

## Great Esotericists

### Annie Wood Besant (1847–1933)



Biographies typically laud their subjects' full lives or the great things they achieved. Few can do so with as much conviction as the story of British writer, teacher, feminist, socialist, anti-colonialist, Freemason, and Theosophist, Annie Besant.

Annie Besant, née Wood, was born in London to middle-class parents. But her father died when she was a child, leaving the family destitute and Annie was raised by a friend of her mother's. At age twenty, Annie married Anglican clergyman Frank Besant, who secured a living in Lincolnshire. The couple had two children, Arthur and Mabel, but the marriage was plagued from the start by tensions over politics and Annie's growing demand for independence. Annie left her husband in 1873 and returned to London.<sup>1</sup>

Divorce was not an option for her husband, because of his ministry, but Besant did not rule out another long-term relationship. She tried unsuccessfully to persuade George Bernard Shaw to live with her, but she did share a home with at least two other men over the years.<sup>2</sup>

Besant acquired a love of Roman Catholic ritual while traveling on the continent of Europe

in her teens. After leaving her husband, she sought counseling from Edward Bouverie Pusey, a leader of the Anglo-Catholic movement that reintroduced high ritual into the Anglican liturgy. Pusey rebuffed her, whereupon Besant left the church. But the love of ritual remained with her and would play an important role later in her life.

During her teens, Annie Wood also acquired a strong sense of social justice and sympathy with the cause of Irish independence. After returning to London, she participated in a number of campaigns associated with various socialist organizations, including the Fabian Society and the Marxist Social-Democratic Federation. Besant soon gained a reputation for effective oratory and gave speeches all over the country. In 1881, she was elected to the London School Board, which had recently accepted women members, even though women were barred from parliamentary politics until 1918.<sup>3</sup>

Besant's involvement in British politics waned after she wrote a review of Helena Blavatsky's *The Secret Doctrine* (1888). She traveled to Paris to meet Blavatsky in 1889 and soon de-

veloped a strong interest in Theosophy. Four years later, after Blavatsky's death, Besant went to Adyar, India, to work for the Theosophical Society. Co-founder Henry Olcott was still president of the Theosophical Society, but upon his death in 1907, Besant was elected president of the Adyar Society. By then most of the American Theosophists had seceded to form a separate Society under William Q. Judge.

A major cause of the split in the Theosophical Society was Besant's growing association with Charles Leadbeater, who had heard her lecture in Manchester. Leadbeater had arrived in Adyar in 1884 and, reportedly supervised by the Master Djwhal Khul, underwent a rapid expansion of his intuitive abilities, making him one of the most accomplished clairvoyants of his time. In turn, Leadbeater nurtured Besant's clairvoyant gifts and the two of them embarked on an ambitious program of psychic research. One groundbreaking study traced the history of the human lifewave from the Moon Chain through the several rounds and root races of the Earth Chain to the present. Besant described the research, conducted during the summer of 1910, thus:

[W]e [Leadbeater and herself] shut ourselves up, so as to be uninterrupted, for five evenings every week; we observed, and said exactly what we saw, and two members, Mrs. Van Hook and Don Fabrizio Ruspoli, were good enough to write down all we said.<sup>4</sup>

Judge and others believed that this excursion into clairvoyant research betrayed the core principles of Blavatsky's teachings, and from then on he referred Besant's and Leadbeater's work as "pseudo-Theosophy."

Another bone of contention centered on allegations that Leadbeater engaged in inappropriate behavior with young boys.<sup>5</sup> The charges led to his expulsion from the Theosophical Society for two years, until he was reinstated after Besant became president.

A third contentious issue concerned Jiddu Krishnamurti. In 1909, Leadbeater concluded that the fourteen-year-old Indian boy was the World Teacher, whose return was anticipated

in Theosophical teachings. With the consent of Jiddu's father, Besant became the boy's legal guardian, and she and Leadbeater oversaw his education. Others in the Theosophical Society rejected the claim, and Rudolf Steiner, head of the German Section of the Society, severed his connections over that issue. Eventually, Krishnamurti himself formally distanced himself from any suggestion that he was the World Teacher.

