The Orphics and the Neoplatonists

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The Orphics: origins and nature

- Orphic currents comprised a fluid aggregate of doctrines, rituals, and sacred texts linked by common themes

- First evidence appears in the 7th to 6th century BCE in northern Greece and the Greek colonies of the Ukraine, spreading to Athens, southern Italy and Sicily, Alexandria, and Rome; Orphic materials are either concurrent with or slightly later than Homer and Hesiod

- Elements derived from Egyptian, Babylonian, Phoenician, Iranian, and Indian sources, as well as Thracian and Scythian shamanic practices, appear in Orphic texts

- Orphic doctrines are believed to have influenced or even generated the Eleusinian mystery cult as well as being allied with early Dionysian mysteries

- Orphic doctrines are associated with Pythagoras, who in later Neoplatonism is described as a disciple of Orpheus; many pseudepigraphic Orphic text fragments are thus described as ‘Orphic-Pythagorean’

- Orphic themes comprised a kind of ‘theology of the mysteries’, all of which preserved secrecy in their initiation ceremonies

Orphic themes

- The primary Orphic theme is 'the possibility of attaining divine life' (Jane Harrison, *Prologomena to the Study of Greek Religion*, Cambridge University Press, 1902, p. 477)

- Orphism expresses 'mystical yearnings after a union between man and God' (W. K. C. Guthrie, *Orpheus and Greek Religion*, Princeton University Press, 1952, p. 6)

- Orphism promised direct knowledge (gnosis) of the mysteries of death and the soul's redemption from the endless cycle of rebirth. Orphic ideas are the first in the Greek world to emphasise the immortality and divine source of the human soul as an entity separate from the mortal physical body.

- Plato's *Dialogues* are full of references to the Orphics, e.g. *Cratylus*, 399c:

'For some say the body is the Grave of the soul. Probably the Orphic poets were the inventors of the name, and they were under the impression that the soul is suffering the punishment of sin, and that the body is an enclosure or prison in which the soul is incarcerated, kept safe…until the penalty is paid.'

More Orphic themes

- Orphic cosmogonies (myths of the creation of the universe) are emanationist, e.g. there is no ‘beginning’ and no transcendent creator-god; life emerges as a cosmic egg, filled with fire and born out of chaos (Nyx or ‘Night’), and the various deities, along with the manifest world, each emanate from the others.

- The Orphic creation process is full of violence and cannibalism. The first deity to emerge is Phanes-Dionysus (*phanes* = revealer of light) who is androgynous and generates Zeus, who in turn swallows his father-mother’s phallus and generates the second Dionysus, who is the reborn Phanes. The earthy Titans envy this second Dionysus and dismember and eat him. Zeus blasts them to ashes, but humans then emerge from the ashes, and are made of the Titanic (fleshly) and the Dionysian (the immortal soul which contains a spark of the original primal god Phanes-Dionysus).

- Elements of this cosmogony can be found in later Gnostic doctrines (1st-3nd centuries CE), in Greco-Egyptian Hermetic texts from the same period, and in late antique Jewish mysticism (later developing into the medieval Kabbalah), which describes an emanationist cosmology with an androgynous deity (but without the cannibalism).

- Orphic ideas are of major importance in the history of astrologies and their accompanying cosmologies and philosophies, because these ideas provide the first textual evidence in the West of a dichotomy between soul (*psuche*) and body (*soma*). The idea may be derived from earlier Egyptian concepts about the survival of the soul, with additional elements from Hindu and pre-Zoroastrian Persian cosmologies.

- Although Plato is often ‘blamed’ for promulgating the soul-body ‘split’ in Western religious thought and practice, the idea seems to have first emerged from Orphic currents.

- The rise of a new religious idea to prominence in a particular culture cannot be attributed to one individual’s writing, but reflects a general collective receptivity to that writing, which in turn reflects a collective need for a new religious perspective. This may take many centuries to percolate through and adapt to various cultural expressions. Orphic ideas eventually found their way into Christian doctrines, not only via Plato but also through Neoplatonic interpretations of older Orphic texts, and through Jewish esoteric literature of the first centuries CE, which was also influenced by Orphic thought.

