universes. There are many large cycles, but I would like to speak about one that is specific to the journey of unfoldment in which we are all engaged.

The fundamental cycle of the soul's unfoldment is rooted in our literature and study — the journey of outgoing and return, the journey outward into manifestation and the return. The outgoing portion is depicted in stories around the world. Every spiritual tradition has stories of these cycles, as they relate to grand things and as they relate to us individually. A typical description of these stories would involve a character depicting the soul leaving its home or kingdom and

going to some far land. In that land it has experiences, sometimes it forgets the glories of its own kingdom, living as the people live in that distant land. But then there comes a time when the soul remembers, and this begins a completely new aspect of the cycle.

A story that depicts this quite vividly is the Mahabharata, where the Pandava clan loses their heredity and has to wander, and fight, and travel until their eventual victory in battle. We also see it depicted in the lives of great people. The Buddha left his kingdom, his princely life, to make this journey towards enlightenment. H. P. Blavatsky left home at the age of seventeen, as a single woman in search of a deeper wisdom that took her travelling around the world for the remaining forty-three years of her life.

A spiritual story embedded in the Western tradition, the one about the Prodigal Son, is an excellent depiction of the same outgoing and return. It is the story of a great man whose son one day decides he is going to leave home because he wants to travel. He requests and receives all of his riches,

which he then takes with him on a journey to a far land. Along the way the riches he has been given gradually fall away from him. He squanders them in the journey into the far land of material involvement in matter. At a certain point he is far from home, having to live the difficult life of the people in that land, taking the lowest form of employment to be able to even eat. In that particular culture the lowest employment possible was feeding the swine, and that was the job that the son of the great one was doing.

In that story a famine comes upon the land. The son is starving, lacking in spiritual nutrition. He is so hungry that he will eat the food that he is feeding the swine. This is the depiction of the soul's deepest descent. This is the

critical point in the story, and for us as well. What happens in the story depicts the process that we are engaged in now. At this desperate moment the son remembers his previous state, that he is the child of divinity, and the way that he is living and conducting himself is completely apart from his true nature. This is the critical point because this is where the journey of return begins.

In the theosophical writings, the Three Fundamental Propositions, the cycle of outgoing and return is addressed. In the third Proposition it is said that there is an obligatory pilgrimage for every soul. Each soul must make this journey. The outgoing journey is dictated by what is said in that third Proposition — that individuality is acquired first through natural impulse, that is, on the outgoing portion of the journey it is the impelling force of Nature that drives us. It is not a matter of conscious choice, but of reacting to the effects and drives of Nature.

During this part of the journey, we are impelled by Nature, dividing the world in certain ways that we are familiar with: into that which is pleasurable to us, and that which causes us pain, and the rest is neutral. The way the consciousness functions, we grab the pleasurable and resist what causes pain. This habit of mind prevents us from any genuine experience of the world, because the mind divides the



Guercino Return of the prodigal son
(Wikimedia Commons, Public Domain)

world into the false categories of what we like and what we do not, what we reach for and what we push away.

The key issue for the individual is that there is an all-important point of awakening at which we eventually arrive. To give an example of this process think of what happens if someone were to shoot an arrow into the air. The arrow is launched with a certain force that drives it. On the outward journey that force diminishes, the arrow slows down, stops, and then it begins its journey back to the ground from where it came.

The occult teachings speak of a time in our unfoldment when we have the potential to hasten the journey home. The point at which this hastening takes place is the one at which we as a human family find ourselves now. Certainly, there are always those who are ahead of the curve. This propulsive motion launches us ever more deeply into an association with materiality. But as this motion begins to slow, for the very first time we have the opportunity for genuine choice —not mere reaction to the impulses of Nature. We have the chance to consciously make choices. In that third of the Three Fundamental Propositions of The Secret Doctrine, when this point is reached, we guide our unfoldment through ‘self-induced and self-devised efforts.’ We take control and exercise the consciousness

that has grown within us during the course of the long flight into material existence, now to determine the best and most expeditious way for not only ourselves, but for all beings to make the journey home. This is where we find ourselves now.



A Journey Home. Rendition of the Navajo Sacred Mountain of the North, Dibé Nitsaa. Courtney G. Coffman
(Creative Commons Attribution-Share Alike 4.0 International)

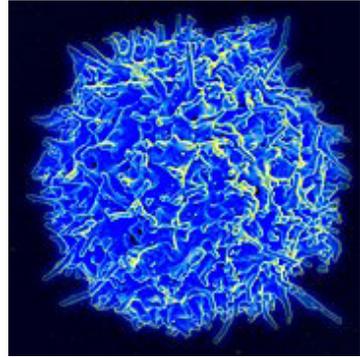
If this was not the level of our unfoldment, something like Theosophy would be meaningless to us. The moment where the journey of return commences is the critical moment in this entire story. On this journey homeward, the one thing that we are involved in is that we are continually choosing to ‘Know thyself.’ The process becomes one of knowing ourselves ever more deeply. The self, removed from the greater reality in which it exists, is meaningless and illusory. The only self that has meaning is the one that is linked inextricably to the greater life within which all things live, move, and have their being.

Oneness can be experienced in a number of ways. An example I use

these days is that of the human body. Within it there are multiple trillions of individual lives, or cells, that comprise the body. Somehow, we call this whole community of lives ‘I’. But if we take the example of any one cell and ask ourselves, what is it that motivates this single organism during the course of its day-to-day living. Probably it would not care a great deal about what is being said at a Convention for the Theosophical Society, or would not have much regard for the bills that we must pay or the books that we choose to read. The basic requirement for this individual cell would be that it has a climate that is hospitable, that the acid balance around it is correct, that it has sufficient nutrition, and that it is able to reproduce.

In our imaginations we can suppose that among these trillions of cells one of them gets the idea that something bigger is going on here. Suppose that the cell gets the idea that it wants to know more about the greater life within which it lives and moves. This would be an example of a spiritualized cell. It has no possibility of comprehending the enormity of the body in which it resides. It is too vast. This is similar to our condition. We are wondering about this Greater Life and having vague experiences related to it. At a certain point we commit ourselves to deepening our

knowledge and trying to bring others in that direction.



Healthy human T Cell
(Wikimedia Commons, Public domain)

When asked to describe what is a human being, HPB’s response was it is highest spirit and lowest matter linked by mind. In the Secret Doctrine the human project is the result of the coming together of three evolutionary streams — the spiritual, the intellectual, and the physical. These things sound simple enough because we tend to relate everything to ourselves: highest spirit is ‘within me’, lowest matter is ‘my body’. But she was talking about something much more than that. Not only are these streams active within us, but there is a spectrum of intelligences that take part in this project. Each one of us is the product of the participatory presence of the highest Dhyani Chohans as well as the lowest sorts of elementals. We are complex beings. The unity that we seek to explain is not without its own complexity.

So, for us as humans, the understanding of this complexity is what is involved in the human project. In *Light on the Path*, we are advised to ‘inquire of the earth, the air, and the water of the secrets they hold’ for us, to look within, to examine the various streams, and to ask about what are those secrets that the various high intelligences that are operating within this human project have for us. ‘Inquire of the Holy Ones of the earth of the secrets they hold’ for us. ‘Inquire of the inmost, the One, of its final secret’, which has always been held for us. This is the process that we engage in when we reach the stage where we can finally choose, consciously.



Light at the end of the path. Roger Jones
(Creative Commons Attribution-ShareAlike 2.0 license)

Sometimes we are faced with certain situations in our lives as individuals and as a human family. Now, as always, there are choices that we can make if we are sufficiently present, conscious, and willing to dare to make those choices. In the occult life there is this saying that dictates our behaviour:

we must know, will, dare, and be silent, with being silent, of course, the hardest of them all. At a certain point, we know; we have knowledge. Nobody has to tell us that at this point in the history of humanity, our behaviour as a human family is affecting the planet in serious ways. Four weeks ago, at Adyar, when flooding was everywhere, electricity was gone, and all of the trappings of modern, civilized, wonderful, elevated human progress slipped away, we knew.

