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THE HERMETIC JOURNAL



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Editorial

Publication is always a difficult path to tread, and in creating something new one must be prepared to face criticism, however, the initial response to the Hermetic Journal, both in terms of subscriptions and correspondence, has been most encouraging.

In addition to a quite healthy readership in Britain building up, a substantial part of the subscribers are in the USA, and I also have readers in Spain, Germany, Holland, Finland, Nigeria, Australia, etc. So it pleases me to find the Hermetic Journal already establishing itself in an international context, as befits the universal nature of Alchemy.

One point some correspondents seem to have been puzzled over, is why such a publication specialising in Alchemy should arise out of Scotland. This can be answered in mundane terms, in that the Hermetic Journal is a one man project, and I am Scottish and living in Scotland, but perhaps we should look deeper into the question and its spiritual roots.

Scotland is an important country in the history of Alchemy, though unfortunately little has been written of this. Recently I have become aware through my research that Scotland has a certain

destiny to fulfil in the unfolding of Alchemy. It is no accident that three of the best collections of Alchemical printed books and manuscripts in the world are to be found in Scotland (the collections of James Young of Kelly, James Ferguson, and John Reid, made in the 19th and early 20th centuries) and that during the 16th and 17th centuries, Alchemy was studied by many important people. Indeed, it is a fact, carefully concealed by the academic historians, that John Napier, Scotland's Newton, the father of logarithms, the outward symbol of Scotland's commitment to natural science, was in fact an Alchemist, 'the miraculous Merchriston' he was called. And there still exist letters written to him by certain continental Rosicrucians concerning the Great Work.

Napier was not a solitary figure. There seems to have been some kind of Alchemical school centred around him. During the early 17th century the Duke of Argyll, Patrick Ruthven (whose father was involved in the Mary Queen of Scots conspiracy), Sir George Erskine, Patrick Scot, Alexander Seton, and others, were all alchemists of which writings have survived to this day.

Thus in a spiritual sense, the Hermetic Journal is heir to this tradition, and I as an individual am at present studying and researching what remains extant. Also it is not without import that one of the most flourishing outlying temples of the Hermetic Order of the Golden Dawn, the Amen-Ra, was sited in Edinburgh.

The Scottish people, in general so burdened, weighted down, by the Protestant ethic and negative superstitiousness, have thrown up a few proud independent spirits with a deep involvement in the occult, and in particular hermeticism.

Another point raised by some people is whether the Hermetic Journal should be exclusively alchemical.

Apart from the question of how to define 'alchemical', I feel this would not be a wise editorial policy, because so much light can be thrown upon Alchemy from other aspects of hermeticism - the Kabbala, Ceremonial Magic, etc. Therefore I have sought and will continue to seek writers from other traditions who can help to illuminate our subject. Thus in this issue I have asked two writers basically rooted in the Neo-pagan field to contribute material. The influence of alchemical ideas on the structure of Neo-pagan rites, in the fire festivals, is an example of the ongoing evolution of the Alchemical wisdom.

I am also attempting in the Hermetic Journal to reveal the high spiritual element in the Western Hermetic Magic, which so many people are blind to, seeing magical rituals and diagrams only through eyes blinkered by superstition, with their vision distorted by inward stigmas imposed upon magic since the Renaissance, and still perpetuated today in popularist writings. Thus I have chosen to include items explaining and revealing this transcendental element in Magic.

As editor I welcome any feedback, criticisms or suggestions, and am always willing to correspond with people on the subject of Alchemy. Indeed, perhaps the most important task of the Hermetic Journal lies in assisting the development of the rebirth of interest in and understanding of the alchemical wisdom, which can only be accomplished through communication between the various people working in their own sphere. I can only hope that eventually there will arise a trust and respect for the Hermetic Journal in its spiritual task.

Adam M. Lean

News & Information

GOLDEN DAWN TAROT I would like to correct a few errors in the review of the Golden Dawn Tarot Cards in the last issue. These Tarot Cards are available at \$ 10 per deck, and are being marketed by U.S. Games Systems Inc., which will ensure a wide distribution, and thus it should not be, as I wrongly indicated in my review, difficult to obtain a copy of this remarkable deck. It is clear to me from some correspondence with Dr Wang, the artist who worked in collaboration with Dr Regardie on the production of this deck, that he has undertaken an extensive search for the sources of the Golden Dawn Tarot, and that some of the points regarding the relationship of these designs to the original Order material, which I raised in my review, do not stand up to his much more adequate research. Dr Wang has kindly agreed to write an article for a future issue which will help to clear up some of these points.

Frater Albertus of the Paracelsus Research Society of America has offered to give practical teaching in Alchemy ie. laboratory Alchemy in Britain if enough interested students could be found. Frater Albertus known for his "The Alchemist's Handbook", has been recognised as one of the leading Alchemists of today. Tuition would be free but the arrangements as to venue, laboratory facilities etc, have yet to be made. For further information please contact

Mr F.J. Vine
47, Ashacre Lane
Worthing
SUSSEX BN13 2DH

Competition - 1978 Announcement

THE HERMETIC JOURNAL in collaboration with ASKIN PUBLISHERS LTD announce an essay competition open to all.

Entrants are required to submit an essay of about 1500 words in length on either of the following subjects :-

- 1) The History of Divinatory Geomancy
- 2) An Interpretation of John Dee's Hieroglyphic Monad

PRIZES : One for each topic, a copy of Henry Cornelius Agrippa's Fourth Book of Occult Philosophy valued at £28.

CLOSING DATE : All entries should be received by 30th Nov 1978

JUDGING : The judging of entries will be made by Stephen Skinner of Askin Publishers whose decision will be final.

The winning entries will be published in the Hermetic Journal No 3.

All correspondence to the Hermetic Journal.

Other Occult Magazines

AQUARIAN ARROW : A magazine of the Occult and the Imagination.

Published quarterly. Single issue 75p.
Subscription (4 issues) £2.50. Post free from
AQUARIANA, BCM-OPAL, LONDON WC1V 6XX.

REVELATION : A quarterly magazine for the students of the Ancient Wisdom and the New Age Teachings. Special offer annual subscription £1.00. Single issues 30p each. Reduced rate for quantity. From : 8 Victoria Court, Victoria Road, New Brighton, Wirral, Merseyside, England.

QUADRIGA is the quarterly journal of the Gareth Knight Course on Christian Qabalistic Magic, (a division of Helios Book Service (Publications) Limited). Subscription : £3.00 per year. Quadriga and details of the course from : The G K Secretariat, Wistaria, Runcton Lane, Runcton, CHICHESTER, W Sussex, England. Remittances to be made payable to Gareth Knight.

FORESIGHT : Bi-monthly magazine of the New Age, featuring topics relating to how we might attain greater spiritual awareness and enlightenment. Also, reincarnation, death and what happens afterwards, psychic phenomena, UFOs and world events, delving deeply into the mysteries of life. Single copy 15p plus 7p post. Yearly Subscription 90p plus 42p postage. From : FORESIGHT Organisation, 29 Beaufort Avenue, Hodge Hill, Birmingham B34 6AD.

RAGNAROK : the new magazine for Occultists of all paths who demand freedom to practice their beliefs. 25p per copy published quarterly. c/o 17 Culvert Street, Blackburn, Lancs, BB1 1BY.

THE CAULDRON : newsletter of the Old Religion, Witchcraft and Paganism. 20p (Blank P.O.) or \$1 from M. Howard, 18a Church Hill, Purley, Surrey, U.K.

GOVEN : The controversial magazine covering all aspects of the occult. Sample copy 25p postpaid from OCCULT WORLD, 303 Cauldwell Hall Rd, Ipswich, Suffolk, IP4 5AJ.

SOTHIS Volume II Number 2 is now available and contains : the 7 African Gods : An account of the System of Santeria. The Londinium Temple Strain by Dadaji, a Kula and contemporary of Crowley's. Tarot by Kath Mork-which dispels myths born of foggy meanderings. Elixir of Life by Aleister Crowley. OZ in 9 languages. Plus many other articles, book reviews, illustrations, poems, etc. £3.25 (\$9) per copy inc. postage. SOTHIS, 346 London Road, St. Albans, Herts, England. "Beauty and strength, leaping laughter and delicious languor, force and fire, are of us."

THE KABBALIST : Magazine of the International Order of Kabbalists. Published quarterly. 30p + 9p single issue, a years subscription £1.10 post free. From 25 Circle Gardens, Merton Park, London SW19.

THE CINCINNATI JOURNAL OF CEREMONIAL MAGICK : the magickal workings of many pagans, magickians, wiccans, and other practitioners of the Sacred Art. Articles, rituals, poetry, drawings, photos, and more. Price \$4.00 each ; \$2.00 each for 10 or more. Available from Conquering Child Publishing Co., Box 1343, Cincinnati, Ohio 45201, USA.

THE SECRET FIRE OF THE ALCHEMISTS

Kenneth Clark ©

In the Sixteenth and Seventeenth centuries there developed in the West a school of spiritual and philosophical alchemy which internalized the Hermetic opus and pursued it along decidedly Tantric lines. That this venture initially grew out of some direct contact with the East, where alchemy and Kundalini Yoga share a common lineage, cannot be said for certain, but the legend of Christian Rosencreutz's journey to Damoar in Arabia to steep himself in the occult knowledge of certain wise men living there indicates as much.

In the language of this higher alchemy "the garden of the sages in which their sun rises and sets" is the body of man, "the tree of life in its centre about which the Melusina coils" is the spinal cord or Susumna nadi, and "the solar and lunar trees which are also found planted in this garden" are the Ida and Pingali conduits of pranic energy.

The nadis Ida and Pingali, the left and right sympathetic chains, are also identified in this alchemy with the two serpents which coil about the rod of Mercury. In the praxis these two serpents are, according to Flamel and Philalethes, "strangled" (through the yogic retention of breath ?) by "the sage in his cradle" (indicating a Herculean effort) and resolved into their humid radical (Kundalini) which is the vitalizing sap of the spinal tree. These two serpents are the sperms of the sun and the moon, sulphur and quicksilver, which are ever at enmity with each other by reason of their contrary qualities. The sulphur or solar current is positive, masculine, hot and dry, whereas the quicksilver or lunar current is negative, feminine, cold and moist ; and when they are put together in the vessel of the grave (conjoined in the root bulb of the Susumna nadi), they fly into a fury and bite one another to death like the Corasene dog and the Armenian bitch mentioned by Avicenna. The dragon of the philosophers is born of the putrefaction of their dead bodies. This is the Kundalini. It is a double mercury, fiery like the sulphur, yet fluid like quicksilver. It partakes of both their natures and transcends them. The alchemists call it their ardent water.

It kills and quickens, slays and makes alive. It separates the subtle from the gross, the soul and spirit of a man from his body, and then rejoins all three in a perfect marriage; and by it the spiritual alchemists accomplished all the wonders of their magistry. In its ascent the fixed is made volatile and in its descent the volatile is made fixed.

The mercurial serpent of the alchemists passed through three colours or stages in the course of the work and at each stage assumed a variety of forms appropriate to it, as a result of which it appears in the books of the sages under many names and is therein described in diverse ways.

It is black in its initial state because it is then still unpurified. It is an unsublimated mercury, heavy and terrestrial — the lead of the sages, the Laton, a strumpet woman, a crude matter, a mean substance, a serpent born of the slime of the earth, a vile thing, a venomous toad, a wingless dragon sweltering in a cave at the bottom of the sea, a cockatrice in its hole, a salamander in its nest, a baleful-eyed Basilisk with glittering scales, a confused mass, an hermaphrodite monster, the Radix and secret ligature of all natures, flowing earth, Hyle, Rhea, the menstruum of a whore, the universal solvent and Alkahest, a radical moisture, a sharp piercing vinegar, a stinking water, the urine of Saturn, a crawling chaos, the chariot of antimony, Death, the Ethiopian, the grave of the philosophers, the Raven's Head of dissolution, the invisible heat and fetid odor of decay, sol niger, the subterranean sun, Gehennal fire, Vulcan, the fire of Nature, unripened gold, the Green Lion, the leaven hid, the yeast and ferment of souls. It is the serpent that must be purified of its earthly dross and given wings, the Shulamite stuck fast in the mire of the deep that must be set free, the defiled woman or lapsed soul that must be redeemed, the Laton that must be washed in fire and Azoth until it is made white.