An Orphic bas-relief of Phanes, the ‘revealer’

- The relief (Museo Nazionale di Modena) dates from the 2nd century CE and is Roman in origin
- Phanes represents eternal or indivisible Time as a creative generator of patterns rather than measure or motion. The relief presents the entire Orphic cosmology, including the ring of the zodiac as a representation of both cyclical time and the wheel of rebirth.
- The serpent seems to represent the divine chaos out of which Phanes emerges, and may symbolise the circumpolar constellation of Draco. Phanes stands on the fire-filled egg which will hatch the various levels of the manifest universe. He wears solar rays, with a lunar crescent behind his shoulders. He is described by the Neoplatonists as being both male and female.
- It is the only extant image of its kind; no other visual representations exist of Orphic doctrines except a bowl showing a ring of initiates with a serpent at the centre

An Orphic bowl from 200-300 CE

The bowl represents sixteen naked male and female initiates making ritual gestures and arranged around a coiled serpent which, like the serpent wrapped around Phanes, may be the circumpolar constellation of Draco, one of the ‘undying’ constellations of Egyptian origin.

Orphic texts

- Extant Orphic texts are virtually all fragmentary, and most are excerpts embedded in the work of later authors. No Orphic ‘books’ have survived, although references in Platonic and Neoplatonic literature indicate that a large body of such books once existed.

- Many Orphic texts appear as inscriptions on gold and bone *lamellae* – small plaques buried in graves and placed in the mouths of the deceased. These date from as early as the 6th century BCE and are magical formulae to assist the soul of the deceased to negotiate with the underworld deities for the right of passage to the celestial or paradisical realms.

- One of the most important Orphic texts, from the 4th century BCE, was discovered at Derveni in northern Greece around 35 years ago. It is an interpretation by an Orphic initiate of an Orphic cosmogonic poem dated to the 5th or 6th century BCE.

- Many Orphic fragments quoted by later authors indicate an intense interest in astrology, although this is usually poetic, ritualised, and concerned with celestial eschatology rather than technical or divinatory approaches (but there are a few exceptions). For example, a reference in the *Stromateia* of Clement of Alexandria (2nd century CE) states that the planets are ‘the dogs of Persephone’, suggesting a female cosmocrator who governs the cosmos and astral fate. A much earlier reference from the poet Pindar (522-443 BCE) states that Persephone returns souls to the upper world every nine years, suggesting a link between the cycle of the Moon’s Nodes and reincarnation.

Astrology in Orphic texts

- Orpheus is presented in a number of late antique Greco-Roman texts as a teacher of astrology. Lucan (*De astrologia*, 2nd century CE) states that Orpheus rather than the Babylonians taught the Greeks astrology. In the 4th century CE *Argonautica* by Apollonius Rhodius, Orpheus reveals the mysteries of the heavens to his shipmates. In Neoplatonic literature, Orpheus is a diviner, able to read oracles through entrails and dreams, and a healer and redeemer as well as an astrologer, a poet, and a demigod (the son of Apollo).

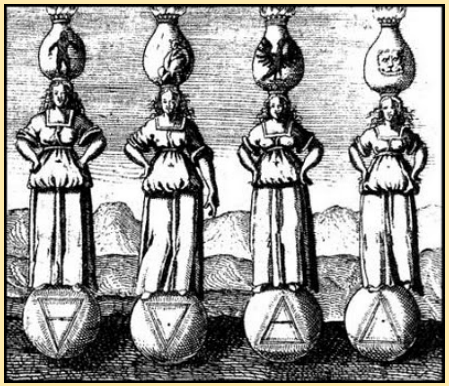
Roman mosaic from the 2nd century CE, found in Antioch

The divinity of the four elements in Orphism

- The first reference to the four elements in Western literature is in Empedocles, c. 5th century BCE. Empedocles is believed to have been influenced by Orphic doctrines, which present the elements as gods:

  ‘Hear first the four roots of all things:
  Dazzling Zeus, life-bearing Hera, Aidoneus, and
  Nestis who moistens the springs of mortals with her tears’.

  [cited in Peter Kingsley, *Ancient Philosophy, Mystery, and Magic: Empedocles and Pythagorean Tradition*, Oxford: Clarendon Press, 1995, p. 15]



The four alchemical elements in Johann Daniel Mylius, *Philosophia reformata* (1622)

- The recently discovered Derveni papyrus also presents the elements as divinities. Air or *aither* is Zeus, earth is Hera, fire is Phanes the first-born or *protogonos*, and water is the river-god Achelous. These elemental gods possess intelligence and intention, sympathy and antipathy, and interact dynamically with each other. They are not inert forms of sublunar substance as presented in Aristotle and in Ptolemy’s astrology. The divinity of the elements disappears from Hellenistic astrology but continues in Greco-Egyptian alchemy, which resurfaces in the West in the medieval, Renaissance and early modern periods.

