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Edited by Adam McLean

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Editorial

One is often asked the question, 'What is the value of Alchemy today?' A fair question and we should not try to avoid a fair answer.

Implicit behind this question, lies perhaps sometimes a note of criticism that hermetic students in their reading and investigation of ancient texts, are trying to recapture a romantic medievalism, to escape the realities of the present world by pursuing the unrealities of the Medieval world view. Of course this may be the motivation for a few individuals, but there is a deeper, underlying spiritual current working here.

Alchemy is concerned with the unfolding of the spiritual in relation to matter, and in this sense has a definite significance for this period of deep descent into materialism. For Alchemy bears within itself, pointers for humanity, towards the way out of a materialistic world view. Alchemy can reveal the spiritual potentialities of matter.

The Medieval alchemists still possessing an openness to the etheric-spiritual forces that worked in material processes, were able to record their understanding of this in their writings and symbols, as a kind of encapsulated, 'hermetically-sealed', body of wisdom, which they sensed would be needed during the deepest immersion of humanity in matter,

when this openness to the spirit would be rare. One often gets the impression in reading alchemical texts, that their authors were writing for the future, rather than their own time.

Thus in this sense, alchemical writings are a spiritual capital, we need to draw upon in our time, to achieve insights into the proper relationship that humanity must make with the material realm.

With this in mind, I have chosen to contribute to this issue, a piece on nuclear power, which seeks to suggest a foundation, based on alchemical considerations, upon which our ideas on this subject can stand. This is in a sense a step into the world of present day affairs, and I trust that my readers will welcome articles such as this. Indeed I also include in this issue a piece by Magenta Wise, on the male and female sides of human nature, the bringing into relationship of which, is in the social sphere today, just as important as the question of nuclear power for the material realm.

So I trust that the Hermetic Journal will not be seen purely as being concerned with the past, but with building a bridge for the wisdom of the past to encounter the future, and I therefore welcome articles which seek to reveal the relevance of hermeticism to our present age.

Indeed there are ways in which hermeticism is working in our present age, which are not immediately recognised as such. One example in which Alchemy is found today is in the field of Homoeopathic medicine. The Homoeopaths use as remedies substances from the mineral, plant and animal realms, which have been spiritualised through the process of potentisation. This reminds one of the cyclic processes of the alchemists, which resulted in substances being purified to the highest degree, and their extraction of

the spirit of a substance. I hope to have an article in some future issue on the relationship between Alchemy and Homoeopathy.

In the last decade it has become obvious that the establishment medical philosophy, with its vision limited to the material body of man, is failing in its task of healing human beings. It will thus become necessary that a wider perspective on man's being, his etheric body, Soul and Spirit, must be taken note of in any true system of healing. The wisdom of the structure and relationship between the etheric body, Soul and Spirit of man is found in hermeticism, and thus it will be of profound significance in the unfolding of the new Medicine.

Hermeticism has three facets : Kabbalah, Magic and Alchemy. Many of the secrets of two of these aspects have been revealed exoterically during the last hundred years in order that man in his deep descent into materialism should still retain a connection with the spiritual - the Kabbalah in order to sustain man's connection with the Spirit through his intellect, Transcendental Magic which enables the human being to pursue the path of soul development. The third facet of hermeticism - Alchemy, which holds in trust man's spiritual relationship with matter, still remains to be revealed. During the latter part of the twentieth century, it will become increasingly important that the secrets of Alchemy become accessible to humanity.

I trust that this might go a little way towards an answer to the question posed, and I hope to be able to publish articles through the Hermetic Journal which may in their own way also show the value of Alchemy today.

Adam M Sean

News & Information

The AQUARIAN FESTIVAL 1979 which will take place on 2nd and 3rd of March will be the second Aquarian Festival to be held at Lambeth Town Hall, London, almost opposite Brixton Underground Station. It will be considerably larger than the very successful 1978 event, but not we hope too large to retain the pleasing intimacy of the last event.

It will be opened at 2 p.m. on the Friday by Colin Wilson and at 10 a.m. on the Saturday by the Raja Dancers.

There will be up to 55 exhibitors covering a wide spectrum of the New Age interests, stretching from Green Peace to Pyramidology, and from the British Mysteries to hand painted clothes etc. There will also be vegetarian meals provided at very reasonable prices, and tea and coffee will also be available.

The speaker's hall will take up to 150 people, and the list of speakers include - Alan Adams, Mary Anderson, Geoffrey Ashe, Mary Caine, Rex Dutta, Rose Gladden, Tom Graves, Paul Devereux, Colin Murray, James Rutherford, Marcus McCausland, Colin Wilson, Tony Neate & Janet Augustin. There will be present crystal gazers and tarot readers for those interested in such phenomena and on the stage there will be various demonstrations and spectacles.

Entrance will be by programme at 50p.

Enquiries to Joan Andrews, 16a Franconia Road, London S W.4

Telephone 01 622 5734

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ALLAN BENNETT - ANANDA METTEYA : Peter Rowe is at present working on a biography of Allan Bennett, the important member of the Golden Dawn who later embraced Buddhism, and was an early influence on Aleister Crowley. Peter would most grateful for any material i.e. MSS, letters, photographs, personal reminiscences, etc. which might help him to discover Bennett more fully. Please contact Peter Rowe, 18 Bouldish Farm Road, South Ascot, Berks.

Competition - 1978

The winning entries in the ASKIN PUBLISHERS essay competition organised in conjunction with Aquarian Arrow magazine and the Hermetic Journal are as follows :

Hans Nintzel - Geomancy

Gareth Knight - Dr John Dee's "Hieroglyphic Monad".

The judging was made by Stephen Skinner of Askin Publishers. The winners each receive a copy of The Fourth Book of Occult Philosophy of Henry Cornelius Agrippa valuead at £28, and the winning essays are to be published in the Hermetic Journal No 3 & 4.

THE GODDESS RETURNS - a Conference on the re-emergence of the Goddess, with the theme of balance and polarity will be held at the Central Library, Phillimore Walk, Kensington, London, on Saturday 21st April 1979 from 11 a.m. to 7 p.m. Tickets at £2.50 including cost of morning coffee and afternoon tea. Write to Mrs Maureen Ballard, 9 Chestnut Way Busbridge, Godalming, Surrey GU7 1TN.

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SANGREAL OUTING TO WINCHESTER will be on Saturday 28th April. Meet at 2 p.m. outside the Cathedral main door. This is an unprecedented opportunity to meet other readers. Bring a friend if you can and a copy of Sangreal to identify yourself. There may also be the chance of meeting not only contributors to Sangreal Magazine, but also the readers of other journals covering the Mysteries of Britain.

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GARETH KNIGHT course of Illustrated lectures, discussions and group meditation on the theme of the Tree of Life will take place at Hawkwood College from Friday evening 25th May to Monday lunchtime 28th May, 1979. The series of lectures will cover various aspects of the Tree of Life - as Image of God, as Pattern of the Universe, Initiation, Psychology, Tarot; the High Medieval Christian Tradition, the Principles of White Magic, the British Racial Archetypes, and the Tree of life; Path Working and Patterns on the Tree of Life. The course is residential and costs £30 for the weekend. Applications to the Principal, Hawkwood College, Old Painswick Road, Stroud, Glos.

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TRANSLATORS REQUIRED to work with Adam McLean and others on various items of Alchemical and Magical material both in MSS and printed book. There is so much marvellous material that needs to be translated, and we are looking for people with skills in translating Latin/English and German/English, to help prepare such material for publication. Please contact Adam McLean, via the Hermetic Journal.

THE FEMININE PARTNER IN THE ALCHEMICAL DANCE

Magenta Wise ©

The Alchemical dance is composed of delicate, subtle, exciting and dynamic steps, some performed by the Masculine Fire Principle, some by the Feminine Water Principle, in an attempt to unite the two. They are symbolised in the Tarot by card 1, the Magician and card 11, the Enchantress. At the glorious moment when Male and Female are dancing in total harmony there takes place an explosion of Ecstasy, enlightenment, super-consciousness, transformation.

The dancing partners may be a man and a woman who have agreed to cultivate their masculinity and femininity to the utmost of their ability. Thus the highly masculine male and the truly feminine female can attempt to unite these two great dynamics in Magical Lovemaking. If they succeed they make contact at a very deep level, exchange something of their essences and transform one another. At this level the sexual experience becomes the most sacred, religious, exciting and important thing we can do in the evolution of human consciousness. For where these two opposites unite, an heir is born ; one the mundane level a baby, on the highest level super-consciousness and transmutation.

The dance need not necessarily be performed with a partner if it is one's preference to go it alone, cultivating both male and female within oneself. Although this path is lonely, demanding twice the work and twice the strength, at least one's happiness does not depend upon another person. One may even experiment with different sexes if one wishes - there is only one rule - does it work or doesn't it ? But whatever route we choose we can be sure that perfection lies in the Alchemical Marriage of Fire and Water.

But do we really know the nature of masculine and feminine consciousness ? Regarding the feminine, I fear not, for she has been suppressed in us now for several thousands of years, ever since the

masculine Patriarchal takeover of the Goddess worshipping Matriarchal civilizations. The evidence that God was worshipped as female and that women ruled the world is substantial. Our concern now is to revive feminine consciousness that we may redress the balance ere we are all destroyed by Fire, Nuclear fission.

The masculine elements of Fire and Air are well encouraged in us all today, at the expense of Water and Earth. Fire rules the Spirit, is active - positively it is courage, physical strength, initiative. Negatively, as it has become, it is violence and aggression, frantic speed, competitiveness. Air is the intellect, the Mind, Science. We need not spend long viewing the result to the human Soul and to the Earth, of overdeveloped technology. These two elements are well known to us, we are dominated by them in this civilization, their influence has spread over most of the Earth, calling itself "progress".

Now let us look at the more unfamiliar elements of Water and Earth. Water rules the Soul and its first noticeable quality is that it is receptive. A stone may be dropped into a pool and meet with no resistance. If we are to be quickened and instructed by new information we must let it in, unhindered by preconceived opinions and judgements. Later we may digest and criticise, but first we must take it in. This aspect of Water is like a fragile bud in Spring, attunement to it brings new growth of cells each year, greatly slowing down the ageing process. Here is our sense of wonder, our ability to see the Metaphysical world, Faerieland, phantoms, spirits, the astral realms. In this state we are open to receive the life-giving energies all around us.

Then we see that the oceans are deep. Here we find the depth of feeling we must have for each other if Goodwill is to flow. We have the awareness that we are largely composed of water, are all drops in the same ocean. We can feel that all pain, all pleasure is shared. In the world of feeling lie the psychic powers, sensitivity, telepathy, levitation. Knowledge of Reincarnation, the ability to melt, bend and apport objects. This element is mostly subconscious in us now, so that we may find it in dreams, visions, trance. A sudden release of Water consciousness upon the world would unleash a tremendous awareness of the painful anti-life existence that we lead. We would cease warfare immediately and banish all weaponry, for to hurt another is to hurt oneself - all tears fall into the great communal ocean of pain.

Another aspect of Water is emotion. The sea constantly changes - one day rough, next day smooth, subject to the rise and fall of the tides. The heaving bosom charged with emotion. The passions, drive, lust for life. Here we have colour, drama, excitement, the denial of which leads to a grey, dull society that is restrictive and frustrating, concealing suppressed hysteria. The emotions are the safety valve through which we express ourselves. To encourage self-expression would discourage many a nervous breakdown. But feelings and emotions are very dynamic, if we are to be prevented from blowing a fuse we must be earthed.

