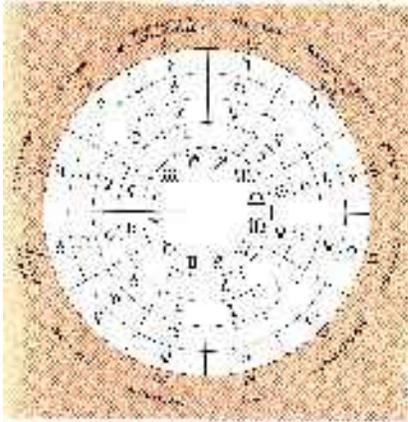


ANTHONY: HOW DID HE DO THAT?

by Avery Solomon

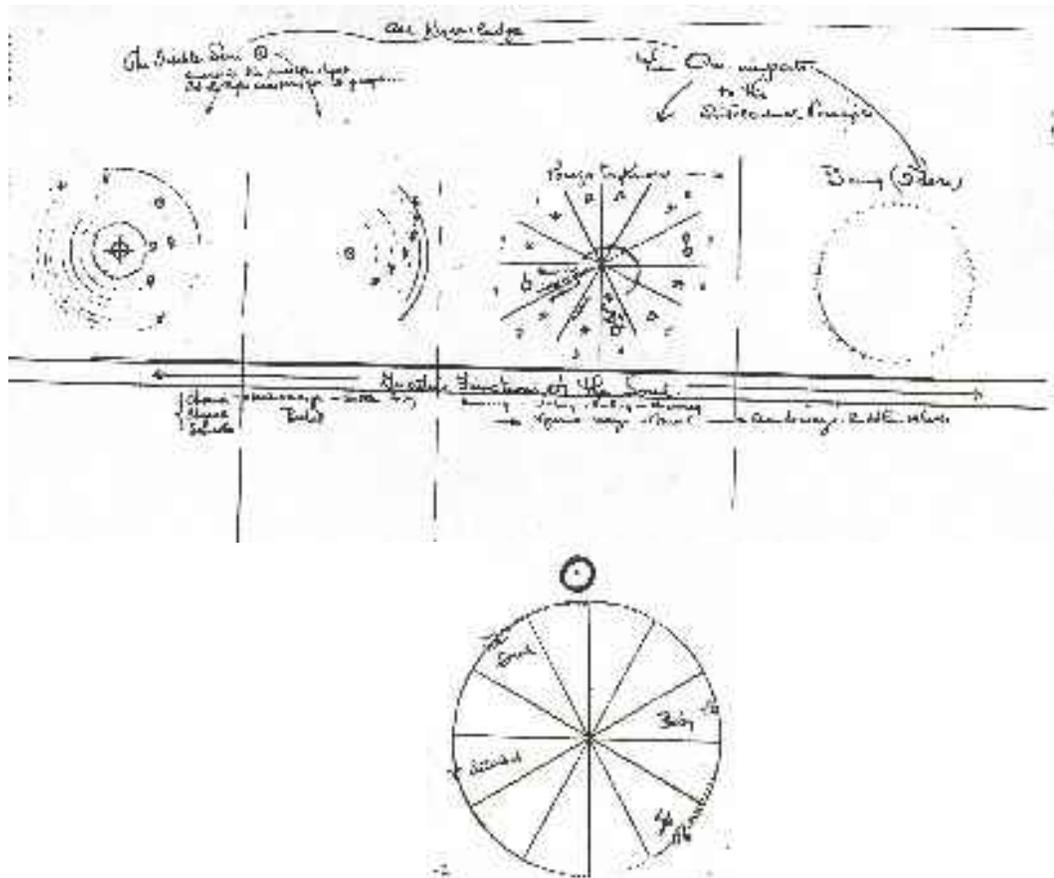


When we look at the canonical “metaphysical chart” we might seem to see a fixed or “finished product” of Anthony’s years of inquiry using diagrams. Looking at it does not always answer our “why” questions... if the metaphysical chart is the answer, what was the question?

One mathematician wrote a one page paper solving a problem. It began: draw this diagram, then do this. Many more people commented on this one page “proof” than any other paper: they wrote “we follow what you did once you drew the diagram: but why did you think to draw THAT diagram?” All the work leading up had been hidden....