Driving a fourth wedge between Besant and some other Theosophists was her renewed interest in Christianity. The Theosophical Society was founded with the goal of respecting all world religions, but Blavatsky has often been criticized for anti-Christian bias. When Blavatsky and Olcott arrived in Adyar, they came into contact with a number of prominent oriental teachers, including the Vedantist Talapragada Subba Row. Several Theosophists were drawn to Hinduism. Olcott and several other early Theosophists were Buddhists, and for a while Leadbeater—who had once served as a high-church Anglican clergyman—also embraced Buddhism. Until Besant's arrival, few showed any particular interest in Christianity.

Influenced by Anna Kingsford, Besant wrote the influential *Esoteric Christianity* (1901), in which she sought to build a bridge between Theosophical teachings and the beliefs and practices of high-church Christianity. The book addressed topics ranging from the nature of Christ to the efficacy of the sacraments. Reflecting her early admiration for Roman Catholic ritual, she saw particular value in the Latin liturgy:

Some of the arrangements of Latin words, with the music wedded to them in Christian worship, cause the most marked effects on the supra-physical worlds, and anyone who is at all sensitive will be conscious of peculiar effects caused by the chanting of some of the most sacred sentences, especially in the Mass.<sup>6</sup>

Besant commented on the occult power of the sacraments. The power came both from the officiating priest and from angelic forces:

[B]eings belonging to the invisible world will be present during the sacramental rites, pouring out their benign and gracious influence; and thus all who are worthy participants in the ceremony . . . will find their emotions purified and stimulated, their spirituality quickened, and their hearts filled with peace, by coming into such close touch with the unseen realities.<sup>7</sup>

In a later work, Besant recognized the power of the Eucharist: "As the priest in the Roman Catholic Mass spreads out his hand over the unconsecrated wafer and makes over it the Sign of Power... the sign of the Cross . . . , he pronounces the Word of Power: 'This is my body.'<sup>8</sup> She added: "the great power of the Christ pours down upon His assembled worshippers through the consecrated symbol in the sacrament, which is the means of the spiritual grace."<sup>9</sup>

Besant's interest in the occult nature of the sacraments fueled a "Christianization" movement within the Adyar Theosophical Society. A major milestone in the movement occurred in 1916 when the British branch of the Old Catholic Church separated from its parent in the Netherlands and was reorganized as the Liberal Catholic Church to serve as a kind of religious subsidiary of the Theosophical Society.<sup>10</sup> Through the Old Catholic Church, Theosophist James Ingall Wedgwood secured consecration as bishop, with a credible claim to the apostolic succession. He served as presiding bishop of the LCC, equivalent to an archbishop or metropolitan. In turn, Wedgwood consecrated Leadbeater, who wrote the new church's liturgy<sup>11</sup> and eventually succeeded Wedgwood as presiding bishop. Women priests were not permitted, but Besant strongly supported the LCC.<sup>12</sup>

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Besant devoted considerable attention to the existence and role of the Divine Mother, an important topic in feminist theology. The same topic had been addressed by Kingsford, but it also had a long history in Hinduism. In 1927, Nibaran Chandra Basu, a Hindu, published an article titled: "World Mother," in *The Theosophist*.<sup>13</sup> Soon thereafter, Besant declared March 25 the traditional feast of the Annunciation to be "World Mother Day."<sup>14</sup> At the same time, Besant announced the formation of a movement to herald the arrival of a "great spiritual Being who represents the feminine side of Divinity, the Ideal Womanhood, the 'World Mother.'"<sup>15</sup> The Mother,

according to Besant, had previously incarnated as Isis and Mary and was now embodied as Srimati Rukmini Devi, the young Indian wife of Theosophist George Arundale.<sup>16</sup> Rukmini Devi, a ritual dancer and educator, soon declined the honor Besant tried to bestow on her.

In addition to her Theosophical work, Annie Besant developed an interest in the emerging Co-Masonry movement, which admitted men and women on equal terms. Sporadic attempts had been made since the beginning of the nineteenth century to open Masonic lodges to women. In 1877, Blavatsky herself claimed to have received a charter naming her a thirty-third degree Mason in the clandestine Ancient and Primitive Rite of Masonry.<sup>17</sup> Four years later a Frenchwoman, Maria Desraimes, was inducted into a recognized Masonic lodge. The lodge was immediately suspended, but Georges Martin, a thirty-third degree Mason and French senator, joined with Desraimes to promote the cause of Co-Masonry.<sup>18</sup> Through their efforts several mixed lodges were established, including la Respectable Loge Le Droit Humain, Maçonnerie Mixte ("the Worshipful Lodge Human Rights, Co-Masonry").