The Earth is the body - the foundation, that which is solid

and real. This aspect of feminine consciousness keeps us down to earth, in touch with reality, so important as our minds are busily wafting us out to space, destroying the Earth and behaving as if she didn't really matter. In Earth we can accept, tolerate, and relax. This is sensuality, an opening to the pleasures and experiences of the body by the relaxation of tension. Our bodies have been the focus of so much guilt that they are twisted full of tension and shame, yet they are the vessels through which the Alchemical Marriage must happen. It is in our Minds, Souls, Spirits and BODIES that we will experience transmutation. A denial of any one part leads to a dangerous imbalance, being especially serious if it is Earth, the body, that is ignored.

The Earth is a female body, rounded, curved, beautiful, a gem in space. The ley-lines are her veins and by plugging into these as the Ancients did with standing stones and circles, we can draw upon her energy and wisdom. Here lie all lost civilizations, racial memory, instinct, inner security; attunement with nature and all natural healing methods, digestion and crafts. This is the ever loving Great Mother who continues to feed us in spite of the rape and exploitation we have inflicted upon her. To know her is to know that we are all of the same family, we are all related, for we all share the same mother - the Goddess.

In Earth we have the caring quality of the provider, the Wise Woman. She is the gatherer, collector of all that may be of value to us in our Evolution, a great storehouse of feminine wisdom awaiting use.

The above is but a brief description of the Female Partner, but it should suffice to make it clear that until we remove the blocks against female consciousness we will remain an endangered species.

I have no criticism to level at Masculine consciousness other than it has become overdeveloped in both sexes. Our concern now should be to reintroduce ourselves to the other half of our beings, that we may live richer, more complete lives in a sane and balanced world. To apply ourselves to the development of both sides of our consciousness would make us all Alchemists, with an excellent chance of Transformation.

I have written this article in the hope of conveying that the nature of Feminine consciousness is of a completely different order from that of the Masculine. It is another world, with its own experience, wisdom and knowledge. As it is revived and redeveloped it will be the women who will lead the way, but not with the aggressive, masculine approach that is unfortunately favoured by many women's movements at present. Women must step forward as Priestesses to help us all to rediscover the ancient laws and rituals that will take us into a more fulfilling, romantic and magical world.

The Golden Chain of Homerus.

CHAPTER VI.

Of the Heavens and their Influence.

After the separation of the Chaos, Fire is the first principle and becomes visible in Light. It is the most subtile as well as the most universal. When it generated Humidity it became a most subtile Vapour, pure and extremely volatile, and occupies the Highest station or the remotest from the Atmospheres of the Heavenly bodies.

To make this perfectly intelligible, understand it thus: Before God created the system of the universe, He created by *emanation* the universal principle of Light and Fire, with a creative instinct (although in a much inferior degree when compared with its origin); and power to become *gradually Material*. Its first step towards materiality, according to Moses and the most ancient writers, seems to have been to generate *Vapour*, Humidity and Water. This then very naturally and orderly produced a Chaos, wherein the unmoved tranquil Fire or the first Principle of Light, Heat, and Fire, was dormant in Water, in a state of inaction, until God moved that first principle electrically out of the Chaos and it was manifested in Light; leaving a sufficient quantity in the Chaos for its motion, condensation, and inspissation into elementary bodies, *Water* and *Earth*, as well as atmospheric *Air*, which had a greater affinity for Water, and Water predominated in it; but as it gradually disengaged itself from it, Fire became predominant.

Thus the manifested Light retained the generative power of producing Humidity, of fermenting and acidulating that Humidity, it thus continued to corporify itself gradually and became an incorporified Spiritus Mundi[Ⓞ], and by intermediate means impregnates the passive elements, Water, and Earth, with its vivifying principle, the *Universal Fire*.

This most subtile principle is full of Life and Action, for this reason we call it the first agent, the Male Germ, the Soul, a Subtile Art, a Subtile Water, and a Volatile Earth.

As soon as the Air becomes impregnated and animated with the first principle, it communicates immediately with Water and Earth, to impregnate them also. This communication is done instantaneously as the Elements are prepared gradually to meet and intermix with each other, by a continual circulation.

Our atmosphere is continually loaded with Vapours, Exhalations and Clouds. As soon as these Vapours become condensed into rain, dew, snow, or hail, and fall down, the volatilisations and exhalations of Water and Earth take place, and are ready to meet those which come down, so that there can never be a want of the generation of such vapours, which when they are sufficiently dilated or extended constitute one *Common Air*. This is more or less pure accordingly as it is animated by the universal fire, in its first form of incorporeal Nitre. ①

The Heavens (the Ether beyond the atmosphere filled with the universal Cold Fire manifested in Light) receives the ascending Vapours, which as they recede or ascend from the atmosphere become more and more subtile and spiritual until they actually return to their first universal State of Ether. ②

The atmospheric Air continually receives the volatilised Water, and succeeding Vapours, until it is saturated or overloaded, when the superfluous Humidity is forced down again in dew, rain, hail, or snow.

This Fire and Air come down into the Waters and impregnate them; the Waters depose their thickest part and give it to the Earth; the Earth thereby becomes overloaded or saturated with superfluity of earth, and Water is again volatilised and ascends as vapour. This power of ascending and descending God has implanted in the Universal Fire, as the great and only agent in Nature, which causes the perpetual circulation.

The lover of Natural Knowledge may clearly learn here how the effluvia of one Element becomes the food and nourishment of another. The same takes place with all animated Nature; a tree loses its leaves during the winter, the leaves fall to the ground, where they putrify and become humidity which penetrates to the roots and feeds the tree again. Observe this well and you will fully comprehend the *Superius* and *Inferius* of Hermes, and our CATENA HOMERI or Platonic Ring.

Thus you see a continual transmutation of Matter or change of Modification. Yet the inward central Fire of Nature always remains the same as it was in the beginning. All things were Water at first, and return again to Water. Apply this throughout our Book, which is no small step towards our Art.

AIR is the second principle after the separation of the Chaos and is the vehicle of the first, *i.e.*, Fire. We mean here genuine animated Air. This we call *Male*—male germ, and first operator in all things.

The Heavens, or Fire, is the Anima and Life, whilst the Air or extended rarefied Humidity, is the Spirit, and receptacle of the soul and principle of Life. Consequently animated air ought to be named, *Spiritus Vitalis Macrocosmi*; or the vital Spirit of the Earth, which we inhabit.

Air is a most subtile humid vapour or rarefied water, wherein Fire dwells abundantly. This is more corporeal than the Ether beyond the Atmosphere, which Ether is totally unfit for inspiration, it being too subtile to fill the air-vesicles in the lungs of animals; Air, being the genuine medium between Fire and Water,—as it partakes of both, is therefore capable of receiving the subtile celestial fiery influences as well as the sublimated vapours from below, and by a continual circulation these vapours are converted into Air, and by a similar process this Air becomes animated by Fire, and as soon as it becomes saturated, the superfluous humidity is condensed and comes down in the character of *Animated Water*, such as Dew, Rain, Hail, and Snow.

By this you see that atmospheric Air is the first medium to unite Fire with Water and Earth, and without it the Heavens could not communicate with Water and Earth.

Thus Air becomes Water, and the thicker the Water gets, the better it mixes with the Earth, as on the contrary the Earth by subtilization by means of Water is again converted into Air. Thus Nature operates perpetually producing changes by *intermediate* elements and not from one extreme to the other. When they unite in Vapours, they fabricate the universal Germ of the World \odot , which is partly dissolved in Dew and Rain, and partly remains in the Air, for the purpose of Animation; the atmospheric animated Waters fall upon the Earth, as the receptacle of all celestial virtues or influences, and thus fertilise it, for the growth and nourishment of Animals, Vegetables and Minerals.

The Earth itself is a condensed or fixed Heaven, and Heaven or Fire is a Volatilised Earth, Air is a rarefied Water, and Water is condensed Air.

We have to note here that one Element differs from the other only in this, that one is *Volatile*, one is *Fixed*, one is *Fluid*, and the other is *Coagulated*, this arises from their Subdivision amongst themselves, and yet every one is, and remains inherently the same (*viz.*), *Prima Materia*, or Universal Fire.

The Air may be called the Kidneys of the Macrocosm, because in the Air is chiefly found the Conflux of all Radical, Substantial, Macrocosmical Fluids, and the pure extract or essence of the World is absorbed thereby. And in the Air, the *ancient primordial Chaos* is daily and hourly generating, destroying, and regenerating All Natural Things.

What is Dew, Rain, Snow, or Hail, but a *regenerated Chaos*, out of which Animals, Vegetables, and Minerals receive part of their vivifying principles and nourishment? And all this is generated in the Air.

CHAPTER VIII.

Of Water and its Effluviuim.

Water and Earth have an affinity for each other, so have Fire and Air, in fact they have all a varied affinity and are necessary to each other. Earth requires Water, Fire requires Air. Air without, or deprived of Fire, becomes a putrid Humidity. And Water without Animated Air becomes Mud, and Earth. Water is condensed Air and a fluid earth.

Water is the third principle, but the first *passive* Element. The Female Germ and Menstruum of the Microcosm, which conveys food and nourishment to all sublunary creatures, and is with the Earth the Mother of all things.

As soon as Water becomes Air, and this Air has been converted into Dew or Rain, they fall to the Earth, and mix with the grosser Water and Air, and begin to ferment by means of the primogenial implanted *Spirit* or *Fire*. And one Element begins to unite and operate upon the other until they have produced their fruit from convenient matrices.

Here the Artist may learn Wisdom from Nature, and follow her if he wants to learn how the principles are mixed together. Let him look for a medium of union which is easy to be found; and if one medium is not enough, let him employ two, and if these are inadequate let him employ three, but homogenials not heterogenials, as Minerals agree or have affinity with Minerals, and Vegetables with Vegetables; but the Vegetables also agree with both Animals and Minerals, and stand between the Animal and Mineral Kingdoms as reconcilers between them.

Minerals are fixed Vegetables; Vegetables are volatile Minerals, and fixed Animals, and Animals are volatile Vegetables. Thus one Kingdom is transmutable into the other in regard to its internal qualities.

Animals use vegetables for food, and by their inward nature change them into flesh and blood. When the Animals die and are buried underground, they in due time decompose, and liberate the mineral Vapours in the soil, which are taken up by the fibrous roots of the plant, and along with the animal decomposition propagate and nourish the Vegetable. Thus do the Animal and Mineral produce the Vegetable.

Vegetables again when they putrify, assume a Nitrous Saline Nature, which is dissolved by Rain, and carried down through the pores into the Earth, or the Sea, from whence it again ascends as a *mineral Vapour*. Thus Vegetables are changed into Minerals, or Animals, but more frequently into Animals.

This is the true *Pythagorean Metempsychosis*. *Heaven*, or *Fire*, and *Air* are the *Male Germ*, *Water* is the *Female Germ* and *Menstruum*. The Earth is the *Womb* or *Matrix*, wherein the two first, by means of the third, operate every generation.

CHAPTER IX.

On the Earth and its Effluviuim.

Earth is the fourth and last principle of the Chaos. It is the second passive Element, the Matrix and Mother of all sublunary creatures. Earth is a coagulated fixed Heaven, a coagulated fixed Water and condensed Air, the centre and receptacle of all the heavenly influences, and the Universal Germ, which takes *here* a body as well as in the *Ocean*.

Heaven, or the universal principle in Light (Fire), by its extreme subtility is of all elements the most active and omnipresent. Its motion is imperceptible naturally, although visible in Light. This *Universal Fire* is perpetually active, pervading all things, and is the original Cause of all *Motion in Nature*. It moves the most subtle Air on the outward superficies of the Atmospheres of the opaque celestial bodies. This outward subtile Air moves the denser regions of clouds and vapours within, and this active vibration is gradually reduced in motion as it nears the body of the planet. Every subject under the Sun, although invisibly small, contains Life or Fire, and of course, the four Elements known to us as Fire, Water, Earth and Air. Now if every subject contains the universal Fire, so every subject has a motion, either visible or invisible. This Heaven or universal Fire never rests, but is ever animating the atoms of the Elements and manifesting itself in invisible influences, strange virtues and powers.