The ascending Kundalini appears in the works of the alchemists as a spring of bubbling water, an upwelling mercurial fountain, the sperm of the sages, a serpent on a cross, a winged dragon, a fiery Turba or whirlwind, a leaping fire, a serpent-woman or Melusina climbing up the Hermes tree, a dove descending from the bath of Sol and Luna, a tree growing from the phallus of the artifex, the goddess Venus emerging from the sea, a winged undine or water nymph mounting aloft with a golden cup in which to collect the dew of heaven, a Phoenix rising from its nest of flames, etc. It is the Babylonian dragon which devours the whole of its hated body from the tail upwards into its head and exhales a plume of white smoke which the sages call their dove or eagle. This bird or aerial spirit is the sidereal body which the Kundalini sometimes puts forth in its ascent. If the vessel of the physical body is closed or Hermetically sealed, however, there is no astral projection but simply an illumination of Mind. The mercury rises to the top of the vessel or head of the artifex and becomes a permanent water of transparent clarity through which there shines a heavenly light. This permanent water (aqua permanent) or glass is the philosopher's stone — a diamond or diaphanous crystal in which the artifex saw, while rapt in ecstasy, the clear colourless light of Eternity, the secondary white light of the Primal Fiat, and finally all the wonders of Creation.

The Clear Light is the true Raven's Head, Night and Eclipse of the Rosicrucians, an illumination of mind that is dark by virtue of its

super-intellectual splendour. It is in the language of Christian mysticism the Cloud of Unknowing in which the Godhead is perceived as a rich and murky nought. At this point in the process the Kundalini has reached its highest elevation and rests momentarily before it commences its descent.

At the beginning of its descent the serpent coruscates the encephalon with an effulgent whiteness which is the secondary light of illumination, the white stage of the work and the dawn which precedes the morning redness. It is the white swan of the alchemists, their white magnesia and full moon, Diana unveiled, the ray without its shadow, the light of Nature, the salt of wisdom, the Virgin Sophia, the white lily, the pearl of great price, the horn of the unicorn, the single eye.

Descending from the brain the Kundalini is termed by the alchemists a heavenly dew, May-dew, virgin's milk, the spittle of the moon, the juice of the plant Lunatica, dragon's blood, the venom or Theriac of the horned viper, the nectar or ambrosia of the Gods, the wine of the sages, potable gold, honey, treacle, the liquor vitae or elixir of life, the red tincture or Tyrian dye. It is depicted as the Virgin Sophia or Sapientia Dei suckling the bearded sons of Hermes at Her breasts, or as a pelican stabbing itself in the breast with its own beak in order to feed its young with its heart's blood. The artist who imbibes this ruby liquor is intoxicated with an affluence of the Divine and perceives the One Life running through all things.

Upon entering the heart the serpent begins the red and final stage of the work. It turns the heart into a Celestial Ruby or Carbuncle of the Sun, or makes it bloom as the Rose or Poppy of the philosophers; and the influx of light and vitality which it has brought down from above irradiates the whole interior being with light on passing out into the bloodstream, and gives the artist an oceanic feeling of vegetatonic well-being as the universal medicine or panacea of the sages, and it diffuses through the pores of the skin a fragrant balm, and it glorifies the flesh and makes the body glow as if invested in a golden fleece, and it lengthens the span of the artist's life to an extreme age without debility, and exerts a beneficial influence upon the body even after death, preserving it for centuries from corruption as the balsam or mummia of the philosophers.

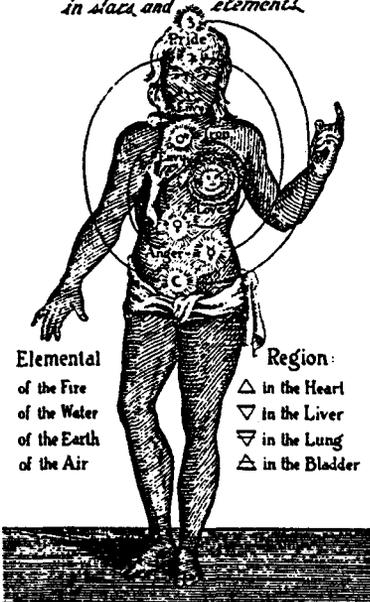
This higher alchemy as expounded by Nicholas Flamel, Michael Maier, Eirenaeus Philalethes and other anonymous adepts, had its final flowering in the mysticism of Jacob Boehme. In Boehme's first book, The Aurora, written in the immediate light of his illumination, the Kundalini is set forth as the Salitter, salt, or sharp desire of Nature for a glass in which it can behold the Divine, and the chakras appear as its seven qualifying fountain spirits or wheels.

The Salitter's desire for the apprehension of God or the Divine Unity first comes under the rule of Saturn and is experienced, according to Boehme, as a gnawing hunger or harsh astringent feeling in the viscera of man. The body is perceived as the house of Death. There is a sour taste on the tongue, a numbing coldness in the extremities, a stony hardness at the pit of the stomach and an impenetrable darkness within. Then the Salitter begins to stir itself and enters the second phase of its operation which is under the rule of Mercury. It becomes a moving driving force and seeks a way out of its prison and wheels around and around in its anguish and makes a thumping or knocking sound and causes

the body to quake and tremble. This is the gate of bitterness and the foundation of Hell. Then a fire flares up in the darkness, kindled by the heat which the friction of the wheeling Salitter has generated in the midst of the stony hardness, and in this fire the Salitter rises up raging and wrathful and enters into its third phase which is characterised by Mars. Out of this fire a flash of light is born which slays the enmity in the flesh. This is the Salitter in the fourth stage of its work when it comes under the dominion of the Sun. It then enters into the bath of Venus, the fifth of the fountain spirits, where its light is caught up in a sweet water and borne on to the next sphere, which is that of Jupiter, the sixth fountain spirit. Here all of the contrary qualities of Nature characterised by the planets in the microcosm of man exist in harmony with one another and this harmony is perceived as music, the celestial music of the spheres. It is according to Boehme a piping gladness, a ringing triumphant sound of heavenly pomp and joy. The flash of light then enters into the mansion of the Moon or seventh fountain spirit at the crown of the head and arrives at its liberty. It expands itself and is clarified and becomes the Wonder Eye or Looking Glass of Nature in which all of the forms, colours and operations of the Salitter are seen to be Divine and the Majesty of God is apprehended.

The disciples of Jacob Boehme assigned to each of these fountain spirits a specific location in the body of man and treated them as aids to meditation in much the same way as the devotees of Kundalini Yoga regard their chakras today. Illustrations of the location of these fountain spirits may be found in the William Law edition of Boehme's works and in Johann Georg Gichtel's Theosophia Practica. Those desirous of learning more about Alchemy and Kundalini Yoga and their cross-fertilization may profitably consult the following books : -

*The entirely earthly, natural, dark man
in stars and elements*



Elemental
of the Fire
of the Water
of the Earth
of the Air

Region:
△ in the Heart
▽ in the Liver
▽ in the Lung
△ in the Bladder

Silberer, Herbert - Hidden Symbolism
of Alchemy and the Occult Arts

Eliade, Mircea - Yoga : Immortality
and Freedom

Avalon, Arthur - The Serpent Power
(Sir John Woodroffe)

Flamel, Nicholas - Hieroglyphical
Figures

Jung, C.G. - Psychology and Alchemy

Waite, A.E. - The Hermetic Museum
The Works of Thomas
Vaughan

Atwood, M.A. - Hermetic Philosophy
and Alchemy

OURSELVES

Cottie Burland ©

What on Earth are we, or what in the Universe may we be ?

The Alchemists found a way of following the paths of nature, which by long and painful study and experiment, they learned some of the secrets of nature, and eventually produced wonderful coruscations of light and a magical material, powder or soft waxy "stone" which could transform the basest material through intermediate changes into pure gold. In this process they educated and sublimated their own soul. They were perfectionists, seeking to find their apogee in this one life, and hoping that it might be eternal. But they recognised the painful struggle in purifying their own souls just as the dross was purified into simple pure gold, the noblest of metals produced as an allegory of the purified personality. In the earlier times most Alchemists were celibate clergy who worked and studied in their cells not always with an Assistant. But later in post Reformation times the Alchemist was accompanied by his Soror Mystica who helped the work to completion through the addition of feminine powers. This is hardly surprising since the principle of Alchemy was very similar in its symbols to the process of gestation. The growth from the meanest thing to the most perfect was long and hard, and the alembic in which the final stages took place was not unlike the gravid uterus.

We must remain forever in doubt about the sexual nature of the Process among laymen. But the similarity of the symbolic vessels and the organs of procreation must also eternally raise the question. But if it is so then the philosophic adoration of sex was justified in its material expression. It was the multi-coloured wondrous light, the ever changing state of the material as it was purified, the emergence of the perfected being from the vessel. So in their limited apprehension of science, the philosophy triumphed. Some of the writers took the basic materia prima as scrapings from the cess pits - the simplest most basic human excreta, which was carbonised, then excited, with

liquids poured through it as it was gradually refined. The final solution was almost like the quickening of the foetus, and the last making of the gold was symbolic of birth. But who can follow this secret Hermetic thought? The Alchemists, with much prayer, secretly conjured up their version of a "test tube baby", and after all the effort and supplication produced perfection in the form of real gold. But to them the vital thing was the perfection of themselves. True the aspect of creation with the Soror Mystica may well have been the physical intimacy of Love. This perfection of relationships may have been a charming purification of the personality.

On this ground the mysticism of West and East might meet in a common mystical adoration of the unity of the sexes. Women could be seen as the givers of love and also as the adorable homes of life. Much art and much beauty arose from this attitude of mind. Even the materialistic late Victorians made an art form of beautiful women. They officially despised females, but painted them with adoration. Their world was so materialistic that they took refuge in the myths of the Blessed Damosel, and King Cophetua's love for the Beggar's Daughter. Pre-Raphaelite delicacy invaded the dull world of practicality.

One sees all this as a hand over of the Poets' romanticism as shown in the romantic novels and verse stories of an earlier generation. And this romanticism, is it not an inherited concept going back to Hermeticism, and eventually to the Hermetic Mysteries and the more ancient beliefs of Egypt and Babylonia, somewhat as enshrined in the Bible. The Victorian period and the ensuing Edwardian worlds inherited something which they could not understand. It led to a grim upholstered puritanism, but also to a rather savage eroticism. A somewhat brutal contrast, leading to an unconscious return to the alchemical idea. The prima materia, the struggle of the fluids considered to be filth from the hidden parts of our bodies. The ecstasies which were never talked about were hidden by puritanical theorising. Yet a few of the rich and untrammelled led an orgiastic life of love and laughter. Slowly this has led to a struggling and suffering in the alembic of life. It was calcined, burnt black, and led to a strange rebirth of beauty. Nakedness was exhibited, produced for the new films, invaded the stage. The rapid growth of the exhibition of beauty, naked in camps and on the beaches is very much like the Alchemical process. We have problems, not those of the old philosophers, but of the human race, at least in civilised countries, where we find the constant class of ideas bubbling up in excitement, often perverted, often repressed by the echoes of Puritanism.

Sometimes the process is described as a terrible example of degeneration. One can see this as another wave of calcination, of burning and blackening, trying to develop as the natural world siezes and the recent tradition of anti-eroticism prepares for the struggle within the alembic. The pain and the intensity of the struggle come from deep convictions puritanically inspired. But eventually the conflict is bound to enter the alchemical phase where lion eats lion and the two are seen to be one. What the outcome will be in the social world we do not know. One hopes that it will lead to the final explosion of beautiful light, the coruscations of the Alchemical process when the wondrous philosopher's stone is being created, and at last the true beauty of creation is revealed not only in material beauty but in

a change in human nature. Back to nature, back to a return to beauty, back to adoration of humanity unadorned but in love. As the Beatles sang "all you need is love". How true that was, and is, in our divided world. May the flames of Calcination change and out of the explosion of colour come a quiet return of Beauty and simple love between everyone. The White Bird shall conquer in the struggle, in Alchemical terms it shall absorb the red and the black.

Dear friends examine yourselves. Are you not the Alembics in which the struggle takes place. Discipline your souls in preparation for the time of Perfection.

Cottie Burland is the author of many books including :-

The Arts of the Alchemists, Life and Art in Ancient Mexico, Gods and Demons in Primitive Art, North American Indian Mythology, The Magical Arts : A Short History, and many others.

EXPLANATION OF THE GOLDEN CHAIN OF HOMER



After the chaos is divided, a Volatile Fire is separated.



This is named *spiritus mundi*. Dew, Hail, Rain, Snow, and all that which comes from the atmosphere are its faithful companions.

Here is hidden the volatile essence of the World from the upper regions, when it descends into the lower; out of which it takes a body and appears visible and palpable before the eyes.



Nitre is known to the whole world, but where is he that can enumerate all its virtues? There is that in Nitre which can fabricate all things.

The lower regions are subject to it.

The upper regions cannot be without it.

Nitre is the Father of all things in nature. It causes the Foundation of the Earth to tremble.

Its power has been given to it by the Creator.

Its dominions are over the skies, the earth, and the sea.

It is the ADAM of all things, out of which the EVE originates.