The Sun in the middle

- In the Derveni papyrus, the Sun is given the central position:

- ‘For when the Sun is separated and confined in the middle, [Zeus] holds fast to what is above the Sun and what is below it’.

  [Derveni papyrus, col. 15, in *Studies on the Derveni Papyrus*, eds. André Laks and Glenn W. Most (Oxford: Clarendon Press, 1997]

- This central position of the Sun predates and contradicts the order of planetary spheres offered by Plato in the *Timaeus* and also predates by two centuries the ‘Chaldean’ order attributed to Archimedes and adopted by Hellenistic astrology, based on the observed distance of the planets from the earth.

- The Sun, like the other planets, is personified in Orphic texts, but these personifications are unlike Hellenistic interpretations. The Sun is the phallus of Phanes, while Zeus is a great Mind or Intelligence governing the orderly cycles of the universe. Moira (allotment), usually understood as fate, is the Mind of Zeus, ‘the wisdom of the god always and through everything’ [*Derveni Papyrus*, Col. XIX]. The Moon is equated with the primal Nyx (Night) and is both an oracle and a nurse. Saturn ‘kindles his black fires’ and is an underworld deity, equated with Aidoneus (Hades).

Orphic celestial eschatology and astral magic

- Orphic texts describe belief in the soul's ascent to and descent from the heavens. This belief probably originates in older Egyptian and early Persian cosmologies.

- The gold plates found in the graves of Orphic initiates are magical and intended to assist the soul of the deceased initiate to break the chain of reincarnations and aid the soul in its ascent to the heavens. A gold plate from Thurii in southern Italy, c. 4th century BCE, presents a typical Orphic ritual formula :

  'For I too claim to be of your blessed race,
  But Fate overcame me, and the hurler of the lightning bolt [Zeus].
  But I have flown out from the circle of heavy grief
  And stepped swift-footed upon the circle of joy.'

- A gold plate from Thessaly gives ritual phrases which must be exchanged with the underworld guardians:

  'I am parched with thirst, and perishing.
  But drink of me, the ever-flowing spring on the right, [where] there is a fair cypress.
  Who are you? Where are you from?
  I am a child of Earth and of starry Heaven, but my race is of Heaven alone.'

The Orphic lyre and the ‘music of the spheres’

Roman Orpheus mosaic, c. 3rd century CE

- A lost Orphic work called *Lyra*, referred to in a Roman text by Varro (1st century BCE), describes the lyre of Orpheus as having seven strings, one for each of the seven planets; souls cannot ascend to the heavenly realms ‘without a lyre’. Music is combined with astral magic to assist the soul in its ascent.

- Orpheus is portrayed in art from the Roman period through modern times as a singer whose music has the power to tame wild animals and even alter the will of the gods of the underworld.

- The seven strings and the seven planetary spheres represent the soul’s journey as it appears in later cosmological works such as Cicero’s *Dream of Scipio* (1st century BCE). The motif of music as a magical aid for the soul’s planetary ascent during life as well as after death reappears in the Renaissance in the astrological magic of Marsilio Ficino. It emerges many centuries later in the astral magic of the late 19th century occult revival, which drew heavily on both Jewish mysticism and the Neoplatonic hymns to Orpheus translated by Thomas Taylor in the mid-19th century. The idea that Orphic rituals and Orphic music can influence the natural order of the heavens represents a negotiation with fate; Orphic doctrines are therefore not deterministic but offer room for magical intervention.

Orpheus and his lyre

A mosaic of Orpheus found at a Roman villa in Chester. Although the animals arranged in a circle around Orpheus are not recognizably zodiacal, there are twelve of them.

