

Archetypal Congruencies between Number and Mysticism found in the Sacred Electro-acoustic Music of Charon's Pantheon

By Jennifer Logan*

For several years now, I have been composing electro-acoustic music which takes into consideration sacred geometry and archetype, focusing on the architecture of psycho-acoustic spaces that have proportions congruent with geometrical and numerical systems that are essential to physics and have implications regarding the idea of consciousness, but do not necessarily “sound” this way; we are not looking at each others’ skeletons when we speak, we are connecting with another person, a soul, a consciousness, thus the equal importance of intuition, so that the organization of time, harmonic system, and other musical parameters with a conception of spirituality are also congruent. In this paper, I present the ideas in my work “Charon’s Pantheon” (a 13-piece cycle of electro-acoustic works based on archetypal Goddesses, commissioned by artist Myron Dyal), by discussing the inception of the work, the significance of the goddesses and their order as they move from more conscious-level archetypes to the unconscious, how they are formally linked using numerical systems found in nature, the unifying harmonic material between each work based on patterns of fundamental frequencies, cycling through each “key area” of the circle of fifths in a specific order, beginning and ending on C, an important aspect of the mystical journey; coming full circle with the Final State of Alchemy. What ultimately happens in this cycle is that there is a union between archetype and structure, the tangible sculpture and the intangible song, supra-rational versus rational functions; in other words, the infinite and unknowable come together with what is absolute, resulting in a musical experience similar to a mystical journey in time and space.

Introduction

A union of archetype with structure, *Charon’s Pantheon* is a collection of 13 goddesses, represented in life-size sculpture and 70 minutes of electro-acoustic music which fuses the tangible with the intangible, supra-rational with the rational, and the infinite and unknowable with the absolute, resulting in an

*Artistic Director, Los Angeles Sonic Odyssey & Adjunct Assistant Professor of Music, Occidental College, USA.

experience that taps into the curve of a waveform as it exists in time, stretching back to pre-Euclidean geometry and spiritual concepts of unity in number, symbol, divinity, and harmony¹. Over the course of this paper, I will address the inception of the work, briefly touch upon the historical and philosophical context, how they are formally linked using numerical systems, the unifying harmonic material between each, and the significance of the goddesses and their order as they move from more conscious-level archetypes to the unconscious. As envisioned by artist and mystic Myron Dyal, who, now 70, has visions triggered by epileptic seizures that date back to his childhood, which for his entire adult life have been the source material for over 7,000 paintings, drawings, sculptures, and written documents, *Charon's Pantheon* is a culminating collection of visions and ultimately his life's work. Dyal's spirit guide, whom he named Charon during his childhood (not referencing the ferryman of Hades who carries souls across the river Styx), advised him to create this cycle of goddesses, each of which was to have her own musical voice. The *Pantheon*, by comparison to his other vibrantly colorful work, has symbolically reduced color: the first six are all white, the seventh through twelfth are black, and the last, red, as they move progressively toward more unconscious level archetypes, yet their stoic presence still provocatively reverberates with mystery and allure. Standing sometimes over six feet tall, they are edifices of grace, power, and wisdom. As introduced in the catalogue to *Charon's Pantheon*:

“Charon has been with Myron ever since his ‘second birth,’ as he terms it; a three-month coma at the age of four from which emerged a lifetime of visionary experiences. Charon has been a spiritual mother, father, friend and guide. He (she) is the unifying factor in Myron's life and has been a primary factor in his healing process. Charon acts as a counterbalance to the dark forces, often times restraining them to allow Dyal's consciousness to recover from their ravages. Flooded with images, Myron renders them in acrylic, graphite, water color, and papier-maché; in large part because the immediacy accommodates his urgency to see objects in three-dimensional form.”

