

COSMIC CONSCIOUSNESS AS A THEME OF ARTISTIC / MUSICAL REFLECTION

- PART 2 -

(Continued from the previous issue)

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ABSTRACT

Life in existence, as a temporary form of being, presupposes evolution, respectively a mobile perpetuum, a transformation and a rebirth, a dynamic path of cosmic consciousness. Such an awareness of the idea of evolution is possible only to man, to that embodied entity which we consider the highest, at the level of self-consciousness, which includes thought, reason, and imagination. But man can access a higher level, that of cosmic consciousness, which reflects the understanding of the realities/dimensions of the subtle/hidden worlds, connected with the theories of quantum vacuum, quantum mechanics or unified fields. If we agree with the idea that through ecstatic experiences, resulting from the practice of meditation and prayer, we can align ourselves with aspects of cosmic consciousness, awareness related to existence, being, inner evolution; there are as many themes that have preoccupied artists of all times who have moved towards a theme of the search for the spiritual path and communication with the world of symbols. Not infrequently this search for the Grail, the aspiration of many older but also newer composers, can involve inner experiences related to an experience of spiritual rebirth, which circumscribe an area of trans-personal, trans-subjective and supersensorial exploration. As contemporary artists who

share the same search for union with the level of cosmic consciousness, they tend towards an artistic expression of a total, syncretic art.

Keywords: Cosmic consciousness, evolution of consciousness, traditions, Western composers, life and work, personal works

4. Present-day approaches to the theme of evolution of consciousness

In the Emerald Tablet II (Fig. 11), in the teachings about knowledge, truth and evolution, **Thoth the Atlantean, alias Hermes Trismegistus**, shows us that:

“He who by progress has grown from the darkness, lifted himself from the night into light, free is he made of the Halls of Amenti, free of the Flower of Light and of Life. Guided he then, by wisdom and knowledge, passes from men, to the Master of Life”¹.



Fig. 11. Image of an Emerald Tablet of Thoth²

It is our choice if and when and how we begin our conscious journey in search of the truth and our evolution towards the light. We can do it again in this existence, either alone or under the guidance of masters, or even through art.

In an attempt to test the attitude of present-day people from different professional categories and especially from the world of art, we have identified three main ways of relating to the theme of evolution of consciousness:

1. A first category ignores or even denies this theme, especially those *agnostics* who prefer not to consider it because it is more convenient, anyway. It is interesting to note that their opinions have often changed over time, and eventually the personal lessons helped them reconsider their position in relation to the theme of awareness of their own spiritual

¹ *The Emerald Tablets of Thoth the Atlantean*, Tablet II, dedicated to the *Halls of Amenti*.

² <http://www.crystalinks.com/emerald.html>, accessed: October 13, 2018.

evolution. As far as the creative artists who fall into this category are concerned, it is obvious that the theme does not come into question in relation to their own creation. Any other subject or source of inspiration may be more appropriate for his or her own art.

2. A second category belongs to those who have faith in God or in a Divine Creative force, who relate to spirituality, either from the perspective of their own religion, or from the higher perspective of accepting a One and Only Divine that reflects a common truth belonging to all traditions. Many creators of all times, as well as of today, feel comfortable in this position from their individual perspective. Not all of them, though, have considered or consider it appropriate to exploit, in their works, spiritual themes in general, or the theme of evolution of consciousness in particular, as these are related to a choice of personal conduct that cannot be shared, through one's work, with the art consumer.
3. A third and rather small category is that of those for whom there is no barrier between spirituality, their day-to-day conduct, and/or their profession or art. If they are creators of any type of art, these artists feel the need to share the fruit of their spiritual work with others, through the themes they propose in their work or through the type of ritual manifestation they bring on the stage. Oftentimes, the aesthetic/psychological result of their art, be it a visual object, a book or a performance, makes a beneficial contribution to, or moves and inspires the audience, who tends to become (co)interested in a spiritual journey in art.
4. A special case would be that of the category of followers of the *archetypal trans-realistic* artistic approach that I propose as a new aesthetic-spiritualist orientation, which merges the assumed spiritual practice with the artistic creation and with living in harmony with others, with the Divine and with ALL THINGS, in other words with Dharma.

