

Astrological Encyclopedia

Spectrum

"Spectrum" is one of the most important archetypal words involved in a study of art-expressions; the word, in archetypal or concrete application, is derived from a Latin word meaning "to look at." "Emanation" is the process by which the potentials of a thing are made manifest; "spectrum" is the result—the total of *perceptible* potentials, qualities and parts. We usually use the word "spectrum" to designate that appearance of a ray of light that has been refracted into its component colors (parts) and this is an excellent example for the purposes of this study because astrology is, itself, perceived visually. The rainbow is a perfect concrete example. It is a natural spectrum; but it is more than that—it is a perfect symbol of "spectrum" as an archetypal—word. The ray of sunlight is macrocosm, the rainbow is microcosm; the rainbow as a spectrum is macrocosm to each of its designable colors, its "microcosms;" "Spectrum," as an archetypal word, applies to each of the colors as "macrocosm" to each of its shades or gradations or qualities. In other words it is the "offspring" of luminosity and refraction; its basic characteristics are "designable colors ;"they, in turn, are qualified by gradations and shadings which can also be designated by specific words.

As far as our solar system is concerned, the original spectrum is in the creative imaginations of Father-Mother God. The Divine Mind, since it is the Source of each archetype (ex: rainbow) manifested in this system, is the source of all "manifestation-spectrums" (ex: all kinds of rainbows) and all spectrums-of-manifestation of each manifested archetype (ex: the total and separate colors, and their gradations, of each rainbow). By analogy, then, Divine Mind corresponds to the ray of sunlight in our illustration; one archetype is rainbow (a manifestation of Light); a sub-archetype is one of the designable colors resident in the rainbow.

The archetypal manifestation of Divine Mind (the creative imagination of Father-Mother God) is perceived to be our own solar system. The "spectrum of emanation" would be the gradation of the planets from the time the first one was emanated until the last one was emanated. The spectrum of its esoteric qualities would be the evolutionary gradation of the Planetary Logoi of the system analogous to the differentiated colors of the rainbow. Color has a spectrum of vibratory rate (specific shades) and also a spectrum of vibratory quality (relative radiance or dullness). The vibratory quality-spectrum of the entire solar system would be the sum total gradation of all inhabitants of this system in terms of "most-to-least" (or "least-to-most") exercises of spiritualized consciousness. The same classification would designate vibratory quality-spectrum of the inhabitants of any one particular planet and, in turn, their grouping by race and/or nation. This analogy is also applicable to the archetype tone—the essential material of the musical manifestor and interpreter.

Tone is the archetype of all sound since, by its nature, it is rhythmic vibration perceived audibly. "Fraternal" with color, tone has a two-fold spectrum: vibratory rate (low and high) and

vibratory quality; the spectrum of tonal vibratory quality is also twofold: that of Dynamic (softness and loudness) and Power (dullness and brilliance). The spectrum of "tonal rate" is the entire manifestation of the tonal scale from the slowest vibratory speed (lowest) to the fastest (highest). This "total scale" is divided into "octaves" as the rainbow is divided into "colors." (Colors are simply the "octaves" in a light-ray.) As each rainbow-color is, in itself, a "spectrum of shades" so each tonal octave is a "spectrum." Every perceptible and designable shade of a specific color, the sum total of which is the "matrix" of the specific color, is analogous to each overtone of the musical note, the overtones of a specific musical note in composite, are the "matrix" of the note just as the etheric envelope of human, animal, plant, or mineral is its matrix. The tone, in relationship to its overtones, is "condensed vibratory embodiment" —a specific factor of a musical system.

The dynamic spectrum of color is its gradation from white to utmost density; the dynamic spectrum of tone is the gradation representing "softness-loudness." The power spectrum of both color and tone is the gradation from "least impinging power" (dullness) to "maximum impinging power" (brilliance of carrying-quality). A great pianist, by a controlling action of hand, wrist, or finger on the complete depression of the key, can create a "pianissimo" of delicate softness whose power will carry to the far corners of the audience-room. Others, less skilled, can play as loudly as possible and the tones they bring forth will sound hard or lifeless. The analogy of this to the Astrologer's "dullness" or "brilliance" in interpreting principles as they are pictured in a horoscope is one of the things to which you should give considerable thought; the analogy is exact.

The manifestive artist uses a spectrum of media for his expressions. This spectrum ranges from the most concrete

abstract medium (design) to the most evanescent abstract medium-rhythm. It also includes the three concrete media: tone, color and substance. Line is the abstract medium between design and rhythm. Line is the archetype-symbol of "process of manifestation." The drawing of a line can be "spaced" (rhythmitized) and from line all embodied (enclosed) forms (designs) are derived; just as the line itself was emanated from its source, the point.