Besant and six friends traveled to Paris in 1902 to be inducted into la Respectable Loge. She

also obtained a charter to set up a lodge in England and eventually became the Order's Most Puissant Grand Commander. In due course, Besant helped form the Eastern Order of International Co-Freemasonry,<sup>19</sup> to which several prominent Theosophists belonged, including Leadbeater and Geoffrey Hodson.<sup>20</sup>

Besant's instincts for political activism revived during her time in India. She joined the National Congress Party. During World War I, she helped launch the Home-Rule League to campaign for dominion status within the Empire. This led to her election as president of the India National Congress in 1917. She continued to campaign for Indian independence until her death.

Someone as strong-willed as Annie Besant could scarcely be expected to avoid controversy, any more than Helena Blavatsky could a generation earlier.

Besant exercised poor judgment in the matters of Jiddu Krishnamurti and Srimati Rukmini Devi. William Q. Judge and his successors in the American Theosophical Society criticized her leadership of the Adyar Society. Members of the Alice Bailey community have criticized Besant's and Leadbeater's *Man: Whence, How and Wither* for glamorizing fellow Theosophists. The validity of these various criticisms continues to be debated.

Without serious challenge, however, is the fact that Besant inspired generations of women and men by her pioneering work in multiple fields. Her early political activism in Britain, leadership of the India National Congress, and prominent role in Co-Masonry took place at a time—despite Queen Victoria's very conspicuous role during the first half-century of Besant's life—when entrenched societal forces throughout the empire opposed women's presence in the public arena. She was a forerunner and role model for the women who came after her—including today's women who still confront gender discrimination and glass ceilings. Her example also encourages men who face discrimination and challenges to the expression of their full potential.

For us, Besant's most enduring legacy lies in her esoteric work. Her numerous books, arti-

cles, and transcripts of speeches are available either in print or online.<sup>21</sup> Besant made her contribution during that exciting time when the Planetary Hierarchy was revealing new knowledge to stimulate the expansion of human consciousness. Clearly, she was selected as a disciple who could play an important role in that revelation—a revelation that we have yet to fully assimilate.

Besant's work formed a bridge between Helena Blavatsky and Alice Bailey—and the latter gave her due credit; Bailey mentioned Besant twenty-three times in her writings. Bailey recalled her first encounter with Besant's work: "I had joined the Theosophical Lodge in Pacific Grove and was beginning to teach and hold classes. I remember the first book which I started to expound. It was that great book by Mrs. Besant, 'A Study in Consciousness.'"<sup>22</sup> Besant's esoteric work also set the stage for the work of later Theosophists like Geoffrey Hodson, and it is significant that he took Besant's—and Helena Roerich's—teachings on the Divine Mother to a new level.<sup>23</sup>

Annie Wood Besant reportedly was born in the early evening of October 1, 1847. Her natal sun was in Libra, and esoteric astrologer Michael Robbins surmised that she was born after 5:21 p.m., giving her Aries rising, which explains "her forceful and pioneering life."<sup>24</sup> Robbins also speculated, with some justification, that she was a third-degree initiate. Besant died in Adyar on September 20, 1933, shortly before the autumnal equinox and a few days short of her eighty-sixth birthday. Few people, before or since, led as full a life or accomplished as much as she did, and we look back with gratitude to the life of a World Disciple.

Contributed by John F. Nash

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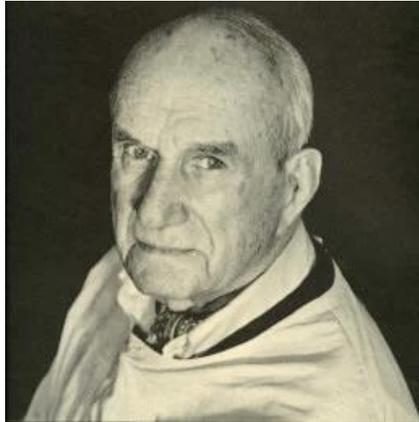
<sup>1</sup> Helena Blavatsky, Anna Kingsford, Annie Besant, and Alice Bailey all had disastrous first marriages—three of them to Anglican clergymen. Only Helena Roerich's marriage to her beloved Nicholas was enduring and fulfilling.

<sup>2</sup> Besant's cohabitation with political activist Charles Bradlaugh was well-known.

