

## Profile on Walt Disney

GQ 1 Course

By Victor Carrington



*Eternal optimist with the two constants of his life-- 'his' creations and a gregarious smile*

### Biography

Walter Elias Disney was born in Chicago on December 5, 1901 to lower middle class parents, being named after their minister. The fourth of five children, personalities and environments of his childhood would resurface throughout his life as he sought to create idealized imagery.

Disney developed his entrepreneurial and perfectionistic drives from his father. His father was a stern

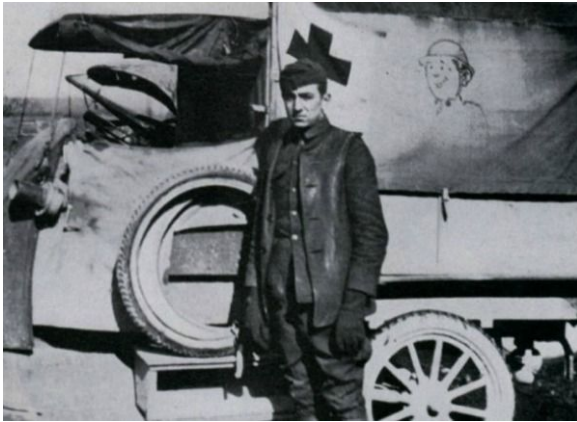
disciplined taskmaster with feelings of inadequacy stemming from transient and intermittent work. The children were compelled to perfection by threat of physical force and this left lasting emotional trauma. Disney began work early in life, first on his father's farm then as a newspaper and prescriptions delivery boy.

Disney developed his characteristic appeal to children and outlook from his mother. “Walt's



personality was shaped by his mother. He had her toughness and assertiveness. They shared a love of books and Walt read before he started school. He had a great sense of humor and was a practical joker even since childhood. This love of laughter shaped his optimistic outlook even in the face of adversity. As a young student, Walt showed no brilliance. He was an underachiever who daydreamed through his classes. He did, however, show superior reasoning and problem solving ability as a child.”<sup>1</sup>

*Bittersweet childhood shapes Disney's life*



Frequent relocation in early life built resilience and a friendly demeanor. The picturesque yet modest small towns, homes, and farms of Disney's youth would later be the inspiration for movie backdrops and theme parks. Family friends introduced him to vaudeville and other entertainment which he would mimic. He also sketched comics prolifically with a school friend. His father actively encouraged artistic talents through art lessons, but did not see the endeavor as a legitimate career path. At sixteen, Disney misrepresented his age to gain acceptance into the Red Cross stationed in France, where he drove ambulances during the final years of WWI.

*Blending conformity with enthusiasm for life and adventure*

During this time he took up smoking, which would ultimately lead to his death. He also began mailing drawings back home for submission in magazines; all were rejected.

## *Career*

Upon returning, he worked for a Kansas City film company where he was introduced to early cartooning, a concept he considered magic. “Animation” in Webster's dictionary was defined as “to evoke life.” At first, he borrowed a camera to make laugh-o-grams from home. He soon realized it was unsustainable as a solo project and recruited other artists. Animation was a totally new art at the time requiring impromptu and innovation. Due to the illness and relocation of his siblings, Disney was suddenly left with no family in the area. He focused all his energies on the animation company and its projects, but ran into a financial brick wall when the film contractor failed to pay. This uncertainty in business dealings would plague Disney well into his years of

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<sup>1</sup> The Gift of Perseverance, 1.

success. Rather than withdrawing, Disney pooled what money he could and spent it on a live action/animated hybrid of “Alice in Wonderland,” shooting it in the child actress’ home. The company still went broke and he relocated to Hollywood. “I was just free and happy, but I failed...I came with one ambition. I wanted to be a director...not choose, but get in, be a part of it and move up. What the hell, sweep the floor? I don’t care.”<sup>2</sup>

When sweeping the floor didn’t open opportunities, Disney returned to cartooning in his uncle’s garage. He secured backing from a New York distributor for one of his projects and convinced his ailing brother Roy to join, something Roy would attribute to his recovery and ongoing health. Soon after, Disney met his wife, “cousin Margery remembers that mother giggled throughout the ceremony.”<sup>3</sup> She had come from a large family with a spendthrift father. Disney was openly affectionate and attentive to her regardless of the social setting. Disney continued the trend of taking extended family into his home even after his marriage. Meanwhile, rights to the one successful character he had developed to date were stolen by his new distributor.



*Capricorn planets influence Sagittarian manipulation of forms to create workaholic and taskmaster traits*

Disney responded by creating Mickey Mouse and using sound as the innovative “wow” factor. At that time, recordings were a one-off shot with all actors coordinating their roles in real time. “Many of the artists maintain that Mickey was really an alter ego for Walt...really was Walt up on the screen.”<sup>4</sup> He also had a strong sense of direction and values, “Walt Disney insisted on only the best quality sound and color on all of his projects. He looked for the newest technological advances, regardless of cost, to create the best product. He was a perfectionist.”<sup>5</sup> This drive for perfection would play out as he amassed the most

skilled talent possible and invested heavily in continuous training. Ironically, he never developed his personal talents to the degree his name later became known for.