The end will be obtained when the earth has been fertilised; when *Adam* has been fixed, and does no longer fulminate, and when *Eve* sits by his side.

Sun and moon, the motion of the Earth, and the ocean moving, continually convert *Adam* and *Eve*.



Through heat and cold, and the tides of the sea, the earth resuscitates that which is rained, *common salt* and Alkali, feeding the children of nature with its Blood.



When the Male and Female meet a perfect Fruit is engendered.



The volatile animal kingdom demonstrates this.



The vegetable Hermaphrodite, which is between volatile and fixed, shows also whence it proceeds.



The fixed Earths, Stones, Flints, prove that they belong to the nitre and salt. Air, water, and earth demand the active principle from nitre *alone*.



When now the noble sperm of the Earth or World has been fixed, and from vapour and water has been converted into a fixed earth, then is accomplished that which the wise esteem most. The volatile must become fixed, and from vapour and humidity must become earth and a dry Red Blood. Then it is the treasure of the world and the highest blessing.



A perfect perfection which expels poverty and disease.

The Golden Chain of Homerus.

CHAPTER III.

How all things are further generated.

WE have demonstrated that the primordial Vapour, or that Fire and Water are after God the first matter of all things. This twofold Vapour by inspissation becomes Water, this Water by the action of the Universal Spirit becomes diffused, begins to ferment and thus generates Matter.

In the beginning this Water was perfectly subtile and pure, but through the action of the inward Spirit, it became turbid and offensive, and thus generated Earth. It then sub-divided into a most spiritual and subtile Air, then into a less subtile common Air, into a half corporeal *Water*, and into a body *Earth*. Thus it was first one and two, but now it is two and three, likewise four and five.

At first, it was a simple Humidity; secondly, as a Water containing a Spirit; thirdly, when it was separated into volatile, fixed and half-fixed, or chemically speaking into a volatile, acid and alkali (*Anima, Spiritus, Corpus*); fourthly, when it was divided into the so-called elements Fire, Air, Water, Earth; fifthly, when it was by Art, assisted by Nature, formed into an indestructible fiery quintessence. ♀

When the Water by change becomes putrid, we may separate one subtile principle after another. The most volatile will ascend first, and so one principle after another, and the most dense the last of all. God has ordained that the different modifications of the Universal Spirit, in the four elements should continually generate and produce a *Universal Germ*, and for that reason He has given to each individual thing its agent and sphere, in order to cause a reaction.

This is seen by the evaporation of various subjects which send forth this excess of humidity not required by them. This evaporation when from *above* is termed *Influence* but when from things here below, it is called *Effluvium*. God has given each individual thing its particular Germ, which depends upon the *Universal Germ* as their Ruler.

How the Universal Germ is generated by the Four Elements.

After God had divided the Anima or Spiritus Mundi, the simple Chaos, into Four Elements or predominating *principles*, He said to them, "Increase and multiply". The Heavens and the Air both animated by the Universal Fire are the *Father*, the male, the agent or operating principle. Water and Earth are the *Mother*, the female, or passive principle. These four are nevertheless only two, *viz.*, Fire and Water, and are constantly generating Chaotic Water, or *Primordial Chaos*, by the reciprocal actions of the inherent principles upon which depend the generation, preservation, destruction, and regeneration of all things, and this will continue until God has regenerated the whole Earth.

These four so-called elements produce the Universal Germ by the action of their different affinities and antipathies.

It is a natural and philosophical axiom, that it is impossible to proceed from one extreme to another without a medium, an axiom which every student should always bear in mind, because it is the key by which we may understand how contraries are reconciled.

Fire cannot become Water without Air, and Earth cannot become Air without Water. As it is impossible to unite Fire with Earth, one being Volatile, the other Solid, without a medium; therefore if you would accomplish this, you must unite Fire with its nearest volatile medium, Air, and they will unite immediately. When that is done, give them the Water as a medium between Air and Earth; these will then unite; then add the Earth; thus you may unite Fire with Earth and fix it therein and *vice versa*.

Fire is extremely subtile. Air is also subtile but one degree more corporeal than Fire. Water is one degree more corporeal than air; and the Earth is one degree more corporeal than Water. Thus we must proceed as Nature does and we may then obtain successful results, otherwise if we do not mind this, nothing can be accomplished.

In chemical analysis we see how the most volatile comes over first, and the most dense last. Thus Nature regulates her operations. For example:—

Take some Earth out of a field, pour Water upon it so as to dilute the Earth well, then let it stand for a few days and you will find that the coarse Earth has settled to the bottom of the vessel; you must now stir it three or four times a day, and the Water will in due time dissolve the most subtile Earth, which is its *Salt* or Virgin Earth. When this Salt or Virgin

Earth is extracted out of the common Earth, the Water cannot dissolve it any further.

Now distil this Water containing the Salt into a Spiritual Water, and repeatedly cohobate it until all the Salt (or residue which will be left in the bottom of the still) has come over with the Water.

This Water has now power to dissolve the next subtile Earth which can, like the first Salt, be distilled over as a spiritual Water. With this Water you may repeat the operations so often until by distillation and cohobations you have dissolved the whole quantity and volatilised it into a spiritual Water. This is a very tedious operation but of great moment.

In the same manner Nature operates by dissolving and coagulating until the *Universal Germ* of all things is generated, which we may call the *Materia Prima*. ⊕

The artist must observe that Nature proceeds gradually and systematically, according to time, weight, and measure; the operator must do the same, transpose the *external* into the *internal*.

CHAPTER V.

In what manner the divided Chaotic Water is regenerated and becomes the Universal Germ of all things, called Anima or Spiritus Mundi.

The four so-called Elements have been separated out of the Chaos, but they proceed all from one.

The form is Fire and the matter is Water.
The form is but one and the matter is but one.

The difference consists in their external appearance. By fermentation Fire becomes Air, and Air becomes Water, and Water becomes Earth; but when Fire is fixed by Art or by Nature, it becomes Earth, and when the Earth is volatilised by Water, it becomes Air and Fire. For one Element can be converted into the other; if this were not true they would differ centrally, but they do not.

The Chaos which produced these elements was in the beginning Fire and Water only; these two have been divided into four by a further volatilisation and concentration. By volatilisation, extenuation, or rarefaction, Humidity becomes Air animated by Fire. But by condensation or inspissation of that Primordial Humidity, the Earth has been formed with the Fire turned downwards towards the centre of the earth. The hieroglyphic characters of the Elements explain their nature exactly.

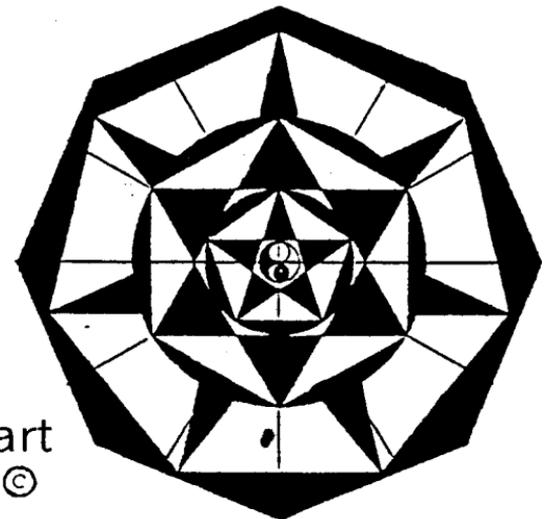
There is not a subject or substance under the Heavens, whether liquid or dry, which does not contain this universal Fire and Primordial Humidity. The first is called *Innate Heat*, the last is called *Radical Humidity*.

The Universal Fire became Humidity externally but remained Fire internally; being internally extremely spiritual and volatile it was of course extremely active and movable, and by that primitive mobility, excited warmth and fermentation, and by that fermentation the universal Spiritus Acidum was and is continually generated; and when this meets with a *proper body* or medium, whether in Water or in Earth, the Universal Germ becomes visible and corporeal, but whilst it is only a *Vapour* in the atmosphere, it is then the universal astral and incorporeal Germ. This is the influence we receive from Heaven by means of the Air. The Heavens give their influence, so do the Air, Water, and Earth, and with united efforts they fabricate continually the Universal Germ of the world.

CREATIVE SYMBOLISM

Geometrical Patterns

Patricia Villiers-Stuart



We are all familiar with the geometrical symbolism of advertising, easily recognisable patterns selling different objects. For even a longer time we have identified ourselves, our countries and our cultures with various abstract symbols, with circles, squares, stars and combinations of these shapes.

The greater part of the world tunes in to a five pointed star, the U.S.A., the U.S.S.R., and U.A.R. have this as their symbol. And now China which was traditionally 8 minded like our own Union Jack, and the Mexican Sun disc, have followed suit. Then there is that small country with a wide influence and its Seal of Solomon, the six pointed Star of David, Israel.

A few years ago I set myself to investigate how all these star patterns could be shown logically and harmoniously to combine. I had no mathematical training and it proved quite a task. However I seem to have accomplished it and in so doing appear to have uncovered a whole system of spacial and numerical relationships which were probably envisaged in the distant past but are now ignored by formal mathematics.

My starting point was a maze. I worked with a squared maze such as is shown on Cretan coins and found among the Mexican Indians. On what principle did it depend, I asked myself. The answer was on the diagonal of a 7 x 1 rectangle. This diagonal was sacred to the ancient Egyptians and is implied in the diagrams of the no less ancient Chinese.

Working with this diagonal I found a way to place all the different star patterns upon a squared background. "Pythagorean" triangles featured strongly, except that that is not a very appropriate name for them, since they were known about in Sumer, where Abraham came from, hundreds if not thousands of years before Pythagoras. He must have rediscovered them.

In nature we are mostly accustomed to dealing with patterns of 3 6 5 4 like spiders legs, honeycombs, wild rose petals and the botanical family of Cruciferae, which includes wallflowers and mustard. The number 7 is conspicuously missing. This is perhaps because to divide a circle into 7 and to place these 7 divisions upon squares requires a greatly extended organisation of numbers. We may be fortunate that to some extent nature keeps within simple boundaries.

My quarrel with usual mathematics is that by imposing 360 degrees upon a circle the scope of numerical-spatial relationships has been distorted. If a circle is left as Unity and fractions are applied to it, a whole new world opens up. And again with decimals, that is to make 10 a King of Numbers and this creates distortion too. If numbers are treated as fractions of a rhythmical whole, all sorts of ways of dealing with them become valid and can be demonstrated in space as geometry. The cabalistic way of adding numbers together so that 12 is expressed as $1 + 2 = 3$ and equally 21 as $2 + 1 = 3$, therefore 12 and 21 have an inner relationship which has spatial meaning, is one example.

The intricacies of the Tarot pack of cards, with its 22 key cards and 56 other ranks gives another example. The Ace of Spades or Swords falls as the 23rd card and 23 is a vital number in physics as well as being the number of our Chromosomes and of amino acids. The Ace of Hearts or Cups is the 37th card and in Gematria or number symbolism as practised by the early Christians, the number 37 stood for one of the names of Christ. 51 is the Ace of Diamonds or Pentacles and so far I haven't found a meaning for it, unless the name Pentacle standing for 5, and 1 for the Ace can be counted. 65 is for the Ace of Clubs or Wands and it is 13×5 . Something magic about waving your Wand over a pentacle 13 times perchance ? These may all be wild guesses but I add them in for good measure.

After the Festival for Mind and Body at Olympia in London, during May 1978, the satirical magazine "Private Eye" produced a skit of it. Attractions were said to include : GNOGA YOGA, and the 16 fold Path. They skitted truer than they knew. A 16 fold division of the circle is basic to the geometry I am describing. The symbolism of 16 isn't usually very much considered except by the up-to-date ecologically minded Navaho Indians who give it pride of place in their sand paintings.

As for the other Indians, those in the province of Bihar, underneath the Himalayas, the geometrical designs the women and only the women, paint with rags and sticks on their mud floors and walls are of a complexity and beauty unequalled anywhere. That this knowledge should have been transmitted through otherwise "uneducated" women is almost miraculous. It reminds me of the story of how the wisdom of the Tarot pack was preserved. This is how it goes. In the far distant past the wise men of the world gathered together when they realised that a terrible cataclysm was due to overtake the Earth. The burning question, how to transmit their wisdom. Write it on stone. No, Stones could be split apart or sunk beneath the waves. Tell it to wise children. No, none of them might survive. At last someone had a bright idea. Put it in the form of cards and give it to rogues, vagabonds and women, they would use them for trickery and telling fortunes. They, the wicked, and women would always survive !