- <sup>3</sup> The 1918 reform gave the vote to female property owners over 30. Ten years later suffrage was extended to all women over the age of 21.
- <sup>4</sup> Annie Besant and Charles W. Leadbeater, *Man: Whence, How and Wither* (Adyar, India: Theosophical Publishing House, 1913), viii.
- <sup>5</sup> Leadbeater admitted teaching boys to masturbate to relieve the stress of pre-marital abstinence. Charges that he engaged in pederasty were never proven.
- <sup>6</sup> Annie W. Besant, *Esoteric Christianity* (Wheaton, IL: Theosophical Publishing House, 1901/1953), 231.
- <sup>7</sup> *Ibid.*, 235.
- <sup>8</sup> Annie W. Besant, "Theosophy: the Root of All Religions," Thirty-Seventh Annual Convention of the Theosophical Society, Adyar, India, December 27-30, 1912. *Theosophy and the Theosophical Society* (Adyar, India: Theosophical Publishing House, 1913), 64.
- <sup>9</sup> *Ibid.*, 64.
- <sup>10</sup> The Old Catholic Church seceded from Rome after the First Vatican Council over the issue of papal infallibility.
- <sup>11</sup> Charles W. Leadbeater, *The Science of the Sacraments* (Adyar, India: Theosophical Publishing House, 1920).
- <sup>12</sup> Both the Old Catholic Church, headquartered in Utrecht, Netherlands, and the Liberal Catholic Church continue in existence. The former now admits women to the priesthood. The LCC went through two schisms, in 1941 and 2003, the one over ties with the Theosophical Society and the other over the ordination of women.
- <sup>13</sup> Nibaran Chandra Basu, "Dhurga: The World-Mother Aspect of God." *The Theosophist*, January 1927, 433-440; February 1927, 537-545.
- <sup>14</sup> Robert Ellwood, "The Church, the World Mother and the New Age," *The Liberal Catholic*, Easter, 1998.
- <sup>15</sup> Joy Dixon, *Divine Feminine: Theosophy and Feminism in England* (Baltimore, MD: Johns Hopkins Univ. Press, 2001), 206.
- <sup>16</sup> *Ibid.*, 206. For more on the World Mother see John F. Nash, "Mary, Blessed Virgin and World Mother," *The Esoteric Quarterly* (Winter 2010), 19-39.
- <sup>17</sup> Source: <http://www.theosophytrust.mobi/429-h-p-blavatskys-masonic-patent#.VB43DfldXh5> (Last accessed September 20, 2014). The Ancient and Primitive Rite of Masonry had few members and was not recognized by other Masonic organizations.
- <sup>18</sup> Arthur E. Waite, "Co-Masonry," *A New Encyclopedia of Freemasonry* (New York, NY: University Books, 1921).
- <sup>19</sup> Source: Eastern Order of International Co-Freemasonry. Online: <http://comasonic.net/> (Last accessed January 14, 2014).
- <sup>20</sup> Hodson was also a priest in the Liberal Catholic Church.
- <sup>21</sup> See for example: <http://onlinebooks.library.upenn.edu/webbin/book/lookupname?key=Besant%2c%20Annie%2c%201847-1933> (Last accessed Sept. 23, 2014).
- <sup>22</sup> Alice A. Bailey, *The Unfinished Autobiography* (New York, NY: Lucis, 1951), 138.
- <sup>23</sup> See for example John F. Nash, "The World Mother: Teachings of Helena Roerich and Geoffrey Hodson," *The Esoteric Quarterly* (Winter 2006), 35-46.
- <sup>24</sup> Source: <http://www.makara.us/04mdr/01writing/03tg/bios/Besant.htm> (Last accessed September 22, 2014).