Letter and word; tone and chord; line and design (two-dimensional embodiment) and mass (three-dimensional design) composite the artist's means of outpicturing his concepts of archetypes, whether manifestively or interpretatively. Rhythm, the spacing of sequence, or of sequential manifestation, is a "common denominator" of all art forms because rhythm is the archetype of the nature of all movement.

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The analogy of "spectrum in Astrology" to "spectrum in the arts" is fascinating because of its clarity. The archetypal resource of both forms of interpretation is human consciousness; the archetypal purpose of both is to interpret the nature of divine archetypes through manifested concepts of those archetypes the archetypal action of both is to intensify, vivify, and illuminate man's awareness of himself, other people and the world around him; the archetypal reaction to both is from the composite of man's instinctual feeling and instinctual knowing.

The word "artist" is archetypal; its two principle "emanations" are manifestive (creative) artist and interpretative artist. The first human being who moved or posed his body in a certain way to give expression to a specific emotional state was the "first"

manifestive dancer. The first human being who recognized that "the point, the line and the circle" could be utilized to symbolize the being, the consciousness, and the existence of humanity—or of a human being—was the "first" manifestive astrologer. (It might be observed at this point, that the "point, line, and circle" are the archetypal "ingredients" of the planetary symbols as well as of the structure- design of the wheel.) The manifestive astrologer—like the manifestive artist—embodies his concept of an archetype by an originally—conceived symbol; the symbol is his way of outpicturing the nature, purpose, and objectification of a cosmic principle. The interpretative astrologer studies and intuitively perceives the meanings of already manifested symbols; he fulfills his function by applying his understanding of these symbols to the interpretation of the horoscope. (For example, the author suggests consideration of the following as a "manifestive" symbol for the planet Pluto: a circle enclosing the up- pointing arrow used in the symbol for Mars; the arrow is the energy- expression-potential; the circle is the collective subconscious of humanity- the archetypal desire- power as a "frozen fluid" waiting release through expression; it is the author's concept of the meaning of Scorpio's rulership by Pluto and co-rulership by Mars. (The letter P in an initial).

The archetypal word spectrum has polarity. The masculine polarity is "spectrum of vibratory quality:" the feminine polarity is the "spectrum of manifested forms" which is the crystallization of archetypal design. These two polarities of spectrum are seen in astrology this way: the masculine polarity (subjectivity) is the entire "vibratory spread" of the twelve zodiacal signs, from the first second of Aries to the last second of Pisces. This is the spectrum of consciousness, humanly speaking; it is the spectrum of cosmic powers, divinely speaking. From the standpoint of polarity as it is manifested in the attributes of human nature, it is

the spectrum of generic quality—the composite of "activeness" and "reactiveness" of which every human, male or female, partakes. It composites the essence of our projectiveness and reflectiveness, our expression and our perception. Since "polarity" is a composite, we recognize that this "masculine-subjective" aspect of the wheel is a "spread of points," any one of which is a potential by which we express according to our perceptions, and we perceive according to our capacity to express. *Expression* is the process by which individuality is manifested; *perception* is polarity experienced. These actions occur in time-sequence, but their source is a unity-consciousness.

The "negative" or "feminine" objective polarity of astrological spectrum is the sequence of the twelve houses, through the twelfth-counterclockwise from the first. These depict specific experience-designations in which, and through which, consciousness is both expressed and perceived. They refer to the "objectivity" of Life. Each house is a "mechanism" for focalizing (as "parentage" focalizes the identity of a small child) the expressions of our perceptions of specific life-principles. Each house is a sub-archetype of the archetype-word "matrix;" it nurtures our experience and growth as the maternal body nurtures the gestation of the child internally and the father's power nurtures the welfare of both mother and child externally. So these twelve experience-patterns "parent" our spiritual unfoldments in time-space. In congestion (unregenerate expression of crystallized perception) we remain "bound" to the experience-matrix; through regenerated expression of decrystallized perceptions, we gain dominion over environment just as, with maturity, we gain "dominion" over our dependencies upon our bi-polar matrix: father and mother. Thus we enable ourselves to function more and more with individualized awareness of principles rather than in

repetitious conformity to the limitation of appearances. Remember that this "spectrum of houses" is one polarity of the archetype human experience; therefore no part of it is "bad" or "evil." The houses, in composite, are materials to be used; they are designations of which we must learn the principle—just as the study of colors helps us to understand the nature of light.