For instance a plant-root, or mineral torn from the spot where it grew, would gradually appear to die. But the universal Fire within it would soon show its virtue, if that plant or mineral is rendered medicinal.

This *Fire or Spirit* is diffused throughout the whole system of Nature. The meanest drop of Water, or the smallest grain of Sand or Earth, is filled with this Universal Spirit.

Observe that the whole difference of things consists only in Volatility or Fixity; that is: these cause the different modulations of matter; and the whole *scope of Nature is to corporify and fix Heaven*, so that it may manifest itself and *evolve* through the *Elements*, and so it acts upon the elements by affinity and antipathy, dividing and subdividing according to the freedom of its motion. Thus do all the manifested forms of Nature appear, each containing more or less of the Elements, some watery, some airy, some fiery, and some earthy, but all actuated by the *One Universal Fire*, which manifests itself as the Life Principle.

We have explained to you how vapours are converted into Air, and Air into Water; we will now examine the nature of these vapours.

We have told you that there rests in the centre of the Earth a latent Heat, which we believe to be most active in the centre by reason of its swift motion. This Heat causes a continual transpiration and sublimation of vapours, such vapours are Dews and Fogs. These vapours are twofold and fourfold; twofold because they contain Water and Earth; fourfold, because they contain the four Elements. I call these vapours Watery and Earthy, because they contain those two Elements volatilized and subtilized and converted into Air (or Heaven), and if they ascend, they are still further subtilized.

That such vapours have been Water will be easily admitted, but that they also contain a subtilized Earth, may be doubted; but note that I have said before, that one Element is the conductor of the other: and that they dissolve and subtilize each other.

Fire dissolves and subtilizes Air, by consuming its superfluous humidity; Air dissolves and subtilizes Water, by means of the Fire contained in it. Water dissolves and subtilizes the Earth: by means of the animated Air which it contains, as Water would be dead without it. *Vice versâ*, the Earth condenses the Water; Water condenses the Air; by depriving it of its animating or predominant Fire. Air condenses and corporifies Heaven or Fire, by which means the Air becomes animated and becomes ○.

You are to note here that Nature has its *degrees of Volatility* and *Fixity*, as for instance: that part of Fire which mixes with the Atmosphere, is not so pure and subtile as that which is at a remote distance; in the same manner the highest atmospheric air is purer, colder and drier than that which we breathe. The superficies of the Water is also lighter, more aerial and more subtile than the thick slimy ground waters which settle on stones, etc., covering them with slime or subtile mud.

The Earth has also its degrees of Subtility and Fixity, such as watery juices, sulphurs, coal, minerals, stones and gems of a wonderful fixity.

The volatile subtile Earth, in particular its *Virgin Earth*, viz., its Salt, is more easily dissolved by water, than a pebble or sand. So also is the volatile Water more easily converted into dense or lower Air than common Water.

If you understand us correctly, we show you here the first beginning of Nature, and the *True First Matter*. As the *Four Elements* proceed from the primordial Vapour, they are forced to generate continually such vapours, embodying their own principles. These are converted by Nature into a Chaotic Water, and return to the Earth again in Showers of Rain.

In this Chaotic Water is invisibly contained the *Universal Germ of all things*.

Now we have treated of the Regeneration of the Chaos or Universal Vapour. We shall further show its power and virtue, so that you may touch and see it.

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PAGANISM AND THE HERMETIC OCCULT TRADITION - Part Two

M.A. Howard ©

Our previous article gave a broad outline of the pagan influences in Renaissance Hermeticism, the ancient Druid link and the important role played by the Brethren of the Rosy Cross in the 19th Century magical revival. We will now explore in more detail the pagan aspects of the Hermetic Occult Tradition as revealed in the rituals of the Hermetic Order of the Golden Dawn.

The Golden Dawn was founded by a group of Master Masons and Rosicrucians who evidently regarded themselves as self-appointed guardians of the esoteric wisdom preserved from the ancient past by the medieval Brothers of the Cross and the Mystic Rose. An examination of the Golden Dawn rituals - as presented to the outside world by Mathers, Crowley and Regardie - clearly reveal the fact that they were inspired by classical Greek, Ancient Egyptian and Druidic Celtic magical sources. If we disregard the red herrings concerning mysterious manuscripts written by German occult adepts, then it is obvious that whoever compiled the knowledge papers and ceremonies of the Order had not only a tremendous store of ancient wisdom to call upon, but also created a magical system which drew together the best elements of Francis Barrat's "The Magus", the hidden teachings of the Rosicrucians and the wisdom of the pre-Christian Mysteries. Unfortunately, these diverse elements were so badly obscured beneath a phantasmagoria of flowery Victorian prose and theatrical ceremonial that much of their true significance was lost to most people who have studied the Order today.

Regardie, in his much criticized expose of the Golden Dawn rites, published a short essay by Frater F.R. on the symbolism of the so called Vault of the Adepti. This little essay contains many "secrets" of the Golden Dawn and the Rosicrucian Brotherhood. F.R. refers to the vault as the burial place of Christian Rosenkreutz - the legendary first Grand Master of the Rosy Cross - thus establishing

the fact that it is a tomb. However, Frater F.R. also states quite firmly that the vault is also a place of initiation and very significantly remarks that within its boundaries the magus should never perform a banishing ritual.

In the description of the vault we can find comparisons with the Great Pyramids of Egypt, and prehistoric burial mounds in Europe, such as Newgrange in Eire. In these places the candidate for induction into the Mysteries symbolically suffered death, spoke with the Gods, and was reborn on the third day by being touched with the rays of the rising Sun. At Newgrange on the morning of the winter solstice (December 22nd) the Sun shines directly into the central chamber of the tomb and illuminates three mystic spirals carved on the wall. Similarities with the three days spent by Jesus in the tomb are interesting as is the fact that both the Son of Man (not the Son of God!) and the Sun God Mithras were traditionally born in caves.

Regardie devotes a chapter of his three volumes on the Golden Dawn to a description of the twin pillars of the temple. These he variously refers to as the pillars of Hermes, of Set (the dark God of the ancient Egyptian pantheon) and of King Solomon. Readers of this journal will not need to be reminded of the important role played by Solomon - and the temple he built in Jerusalem - in both the Masonic mysteries and the "secret" history of the Knight Templars. The medieval Masons inherited from their pagan forebears the knowledge of aligning sacred buildings to the power lines, today called "leys", so as to take advantage of the natural earth forces. They also used a device, known significantly as the Druid's Cord, to measure the dimensions of the medieval cathedral so that their proportions were in harmony with the so called "golden section" or cosmic measure. This knowledge was known both to the Order of the Knights of King Solomon's Temple and to the Rosicrucians who were connected with the surviving Druidic circles.

According to Regardie, the twin pillars are coloured black and white to represent the reconciliation of the two opposing forces in the universe and the balance between light and darkness which gives force to visible nature. (The Powers of Nature were represented by the Templars as the goat god Baphomet whose name means significantly "Gateway to Wisdom"). The initiate passes through the gateway, the twin pillars of the opposites, and into the inner sanctum of the temple which is the vault of the adepti in the Golden Dawn but was the womb of the Great Mother Goddess in the ancient pagan Mysteries. In prehistoric times the pillars were two standing stones at the entrance to the burial mound or the stone circle. Many hundreds of years later in the rituals of the medieval witch cult, the pillars were represented by two officers of the coven, the summoner and the lady or magister, depending on the sex of the initiate.

In modern initiation rites of the revived Wicca the candidate is greeted by the high priest or priestess at the edge of the circle and challenged in a ritual manner which is very similar to the words issued by the tyler in Masonic lodges. The Wiccan initiate then passes through an invisible astral "gateway" out in the consecrated circle by the magical tool of the priest. Although this is a fairly recent

innovation it is based on ancient usage and the observances of the Druids, Knight Templars, Rosicrucians and Freemasons.

During the Golden Dawn ceremony of Adeptus Minor, the candidate is elevated from the "outer" Order into the "inner" Order of the Golden Dawn. He passes through the gateway of the pillars of Hermes/Set/Solomon and into the vault of the Adepti. The legend of Christian Rosenkreutz is related to him and he endures a quasi-Christian death and rebirth. However the essence of this ceremony is pagan, based on the entry rites to the old Mystery Schools of Greece and Egypt, and this is proved by the hierophant referring to the initiate as the risen Osiris and making the ritual gesture of Isis mourning for her brother-husband who was murdered by the dark God Set.

So successful was the "depaganising" of the Mysteries in the Middle Ages that many Hermetic students today refuse to believe that their origins are pagan. John Weiss, writing in 1880, had no such reservations. He clearly states his belief that the Rosicrucian and Masonic brethren who kept alive the Hermetic Traditions were "the spiritual descendants of the priests of Baal, Osiris and Jupiter". In the Transactions of the Masonic Lodge Quatuor Coronati No 2076, dated 1890, a Master Mason refers to the secret of the King's chamber of the Great Pyramid as one of the major mysteries of Freemasonry, embodying the highest truths known to the pagan illuminated ones. He states that "satisfactory renderings of our (Masonic) symbols can only be obtained by a study of Eastern Mysticism, Kabalistic, Hermetic, Pythagorean and Gnostic teachings".

It is therefore certain that such secret societies as the Frates Luci, the Freemasons, Rosicrucians, Illuminati and the Templars preserved the ancient teachings of the pagan Mystery Schools, which was symbolised by the ceremony of rebirth performed within the tomb of the of the Master Christian Rosenkreutz. This ritual represented the alchemical uniting of the male and female principles within the psyche - the so called "mystical marriage" - which was the key to spiritual illumination. This union of the opposites was the major "secret" doctrine of the pagan Mystery Schools and was taught by the priesthood of Isis, Ceridwen and Jesus. It was also known to the prehistoric megalith people who built Newgrange, Stonehenge and Avebury as their sacred centres of magic and spiritual enlightenment.

Because of their teachings of this ancient doctrine Gnostics, Templars, Witches, Kabalists and Freemasons have been persecuted by a Church which had lost the knowledge of these matters many centuries before. If we are to understand the Hermetic Tradition we must first accept its pagan roots and by doing so achieve realization of the eternal truth concealed within its teachings. This truth concerns the transformation of the human individual by spiritual illumination.

This ancient truth is the esoteric meaning of the alchemists quest for the famed Philosopher's Stone ; the inner catalyst which transmutes lead (matter) into gold (spirit). As Jesus so wisely said to his disbelieving disciples : "The Kingdom of God is within".

THE SPIRITUAL IMPLICATIONS OF NUCLEAR POWER

Adam McLean ©

During the 1960's, Louis Pauwels' and Jacques Bergier's book, *The Dawn of Magic* (later published as *The Morning of the Magicians*) achieved a great degree of popular success, and indeed was the forerunner and set the style, for a great many such sensationalist books relying on and perpetuating the misunderstandings, the public in general have of Occultism. Despite the book's many failings, its sensational journalistic style, its many inaccuracies and indeed distortions of the facts of occultism, it has created a myth that there is some kind of connection between Nuclear Power and Alchemy.

It would seem at first glance (all that is necessary for sensationalist writers) that since both the work of the Alchemists in transmutation, and that of present day nuclear physicists transmuting elements by means of radioactive energies, have one facet in common, they are the same. However those who have studied deeply the writings of the Alchemists find there only the deepest respect, and reverence for Nature. Many times the Alchemists repeat the exhortations, 'Our way is the way of Nature', 'All men who work beyond Nature are deceivers and work in an unlawful manner.'