Inception

In the winter of 2009-2010, Myron approached me for music. I will never forget his words: “only you can give a voice to the goddess” and “I trust you completely.” How does one respond to something like this! Very seriously indeed, considering his lifetime of visions, the role art has played in his life and well-being, the meaning implicit in the goddesses, archetypally and for him personally, as well as how they join with my own voice, doing everything I could to internalize what they represent and do as much justice as I could. It

¹ Recordings may be accessed at: <http://youtube.com/user/jhenitazul>

was a multi-step process. In May 2010, once the sculptures were complete, I read his 200-page memoir of mystical experiences and made extraction upon extraction, selecting words and lines, assigning them to individual goddesses as I had come to know them from conversations with Myron, and from hours and hours of sitting among them, essentially “asking” them what they needed to say based on the energy I felt from their expression, poise, posture, features; they stood telling silent stories, so much movement captured within them, it was as though they were alive and I could hear their messages.

By the end of this step, I had arranged thirteen poems, one for each goddess that would become the text woven into the texture of the music, conceptually but also in terms of sound material and transformation. The next step was to create a unifying structural framework, and finally, taking the journey itself, breathing life into the structural skeletons, allowing the intuitive process to connect with a guiding energy, letting the life of the goddess breathe herself into a song that transcends conventional earthly qualities, and that all comes together into a unified entity. I started at the beginning of the cycle with *As Above, So Below*, then commencing with each piece in the order they appear in the original vision, living with each for two to three days in solitary contemplation, then during the final day, creating the actual music electro-acoustically. Each one was a very personal and private process of sound design, recording, modification, and sculpting, where 85% of the music is derived directly from my voice, then putting them away and moving on to the next immediately. Thirteen times in succession. Indeed a very Zen process. I had been given a two-month deadline for publication, leaving no time to revise, edit, or overthink. After only a few days, the final version had to be just that: final.

It was with the final piece, *The Red Shrouded Goddess*, representing the final state of alchemy, the goddess from which all others come and to whom all return, which presented the biggest challenge. I was 36 years old. I felt I had been able to approach the others reasonably well. But how could I possibly be able to internalize the concept of the final state of alchemy when I had not lived a complete life? I wrote long letters to a psychiatrist friend, philosophizing about the meaning of life, going on and on with conjecture about what this could be and how I could represent it musically. And then one morning, as I was watching the sunrise behind a tree in a friend’s yard... it hit me. All I had to do was DO IT. To simultaneously embrace and release it, to be its own entity, apart from myself. To Simply Do It. It was a revelation! It is profound in its simplicity, and strikes the core of the work. Universal, timeless existence that is not worked and reworked, but is the source itself that must be allowed to be larger than oneself. According to Myron, it is the unknowable Life Source of all existence. To me, she was my liberation! Fully aware that no musical work I create could ever truly BE what this represents, I believe I was able to embrace the symbolism and create something vast enough for her breadth and intensity. Beginning with the encouraging peace of *As Above, So Below*, with her sine waves of circular unity, in C, to the *Red Shroud*, having returned to C, very thick, dense textures all hovering around overtones of C

and G, resolving several octaves higher, thinner texture, time stretched over the imagined light of the prolonged frequency, the text reassuring “A journey worth celebration... treasures in trust... I rest with the angels. Sleep now. Sleep now.” Repeating until the sound fades, returning to the mystery from whence it came.

Together, they embody a sacred unity of Dyal’s tangible sculptures with intangible archetypes and the mystery of the music, experienced as it unfolds in time, carefully constructed to balance with universal mathematical principles on a root level. The infinite and ultimately unknowable idea of these goddesses, through sound and sculpture become absolute, steadfast, serious, confrontational, demanding, ethereal, and for many who have experienced the entire work in its totality, sculptures with music, it is transformational. It is a mystical, meditative experience that takes one on a journey in time and space, where psycho-acoustic space is equally significant to the physical space in which the works exist.

Philosophical Context

Joseph Campbell referenced philosophies of Schopenhauer and Kant that effectively summarize the overall gestalt of this work as it unfolds in space and time, with the spiritual, intuitive, archetypal intent that extends beyond any single cultural mythology, just as Jung’s theory of collective unconscious asserts, joining a universal archetypal group. Schopenhauer’s (Campbell, 1986, p. 111) words about Kant’s *Critique of Pure Reason* effectively describe the transformational experience, although it CAN be direct, of *Charon’s Pantheon*:

“Kant’s *a priori* forms of sensibility (time and space) and *a priori* categories of judgment – 1) of quantity: unity, plurality, and universality; 2) of quality: affirmation, negation, and limitation; 3) of relation: substantiality, causation, and reciprocity; and 4) of modality: possibility, actuality, and necessity – are exactly...that deluding faculty of mind by which brahman-atman (=Kant’s “Thing-in-itself”) is veiled from direct experience and projected transformed as the phenomena of space-time.”