## Transcendental Abstractionist: Emil Bisttram (1895-1976)

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*Art should concern itself, not with imitation, but with creation, otherwise it fails in its prime purpose: that of inspiring and stimulating thought. It brings to the life of the artist and to the layman an experience on a Higher plane of emotion and intellectual perception without which there can be no real Progress in man's development. – Emil Bisttram*

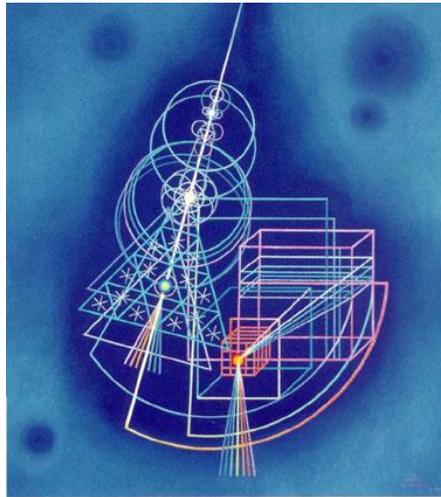
Emil Bisttram was an illustrious painter, teacher and advocate for the arts and a co-founder of *The Transcendental Painting Group* in Taos, New Mexico. He grew up in the tenements in the Lower East Side of New York, after immigrating with his family from a small village in Hungary in 1906, at the age of 11. Rather than beginning life as a “nascent visionary,”<sup>2</sup> which he was later to become, Bisttram was a rough and tumble kid, who at 16, was expelled from school for fighting. In 1911, he became one of the leaders of the notorious Gas House Gang, which was implicated in the street fights between the Irish and the Jews.<sup>3</sup> Shortly thereafter, Bisttram put his fighting skills to use as an amateur boxer who was known as “Battling Bennett.” Later, he took night classes in a vocational school where he received some training in art. A boxing fan, who was also the owner of a commercial art agency, hired the young Bisttram.<sup>4</sup> Eventually, the twenty one-year old Bisttram came to own the nation's first freelance advertising agency. However, the business was quickly abandoned for a career in Fine Art. To fund his studies at Cooper Union, the National Academy of Design, and the New York School of Fine and

Applied Art, Bisttram continued to produce commercial works of art.

In the 1920's, when Bisttram was beginning to establish himself as a Fine Artist, he became interested in mathematics, philosophy, mysticism and the occult. His interest in mathematics began when he studied composition under the tutelage of Jay Hambridge, who introduced Bisttram to the elements of Dynamic Symmetry, a system of pictorial composition utilizing the lost principles of proportion used by the ancient Egyptians and Greeks.<sup>5</sup> Hambridge based this system on the Golden Section, the Fibonacci series and the logarithmic spiral, which he believed would more likely produce aesthetically pleasing results than instinctual composition. Bisttram went on to use this system in nearly all his works as a way of suffusing them with spiritual significance. His allegiance to the power of number was such that he changed the spelling of his name from Bistran to Bisttram, on the advice of a numerologist, and also because the double “tt” resembled the Greek letter Pi ( $\pi$ ), which has immense mathematical and metaphysical meaning.<sup>6</sup>

Bisttram's interest in mysticism and the occult, according to Ruth Pasquine,<sup>7</sup> one of the leading experts on the artist, led to his involvement with the Theosophical Society in New York and to relationships with such notable Theosophists as Claude Bragdon, an American architect and writer who argued that the fourth dimension and higher worlds could be visualized, and that the artist was capable of representing these invisible subjective and spiritual levels of consciousness. Bragdon's allegorical work, *Man the Square: A Higher Space Parable*, published in 1912, which compared humans to "squares living in a two-dimensional flatland at conflict with one another because they were unaware of their higher, metaphysi-

cal existence as cubes,"<sup>8</sup> was another idea adopted by Bisttram and expressed in various works. These ideas correlated with the Theosophical axiom that religion and geometry were closely related, a concept that Bisttram discovered from Helena Blavatsky's works as well as from Max Heindel, whose lectures Bisttram attended at the Rosicrucian Order in New York. The concept that all created life can be expressed as a sequence of geometrical forms—point, line, plane, solid—helps explain much of the symbolism in Bisttram's paintings. One notable example, which correlates Dynamic Symmetry with Theosophical theories, is *Time Cycle, No. 1*, pictured below.