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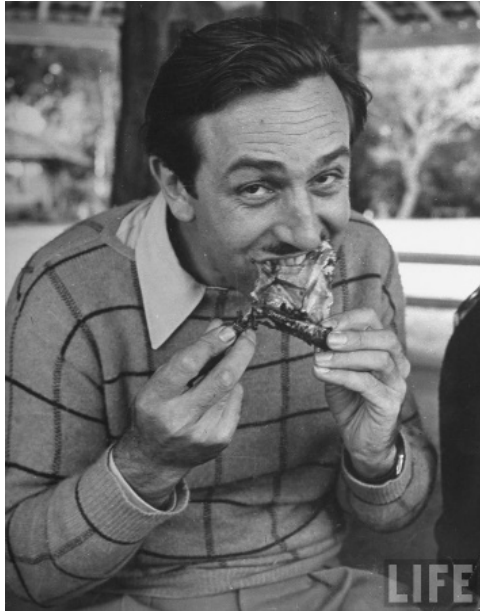
<sup>2</sup> Man Behind the Myth, audiovisual.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Search for Perfection—The Story of Walt Disney, 1.

The pressures of work and trouble bearing children led Disney to a period of recreational travel and sport. When he returned to focus on animation, Technicolor had just been invented. Rather than releasing his newest project in monochrome, he had it repainted from scratch in color. While it may be easy to interpret this as a drive to be first, Disney repeatedly embraced the cutting edge in every field as the very catalyst of imagination, dreams, and hopes for the future.



Conflicts between work and home life are evident and continue even after Disney begins a family, i.e. workaholic. “Snow White and the Seven Dwarfs” served as another resource intensive project, another gamble, the first full length feature film. He leveraged this win to build a three million dollar studio including Disney inspired inventions, the multiplane camera, expanding 3D effects and developing stereophonic sound. Disney is noted as responding to one artist, “We shouldn’t just be thinking of this as a cartoon. We have worlds to conquer.”<sup>6</sup>

Disney moved his parents to southern California to be near the growing family success. Soon after, their house caught fire from a faulty furnace and his mother died.

Understandably, both Disney and his brother felt responsible, intensifying their grief. Meanwhile, WWII cut off foreign cash flow and curtailed Disney’s experimentation but he pressed on. The story of Bambi followed, elevating his own tragedy to an archetypal or mythic expression, “your mother cannot be with you anymore.” This is one example of a trend in Disney’s approach to life, transforming both the best and worst of life into inspiring and meaningful entertainment.

The financial rough spot accentuated management issues. Disney did not conform to social norms of the workplace. He would break apart amenable coworkers and pair off antagonists. He was notorious at avoiding praise, perhaps a remnant of his father’s high standards. He also disregarded conventional determinants of salary such as seniority. These traits speak of someone focused on expression as an end in itself, work as a means to an end, and the dream as trumping

*Sagittarian indulgences. By all accounts Disney had a heavy unhealthy diet*

any real life circumstances of self or others. It also reveals dysfunctional paternalism—withdrawn, suspicious

and controlling, as a residual influence of his father. At the request of the U.S. government, Disney traveled to South America as part of a goodwill tour, flexing his communication skills at a time of most need. However, while there, his father passed away in his absence. Disney’s life seems to shift between extremes of opportunity and tragedy at every turn and yet he was remarkably self-abnegating and never stopped smiling.

Self-abnegation hid a darker side of management style and personal habits. Disney blamed the spread of communism for his workers’ strike, smoked heavily, washed hands obsessively, fired people on the spot for the slightest profanity, and ended a friendship with Spencer Tracey

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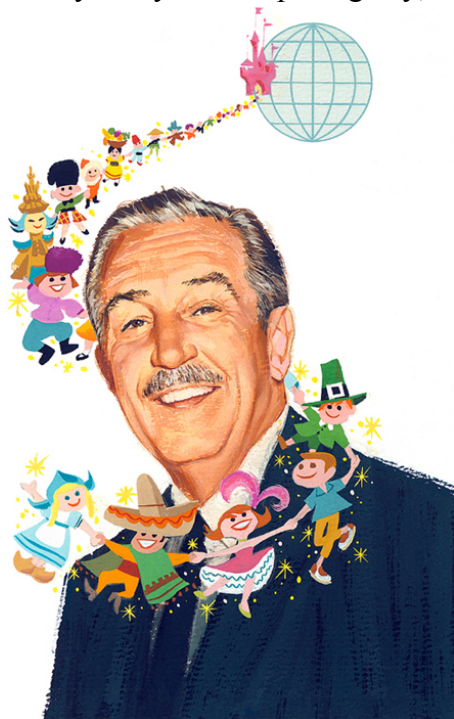
<sup>6</sup> Man Behind the Myth



because of his adultery. All of these behaviors appear to be a maladaptation to stress notably related to 6<sup>th</sup> ray idealism. Disney was, after all, a classic idealist. This temperament is also balanced by many reports that Disney was open and egalitarian regardless of race or creed, preferring that everyone call him Walt. “No matter how famous or successful Walt became his tastes stayed plain and simple at home and when he traveled...Walt would always take with him chili and beans in cans.”<sup>7</sup>