The planets are focalizers of the signs which they rule; they are specifically placed, by the Law of Cause and Effect, in the two representations of the astrological spectrum—sign and house. Just as each color has its own gradations and each tone has its own overtones, so each planet has a "personal spectrum" of a two-fold nature. One is the "pattern-spectrum"—all possible aspects with all other planets; the other is the "focus-spectrum"—all possible placements in signs and houses as specifications of the significant generic "points" in the individual horoscope. An unaspected planet is like a "dull" tone in music—it has little "carrying power." A congestion of a planet's relationship to another is like any technical problem in any art—the person has to "learn the principles" involved just as the artist has to overcome his ignorance or his inadequacies in order more perfectly to manifest or interpret his concepts of archetypes. The artist's "overcoming his problem" is analogous to the person with the congested aspect becoming aware of the principles involved in his particular experience-pattern and going into action from the basis of extended consciousness.

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The arch-spectrum of "astrological pattern" is two-fold: the sub-spectrum of the three-fold square (cardinal, fixed, and mutable) and the sub-spectrum of the four-fold generic trine (fire, earth, air and water). The three-fold square, in four variations, is the arch-

symbol of: the attribute of Father-Mother God to take form. The four-fold trine in three variations, is arch-symbol of: the divine potential inherent in every form (manifestation or identity). The conjunction of two planets is really the archetypal symbol of marriage; two planets are "fused" for the start of an entire series of aspect-relationships to each other during the ensuing many incarnations. (Just as in marriage two individual persons are "fused" for a series of mutual relationships during the ensuing years. Think about this.) In other words, the conjunct-aspect is analogous to the central point of the circle because the central point "emanates" the potentials to the Ascendant; the conjunction-aspect is going to emanate a series of planetary aspects as the person progresses through his succeeding incarnations.

All planetary aspects have "spectrum" in this way: by the significance of "orb" two planets have exact aspect to each other, they have approximate aspect to each other, or they have no aspect to each other. This is the spectrum of "aspect-exactitude"—the exactness of an aspect determines the intensity of its effects, congestively or expressively. The square aspect has polarity in the sense that it, in itself, symbolizes archetypally congestion of (masculine) expression or congestion of (feminine) perception. The square, the sextile (alchemy, dynamic regeneration) the conjunction (fusion of powers), and the opposition (planetary focalization of a diameter) have spectrum only in the sense that any signs, houses, or planets can appear in these patterns. The trine-symbol has the two-fold spectrum of polarity:

We use the equilateral triangle resting on its horizontal base (the three earth-signs of the Great Mandala) as the symbol for "trine-aspect." Because the earth-signs are used, and because this is the most static representation of the trine, this is really the feminine polarity of the trine; it is the result of having exercised relative

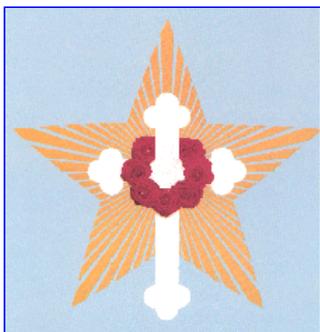
love-wisdom in the past, and this is another way of saying "relative Mastership." The person with a trine aspect enjoys a certain harmony, or abundance, or integration in this incarnation because of his efforts in the past. The masculine polarity of the trine is the fire-trine of Aries-Leo-Sagittarius. This is the dynamic exercise of spiritualized consciousness and it is the higher octave of the sextile aspect. Because cause and effect have the same source, we can see that this two-fold representation of the polarity of the trine tells us: "Yes, enjoy the fruits of this aspect but remember that you are evolving; you must also use the trine as a dynamic power to raise the quality of your relative Mastership for greater perceptions in the future.

Your horoscope will take on an added "glow" and "radiance" if you will think of it in terms of spectrum just as your appreciation of art takes on depth to the degree that you become aware of the values and beauties of its several attributes and essences. "See" the four generic trines unfold from the cardinal, fixed, and mutable structure points; "see" the chemicalization of spirit into objectification by unfolding the four structure-crosses from the three fire, earth, air, and water signs. Think spectrum regarding everything that comes to your attention — archetypes, sub-archetypes, and so forth — for a while. You will unfold, at the same time, a remarkable scope of perceiving the values of planetary positions and patterning. To "think spectrum" is to think archetypically. To "think archetypically" is to exercise the mind rhythmically.

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