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Bisttram also developed relationships with Nicholas Roerich, Dane Rudhyar and Manly P. Hall. In 1923, while teaching at the Master Institute of United Arts, Bisttram formed an instantaneous and close friendship with Roerich, the Institute's founder.<sup>10</sup> Roerich offered a program at the school that included the study of theosophy, occult philosophies, and *gesamtkunstwerk* based on Richard Wagner's philosophy of "the unity of the arts." Bisttram came to think of Roerich as his mentor, and his ideas influenced the artist greatly, particularly the idea of disciplining oneself in every field, especially philosophy, so that one can think in terms of order, rhythm, harmony and beauty.<sup>11</sup>

In addition, Bisttram attended Manly P. Hall's lectures in New York and Los Angeles. According to Pasquine, Hall not only lectured to

Bisttram's students, he also attended some of his classes.<sup>12</sup> Another friend and colleague, was Dane Rudhyar, the theosophist, astrologer, musician and painter. Bisttram first met Rudhyar in New York at the Roerich Museum, in the 1930's, where Rudhyar was giving a series of lectures. Pasquine argues that "Rudhyar was probably the single-most important influence on the development of Bisttram's theosophical works in the 1930s." She goes on to say that since Rudhyar was a close personal friend of Alice A. Bailey, it was probably Rudhyar who sparked Bisttram's interest in her writings.<sup>13</sup>

Such influence is evident, as Pasquine points out, in the above drawing which incorporates Bailey's concept of the permanent atoms and the seven archetypal currents or rays in addi-

tion to the Theosophical notions of geometric progression from the Seven Planes of our Solar System through to the Constitution of Man,<sup>14</sup> in other words, “man as a sevenfold being, diagrammed as a triangle supported by a square.”<sup>15</sup> She suggests further that:

in *Time Cycle I*, Bisttram is depicting man as the microcosm of the cosmic macrocosm, as well as man at his most evolved—operating at the highest possible level at the time of his passing.<sup>16</sup>

Bailey further influenced Bisttram’s use of color, as can be seen in his use of the colors of the seven archetypal forces which produce the manifestation of consciousness in every form. The predominant use of blue in his works, as Pasquine suggests, was influenced by Bailey’s *Letters on Occult Meditation*, which state that blue has a relationship to the Eye of Shiva, to the Solar (Blue) Logos and “the perfected man, and with the auric envelope through which he manifests.”<sup>17</sup>

Another important concept with which Bisttram worked was Blavatsky’s and Bailey’s theory of duality or the pairs of opposites and their eventual blending or at-one-ment. Bisttram’s spiritual approach to art was also based upon the writings of Swedenborg, especially his ideas about the macrocosmic-microcosmic correspondence and his belief in redemption through the unification of the opposites.

Sometime during the 1930’s Rudyar introduced Bisttram to Carl Jung’s theories of psychology and aesthetics. Both men were interested to learn that, like them, Jung held the notion that art has psychic significance because the unconscious mind can only be reached and expressed by symbol. Jung’s assertion that the unconscious was deliberately “attempting to communicate through consciousness, in order to bring forth a sense of wholeness and added meaning to our lives”<sup>18</sup> also had immense appeal.

The writings of P.D. Ouspensky concerning the properties of time and space and their unification into the concept of the fourth dimension were other important influences on the artist. Pasquine’s research<sup>19</sup> shows that Bist-

tram was especially drawn to Ouspensky’s ideas about art and the artist.

Only that fine apparatus which is called the soul of an artist can understand and feel the reflection of the noumenon in the phenomenon. In art it is necessary to study “occultism” – the hidden side of life. The artist must be a clairvoyant: he must see that which others do not see; he must be a magician: must possess the power to make others see that which they do not themselves see, but which he does see.<sup>20</sup>

In 1930, Bisttram traveled to Taos, New Mexico for a three-month stay at the urging of both Roerich and Rudhyar. He wanted to escape from the hardships of New York after the devastating stock market collapse, but he was unable to adjust to the open spaces and the intense light and color. After leaving Taos in 1931, Bisttram traveled to Mexico on a Guggenheim Fellowship to study mural painting with Diego Rivera. He eventually returned to Taos where he established the Taos School of Art and built a special room in his house to meditate. Later, in 1938, he and Raymond Johnson co-founded the Transcendental Painting Group, a local collective of painters who were inspired by a number of early abstract expressionists, especially Wassily Kandinsky’s *The Art of Spiritual Harmony*. The group explained that “the word Transcendental had been chosen as a name for the Group because it best expresses its aim, which is to carry painting beyond the appearance of the physical world, through new concepts of space, color, light and design, to imaginative realms that are idealistic and spiritual.” Although Bisttram and other members of the group produced representational and other types of work, in Taos their focus eventually turned inward, and they began making mostly abstract non-objective pictures.<sup>21</sup> As John Dorfman writes in the “Magic Vistas,”<sup>22</sup> from out of the Great Depression into a world about to be immersed in the great cataclysm of the Second World War, Bisttram and the Transcendental Painting Group sought to employ art as means of depicting the eternal truths that lie behind the world of appearances.<sup>23</sup> This endeavor, as Dorfman explains, would have probably failed

or dispersed into the ethers “if the artists had not been as rigorous as they were in their dedication to hard work and precise technique, with a firm grounding in mathematics and color theory.”<sup>24</sup>