The concept of an amusement park arose from his love of trains. The original idea was to have visitors ride a train as it moved through the movie sets, much like Universal Studios today. This was another innovation because, at the time, amusement parks were unrefined and attracted a limited audience. Here again, Disney changed the status quo, elevated it, through his principles and vision to a family park where parents and children would be entertained together. He referred to the project as his sandbox and was intensively hands-on, “He could hardly stand it. If I would be soldering something he would want to solder it himself.”<sup>8</sup> To fund the park he moved production into television, at a time when film studios viewed television with skepticism and worry, and he filmed in color before color television broadcasting existed. He also innovated the use of collaborative marketing by building exhibits for sponsors to use during the World’s Fair which would become park attractions afterwards, such as the famed “Small World” ride.

Barely ready for its opening day, Disney capture the enduring value of the park in his speech,



*Small world theme used for commemorative stamp*

*“To all who come to this happy place; welcome. Disneyland is your land. Here age relives fond memories of the past...and here youth may savor the challenge and promise of the future. Disneyland is dedicated to the ideals, the dreams and the hard facts that have created America...with the hope that it will be a source of joy and inspiration to all the world” (1955).*

Disney’s affinity for “cross-pollination” among disciplines culminated in the work of his later years. He wanted to expand the concept of utopia beyond theme park to inspire social betterment, DisneyWorld became the realization of this. He also wanted to pool resources of the music and visual arts schools he had worked with, out of which came Cal Arts. At the point of his death from cancer at age 65, he had left a vision and trajectory for everyone he worked with to draw from and actualize for years to come.

## **Impressions and Interpersonal Life**

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

“Walt Disney wrote a letter to me in 1965. I was 13 years old. My hands were shaking as I took the letter from my mom. I had heard that Mr. Disney had been sick. He no longer was appearing on the “Wonderful World of Disney”. I made him a movie on super 8 film with a note to cheer up and to ‘feel better real soon’.

In response, Walt Disney’s letter was more elaborate. In his own handwriting, he thanked me for the movie and admitted that, indeed, it had made him laugh. He complimented my film-making ability and thought the use of the jungle gym was a “unique and charming” backdrop. He wrote that I should continue to make movies and dream because the world needed dreamers. He thought ‘us guys’ from the Midwest ‘needed to stick together’... He died several months later of cancer.

I will never forget the encouragement I received from him...His exuberant support of me led in 1971 to a full scholarship at his new college, Cal Arts.”—David Paul Kirkpatrick

“Walt had an uncanny ability to analyze people and see talents that they didn’t even know that they had.”—Don Peri

“Let Disney win the awards and train the artists. I’ll hire them away and make the money.”—a rival cartoon producer

“The Disney cough..was prevailing and individualistic...For the lazy, the cough could inspire terror; others, surer of their accomplishments, found it reassuring—it meant that their work might be reviewed and perhaps approved. The cough, his animators were sure was a courtesy to them. It sounded Walt’s impending arrival, and, although he ran the studio and paid their salaries, he respected their privacy and would not barge in to their offices unannounced.”—Bob Thomas

“When Walt and I first started in business, we had...a gold-leaf sign on the front window reading ‘Disney Brothers Productions.’ As we prospered...One evening when Walt and I were discussing our move, Walt said to me, ‘Roy, when we move to Hyperion, I’m going to have a large neon sign erected, reading “Walt Disney Studios, Home of Mickey Mouse and Silly Symphonies.” He looked at me as if expecting an argument. I said, ‘If that’s the way you want it.’ And Walt said, ‘That’s the way I want it and that’s the way it will be!’”—Roy Disney

## **Disney Quotes**

“Somehow I can’t believe that there are any heights that can’t be scaled by a man who knows the secret of making his dreams come true. This special secret, it seems to me, can be summarized in four C’s. They are curiosity, confidence, courage, and constancy, and the greatest of these is confidence. When you believe in a thing, believe in it all the way.”

“My own concept of prayer is not as a plea for special favors nor as a quick palliation for wrongs knowingly committed. A prayer, it seems to me, implies a promise as well as a request; at the highest level, prayer not only is a supplication for strength and guidance, but also becomes an affirmation of life and thus a reverent praise of God.”

“I’m not an optimist. I’m an optimal behaviorist.” (Behaving at the top of his energy)

“All our dreams can come true...if we have the courage to pursue them.”