MAGIC CIRCLE

"Howe to make the Cyrcle
wyth hys Pentacle hearafter
followethe"

Dr John Dee's instructions carried out on 1/16 to the inch paper

The 5 lines on which the Pentacle is

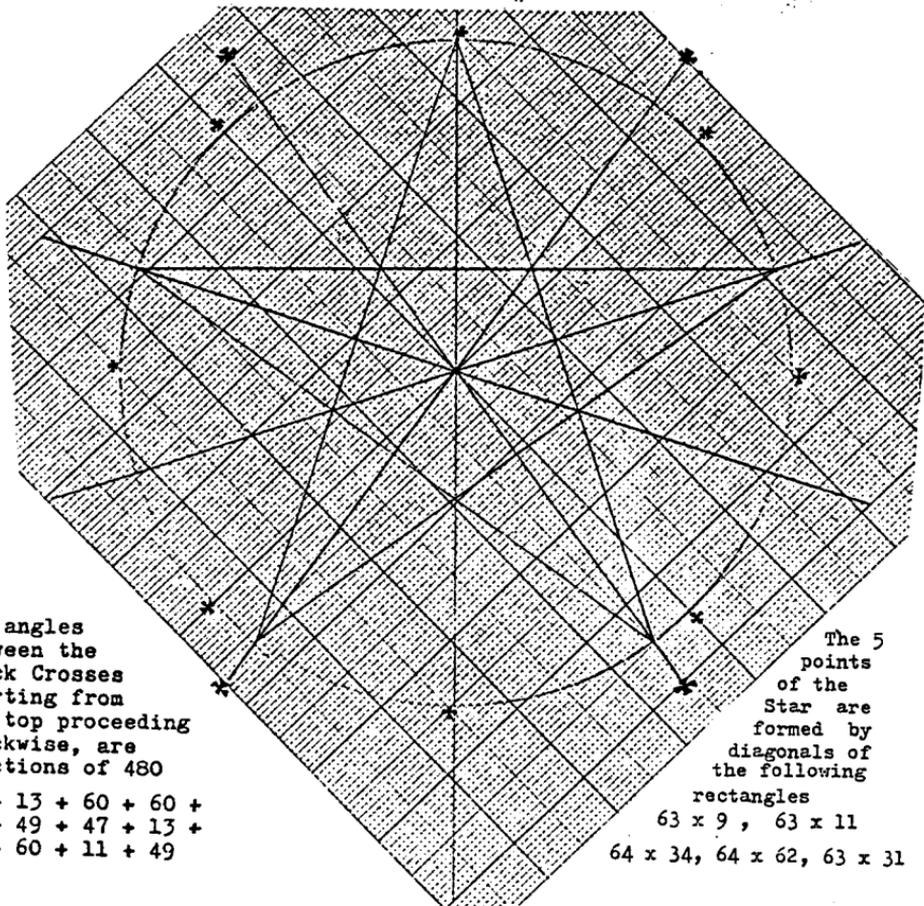
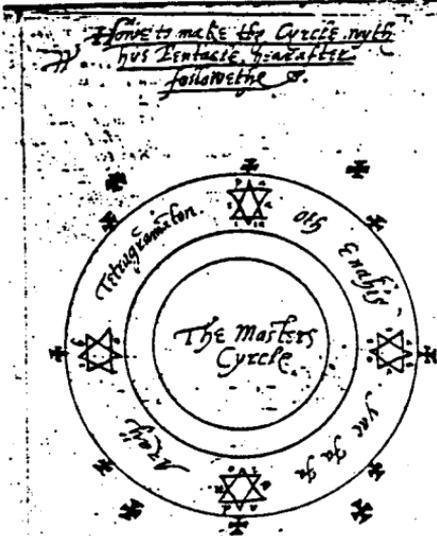
based are diagonals of rectangles

18 x 126 124 x 128 22 x 126

62 x 126 68 x 128

The very small angle between the
point of the Pentacle and the 1/8
division of the circle = 1/480

Dr John Dee (1527 - 1608)
was mathematician and astrologer
to Queen Elizabeth I



The angles
between the
Black Crosses
starting from
the top proceeding
clockwise, are
fractions of 480

$$47 + 13 + 60 + 60 +$$

$$11 + 49 + 47 + 13 +$$

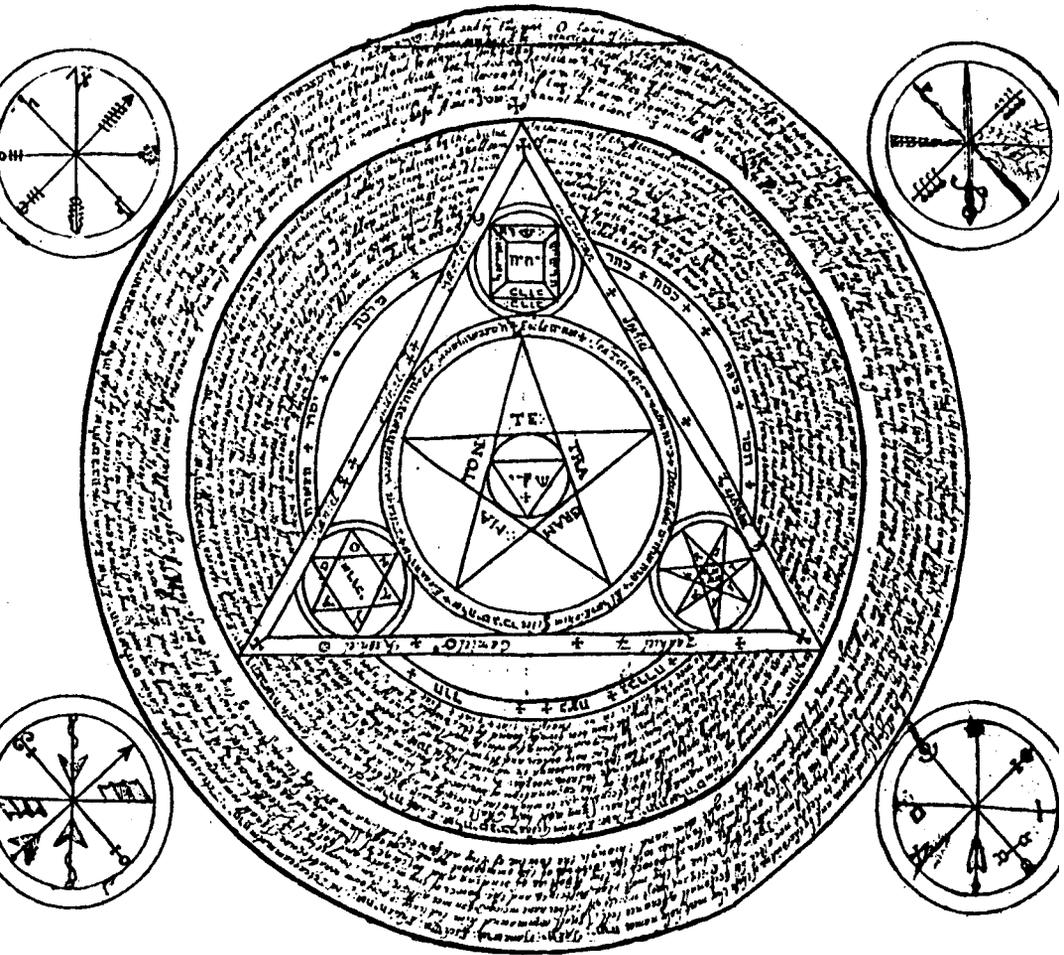
$$60 + 60 + 11 + 49$$

The 5
points
of the
Star are
formed by
diagonals of
the following
rectangles

$$63 \times 9, 63 \times 11$$

$$64 \times 34, 64 \times 62, 63 \times 31$$

INTERPRETING A MAGICAL DIAGRAM



This 16th - 17th century magical diagram, which is the record of a ritual working, gives us a glimpse into the consciousness of the practicing ceremonial magician.

Adverse propaganda and negative superstitious prejudices have combined to paint a picture in most peoples minds of horrific abominable ceremonies and atrocious barbaric practices being used by ceremonial magicians in their conjurations. However we have here an example which should help to dispel some of these disturbed imaginings. We find behind this ritual text, a pure highly spiritual individual, seeking through his ceremonial magic, to make contact with the spiritual realm, through his immersion in the Divine.

The diagram consists of a triple circle, surrounded or sealed at the four quarters by four sigils in circular form. These bear a relationship in structure to the pentacles from the Greater Key of Solomon. The outer ring of the triple concentric circles, has a seven fold spiral text, which is a petition to the Divine in all his manifestations, for help in the work of contacting and binding spirits. This is a powerful invocation of fourteen Names of God (twice the seven spirals of the text) the Archangels and Angels, for help in the task of "subduing or binding" the spirit, or rather perhaps as we should now see it, of entering consciously into the spiritual world.

O Father of Heaven, One God in Substance and Three in Persons, who suffered Adam and Eve, me and more to sin, and thyself to be crucified for our sins, I ask and beseech thee by all suppliant means and by the virtue of thy most holy names יהוה : Iah י'ה : Iava א'א : Esch אש : Eheie אהיה : Iod Tetragrammaton יהוה : Tetragrammaton Elohim אלהים : El אל : Elohim Gibor גיבור אלהים : Eloah אלה : Tetragrammaton Sabaoth יהוה צבאות : Elohim Sabaoth אלהים צבאות : Sadai שדי : Agla and by thy most reverent name Ihesus that thou would permit this spirit here appeared within this circle to show himself visably to my sight, firmly to be here bound and neither to depart nor alter his personal appearance till I shall command him, but truly to perform whatsoever I shall command him without any hurt to my person or any of thy creatures, by the virtue of thy omnipotent power, through thy holy names, numbers and holy characters here composed, because thou hast said that in the virtue of stones, herbs and by the virtue of thy most holy names, thou givest power of binding and loosening of spirits by thy wonderful omnipotency Amen : אמן :

O High Deity and most merciful Father have mercy upon me, albeit I am truly thy servant, clarify my mind Oh Lord, with the splendour of thy heavenly wisdom and grant me a firm faith whereby I may subdue this spirit here appeared and so dignify this present circle with thy heavenly power and strength, that it may be a firm and sure bond whereby to bind this spirit here appeared, to hold his obedience truly to the present caller by the virtue of thy most high mysteries, and the power of thy mighty and potent intelligencies, with thy celestial and elemental creatures, and that this present caller may by thy divine power through the virtue of this circle be defended from the malaise of this spirit here appeared :

Eternal God as thou givest power to the Archangel Michael, to subdue the proud and rebellious Lucifer, and didst grant power to thy Apostles of binding and loosening of Spirits, and as thou didst promise to give the like power to all that should faithfully call in thy names, so grant this bequest, reveal now and evermore the strength of thy left arm, through the power of thy mighty Angel Camiel, by virtue of thy most powerful name Elohim Gibor, through this magnificent number Geburah, together with the virtue of the omnipotent name Tetragrammaton Sabaoth, by the power of thy potent Angel Hanael, with this victorious number Na Sambroth, the power of all other administering Angels : and grant me, Oh Lord, thy humble servant, the caller of this spirit, ever more thy grace with undoubted faith and always mercy, by the power of thy right arm hand, through the virtue of thy all powerful name El : by the assistance of thy most comfortable Angel Zadkiel, through the virtue of this most merciful number Hased In nomine Jhesu Amen אמן ✠

The next ring of the circle has a ten fold spiraling inward text, which is addressed to the spirit that is being invoked. The petitioner commands the spirit to be bound by the thirteen Names of God, by the virtue of the inner connection between the soul of the caller and the spiritual. This petition is a statement of the stage of consciousness of the magician, as he lists the various aspects of the spiritual of which he has awareness, and through this awareness has a greater inner strength than the spirit he calls before him. We can thus see in this, quite clearly, that the magician has become aware of, perhaps through a long period of training and preparation, at one level of his consciousness, of the architecture of the spiritual world, and now seeks through a controlled spiritual vision, to have a direct encounter in consciousness with the spiritual world. This is not a magical operation of selfish power but one of an open searching for direct spiritual experience.

In the names of the Eternal living and omnipotent God יהוה :
 Agla אגלא : Iah יה : Iava יאווא : Eheie אהיה : Iod Tetragrammaton
 יהוה : Tetragrammaton Elohim אלהים : Elohim Gibor
 יהוה צבאות אלהים : Eloah אלוה : Tetragrammaton Sabaoth אלהים צבאות
 Elohim Sabaoth אלהים צבאות : Saday שד' : Adonai Meleck אדני :
 thou spirit here appeared within this circle by the virtue of me the caller, a creature and the Image of God, by the virtue of this bond, prayer and holy characters, be thou here constrained in the name of the Father, Sun and Holy Ghost, to remain visibly and really in a fair form and not depart until I shall licence thee and to answer and obey me truly and readily whatsoever I shall command thee, without hurting of me or any of God's creatures directly or indirectly, without deluding any of my senses, and hereunto be thou bound by the eternal God to whom the fraternity of all living creatures hath belonget, at whose going forth the Angels are dropped down, the earth it opened and the depths are shaken.