These situations are self-created. Whether on a personal level or the whole of humanity, whenever we experience times of devastation, somehow there is a response that takes place; not a reaction, but a response. From all of the millions of lives that were lost in World War II, all of the expressions of not only inequality, but hatred of other human beings and groups of human beings, we emerged from the cataclysm with a devastated world. Out of that came the beautiful document that has become the standard that nations must stand by: the Universal Declaration of Human Rights. It is a wonderful document whose initial language is almost identical to the first Object of the Theosophical Society. Distinctions, discriminations, and hatreds based on race, religion, gender, caste, sexual preference are

artificial, and counterproductive to human unfoldment.



FAO Commemorative 1983 35th Anniversary of Declaration of Human Rights Bronze. BearCreek70
(Creative Commons Attribution-Share Alike 4.0)

In the Ageless Wisdom tradition, there is the concept of upâdhi, or a vehicle. It is a vehicle that enables the expression of something of a higher level. So, mind is the vehicle for spiritual inspiration, or buddhi. Substance is the upâdhi for

spirit. Compassion, which is the Law of laws, the nature of our being, which is connected to this experience of oneness also requires its vehicle. What is the vehicle of compassion in this world? Why are we compassionate? The more important question is, 'Why are we not compassionate?'

The vehicle for compassion is that mind, or consciousness, which is responsible, that is, which is able to respond. Responsibility is the flowering of all of the work that we have done in this life and past lives that bring us to the capacity to respond. Only when we come to that point in our unfoldment when we become fully capable of conscious choice can we be said to be 'response-able' — truly able to respond.

These are the patterns I ask you to look towards and the things that I ask you to lend your attention to. Compassion and universal responsibility — everyone is in a position at this stage of development to be responsible, to choose, and to choose wisely. Let us link ourselves with that compassion which is our genuine nature. We do not have enemies that are defined by nationalities. There is no nationality that is our enemy, but we do have enemies. Our most intractable enemies are inside of us — those selfish thoughts that wall us off from the

experience of the free flow of love and compassion. That is the enemy, because it imprisons us. It is also one that we have complete control over if we ever come to believe that we have control. If we can convince ourselves of that, the rest is easy.

Madame Blavatsky once said that there are two voices that she listens to and obeys without question: the voice of her own higher self, to which she was sufficiently connected to be able to know when it spoke; and the second was the voice of her Master. Her access to those voices was not unique. It is ours if we would ask for it, if we would listen, if we would hear and know what is said, if we would shape ourselves in

such a way that we would will to do what it is that we know. If we would dare to move in this world contrary to the flow of conventional behaviour. This is the flow that we are here to reverse. It is difficult at first; it takes enormous effort to become effortless, but once established, it is effortless behaviour for us. Know it, make it a part of your will, dare to take that step, and also know that you are not stepping alone. You may not see them around you, but you are not stepping alone; and be silent.

Be silent and know what it is that is continually whispering within you, waiting to be heard.



Universal Themes in World Culture

Charles Hulley

Profile

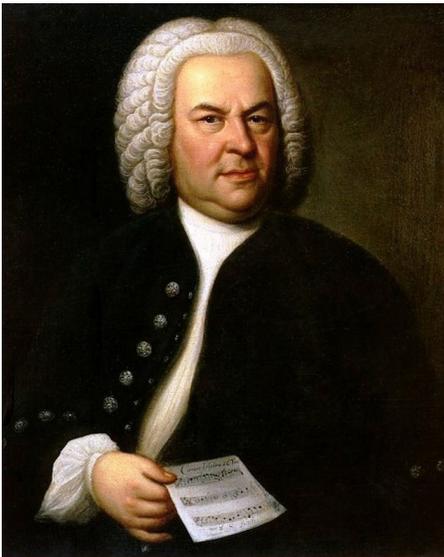
Charles Hulley (1928 – 2009) was a prominent businessman, lawyer and philanthropist, President of the CG Jung Society of Sydney for many years and a member of the Theosophical Society in Australia. He was a Member of the Order of Australia (AM), which recognised his work as Chairman of the Curran Foundation at St Vincent's Hospital, Sydney. He wrote a biography of Ainslie Roberts and had a deep and abiding interest in Aboriginal art and culture.

The following article is a condensed version of a lecture presented at an annual seminar held by the Theosophical Order of Service in Sydney during March, 1985.

The original piece was published in *Theosophy in Australia*, Vol. 50, March 1986.

Have you ever thought about the contrast between our physiological and cultural responses to a piece of music?

We all share a common anatomy of the ear; but it is doubtful that people across the world, from many different cultures, would respond ecstatically to Bach. They do not belong to a Western society of which that knowledge



Johann Sebastian Bach (aged 61) in a portrait by Elias Gottlob Haussmann, second version of his 1746 canvas. Bach is holding a copy of the six-part canon BWV 1076.

(Source: Wikimedia Commons)

and conditioning is a common part. And if they do not, the question must be asked... How can we speak of a universal culture?

There would seem to be a difference between what is received and what is innate, between what belongs to the externals of a particular society, and what rises from a deeper level. There are many different styles of culture and a culture is more than the sum of its parts. Because it is grounded in the individual, it has an unconscious as well as conscious component. Individuals live in a particular location which inevitably stamps its mark on them. Just as we have a transpersonal part of us, cultures have their universal elements too. And not only that, for in our time the world has become, in that well-worn phrase, 'a global village'. More and more communication is blending cultures. It is almost possible to speak of a world society, like a spider's web that touched or shaken in one part vibrates as a whole.

Cultures are becoming increasingly closely related, not only in economic and political terms, but in a sharing of language, art and science.

T. S. Eliot has said that the dominant force of creating a common culture between peoples of which each has its distinct culture, is religion. By religion, Eliot meant Christianity. To me, his standpoint is too solidly European. But

he did take culture back to its root, the dwelling of the god, the place where the rite is valid.

He mentioned a common culture, and, indeed, I think it is valid to speak of such a thing. But the matter of levels is also there. When we turn from a common culture to a universal culture, we have to go further than a single religion. We must begin to ask ourselves what are the universal elements in the human that are culture related.

This means that we must move in time as well as space.

We can begin at the physical level. For what is stamped on our bodies may prove also to be stamped on our minds. If we consider this point, we will find that it illuminates why the characteristic human stage of living in a complex global environment is one of anxiety.

It is ironic that as medical sophistication grows and the old killing diseases are eliminated one after the other, there is relentless increase in the modern stress diseases such as hypertension, coronaries and mental ill-health. Stress, not happiness, is our prevailing mental climate. This, although it is not generally realised, is caused by factors built into our mechanics; factors more easily dealt with if they are properly understood.

Aldous Huxley remarked that we have a nervous system more appropriate to

the hunter-gatherers of the Palaeolithic than to modern industrial society.

Our automatic behaviour, that is our reactions and instincts, were developed and 'imprinted' on the species hundreds of thousands of years ago when man had to battle a hostile natural environment to survive. Indeed, if an hour-long film were made to represent the whole history of humankind as a tool-maker, the industrial revolution that has completely shaped the world we know would flash by in a few seconds at the end, passing so quickly that it would be no more than a brief grey blur.

It is possible we still have the automatic bodily reactions that belong to a totally different culture, an outdoor culture; one of constant exercise and movement where not a single book or movie theatre was to be found. We are wired for the emotions, the excitements, the curiosities and fears - of hunting.

If we examine what happened when the primitive humans, the analogue of ourselves, found themselves in danger when out hunting, we would find that they had two courses open to them - fight or flight, and the evolution of the body developed automatic reactions to help him in these situations.