It is interesting to note a similarity between these attitudinal types and the various typologies of spiritual maturation proposed by Conscientiology. It generally characterizes the evolution of the individual and the related types of maturation, at different stages of life (they too serving only as an orientation): from the physiological one (around the age of 26), to the psychological (around the age of 35) and intellectual one (around 50), to a last version that tends towards perfection, called Holomaturity (integral maturity). This final stage (Holomaturity) is difficult to attain and represents, in fact, what in Conscientiology "is best defined as the maturity of the consciousness based on the consciential paradigm, which

acknowledges that the true nature of consciousness extends far beyond the boundaries of the physical realm”¹.

For some of us (who most certainly fall into category 3 or 4), the meaning of Holomaturity can be a spiritual goal, a desideratum, towards which we aspire in our existence, both at the level of our inner evolution and for the benefit of the community, perhaps even through the manner in which we approach our art.

In this respect, Joscelyn Godwin's statement (from his book *Harmonies of Heaven and Earth: From Antiquity to the Avant-Garde*, chapter *Alchemy Music*) seems to make perfect sense: “In order to undertake this work, the true composer, like the alchemist, does not choose his profession: he is summoned to it by a call that cannot be ignored.”²

If we succeed in deepening our understanding of the signs and codes of the great traditions by reading between lines, tombstones or monuments, we ultimately find out our meaning on this earth and in this embodiment, or, in other words, the mission of our existential plan. Thus, art can be one of our existential missions, while the themes approached and expressed through it can unite our own spiritual growth with the ability to turn ourselves into relays of divine transmission to those with whom we share it.

One of the profound meanings of our evolution, which we can convey through our own artistic creation, is that we are not only one with our (physical) body, nor only with our emotions, nor even only with our mind or thoughts. We are, in fact, something else, that is, we are one with our soul and, even more, we are one with our Higher Self or Soul. We are the children of God, spiritual beings endowed with Divine Power, Divine Will and Divine Love.³

In the *Key of Wisdom* (Tablet III), Thoth tells us “Man is a star bound to a body, until in the end, he is freed through his strife. Only by struggle and toiling thy utmost shall the star within thee bloom out in new life. He who knows the commencement of all things, free is his star from the realm of night.”⁴

When we begin to perceive these truths, we begin to feel the Divine Peace in ourselves and in others; we perceive the connection with God and with ALL THINGS. The greeting NAMASTE (The Divinity in me salutes the Divinity in you), belonging to the Hindu tradition, makes sense to us too, and the Mind starts to correctly decode the various levels of the truth, becoming a subtle tool of our Soul.

Is it not wonderful for a creative artist to use his mind as a mediator between the physical man and the spiritual man? If we connect the mind with the

¹ Original English text from Sandie Gustus, *Less incomplete*, Edit. O-Books, 2011, Winchester, UK, Washington, USA, p. 284.

² Original English text. <https://hermetic.com/godwin/musical-alchemy>.

³ Assertions from the introduction to the meditations from the curriculum for *Arhatic Yoga* or *Pranic Healing*.

⁴ Thoth, *The Key of Wisdom*, Tablet III.

super conscious mind, will we be able to use it for what it was really created, namely to become that subtle instrument for achieving the desideratum of the Higher Soul?! ...What is, ultimately, this desideratum? It is the union between our incarnated/embodied Soul and the Higher Soul, which is been directly related to the Divine Spark in Us and the Divine Creator of ALL THINGS. Based on such an understanding, the phrase I AM, from the *Keys of Enoch*, will no longer disturb the ignorance in us, or our Ego, but will merely manifest itself cosmoetically.

Becoming conscious of such immutable truths represents the second rebirth, after the incarnation (rebirth during life), that *Jesus* spoke about in his reply to Nicodemus: "Truly, truly, I say to you, unless one is born again he cannot see the kingdom of God." (John 3: 3).

This rebirth is the spiritual awakening, or the awakening of other senses, or the synesthetic union, or the opening of the third eye – the spiritual eye – that allows the transition to a new level of consciousness, or, as the Hindus say, to the level of *dwija* initiation.

If a child would know the baptism of water as it was performed by John for the Christians, avatars such as Jesus or the Buddha baptised the body in spirit: this way, they open the fourth dimension, in which the spatial sense of time, the direct knowledge and self-consciousness as part of the cosmic consciousness are gained, as mentioned by Ouspensky in *Tertium Organum*.¹

The closer we get to the higher level of *Dharma*, the closer we are to the end of our terrestrial successions and to the moment of elevation to other solar and planetary spaces.