Be thou bound by the true lion of the tribe of Judah who hath broken down thee and thy power : by that blessed body wherein the fulness of Diety doth corporeally habit by the incarnation of our Lord and Saviour Ihesus Christe by his birth and miracles : by his mystical and most powerful sacrament, by his descension into Hell and overcoming death : by his resurrection and glorious ascension : by his triumphant coming in the clouds when he shall judge all according to their works.

By the seven most perfect gifts of the Holy Ghost whereso Ihesus Christ hath endured, and by the virtue of all the hidden mysteries of human redemption, and by all the powers and virtues contained in individual dignity, by the virtue of all these glorious names be thou here bound in nomine Ihesu JHX : be thou here bound by the seven mighty Angels standing before the Face of God, and by all the Superior Celestial forces contained in the Intellectual Heavens, by all Intelligencies and Presidents of all Celestial acts and their virtues, by all the holy orders and Hierarchies of Angels and Blessed Saints, be thou here bound by the virtues of Melachim to whom power is given to bind thy kings in chains and your nobles in chains of iron ; be thou bound by all the fixed stars and their virtues, by the seven wandering planets and their influences and by all the heavenly numbers, figures and characters bearing force; be thou bound by the four elements and by the power of all virtues proceeding from the creatures committ

thereof. I say, be thou here bound by the virtue of all Infernal powers and their insufferable pains which here are immediately to be afflicted upon thee a thousand fold until thou be truly obedient unto me thy caller in nomine Ihesu

Fiat + Fiat + Fiat + Amen + Amen + Amen +

The third innermost ring has the names of the sephiroth in Hebrew.

In the centre of this diagram a large triangle is drawn such that its vertices touch on the boundary of the first ring of text. The sides of the triangle contain nine Names of the Archangels of the Sephiroth, from Metatron to Gabriel, leaving out the Malckuth Archangel.

Within the angles of the triangle are three circles each containing symbols of the four, six and seven pointed stars. The four fold star has the Names of the Angels of the four elements -Tharsis, Sorath, Ariel and Kerub, around the central Tetragrammaton. The six pointed star has Adonai written within it, and the seven pointed star has Ararita.

Inscribed in the triangle is a circle with eight names of God, and finally within this circle the pentangle with Tetragrammaton in its angles, and at its centre a circle with inverted triangle.

This magical diagram thus bears within it the record of a ritual working, which is in itself the distillation of the Western Magical tradition.

The four outer circles are the point of entry, the point of contact with the mundane world, the four directions of space, the four elements. The magician's consciousness stands firmly in the physical mundane world but when he erects these four sigils he begins to open a door into the higher realms of his being. He then must step into the world of the Soul. In consciousness he follows the first spiraling text inwards through its seven circlings, calling on the different Names of God, invoking a contact with the spiritual. At the close of this first immersion, he touches upon the outer vertices of the Triangle. He has been lead from the outer four foldness of the mundane world, to a first perception of the three fold inner world. But he must penetrate deeper to a full awareness of this realm of the Trinity. And so he calls on the spirit within through the second circling. Down through ten circles, he experiences his inner wholeness, the integration of his soul that has been achieved through previous spiritual work, and because of this stands inwardly strong enough to enter the spiritual world, to "bind the spirit", to have and hold a true encounter with the spiritual world in wide awake, everyday consciousness. Finally the third and last circle is entered-that of the Sephiroth.

Then having traversed the threefold circlings of the Soul, he enters the spiritual within the central Triangle.

In this he finds the Nine orders of Archangels connected with the Sephiroth, excepting Malckuth of which Man is in essence the representative spirit. He experiences the spirits behind the four elements, and within the sixfoldness and sevenfoldness, and finally in the pentagram he connects with the spiritual archetype of the Microcosm, Man the Pentagram, immersed in the four lettered Name of God, the Tetragrammaton.

Thus we find in this diagram not some horrific, ugly, fearful, ceremony but the record of a very pure and spiritual working. A path, a quest for spiritual enlightenment.

In this series of elementary meditative exercises, no special postures are required but that in which one is most comfortable, nor are any special breathing rhythms used. Meditation should be undertaken when one is not too tired, and the best situation is probably lying down in a quiet nearly dark room, and it is essential to have privacy and no possibility of being disturbed.

All these exercises begin with the Philosophic Egg or Retort Meditation, described in the first issue, which leads one into an inner meditative space. Within that space, we shall perform short exercises, and then close the meditation with the Retort exercise reversed, that is leading one out of the inner space back to normal consciousness.

SEPARATIO AND CONIUNCTIO

Perform the Philosophic Egg until one is inwardly centred, and one feels one's being to be within the space of the retort. Now, become conscious of one's soul forces, begin to picture this as a kind of bubbling, seething water at the bottom of the Flask, full of life and ever changing raw energy. Allow this picture to form itself clearly, take on a definite structure, then quite deliberately separate oneself from it, feel one's inward being detaching from this seething water. It will help to picture one's being rising upwards in the flask away from the realm of the boiling livingwaters of the soul.

Let this separation continue until one stands quite apart, high above, focussed to a point, sharp and withdrawn, but still aware of the bubbling seething below. A point will come quite naturally in this exercise when one feels the need to return downwards. Let this descent happen, and with this feel one's being spreading, opening out to meet the bubbling energy of the waters. Picture ones being dissolve in the seething liquid soul substance at the bottom of the retort. Then again separate and ascend on high, looking down on the process below, then descend and dissolve once more in the waters.

Repeat this a few times following one's own inner judgment as to how often but always finishing on the coniunctio phase. Then close the meditation by following the Retort exercise backwards, leading from the inner space back into the outward consciousness.

This separatio and coniunctio meditation inwardly prepares the soul for later exercises, when it will be important to have conscious control over one's immersion in or's paration from an inward process. Performing the Retort meditation regularly builds up an ability to step into the inner space consciously and at will. One has control over the inner/outer dimension of the soul. This second exercise helps to develop the inner flexibility needed to work with alchemical symbols in meditation. These are fundamental exercises and though seemingly simplistic, mastery of these is important for later work.

Those who have worked with substances and physical alchemical apparatus performing Physical Alchemy, will find this an invaluable source for inner pictures to build these meditations of Soul Alchemy.

PAGANISM AND THE HERMETIC OCCULT TRADITION - Part One

M.A.Howard ©

To the outsider, with his limited knowledge of genuine occultism, the ancient connections between the pagan "Old Religion" and the Western Occult and Hermetic Traditions may seem very tenuous. Indeed, at first glance the occult systems and ceremonial magic practices of the West seem to be firmly based on a foundation of Judeo-Christian theology, but this is in fact an illusion which, with careful research, can easily be dismissed.

Dr Francis Yates in her classic Giordano Bruno and the Hermetic Tradition (University of Chicago Press 1964) has pinpointed the inspiration for the upsurge of interest in magic during the Renaissance to the pagan philosophies of the ancient classical world. She refers to the Egyptian God of Wisdom, Thoth or Tehuti, who was known to the Greeks as Hermes Trismegistus or "Thrice Greatest", as the key figure in the revival of the occult traditions which eventually came to be known as Hermeticism in medieval Europe. Thoth or Hermes was regarded as the author of numerous works on the secret virtues of plants and precious stones, natural magic, planetary talismans, Angelic invocations and astrological lore. As Dr Yates remarks, it seems highly improbable that these tracts were written by either the god Thoth or Ancient Egyptian priests, as some credulous medieval occultists believed, but they do reflect a body of ancient knowledge which was of great antiquity and pagan origin.

It should be remembered that the transition period between the old and new religions was far longer than most historians will admit, at least in public! The doctrine of the Roman Church was to assimilate as much of the pagan beliefs as possible so as not to upset the balance of religious powers in Europe at that time. It is therefore true to say that between the 1st and 10th centuries A.D. there was a glorious mixing of religious ideas, occasionally resulting in the spawning of bizarre heresies and subsequent savage persecutions, together with a paradoxically, half-hearted tolerance of pagan beliefs thinly disguised under a veneer of the new faith. One classic example of this genre

is the pseudo-Gnostic Hymn of Jesus which Mead quite correctly, assumes to be an early Christian Mystery ritual based on a pagan theme.

In such unusual conditions the pagan teachings of the pre-Christian Mysteries were preserved as an esoteric tradition within the Gnostic, Culdee and other heretical movements who opposed the Roman See. It seems possible that the Church's ruthless persecution of the Gnosis was based not so much on the argument that they had deviated from the One True Faith (!) but had dared to suggest a new compromised religion drawing the best elements from the pagan and Christian Mysteries. However, it was these Gnostic sects, through their spiritual descendants such as the Cathari, Albigensi, the Knight Templars, the Sufi Mystery Schools, the speculative Masons and the medieval witch cult, who were to be the inspirers of the medieval Hermetic tradition, under the title of the Order of the Rosy Cross.

By introducing the Order of the Rosy Cross we may be guilty of sowing the seeds of confusion and of incurring the wrath of some of the readers of this journal. However, boldly taking the risk (for it is in the long term worth it) we will attempt to explain the role of the Rosicrucians as guardians and inspirers of the Western Mystery Tradition. The Brethren of the Rosy Cross were practitioners of astrology, alchemy, ceremonial magic, the Cabbala and classical philosophy. Their ranks included men and women of high intellectual calibre ; politicians, reformers, scientists, humanists, socialists (using that word in its widest sense not as it is misused today) and mystics. These enlightened people were responsible for keeping ablaze the flame of Hermetic knowledge after the Renaissance and through into the 19th century, with its exoteric emphasis on ultra-materialism, Darwin and the new gods of Science.

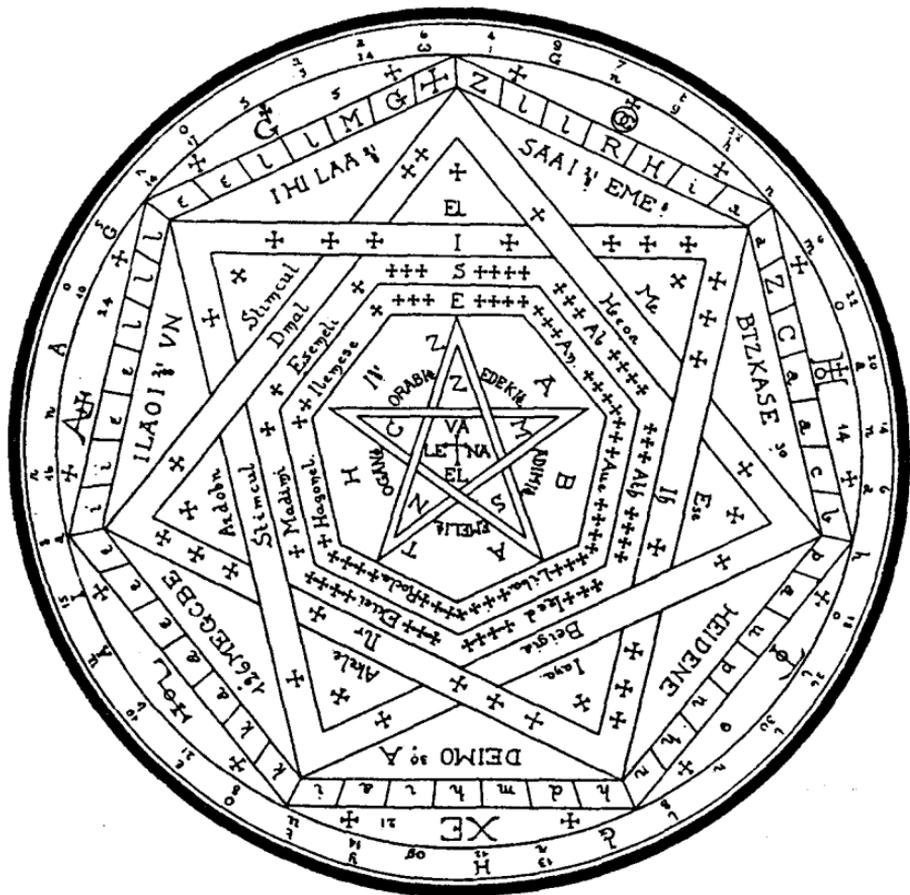
Although, in order to prevent persecution, the majority of the Rosicrucians acted as normal Christians their inner roots were pagan. Some evidence links the Order of the Rosy Cross with a Druidic Grove at Oxford in the 11th century who practiced alchemy and were the guardians of the Mysteries of the Celtic Goddess Ceridwen. This circle of Druid priests was eventually persecuted and destroyed but not before they had passed on their secrets to those they wisely regarded as worthy successors. In the 17th and 18th centuries there were a number of magical and mystical societies who often shared members, and these included the Hermeticists, Rosicrucians, Freemasons and Druids. In 1717, delegates from Druidic circles in Anglesey, York, Wales, Scotland, Ireland, Cornwall, the Isle of Man, and Brittany, gathered in London and as a result the An Uileach Druidh Braithreachas or Druid Universal Bond was formed to unite them together in a reformed movement which still exists today.