Therefore can the world view of the Alchemist be reconciled with the aims of the Nuclear Power industry? Does a present day Alchemist immerse himself wholeheartedly in the development of Nuclear technology? I think not. These two realms that of the Alchemist and that of the advocate of Nuclear Technology are quite separate, and indeed arise out of two very distinct world views. The Alchemist wishing to experience the forces inherent in Nature to their fullest fruition - a spiritual picture of the world: the Nuclear Technologist working to design and create environments on the Earth, where the life of Nature cannot exist - out of purely materialistic considerations and motives.

The following is based on the content of a lecture I gave recently (late 1978) in Edinburgh, as it seemed to me that it has become necessary that the consequences for humanity and the future of the Earth planet, of the development of Nuclear Power, should be made more public.

* * * * *

The question of the development of nuclear power is one of the most significant lying before present day humanity. The arguments for and against this development don't seem able to be answered on purely material grounds, and perhaps if we turn to the spiritual aspects we might be given a definite answer. Indeed, I want to show that the spiritual implications are quite definite, quite unequivocal over this matter of nuclear power

But first let us look at the various aspects from which this question can be viewed :

MATERIAL IMPLICATIONS - here we have the arguments over the matters of the hazards of pollution, the yet unsolved radioactive waste disposal problem (waste that will be highly radioactive for tens of thousands of years), the dangers inherent in high technology and the fact that much of this is yet untried and experimental, and with great complexity of equipment the possibility of failures or of human error becomes inevitable.

The smooth talking advocates of nuclear power invoking the marvels of modern science have at present avoided answering many of these points.

SOCIAL IMPLICATIONS - the social structure in which we live, is the environment of the soul, and determines the inherent possibilities of developing the full potentialities of the soul. The kind of social structure needed to police and control dangerous nuclear materials, the hierarchy of a small number of technicians with little vision and enormous power at their disposal, will lead to a society in which basic human freedoms are removed. Already this is beginning to emerge, as politically active groups in the anti-nuclear sphere are under close scrutiny by the security forces, and the only police force in this country to be permanently armed, is that which guards nuclear installations. There are far reaching social and moral implications arising out of nuclear technology.

SPIRITUAL IMPLICATIONS - I believe provide a definite answer to this vital question, which spiritually involves the future of humanity, the direction of evolution, not only for this planet, but also for the potential spiritual development of the mineral kingdom.

To get to the spiritual root of this question we shall have to consider the nature of the material realm, at the nature of substance. 'Substance' is that which 'stands under', is but the material manifestation of archetypal spiritual being. Substance is but the body of spiritual being, and we know through various occult traditions that this material envelope only came in to existence with the Earth, but that before this lay long aeons of spiritual evolution. The descent of the spiritual archetype, spiritual essence into substance, occurring through previous periods of evolution, into what we find today as the chemical elements on the Earth. (By 'elements' here I refer to the elementary chemical substances, rather than the alchemical elements fire, air, water, earth.) These chemical elements have woven into them the history of previous incarnations of the Earth planet in Cosmic evolution. This can be seen from the writings of the Alchemists, and the whole process is described in much detail by Madame Blavatsky (a great hermeticist) in her 'Secret Doctrine'. Rudolf Steiner, another great occultist describes this large scale cosmic evolutionary process in his book 'Occult Science', in which he talks of the Ancient Saturn stage, the Ancient Sun, and Ancient Moon periods which preceded the Earth, and were previous evolutionary embodiments of this planet. Kabbalists will also be familiar with this picture, and would say that there is enfolded into the chemical elements on the

THE PERIODIC TABLE OF THE ELEMENTS

1 H Hydrogen																2 He Helium	
3 Li Lithium	4 Be Beryllium											5 B Boron	6 C Carbon	7 N Nitrogen	8 O Oxygen	9 F Fluorine	10 Ne Neon
11 Na Sodium	12 Mg Magnesium											13 Al Aluminum	14 Si Silicon	15 P Phosphorus	16 S Sulphur	17 Cl Chlorine	18 Ar Argon
19 K Potassium	20 Ca Calcium	21 Sc Scandium	22 Ti Titanium	23 V Vanadium	24 Cr Chromium	25 Mn Manganese	26 Fe Iron	27 Co Cobalt	28 Ni Nickel	29 Cu Copper	30 Zn Zinc	31 Ga Gallium	32 Ge Germanium	33 As Arsenic	34 Se Selenium	35 Br Bromine	36 Kr Krypton
37 Rb Rubidium	38 Sr Strontium	39 Y Yttrium	40 Zr Zirconium	41 Nb Niobium	42 Mo Molybdenum	43 Tc Technetium	44 Ru Ruthenium	45 Rh Rhodium	46 Pd Palladium	47 Ag Silver	48 Cd Cadmium	49 In Indium	50 Sn Tin	51 Sb Antimony	52 Te Tellurium	53 I Iodine	54 Xe Xenon
55 Cs Caesium	56 Ba Barium	57 - 71 Lanthanides	72 Hf Hafnium	73 Ta Tantalum	74 W Tungsten	75 Re Rhenium	76 Os Osmium	77 Ir Iridium	78 Pt Platinum	79 Au Gold	80 Hg Mercury	81 Tl Thallium	82 Pb Lead	83 Bi Bismuth	84 Po Polonium	85 At Astatine	86 Rn Radon
87 Fr Francium	88 Ra Radium	89 Ac Actinium	90 Th Thorium	91 Pa Protactinium	92 U Uranium	From this point on all elements are radioactive											

The Trans-Uranium Elements

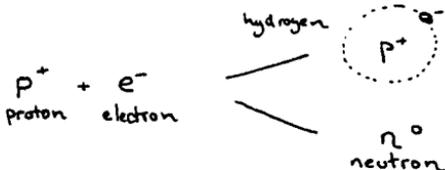
All of these elements do not exist naturally on the Earth. They have been brought into being through nuclear fission.

93 Np Neptunium	94 Pu Plutonium	95 Am Americium	96 Cm Curium	97 Bk Berkelium	98 Cf Californium	99 Es Einsteinium	100 Fm Fermium	101 Md Mendelevium	102 No Nobelium
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Assiatic plane, the potentialities of the Atziluthic, Briatic, and Yetziratic levels of existence.

let us look at these chemical elements from this perspective.

Hydrogen is the first element, the simplest chemically, and contains within itself all the potentialities of the other elements, being composed so the chemists tell us, of the basic building blocks of matter, the proton and the electron, bound together in a polarised form as Hydrogen, or when united together becoming the neutron, and combinations of these three units determine the series of chemical elements. Thus Hydrogen is indeed a cosmic substance, as hidden within it spiritually are all the other elements, and it is found all around the physical Universe as the most abundant element.



Hydrogen is truly the first descent of the spirit into substance. Let us follow up the series of chemical elements which can be formed into a regular pattern called the periodic table, if we set them out in a descending series according to their atomic numbers, that is the number of protons in their atoms. We shall just look at a few of the more important of these elementary substances that are the fabric of the Earth. To start with Hydrogen and Helium, both gases, then quite quickly we come to elements 6,7,8, Carbon, Nitrogen and Oxygen, the building blocks of all organic substances, which are the embodiment of the etheric forces, that anchor the etheric forces into physical materiality. Then to Sodium a soft white metal, which ignites when placed in water, yet is the alkali base metal of common salt, without which we could not live, indeed Sodium has a particular task in the nervous system. Silicon, the substance which as quartz forms the rocks of the Earth's crust. Phosphorus, Sulphur essential to life in the formation of proteins, substances which can act as carriers for the life forces. Calcium involved in the formation of bones. And so down deeper into materiality. The first true metals, Vanadium, Chromium needed as traces elements in the growth of plants. Then Iron, now deep into materiality we meet in Iron an element which is still so necessary to life. Iron which is the anchoring atom at the centre of the haemoglobin molecule, which in our blood acts as the carrier of the life giving Oxygen. From Iron we descend even deeper into materiality, Copper, Arsenic, Silver, Tin, Gold, Mercury,.... One might mistakenly think that this process of adding extra protons and neutrons could continue indefinitely. However this is not what happens.

The process does come to an end. With the element number 82 - Lead, we reach a turning point (with an exception in the one stable isotope of Bismuth 83), all heavier elements are unstable, that is they decay radio-actively, with the emission of various rays, and disintegrating, change their atomic nature, in a sense seeking a stable elementary form. For example the element Thorium, decays radio-actively through a chain of different unstable elements to form the stable Lead, and the same is true for Uranium.

We thus see that these heavier elements are materially too dense to bear the spiritual archetype. They are wholly given up to material forces and consequently have no eternity, no permanence, but decay over a period

of years to stable elements such as Lead. (In fact, chemically this point is reached when the number of nucleons (protons and neutrons) exceeds 209).

Thus many of these radio-active elements are found in very small quantities in nature. For example Radium, was isolated by the Curies as a few grains, gained from laborious processing of many tons of first grade pitchblende, a naturally occurring ore. Similarly Uranium, of the heavy elements found in the largest quantities, is extracted from ores with very low concentrations of the metal, indeed in concentrations which would never be considered viable for any other metal. Uranium is found, for example, in very small quantities, almost homoeopathically distributed in granite. And thus we can see that nature has sought to dilute rather than to concentrate these radio-active substances. Indeed, if nature had not done so, then life on this planet would have been threatened, for as we all know these radio-active radiations attack organisms in such a way as to loosen the connection between the etheric and the physical bodies. In the plant this gives rise to mutation, in the animal to cancer.

The process of nuclear power involves concentrating and purifying substances such as Uranium, which is very difficult, much more so than purifying Iron, Copper or Tin. But when one flies in the face of nature and purifies Uranium, a very significant thing happens, which is the basis of the nuclear fission process. Uranium spiritually cannot stand on its own being, and when brought into a solid mass, its decay is accelerated, and indeed once over a certain critical mass, a self sustaining chain reaction is set up and a type of radio-active decay takes place in a millionth of a second. Thus the atomic bomb. Put quite simply, for there is no atomic secret, take two highly purified pieces of Uranium whose total mass exceeds about 35 lbs, and bring them together quickly, and you will have an atomic explosion. As simple as that - a mere 35 lbs or so. Take a few tons of Uranium in small pieces, and put it together with other materials to separate the pieces and you have a nuclear reactor - a 'controlled bomb'.

Spiritually, what takes place in nuclear reactions, is that working with substances which are wholly given up to material forces, one is bringing to the life of the Earth, forces and substances that do not arise naturally out of spiritual potentialities, which as we have seen are enfolded through evolution into the stable chemical elements. One must begin to work to release the spiritual in matter, rather than incarnating substances without a spiritual aspect.

Inside the Atomic Pile, the nuclear reactor, isolated from the Cosmos, a highly unnatural process takes place, a process which nature has sought to avoid, Uranium, exposed to the intense radiations in that environment is transmuted into elements even more given up to the material forces, completely unconnected with any spiritual dimension - Neptunium, the dreadful Plutonium, aptly named element both extremely poisonous and radio-active, now sought after for use in Nuclear weapons, Americium, Berkelium, Californium, a horrific element which is probably the basis of the so called Neutron Bomb. None of these elements are found on the Earth as a result of spiritual involution into matter of the spiritual archetype. These terrible elements are created only in the atomic pile.

This undoubtedly the most significant aspect of nuclear technology - the incarnating of substances with no spiritual content, substances inimical to life, exposure to which destroys the connection between the etheric

and physical bodies of all living things, resulting in mutation and cancer. And some of these substances which man has incarnated, like Plutonium will be around for tens of thousands of years.