If "God constructed the Universe by putting mind into soul and soul into body and thus framed it so as to accomplish a work that might be by nature as beautiful and good as possible" (Plato in *Timaeus*), we, as terrestrial creators, can do the same thing through our own art. All the teachings received or remembered from past lives emerge from our works, like the lights of the Divine Spark.

Even if upon incarnation, the memory of our past lives (from where the spirit descended) is forgotten, the causal body remains as part of the spiritual body, with all the information about our inclinations, talents and deep aspirations. They are like a vector of our evolutionary direction, like an experiential resultant of all that we have experienced in other lives. In fact, the multidimensional structure of our causal body, with all its vectors of will and information, determines our path. We, the artists, most certainly have several times experimented with and perfected our art, so that now we can give, through our work, the measure of the spiritual level we have attained.

¹ Terms used by Ouspensky in his demonstrations and which also appear in the tables dedicated to the levels of consciousness.

There is the risk, however, that we might identify ourselves with our own creation. Moreover, we might see that, as humans, we have already been overtaken by our own technological creations, by their speed, informational capability and manoeuvrability. Technology is not related to spiritual evolution, other than to the extent that it does not dominate us but only serves our creativity, whether artistic or otherwise.

What we project outside of ourselves, in our daily attitude, or in art, actually reflects our interior, or our spiritual quest. The outside world, with its tension, sickness, stress and aggressive manifestations, reflects precisely the disorder in the mind of humanity, while the (cosmic) law and the (universal) truth mean order.

If we ceased to identify ourselves with the outside world and, instead of being reactive, we were creative, we would not waste our energy, but use it instead for a creation closer to the divine model. What could be more appealing or challenging for a contemporary spiritual creator than such a goal?

I do not believe that we can disenchant the music by averting it away from the hidden truths of the mystical and esoteric wisdom and/or the rationality of ancient thinking. In the Platonic tradition, music tunes the cosmos and equally the human soul according to Pythagorean ratios (2: 1, 3: 2, 9: 8). This enables the inaudible sounds of the heavens to vibrate within the earthly soul and, conversely, for the audible tones of human music to reflect the celestial spheres; thus, we could also imagine and contemplate Robertus de Fluctibus's monochord¹, from his metaphysical work *Utriusque cosmi* (Fig. 12) – in which the sonic vibration becomes the instrument of the divine will that harmonizes the structure of the universe.

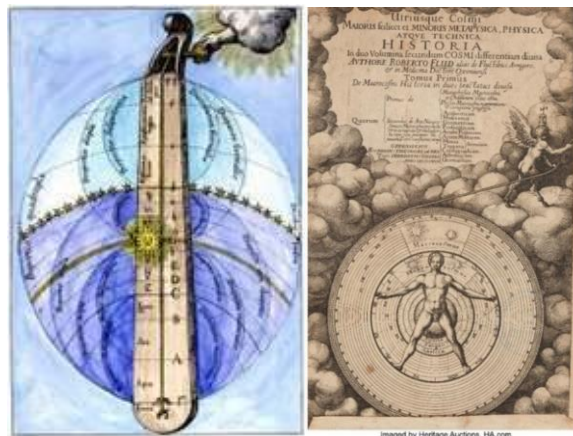


Fig. 12. Robert Fludd/ Robertus de Fluctibus, image of the monochord (a), from *Utriusque cosmi* (b)

¹ Robertus de Fluctibus (1574-1637), English Paracelsian physicist, mathematician and cosmologist, also interested in occultism.

“Thus music was not simply an object in a magical world, but the rational agent of enchantment itself... To disenchant music is therefore to untune the entire world.”¹

I believe that music can serve to express the high truths, while the music creator (or art creator, in general) can be a servant, keeper and transmitter of the keys of the universe. In vain do we, modern composers, master instrumental, timbral, or technological techniques, or even the science of musical forms, if the content of our works does not reflect, at least at times, the truths of cosmic consciousness. Otherwise, as Daniel Chua said, “with its supernatural aura demystified as natural and its inaudible, invisible essences dismissed as non-existent, modern music became an autonomous object open to the manipulations of instrumental reason”.²

5. Personal works that reflect the theme of cosmic consciousness

I will refer to two of my personal works that are directly related to the theme of elevation and evolution of consciousness, namely: *Calea îngerului Uman* [The Path of a Human Angel] and *I.A.U. Portal*.