Researchers into the links between the pagan Old Religion and the Hermetic Tradition owe a great debt to Miss Ithel Colquhoun and her book The Sword of Wisdom (Neville Spearman Ltd 1976). In it she quotes a conversation she had with the late Dr Robert MacGregor Reid, Chosen Chief of the Ancient Order of Druids, who told her that the famous 19th century magical society known as the Hermetic Order of the Golden Dawn was the end product of five esoteric schools : Theosophy, the Order of the Rosy Cross, Freemasonry, Universalism and Druidism.

It should be noted at this stage that the Freemasonry Order developed an interest in pagan studies during the latter half of the 19th century and in 1874 founded the Ancient and Archaeological Order of Druids. The first Grand Master of this Order was Dr Wentworth Little who was also to be one of the leading members of the Golden Dawn and was a member of the Societas Rosicruciana, which was only open to membership by Master Masons. It is interesting to note that the late Sir Winston Churchill was inducted into the A.A.O.D. at Blenheim on August 15th, 1908.

Another link between the 19th century Hermetic Tradition and the pagan movement is the founding of the Nuada Temple of the Golden Dawn. Nuada of the Silver Hand is one of the pagan gods of the Celtic Mythology and it is suggested by Miss Colquhoun that this G.D. Temple had connections with the Celtic Culdee Church (revived), which was the outer Order of the Druidic Universal Bond. During the 1950's, the official magazine of the Druid Order called Pendragon featured a number of articles on astrology, the Tarot, and the Cabbala suggesting that the influence of the Golden Dawn era of Hermetic study still survived in some neo-Druidic circles.

The Renaissance with its magical inspiration drawn from the Gnostics and the Egyptian Mysteries, the Hermetic Order of the Golden Dawn and the Rosicrucians with their links with Druidism, modern magical groups and covens of the neo-pagan revival who worship Isis and place Celtic Gods on the Cabbalistic Tree of Life. The elusive pagan element in the Western Hermetic Tradition survives and is the life blood of the esoteric movement today.



In the review of The Sworn Book of Honourius included in the last issue of the Hermetic Journal, I pointed out that the Seal of God illustration bore a remarkable similarity to the Sigillum Dei Aemeth of John Dee, and led me to speculate on the possibility that Dee used the illustration from this 13th century grimoire as the basis for constructing the more complicated Aemeth Sigil.

The Sigillum Dei Aemeth was carved on a block of wax and used by Dee and Kelly during their skrying sessions at which they obtained communications with the Angelic Beings through the Enochian alphabet. According to Crowley in his essay in the Equinox, The Symbolic Representation of The Universe (doubtless material he obtained from Mathers), this seal or pentacle was placed on the Holy Table, together with a series of seven talismans consisting of arrangements of letters and numbers. It has been suggested that the Sigillum Dei Aemeth is a cypher key to the complex tables of Enochian letters of which some of the Angelic communications consisted. Crowley shows how the various Angelic names in the inner parts of the sigil can be derived from the seven Names written within the outer angles of the Heptagram but within the outer Heptagon, and forms the names of the Seven Great Angels as follows: SABATHIEL, ZEDKIEL, MADIMIEL, SEMELIEL, NOGAHEL, CORABIEL, LEVANAEL, which students of the cabala will recognise as being derived from the Hebrew names for the planets. I have also found that the Seven Archangelic Names, ZAPHIEL, ZADKIEL, CUMIEL, RAPHAEL, HANIEL, MICHAEL, GABRIEL, can be derived from the 49 letters in the outer Heptagon.



The Seal of God is found in the Sworn Book of Honourius of which two manuscript versions are preserved in the British Library, Sloane MS 313, and Royal MS 17Axl.ii. In this seal, which has the same geometry as the Sigil of Ameth, are found in the inner Heptagon the seven Angelic Names, and the outer Heptagon also has various names of God. The outer circle contains the SEHENHANAPHORAS, the Great Name of God in 72 letters. The MSS also indicate a series of tinctures for colouring the seal: the Pentagram red with a yellow interior, the inner Heptagon azure, the Heptagram yellow, the outer Heptagon purple, the circles in black with yellow interior. All lettering should be in black, and all other spaces coloured green. In the text of the Sworn Book various lists of Angelic Names are given which may be found to be derived using a similar procedure as indicated in considering the Ameth Sigil, indeed there may be points of contact between these lists of Angelic Names and other work of Dee and Kelly.

It is indeed not unlikely that Dee had access to a copy of this work, and it is my suggestion that part of his spiritual research involved working through into a new form much of what he found in grimoires which belonged to an ancient period of occultism even in his day.

Overleaf, I also include another version of this design, from the work of Athenasius Kircher.

FIRE AND WATER

The Dynamics of Life, Growth and Further Evolution

Richard Gardner ©

In the first issue of The Hermetic Journal one article "The Golden Chain of Homer" states that all springs from the element Fire in its various manifestations. Another article, this time by Michael Jones "The Sweat on a Philosopher's Brow" states that all springs from Water.

It seems that individually and collectively we have ever been partisan about these two dynamic elements, and so long as we are, we cannot claim to be in a balanced state.

Fire operates all things Male.

Water operates all things Female.

Life arises from the manifestation and integration of both of them. This is the creative process. In the outer world sunshine (fire) and rain (water) control the growth of the vegetable world and ultimately ours as well. This process is illustrated by card 14 Temperance of the Tarot.

Persons who have read my books will be aware that I have spent many years studying how this process may be observed in our inner life. To put it briefly, fire consciousness enters as we wake and leaves as we sleep, it is called 'logical' and all our laws and attitudes are geared to defend it against any contamination by water consciousness. In the not so distant past we burned or otherwise murdered witches or anyone else suspected of using it. Today we outlaw harmless drugs that could free it in us. Thus our water consciousness can only markedly appear in our sleep via dreams. So the creative imagination which is such a crucial factor for showing the way towards our further evolution is heavily suppressed. Thus we live a life in a lost and hopeless world, governed by the criminally insane who have become Solatic, seeking ever more effective devices to burn ever more millions of us. In earlier times when water consciousness was somewhat over developed in us we became Lunatic ... hence the Flood.

In more recent centuries, the Middle Ages seem to have been the closest to the middle way, that is if we are to judge them by the wondrous arts they produced and their alchemical achievements. But unfortunately ever since, Fire consciousness has steadily increased its grip upon us destroying our humanness and beauty in the arts ; taking us inexorably towards its point of ignition which could turn this planet into an inferno.

Such is the retribution for imbalance.

Fire dominated persons think that water dominant people are liars, because not only is the language of the two elements very different, but so also is their view of the world, and the meaning of what they see. Water communicates in myths, metaphors, analogies and visions. Fire insists on something it calls 'facts'. Its language is short sharp and to the point. So fire narrows and separates, water expands all around the earth and unites. It is obvious that we cannot get near the truth about any matter unless we can use both these elements. And it seems we cannot use both at the same time, any more than we get sunshine and rain at the same time. I have seen many persons become very frightened as drugs, or my suggestions have weakened the grip of fire upon them and they begin to experience some of their water. So unfamiliar was this element to them, they thought they were going mad. Also by explaining what water consciousness is like to various individuals, I have been told that I saved them from the luny bin. In this age if your water is working you are likely to be considered mad and put away.

I have no TV set, but often watch it in the homes of friends. I have never seen a programme which presented the world of water, and whenever some poor unfortunate individual tried to represent it or say something about it, he, or more often she, was well and truly sent up. The situation is terrifying. Life's most precious element totally suppressed by the establishment and media, compelling us towards the hell of a burning inferno.

The Sun shining upon the waters of the earth gives rise to air, the element of our intellect. Virtually the only element we teach and test, and due to our suppression of water it becomes ever dryer and inhuman. Little wonder Madame Blavatsky said "the intellect is the greatest slayer of the real". It is symbolized in the Tarot as swords.

If we cultivated our creative imaginations and thus made direct relationships with persons and things, our intellect would become more humid and thus richer. What we thought could then become interesting, because it would be creative, being based on our own experiences. Whereas now, what we call thinking tends to be little more than a play back of something we were told or have read.

Water is the element by which we can experience something for ourselves, because it is receptive. Direct experience in ourselves can give rise to image after image appearing on our inner screen further instructing us about the matter experienced. Such phenomena are truly educational.

Someone who had been to India read a book of mine and asked me

how I could know so much about the consciousness they used there although I had never been there. The answer is that I got into the kind of water consciousness they use. When you know how, you can get into any kind of consciousness used anywhere at any time. It is always around us.

The knowing use of our fire and water elements is our way to further BALANCED evolution which can transmute us into goddesses and gods. Jung built up much of his valuable knowledge by contemplating dreams, his and those of his clients. The mind contemplating dreams is fire negotiating with water, and any time a dream is truly interpreted fire and water integrate a little further giving us a higher level of consciousness.

GOOD LUCK WITH YOUR EVOLUTION !

RICHARD GARDNER is the author of : -

The Tarot Speaks
The Purpose of Love
Evolution Through the Tarot

I think this short extract illustrates how the physical and Soul-Spiritual aspects of the Great Work came together in the work of certain alchemists. The spiritual substance, the red tincture, in this physical operation, provides a glimpse into the spiritual world.

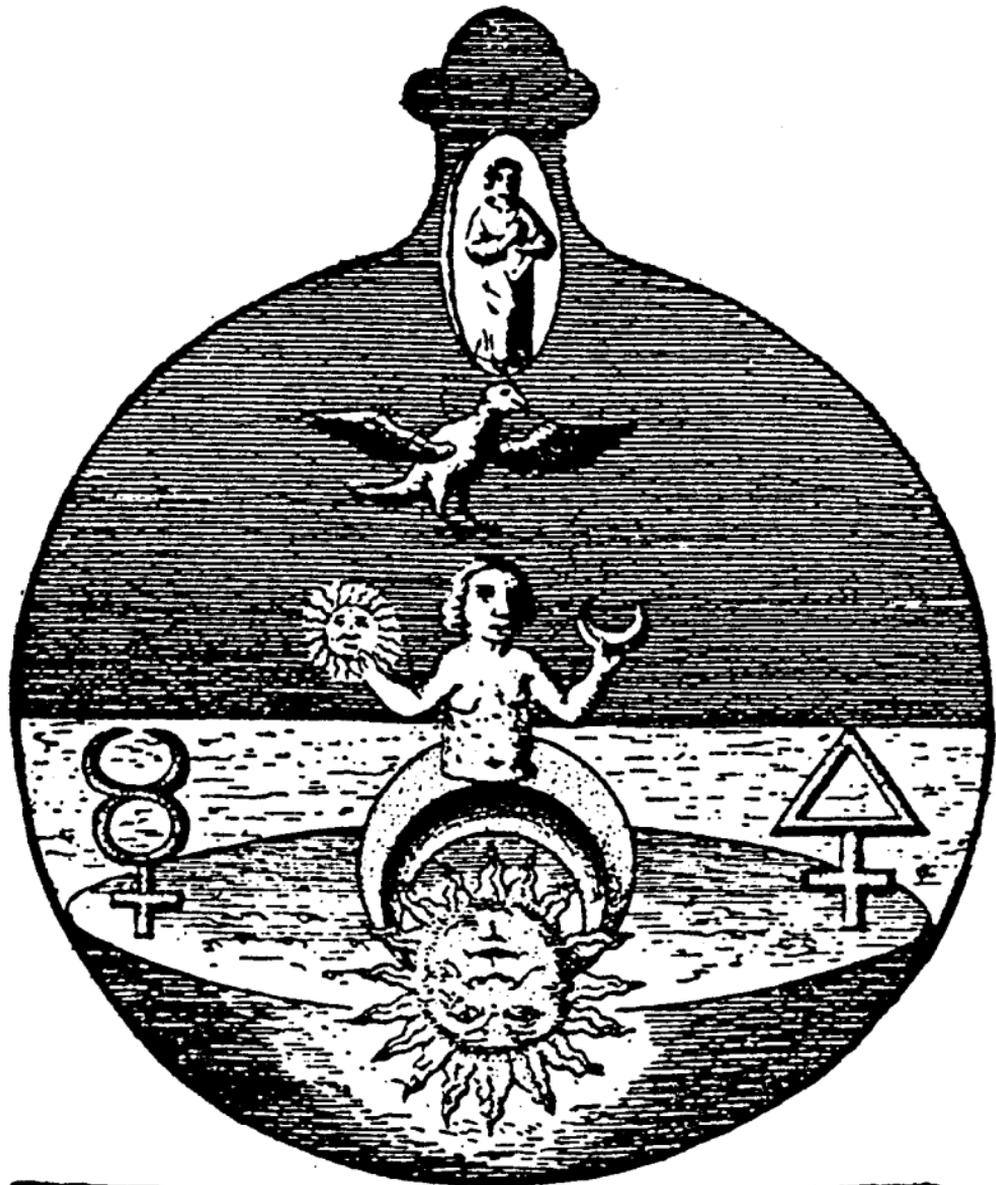
Take of common rainwater a good quantity, at least ten quarts, preserve it well sealed in glass vessels for at least ten days, then it will deposit matter and faeces on the bottom. Pour off the clear liquid and place in a wooden vessel that is fashioned round like a ball, cut it in the middle and fill the vessel a third full, and set it in the sun about midday in a secret or secluded spot.