This gives us an immediate clue to the problem of stress in modern society. Stress is a condition whereby the body

reacts to danger in the same way as our hunting ancestors - but spread over a long period of time. The internal changes, meant to be beneficial when they arose to solve the short-term problem of the appearance of a bear or a sabre-toothed tiger, may cause both pain and damage to the body when they are extended over weeks or months or, in extreme cases, become a permanent state for the individual.

THE SECOND RENAISSANCE

Our lifetimes have seen more profound changes in technology than have been witnessed in the entire history of humanity. In the space of a few generations our lives have been remade. To the many advantages we enjoy over our ancestors, and which are easily discounted, must be added pollution on a grand scale, decimation of environment, awareness of limited resources, overpopulation, and the possibility of nuclear devastation. All these have become sources of anxiety with which our fight/flight mechanisms are not equipped to cope. We have mastered the technology of space flight and electronics, but their human dimension continues to elude us.

Just as the Gnostic Library of Nag Hamadi, hidden since the Fourth Century, symbolises a reawakening Gnostic impulse, so the discovery of the great Palaeolithic caves of France and Spain may be said to

symbolise a new direction in modern art. Literally speaking, ours are the first eyes properly to see those warm, finely inscribed animal scenes of the Aurignacian period, fifty thousand years ago, because most of them were drawn in darkness with the uncertain aid of flickering torchlight.



Gospel of Thomas and The Secret Book of John (Apocryphon of John), Codex II The Nag Hammadi manuscripts. Early Christian Gnostic texts (Source: Wikimedia Commons)

The art of the great Romanian sculpturer, Brancusi, is a direct borrowing of the textures and shapes used in the Greek Islands of the Cyclades in the ninth century B.C.; Stravinsky's ballet, *The Rite of Spring*, is primitive Russian: the rare sculpture of Modigliani in the National Art Gallery in Canberra is like an ancient statue from Asia Minor; Plato and Aristotle somehow mislaid the tetrahedron among the basic shapes of Pythagoras, but it has been

recovered in our time by R Buckmaster Fuller in his geodesic dome as one of the building blocks of the universe.

The most modern is often the most archaic. It is no accident of timing that Jean Cocteau dated this aesthetic transformation from 1910, just a year before the funeral of Edward VII. Guillaume Apollinaire, the brilliant poet and art critic killed in the trenches of France, had an African mask on the wall of his apartment in Paris. Suddenly an image, previously ugly and disturbing, was seen as a work of art that could hang beside a Rubens or a Rembrandt.

THE VOICE OF NATURE

In our own period the vastness of our problems is dehumanising the world. We long to find something that we can relate to, something small and alive. We long for a living landscape, and we have learned that in earlier civilisations every rock and pool and spring and tree had its special spirit. Many Aboriginal people know earth and heaven as one vast sign system, enriching and amplifying the whole cycle of life.

These people moved less in a landscape than in a humanising realm saturated with significance. It is that sense of sacred space and sacred time that we have lost and in spite of ourselves are striving to recover, often in ways we do not even recognize. Aborigines have

known that the voice of their Ancestor exists in all things, and speaks to them in every part of nature.

At the Museum of Modern Art in New York there hangs a huge and mysterious painting called *Hide and Seek* by the Russian painter Pavel Tchelitchew. When we first look at it what we see is a great oak tree against which a girl is pressing herself: she is in a game of hide-and-seek. The hiders are children concealed in the tree, arranged like a cycle of the seasons; winter children, summer children, autumn children. But step back a few paces and these children become landscapes. A few paces more they are two folded arms as the tree resolved itself into a foot and hand. Further back again, it becomes the face of a Russian demon. And finally, the whole picture resolves into a drop of water. But at the



Pavel Tchelitchew *Hide-and-Seek*
(Source: Wikimedia Commons)

centre there is one opaque detail that does not change: the girl in a pinafore hiding her face against the tree. And that girl, the creative principle, the Anima, Persephone, the way back to the springs of life, takes us on to my point in the idea of universal Culture.

I want you to imagine a theatre, a very old theatre, no more than a time-worn grotto in the rocky valley of a vast and mysterious landscape. The actors that perform there are invisible. Some of them have human shapes, some of them do not. You can call them ghosts, or forces, or archetypes, but they are very real. They are contents and structures that can assume a personal form and can imbue natural objects, the shapes that we call symbols, the stories that we call myths and dreams and literature with special power and meaning.

These inhabitants of the grotto are roles to be played. To put it another way, they are the play Hamlet waiting in the library to be used, not the performance at the Old Vic or Stratford. The performance comes when the play is staged. That is the only time you actually see the characters, who will be played and interpreted differently by each cast.

This strange grotto that I have described for you is the Collective Unconscious: the most important discovery of Jung. It is not personal. It is not something we have created for

ourselves any more than we create our lungs or heart, by a conscious act of the will. It is very old. We don't know how old, but its forms, its archetypes, its library of plays, seem to go back to the dreamtime of the race, before the grinding cold of the ice ages, back to the warm summers and the hunting grasslands of the Pleistocene.

Therefore, our psyches, our inner selves are as much the creation of the distant world of hunting and gathering as our nervous systems. The magic grotto of the Collective Unconscious is within each of us. We stage the plays.

In both the Eastern and Western traditions, whenever the nature of man has been probed deeply a major point to emerge is the duality of our experience. We are physical and spiritual beings. Both aspects are real, and neither can be fully described in terms of the other. For a complete description of humanity, we need the Principle of Complementarity which allows for the opposites of spirit and body, science and religion, determination and free will.

THE PERENNIAL PHILOSOPHY

In fact, we possess a geography of the region on the other side. It was compiled by Aldous Huxley who called it The Perennial Philosophy. Rudiments of the Perennial Philosophy he states may be found in the lore of traditional peoples in every region of the world,

and in its fully developed forms it has a place in most of the religions. The Perennial Philosophy forms a universal, intermittently visible stream which has had a profound cultural effect on civilization, east and west.



Aldous Huxley photograph by Henri Manuel, 1925
(Source: Wikimedia Commons)

Among the Greeks we find that Thales, Solon, Pythagoras, Herodotus and Plato all journeyed to Egypt to be initiated into its mysteries that were ancient even then. Much of it is woven into institutionalised Christianity. In its Hermetic, Cabbalistic, Sufistic and Rosicrucian forms it has affected the history of the Middle East and of Europe. Through the traditions of Freemasonry its symbols were incorporated into the Great Seal of the United States. It also appears in the Transcendentalism of Emerson, the Creative Evolution

of Bergson, the Theosophy of H.P. Blavatsky, the Psychology of Carl Jung, and writings as diverse as those of William Wordsworth and Lao Tse.

Huxley assembled what amounts to a catalogue of some of the most profound statements of the theme. The flavour of this theme can be presented under five headings.

The first one is BEING: Under certain conditions we can attain a higher awareness, a cosmic consciousness in which we experience the higher underlying the phenomenal world. This reality evokes words like infinite, eternal, the Divine Ground of Being, Brahman, and God. The individual's growth, creativity and participation in the evolutionary process are seen as under the direction of a higher centre, variously called the Atman, the Higher Self, and the Oversoul.

The second heading is AWARENESS: Some people go through life in a sort of hypnotic sleep, travelling that dusty road on the physical side of the hedge, feeling that life and decisions are incidental. But with more awareness, direction from a higher self becomes apparent. Decisions that seemed to have been made logically or through intuition become reflections of choices from a higher level of the Self. Inspiration and creativity are essentially a breakthrough of these higher processes. Important

experiences and relationships are not accidental. Ordinary perception is only partial perception, and the language crafted for ordinary perception is inadequate for describing broader reality.