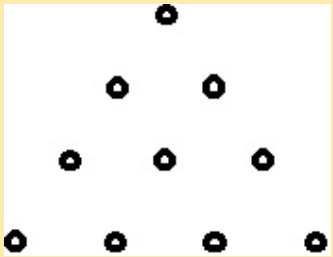
Orphic number symbolism

- Numbers are divine in Orphic doctrines. This idea was absorbed by Pythagorean currents as well as by Plato, and exercised a considerable influence on Hellenistic astrology. Modern interpretations of the opposition, trine, and square may be hybrids of the ancient Orphic-Pythagorean ideas of two, three and four as representations of emerging attributes of a unified divine life (see Plato's *Timaeus* for a description of the attributes of the pyramid (fire) and cube (earth).

- Orphic number symbolism found its way into the prognosticative numerology and music theory of 1st and 2nd century astrologers such as Thrasyllus (astrologer to the emperors Augustus and Tiberius), Vettius Valens, Demetrius, and Balbillus (astrologer to the emperor Claudius).

- The late 3rd/early 4th-century Neoplatonist Iamblichus states that Pythagoras 'derived from the Orphics his concept of divine being as defined by number'. Iamblichus was opposed to the idea that individual fate is determined by the horoscope, and utilised theurgic rituals to negotiate with fate – a view partly derived from his belief in Orphic doctrines.

  [Iamblichus, *On the Pythagorean Life*, trans. Gillian Clark, Liverpool University Press, 1989, 28.147]



The Pythagorean tetractys: 1 + 2 + 3 + 4 = 10

Orphic technical astrology

- A few Orphic technical astrological fragments have survived.

- A lost work called *Ephemerides* includes a hemerology (lucky and unlucky days of the month) and a listing of the lunar mansions, based on Babylonian and Egyptian sources and dating to c. 5th century BCE.

- Fragments of a poem called *Dodecaeterides* indicate that it was a prognosticative interpretation of the 12-year Jupiter cycle through the constellations. This also dates from c. 4th or 5th centuries BCE.

- Most Orphic references to astrology are poetic and magical. In the fragment of a work called *Thyepolikon*, an initiation ceremony is described in which Earth, Sun, Moon, Stars, Winds, Thunders, and the ‘parts of the four-pillared cosmos’ (the elements) are summoned to attend the initiate.

- In a poem called *Oaths*, of which a fragment is quoted in a Neoplatonic text of the 2nd century CE, the initiate swears by the four divine elements as well as by Sun and Moon, Phanes and Night.

The importance of Orphism for astrology

- Orphic doctrines appear to have influenced certain currents in astrology in subtle but important ways.

- The divinity of the elements, which found its way into Greco-Egyptian alchemy in the first centuries CE, forms an important part of the alchemical understanding of the deified elements as capable of relationship and transformation, which in turn influenced the psychological ‘typology’ and ‘individuation’ theories of Jung.

- Orphism represents a current very different from the ‘natural’ astrology following from Aristotle and Ptolemy, and provides some of the earliest forms of astral magic and ideas of self-transformation in Western culture. These ideas influenced Gnostic doctrines and, through them, Augustine’s concept of ‘original sin’, as well as the important Stoic philosopher Posidonius and his portrayal of the human soul as a ‘shred’, ‘rag’, or ‘fragment’ (*apostasma*) of the divine. These ideas also found their way into early Jewish mysticism and influenced later medieval Kabbalah and, through it, Western occult and esoteric currents in the 18th and 19th centuries and onward.

- In late antiquity, Orpheus became conflated with the figure of Christ, and Orphic celestial eschatology was absorbed into early Christian ideas of the ascent of the soul to the heavens, represented by early Church Fathers such as Clement and Origen. The influence of Orphic ideas on Christianity is most marked in the Eastern Church.

Orpheus the Redeemer

Orpheus conflated with Christ: a Greek amulet dated to the 4th/5th centuries CE

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The Neoplatonists

- The chief impact of Orphic doctrines in late antiquity was on the school of philosophy now known as Neoplatonism

- Neoplatonists (‘new Platonists’) combined Platonic themes with elements from Orphic doctrines, Stoic and Aristotelian philosophies, Greco-Egyptian magic and alchemy, and early Hebrew mysticism

- The term ‘Neoplatonism’ is an artifact of 19th-century German scholarship, reflecting the academic current of the time and its efforts to systematise history into nameable periods. The Neoplatonists viewed themselves as defenders and interpreters of Plato’s philosophy, without the ‘Neo’.