“Too many people grow up. That's the real trouble with the world, too many people grow up. They forget. They don't remember what it's like to be 12 years old. They patronize, they treat children as inferiors. Well I won't do that.” (He retained a childlike view of the world)

“When you believe in a thing, believe in it all the way, implicitly and unquestionable.” (6<sup>th</sup> ray)

“There is great comfort and inspiration in the feeling of close human relationships and its bearing on our mutual fortunes - a powerful force, to overcome the "tough breaks" which are certain to come to most of us from time to time”

“You're dead if you aim only for kids. Adults are only kids grown up, anyway.”

“Of all of our inventions for mass communication, pictures still speak the most universally understood language.”

“I'd say it's been my biggest problem all my life... it's money. It takes a lot of money to make these dreams come true.”

“I have no use for people who throw their weight around as celebrities, or for those who fawn over you just because you are famous.”

“I never called my work an 'art'. It's part of show business, the business of building entertainment.”

“Movies can and do have tremendous influence in shaping young lives in the realm of entertainment towards the ideals and objectives of normal adulthood.”

“I have been up against tough competition all my life. I wouldn't know how to get along without it.”

“All the adversity I've had in my life, all my troubles and obstacles, have strengthened me... You may not realize it when it happens, but a kick in the teeth may be the best thing in the world for you.”

## **Placement Along The Path**

“Aspirants - Disciples: ruler the Earth. The instruction for spiritual development is: ‘I see the goal. I reach that goal and then I see another.’ In response, the aspirant coordinates his force and re-directs his aim to new and higher levels. Focusing the mind and life force one-pointedly upon the heights, causes the lower interests to wane. The Lord of Earth brings the traveler into contact with a wide variety of cultures and experiences, so that the Path that leads to initiation in Capricorn draws closer. On these journeys, knowledge, spiritual training and group awareness is acquired. Eventually the one-pointed disciple will emerge - teaching, inspiring and travelling

quickly along the Path, drawing others along. Many visionary and intuitive thinkers, teachers and educators in the Aquarian Age will be evolved Sagittarians.”<sup>9</sup>

“Before the soul can stand in the presence of the Masters, its feet must be washed in the blood of the heart. This is a profound occult truth. One must pass through the stormy weather before attaining tranquillity. Sagittarius is that tranquillity which follows the tropical monsoon. Usually the storm and the tranquillity both take place during the same sign, in the same life.”<sup>10</sup>

“Sagittarius in a way symbolises that stage of evolution or that state of consciousness when the Inner Voice, the Inner Ruler Immortal, the Logos, has begun guiding and inspiring the human individual fighting for his divine inheritance. The Sagittarius individual has been eager to listen to the divine guidance with a view to struggling successfully in his fight to attain light and perfection which is his birthright. At this stage the Monad is trying to become or merge into Logos. The conflict between material temptations and spiritual enlightenment at this stage must be resolved by the individual himself.”<sup>11</sup>

I chose the previous quotes as they relate well to a broad overview of Disney’s life, i.e. his striving, perfectionism and ability to transform adversity and tragedy into affirmations of life that inspire the average man and, hopefully, call him further along the path. A disciple or initiate would exemplify virtue in this process through self-abnegation. We can see Disney bring beautiful forms to the physical world, meanwhile he struggled with personal attachments to self-image, leadership, ideology, and physical appetites. In fact, the social struggles that play out throughout his life are, potentially, transferences that mask an inner conflict between higher ideals and personal drives.

“By learning to break through the glamour in their own lives and to live in the light of the intuition, disciples can strengthen the hands of Those Whose task it is to awaken the intuition in man.”<sup>12</sup> We can see several of these glammers manifest in Disney’s attitude and approach to his work, namely:

“*The glamour of destiny.* This is a glamour which indicates to the one whom it controls that he has important work to do and that he must speak and work as destined. This feeds a pride which has no foundation in fact.”

*The glamour of self-assurance* or of what might be called the astral principles of the disciple. This is the belief, in plain language, that the disciple regards that his point of view is entirely right. This again feeds pride and tends to make the disciple believe himself to be an authority and infallible. It is the background of the theologian.

*The glamour of personal ambition.*”<sup>13</sup>

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<sup>9</sup> Introduction to Esoteric Astrology, booklet, 13.

<sup>10</sup> Introduction to Esoteric Astrology, Bepin, 125.

<sup>11</sup> Ibid., 126.

<sup>12</sup> Discipleship in the New Age, 23.

<sup>13</sup> Ibid., 23-24.



Disney was at a stage of heightened action and development yet he struggled with egoic distractions. I believe this would place him in the aspirant stage, probably along the probationary path.