When this has been done, take a drop of the consecrated red wine* and let it fall into the water, and you will instantly perceive a fog and thick darkness on top of the water, such as also was at the first creation. Then put in two drops, and you will see the light coming forth from darkness : whereupon little by little put in every half of each quarter hour, first three, then four, then five, then six drops, and then no more, and you will see with your own eyes one thing after another appearing by and by on top of the water, how God created all things in six days, and how it all came to pass, and such secrets as are not to be spoken aloud and I also have not power to reveal. Fall on your knees before you undertake this operation. Let your eyes judge of it : for thus was the world created. Let all stand as it is, and in half an hour after it began it will disappear. "

Abtala Jurain - Hyle and Coahyl
(possibly 18th century)

2-33

* the red tincture.



At the centre of this illustration, as in all true mandalas, stands the alchemist, integrating the content of the symbols arrayed around him. The flask is the inner world of the alchemist's being, which although sealed off hermetically from the outer world, still receives heat from outside.

The alchemist is emerging in consciousness from the water at the bottom of the flask, the Sea of the Wise, or the unconscious world within his being, and holds Sun and Moon symbols in his right and left hands respectively. That is, he has achieved a kind of awareness of these archetypal forces in his being, the male / female aspects of his soul, the positive active outgoing, and passive receptive states of his being, and through this consciousness is able to participate in both these elements.

All this takes place in the Flask or Alembic within a threefoldness of Sulphur ♁ on the left, Mercury ♃ on the right, and Salt ○ above in the neck of the flask completing the triangle. The alchemist must place his dualistic awareness within this triangle, this trinity, of these three principles. Sulphur the expansive, fiery aspect, that which leads from air to fire, from the gross to the subtle : Salt, the hardening, contractive tendency, water crystallising into earth, the subtle becoming gross : and Mercury, the most important principle interweaving between these two extremes. These universal principles are found behind the substances of the outer world, and in the ground of the human soul. (We can connect them with the three gunas of Indian occultism: rajas, tamas, and sattwa)

This three-foldness is also found in the Flask, in the vertical dimension, as water at the base of the flask, air at the top, and at the interface appears the alchemist.

There is also indicated in this mandala, a bird flying upward, representing the spirit of the process. The releasing of spirit from the bounds of the material world is beautifully and aptly expressed in alchemy by the symbolism of the bird, as it soars upwards. Once again this corresponds to an inner process in the meditations of the alchemist going through this stage of development, of spiritualisation of the personality, of placing his consciousness far above the material realm.

Above in the neck of the Flask in the oval symbol for Salt, stands an old man, an example of the 'wise old man Archetype' of Jungian psychology, the Spiritual Guide of the alchemist. Through the bird, the alchemist's inward soaring, he can touch on, communicate, mediate, with this higher self, the Spiritual Guide, who stands within the neck the sealed opening of the Flask, as a guardian of the threshold into the spiritual world.

Seen as a totality, this mandala shows the alchemist, having gone through the nigredo, the dark night of the soul, standing at the threshold of a kind of inner rebirth, a dawning of a new awareness, seen in the emerging of the Sun and Moon from the Sea, the unconscious realm within his soul. He does not step into the trap of dualism, as he can integrate his dawning awareness of the Sun and Moon facets of his being within the three-foldness of the Principles lying behind the natural world of the elements. He has now developed the bird within his soul, which can mediate, within his meditations with the higher self, the Spiritual Guide, the Guardian of the Threshold.

Part One SAMHUINN

Winter's Dance Of Thirteen

COLIN MURRAY ©

According to the best evidence we have of Celtic Calendars, the Coligny Tablet, it is established that historical Gaels measured time by the passing of the moon. Consequently, the Old Year was divided into thirteen lunar months. As the Solar year only equates with the Lunar cycle (the Meton cycle) every 19 years an adjustment was made at the end of each year to bring the two systems into harmony.

It has been shown that the old tree alphabet, the Oghams of the ancient Druids were a system of passing magical knowledge from one initiate to another. In the slow turning of the year the last of the thirteen lunar months is Ruis and the first Beth. Ruis, the Elder and Beth the white birch, according to the welsh calendar poem 'The Song of Amergin' and the tales of Diarmid and Grainne.

At this special junction, with the ending of the old year, the rising of all old thoughts and wishes, and the preparation of the rebirth of the old year, great tension arises. This was traditionally released in the form of a festival with Fires during the three special days which introduce, balance and close the actual event. In Eire and Alba, you would know the time as Samhuinn, in Mannin as Sauin, in Cymru as Nos Galan Gaeof (the Calends of Winter) and in Breizk (Brittany) as Nos Kentan 'r Bloaz, the first night of the year.

At the time when the sciences, arts and political organisation were under a unified Celtic System of College trained graduates ; the Filid or Bards, say 600 BC until the descent of the Celtic Culdee Church (composed mainly of old Druids), say 1300 AD, a systematic harnessing of inner and outer forces would have been ceremonially ritualised for the whole population. This has now degenerated into folk dances, Games and Divinatory Rites, whose roots lie far back, in a more creative and organised past.

The Four Fire Festivals spoken of, roughly equate with our modern seasons. Samhain starts the new year with a period of throwing out all

careworn ideas and influences, and more especially, direct contact with the spirits of the dead and the 'group mind' of the race, for want of a better word. Let us start this magical procession with three shouts upon the traditional Cnoc Miodhchaoin, the special hill of Lochlain reference to which is made in 'The Crane Bag', that special container for the Ogham alphabet that is centred around the Isle of Man. Three is a number that echoes forward and backwards into our common legacy, you may call it the Trinity in Christian terms or the three aspects of the Goddess in her many and varied forms and many names.

The three worlds of the Celt are Abred, Gwynffryd and Ceugant, three circles of knowledge that chart the undying soul in its journey through this present world of illusion and the real world of the spirit, that lies behind it. Abred is the outer life, the bearing, marrying, dying world that we see all around us ; all is change, creation and progression. Gwynffryd is the second circle, that of illumination, where the 'soul spirit' passes only when it has understood the rite of passage, present behind the everchanging 'real' world. Ceugant is the realm of pure principle. The nearest equivalent to which is the white light of truth in one religious system, or the three rays of light that strike from the risen sun at Midsummer, in another older tune. It is Mazda in Persia and Ogmios or Ogma in Eire. The light is the same, wherever you are.

Now, with this onion skin of reality peeled back for you at Samhuinn time, you may, if you are prepared for it, perceive in a different way. In recent and present Folk Games these metaphysical ideas have been watered down, but still show some of the old truths behind the unreality of the present. The Bannock or bonnach Samhuinn was on sacramental cake baked at each of the Four Fire Festivals. In St. Kilda a large bannock was made in the form of 'a triangle furrowed'. In the lowlands, in the ancient burgh of Rutherglen, 'sour cakes' were ritually made by a group of chosen women, called Queen Bride and her maidens. The Bannock is rolled by each in turn, Deasul or sunwise, thus giving it the strength of the Sun, in its daily course. At a much earlier time, Columba the Celtic Saint, learnt his Oghams from a Druid teacher by eating a bannock a day, with a letter impressed upon it. The cakes might be divided up, one blackened and the group required to make a choice. The person who received the marked cake, would be marked by the darkness of the winter, had to blacken their face and was spoken of as dead, for the three days of the festival.

The other potent symbol at Samhain time is the apple. One remembers that Arthur, following his death in this world, went to Avalon, or the apple land. It is no chance that Rowan berries are linked as well. You will observe that the inner core of an apple has five pips, forming a pentagram and that the top of a Rowan berry has a similar five pointed star formation. The structure of the secret Ogham cryptogram language was based on five as had been the Pythagorean number symbolism, both systems in use at about the same time. The apple represents the five changes of the Holy Grail, in later times, or the five transformations of the Celtic Cauldron of rebirth, that predated the Grail.

So naturally, we find many games involving the winning of apples at Samhain. 'The Apple and the Can'le' : take a small rod of wood, suspend it from the ceiling by a cord and when balanced, fix a lighted candle at one end and an apple at the other. Set the rod whirling and

require each of the company to try and bite the apple without getting singed. 'Paring the Apple' : which should be performed at the stroke of midnight - pare an apple carefully so that the skin comes off in one unbroken ribbon and, as the clock strikes fling it over your left shoulder. In the shape it assumes you will find truth, maybe the name of a betrothed if you are young, or an answer to a problem, or the key to a personal quest.

These examples are legion, but they all show a heightened awareness of the natural and supernatural worlds that lie closely together. The doors to these worlds are always open but never more so than at Samhain, the ending of the old king year and the rebirth of the white birch of the new. Drive out your old, bad thoughts with a birch besom, especially if you live in the Isle of Man. The European Court at Strasbourg considers that birching is inhuman. It is no more than the old seasonal dance that links us to the earth and the common sea from which we rise and fall, endlessly.

DRUID ALCHEMISTS

". . . . I should like to refer to the somewhat neglected topic of the Pheryllt, who, says tradition, were a caste of priests associated with the mysteries of the secret city of Emrys, situated on Snowdon. In The Book of Taliesin we are informed that the goddess Ceridwen was determined "agreeably to the mystery of the Books of Pheryllt to prepare for her son a cauldron of water of inspiration and knowledge", with due attention to the books of astronomy, and to the hours of the planets - that cauldron which, in fact, we read of in the myth of Taliesin, the three drops of which afforded him his bardic inspiration. The Pheryllt, or "Ancients", are occasionally mentioned by the bards of Wales and an old chronicle quoted by Dr Thomas Williams states that this brotherhood had a college at Oxford, prior to the foundation of that University. That they were perhaps regarded by tradition as an ancient caste of alchemists appears probable from the circumstance that the term for ancient chemistry and metallurgy is "Celyddydon Pheryllt", that is, "the arts of the Pheryllt". They seem to have been associated with the cult of Ceridwen and to have had their headquarters in Emrys, in the mountains of Snowdon, the city of the Dragons of Beli, which was also known to Welsh tradition as Dinas Affaraon, or "the Place of the Higher Powers". This site is alluded to in The Black Book Of Carmarthen as the centre of mystical rites, and by Gibson, Camden's commentator, as occupying the summit of "the Panting Cliff", on Snowdon itself. It is indeed identified with the ruins of an exceedingly strong fortification encompassed by a triple wall on an eminence known as Broich y Dinas, "the Ridge of the City", which forms part of the summit of Penmaen. . . "

Reviews

OCCULT PSYCHOLOGY A Comparison of Jungian
Psychology and the Modern Qabalah
by Alta J LaDage Llewellyn Publications USA \$10.00

This is not a scholarly book, but is written in a popular, easy, relaxed style, which is in direct contrast to the material from which this book takes its substance, the writings of Carl Jung. Jung's work is technical, heavily weighted with quotations and needs much explanation and commentary. Perhaps in Alta LaDage's book we have the beginnings of such a reworking of this material in the framework of modern occultism. She sets out to broadly cover the points of contact between modern Qabalah and Jung's picture of man's inner being, which he gained both from his own inner experiences and those of his patients, and also from the wisdom woven into alchemical texts, which he spent the best part of a lifetime studying. Thus we find in this book, attempts to identify the Jungian picture of the consciousness - personal unconsciousness - collective unconsciousness, for example, with the different worlds on the Tree of Life ; also Jung's Archetypes, the psychic structures in the individual which seem to possess a universal life of their own, the Wise Old Man - Rex, the Great Mother - Regina, Animus and Anima, the Shadow are related to the Sephiroth on the Tree. There are many references to Alchemy which the author finds to be a bridge between Jung's Psychology and the Qabalistic ideas she is pursuing. This is in essence a book that points one towards an awareness of these connections, rather than providing one with a complete worked out system tabulating the parallels between these two fields. All in all, an easily readable book, which will help those who are puzzled by Jung's own difficult writings to appreciate the occult truths underlying Jungian Psychology.