Campbell (1986, pp. 111-112) interweaves Schopenhauer’s contribution as:

“...his realization that whereas our outer eyes do indeed behold only phenomenal appearances (*Vorstellungen*) within a three-dimensional field of space-time (*Die Welt als Vorstellung*), the inward experience of each and every one of those appearances is of him-, her-, or itself as a willing subject (*Die Welt als Wille*), this inward experience of the Will to Live then being, in fact, a veiled experience within oneself of the energy of...the universal Self. [...] The impulse of

one's Will to Life, that is to say, is the inward experience of the atman as another occurs – as Schopenhauer recognized – only by way of the insight of “compassion” (*karuna*), which is the quality of a Bodhisattva. [...]

Schopenhauer states (Campbell, 1986, pp. 112-113), which reflects the audience's experience of the Pantheon, a fusion of Self with Other:

“This presupposes that I have to some extent identified myself with the other and therewith removed for the moment the barrier between the ‘I’ and the ‘Not I’. [...]

“Individuation is but an appearance in a field of space and time, these being the conditioning forms through which my cognitive faculties apprehend their objects. Hence the multiplicity and differences that distinguish individuals are likewise but appearances. They exist, that is to say, only in my mental representation (in meiner Verstellung). My own true inner being actually exists in every living creature as truly and immediately as known to my consciousness only in myself. This realization...is the ground of that compassion (Mitleid) upon which all true, that is to say unselfish, virtue rests and whose expression is in every good deed.” (Campbell, 1986, pp. 112-113)

Reinforcement through Sacred Geometry and the Mandala

This description sheds a great deal of light on the substance of *Charon's Pantheon* in that the cycle encapsulates these concepts into a transcendental meditation that is 70 minutes long, unfolding according to principles of sacred geometry, where metaphysical mathematical concepts reinforce precisely these ideas, as experienced and intended by Myron and his artistic vision and goals.

The goddesses stand in a circle, facing inward, with the *Red Shrouded Goddess* standing in the center. The music creates a pattern very similar to a mandala that exists in time, with specific hierarchical harmonic and temporal relationships. These relationships first exist between the goddesses, then are treated as microcosms within each individual goddess. They are all intimately related in terms of harmonic systems and the underlying numeric patterns.

The distinction between contemporary and Pre-Euclidean geometries and how they have been integrated compositionally is of key importance, though the essence of the work was born from the spiritual/metaphysical/archetypal goddesses and their unity, what they represent, and how they are meant to function among themselves and for a listener/observer. Their skeletal structure is geometric, where universal principles that are found extensively in nature (and space), bind them together, allowing the listener to have an experience without having to give energy to perceiving the structure: it has ancient multi-dimensional relationships that are tightly woven, methodical, and resolute. Pre-

Euclidean geometry provides this framework, as described (parentheticals are mine):