Both are part of my syncretic works of *trans-realistic orientation*. As an innovative aesthetics, it aims, on the one hand, to reiterate *the archetypal functions* of art (such as the *ritualistic, cathartic, healing and/or ecstatic functions*). On the other hand, to express a new form of the supra-real, which the artist calls the *trans-real* resulting from the exploration of the altered consciousness states or from the experience of lucid dreaming. This approach derives from the artistic sublimation of the authentic experience of the enlightenment states obtained and experimented through various spiritual techniques or practices, and brought on stage as a ritual.

5.1. Composed in a first version for a traditional soloist, experimental group, orchestra, and processed sounds, *The Path of a Human Angel* was given its first world performance in 2011 by the Romanian Radio Orchestra conducted by Tiberiu Soare, having as soloists Grigore Leșe and the members of the *Inter-art* group in an international formula: Barry Webb (England) – trombone/didgeridoo, Emil Sein (Spain) – saxophones, Costin Petry (France) – midi percussion, alongside Mihaela Vosgianian – voice/live electronics, midi percussion, Irinel Anghel – keyboard, Sorin Romanescu – electric guitar. This version has been later performed within the framework of the *George Enescu Festival*.

¹ Ref. Daniel K.L. Chua, *Absolute music*, Cambridge University Press, Part 1. *The Garden of Eden*, p. 15.

² *Idem*. Original English text.

In 2015, I produced a new and this time syncretic and complex version (Fig. 13), in which I introduced the concept of visual installation created by artist Maria Constantinescu and that of video installation, signed by Mihai Cucu, along with Liliana Iorgulescu's choreography and actor George Hodor's presence. This new and orchestrally reduced version brought together the traditional singer Grigore Leșe, the *Inter-art Group*¹ and the *Passione Quartet*², under the baton of conductor Cristian Lupeș and received several performances in Bucharest (within the framework of SIMN (International New Music Week) or at the National Operetta Theatre), within the framework of the Constantin Brâncuși Year (in Târgu Jiu) and also in the Hague, Netherlands, at the *Catsheuwel* Festival, in 2015.

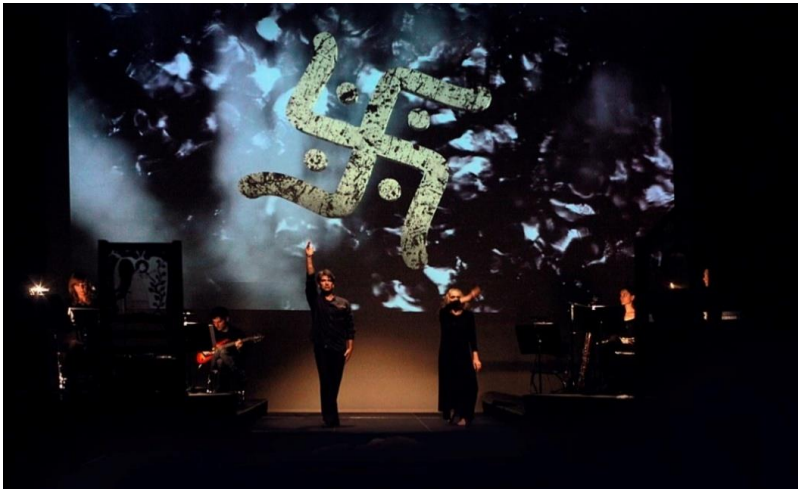


Fig. 13. Image from The Hague performance of *The Path of a Human Angel*.

The seven sections of the work introduce us to the possible stages of an earthly being, reflected as a *Human Angel*, and also make reference to the concept of *Novus Angelus*, present in Paul Klee's monoprnt³ (Fig. 14).

¹ Two solo voices, flute, clarinet/saxophone, trombone/didgeridoo, keyboard, midi percussion, percussion, guitar.

² Extended to a quintet.

³ Oil-transfer technique invented by Paul Klee in the 20s.



Fig. 14. Paul Klee, *Novus Angelus*

An earthly, but also dual being awakened from the veil of self-oblivion, the *Human Angel* crosses spaces/stations in search of spiritual wholeness. Thus, it first chooses to descend from *Akasha* (I) – the multidimensional space of causal energy, from where everything moves towards materialization. Then, its arrival is announced like the *Annunciation* (II) of the special and unique “child of the moon”, who will come to astound the world. Spoiled by the innocent universe of childhood, he plays *Hide and Seek* (III) and other “counting”, uttering words unknown to others; then he startles for the first time at the *Song of Unconditional Love* (IV). Once mature, he sets out on the *Path of Wisdom* (V), where the keys of the world reveal their immutable meanings like the sacred mantras. Senescence brings him on his final road, in which *Death and Birth* (VI) become one, preparing him for the return to the eternal *Samadhi* (VII), the space of the fourth dimension of the soul.

