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Editorial

As twentieth century alchemists, we must be prepared to gaze upon the findings of modern materialistic science, and seek the spiritual forces and laws which underlie the facts that scientific research uncovers.

In the case of the Voyager II spacecraft, which in mid-July passed through the Jupiterian system, and transmitted back amazing photographs of the planet and its Moons, we can only contemplate these beautiful images with a growing sense of wonder.

I would advise my readers to try to get hold of copies of some of these photographs, for they reveal some thing quite significant cosmically. Unlike the dead mineralised worlds of the Moon and Mars, which previous satellites have photographed extensively, Jupiter reveals itself as a planet of life. Ever changing patterns of force-forms move around the planet in belts and bands. These have been interpreted as great weather systems, vast storms and cloud patterns that sweep around the planet. The close up colour photographs of these patterns reveal them as almost organic in form, veils of colour that flow organically into one another, in ever-changing ever

mobile forms. However, certain features remain constant, such as the Great Red Spot, which retains, though ever changing in detailed structure, its archetypal form as a great vortex of forces. The chemists tell us that Jupiter's atmosphere is mainly Hydrogen with simple organic hydrocarbons, Methane Ethylene and Ethane, together with Ammonia, Water and Phosphine (Phosphorus Hydride PH_3). They suggest that the redness of the features on Jupiter, such as the Great Red Spot, is the result of the formation of red Phosphorus in vast chemical reactions in the upper atmosphere, at certain centres of energy.

Whatever future scientific research will reveal about the material processes on the Jupiter planet, its beauty and mysterious life force, can only be a source of wonder to the soul of the alchemist, sensitive to the forces behind the changing patterns of material processes. Jupiter presents its being to us as a kind of vast cosmic alchemical experiment, a mandala of ever flowing colour and form, a great contrast to the dead, passive, cratered worlds of Moon and Mars, the surface of Jupiter reveals deep underlying energy processes.

The Voyager II spacecraft was also able to photograph at close quarters the four Galilean Moons of Jupiter, and again revealed remarkable cosmic facts. These four Moons are so completely different in appearance and nature, as to make one wonder over the sheer prolific creative diversity of the Cosmos.

Io, the innermost satellite, is the most volcanically active body yet found in the solar system (about 8 were noted active during the photographic survey), but in Earth terms these are cold volcanoes spewing out Sulphur, Oxygen and Sodium - a typical hot spot on Io is about 20°C .

Europa, is a strangely different world, described as being as smooth as a billiard ball, but covered with a network of fine cracks like

a cracked eggshell.

Ganymede, which seems to be composed largely of water, has two different surface features, darker cratered terrain, interspersed with brighter ridged and grooved bands.

Callisto, the outermost Galilean Moon, is shown in the photographs as the most cratered body known, the crater density appears to be as large as it could possible be.

So here we have revealed four entirely different worlds around Jupiter evidence of the prolific multiplicity of the Cosmos, and one wonders at the different cosmic forces which brought these worlds into being. We as alchemists can learn from contemplating these worlds, by trying to penetrate to the forces underlying the outer appearance of this planet and its companions, and coming to an inner encounter with these Jupiterian forces, that also work within our own sphere. Our ancient alchemical predecessors explored the Jupiterian forces, by working with processes and substances in their flasks and crucibles. Perhaps in this way they were able to experience something of what modern technology brings before us in the Voyager II photographs.

As modern alchemists, we must seek to encounter the facts of materialistic science, in a living way open to the forces that work within and behind the outer appearance, and not become blinded by the attempts of the scientific establishment to explain these processes in purely materialistic terms.

Like our ancient predecessors, the medieval alchemists, we must not fear the facts of the physical world, but seek to penetrate to the etheric basis of outer material processes. Thus can the inspirations of alchemy become the cornerstone for the foundation of an etheric science - the science that links the physical and spiritual realms.

Adam McLean

News & Information

The response to number one of the Magnum Opus Hermetic Sourceworks The Magical Calendar, has been moderately encouraging. I am presently working upon the Rosary of the Philosophers text, which will be issued as the second item in this series. This first English version of the Rosarium, I believe, provides us with profound insights into the philosophical and practical basis of Sixteenth century alchemy, and I am certain that the publication of this text is an important task. The text constellates around the well known series of 20 woodcut illustrations, showing the work proceeding through the various stages within the being of the alchemist. I shall be including a short essay on the structure and import of the symbolism in the text of the Rosarium. It is hoped to be able to issue this text in November 1979. There has also come to hand recently, an alchemical interpretation of the Book of Revelation, by the seventeenth century mystic Jane Lead, entitled the Revelation of Revelations, and this is in the style and tone of Boehmist writings. I hope one day to issue this in the Magnum Opus series.

* * * *

I hope to include a short section as a regular feature in the Hermetic Journal, which will explore the relationship between the alchemical picture of material processes and the findings of modern chemistry. This would not be a guide to practical alchemy, but rather would investigate the nature of the various substances and processes that are found in both alchemy and modern chemistry. Possible topics which come to mind include Acids and Bases, metals and non-metals, Sulphur-Salt-Mercury, processes such as distillation, sublimation, etc. In this way it is hope to build a bridge between alchemy and the chemistry of the present age.

A ROSICRUCIAN MANUSCRIPT

OF MICHAEL MAIER

Adam McLean ©

It is quite amazing that, even today, original documents relating to the early history of the Rosicrucian movement in the early seventeenth century, some 350 odd years ago, can still come to light. However, I have in the last few months located an important document, which I believe supports and strengthens the historical perspective on early Rosicrucian history put forward by Francis Yates in recent years. This article is merely a provisional report on the manuscript, much work remains to be done in translation and analysis, and I may in time publish a more detailed study in a booklet format.