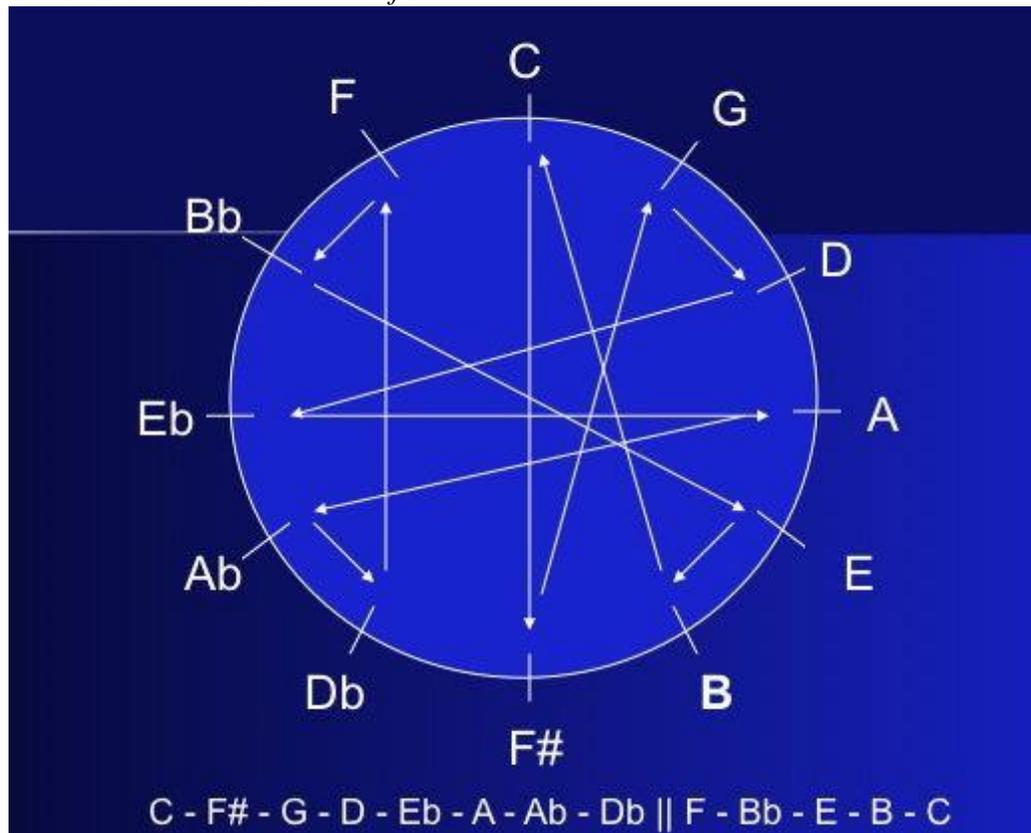
“The starting point of ancient geometric thought is not a network of intellectual definitions or abstractions, but instead a meditation upon a metaphysical Unity (in this case, the goddess archetypes), followed by an attempt to symbolize visually (and aurally) and to contemplate the pure, formal order which springs forth from the incomprehensible Oneness (*Red Shroud*). It is the approach to the starting point of the geometric activity which radically separates what we may call the sacred from the mundane or secular geometries. Ancient geometry begins with One, while modern mathematics and geometry begin with Zero.” (Lawlor, 1982, p. 16)

The circular unity is a metaphor of Universal Order. As Lawlor further explains (1982, p. 16):

“A circular mandala or sacred diagram is a familiar image, pervasive, throughout the history of art. India, Tibet, Islam, Medieval Europe, tribal cultures in paintings or buildings or dances. [...] Such diagrams are often based on the division of the circle into four quarters, and all the parts and elements involved are interrelated into a unified design. They are most often in some way cosmological; that is, they represent in symbol what is thought to be the essential structure of the universe: for example, the four spatial directions, the four elements, the four seasons, sometimes the 12 signs of the zodiac, various divinities and often man himself. But what is most consistently striking about this form of diagram is that it expresses the notion of cosmos, that is of reality conceived as an organized, unified whole. [...] When the incessant movement of the universe, depicted by the circle, yields to comprehensible order, one finds the square. The square then presupposes the circle and results from it. The relationship of form and movement, space and time, is evoked by the mandala.”

Formal Organization

The *Pantheon* consists of 13 Goddesses, a circle of 12, divided into halves (six white, six black), with the thirteenth standing in the center, which appears more as a central point, a central energy, rather than a square, but has the same symbolic meaning.

Table 1. *Structural Mandala of Pitch Centers*

The diagram in table 1 illustrates the polarities of the mandala as they are connected by tri-tones and half-step tendency tones. All the others move by perfect 5ths, moving downward, except after the eighth, the *Goddess of Birth and Creative Energy*, which goes down eight half-steps (minor 6th, a half step larger than a fifth, as opposed to a half-step smaller as we find in the polarities with the tri-tone), which is at the golden section of the cycle. Moving through the entire circle of fifths, the cycle begins and ends “in C,” reinforcing the return to Unity, the incomprehensible Oneness.