The seven chapters of the work correspond to the sound centres from C to B and to the seven energy centres within the body – the chakras –, relating to natural *archetypes* such as the archetype of *birth* or *death*, or the *transcendent* archetype of *ascension*.



Fig. 15. Picture from the 2015 performance at the Operetta

The work contemplates different aesthetic and cultural spaces, expressed at vocabulary and musical syntax level, creating poly-temporalities and poly-musics in superposition or alternation.

The texts used come from varied sources, such as texts from the Romanian folklore, Vedic mantras received in extended consciousness states¹, two poems by Varujan Vosgianian entitled *The Child of the Moon* and *The Fourth Dimension* (recited by the actor) and the poem *Miorița*, sung-recited by Grigore Leșe, using an old authentic traditional technique.

A hybrid musical genre, *The Path of a Human Angel* combines processed sounds with an original timbral combination of a traditional poly-artist (voice, *tilinca* [whistle], *caval* [long shepherd's pipe], *darabana* [drum], *toaca* [semantron]) and an experimental group of multi-performers (playing not only acoustic instruments but also electric or electronic ones such as processed voice, midi percussions, electric guitar).

In terms of archetypal trans-realism, this work explores natural archetypes such as the archetypes of birth, death, rebirth, or the archetype of ascension, but also archetypal symbols of the sacred geometry, used in both scenography and video.

¹ Received during a trip to the power places in Peru.



Fig. 16. Picture from the 2015 performance at the Operetta

5.2. *A.I.U. Portal, Trans-real architecture-installation hall & performance for experimental group of multi-performers, gamelan group, electronic sounds, dance and video design (2015/2018)* is a multiple, syncretic and innovative trans-realistic project, whose degree of complexity exceeds the common typology of performance projects (which can be performed in conventional or non-conventional venues).

The subtitle itself defines this total art approach, whereby the work is intended as more than a performance, as it involves the construction of a specially designed performative architectural space, a dynamic sphere-shaped architecture to be mounted on water.

Such a performance hall has been conceived as a space devoted to initiations through art, describing a sacred geometry that would lift the vibration of the people who would enter it, even just for visitation. At the same time, it would become an alternative to a concert/performance/conference or exhibition hall that would serve cultural, artistic and spiritual purposes in the future, as well as forming a certain type of new art audience.

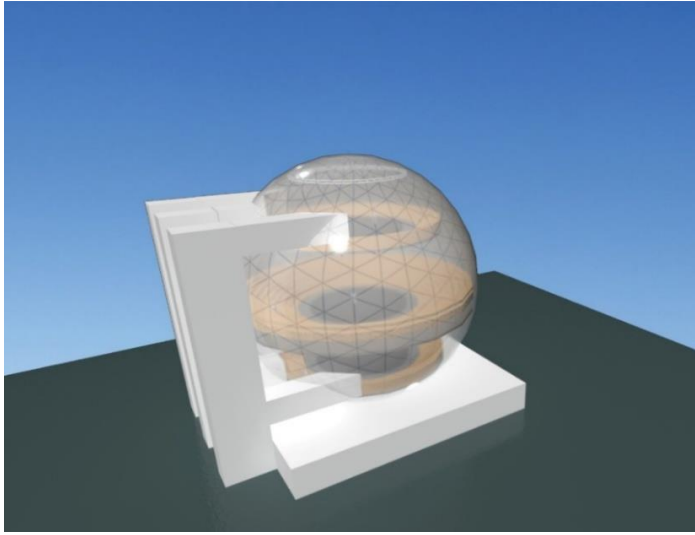


Fig. 17.