What is mankind doing ? Are we aware of the spiritual consequences of this act ? I seriously doubt that people are conscious of the implications of this development of nuclear power, indeed the history of this development seems to be a purposively muddled, secretive and confused one. For example, the real reason for the early development of the nuclear reactors, was not to generate power for so called peaceful purposes, but rather to create Plutonium for atomic weapons, in particular the hydrogen bomb. The whole history of nuclear science is tied up with war and destruction, one sees incredibly negative forces working towards its development. Great technical difficulties have been encountered in nuclear installations, which have been glossed over, and various accidents have been hushed up. The true cost of producing nuclear power generated electricity, has been hidden by secret subsidies, e.g. the whole cost of research work is not accounted in the final cost analysis of nuclear power generation. Nor has the problem of nuclear waste been solved.

Yet all the advocates paint a rosy picture. I think that here we can see working various forces opposed to the spiritual evolution of humanity, who seek, through immersing man in nuclear science, to bring this evolution to a halt. These forces, we might call them 'Ahrimanic' beings, seek to bind man to materiality, to isolate him from the ongoing unfolding of the spirit in matter. The descent of the spirit into matter has now reached a turning point on the Earth, and from now on it is man's task to recognise and release the spirit in matter, to reveal its full potentialities. The descent of the spirit into matter reached a turning point at the element Lead (this was known well by the ancient alchemists). To work with the heavier radio-active elements devoid of the spirit, is to chain man to the Earthly realm, and indeed will result in the laying of the foundations of what has been known in occultism, as the eighth sphere. This is potential in evolution. It is man's choice and task as to whether he follows this process of establishing the eighth sphere, which will result from descending deeper into materiality, than the Earth forces, and the creation of a materially powered world, cut off from the course of spiritual evolution, the shadow of the Earth - the eighth sphere.

The forces opposed to man's spiritual evolution, have in the midst of twentieth century materialism, found a way of working directly in the material realm, by means of bringing to the Earth, substances which do not belong in this sphere, and which loosen the connection between the physical and etheric bodies. Behind the development of nuclear power, there lies a spiritual battle for the future development of mankind.

The 'black alchemy' of nuclear technology, works to despiritualise matter, to cut matter off from the spiritual world.

The future evolution of mankind lies in an alchemical tradition which works towards the spiritualising of substance, and the development of man's spiritual relationship to matter.

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.

SOLVE ET COAGULA

Perform as an opening the Retort Meditation until one stands within the inner space of one's being. For this Solve et Coagula technique, one takes any symbol, to start with simple forms, (though this meditation can be applied to working with any symbol), for example the triangle of Salt-Sulphur-Mercury, the Three Principles.

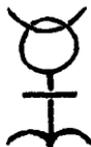
One begins at the coagula phase, constructing the symbol in a hardened, coagulated manner. One might, for example, picture the triangle being made out of wood, say, with the three symbols for Salt, Sulphur and Mercury, carved or painted at the vertices, or better still, with a pile of ashy salt, liquid mercury and glowing sulphur at these points. Allow ones inward imagination to construct the symbol as you will, but pictured in a hardened, solid form, rather than in an abstract way. One will find that ones ability to concentrate on constructing and perpetuating this image in imagination is limited, but as one feels this concentration relaxing, one begins the Solve phase.

This consists of raising the imagined solid symbol into a more abstract form, letting ones consciousness naturally flow towards the experience of the symbol in high abstraction. One could picture a series of triangles radiating out from the hardened solid original image, into the depths of cosmic space, carrying ones consciousness with them, until one stands in a threefoldness, within the triple space of the archetypal nature of the three principles.

This Solve state cannot be held for long and one must descend from this world of pure form into the reconstruction of the symbol in solidity-coagulated. Allow ones being to repeat and recycle this process as often as ones inner resources permit, one can end on either phase but the after resonances in the soul will be very distinctive of this phase.

These two phases of the experience of a symbol in the inner world, begin to play into one another through the course of such meditative exercises, and one begins to build a bridge between form and substance in the creation of a symbol. The Solve phase extracts the essence, the inner life of the symbol, the Coagula phase provided a foundation for the form, keeping it true. This is a most important meditative technique and we shall use it often in future exercises where we shall use it to explore the nature of various alchemical symbols.

This essay was one of the winning entries in the Askin Publishers Competition organised partly through the Hermetic Journal.



DR. JOHN DEE'S "HIEROGLYPHIC MONAD"

Gareth Knight ©

Dr. John Dee's "Hieroglyphic Monad" is a species of composite symbol which expresses a number of fundamental dynamics of the inner worlds behind physical appearances. There are other such symbols - the Tree of Life for instance - developed from long tradition but it is a mark of Dr. Dee's outstanding intellect and arcane wisdom that he was able to fashion such a symbol from his own personal realisations.

In following Dr. Dee's exposition it is important to keep in mind the inner realities that, with the help of the hieroglyph, he is trying to represent. We are dealing with a spiritual demonstration - not a geometrical conundrum.

Central to Dee's thought is the Monad, which is the source of all that follows in his hieroglyphic development. It represents the spirit, the central point in every conscious being's universe, from God to atom, that is the foundation of all created existence. Dee's hieroglyph attempts to show some of the ways in which that spirit manifests.

Fundamental to this projection into planar existence, (a point, like the Monad, has position but no size, according to Euclid, on whom Dee used to lecture) is the principle of duality. This is shown in two forms of movement, circular and rectilinear. Circular, according to ancient scientific perceptions, pertaining to the movement of the heavenly bodies, which circle the earth. Rectilinear, pertaining to the movement of earthly bodies, which if left free do not circulate but drop in a straight line towards the centre of the earth. This dual principle of movement is also implied in the masonic square and compass.

In more concrete terms the principle of duality is embodied in

the two most prominent heavenly bodies, the Sun and the Moon, the one positive and radiant, the other negative and reflective.

This duality is developed further into a division of the powers of the visible planets into Moon types and Sun types as suggested by their symbols. Related to the Sun are Venus and Mars, and related to the Moon are Jupiter and Saturn, whilst Mercury is common to both, though in two different modes.

Dee develops alchemical analogies from this in declaring the Cosmic Egg to have its golden yoke pertaining to the central Sun, the union of the "sexual" opposites Mars and Venus ; and the white to the Moon, Jupiter and Saturn. Calcinated egg shells are the grist of rigid perceptual concepts that hold the existent world in being. In all of this Dr. Dee goes far to develop a spiritual alchemy, whilst pouring some scorn on a more literal understanding of alchemical terms.

The source of heat in the spiritual alchemical process is an interior fire that he represents by the sign Aries, first of the zodiacal signs, representative of cardinal Fire, and its symbol embodying in simplest terms the development of Duality from a point. This process continued leads to Taurus and the other signs in more complex forms, though Dee does not develop this in detail.

The importance of fire as a concept in trying to describe the interior worlds may be confirmed by the references to Fire of the Wise in old magical and alchemical texts. In one of its aspects it is the Elemental Quintessence, or Aether ; in another the Paraclete. A considerable theoretical development of the theme has been undertaken in Alice Bailey's "A Treatise on Cosmic Fire", analysing it very fully in its triple aspects of etheric, "soul-ar" and spiritual.

Of equal and inter-related importance to these considerations is Dee's analysis of the Elemental Cross. This he describes in two ways. First, as two lines crossing, (the Binary or Dual Principle) which at their point of intersection reveal the Ternary or Three-fold Principle. Secondly, as four lines, (the Quaternary Principle), meeting at a central point, the Monad. The Quaternary plus Monad also gives the Quinary Principle of Spirit over Elements, and, more particularly developed by Dee, the Septenary Principle developed from the sum of the Four and the Three, and the Twelve-fold Principle developed from the product of the Four and the Three. In less abstract symbolic terms these are to be found expressed in the seven traditional planets and the twelve astrological signs, and all their many derivatives. Thus do all things stem from the Monad, and all these principles are contained within Dr. Dee's hieroglyph.

Particular emphasis is placed by Dee on the importance of the Quaternity, and in his description of it he questions whether he has revealed too much. The burden of his argument is that by the separation of the Elements the Monad makes its appearance. By an optical illusion this does in fact happen if one has a number of lines converging at a point but stopping short of the centre - a glowing white spot appears. This is but another mode of demonstrating by analogy that the spirit is at the centre of all life.

By resolving things to their Elemental principles, and equil-

ibrating the Elements, the Elements may be separated out, revealing the spiritual foundations and interior structures behind physical appearances. This is part of an inner psychic process, as more publicly developed by Jungian psychology, although there is more to it, we would submit, than a psychotherapy. It is a transformation process not only of consciousness but of the world that that consciousness continually creates out of the random mixture of external elements which form the pabulum for the pattern and content of consciousness.

Consciousness is like a magic mirror, reflecting external circumstances, but which, if polished and developed, can have a positive aspect that sorts and inter-relates those reflected aspects and then becomes a radiatory centre affecting those events. It then becomes apart from them, and positive toward them, as does the Monad when the four Elemental lines are equilibrated and separated.

This is a truth so simple that it is almost impossible to describe. It is also so fundamental that one is filled with doubts, as was Dee, as to the possible implications if it were generally made known in the common world of illusion. Hence Dee's reluctance to expound too much, but his Hieroglyphic Monad is an attempt to show to those who are prepared to work on it, a way toward a true realisation of their own Monadic hieroglyphic functioning.

He supports his glyph and exposition with a number of tables which support his assertion of a transforming process and also of a three-fold universe - of unitary spiritual (pertaining to God), and a two-fold binary creation (interior or psychic, and exterior or material) which, with their dual principle of manifestation yield again the principle of Four.

All this, and more, is contained in the Hieroglyph itself, (and strictly speaking it would be more appropriate to refer to the work as the Monadic Hieroglyph, though the crux of the treatise being the Monad, the current title is apt enough), which must at one point have been regarded as important in esoteric circles as the Tree of Life is now. It appears for instance in "The Chymical Wedding of Christian Rosencreutz" published some years after his death, and Dee's influence, according to the recent scholarship of Francis Yates and Peter French, was extraordinarily pervasive. His "Hieroglyphic Monad" is a fitting and living memorial to this grossly under-rated genius.

In practical terms the equilibration and separation of the Elements to reveal the Monad, (the Ternary of the Duality or the Quintessence of the Quaternity), is to be found in the four-fold magical system formulated by Robert Fludd amongst others, and which has been expounded in recent times by the books of William G. Gray, using as a basis the Three-Ring Spherical System of Dion Fortune's "Cosmic Doctrine" (in essence another form of monadic hieroglyph).

The physical, psychical and spiritual formation of an Elemental Temple with Air at East, Water at West, Fire at South, and Earth at North is the preliminary working to the separation and equilibration of the Elements. Like alchemy it is a science at a three-fold level.

Those who have the faith, dedication and will to pursue it in this three-fold manner will then find new teaching coming to them

which reveals the further steps to be taken. This will vary from person to person - another element in the secrecy, or occultation of communication of the Mysteries. An instance, however, might be circulating at the monadic centre of the Temple, the arms outstretched, so that the Elemental Pillars alternate in consciousness and one becomes the rotor in a magical stator. The emblem of the swastika, (in its ancient sense), refers to this as also the circular treadmill, a recurring image in Lucius Apuleius's Mystery novel "The Golden Ass".

There have been other, intellectual or artistic, formulations of these principles, from William Blake's "Four Zoas" to C.G.Jung's psychology of the mandala. All are approaches to the same Monadic reality. Dr. Dee's Hieroglyph has the virtue of putting a very great deal in very little, for those who seek learn from it in the light of Dee's dictum: "Qui non intelligit, aut taceat, aut discat". "Whosoever does not understand should either learn or be silent." In these matters, in fact, the three tend to go together.