The next two tables indicate how the mandala framework for the cycle is the source of the numeric sequences that inform the individual structures. The internal harmonic organization in each piece is a transposition of C-F#-D-G-C. Sequences control durations of sections as well as parameters such as note values, overtones, and amplitude. They become increasingly improvisational as they progress deeper toward the “unconscious” goddesses (*Goddesses of Nature, Fire, and the Wolf*), returning to systems with the *Black Shrouded Goddess* (accumulating prime and Fibonacci groups of hammering articulations) and finally, the *Red Shrouded Goddess*.

Sequences are symmetrical in the large-scale structure, however, the way they are adapted is unique in each piece and are not necessarily consciously perceivable. They provide the framework upon which the “soul” of each Goddess exists, which were often sung, sometimes improvised, based on the harmonic resonance of these foundations.

Table 2.

The harmonic structure of the cycle is the source of the primary numeric sequence for each piece.

1	2	3	4	5	6	7	8	9	10	11	12	13	
C	- F#	- G	- D	- Eb	- A	- Ab	- Db		F	- Bb	- E	- B	- C
6	1	7	1	6	1	7	8	7	6	7	1		
All upward, symmetrical						All downward		Upward, Conclusion					

Sequence A: 61716 (group 1-6)
 Sequence B: 1787671 (group 7-13)
 Sequence C: 7161787 (group 4-10)
 Sequence D: 67161 (group 11-3, wrapping)

Table 3.

- 1) As Above So Below, in C (C-F#-D-G-C), Sequence A (61716)
- 2) Music and Transfiguration, in F# (F#-C-G#-C#-F#), Sequence B (1787671)
- 3) Conversation and Contemplation, in G (G-Db-A-D-G), Sequences A+B (617161787671)
- 4) Moon, in D (D-Ab-E-A-D), Sequence C (7161787)
- 5) Death, in Eb (Eb-A-F-Bb-Eb), Sequence D (67161)
- 6) White Shroud, in A (A-Eb-B-E-A), Sequences C+D (716178767161)
- 7) Leaves and Plants, in Ab (Ab-D-Bb-Eb-Ab), 111861777676 (A+B, alternating values forward and in reverse, starting with the second of the originals)
- 8) Birth and Creative Energy, in Db (Db-G-Eb-Ab-Db), Sequences C+D (716178767161)
- 9) Nature, in F (F-B-G-C-F), Sequence D (67161)
- 10) Animal, in Bb (Bb-E-C-F-Bb), Sequence C (7161787)
- 11) Fire, in E (E-Bb-F#-B-E), Sequence A+B (617161787671)
- 12) Black Shroud, in B (B-F-C#-F#-B), Sequence B (1787671)
- 13) Red Shroud, in C (C-F#-D-G-C), Sequence A (61716)

In written context, this may seem to be a rather vague list of numbers and patterns, but what is most significant, and most simply put, is that they all represent waves of sound that have specific harmonic relationships that unfold in time. The fact that they are patterns is important, as they are derived from a larger-scale geometrical process. According to the Pythagorean archetype, “ancient geometric-harmonic vision of universal order as being interwoven on figuration of wave patterns. Bertrand Russell, who began to see the profound value of the musical and geometric base to what we now call Pythagorean mathematics and number theory, also supported this view.” Lawlor continues (1982, pp. 6-11):

“Geometry is the study of spatial order through the measure and relationships of forms. Geometry and arithmetic, together with astronomy, the science of temporal order through the observation of cyclic movement, constituted the major intellectual disciplines of classical education. The fourth element of this great fourfold syllabus, The Quadrivium, was the study of harmony and music. The laws of simple harmonics were considered to be universals which

defined the relationship and interchange between the temporal movements and events of the heavens and the spatial order and development on earth. [...] For the human spirit caught within a spinning universe in an ever confusing flow of events, circumstances, and inner turmoil, to seek truth has always been to seek the invariable, whether it is called Ideas, Forms, Archetypes, Numbers, or Gods. To enter a temple constructed wholly of invariable geometric proportions is to enter an abode of eternal truth.”