“As the aspirant progresses he not only balances the pairs of opposites, but is having the secret of his brother's heart revealed to him. He becomes an acknowledged force in the world and is recognised as one who can be depended upon to serve. Men turn to him for assistance and help along his recognised line, and he begins to sound forth his note so as to be heard in deva and human ranks. This he does—at this stage—through the pen in literature, through the spoken word in lecturing and teaching, through music, painting and art. He reaches the hearts of men in some way or another, and becomes a helper and server of his race... The aspirant has an appreciation of the occult value of money in service. He seeks nothing for himself, save that which may equip him for the work to be done, and he looks upon money and that which money can purchase as something which is to be used for others and as a means to bring about the fruition of the Master's plans as he senses those plans.”<sup>14</sup>

Oddly, it is Disney's entrepreneurship, his ability to view finance as a tool to an end, accept theft and losses in stride, and risk everything to manifest the plan that best reveals his place in the aspirant stage. He was also called upon by leaders in other spheres, such as politics, which marks a person of higher development in relative terms. He rose to these callings with a realistic view on his aptitude at the time, fashioning his response in alignment with his stage upon the path and his ray attributes.

Disney reveals both a consciousness and conflict when we apply the process of initiation to his life: “First: With himself, and those in incarnation with him. Second: With his higher Self, and thus with all selves.”<sup>15</sup> Disney had not mastered the first stage, as revealed through his poor habits, imposed ideology, and low level of compassion for his workers. He prioritized goals over the relationships to himself, monad, and those around him. Meanwhile, he did manifest the plan by resonating archetypes in such a way that it unified all people, i.e. he expressed human nature through cartoons to help the average man attune his conscience and understanding spiritually, to determine where he was on mark and where he was in need of improvement.

“The Probationary Path precedes the Path of Initiation or Holiness, and marks that period in the life of a man when he definitely sets himself on the side of the forces of evolution, and works at the building of his own character. He takes himself in hand, cultivates the qualities that are lacking in his disposition, and seeks with diligence to bring his personality under control. He is building the causal body with deliberate intent, filling any gaps that may exist, and seeking to make it a fit receptacle for the Christ principle.”<sup>16</sup> Bailey goes on to equate this esoteric preparatory stage for the inflowing of Christ Consciousness to the prenatal stage of cardiac formation.

“Whilst the man is on the Probationary Path he is taught principally to know himself, to ascertain his weaknesses and to correct them. He is taught to work as an invisible

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<sup>14</sup> Initiation Human and Solar, 41-42.

<sup>15</sup> Ibid., 12.

<sup>16</sup> Ibid., 33.

helper at first and for several lives is generally kept at this kind of work. Later, as he makes progress, he may be moved to more selected work.”<sup>17</sup>

These two passages relate to Disney’s paradoxical disequilibrium. On the one hand, he shows a strong concern for children, family, wholesome living, and transformative expression (spiritual evolution). On the other hand, his perfectionism and one-pointedness lead him to irrational and excessive behavior toward himself and his coworkers. Disney was still learning to balance and control his energies to ready himself for greater compassion and awareness of higher planes. He seemed to fail most when his personal authority or ideology were called into question.

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<sup>17</sup> Ibid., 34.

## Rayology Profile with Evidence

“Sagittarius Rays - 4, 5 and 6: R4 forces the disciple to fight for his spiritual life. The 5<sup>th</sup> Ray of Concrete-Mind gives a keen and focused intellect and a detached objectivity. The 6<sup>th</sup> Ray provides the devotional and aspirational fuel which drives these souls to the heights. Thus equipped, the disciple moves forward.”<sup>18</sup>

### a) Physical-etheric (3)

Disney was constantly working and playing; he melded the two concepts. He enjoyed sports and was active until the polo accident. He was noted for a hands-on approach in all of the projects he managed. Even during his personal time, he held a variety of active hobbies such as carpentry and model making. Acting on camera, he would frequently botch lines with stuttering, mispronunciation or unchoreographed movements. Ownership was an important concept for him. He used the park as a personal playground, driving the carts, maintaining a personal apartment, and directing its expansion based on his desires. As a Sagittarius, he had strong, but selective, physical appetites that belied his overt idealism.

### b) Emotional ray (6)

Moon in Libra 1<sup>st</sup> house—would imply a 3<sup>rd</sup> ray influence, possibly as a call to stabilize passions so he could ascend to a 2<sup>nd</sup> ray expression. True, Disney responded to rejection, theft, and personal crises with perseverance and transformative strategies, however this could be a manifestation of the 1<sup>st</sup> ray through the personality rather than the 2<sup>nd</sup> in an emotional context. In fact, on an emotional level Disney was extremely vulnerable to criticism, threats to authority, and nonconformity, all while manifesting a degree of these behaviors himself. Disney exhibited uncontrolled/unbalanced emotion in an array of behaviors: paranoia, obsession with communism, personalized disagreements, threats to power or conformity, a high drive to form and maintain an organization based on narrowly defined, personally defined, values.

### c) Mental ray (4)

Mercury in Scorpio 3<sup>rd</sup> house/Venus in Aquarius 5<sup>th</sup> house—relate to the mental focus on material transformation and the desire to integrate this with higher ideals.