- A new term has recently been introduced: the ‘Middle Platonists’, referring to the successors of Plato’s Academy active between Plato (3rd century BCE) and Plotinus (2nd century CE). During the first two centuries CE, new currents were introduced into Platonic thought, particularly those from Greco-Egyptian and Hellenised Jewish writings (e.g. Philo of Alexandria), which influenced later Neoplatonic writings. Later Neoplatonic ideas about the power of theurgy influenced texts such as the *Chaldean Oracles* and the ‘Sethian’ current in Gnosticism. These ‘fringe’ Neoplatonic works are referred to by John Dillon as ‘the underbelly of Platonism’.

Core themes in Neoplatonism

- Distinction between what we perceive with our senses (the ‘sensible’ realm) and what is available to our intellect (the ‘intelligible’ realm). What we see is NOT what we get or what we are.

- The ‘sensible’ world is not bereft of intelligibility or spiritual value – Neoplatonism did not promulgate complete dualism between spirit and matter, as did the Gnostics.

- A hierarchy of ontological principles (‘Ideas’) and intermediaries (gods and *daimones*) emerges whose form and nature are replicated in the ‘sensible’ world, which therefore contains diluted and increasingly complex expressions of the original Ideas. Dense matter is the most diluted, but still contains the blueprint of the original Ideas as well as *sunthemata* or ‘traces’ of the original divinity in its pure form. *Sunthemata* are understood to take the form of natural (divinely generated) symbols.

- The unfolding hierarchy emerges in a series of triads, an idea which later made it easy for Christianity to adopt elements of Neoplatonism that fit with Trinitarian thought.

- There is a primary First Principle, referred to as ‘The One’. The hierarchy becomes increasingly complex as it unfolds from The One.

More themes in Neoplatonism

- Intellect, which is a life principle rather than mere thinking, is embodied in the human world by the idea of Soul. Soul is the bridge between sensible and intelligible worlds, always aspiring toward the latter. Everything in the sensible world strives to return to The One.

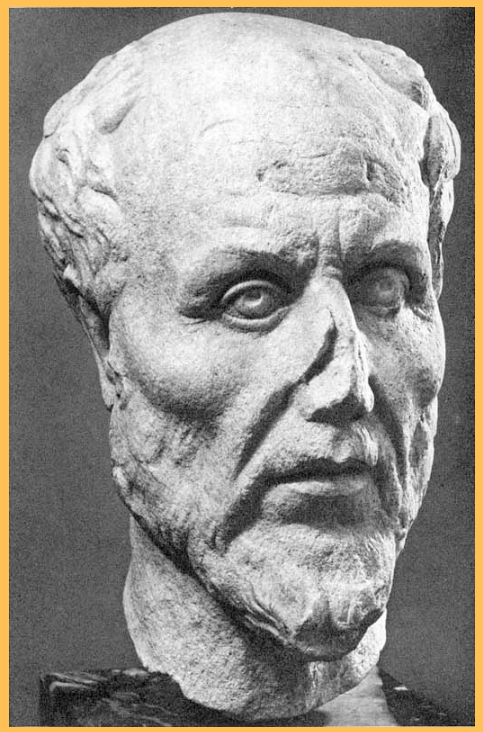
- In more mystical forms of Neoplatonism, this aspiration is envisaged as the ascent of the soul, during life as well as after death. This idea is rooted in Orphic doctrines as well as in Plato. It is usually portrayed as an ascent through the spheres of the planets.

- The world-soul or *anima mundi* animates and infuses all things in the sensible world, including rocks, plants, and animals.

- The Soul is linked to the physical body through the *ochêma pneuma* (‘spirit vehicle’) or astral body, which acts as an intermediary. The astral body is also equated with the organ of the imagination, and is imprinted with the qualities and fate of the planets at the moment of birth. This idea is only hinted at in Plato, but the Neoplatonists developed it fully. The idea continues over the centuries and is still current in many contemporary spiritualities.

Who's Who in Neoplatonism

- PLOTINUS (204-270 CE)



Roman bust of Plotinus, c. 3rd century CE

Author of the *Enneads*

'Now the human being is not simple, but there is in it a soul, and it also has a body…If this body is part of us, we are not entirely immortal…But the other part [the soul] is the most important and is the human being himself…The other nature [the soul] is all that is really real, that which neither comes to be nor is destroyed'.