For the remainder of his life, Bisttram continued to be active in promoting the growth of art in New Mexico and in articulating his belief that art could exert a meaningful transformative power on the individual and the world. In 1975, as a final tribute to the artist who had dedicated himself to the artistic community and identity of New Mexico, the state declared a National Holiday—Emil Bisttram Day. The following year, at the age of 81, Bisttram passed away.

Contributed by Donna M. Brown

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<sup>1</sup> Photograph of Emil Bisttram from Wikipedia.  
<sup>2</sup> John Dorfman, “Mystic Vistas: Emil Bisttram,” *Art and Antiques Worldwide Media, LLC*, ed. John Dorfman, 2013 <http://www.artandantiquesmag.com/2013/08/transcendental-painting-group/> (accessed September 5, 2013).  
<sup>3</sup> The Owings Gallery, Santa Fe, New Mexico, *Biography: Emil Bisttram*.  
<sup>4</sup> Ibid.  
<sup>5</sup> Akemi A. May, *James Emil Bisttram, An American Modernist* (Santa Barbara, CA: Sullivan Cross LTD, 2011).  
<sup>6</sup> John Dorfman, “Mystic Vistas: Emil Bisttram.”  
<sup>7</sup> Ruth Pasquine, *Emil Bisttram (1895-1976): American Painter, Vols.1 & 2, Dynamic Symmetry, Theosophy and Swedenborgianism* (Staarbrücken, Germany: LAP LAMBERT Academic Publishing, 2010).  
<sup>8</sup> Claude Bragdon, *Man the Square: A Higher Space Parable* (Rochester, NY: Manas Press, 1912), 17.

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<sup>9</sup> The image, *Time Cycle, No.1* was made available by Dr. Ruth Pasquine. The three featured images in our “Pictures of the Quarter,” are also courtesy of Dr. Ruth Pasquine.  
<sup>10</sup> Ruth Pasquine, “Emil Bisttram: Theosophical Drawing,” *PART, The Society for the Promotion of Interdisciplinary Visual Culture*. <http://part-archive.finitude.org/part9/modernism/articles/pasqu.html> (accessed September 5, 2014).  
<sup>11</sup> Aaron Payne, Fine Art, Biography, “Emil James Bisttram” <http://apfineart.com/wp-content/uploads/2012/06/bisttram-emil-jbio-1.pdf> (accessed September 9, 2013).  
<sup>12</sup> Ruth Pasquine, *Emil Bisttram: Colleagues*, [www.emilbisttram.com](http://www.emilbisttram.com) (accessed September 10, 2014).  
<sup>13</sup> Ibid.  
<sup>14</sup> For further information on Pasquine’s insightful analysis of this and other works, see: *Emil Bisttram (1895-1976): American Painter, Vols.1 & 2, Dynamic Symmetry, Theosophy and Swedenborgianism, or Emil Bisttram’s Theosophical Drawings* <http://partarchive.finitude.org/part9/modernism/articles/pasqu.html>.  
<sup>15</sup> Ruth Paasquine, *Emil Bisttram’s Theosophical Drawings*.  
<sup>16</sup> Ibid.  
<sup>17</sup> Alice A. Bailey, *Letters on Occult Meditation* (New York, NY: Lucis Trust, 1950), 213.  
<sup>18</sup> Dr. Louis Laganà, “Jungian Aesthetics—A Reconsideration,” *Aesthetics Bridging Culture* (Mata: The University of Malta, 2007), 2.  
<sup>19</sup> Ruth Pasquine, *Emil Bisttram’s Colleagues*.  
<sup>20</sup> P. D. Ouspensky, *Tertium Organum: A Key to the Enigmas of the World* (1911, 3rd ed., New York, NY: Knopf, 1945), 145.  
<sup>21</sup> John Dorfman, “Mystic Vistas: Emil Bisttram.”  
<sup>22</sup> Ibid.  
<sup>23</sup> Ibid.  
<sup>24</sup> Ibid.