“R4: [very rare] to help others harmonise and resolve conflict in their lives, to beautify what was ugly, to express the exquisitely beautiful yet agonisingly painful drama of life in all its vibrancy.” “right-brain, entertaining, colourful, dramatic, intuitive, poetic, humorous, short on explicit details (4)”<sup>19</sup>

By all accounts, Disney was an amateurish visual artist but excellent storyteller, dramatist, comedian, innovator and grand planner. Disney approached problem solving through intuition

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<sup>18</sup> Introduction to Esoteric Astrology, booklet, 13.

<sup>19</sup> GQ4: Identify Your Rays, 4.

and creative strategies. He certainly was not scientifically minded and, although he was assertive with many rash decisions, any 1<sup>st</sup> ray expression can be attributed through a forceful personality rather than mental acumen.

#### **d) Personality ray (1)**

Mars, Jupiter, Saturn, Capricorn 4<sup>th</sup> house—Mars is exalted in Capricorn exoterically while Saturn would be esoterically, likewise Jupiter is in a place of weakness. The combination leads to a heavily weighted 4<sup>th</sup> house of home and family with Capricorn as a focus of career and hard work. Herein, we see the synergy of drive and action as both the cause and result of the turmoil in Disney's personal life.

“The Personality: ruler Saturn. The lower note of Capricorn, ‘the earthbound soul,’ weighs down the personality. It is the true materialist, greedy and Machiavellian, ruthless and calculating. Power is used for personal comfort, selfish or material gain. Eventually this hardness leads to crystallisation and at some point in time; karma will deal a blow to shatter the life. Capricorn's often gain the heights, only to fall into the depths. As long as material ambition is dominant, these souls remain tied to the Wheel of Rebirth. This is what ‘the earthbound soul’ refers to.”<sup>20</sup>

Disney's drive toward social recognition eclipsed principles of fairness, notably affecting his brother and employees. In the sphere of family, his decisions had harsh repercussions, such as the stilted fertility of his marriage, the death of his mother, and the precarious balance of work and home. He and his family appeared quite resilient regarding his assertiveness, however those who worked with him were torn between extremes. He was able to bring out excellence in others, only to then take credit for the work. At his worse, he was an abusive, unappreciative, taskmaster, at his best he was whimsically gratuitous. The 1<sup>st</sup> ray individualism was only grounded by idealism and, to a degree, social conformity, i.e. he expected all the credit in exchange for essentially managerial functions.

#### **e) Soul ray (6 developing to 2)**

“Every initiate has, of course, for his primary or spiritual ray one of the three major rays, and the ray of his Monad is the one on which he at length gains power. The love ray, or the synthetic ray of the system, is the final one achieved.”<sup>21</sup>

“[T]he dawn and rising of light foreshadows the approach of the glory of deity. Symbolically, to approach the Ascendant is to approach the portals of the Temple of the Higher Mysteries.

*The Ascendant or rising sign indicates the intended life or immediate soul purpose for this incarnation. It holds the secret of the future and presents the force which, rightly used, will lead the man to success. It represents the sattvic or harmony aspect of life and can produce right relationship between soul and personality in any one incarnation. It thus points the way to the recognition of the force of the soul.*

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<sup>20</sup> Introduction to Esoteric Astrology, booklet, 14.

<sup>21</sup> Initiation Human and Solar, 11.

The Ascendant Sign is the ‘heart’ of the astrology chart for those who are conscious of the higher spiritual realities - while the Sun Sign is the heart of the chart for those who are not. Part of the purpose of the soul is to remove energy control away from the personality (the Sun), to itself (via the Ascendant).”<sup>22</sup>

Virgo Ascendant—“The evolutionary function of Virgo is to transform consciousness: 1) From the critical and materialistic personality, up into; 2) the purified and creative consciousness of the disciple, then; 3) into the Christ awareness of the initiate... The 2<sup>nd</sup> Ray of Love-Wisdom dissolves the boundaries of the lower mind so that a more inclusive perspective of life is developed. The 6<sup>th</sup> Ray of Devotion and Idealism stimulates an aspirational desire to serve the greater good and to walk the higher Path. This enables the birth of the Christ Spirit to take place.”<sup>23</sup>

It is important to note Disney was slow to adapt to the union strike then died before retirement. He may have seen a late life shift, possibly due to hindsight and greater introspection, had he lived. He only manifested 2<sup>nd</sup> ray in his attempts to address social and psychological lack through entertainment. Christ compassion expects no gratitude, unlike Disney who was heavily invested in projects, leveraged his name, and denied employees social recognition of their talents.

## Active Chakra

“SOLAR PLEXUS CENTRE: Average humanity, and ordinary man. It is related to the astral plane and through it are expressed feelings and desires from the most crude to the subtle. In the average person it works closely with the sacral and base centres, with desires focused on the lower appetites. In more advanced man it gives desire for recognition and for a better quality of life.”<sup>24</sup>

Disney had a strong desire for recognition and quality of life. He exhibited a baser self-centered concern for quality of life yet he was advancing along the path, by applying his imagination to ideals. This implies an active Anja centre as well.