In terms of archetypal trans-realism, the *A.I.U. Portal* project connects with three significant symbols of cosmic consciousness and, implicitly, of human knowledge, recognizable not only in the ancient traditions (Christianity, Shamanism, Buddhism, Kabbalah), but also in theosophy, anthroposophy, or in modern or transpersonal psychology:

1. The Sphere – the archetype of the centre, of divinity, of the union, of perfection, of the higher self (of the psychic totality of the individual), or, in other words, the transcendental wisdom of the inner master;
2. The Tree of Life – in its various approaches – the *Tree of the World* (Christianity), the *Celestial Tree* (Mayans), the *Inverted Tree* (Hindus, Islam, Aborigines) and, above all, the *Kabbalistic Sephirothic Tree*, as a projection of the *Archetypal Man/Primordial Being*, but also as the fusion of the three primordial forces of the cosmos (numbers, forms and names), one of the most complex visions of all the creationist theories;
3. The Lotus – a symbol that embodies the tendency towards knowledge and (spiritual) growth of human beings, contains both the flower and the fruit, reflecting the law of *karma* (of cause and effect, or action and reaction) governing the cosmos. At the same time, it rises out of mud and darkness, but preserves its purity, like *Boddhisatvas* or the elevated beings that live in the world, but remain pure.

A.I.U. Portal is the metaphor of the ascending journey of the self-consciousness of a human being awakened from ignorance (symbolized by the lotus), in the space of the three worlds (*Trailokya*), corresponding to the tree of life:

- the underworld – the world of darkness, of hidden things, of the subconscious and unconscious, the realm of trauma, of hell, or of the

depths of the earth, of the past, but also of microcosmic reality, of the interconnectivity of nature's spirits (gnomes, elves, totems of plants, or archetypes of power animals); it is the part of the roots of the cabalistic tree of life with the *sephiroth* of the lower triangle (*Malkuth*, *Hod*, *Netzach* and *Yesod*) that make up the personality of the individual; it is also the world of desire in Buddhist and Hindu traditions (*Kamaloka/Mara*); this section is produced multimedially, with processed sounds and a 3D augmented reality virtual technology;

- the middle world – the physical world of substance, of daily reality, of the present, the world of the normal state of consciousness, of the ego, of tests, trials, lessons, sufferings and blessings; it is the world of matter (referred to in Buddhism as *Rupaloka/Rupadhatu*) or the trunk of the Kabbalistic tree – the middle triangle of the sephiroth *Tiphareth*, *Geburah* and *Chesed* – which are related to the soul and considered in theosophy as the bond between the earth and the sky, or between the underworld and the upper world; understanding this world requires anchorage in the roots and communion with the invisible dynamics of nature, which is why performers (musicians and actors) come into play at this level, placed both on the stage and among the audience;
- the upper world – the purely formal world, without substance (the Buddhist *Arupaloka/Arupadhatu*), the celestial world of zodiacal archetypes, or the world of spirit in the theosophical sense, the world of angelic hierarchies of the spiritual masters and guides, the world beyond time and space, the highest vibrational realm that reveals the true nature of things; at the same time, it is the realm of the superconscious or *transpersonal*, the upper triangle of the sephirotic tree formed of the three sephiroth of the spirit – *Binah*, *Chockmah* and *Kether*; it is the moment when the Divine character appears from the apex of the installation, above the audience, represented concurrently by two instruments – accordion and *sitar*. From the last level of the concentric circles, after a musical incursion through significant moments of music history, the audience can have a total, globalizing vision of space and time, being able to see from above, like an eagle, the entire installation unfolded.

The vision of the performative space in the form of a sphere with three concentric circles corresponds to the delimitation of the three worlds and the vision of the conscious ascension of the soul, creating the simultaneity of their perception as a whole, both from outside of the performance and from within.