THE 'Q' DIRECTORY

The Standard Reference for the Growth
Movement, Aquarian Philosophy and Occultism 78-79
Aquariana, BCM-OPAL, London WCLV 6XX £1.00 105pp.

An invaluable directory to the Groups, Publishers, Magazines, Shops, Mail Order, and Specialist Services in the Growth Movement/Occult field in Britain. This publication bears witness to the slow but healthy growth of interest in people for contact with a more spiritual life form, in that the 200 organisations listed have developed to meet this interest. It must be borne in mind that the 'Q' Directory was organised in such a way that the individual groups contributed the description of their activities, and also that many groups have chosen not to, or not bothered to be listed. This works both ways. On the one hand this is not a comprehensive list of all the organisations in Britain working in this sphere, but on the other side, the editors have allowed the groups the freedom to write up their own description, so we see these groups as they want to be seen and not through the prejudices of an

editorial policy. This is a fine publication, building upon the Quest Occult Directory of last year 1977, essential to anyone wishing to get an overall picture of what various groups are doing, or wanting to get in contact with some activity. It is also, at £1.00, most reasonable priced.

THE NECRONOMICON

Edited by George Hay, Introduction by Colin Wilson,
Researched by Robert Turner and David Langford.
Neville Spearman £5.50

Continuing the Necronomicon controversy, we have here another attempt to touch upon the mysterious book which forms the background to the mythos of H.P. Lovecraft's writings. Whether such a book as the Necronomicon actually existed must remain a controversial point among occultists, however this version (there appear to be four so far published) shows a great deal of ingenuity, which reflects the quality of the contributors, in particular Colin Wilson and Robert Turner. The thesis presented in this book is something close to home, and to the hearts of British occultists - that the Necronomicon is hidden in the mysterious complex tables of letters that are found among the manuscripts of John Dee in the British Museum, and through deciphering the code, the researchers have uncovered this lost book. The bulk of Colin Wilson's introduction is a fine essay on H.P. Lovecraft and the various influences upon his thinking, (in particular that of Arthur Machen, a well known member of the Golden Dawn) and this is valuable in itself. The latter part of this introduction prepares the ground for the rest of the book, and tries to establish H.P. Lovecraft's father as being initiated into Egyptian Freemasonry, thus providing family connections with the occult and possibly the text of the Necronomicon. Robert Turner's contribution of Fragments from the Necronomicon, is an interesting exercise in the construction of a magical text, revealing his study of Tolkien's Silmarilion, of the Geotia or Lesser Key of Solomon, of Neo-pagan Celtic magic, and the style of medieval grimoires such as the Heptameron of Peter of Abano, all of which are woven into a convincing enough text. An attempt also is made to give some sort of pseudo-scientific credibility by invoking the use of a computer. The serious occultist is left wondering what the value of such a book as this is, which has involved a great deal of research and creative energy, and yet attempts to perpetuate a myth, rather than get to the truth. I have noted that one occult mail order supplier in Britain is already providing the incense of Zkauba, the formula for which is given in the supposed text. Occultism is indeed a world in which the faculty of spiritual discrimination has to be cultivated earnestly.

This letter of alchemical instruction was written by a Rosicrucian adept Daniel Müller, to the Earl of Argyle. Several letters of Müller have survived including one to John Napier (the father of logarithms) Lord of Merchiston near Edinburgh, and also there is a description of a meeting with Müller preserved among Napier's papers.

In this letter it is interesting that Müller has tailor-made his description of the alchemical process to suit the background of the Earl of Argyle, and it has a few references which may be connected with Scottish geographical features.

This letter was copied by Patrick Ruthven, son of Lord Ruthven, into his alchemical common-place book which is still preserved in the MS collection of the University of Edinburgh (with whose permission I publish it here).

It seems that various members of the Scottish nobility during the late 16th and early 17th centuries were involved in the practise of Alchemy and in particular that there was established in Edinburgh a group of students of the Hermetic Arts working under the guidance and inspiration of this German adept Daniel Müller.

The copy of D.M. letter written to the Earl of Argyle, containing the whole work enigmatically as he conceived it, first out of the former wheels and cypher of Trithemius, and then made it with his own hands : copied by me from the original letter under D.M. own hand ; copied, I say, an. 1629
 Octob. 2 per me Particium Ruthuenum.

Right Honourable,

Your earnest desire to profit in this study of metaphysical philosophy, I thought it good to give your Lordship a taste of such marrow as I have by God's assistance sucked out of the bones of old philosophy. First, therefore, taking it pro confesso, esse artem, quam vocant chemicam, and that the same is most firmly founded and grounded upon invincible maxims, and undeniable principles, as by manifold authorities and apologetic arguements (too strong to admit any contradiction) may fully appear, I say taking that, and diverse other needless doubts daily in contumely of this admirable art, as granted and fully resolved; I have made choice to leave all questions concerning the possibility of the art, and to set down only the very true and lively method and order which I would follow, in case I now were ready to put a practical hand to perform the effect of all my rhetorical speculations.

And therefore where I find by the relation of diverse credible authors, that not far from that famous Neptunian Metropolis, there lurketh in the hidden caverns of one huge Mountain a most ugly venomous, and horrid

flying dragon and that without the living blood of such a one, this great work cannot be performed, I say that he that will endeavour to bring this work to effect, must of necessity be of an invincible courage to wage war with so full a Monster, and thither he must, where if he fortune to fail of Hercules strength to get the golden apples of the Hesperides ; yet let him be so politic, that he can with Jason insinuate with Medea to master that Monster, so as though he can not possibly quite extinguish and defeat him, that yet he fail not to bring away with him a good share of the strongest and deadliest poison that is within him. If it be the true venom, it will show in the open air the very natural colour of the heaven, but let him be very circumspect in carrying it, lest it breed his bairn, for it is wonderfully subtle and penetrative, and therefore take heed that thou give it no, not the least vent, and keep it apart by itself. When thou hast furnished thy self with this strong intoxication, then get thee speedily to another huge mountain consecrate to the Virgin Mary, whom the Gods by one old decree, in the General Council held at the beginning, established and consecrated with the keeping of all the broken and waned moons, who have made choice of that place to be her Gazophylacium for that purpose.

Scoff not at this fiction, though it seem fabulous, and there once arrayed thou shalt be kindly entertained being a stranger especially if thou covet to see that Treasure - where either the doorkeeper or some other employed of trust there, will not stick for small consideration to let thee have a cast of his office and pleasure thee with the broken offals of some of these waned moons. As soon as thou hast got it, fly thee to the Cyclops forge, but in any case see that Vulcan himself be not at home, and get one of them to beat thy old fragment into book leaves upon their subtle anvils, for without the Cyclops help herein to temper thy Moone metal, it would not abide, but would fly from thee quickly into his own region of the sky, the Sphere of the Moon. This done yet hast thou one more journey to make before thou return, namely into North - Albion, where is a famous river generally known to be of this virtue, that so often as the Sun shineth brightly upon the same, it retaineth so strongly the influence thereof, that often times in the bottom thereof are found certain rays of the Sun so purely bright and refulgent, as no eye can possibly discern them to be of one other substance, than of the Natural Sun.

Dive for and get thereof a good quantity, and do with this in all respects as I directed thee to do with thy broken Moons : and let each of all these be kept apart till thou have occasion to use them severally.

Thus thoroughly furnished with materials, build thee up a furnace in the forge of Philosophy. Let Zacharius be thy Architect, herein he will either make it for thee himself, or will not stick to let thee have his model : howsoever I would advise thee to take his advice. Thy furnace artificially framed, there is a bird called Hyele bred in the fire that layeth transparent eggs. This bird is most commonly found, near some convent of sable friars, who for the most part love to sit by good and warm fires. Choose one of the purest and clearest eggs, the best have the longest neck. When thy shell is clean washed, and nothing left within it, then take the venomous blood of thy Dragon, and purge it after this manner. Take a hare, and pour it into her body, and presently bind up fast all the vents both behind and before, and course her so long that all the venom sweat out again at her sides. When the hare beginneth to sweat, then have a clean vessel of glass ready to receive

the azure drops of the distilling venom, and immediately let it be poured into the translucent eggshell but not above the quantity of nine drops, wherein infuse one of the leaves of thy battered Moon. Then stir them well together, and presently set Hermes Seal upon the vent of thy eggshell, and print it well that thou mayest easily perceive, if any have offered to meddle with thy work. This done carry it into the forge of Philosophy, and place it in thy furnace where art requireth. But now followeth a most hard task to be performed, and that is, thou must of necessity entreat Jupiter, that he would be content to spare thee Vulcan the forger of his thunderclaps, to attend this thy world wondered, for without his continual presence thou canst do nothing, yea all thy labour is lost. And having obtained this at Jupiter's hand, then hast thou himself to entreat, who I assure thee, is of a very crabbed disposition, and sullen demeanour, but never leave using of mild terms, and gentle motives, till thou hast reclaimed him from his churlishness, and made him affable and tractable. All which he will be very willing to perform, if thou canst but procure Venus once to smile upon him, for with one hours dalliance she can enjoyne him even a whole years task, without grudging or gain-saying.

He thus reclaimed and lenified, set him to his task, but be sure thou have a watchful eye over him, lest any matter unfortunately crossing his now mild disposition, should unhappily move him to impatience, and so in fury, he might happen to set the forge and all on fire, and then wert thou undone. But if thou canst like a philosopher, keep him in a mild and temperate mood, then shalt thou see his continued temperance show itself in the orderly process of thy work.

Further shalt thou see the Man in the Moon first clad all in a suit of black satin, and after that in due process of time will he appear in another suit as white as snow, and when thou seest these successive alterations, then stroke Vulcan's head, and say he is a good boy and tell him Venus shall thank him for his pains, if he will continue yet a while longer, but in any case take heed you increase not his diet, nor give him no food of a dry or combustible quality, for then all is lost, but keep him yet at a straight diet, and still hold him hard to his task.

When the Man in the Moon hast had on his whitest garment, and that you see him once put on his yellow girdle, then, O! then, even then, break open the seal warily, and add to thy composition one leaf of the rays of the Sun which thou must have always in readiness to watch this opportunity withall, ah, then shalt thou see there how gladly friends that have been long absent will embrace each other, but as soon as ever it is put within the shell, presently clap on the seal again, and see thou remove not the shell out of his place, for the doing thereof. Nor ever let Vulcan's eyes so much as one's wink from his labour, but hold him incessantly at his work, and thou shalt see that if thou and Vulcan prove careful workmen, thy first Man of the Moon will once again in due time, if thou have patience to abide the time, show himself in his former colours.

And first of Black, but much more black and of a far deeper dye in grain, and after in white again far exceeding the former. If you please here to break of your work, then may you by virtue of this whiteness make daily new moons at your pleasure, but better it were to bide a little longer, and then you shall see this whiteness turn into

red, and so by little and little, it will wear into a deep sanguine red, in such grain as you cannot imagine a deeper, and this is called the crocus solis, wherewith you may dye every imperfect body into the natural colour of the Sun, and then is your wished work at an end, and now thou mayest give Vulcan leave to sport him for a time, till thy further occasion.

If you will try whither thou has wrought wisely, take one part of thy red powder and first project it upon 10 parts of thy reserved Sun rays, and it will all become Medicine of Metals, and then project one part of that on 10 parts of Mercury, and thou shalt see thy Medicine will turn this little star into a bright and perfect shining Sun.

If thy saffron grow scante, then mayest thou easily multiply it into more, then make it anew, and that thou mayest do by continuing thy first course till thou comest to put in thy Sun's rays, and then instead of them, infuse so much of thy reserved sovereign saffron, and that will hasten the perfection of thy work, and so mayest thou use it to the glory of God that gave it thee, to thy own honour, and to the exceeding great comfort of all the distressed members of Christ, thy own brethren.

I say with this thou may instantly heal all manner of diseases of all living creatures, restore the sick to their health, preserve the whole from sickness, and continue them both, in one assured estate of health, until that hour appointed by God to call them hence for their original sin. Thou mayest also help all the infirmities of vegetables, and of crystal make rubies, and all kinds of precious stones.

Judge then whither this be not the rarest gift, that God hast given to Man, next after his soul, and the salvation of the same.

Use therefore this Sacred Gift as a means wherby to acknowledge the goodness of so Gracious a God, and take heed thou abuse not both Him and His gifts, and think that in this, thou art but God's Steward, and must give to Him a full account, how thou hast used this thy talent, for to whom he lendeth much, of him shalt much be required.

D.M.

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Thus we find here an allegory of the Alchemical process stated in terms chosen to appeal to the Scottish background of the Earl of Argyll. In structure we are reminded of other alchemical allegories, such as the Parabola of Henricus Madathanus, Bernard of Treviso's fountain allegory, the Chymical Wedding of Christian Rosencreutz, the Garden of the Hesperides of Jodocus Greverus, and many other alchemical writings which take this form.