Disney does not appear to be an initiate but what follows is revealing in another context: “1st degree initiate: The ajna ruled personality is intelligent and effective on the physical plane, but focus is materialistic and selfish. The ajna energies sweep down into the solar plexus and sacral centres.”<sup>25</sup> His creativity was, indeed, focused on desire. This can further be coupled with, “HEART CENTRE: Spiritual people, becomes more dominant after the 1st Initiation...The 1st initiation relates man to the buddhic plane and Love-Wisdom. As we evolve and the heart centre begins to awaken under soul impulse, it draws up the energies of the solar plexus, thus controlling the desire nature.”<sup>26</sup> These entries are relevant because they correlate Disney’s

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<sup>22</sup> Introduction to Esoteric Astrology, booklet, 3.

<sup>23</sup> Ibid., 10.

<sup>24</sup> Introduction to the Etheric Web and the Centres, booklet, 11.

<sup>25</sup> Ibid., 11.

<sup>26</sup> Ibid., 11.

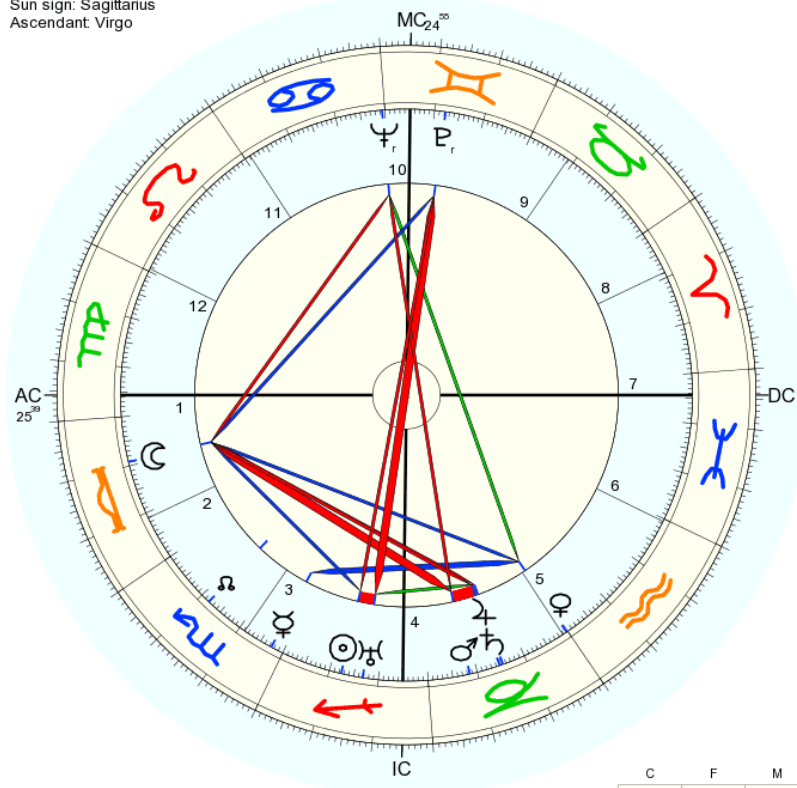
behavioral imbalance to his health imbalance. Disney was an active smoker and obsessive hand washer (Anja imbalance led to nervous difficulties) which ultimately led to lung cancer (an imbalance in the heart centre), “Most cancers [are] caused by congestion in the solar plexus.”<sup>27</sup> These imbalances also relate to his trouble ascending to an initiate level, i.e the heart centre would normally draw upon solar plexus energies. In terms of ray attributes, the 4<sup>th</sup> ray Anja and 6<sup>th</sup> ray solar plexus were overactive, while the 2<sup>nd</sup> ray heart was underactive. Perhaps this also relates to the exalted Mars and weakened Jupiter both in Capricorn?

Name: ♂ Walt Disney  
 born on Th., 5 December 1901 in Chicago, IL (US)  
 87w39, 41n51

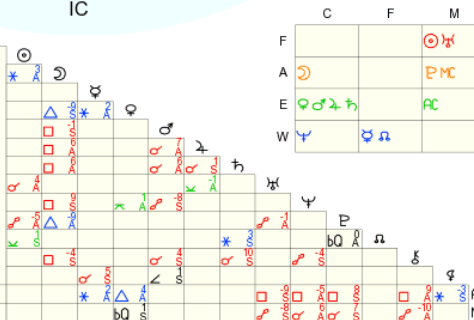
Time: 0:35 a.m.  
 Univ. Time: 6:35  
 Sid. Time: 5:37:52

**ASTRODIENST**  
 www.astro.com  
 Type: 2.ATW 0.0-1 7-Dez-2013

Natal Chart (Method: Astrowiki / Placidus)  
 Sun sign: Sagittarius  
 Ascendant: Virgo