The third is MOTIVATION: Increased awareness reduces the pull of material and selfish ego needs. The individual finds that their goal becomes wholeness, and their deepest desire a fuller participation in the cosmic evolutionary process, which is directed by a higher consciousness and characterised by purpose and meaning.

The fourth heading is POTENTIALITY: It follows that human potential is limitless, and that all knowledge and power is Gnostic and ultimately accessible to the mind that searches within itself. All limitations, including illness, are ultimately self-chosen.

The fifth point is ATTITUDE: With awareness of the other side of the hedge comes a new attitude towards life. It is the Archetype of the Anthropos consciously realized, a desire to serve and consciously participate in the evolutionary process, the cosmic drama, the fulfilment of the destiny of mankind. The reverse side is a deeper personal society find happiness and fulfilment.

Fortunately, there is a growing realization among scientists and opinion leaders generally that science does not deal with ultimate reality, but with models and metaphors. This gives us a more promising climate for the exploration of inner experience, and the study of the other side of the hedge, which has become such an urgent priority.

Ultimately, self-transformation is an individual task: each of us must read the signs as best we can.

The Freedom and Responsibility of Lodges and Branches

The freedom of Lodges and Branches is defined by the scope of the Society's Objects as well as its essential mandate to make Theosophy known as a practical living Wisdom, which can uplift human consciousness to a realisation of the Oneness of life. Therefore, although the Society has no official creed of its own and upholds freedom of thought, and while it is acceptable to invite some outside speakers who can contribute to the exploration of the Ageless Wisdom, it is not appropriate for our platform to be used by such speakers to actively promote other organisations or belief systems. Each Lodge and Branch was chartered by the International President to be a representative of the Society in its area. Its work and programme should reflect the character, altruistic ethos and spirit of the Theosophical Society.

Resolution passed by the General Council of the Theosophical Society (2019)



Nicholas Roerich – A short biographical sketch

Michael Breen

Profile

Michael Breen has been a member of the Theosophical Society since 1961. He has travelled the world taking photographs of Nicholas Roerich paintings held in many diverse collections. Nicholas Roerich's son Svetoslav was a personal friend and offered Michael much information and encouragement in his work. Michael feels that it has been his great privilege over the years to spread the knowledge of Roerich's artistic work and spiritual message throughout the world.

Nicholas Roerich was born in St. Petersburg on October 9th 1874 and across the screen of human life stepped a spiritual and artistic giant.

From early years indications were given of a tremendous talent being released into the world. At an early age he showed a desire to be involved in art, whereas his father requested a path in law. Roerich took both courses and passed them successfully, thereupon moving into the world of art.

A love and fascination for archaeology took him to areas where he could delve deeper into the ancient history of his land and thereby sow the seeds and lay the groundwork for this knowledge to be absorbed and integrated to manifest later in those early paintings of the Neolithic period. In the early 1900s

Roerich was nominated Principal of the School for the Encouragement of the Arts in St. Petersburg, home to 2000 students, introducing many reforms believing that students should not only receive more practical knowledge and development of their abilities but must embrace the entire scope of all living, active parts of art.

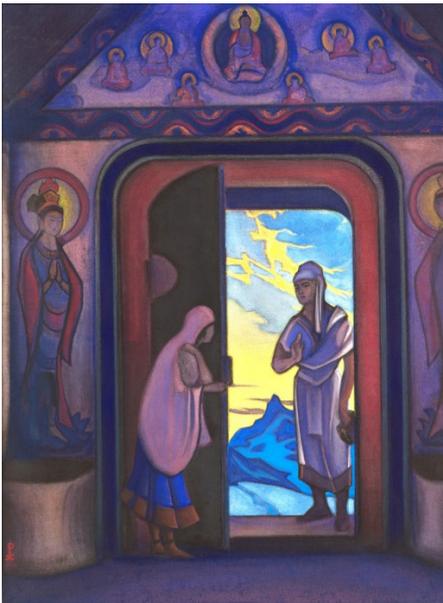
At that period Roerich was also attracted to a unique art project created by Princess M. K. Tenisheva at her estate, Talashkino, near Smolensk. He encouraged folk art, wood carving, mosaics and even drew personal sketches for furniture. For the Memorial Church in Talashinko he painted his famous frescoes *Queen of Heaven*, *The Throne of the Invisible God* and the image of Christ in mosaic,

giving his own interpretation of the Byzantine tradition.

Later on, Roerich's great interest in theatre brought about a series of stage settings for *Prince Igor* the opera, followed by *Peer Gynt*, *Princess Maleine*, *Sister Beatrice* and *Tristan and Isolde*. In 1912 work was commenced on the famous stage setting for Stravinsky's *Rite of Spring*, working with Diaghilev.

Successful exhibitions of his paintings were held throughout Europe during this period.

In 1920 Roerich moved to London for a short period where an exhibition of his paintings called *Spells of Russia* was held.



Nicholas Roerich, *Messenger*, 1946

In October of the same year Roerich arrived in America for the first time and exhibited 400 paintings in New York. Later these works were to tour for one and a half years through 29 principal cities.

In 1921 he founded the Master School of United Arts based on his idea that "all arts should be united under one roof."

In 1923 the artist left for Europe *en route* to the East for his Central Asiatic expeditions.

On November 17th, 1923 the Roerich Museum was opened in New York.

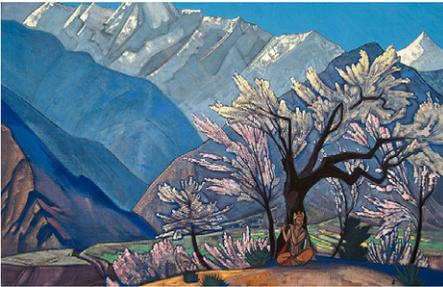
Cultural leaders, representatives of governments, artists and young people flocked to Roerich from all over the country. Groups were formed which later took on the name of Roerich Societies, proclaiming his ideals and precepts for peace, beauty and knowledge. People were drawn to him as a great humanitarian and spiritual leader.

Those who met him left spiritually enriched, looking forward to a new life of service for the common good of humanity and inspired by his pan-humanitarian ideals.

Heading an artistic-scientific expedition for five years he explored the heart of Asia – India, Tibet, Mongolia, Chinese Turkestan and Altai - collecting data on Asiatic culture and philosophy and

painting over 500 magnificent works of the Himalayas.

The chief objective of the Roerich Expedition was to create a pictorial record (in paintings by Roerich) of the lands and people of Inner Asia. The second objective was to survey the possibilities for further archaeological exploration and the third was to secure art treasures and ethnographical collections revealing the culture of Asiatic peoples.



Nicholas Roerich, *Krishna. Spring in Kulu, 1930*

Several books by Roerich, *Heart of Asia*, *Altai Himalaya*, *Shambhala* and the important monograph *Himalaya* are the main records of the expedition.

The Himalayan Research Institute was inaugurated by Roerich in Naggur, Kulla in the Punjab, after his return from the expedition and dedicated to the study of the Himalayan mountain region. The institute was also intended to serve for many new expeditions of a broad character, covering both nature and the inhabitants of those regions. It had two departments, botanical and ethnological.

In 1929 Professor Roerich launched the Roerich Pact and Banner of Peace. This unique project stipulated that all educational, artistic, scientific and religious institutions, and all sites of cultural and historic significance and value should be recognised as inviolate and respected by all nations in times of war and peace.

In 1929 Professor Roerich was also nominated for the Nobel Peace Prize.