THE FIRST MATTER

Kenneth Clark ©

The first matter of the alchemists was for Thomas Vaughan no mere hypothetical substance. He writes in Coelum Terrae (p 193) * that " it is to no purpose to know this notion unless we know the thing to which the notion relates. We must see it, handle it and by experimental ocular demonstration know the very central invisible essences and properties of it ", and he goes on to reiterate his claim that the alchemical first matter " may be seen with the eyes and felt with the hands ". (p 194)

Is all this just moonshine, or is there some very real, visible, tangible substance in nature which corresponds to his rather prolix and always picturesque descriptions of the first matter, some substance that might have served as the empirical basis for his claims and accounts ?

Vaughan was the foremost spiritual or "philosophical" alchemist of his age. He performed his "spagyric" or separative art not upon dead metals but upon the living body of man, even though he chose to veil much of his work from the profane by adopting much of the same figurative and obscure language used by those more intent upon the mere physical transmutation of base metals like lead and copper into silver and gold.

Desirous of gaining a direct experimental knowledge of the Divine Mystery underlying phenomenal existence, Vaughan undoubtedly used the secret fire or dragon of the sages (Kundalini) as a kind of spagyric tool (the fiery wheel or rota of burning brimstone mentioned by Boehme) to separate himself for a time from his physical body so that he could go to the very ground of his being and apprehend in

* Page numbers in parenthesis refer to The Works of Thomas Vaughan, collected by A.E. Waite, Theosophical Publishing House, London 1919.

ecstasy that Abyss or Void of sheer wonder and blank amazement which lies behind the welter of worldly things.

And he probably used his dear wife Rebecca in the work for purposes of arousing the serpent fire in much the same manner as many an anonymous artifex was known to employ a soror mystica as his shakti, and no doubt performed certain spagyric operations upon her body as well in an effort to raise her up to the light of illumination above.

Is it not conceivable then that in the course of one of his separations he might not have inadvertently loosened the finer substance of her vital sheath to such an extent as to cause some of it to materialize as ectoplasm beyond the periphery of her body, and that he happily identified this strange sperm with the hypothetical first matter of the alchemists upon observing its almost immediate tendency to undergo polymorphism ?

If we compare what Vaughan has to say concerning the first matter with the numerous accounts of ectoplasm made by Baron von Schrenck-Notzing and Dr Gustave Geley, we shall find that a striking similarity in phenomenology does indeed exist between the two substances.

From Vaughan's writings we learn that the first matter or mercury of the sages can be extracted from the body of man through the occult use of a certain "secret fire" (Kundalini) and that the extracted mercury is, unlike common quicksilver, a living thing, "a divine, animated mass, of complexion somewhat like silver". (p 270) It is an "exceedingly soft, moist, fusible, flowing earth — an earth of wax that is capable of all forms and impressions" (p 270). It is "a most delicate substance and tender, like animal sperm, for it is almost a living thing. Nay, in very truth, it hath some small portion of life, for Nature doth produce some animals out of it. For this very reason the least violence destroys it and prevents all generation". (p 221)

In one of his works, Lumen de Lumine, Vaughan darkly hints that he has actually seen and handled the substance himself. Therein he describes the matter as a silently falling "water" or "oil" of "a viscous, fat, mineral nature, bright like pearls and transparent as crystal", and as "a strange woollen substance" stealing down "like snow". The substance, writes Vaughan, "appeared somewhat spermatic, and in very truth it was obscene to the sight but much more to the touch". (p 247)

According to Vaughan, the prima materia is "the first visible, tangible substance that ever God made" and "is white in appearance" when first brought forth. It is "exceedingly white and transparent" and is "somewhat like quicksilver, but of a celestial, transcendent brightness". Vaughan likens the inchoate substance in this its nascent amorphous phase to "a most sweet virgin, for nothing as yet hath been generated out of her". (p 194-195)

A "quick, heavenly fire" animates this virgin mercury and generates out of the "heavy, salacious water" many wondrous births.

Vaughan, borrowing a term from Paracelsus, calls this fire "the Archeus of Nature" and declares that this fire imparts a formative virtue to the philosophers' "universal subject", without which their "Pan" would remain a "simple, unctuous pap" and never become a "Proteus".

Vaughan conceives this fire to be a kind of hidden sulphur secretly at work within the arcane substance which gives to the mercury its own peculiar life and motion and subjects it by its coction to a constant alteration of form. The matter is "outwardly cold and moist but inwardly hot and dry" (p 206) owing to the presence of this fiery agent within it, and it "moves like a serpent without feet" (p 181) under the direction of its igneous motor. The matter is, in other words, "a creeping substance". "Truly," Vaughan declares, "the Matter is a very serpent and is never a perpetual tenant to the same form" (p 181). "The eye of man," Vaughan writes, "never saw her twice under one and the same shape, but as clouds driven by the wind are forced to this and that figure — but cannot possibly retain one constant form — so is she persecuted by the fire of Nature". (p 200)

As I have indicated parenthetically, the fire that we are dealing with here is quite obviously not the common Vulcan but that serpent fire or Kundalini of Tantric esotericism. Ectoplasm in Hindu esoteric parlance is sometimes called mulaprakriti ("root-substance") and is often identified in the Tantric school with Kundalini Herself, since this substance is seen to exteriorize itself whenever the coiled lightning is mobilized in a person with a loose pranic sheath. According to Tantric teachings, Kundalini operates in three ways upon this root-substance. First, as prana-shakti, She communicates Her life to it and that sinuous serpentine locomotion which Vaughan attributes to his first matter and which is characteristic of ectoplasm in its mobile amorphous phase. Secondly, as maya-shakti or the divine imagination in man, She impresses Her seminal forms upon it and can generate out of the simple substance a fantastic host of moving creatures that have life, giving corporeal existence, as it were, to a chimerical brood. And finally, as cit-shakti, She can fully endow an eidolon formed along humanoidal lines with a conscious intelligence and identity of its own.

Now let us turn to the accounts of ectoplasm made by Geley and Schrenck-Notzing and see if this substance does not bear many of the characteristics of Vaughan's first matter.

Describing the ectoplasmic phenomena produced by the famous French materialisation medium Eva Carriere, Dr Gustave Geley writes :

" A substance emanates from the body of the medium, it externalises itself, and is amorphous, or polymorphous, in the first instance... Its appearance is generally announced by the presence of fluid, white and luminous flakes of a size ranging from that of a pea to that of a five-franc piece, and distributed here and there over the medium's black dress, principally on the left side. This manifestation is a premonitory phenomena (comparable to Vaughan's first matter stealing down like snow — my parentheses) The substance itself emanates from the whole body of the medium, but especially from the natural orifices and the extremities, from the top of the head, from the breasts, and the tips

of the fingers. The most usual origin, which is most easily observed, is that from the mouth....

- " The substance occurs in various forms, sometimes as ductile dough, sometimes as a true protoplasmic mass, sometimes in the form of numerous thin threads, sometimes as cords of various thicknesses, or in the form of narrow rigid rays, or as a broad band, as a membrane, as a fabric, or as a woven material, with indefinite and irregular outlines (Vaughan calls the first matter a strange woollen substance)
- " The amount of externalised matter varies within wide limits. In some cases it completely envelopes the medium in a mantle. It may have three different colours — white, black or grey. The white colour is the most frequent, perhaps, because it is the most easily observed. Sometimes the three colours appear simultaneously. The visibility of the substance varies a great deal, and it may slowly increase or decrease in succession. To the touch it gives various impressions. Sometimes it is moist and cold, sometimes viscous and sticky, more rarely dry and hard. The impression created depends on the shape. It appears soft and slightly elastic when it is expanded, and hard, knotty, or fibrous when it forms cords. Sometimes it produces the feeling of a spider's web passing over the observer's hand
- " The substance is mobile. Sometimes it moves slowly up or down, across the medium, on her shoulders, on her breast, or on her knees, with a creeping motion resembling a reptile (Vaughan likens the first matter to a serpent and calls it a creeping substance).
- " Sometimes the movements are sudden and quick. The substance appears and disappears like lightning and is extraordinarily sensitive (Vaughan likewise refers to the first matter as a delicate and tender sperm which the least violence destroys) ...
- " The substance has an intrinsic and irresistible tendency to organisation. It does not remain long in the primitive. It often happens that the organisation is so rapid that the primordial substance does not appear at all. At other times one sees at the same time the amorphous substance, and some forms or structures, more or less completely embedded in it ..." (quoted by Baron von Schrenck-Notzing in his book Phenomena of Materialisation, E.P. Dutton, New York, 1920, pp 328-330)

Geley regards ectoplasm as "the single primordial substance from which all organic formations are derived", which is precisely what Vaughan and other philosophical alchemists thought of the first matter. It is, in the words of Vaughan, "the Sperm of the World out of which all natural things are generated" (pp 195-196). To account for the materialisation of lifeforms out of the amorphous substance, Geley postulates a "superior dynamism" conceptually akin to Vaughan's Archeus which organizes, centralizes and directs the mass.

In his book Phenomena of Materialisation (pp 276-278), Schrenck-Notzing describes Eva Carriere's ectoplasmic productions as follows :

- " The first stage is the appearance of a mobile substance, near the body of the medium. We may call it the stage of teleplastic

evolution. The substance appears diffuse and cloudy, like a fine smoke of white or grey colour. On further condensation it becomes white, and transforms itself into amorphous coagulated masses or packets, or assumes the structure of the finest web-like filmy veils, which may develop into compact organic fabrics or conglomerates ... All observers, who have touched this filmy grey substance with their hands, agree in describing it as cool, sticky, and rather heavy, as well as endowed with a motion of its own. The sensation may be compared with that produced on the skin by a living reptile.

- " The teleplastic substances condensed into the filmy veil show elasticity, like that of rubber, and change their volume, length and shape while the medium is motionless. The pieces look like torn shreds of fabrics, or like ribbons, strings, or long fibres, or again like low organisms. They are usually connected with the medium's head by a long extensible cord. The mass seems to pass through the lighter materials of the dress, penetrating them, perhaps in a vapourous form, and subsequently condensing in the form of grey flakes.
- " In the next stage, that of development or evolution, the teleplastic substance grows before the eyes of the sitters, and sometimes in a very short time (ten to forty seconds) ... When this growth took place on the dress, no visible connection with the body could be perceived. We also succeeded on various occasions in watching the evolution from the mouth. It was always accompanied by a very intensive co-operation of the respiratory organs of the medium. The substance has first the appearance of smoke, and streams from the mouth with strong expirations, afterwards assuming a vaporous, or veil-like appearance. The impression would be the same if the medium were to blow the finest muslin veiling out of her mouth ... The exhaled mass is very light. It seems at first to float in the air, and only sinks gradually while it condenses. On touching it the finger has the impression of destroying a spider's web ...
- " The material produced by Eva C. shows movements of various kinds. After separation from the body, these movements may become independent. Such independent motion was observed by two observers on the medium's naked body. The movements are slowly undulating, sometimes in zigzag, or in wavy lines, comparable with the creeping of a snake, or the progress of a jelly-like material, over a flat surface.
- " The stage of teleplastic metamorphosis is just as mysterious as the simple movements. We have here the production of distinct parts, from a uniform formative substance. The flat white viscous material, visible to the eye, puts forth excrescences and projections of an elementary character Besides these projections, we also find more differentiated forms, like sketchy fingers and hands
- " But not only rough forms of hands, lacking all elements of life, were seen, but sometimes the external contours of arms and human limbs, these sometimes having all the plastic characteristics of

human organs. On a few occasions, organs true to life — one could almost say living — especially hands (fingers with nails), could be perceived simultaneously by sight, touch, and hearing, while the medium's hands were kept motionless. These organs showed their living character by grasping objects held out to them, by various movements, by digging their nails into the skin on our hands, while they could not possibly be mistaken for the hands of the medium ... "

The eventual goal of such teleplastic productions, it seems, is the materialisation of a fully formed human being of seemingly independent life and intelligence. Thus in 1905, under the observation of Professor Charles Richet, there was fully bodied forth out of the ectoplasm of Eva Carrierre the white robed figure of a turbaned Hindu Brahmin named Bien Boa that exhibited a conscious intelligence seemingly of its own and physically bore all the attributes of a living flesh-and-blood human being. Instances of full materialisation such as this are of course relatively rare, but the fact that they do occur lends credence to the spagyricist's claim that they could create homunculi out of the first matter if, indeed, that which we now know as ectoplasm was the prima materia of their work.