['On the Immortality of the Soul', Enneads *IV.7]*

Plotinus is known for his highly intellectualised presentation of the *unio mystica*, the experience of unity with The One. His form of Platonism is deeply introverted and his description of The One is an abstract no-thing, resembling the transcendent and unknowable deity of Judaism – an idea which he may have derived from Numenius, one of his teachers, who was involved in Jewish mysticism and may possibly have been Jewish.

Who’s Who in Neoplatonism

- PORPHYRY (234-305 CE)

The pupil of Plotinus, he absorbed ideas from diverse sources such as the Mithraic mysteries with their rituals of ascent through the planetary spheres, but nominally rejected the idea of theurgy (‘god-work’) or any other form of magic to induce a mystical union. He was also intensely anti-Christian and justifiably viewed the Christian position as a threat to ‘true’ Platonism.

Author of the *Sententiae* (‘Sentences’)

‘Incorporeal realities, in the process of descent, undergo fragmentation and multiplication to the point of forming individual things, by reason of diminution of power; while, on the other hand, in the process of ascent they are brought to unity…by reason of the superabundance of power’. [‘On the Immortality of the Soul’, Sententiae *11]*

Who's Who in Neoplatonism

- IAMBLICHUS (243-325 CE)

Author of *On the Mysteries of the Egyptians*

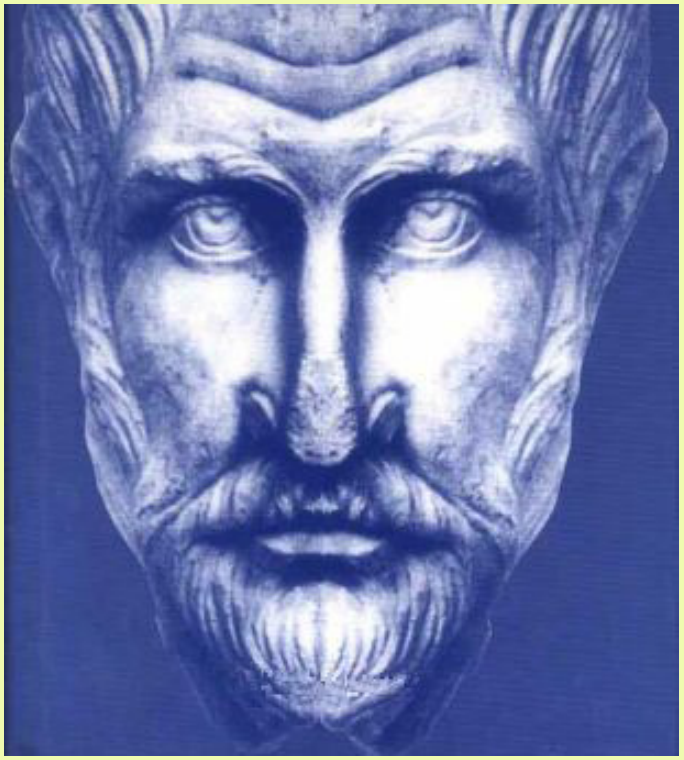
Iamblichus is probably the most important Neoplatonist in terms of influence on later astrological thought. *On the Mysteries* is a defensive response to Porphyry's repudiation of theurgy.

'The essence of the soul in itself is immaterial, incorporeal, completely exempt from generation and destruction…This entity, in virtue of being such as it is, also contains within itself free and independent life. Insofar as it gives itself to the realm of generation and subjects itself to the flow of the universe, thus far also it is drawn beneath the sway of fate and is enslaved to the necessities of nature'. [Iamblichus, 'On Fate']

Iamblichus believed that theurgic rituals involving the use of the imagination focused on symbols or divine 'traces' could alter planetary fate as well as inducing a *unio mystica*. He is the predecessor of psychological techniques using ritualized 'active imagination' in order to effect individual transformation; Jung was familiar with *De mysteriis*. Iamblichus also had a strong influence on H. P. Blavatsky, and his imprint can be found in many Theosophical doctrines such as the 'astral body' and the cultivated 'receptivity' of the soul toward transformation and reuniting with its spiritual source.

Who's Who in Neoplatonism

- PROCLUS (412-485 CE)



Author of *The Elements of Thelogy*, which provides the main principles of Platonic philosophy as a series of propositions like those in Euclid's geometry, which are then discussed in detail.