A treaty was drawn up to be signed by all nations and on April 14th, 1935, in the office of President Roosevelt at the White House in Washington, the official representatives of the United States of America and all twenty Latin American countries signed the Treaty of the Pact. After the signing of the Pact, President Roosevelt delivered the following message in an international broadcast:

“It is most appropriate that on this day, designated Pan American day by the Chief Executives of the Republics of the American Continent, the governments (Members of the Pan American Union) should sign a treaty which marks a step forward in the preservation of the cultural achievement of the nations of this hemisphere. In opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the

preservation of modern civilisation. This treaty possesses a spiritual significance far deeper than the text of the instrument itself... Let us also bring renewed allegiance to those high principles of international co-operation and helpfulness, which, I feel assured, will be a great contribution to civilisation by the Americas.”

The Roerich Banner of Peace has the following design: three red spheres on a white background surrounded by a red circle. This sign of the triad is interpreted by some as a symbol of past, present and future, enclosed in the ring of eternity. Others consider that it refers to religion, science and art, held together in the circle of culture.



His spiritual life was closely linked with the realm of the mystic quests, so that he makes us believe in the eternal return through new incarnations. Many of his themes are taken from visions and dreams.



Nicholas Roerich, Treasure of Angels, 1905

*“In beauty we are united
Through Beauty we Pray
With Beauty we conquer.”*

As humans we have a goal and a way to become consciously aware of our destiny. Roerich’s paintings are meant to inspire and teach people, uplift them, and awaken in them that quality of universality and their inner connections with it.

It is possible to reach a higher level of thinking. And as we are part of the world and the world in microcosm, we can play our part. We are not pieces of clay; the inner spark that can appreciate beauty indicates a far profounder source that we can tap into.

Through peace, brotherhood and a deeper search into the meaning of life in all its facets, we can play our heart in changing the world. For a new world is coming.

Truly he earned the name given to him: ‘The Master of the Mountains’. Through all his paintings and writings runs the continuous thread of a great message, the message of the Teacher calling to the disciples to awaken and strive towards a new life, a better life, a life of beauty and fulfillment. He fully exemplified the words of Plato,

(1) “From beautiful images we shall go to beautiful thoughts. From beautiful thoughts to a beautiful life. And from a beautiful life to absolute beauty.”

(2) “Real peace, real unity, is desired by the human heart. It strives to labour creatively and actively. For its’ labour is a source of joy. It wants to love and expand in the realisation of sublime beauty. In the highest perception of

beauty and knowledge all conventional divisions disappear. The heart speaks its own language; it wants to rejoice at that which is common to all, uplifts all and leads to the radiant future. All symbols and tablets of humanity contain one hieroglyph, the sacred prayer – Peace and Unity.”

Sources: ‘Nicholas Roerich’ by Sina Fosdick

Special thanks to Gvido Trepsa and the Nicholas Roerich Museum in New York for their permission to use these images:

(1) Quoted by Svetoslav Roerich in 1974, the 100th anniversary of N. IK. Roerich’s birth

(1) Nicholas Roerich – (Cultural Unity)



A brief look at some Theosophical artists in Australia

Walter Mason

Profile

Walter Mason first joined the Adyar Library in Sydney when he was 20 years old and went on to work at Adyar Bookshop for many years. He is a member of Blavatsky Lodge, and has a special interest in Theosophy’s influence on popular culture since the 19th century. He is a creativity teacher, podcaster, tour leader and travel writer, and the author of two celebrated travel books, *Destination Saigon* (2010) and *Destination Cambodia* (2013). He is the vice-president of the NSW Dickens Society and lectures on literature, film and the arts throughout Australia and the world.

From its inception, the Theosophical Society has attracted eccentrics, visionaries, writers, composers and, perhaps especially, artists. Someone like Hilma af Klint has been rediscovered and her Theosophically-inspired works are recognised and valued the world over. In Australia we have the example of Clarice Beckett, someone “rediscovered” by the art establishment here, and someone whose Theosophical leanings inspired a creative life that is now taken very seriously.

There are others, though, whose careers perhaps more realistically reflected the fate of most artists: struggle, obscurity and a humble recognition and acclaim which doesn’t survive beyond the grave. Some names of gifted and prolific Australian Theosophical artists that should be better known include Rona Scott, Florence Fuller and Mary Packer Harris. Men, too, combined their Theosophical beliefs with their art, and a couple of names that deserve some recognition include the photographer John Watt Beattie and Frederick Cox.

Rona Scott, who died in 2006, was a gifted and energetic painter of abstract works that, in some cases, were influenced by her reading of the ‘Stanzas of Dzyan’, the text that is the basis of The Secret Doctrine. Scott painted images that were

inspired by her reading of particular Stanzas (the numbers recorded on the backs of paintings as an aid to future researchers). These sweeping, vividly-coloured paintings are filled with her own personal symbolism as well as abstract shapes and swirls conveying the moods of spiritual contemplation inspired by reading Madame Blavatsky.



Rona Scott, 1A The Eternal Mother-Parent, 1982-83
(Collection of the Theosophical Society in Australia)

Working with a poet called Dudley Gower, between 1982 and 1983 she created a cycle of paintings called ‘Cosmic Birth’ which illustrated her vision, inspired by Blavatsky, of the

creation and evolution of the Cosmos. The viewing of the paintings was enhanced by Gower's modern poetic reflection on the Stanzas. One may yearn for the return of such high-bohemian moments, and the synthesis of artistic forms is characteristic of the open spirit of inquiry encouraged by Theosophy. It's possible that in the future we will encounter again these wildly experimental and soul-freeing artistic events.

The paintings detail one artist's experience in Theosophy, the colour and movement of the canvases symbolising the artist's spiritual transformation and growth. With a generous spirit Scott donated paintings to Lodges across Australia, and their characteristic colour and vivid form would be familiar to many Theosophists, even if they don't quite know her name. For more than a decade she also worked as a school art teacher, and several people have attested to her tremendously inspirational style of teaching and her encouragement of her students' talents and curiosities. Inspired by the teachings she shared her artistic vision with the world, and was widely exhibited, particularly in Newcastle, the area where she lived. One of the exhibitions of paintings described as "hovering between surreal and metaphysical" was a group show she shared with the well-known outback painter Pro Hart.

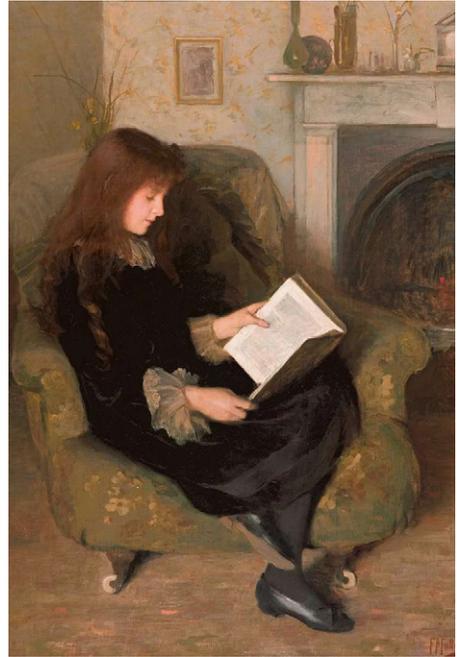
There was another pioneer in Theosophical art and art understanding who came before Scott, and that was the wistful and visionary South Australian artist Mary Packer Harris. Arriving in Adelaide from Scotland in 1921, Harris began her artistic career in Australia almost immediately. She frequently exhibited, including an exhibition in 1948 of *Poems in Paint* which was noted for its overtly mystical influences. Subsisting on a meagre income as an art teacher in schools, she was a tireless worker as an artist who not only exhibited constantly but also encouraged the careers of other artists, organised group exhibitions and taught art history and appreciation to High School students. Her talent expanded across several media, and she worked in painting, drawing, woodblock print and even textiles. She was also a superb writer and a fascinating art critic, submitting pieces of art analysis to the *Theosophy in Australia* journal. Like so many of her Theosophical friends she worked for the advancement of vegetarianism.