☉ Sun	♏	12° 26' 53"	
☾ Moon	♏	9° 10' 2"	
☿ Mercury	♏	27° 25' 45"	
♀ Venus	♏	29° 42' 21"	
♂ Mars	♏	8° 27' 18"	Exalt.
♃ Jupiter	♏	15° 23' 8"	Fall
♄ Saturn	♏	14° 40' 47"	Dom.
♅ Uranus	♏	16° 49' 52"	
♆ Neptune	♏	0° 33' 56"r	
♇ Pluto	♏	17° 47' 6"r	
♁ Mean Node	♏	11° 55' 6"	
♆ Chiron	♏	4° 47' 16"	
♁ Lilith	♏	22° 41' 35"	
AC	♏	25° 39' 25"	2: ♏ 21° 6'
MC	♏	24° 55' 17"	11: ♏ 28° 49'
			3: ♏ 21° 14'
			12: ♏ 29° 27'



	C	F	M
F			☉♏
A			☾♏
E	♂♏♃♄		♀♏
W	♃♏	♄♏	♅♏

## Summary

<sup>27</sup> Ibid., 11.



The life of Disney is an excellent study on several key points: a) the natal record correlates with early life experiences and together they explain habits and trends in later life. b) disruption in the flow of prana correlates with the progression of disease *and*, most importantly, encumbered progression along the path. c) the main signifiers in esoteric astrology match the main ray expressions *and* a heavy concentration of planets elsewhere accentuates and illuminates these expressions, rather than confounding them.

Disney appropriated elements of work ethic, capitalist outlook, conformity and expressiveness from his parents. He added to these an ambitious drive. In fact, a combination of conformism and ambition may have sublimated baser Sagittarian appetites, however they were so strong in his makeup that he overcompensated by inflicting his obsessions on subordinates. Obsessive traits may have been instigated by the life lessons of his 20s and 30s, as he struggled with lingering fears and contempt caused by saboteurs and industry predators. These obsessive traits correlate to a less than ideal focus of 6<sup>th</sup> ray energy, a forestalling of 2<sup>nd</sup> ray development, and a blockage of prana that could have contributed to his pre-retirement death. His outer sanguinity hid these obstacles from the general public and himself, precluding psychological healing.

On the positive side, Disney developed talents, his own and of those around him, to the fullest in aid of social progression. He drew from an archetypal lexicon to create modern stories that inspired imagination, reflection, identification and healing. He melded seeming opposites in the Western world, ingenuity and individualism with social mores, idealism, and edification, thereby creating an enduring standard for entertainment. Disney marks a turning point or paradigm shift in social consciousness, one that focuses on the liberating potentials of nascent thought and technology to expand comforts and experiences for all social classes, a higher Sagittarian goal.

Magic is a key element both in Disney's stories and their production. While 7<sup>th</sup> ray does not appear in his profile, Disney may be thought of as a liberator of this energy through its reinterpretation for modern audience. For Disney, bringing thought to form, merging it with timeless elements and high standards of quality, was magic. Social recognition of these efforts was the secondary but non-negotiable icing on the cake.

## **Videography**

[Complete Disneyland Dedication Ceremony](#)

[Bambi Meets His Father \[following the death of Disney's own mother\]](#)

[Walt Disney on The Jack Benny Hour, 1965](#)

[Walt Disney--What's My Line](#)

[Secret Lives Walt Disney \(1 of 6\).flv \[the dark side of Disney\]](#)

[Florida Project](#)

## [Disneyland Goes to the New York World's Fair \(Part 2\)](#)

### [Walt: The Man Behind the Myth](#)

#### **Resource List**

Astrodienst.com provided the astrological chart.

Bailey, Alice A. "Discipleship in the New Age" Lucis Trust. 1944.

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Barrier, Michael. "The Animated Man: A Life of Walt Disney" University of California Press. 2007.

Bephin, Bepari. "Introduction to Esoteric Astrology" Sage. 1975.

Eliot, Marc. "Walt Disney: Hollywood's Dark Prince" Birch Lane Press. 1993.

Gabler, Neal. "Walt Disney: The Triumph of the American Imagination" Alfred A Knopf New York. 2006.

Hodgspn, Leoni. GQ4: Identify Your Rays

Hodgspn, Leoni. Introduction to Esoteric Astrology, booklet

Hodgspn, Leoni. Introduction to the Etheric Web and the Centres, booklet

Isaacson, Helaine. "The Gift of Perseverance" Self-published webservice.

Isaacson, Helaine. "Search for Perfection—The Story of Walt Disney" Self-published webservice.

Isbouts, Jean-Pierre. "Walt: The Man Behind the Myth" (audiovisual documentary) Pantheon Pictures. 2001.

Thomas, Bob. "Walt Disney: An American Original" Simon & Schuster New York. 1976.