To expand upon these internal structures and patterns that unfold as rhythmic and pitch constructs, I also draw heavily from the overtone series in the development of harmonic verticalities and melodic sequences. The harmonic and numeric relationships are fundamental, generally associated with Pythagoras and his school. Where I use our chromatic semitones as fundamental pitches, these compositions sometimes use as many as the first 30 partials of the overtone series, sometimes using only one, a pure sine wave, the simplest and most closely related to circular Unity. The first work in the cycle, *As Above, So Below*, uses this approach, for example. So when I say a work is “in C,” it is not using a modern modality, but rather based upon harmonic proportions above C as the fundamental. Though this is a common thread, many of the surface layers are intuitive melodic responses and improvisations, sung and sonically modified, based on the underlying resonances. The textures, melodies, and harmonies are as a result resonant, also often seem to be microtonal to our contextually trained ears, but what we are hearing is a combination of microtonality with just and equal temperament. The rational organization of numeric material stands side by side, in cooperation with the supra-rational (rather than referring to “irrational”), circular Pi, a number that extends infinitely, but is a complete and unified circular unit. In my opinion, the number of perfection could be One, it could also be Pi. The infinite AND the singular that encompasses all else, through division on a macro universal level, or multiplication on a cellular level, creating yet another parallel with universal harmonic vibrations.

The principle of the harmonic series is integral to the overarching philosophical and mystical congruencies within this cycle. As a string vibrates, it produces a tone. If you touch the string, dividing into halves, the frequency doubles. Divide it in thirds, you have a 3:2 ratio and the resulting sound is an octave plus a fifth above the original. Two octaves higher would require the division of the string into fourths. Every overtone is an integer multiplication of the original frequency, the octaves are all duple relationships – dividing the Unified One in a way similar to cellular mitosis, creating new entities from the original One that are very closely related. 1:2:4:8:16:32, etc. all produce tones of the same pitch class, all perfect octaves. So, if a string is divided into 8ths, it is actually three octaves higher than the original, divided into 16ths, it is 4 octaves higher. When we reach the octave, we immediately recognize it, similar, though measurably different, as the completion of the cycle. The

individual structures of the works are based on this idea of completion, though they do not use the full chromatic scale, but rather use largely perfect fifth and tendency-tone relationships, whereas the macro-structure of the Pantheon cycle fully reflects this, moving through each tone of the chromatic scale, returning to the original C, creating a complete cycle, resolving several octaves higher than the beginning.

“Hence we experience in this auditory perception a simultaneous interwovenness of interior with exterior, and we can generalize this response to invoke the possibility of a merger of intuitional and material realms, the realms of art and science, or time and space. [...] This is the essential spirit of the perception of Harmony, and for the Pythagoreans it was the only true supernatural moment: a tangible experience of the simultaneity of opposites. It was considered to be true Magic, an omnipresent and authentic mystery.” (Lawlor, 1982, p. 13)

Many musical structures spanning centuries rely on geometric forms, to greater or lesser degrees, and I was entirely aware of the degree of connectivity within these works. I intuitively felt it was necessary to make them unified as a cycle, any large-scale musical composition is dependent on careful design, but I was not structuring them in such a way to be intellectualizing or creating an artificial construct to fit a pre-existing notion. Even though the conceptual relationships clearly and strongly resonated upon completion of the cycle, I was following my intuition based on what I felt this cycle was communicating to me as I spent time with the sculptures and with the artist who envisioned them, and it felt very natural that I organize them as such.

The Goddess Archetype

This then carries us into the archetypes of the goddesses themselves, as they are manifested by universal principles of harmony and geometry. I will address them in sections, the first six white goddesses that primarily represent conscious levels of awareness, the six black goddesses, which become darker, more reflective, introspective, and raw; the inner, unconscious levels. First, let us consider the idea of Archetype.

Erich Neumann, in *The Great Mother* (1983, p.6), refers to Carl Jung’s idea that “[the archetypes] exist preconsciously, and presumably they form the structural dominants of the psyche in general. They may be compared to the invisible presence of the crystal lattice in a saturated solution.” He continues to elaborate the “‘archetype *an sich*’ is a nuclear phenomenon transcending consciousness, and its ‘eternal presence’ is nonvisible. But not only does it act as a magnetic field, directing the unconscious behavior of the personality through the pattern of behavior set up by the instincts; it also operates as a

pattern of vision in the consciousness, ordering the psychic material into symbolic images.”