More mainstream players in the art world criticised her for her "muzzy mysticism" but it is this very mysticism that makes her of most interest to Theosophists. She identified, as well, as a Quaker, and throughout her life campaigned tirelessly for the cause of peace, including protesting

Australia's involvement in the Vietnam war. She published two beautiful and idiosyncratic books on art appreciation, and self-published her own memoir, with an exquisite cover she designed herself. Her student, and later on a prominent art-world identity, Ivor Francis, noted her quest for truth through beauty, and explained that "good art, in her book, was art which was inspiring, spiritual, uplifting and ennoblingⁱ." She was a champion of modern art appreciation in Australia, though her own work remained relatively conventional. She was most interested in encouraging one's own pursuit of truth and beauty, and avoided narrow labels for herself and others.

Annie Besant encouraged Theosophists to explore the visual arts, and historian Jill Roe mentions her enthusiasm for a Perth artist called Florence Fullerⁱⁱ. Indeed, so fulsome was Besant's praise that Fuller moved to the Theosophical Headquarters in Adyar in 1908. Fuller had been a child prodigy who had studied art in Paris and London and had found some acclaim as a professional artist on her return to Australia at the age of only 17. She painted a famous portrait of Aboriginal elder William Barak, and soon she had developed an interest in Theosophy. Once she moved to Adyar she painted one of the most famous portraits of Madame Blavatsky. By 1914 she was already represented

in four public galleries across the world, an extraordinary achievement for a female artist at the time.



Florence Fuller, *Inseparables*, 1891
(Source: Wikimedia Commons)

Fuller's exquisite portrait of the Buddha is on display at the National Headquarters of the Theosophical Society in Australia. In her fascinating doctoral study of Theosophy and modernism in Australia, art scholar Jenny McFarlane pointed out that it was through the employment of Theosophically-inspired spiritual practices such as visualisation as well as engagement with Indian art and its techniques that Florence Fuller was able to render work that was so fresh and uniqueⁱⁱⁱ.



Florence Fuller, *Golden Hour*, 1905
(Source: Wikimedia Commons)

There is still so much work to be done when it comes to researching the lives and influence of Australian artists inspired by Theosophy. So many of them deserve to be better known. In some cases their reputations as artists

have been resurrected, but the influence and importance of Theosophy on their work has been downplayed or banished to the sidelines. Hopefully future generations of Australian art scholars will make more connections between art and Theosophy, recognising just how much influence the Theosophical movement has had on the Australian art world.

References

- i Francis, Ivor (1986) 'A Personal Note on Mary', in Biven, Rachel Mary Packer Harris, (booklet) Walkerville Town Council*
- ii Roe, Jill (1986) Beyond Belief: Theosophy in Australia, Kensington: NSW University Press, p. 190*
- iii McFarlane, Jenny (2006) A Visionary Space: Theosophy and an alternative modernism in Australia 1890-1934, Doctoral Thesis, Canberra: Australian National University, p. 15*

Call for Nominations - National President



The present term of the National President ends at the Australian Convention Business Meeting (CBM) to be held in Perth in January 2024. Therefore, in accordance with Rule 22(1) and Rule 23 of the Constitution of The Theosophical Society in Australia, I am calling for nominations for the office of National President for a three year term commencing at the Australian CBM in January 2024. The position is a full-time one, based in Sydney, although, in accordance Rule 23.1(c), the National President need not reside within commuting distance of Sydney, provided that he or she is able to travel to attend meetings of the national Executive and National Council, spend additional time at the National Headquarters, and work from home on remote access.

Stephen McDonald is in his first term as National President and is thus eligible to be nominated for re-election.

The candidate shall be a member of the Theosophical Society who has been in Good Standing for the last five years at least. Nominations must be effected on Form 7 of the Rules and must be accompanied by a photograph of the candidate, curriculum vitae, relevant biographical data, a personal statement by the candidate, and the agreement of the candidate to stand. There shall be three nominators who must be members of the Society in Good Standing for the last three years. Section Rules 22 and 23 explain the procedure of the election and the duties of the National President.

Nominations for the office of National President must be received by the National Secretary on or before Friday, 15 July 2023.

All of the above conditions of the Rules must be met for the nomination to be valid.

Please contact me with any questions.

Gayle Thomas, National Secretary natsec@theosophicalsociety.org.au

NATIONAL PRESIDENT - Constitution Rule 23.1

(a) Honorarium/Salary

The National President may be an honorary position or a salaried position with the honorarium or salary determined by the National Council. In making this determination, the National Council shall take into account the qualifications and the personal circumstances of the National President.

(b) Term of Office

The term of office of the National President shall normally commence at a Convention Business Meeting and terminate at another Convention Business Meeting. The National President shall be elected and serve for a term of three (3) years or until a successor is appointed. The National President shall be eligible for nomination and election for a further term, provided that a National President who has served for three (3) successive terms or part terms shall not be eligible for a fourth successive term.

(c) Residence

The National President need not reside within commuting distance of the National Headquarters provided that he or she is at least able to travel to attend meetings

of the national Executive and the National Council, unless prevented from doing so by illness, and provided that she or he is able to work on remote access to the Section's computer system (server) from their place of residence. In the case of a National President not residing within commuting distance of Sydney, he or she would have to spend additional time at the national headquarters before or after committee meetings, as and when required.

(d) Duties

The duties of the National President are:

- (i) To be responsible for continually monitoring
 - (A) the needs and functions of the Lodges (Branches) in relation to the purposes for which they were chartered,
 - (B) the needs of Groups and National Members, and
 - (C) the adequacy of services provided by National Headquarters, and, where necessary, to take appropriate action.
- (ii) To be the driving force within the National Society for the promulgation of Theosophy and to act as the main face of Theosophy to the public and other organizations.
- (iii) To receive and deal with representations from individual Members.
- (iv) To make regular visits to the Lodges (Branches) and generally see to their welfare.
- (v) To organise and arrange the programme for the Convention.
- (vi) As part of the main thrust of Theosophy in Australia, to supervise the maintenance of a National Lectureship Programme including the co-ordination of visits by both overseas and local lecturers and speakers to the various Lodges (Branches) and, where possible, Groups, and to ensure that all Lodges (Branches) are adequately served in this respect over a suitable time scale.
- (vii) To Chair the Education and Training Committee and to hold overall responsibility for the organisation of national educational events.
- (viii) To Chair the Electronic Media Committee which shall hold overall responsibility for the national website and the use of other electronic media subject to the direction of the National Council.
- (ix) To comply with the Rules and Regulations of The Theosophical Society

and the Rules of the National Society for the time being in force.

(x) To take direction from, and to carry out the relevant directions of the Convention, the National Council and the Executive Committee.

(xi) To submit an Annual Report of the National Society to the President and to the National Convention, after approval of the Report by the Executive Committee and to publish a summary of this report in the National Magazine. The Annual Report shall be sent to the President not later than the first day of November each year and shall include statistics of Lodges (Branches) and membership and a copy of the audited financial statement of accounts.

(xii) As a member of the General Council of the Society, to participate in General Council meetings as often as possible and to carry out duties pertaining to the work of the General Council as required.

The Constitution Online

The Constitution is part of Members-only content. Sign in to the website, then go to—

<https://theosophicalsociety.org.au/resources/company-constitution-ts-in-australia>

Or, sign in with your account, then go to the *Education* menu, then *Other Resources* and click on *Read more*.

A Note on Elections from the National Council

While the freedom of thought and expression of TS members within the limits of courtesy and consideration is respected, active lobbying by individuals, groups of members, Lodges, Branches or theosophical groups in elections for International President, National President and State Representatives, is expressly discouraged by the National Council. Lobbying is divisive in nature, working against our first and primary Object of brotherhood; and in fairness, all candidates should have an equal opportunity during an electoral process. With this in mind, it is recommended that qualifying members who agree to be nominated for election be aware of the importance of providing a comprehensive and honest set of supporting documents, as required under the relevant Rules. This will also enable the members of the TS in Australia to make an informed choice based on evidence, rather than on lobbying, which is often biased.