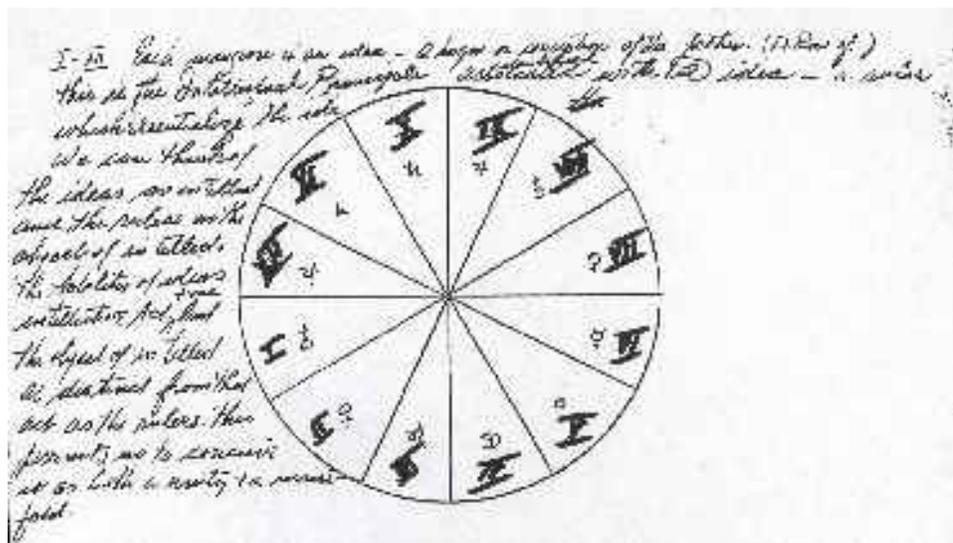
Anthony had used several kinds of diagrams to help unfold philosophic systems to his students. In the early 70’s Anthony was unfolding his vision of philosophy and astrology using language from Samkhya of KC Bhattacharya. But the 24 Samkhya principles were cosmic, and the 25th contentless consciousness. A more comprehensive basis was needed to get out the full spectrum of ideas.

“Conceive then said I” said Plato as he went on to describe the Idea of the Good with three images in the Republic book 6 and 7: the intelligible sun and sensible sun; a divided line to lay out a spectrum of knowing; and a parable of a cave to indicate indirect knowing and insight. Anthony proceeded to wrap the four-fold divided line around the chart, including the four dignities of the Sun as the intelligible, intellect, reason and sensible sun. All of the Samkhya chart would then fit in part of this new chart, which could now find a place for eternal principles as well as cosmic.



12 SIGNS AND DIGNITIES: ROW AND PLATO

Inspired descriptions of the 12 signs of the zodiac from a metaphysical perspective of T. Subba Row, and the dual unity of Knowing/Being as dignities/signs is a further breakthrough: .



I-XII Each mansion is an idea--a Logos or conception of the father. (TS Row) This is the Intellectual Principle. Associated, identified, with each idea--a ruler which essentializes the idea. We can think of the ideas as intellect and the rulers as the object of intellect. The totality of ideas (is the) intellectual Act and one, but the object of intellect as distinct from that act as the rulers. This permits us to conceive it as both a unity and a manifold.

PLOTINUS: ONE BEYOND BEING/NOUS

We have to use our imagination here. Of course, these 12 sections are not wedges or pieces. As a chart of NOUS the mandala depicts ideas in divine Mind. As Plotinus tells us "each idea is a unique form of the whole." And of course we are also way beyond quantitative 12.

The natural constructions of the circle and quadrants gives us the hint already, without knowing anything else, of simultaneity. Then, remarkably, or by design, the superposition view represented in the chart has its "validation" in the Enneads, the words of the Sage which come from insight, of course. We are using a symbol of the cosmos which we did not directly invent, but was handed down to us over millennia: the astrological symbolism from cosmology/astrology.

For the present, we cannot give a sufficient justification for the distribution proposed above, it would seem that rejected members from various sources of traditional knowledge are being brought together haphazardly. Only in retrospect will we be able to perceive a logical reason or justification, so we ask the readers to bear with us until more of the picture comes into focus. Our attempt to indicate something of the meaning of each and every element within the mandala will force us to search out sources and hunt down clues scattered in many different texts. In the final analysis it will be possible to demonstrate that the different meanings that went into the formation of the mandala are available in a body or as a total in Plotinus and are the underly of the philosophy of astrology. --Anthony Damiani, AD Supp p. 640

Beautiful as all this was, Anthony was still not satisfied. The mandala still did not capture the view of the One or Ultimate reality. Some time in the mid 1970's he began to use Plotinus as the basis for his canonical metaphysical chart.

Anthony faced squarely the problems Plotinus himself raises for himself: "In what sense, then, do we assert this Unity, and how is it (the One) to be adjusted to our mental processes?" (6.9.6) and "From such a unity as we have declared The One to be, how does anything at all come into substantial existence...?" And how to comprehend such mystery.