"Human beings may come into existence without natural parents", Paracelsus asserts. "That is to say, such beings may grow without being developed and born by a female organism ; by the art of an experienced spagyricus" ("De Natura Rerum", vol 1, translated by Franz Hartmann, The Life and the Doctrines of Paracelsus, Metaphysical Publishing Co., 1902, p 302)

The prima materia or sperma used in the generation of an homunculus is, according to Paracelsus, the aura seminalis or efflux given off by the human liquor vitae (nerve fluid) in its ferment or coction. Paracelsus believed that the whole of the microcosm was potentially contained in the liquor vitae, and that its aura seminalis also held within its own proper sphere all of the organs or members of the human body in an ideal form. Paracelsus compared this aura seminalis to the Magnus Limbus or the primordial substance out of which all the multifarious living creatures in the Greater World took form, and called it the limbus minor of the microcosm or first matter out of which the physical body of Adam was formed. To his mind, the gross semen merely served this sperma as a vehicle for the reproduction of human beings by sexual means, and quite apart from it this sperma was capable of creating lifelike simulacra, monstra, and homunculi out of itself with the aid of its intrinsic Archaeus and of manifesting them in the air.

If this sperma is enclosed in an hermetically sealed glass, buried in horse manure for forty days, and properly magnetized, it develops into an homunculus along independent lines apart from the immediate attention of the spagyricus, Paracelsus tells us. This homunculus must then be fed with the arcanum sanguinis hominis, so that its body, which is still tenuous and transparent at this time, may grow and assume a more physical semblance. The cibation or feeding of the homunculus with the arcanum sanguinis hominis (some substance undoubtedly charged with life, that vitality which is in

Paracelsian terminology the "arcanum", interior virtue, or essential nature of human blood) is to continue for forty weeks, according to Paracelsus, during which time the homunculus is to remain at an equal temperature in horse dung. The homunculus may then be taken out of the glass and raised and educated like any natural child born of woman, until it grows up, obtains reason, and is able to take care of itself. Such artificial progeny of the spagyric art generally prove to be clairvoyant and to possess other occult powers which the adept may enlist in his quest.

A careful comparison of the characteristics which distinguish each substance leads me to conclude that the first matter of Thomas Vaughan and of others engaged in the higher spagyric work like Paracelsus may very well have been that strange sperm which we now call ectoplasm. Both substances are living and polymorphous. Ectoplasm is put forth by mediums in the materialisation process. The first matter is extracted from the body of man. Ectoplasm is white, grey, and occasionally black in colour. The first matter is white, luminous and transparent when first brought forth, and later of a shiny mercurial grey complexion. Both substances are outwardly cold and moist. Both substances are also mobile and creep in a sinuous manner like a serpent without feet. The first matter is tender and delicate like sperm, Vaughan declares, and the least violence destroys it and prevents all generation. Ectoplasm likewise is extremely sensitive and quickly withdraws when disturbed to re-enter the body from which it first issued. Once exteriorized, ectoplasm displays an almost immediate tendency to take on organic forms, particularly to organize itself along humanoidal lines. Out of it fully formed and viable human organisms have developed. The first matter can also body forth from out of itself a host of moving creatures that have life, and from it the spagyricists of old are said by Paracelsus to have generated homunculi and other artificial entities. From all this I think one can fairly draw the conclusion that the two substances are one and the same.



Within an egg, the inner space of the soul, we find in this mandala, the alchemist between two realms, that which the alchemist stands upon, and that which above and surrounding him.

The alchemist is here split twofold as a Rebis or "Two-Thing", that is, the male and female aspects of the alchemists being are here experienced as becoming separated, though not independent. This is the stage in Alchemy of the Hermaphrodite - Hermes, the male God figure - Aphrodite, the Goddess - in which the alchemist becomes conscious of the male and female aspects of his/her being. But these facets do not separate completely, but are rather in a state approaching integration, this being indicated in that the two heads are male and female but grow out of one body. The male side, on the alchemist's right, holds the compass, the female side, the left, the set-square, two instruments for measuring the Earth, for constructing circles and squares.

The figure stands between two realms.

Above, the seven planets in the spiritual world, beam down their influences, indicated by the lines connecting the planetary stars to the body of the hermaphrodite. The Sun on the male side, and Moon on the female dominate these spiritual archetypes, while Mercury above stands at the point of balance of the facets of male and female.

Below, the alchemist stands on a fire breathing winged dragon, who in turn stands upon a winged globe, which bears within it a square of the 4, and a triangle of the 3. This earth globe symbolises, in this mandala, the raising of the earthly realm towards the spirit, thus it contains the Three principles of the etheric realm, and the four elements, that constitute the physical body. Thus the alchemist through working upon his/her physical and etheric bodies, has raised them, enobled them, out of immersion in the purely physical forces, and thus has developed a vehicle for higher stages of the Great Work. The dragon is a picture of the lower astral passions, the untamed, unintegrated emotions which pour through the soul. Here the alchemist, in standing upon the dragon, has achieved a degree of mastery, of conscious control. The alchemist, we note, has not destroyed the dragon, for that would cut him off from the raw energy, the fire, of the process, but stands above that realm, no longer the dragon's victim, but its master.

Seen as a whole, this mandala pictures the soul of the alchemist at a certain stage of development, when the alchemist through achieving a degree of purification of the lower vehicles, and a mastery of the lower astral realm, has been enabled to stand upright, and receive the influences of the higher nature, from the spiritual realm of the planets. At this point in the alchemist's development, he/she becomes aware of the two inward states of soul being that constellate around the male/female polarities, active/passive, analysis/synthesis, etc. which must become integrated consciously as the next stage of the Great Work.

Part Two BRIGANTIA

Dea Nymphae Brigantiae : The Triple Muse

Colin Murray ©

- " Your first candle lit, is your sunrise birth ; the flame of your house
reaching Ceugant's brow.
Your second, is the spark of your union with Bress, son of Elathan.
Your third, is the pillar of fire, as you took the veil,
rising high and clear.
Your fourth are brothers, with Dagda your father, Broadb the red,
Medar Ogma and Angus.
Your fifth is eternal life's spring ; that sings your name,
in crystal gaze.
Your sixth, is the flame of your altar, that never dies.
Your seventh, is the Grove at Llandwynwn, on Mona's shore,
where lovers tryst.
Your eighth is the strength of your Oxen of Dil, Fea and Fearna,
Red and Black.
Your ninth, is the sigh of your breath, as new life grows from old,
your bridge of truth.
Your tenth, is a milk white cow, of reddened ears,
the Earth Mothers Nectar, sweet!
Your eleventh, is a girdle, that spans night and day,
yet heals and remains.
Your twelfth, is a veil of truth, in a flowering thorn,
your wearyall path.
Your thirteenth, is for your son, Ruardan, to be reborn.
Your fourteenth, is the white light of the flowing word,
born at sunrise—the molten sky.
Your fifteenth, is the Grove at Kildare, with solid Oak
and crystal spring.
Your sixteenth, are shrines throughout Albion, in Church, Well and Wall.
Your seventeenth, is your will, of black iron, forged in the
determination of a thousand eyes.
Your eighteenth, is a healing, the White Dog at the Portal,
the Chalice of your smile.

Your nineteenth is a Clarsach, which spells and binds, the hours, days
and signs, all in a silver bough.
Your last is your first, the beginning of the turning sea,
the ending of the three in one.
The Dancing Sun in the hearts of all ! The candle that never dies ! ”

So runs the blue and silver thread of fair Brigid's many guises, in her various forms, romantic thoughts and fancies and historical truths mixed all together. There was a factual tribal land of the Brigantes spreading across England from the Wirral to the Wash in pre Conquest times. Brigit as a fertility goddess is remembered in every marriage ceremony as 'the Bride' still today. She appears, like the solar king and god Arthur, or perhaps Ar-Tur, at different times and places both in recorded history and in poetic legend.

Let us take a vision, quoted according to Moīna from a manuscript in the Library of Ireland recording a vision of of Brigid, the Triple Goddess of the Gael, as seen by Maud Gonne at the time that Yates was experimenting with his 'Castle of Heroes' and other visions, through the early Celtic influenced Golden Dawn tradition, under MacGregor Mathers.

THE THREE BRIGIDS

The Three Brigids guard the entrance to the land of the Gods. This entrance consists of three gateways, formed of heavy beams of wood, inlaid with small ornaments of silver and brass.

Brigid, the Smith-worker : stands strong and alert at the left hand gate. She is very dark with black wiry hair and restless black eyes. Her tunic is of blue and purple, her bratta purple, a bronze brooch clasps her bratta, and on her head is a bronze band ; beaten bronze work ornaments her leather belt and sandals. She governs all handicrafts, and represents the hard, laborious and painful side of life.

Brigid of Medicine : stands at the right hand gate. She has a fair and gentle face, her robes are light blue embroidered with silver thread, clasped by a silver winged brooch, another winged ornament rests on her head. She represents the happy and sympathetic side of life, and so becomes the healer of that which is bruised and broken by the hammer of the Brigid of Smithwork.

Brigid of Poetry : over the central gateway stands Brigid of Poetry, her robes are more sombre and cloudy. They are of a dull blue grey and white ; her face is neither fair nor dark, she has soft blue eyes which sadly look out upon the world, feeling the joys and sorrows that work therein. She combines the forces of the other two, being both active and passive, receptive of impressions, and possessing the power of producing form ... While she rests vegetation grows ; she blows the blast from her trumpet during the dead months of winter. The waves of the sea flow towards her when she is at rest, and are driven back when she becomes active.

Behind the posts of this gateway lie two hounds ; that on the side of Brigid the Smithworker is black, the other is white. They represent Life and Death, Joy and Sorrow. Whosoever would enter through this gateway should know the secret of one of these hounds, for a battle takes place between them, and that hound which is known, grows stronger through that knowledge, and when the stronger has devoured the weaker, it becomes the servant of him who knows its nature.

Moina's vision is a little heavy handed but the characteristics are all there. The original mythic Brigid was a solar goddess wed to a Fomorian, one of the early 'giant' invaders of Eire. Bress who had married Brigid according to romance, was the son of the Fomorian King Elathan. Their son, Ruardan becomes trapped in a web of intrigue and is asked to spy on Goibnui and to attempt to kill him, in which he fails and is himself mortally wounded. Goibnui is healed at the magical spring of youth, the eternal spring mentioned in the opening poem.

As a fire Goddess, Brigid was born at sunrise, in a house which burst into flames, which reached to heaven. A pillar of fire is said to have risen from her head when she took the veil, and her breath gave new life to the dead. She rules over boiling springs and at her altar an eternal flame is lit, a perpetual fire which never goes out. The sacred flame at her shrine at Kildare was never allowed to go out. It was extinguished once in the thirteenth century but after being relit, it burned until the reformation and dissolution of the Monasteries under Henry VIII. The same sacred fire might not be breathed on by an impure human breath. For nineteen nights the fire was tended by Brigid's Nuns, but on the twentieth night it remained lit untouched in a miraculous manner.