*'Every soul is indestructible and imperishable. Anything that can in any way be dissolved or destroyed either is corporeal and composite or has its existence in a substrate…But the soul is both incorporeal and external to any substrate, existing, as it does, in itself and reverting on itself'. [*Elements*, Proposition 187]*

Two important ‘Middle Platonists’ who influenced Neoplatonism

- POSIDONIUS (135-150 BCE)

  Posidonius is generally considered a Stoic philosopher, but he took an independent line on the subject of fate and the immortality of the soul.

  He incorporated Orphic, Stoic, and Platonic doctrines in complex ways and developed the important idea of cosmic *sympatheia* or correspondences between all the levels and components of the universe. This idea, which forms the basis of Posidonius’ understanding of how divination works, has dominated astrological thinking ever since, and owes its formulation to both Stoic conceptions of the unity of spiritual and physical realms, and Platonic theories about the world-soul and its presence in both sensible and intelligible realms.

- NUMENIUS (no dates known, fl. 150 CE)

  Numenius is considered to be a Neopythagorean Platonist. His writings had influence on both Plotinus and Porphyry. He was a firm dualist who believed that matter is evil, reflecting the influence of Gnostic doctrines, and that the human soul has two aspects, good (higher) and evil (lower). The planetary gods, as in Gnostic cosmology, are viewed as malign influences that dominate the ‘lower’ soul. Numenius has been linked to the *Chaldean Oracles*, and also absorbed a good deal from Jewish mystical doctrines. Some scholars believe he was a Jew. His most famous quote was: ‘What is Plato but Moses speaking Attic Greek?’

Neoplatonism as the ‘underbelly’ of Platonism

- Certain currents in Neoplatonism reflect the extreme end of the magical and theurgic spectrum already expressed by Iamblichus. John Dillon refers to these currents as ‘the underbelly of Platonism’.

- These currents include the *Chaldean Oracles*, an influential text which is one of the best examples of the religious-philosophical syncretism of late antiquity. The *Oracles* incorporate Platonic, Gnostic, Jewish, and Greco-Egyptian philosophical ideas and magical practices, combining these with astrology and Orphic celestial eschatology, in order to induce an ascent of the soul through the planetary spheres to experience union with The One. The resulting *unio mystica* was thought to confer godlike powers on the adept.

- Another current belonging to this realm is that of the Greek Magical Papyri (*PGM*), syncretic rituals that utilise Neoplatonic hierarchies, astrological timing, Jewish magic involving the use of the Divine Names and the invocation of angels, and pagan deities such as Helios, all geared toward self-transformation and achieving of the *unio mystica.* The most famous of these texts is ‘The Mithras Liturgy’, which has nothing to do with Mithraism and is not actually called that in the text (the text refers to itself as ‘Ritual for Divinisation’; the spurious name was given by a German scholar in the early 20th century).

- Some Gnostic texts show the influence of Neoplatonism, displaying a much friendlier attitude toward the world of matter and less of the stark dualism of other forms of Gnosticism. This current in Gnosticism is known as ‘Sethian’ and does not view astrology with the same hostility and fatalism as other Gnostic sects.

The diversity of Neoplatonism

- Neoplatonism is not a monolithic belief-system. There is great diversity among the Neoplatonists, and some, like Porphyry and Iamblichus, engaged in vitriolic debate. Some, like Plotinus, are highly intellectualised, while others, like Iamblichus, deify the imagination and are more focused on the possibility of altering planetary fate.

- Neoplatonism has had a major impact on both Jewish and Christian theologies and theosophies, as well as on currents of astrology that are non-divinatory and non-deterministic, e.g. transformative, magical, and psychological. The Neoplatonic impact on astrology has largely been through the transmission of alchemical and magical texts, rather than through 'mainstream' Aristotelian-Ptolemaic astrology. Neoplatonism was also absorbed into the Jewish Kabbalah, which in turn influenced the adepts of the late 19th century 'occult revival' out of which Alan Leo's 'modern' astrology first emerged.

- Neoplatonic presentations of the complexities and divisions of the soul reflect a highly sophisticated psychology. The imaginal world is perceived as having its own reality, a *mundus imaginalis* which is both interior (psychological) and objectively 'real'.

- Jung has often been called a Neoplatonist, although he has been called a Stoic, a Hermeticist, and a Gnostic as well.

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