Jung, in *Archetypes of the Collective Unconscious* (1969), adds that “the single archetypes are not isolated from each other in the unconscious, but are in a state of contamination, of the most complete, mutual interpenetration and interfusion.” Building on the idea, Neumann (1983, pp. 6-7) states “Thus to the differentiation of consciousness corresponds a more differentiated manifestation of the unconscious, its archetypes, and symbols. As consciousness unfolds, the unconscious manifests itself in a series of forms, ranging from the absolute numinosity of the ‘archetype *an sich*,’ through the scarcely definable image of paradox of its first emergence – in which images that would seem to be mutually exclusive appear side by side – to the primordial archetype (‘eternal presence’).” Neumann describes the fragmentation of archetypes, leading to the “emergence of individual archetypes from a great complex mass, and to the formation of coherent archetypal groups.” This is precisely how the goddesses in the Pantheon emerge. They are all born of the *Red Shroud*, the incomprehensible One, they diverge, differentiate, gradually proceeding into the unconscious, the very early stages of human consciousness, fiery, coming into being. Further:

“The difficulty of describing the structure of an individual archetype arises in part from the fact that the archetype and the symbol erupt on a number of planes, often at the same time. The phenomenology of the workings of the archetype extends from the unconscious instinctive drive of the primitive individual, contained in the group, to the formulation of concepts and beliefs in the philosophical systems of the modern individual. In other words, a vast number of forms, symbols, and images, of views, aspects, and concepts, which exclude one another and overlap, which complement one another and apparently emerge independently of one another, but all of which are connected with *one* archetype, e.g., that of the Great Mother, pour in on the observer who takes it upon himself to describe, or even to understand, what an archetype, or what this archetype, is. Although all these many forms are ultimately ‘variations on a ground theme,’ [Jung, “On the Nature of the Psyche”] their diversity is so great, the contradictory elements united in them so multifarious, that in addition to speaking of the ‘eternal presence’ of the archetype, we must also speak of its symbolic polyvalence.” (Neumann, 1983, p. 9)

Dyal, in his original vision and development, will be the first to express that these Goddesses are his own individual manifestations, representing, however, the “eternal presence” that indeed informed him and their development in time and space.

An Introduction to the Individual Metaphysical Content of Each Goddess

The six white goddesses open the cycle with (figures 1-6): 1) *As Above, So Below*: “It is time you live, partake of every abyss and the stars of every heaven... we are never alone. I was not at peace, I WAS peace,” simplicity of texture and waveforms 2) *Pythagoras*: the goddess of music, “create unconditional love and acceptance, restore,” repetition of patterns and increasing textural and dynamic presence, 3) *Conversation and Contemplation*: she who speaks, listens, and contemplates, with the primary text being “Time never stands still,” 4) *Moon*: primarily a narrative featuring nocturnal sounds, “Change is one of the measuring sticks of evolution,” 5) *Death*: a guide who is not a frightening or dangerous presence, but very strong, assists the transformational journey into an awareness of universal wonder and belonging, she sings “in a state of all encompassing peace, I felt a part of it all, an integral part of all creation and being. The illumination of the universe,” and 6) the *White Shroud*: “You can no longer waste precious time. Decades fighting for wholeness, my journey has been solitary,” possessing a shimmering sonic quality. These works are all meant to be conscious level, contemplative, using sounds such as sine waves, my voice sung and with spoken word, owls, insects, as well as uniquely designed virtual instruments.

For Dyal, The *White Shroud* represents the albedo, or the second stage of alchemy, which is the purification of soul as it works through the first stage, the nigredo, the black void in which the soul forms as it wrestles with pains associated with growth and development during the formation of the self (*Black Shrouded Goddess*), to finally gain clarification, toward the final state, the rubedo (*Red Shrouded Goddess*), which is a maturity that owns both opposites and resolution, the simultaneous embrace and release, as I had come to know in my own personal process of learning what I needed to do to create a musical composition that expressed this: to allow all components to exist and to be free, independent and whole, the attempt to embody the essence of the Great Mother.