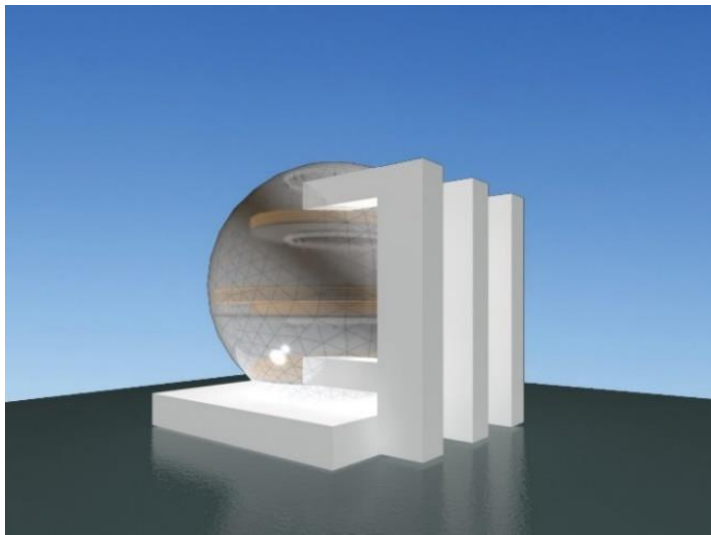
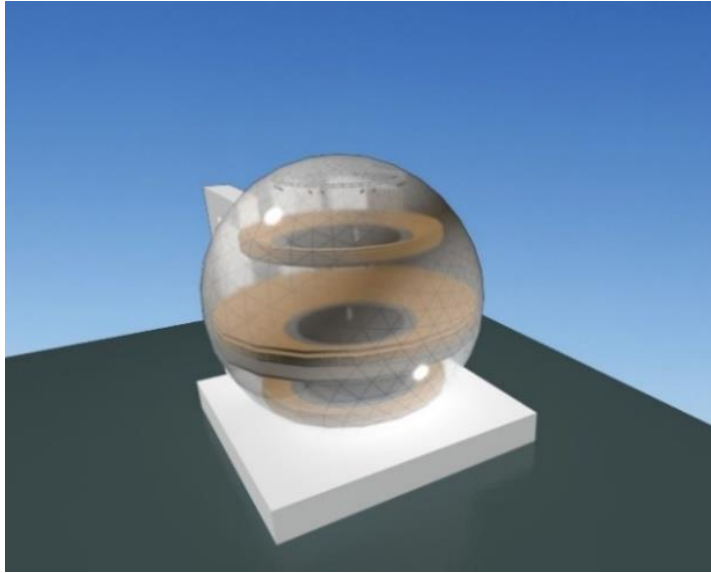


Fig. 18

Through and throughout the artistic act that lasts approximately 45/50 minutes the audience is guided by the multi-performer guides to follow an ascending spiral-shaped initiatic path, like the lotus, in the space of the hall/installation, stopping on the three concentric/eccentric levels, contemplating perceptions, sensations, emotions, or inner healing states.

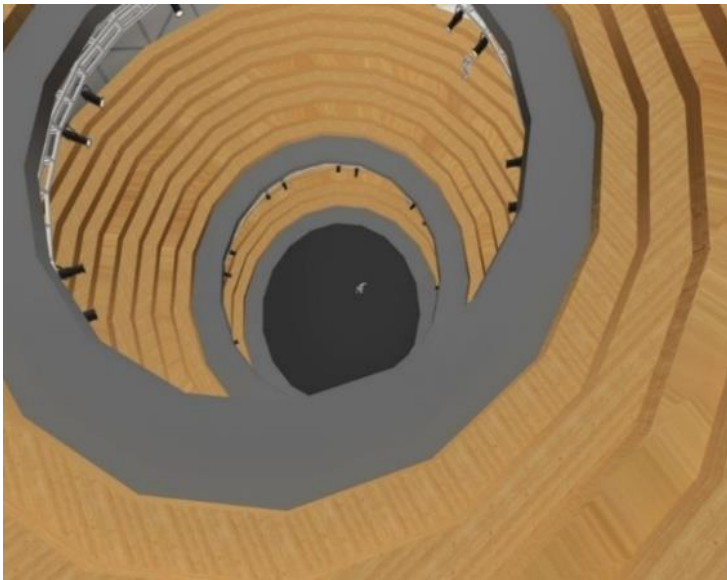
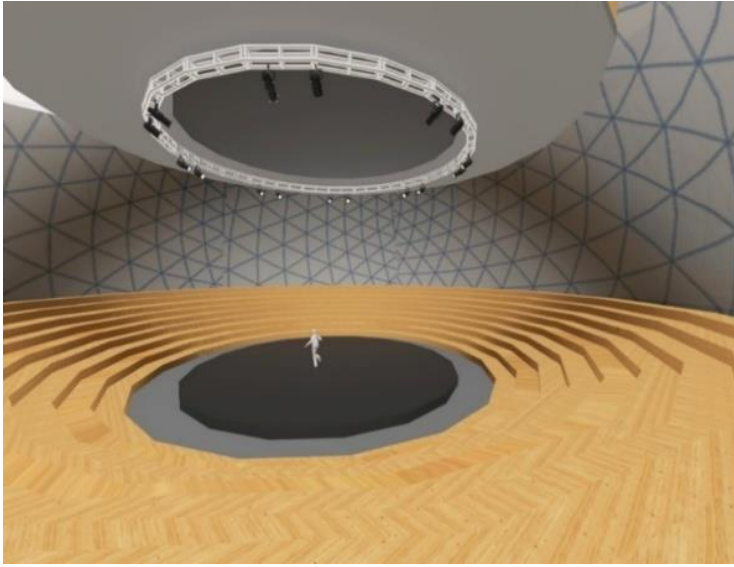