National Calendar of Events

SPRINGBROOK RETREAT CENTRE, QLD

An Event for TS Members

Theme: *Awakening Spiritual Consciousness through the Heart Centre*

Dates: Thursday 20 April – Wednesday 26 April (inclusive)

Guest Presenter: Juliana Cesano

At the core of mystical traditions lies the burning flame of the heart, as the doorway to direct Union with the Divine. Like the mystics, occultist and TS founder H. P. Blavatsky, regarded the heart centre as the seat of spiritual consciousness and provided guidance for us to follow. In this workshop we will explore the meaning and nature of the heart from an esoteric and mystical perspective, the foundations of a heart centred meditation practice, and the essential requisites to tread this path, as taught by those who walk ahead of us.

Bio: Juliana Cesano is a third-generation Theosophist and has been actively involved with the Society's work for over 25 years. Originally from Argentina, she spent two years volunteering at the international headquarters in Chennai, India, before becoming a staff member at the Theosophical Society in America in 2007. She is an international speaker, the manager of the Quest Book Shop, and the Membership Education Director for the TS in America.

Afternoon Sessions: Will be presented by Simon O'Rourke and Stephen McDonald on speaking techniques and effective ways to plan and deliver talks, courses and workshops. These practical sessions will aim to enhance and improve your skills in presentation.

Cost: The cost of the School for the seven days is \$750 per person. This includes accommodation, meals, tuition and transit to and from the airport or station.

Enquiries to: Stephen McDonald
pres@theosophicalsociety.org.au



News & Notes

AN INTERNATIONAL GATHERING OF YOUNG THEOSOPHISTS AT NAARDEN JUNE 2023

From 9 to 15 June 2023 an International Gathering of Young Theosophists will take place at the International Theosophical Centre (ITC) in Naarden (The Netherlands). A team of young members from Europe are coordinating the event that is organized under the auspices of the ITC and the European Federation.

The event is meant to create, build and strengthen bonds of friendship and brotherhood among the youngest members of the TS, with the hope that many young theosophists from around the world will participate.

The program includes lectures by guest speakers, youth talks, workshops, study groups, yoga or meditation and volunteering activities at the Centre. More details will be available on the Adyar TS website soon.



INTERNATIONAL GATHERING OF YOUNG THEOSOPHISTS

The Path of Cooperation
and
the Spiritual Life

June 9-15 2023

WF  **YT**

World Federation of Young Theosophists

International Theosophical Centre
ITC Naarden (Netherlands)

INTERNATIONAL GATHERING OF YOUNG THEOSOPHISTS *TRAVEL ASSISTANCE GRANT*

Invitation to apply for a grant to assist in the cost of the airfare to attend the International Youth Gathering at Naarden, The Netherlands from 9 – 15 June 2023.

The National Executive has approved grants, which are available for up to two young (under 41) members of the Theosophical Society in Australia to help pay their airfares to attend the International Gathering of Young Theosophists in June this year. The amount provided will depend on the capacity of the member to contribute to their airfare. Last year a young member was given \$1000 to help them attend the event. The Gathering will be a golden opportunity for a young and enthusiastic member to study and interact with fellow members at this beautiful location.

Anyone interested in nominating a member or who thinks they may be a candidate for a grant should contact the National President, Stephen McDonald, by **Friday, 7 April, 2023** at pres@theosophicalsociety.org.au

The decision about who will be given the grants will relate to the member's potential to make a future contribution to the life of their Lodge/Branch or Group and who is in need of financial assistance to attend the event. Your email should include the reasons why you think the member would qualify for a grant and what their current involvement is in the TS.



Guidelines for Contributors

Deadline For Submissions

Should be received by the first Friday of the month prior to the particular edition (e.g. Friday 4 February for March edition).

Selection Criteria

Contributions to Theosophy in Australia are welcome on any aspect of Theosophy or related subjects, including historical articles and poetry. Preference will be given to original pieces written by Australian authors.

Feedback

After being reviewed by our Editorial Committee, you will be informed that your article has been accepted, that it has been accepted pending modifications, or not accepted for publication.

Referencing

Theosophy in Australia uses the APA style of referencing. Please go to: libguides.newcastle.edu.au/apa-7th.

Length

Please ensure your article is not more than 2300 words in length. Where space is not available in a particular edition, the article may be considered for subsequent issues of the magazine.

Format

Keep the formatting as simple as possible, without too many indents or other emphases (bold or italic) except where necessary. Indents may be used for longer quotations.

Pictures

You are welcome to include a few relevant photos/images; however, you must provide an attribution and they must be copyright free.

Contact Information

Please include your full name, telephone number and email address at the top of the first page of text only.



NAMASTE SERIES 4: 34 SEEING the UNSEEN

Seeing the unseen...is a challenge in being awake.
Enter worlds across life-phases. Seek to grasp in full measure
Emerging clarity which grows within one's heart and vision.
In upturned lips a child's smile cracks a chortle of delight.
Near the turn of tomorrow rises unseen a flow of dawn's light.
Gird now for the day's decision...to see through oscillating mists.
Touch the essence both past'n'future...in the presence of now.
Hold clearly across this circular world...to the point of knowing.
Enter unseen...many places bound-not by the intellect, yet truly
Understand via one's heart the precious knowings of the ages.
Never doubt the unseen is. Great worlds are within'n'before us.
Sow in each moment the seed which smiles upon all life.
Every creature and form casts its shadow...to fade as earth rolls.
Enter and cherish the moment. Touch'n'tickle both...torn'n'worn.
Now do we begin to awaken, to encompass in our arms...Life.

© Helen Lambert



Peaceful Dawn. Nikhil More (Creative Commons Attribution-Share Alike 4.0)

Section Directory

AUSTRALIAN SECTION NATIONAL HEADQUARTERS

Level 2, 162 Goulburn Street, Surry Hills NSW 2010

Ph: 02 9264 7056 / 9264 6404

Fax: 02 9264 5857

Email: tshq@theosophicalsociety.org.au

Web: theosophicalsociety.org.au

Campbell Theosophical Research Library:

Email: catalogue@theosophicalsociety.org.au

Facebook: @TheTheosophicalSocietyInAustralia

AUSTRALIAN CAPITAL TERRITORY

Canberra Group, Certified 16/11/2019

Meet: Friends Meeting House, Crn. Bent and
Condamine Streets, Turner.

2- 4 pm, 3rd Saturday of the month

Coordinator: Gordon Herbert

Tel: 0466 464 064

Email: canberratheosophicalsociety@gmail.com

Secretary: Barbara Harrod

Tel: 0417 298 869

NEW SOUTH WALES

Blavatsky Lodge, Chartered 22/5/1922:

Postal Address: PO Box 319, St Leonards NSW 1590

Meet: Suite 8, 599 Pacific Highway, St. Leonards
NSW 2065 (entrance in Albany Street)

1.00pm Wednesdays + many others activities

(see website for full program)

Telephone: Reception: 02 9267 6955

Email: contact@tssydney.org.au

Web: sydney.theosophicalsociety.org.au/

President: Rosanna Sheridan

Secretary: Pamela Peterson

Facebook: @tssydney

Newcastle Lodge, Chartered 3/12/1941:

Meet: Wallsend Railway Goods Shed
(now Wallsend Enterprise Centre),

76 Cowper Road, Wallsend

1pm on third Saturday of the month.