The *Black Shroud* concludes the black sequence of more unconscious level archetypes, after the rawness of traveling through the seventh through twelfth goddesses (figures 7-12): 7) *Leaves and Plants*: the beginning of a dark and uncertain path, reminders to be patient, absorb the earth around you in its sounds and smells, “I awoke to the reassuring sound of heavy rainfall, aroma of water, of vigorous life. I savored the earth,” 8) *Birth*: occurs at the golden section, this work is the most vigorously organized mathematically, based upon branching and returning, using almost no text, with the exception of “You must go to the valley of trees, you must go there by yourself. There is something you must witness. Speak to the truthful ones,” 9) *Nature*: introspective, lyrical, the goddess born from Nature, the seer of humanity, deep gaze and inscription of memories; becoming gradually more intuitive-based, “I have learned to draw real satisfaction from solitude,” and 10) the darkest of them all, *The Wolf*: being torn to shreds, no protection, subsequent reconstruction, “Snapped. Caved. Hung. I was disembodied consciousness floating in a sea of Indian

Ink... I had been torn to bits by the wolves of the forest. He began to reconstruct me. New eyes, new hands, new heart. He blew into my lungs the breath of new life,” 11) *Fire*: extremely powerful, she can destroy all, as well as rebuild all, “I found myself within the flames, everything was alight. Within the flames were thousands of eyes peering out into the valley... knocking down the walls that had been built all around me by hands other than mine that had confined me to a narrow path of guilt and fear: Liberation.” The *Goddess of Fire* proceeds into 12) the *Black Shrouded Goddess*: ready to navigate the nigredo – the formation of the Soul in the darkness, having traveled through the necessary stages to be able to hammer oneself into form, there is a return to highly organized numerical structuring, formations from Fibonacci and prime number patterns superimposed on the sequential framework mentioned above, then 13) in reflection of this full journey, the *Red Shroud* (figure 13), final state of alchemy, the Great Mother of All, from whom all came and all return, completing the cycle in the meditative, transcendent sense as well as the structural, numerical, harmonic sense.

The Pantheon is an ever-growing collection of works, only one fourth of a quartet of sculptures and music, they are the Spiritual in contrast to the Animal, Plant, and Mineral, expanding from this essential core Pantheon, 70 minutes of what is over two hours in its completion. Ever-branching, going deeper, continued evolution of unifying principles that bring together into one experiential work of art in time and space, a searching for physical and metaphysical unity. Together, they unite significant concepts and qualities, as though each is a link in the Flower of Life, a part of conscious and unconscious awareness, spirituality, geometry, physics, metaphysics, space and time, to form a symbolically physical and psycho-acoustic cathedral based on ancient and core principles found in art and cultures around the world. Each goddess is independent, yet part of something greater than herself, an experience, challenge, as seeming disparate parts of the Self transcend walls of exclusion within oneself and with the larger Collective Unconscious.

Figure 1. *As Above, So Below*



Figure 2. *Pythagoras*



Figure 3. *Conversation and Contemplation* **Figure 4.** *Moon*



Figure 5. *Death*



Figure 6. *White Shroud Goddess*



Figure 7. *Leaves and Plants*



Figure 8. *Birth*



Figure 9. *Nature*



Figure 10. *The Wolf*



Figure 11. *Fire*



Figure 12. *Black Shrouded Goddess*



Figure 13. *Red Shrouded Goddess*



References

- Campbell, J., 1986. *The inner reaches of outer space*. New York: Harper & Row. pp. 111-113.
- Dyal, M. & Logan, J., 2011. *Charon's Pantheon*. Los Angeles: La Luz de Jesus Press.
- Jung, C.G., 1969. *The archetypes and the collective unconscious*. Translated by R. Hull, 1990. [Princeton, N.J.]: Princeton University Press.
- Lawlor, R., 1982. *Sacred geometry*. London: Thames and Hudson. pp. 6-16.
- Logan, J., 2011. *Charon's Pantheon* [online]. Available from: <http://youtube.com/user/jhenitazul> [Accessed 1 May 2014].
- Neumann, E., 1983. *The great mother*. [Princeton, N.J.]: Princeton University Press. pp. 6-9.