Fig. 19

The first stop, signalled at the level of the lower architectural circle, connects us to the world of abyssal depths, where we interfere with an environment of projected lights and shadows and with an avalanche of electronic and acousmatic sonorities; at this level we can experience yet unknown states/visions (from the realm of the shadow).

The second level of the audience's ascension is the middle level of the sphere, corresponding to the realm of the present concreteness. For the first time we connect with the dynamic performers on the stage, poly-musicians, dancers and actors, gradually joined by three groups of *gamelan* percussion groups placed among the audience; the aural and visual impact is direct and interactive between audience and artists, just as it happens in current reality, with its emotions, perceptions and complex states of mind.

The ascension to the level of the highest circle brings the audience to the state of revelation, the union with the divine and the state of grace of the spirit. It is the unique moment of impact with the creator, personified by a double performative character – *Yin/Yang*, feminine/masculine – that can be contemplated and heard from the apex of the installation. It is the moment of perception of the celestial sounds, of manifestation of the fulfilled joy, unconditional love, compassion and archetypal integration; it is the *Key to Above and Below* from *Thoth's Emerald Tablets*.

The public can view *A.I.U. Portal* by also beyond the interpretive act, exclusively as an audio-visual installation, contemplated indefinitely, in a technological park or in different contexts where it has been mounted. As a performative space, this architectural installation can be used, successively, over several hours of performance (with 15-minute breaks in between, required to evacuate the audience).

After the première, this space of art/culture/spirituality will remain as an experimental work laboratory for future generations of young artists concerned with syncretic and symbolic art, who conduct projects at the border between arts. An even more ambitious version would be to create a network of such constructions in Romania (in several cities or Bucharest sectors), or even in capital cities of the world.

Instead of a conclusion

Like Wagner and many others, I too believe in a union of the arts, coming from a primordial expression of their fused exposure. As Kandinsky appreciated in his theoretical work – *On the Spiritual in Art*, even though music, by its (temporal) nature, is the most emancipated among the arts (by not needing something from the outside to express itself), “we finally arrive at the encroachment of the power of the various arts upon one another.”¹ Even if they are separated from one

¹ Wassily Kandinsky, *On the Spiritual in Art, The Pyramid*, Guggenheim Foundation, N. Y. City, Hilla Rebay Editor, 1946, p. 36.

another, from a concentric point of view (Fig. 17), they combine in their deepest tendencies, "from which a truly (monumental) art, we can already foresee"¹.



Fig. 20. Wassily Kandinsky, *Several Circles*

Cosmic consciousness (as aspiration of the highest level of individual consciousness) is a gift for each of us to understand and access beyond time and space, but which unites us among ourselves, as well as with the stars and the universe. We can allow ourselves to recognize that we are, in this existence, in passage on the inevitable path of self-evolution and that we are beings of universal consciousness. Understand the law of *dharma* but also the law of relativity or causality, we, creators, will be able to make a direct contribution, as well as one mediated by art, to the evolution of the planet.

The arts, or their fusion into a total art, will tend to unite more and more with the meanings of science, but also with those of metaphysics and occultism – of the perceptions of the subtle, non-tangible and non-visible worlds with the common senses. They create together a coalition for the understanding of divinity and of the cosmos in one single vision of the ALL.

At the same time, contemporary art or the art of the future, while cultivating the archetypal symbolism, will unite us into a level of group consciousness. This will begin by assuming one's own spiritual achievement, the awareness of one's own mission and actions that derive from the expansion of the common Self (Ego) to that of the *Higher Self*. It will be a responsible art, placed at

¹ *Idem.*

the service of one's own evolution, but also of the evolution of others, and will involve the beginning of perception of one's own immortality.

Thus, to paraphrase Kandinsky, every artist who steepes himself in the spiritual possibilities of his art is a valuable helper in the building of the spiritual pyramid which will someday reach to heaven.¹

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