The factual Brigid, was an abbess born perhaps at 'Faughart' in about 450 AD and died at Kildare in 523 AD. The great fact about her life, is that she founded a community of women at Kildare. She is properly regarded as the initiator and abbess of the first Christian women's community amongst the Irish and attained to a unique position of authority during her own lifetime. She died and was buried at Kildare. During the later Danish invasions her remains were removed to Downpatrick to be interned, it is alleged, with St Patrick. The cult of St Brigid spread far and wide and has survived well beyond the emasculation of the primitive Orthodox Celtic Culdee Church, which was annexed by the Roman Catholic Church in its expansionist phase during 'the Holy Roman Empire'. The fundamental importance and necessity of a woman's spiritual role remains, and the dialogue continues fervently among the current patriarchal religions which are prevalent today.

It is interesting to note that many of the more spiritual of the women's groups that are developing today, have of necessity to go through a painful rejection of the Christian dogma, because of its one sided nature. What is creative and fecundating amongst the old religions continues in some fashion as a spearhead of the slowly changing tide which is gradually replacing the aggressive patrial, Old Testament vision, with the easier Earthy and fertile Mother image of Brigid, in her several characters.

Let the Festival of Brigantia on 2nd February, be remembered in this short poem by another powerful Celtic Seer and Prophet, Ithell Colquhoun.

IMBOLC

The Celandine's array of chryolite
calls out with vibrant tongue St Brigid's praise
and oyster catchers, where her grown lambs graze
Along the strand, proclaim her earliest light,

with covens of sharp cries. Bride Shepherdess
revealed in them and in the celandines.
Their zig-zag wing your territory defies
who wear the yellow flowers like a dress !

From 'Grimoire of the Entangled Thicket' by Ithell Colquhoun 1973

The quotation from Moira is taken from 'The Sword of Wisdom : Macgregor Mathers and the Golden Dawn' by Ithell Colquhoun. Neville Spearman 1975. There is also an excellent guide called 'Brigantia, a Mysteroiography', by Guy Ragland Phillips, Routledge and Kegan Paul, 1976.

Reviews

ALCHEMY The Medieval Alchemists and their Royal Art
by Johannes Fabricius Rosenkilde & Bagger Copenhagen 1976
228pp Large Format HB Dutch Kroner 250, appr. \$46.35, £23.98.

Although published some two years ago, this book does not seem to have been mentioned in many bibliographies, and deserves to be brought to the attention of students of Alchemy. The author, Johannes Fabricius, has produced a most original and fascinating 'Freudian' interpretation of the subject matter of Alchemy. In a sense this is a Freudian's answer to Jung's work on the psychology of Alchemy. Broadly the thesis is that the symbolic content of Alchemy (both in the texts and the illustrations in alchemical books), refers to the traumas familiar to us in Freudian Psychology, birth trauma, Oedipal conflict, etc, and the author shows how the early experiences in the psychic life of the individual, can be related to the various aspects of alchemical symbolism, a vision of the psyche which is somatic, connected with the body, rather than spiritual. Of course, perhaps many students of Alchemy with more mystical leanings will not agree with Fabricius' thesis, but one cannot but benefit from reading through his text, as we have here someone who has studied and worked through the symbolism of Alchemy, and has written the most original book on the subject for some time. This book contains more than 400 illustrations of woodcuts, and engravings from alchemical books, and although some of these have been published before they have never been better printed. The care with which the original plates have been photographed, together with the quality printing, have resulted in the finest detail from these alchemical engravings being captured - the Mylius series, Maier's Atalanta Fugiens, Mutus Liber, Barchusen-Crown of Nature, Twelve Keys, Lamb-spring, have never been so well reproduced. The Publishers must also be congratulated for producing this fine book, and for not sparing any effort in ensuring the quality of the production. It is indeed a most beautifully presented book, a tribute to the printers art.

Gareth Knight's latest book takes the form of an overall history of the magical tradition in the West, but although we have seen in the last few years many books with this sort of format, it is obvious from the beginning that we have here a work revealing the author's spiritual maturity, a work with a definite message and structure, rather than the piecemeal gathering of snippets of information which often is offered in books with this sort of title, by inferior authors with little occult understanding. The thesis of this book is that White Magic, the 'Technology of the Imagination', having achieved a spiritual maturation through long historical evolution, is more than ever necessary for the balanced development of our culture, which has been at the mercy in recent centuries of the two poles of materialistic Science and dogmatic Religion. The author traces its development from the early Jewish tradition through the Ancient Mystery Religions, the Gnostics and the Christianization of Magic, the Grail Legends, Medieval Magic and Alchemy, the Rosicrucians and through into more recent history - the 18th century Freemasonry, the 19th century with Eliphas Levi, Madame Blavatsky and the Golden Dawn, and so into our own century and the many branches and ramifications of the tradition which have evolved in our time. One becomes aware of the vastness of the domain of Magic and its influence upon history, and it is obviously difficult in a book of some two hundred odd pages to cover this subject comprehensively. However this is not the task of this book, rather it seeks to grasp the essence of the tradition in its historical development, and reveal its significance for the present age. A committed book, written, I suspect, not so much for the deep student of the occult, but for those who perhaps through reading the more sensationalistic writings, have a rather distorted picture of the nature of White Magic. One can only hope that this book achieves wide distribution and that it can help to break down some of the prejudiced and distorted ideas, that have been fed to the general public by sensation-
alist writers over the past years.

THE ENCYCLOPEDIA OF TAROT by Stuart R Kaplan
U.S. Games Systems Inc. New York 1978 404pp Large HB \$14.95

Anyone who professes a knowledge of Tarot cards cannot be without this book. Tarot enthusiast and collector, Stuart Kaplan, who has done a great deal to make various Tarot decks available to the public, shows us in this book the breadth of his enthusiasm, and the depth of his scholarship. The bulk of this book consists of detailed descriptions and illustrations of over 250 Tarot decks, with considerable documentation on the sources from which the various designers drew their inspiration, and the parallels and differences between various decks. There is also an excellent introduction to the early history of Tarot cards and their subsequent evolution, also a section on the interpretation of the meaning of the cards, and their use in divination, followed by a most comprehensive annotated bibliography. An essential reference book for the Tarot student, bound to become the sourcebook on the subject, it is very fairly priced for such a well illustrated and weighty volume.

A well produced reprint of one of the volumes from W. Wynn Westcott's renowned Collectanea Hermetica Series, which however includes in addition the Commentaries of Proclus, Psellus and Pletho, on the Oracles. This work has been entirely reset, the text of the Oracles being in Old English Style type, and each 'oracle' is given given plenty of space on the page to stand on its own, a great improvement upon the layout of Westcott's edition. These Oracles are the remaining fragments of a philosophical system which underlies much of the super structure of western occultism. They bear a definite relationship to the early Hermetic writings such as the Pyramander of Hermes. Little can be said of the supposed author, Julianus the Theurgist, and it seems most likely that we have here some of the teachings from one of the Ancient Mystery Schools connected with Chaldea, written down in the second century AD. The Oracles, epigrammatic philosophical statements, are arranged in sections, dealing with the nature of God, the structure of the Intellectual World, and a considerable number of the Oracles deal with the nature of the Soul. One can see quite clearly in these epigrams, the philosophical skeleton of western occultism. A most valuable addition to the library of an Hermetic student.

THE SYMBOLISM OF TEMPLE ARCHITECTURE

by Lawrence Durdin-Robertson Casara Publications, Clonegal, Enniscorthy, Eire. 63pp PB £1.25

In this book Lawrence Durdin-Robertson, one of the founders of the Fellowship of Isis, reveals the fact that the Temple is but a glyph, a symbol, worked into architectural form, for the female body. Thus into the construction of the various Mystery Temples, of Greece, Rome, and further East, and later in the Christian Churches, was woven the wisdom of an earlier matriarchal religion, that worshipped the Goddess in a more primal form. The book lists the various architectural features of the Archetypal Temple, the altar, arch, columns, adytum, pastos, pronaos, vestibule, etc., and with a remarkable display of erudition, the author proceeds to show the parallels with this matriarchal picture, drawing from Chaldean, Egyptian, Greek, Rosicrucian and many other sources. This is a most convincing and well researched work, which will be valuable as a source of reference.

RUNE MAGIC by Carlyle A. Pushong

Regency Press, London and New York. 100pp HB £2.50, \$6.00

A fine piece of research in which the author has brought together much of what can be known of the mysterious Runes, which are simultaneously letters in an alphabet and magical sigils. This book sketches the history and mythology of the Runes, their use in Divination 'Casting the Runes', and most importantly includes detailed descriptions of the various meanings and interpretations that have been attributed to each of these Runic glyphs, which Carlyle Pushong has synthesised into a working coherent system. Thus he would seem to have recovered, and drawn our attention to some of the lost wisdom, which was woven by the ancient peoples of Northern Europe, into their Runic magical alphabet, and presented it in a form which we could well make use of today.

THE DIARY OF AN ALCHEMIST by Dr Douglas Baker 1977
College of Spiritual Enlightenment and Esoteric Knowledge
103pp + 47pp Large PB £6.00

This book is, as the title suggests, the record of the personal quest of the well known author and lecturer, Dr Douglas Baker, for the spiritual. Dr Baker's main sources of inspiration would seem to have come from Theosophical ideas, but he introduces us to several pieces of poetry which for him also reflect the spiritual quest. The alchemical aspects of his life's search emerge only occasionally in the text, it is a kind of background against which his experiences are measured. The appendices, which amount to about 50 pages, are a series of three essays on various facets of Alchemy and are well worth reading. The book is illustrated by many colour plates based upon original engravings from early alchemical books. All in all, a book which allows us a glimpse into the inner evolution of a contemporary student of Alchemy and spiritual philosophy, rather than a complete system of ideas (which Dr Baker has provided us in his many other writings).

THE MAGICAL DIARIES OF ALEISTER CROWLEY 251pp
Edited by Stephen Skinner. Neville Spearman 1979 HB £11.75

The publication of these diaries of Crowley, covering the period in 1923 when he was in Tunisia (having earlier that year been expelled from his Abbey of Thelema in Cefalu), allows us a close up picture of the man, more real and revealing than any of his biographies. Much of these diaries were dictated by Crowley, and written down by Leah Hirsig (named Alostrael by Crowley). Stephen Skinner has done an excellent job in deciphering the original MSS and provides us with a great deal of footnotes (without which we would in places be rather lost), and a fine introduction and chronology. For the followers of Crowley, of course there can be no question of the value of such a publication. However, for those who are not wholehearted Crowleyites one can say that the diaries have a certain more universal significance, in that they reveal, quite nakedly, the Soul of a being immersed in the Magical tradition, trying to make sense of his life and experiences. In particular Crowley's experiences under various drugs particularly ether, cocaine and heroin, are extensively recounted in these diaries, and it is rather sad to find that in cold print these revelations gained from his drugged states, are rather thin and of little significance, one expects, outside the moment of the experience. One thing Crowley certainly achieved, was that in exploring the use of drugs in magical experience, to have shown us the poverty of such a path. One glimpse that does emerge is the fact that Crowley never really escaped the extreme protestant ethic of his upbringing - he could never fully relax and enjoy an experience, his sexuality or drug induced visions, rather these had to be seen as part of some path of training, part of the serious work of life. These diaries, here published for the first time, document the period immediately following that covered by *The Magical Record Of the Beast 666*. This book certainly provided me with a much clearer picture of the being of Aleister Crowley.