President: Patricia Bolsover

0421 699 631, pat_bolsover@optusnet.com.au

Secretary: Jane Wilson

zoisite888@gmail.com

Web: newcastle.theosophicalsociety.org.au/

Blue Mountains Group, Certified 13/5/1997:

Meet: Members' Lounge, Blue Mountains

Cultural Centre, 30 Parke Street (above Coles),
Katoomba NSW 2780

Due to Covid meetings are currently suspended

Acting Coordinator: Jessica Gemmell

Email: tsbluemountains@gmail.com

Gosford Group, Certified 11/11/1997

Meet: The Narara Community Centre,

Pandala Road, Narara NSW 2250

8.00pm 2nd Tuesday of the month

Coordinator: Vivien Wareing

Tel: 0429 088 995

Email: vivienwareing@hotmail.com

Secretary: Roni Ostergaard

Telephone: 02 4358 1413

Northern Beaches Group, Certified 2/4/1996:

Postal address and meeting address:

c/- 31 Riviera Street, Avalon NSW 2107

1.30 pm 1st Saturday of the month

Please email to confirm meetings

Coordinator: Nila Chambers

Email: nilachambers@bigpond.com

QUEENSLAND

Brisbane Lodge, Chartered 21/1/1895:

355 Wickham Terrace, Brisbane QLD 4000

Tel: 07 3839 1453

Meet: 7.30 pm Wednesdays, bookshop and library

open Monday and Friday 10.30 am - 2.30 pm and

Wednesdays 6 - 7.15 pm (see website for other events)

President: Bruce Cassidy

Secretary: Russell Preston

Email: brisbanelodge@theosophyqld.org.au

Web: brisbane.theosophicalsociety.org.au

Facebook: @brisbanetheosophicalsociety

Logan Group, Certified 9/4/2019:

Meet: Logan Hyperdome Library (meeting room

downstairs) 66 -70 Mandew St, Shailer Park.

Bimonthly on the first Thursday (4 - 8 pm -

including talk 6:30 - 7:30 pm) and the third

Thursday (9:30 am - midday).

Tel: 0418 755 496

Coordinator: Christine Gwin

Email: loganthosophy@gmail.com

Sunshine Coast Lodge, Chartered 14/10/2003:

Meet: Maroochy Community Centre, 4 George Street,
Maroochydhore on first and third Sundays at 2 pm.

Email: theosophy.sunshinecoast@gmail.com

President: Kerry Oldfield

Secretary: Mary Margarit, 0422 878 379

Facebook: @theosophysunshinecoast

Toowoomba Group, Certified 10/7/2007:

Meet: East Creek Community Centre, 43 Kitchener St,
Toowoomba QLD 4350, Sunday 2 pm fortnightly

Annual Springbrook retreat each Spring

Co-ordinator: Anna Robb

Tel: 0427 751 464

Email: nemesisbarry@gmail.com

SOUTH AUSTRALIA**Adelaide Lodge, Chartered 26/5/1891:**

310 South Terrace, Adelaide SA 5000

Tel: 08 8223 1129

Email: president@tsadelaide.org.au

Web: adelaide.theosophicalsociety.org.au

Meet: 10.30am, 4th Saturday, Science Group, 7-9pm
every 2nd Thursday.

(Please contact Lodge for additional meeting dates.)

President: Kevin Davey

Facebook: @adelaidetheos

TASMANIA**Hobart Branch, Chartered 7/6/1889:**

13 Goulburn Street, Hobart TAS 7000

Tel: 03 6294 6195 (please leave message)

Web: hobart.theosophicalsociety.org.au

Meet: 7.30pm Mondays

President: Berry Dunston

Secretary: Grant Dale

Facebook: @theosophyhobart

Launceston Lodge, Chartered 12/1/1901:

Meet: Room 4, 8 High Street, Launceston 7250

(School for Seniors building)

Usually on the 4th Saturday of the month,
commencing at 1.00 pm

Web: launceston.theosophicalsociety.org.au/

President: Denise Frost

Tel: 0400 140 624

Secretary: Ruth Holt

Tel: 0448 397 246

Postal address: Launceston Lodge Secretary,

c/o 66 Flinders Street, Beauty Point TAS 7270

Email: launcestontheosophicalsociety@gmail.com

VICTORIA**Melbourne Lodge, Chartered 9/12/1890:**

Meet: 1st Flr., 234 Flinders' Lane, Melbourne VIC 3000

Tel: 03 8638 9007

Email: info@melbournetheosophy.org

Web: melbourne.theosophicalsociety.org.au

Meetings: Every Saturday from 1.30 pm

Acting President: Stephen Fiyalko

Facebook: @MelbourneTheosophicalSociety

Mornington Peninsula Group, Certified 8/2/2000:

Meet: Mornington Community House,

3/91 Wilsons Rd, Mornington,

1st Sunday of the month,

(12.30pm meditation + library – 1.30pm presenter +
questions and comments)

Acting Co-ordinator: Alice Oppen 0439 563 313

WESTERN AUSTRALIA**Perth Branch, Chartered 10/6/1897:**

21 Glendower Street, Perth WA 6000

Tel/Fax: 08 9328 8104

Email: tsp Perth@inet.net.au

Web: tsp Perth.com.au

Meet: 7.30pm Tuesdays

Library hours: Tues 6 – 7:15 pm, Wed - Fri 1 – 4 pm,

Sat 10 am – 2 pm.

President: John Davey

Secretary: Jean Dawson

Facebook: @TheTheosophicalSocietyInPerth

Mount Helena Retreat Centre:

1540 Bunning Road, Mt Helena WA 6082

All enquiries to Perth Branch

Tel: 08 9328 8104

**THEOSOPHICAL EDUCATION AND
RETREAT CENTRE, SPRINGBROOK, QLD**

2184 Springbrook Road, Springbrook QLD 4213

Tel: Office/Hall 07 5533 5211

Email: info@tsretreat.com.au

Caretaker: Kay Schiefelbein

Freedom of Thought

As the Theosophical Society has spread far and wide over the world, and as members of all religions have become members of it without surrendering the special dogmas, teachings and beliefs of their respective faiths, it is thought desirable to emphasise the fact that there is no doctrine, no opinion, by whomsoever taught or held, that is in any way binding on any member of the Society, none of which any member is not free to accept or reject. Approval of its three Objects is the sole condition of membership. No teacher, or writer, from H.P. Blavatsky onwards, has any authority to impose his or her teachings or opinions on members. Every member has an equal right to follow any school of thought, but has no right to force the choice on any other. Neither a candidate for any office nor any voter can be rendered ineligible to stand or to vote, because of any opinion held, or because of membership in any school of thought. Opinions or beliefs neither bestow privileges nor inflict penalties.

The Members of the General Council earnestly request every member of the Theosophical Society to maintain, defend and act upon these fundamental principles of the Society, and also fearlessly to exercise the right of liberty of thought and of expression thereof, within the limits of courtesy and consideration for others.

*Resolution passed by the General Council
of the Theosophical Society (1924)*



Freedom of the Society

The Theosophical Society, while cooperating with all other bodies whose aims and activities make such cooperation possible, is and must remain an organisation entirely independent of them, not committed to any objects save its own, and intent on developing its own work on the broadest and most inclusive lines, so as to move towards its own goal as indicated in and by the pursuit of those objects and that Divine Wisdom which in the abstract is implicit in the title, 'The Theosophical Society'.

Since Universal Brotherhood and the Wisdom are undefined and unlimited, and since there is complete freedom for each and every member of the Society in thought and action, the Society seeks ever to maintain its own distinctive and unique character by remaining free of affiliation or identification with any other organisation.

*Resolution passed by the General Council
of the Theosophical Society (1949)*



The Three Objects of the Theosophical Society

**I. To form a nucleus of the Universal Brotherhood
of Humanity without distinction of race, creed, sex,
caste or colour.**

~

**II. To encourage the study of Comparative Religion,
Philosophy and Science.**

~

**III. To investigate unexplained laws of Nature
and the powers latent in the human being.**