The document is a manuscript on parchment by Michael Maier (one of the early Rosicrucian apologists), addressed to King James VI and I, and is in the form of an elaborate greetings card. Indeed it has been called "King James' Christmas Card". The parchment is now in the care of the Scottish Record Office in Edinburgh, and was acquired by them among the various papers in the collection of an old lawyer.

It is strange to think that we must turn to Scotland for information on the Rosicrucian activities of Maier.

The parchment, 33" by 24" , was originally folded, and has a short address to the King on the outside fold, the inside consists of an elaborate formal address to King James VI and I, in which Maier introduces himself under the title "Count Palatine, Doctor of Medicine and Philosophy". Two long poems together with two pieces of music, a fugue and a canon, flank the centrepiece of the manuscript, a large Rose of eight petals in red ink, upon which is superimposed a cross composed of letters of gold. The red ink is now quite faded, though can still be read upon careful examination, but the golden letters are quite distinct.

The importance of this manuscript lies in its date - 1612 - some two years before the publication of the first Rosicrucian Manifesto, the Fama Fraternitatis, in 1614. Thus this document indicates that before the Rosicrucian movement had made itself public, Maier was working with the symbols Rose and Cross, and in particular was trying to establish links with the highest political authority in Britain, King

James, using these symbols.

Firstly, let us examine some details of the text of the manuscript.

The parchment is headed with an introductory greeting, which indicates that it must have been presented at Christmas 1611.

"A greeting on the birthday of the Sacred King, to the most worshipful and energetic lord and most eminent James, King of Great Britain and Ireland, and Defender of the true faith, with a gesture of joyful celebration of the Birthday of the Lord, in most joy and fortune, we enter into the new auspicious year 1612. Dedicated and consecrated with humble service and submission, from Michael Maier, German, Count Palatine, Doctor of Medicine and Philosophy : Knight : and Poet Laureate. "

The central Rose is supported on a pedestal formed from the words.

"The Sceptre of Joy, which I pray is given to you. Luck in all eight is wished to the Kingdom, the King and the Court. "

The eight refers to the eight petals of the Rose around which the following eight gifts are wished to the King.

- | | |
|--------------------------|---------------------------|
| 1 The blessing of heaven | 5 Victory against enemies |
| 2 The health of the body | 6 A long life |
| 3 A time of peace | 7 Fervent piety |
| 4 The rewards of work | 8 Love of learning |

The petals of the Rose bear short verses which expand these sentiments. For example, the second petal, corresponding to SANITATEM CORPORIS,

"With all happiness and enterprise, the Divine Reward is to live in health and to be strong."

These short texts on the petals (in red ink) are cleverly constructed so that the words begin with the letters of the Cross (gold on the parchment), of eight times eight letters, which beginning at the top read VIVE IACOBE DIU REX MAGNE BRITANNICE SALVE TEGMINE QUO VERE SIT ROSA LAETA TUO,

"Farewell, James, Divine King of Great Britain, Hail, May the secrets of the Rose truly be a joy to you. "

The Rose is flanked by two longish poems, on the left being entitled "The Chorus of the Angels Gabriel, Raphael, Uriel, Michael", that on the right "Menaleas and Thirsis; the celebration of the Shepherds", obviously referring to the Gospel story of the birth of Jesus. These however, are elaborate poems full of classical mythological allegory.

Now let us try to put this parchment into its historical context. Here we will find that Francis Yates' The Rosicrucian Enlightenment, provides a perspective which makes the composition by Maier of this elaborate greetings card intelligible.

On 16th October 1612, Frederick, the Elector Palatine, arrived in Britain, to play court to King James' daughter Elizabeth. Politically, an alliance was being made, through the union of Frederick and Elizabeth, between the strongly protestant Britain, and the protestant

Palatinate (now southern Germany), which held the political centre of Europe. Francis Yates argues in her book that the "Rosicrucians" emerged as part of an impulse to create in the centre of Europe, a state ruled by an esoteric wisdom, which could only live freely in a country strongly protestant in spirit. In Bohemia, during the rule of Emperor Rudolf, esoteric studies, in particular alchemical investigations, were actively encouraged and patronised, and when he died in 1612, this great centre of learning and freedom of thought in Europe was endangered by a possible catholic successor to Rudolf. It seems that Frederick, the Elector Palatine, was chosen by a group of wise men as the vehicle for the continuance of this renaissance of free thinking, and a secret fraternity was formed - the Brotherhood of the Rose Cross - part of whose outer task (and this outer task is all we are considering in this article) was to aid Frederick and establish him as Emperor of Bohemia, over which he had a valid claim. The Rosicrucians did not declare themselves publicly until 1614, through the publication of the first of their manifestos - the Fama Fraternitatis. It was wished to involve Britain in this venture, and this could best be achieved through the marriage between Frederick and Elizabeth, daughter of James.

It seems from the evidence of this parchment, that Michael Maier, physician and adviser to Rudolf of Bohemia, was sent on a mission to Britain in 1611, one aspect of which was to prepare the ground for this political alliance and the marriage. Certainly Maier met many of the important intellectual and cultural figures of the day, including Robert Fludd, later to become, through his voluminous writings published in the Palatinate, the other great Rosicrucian apologist. In James' Court there were a few important people with alchemical and hermetic interests - for example, the Scotsman, Sir George Erskine, one of James' Privy Councillors, whose alchemical notebooks are still extant, and of course Francis Bacon.

Frederick came to Britain in the autumn of the following year, and the engagement to Elizabeth was formally announced at Christmas 1612, exactly one year after Maier had presented his parchment to James.

This parchment, which I hope will now be recognised as an important document in the history of Rosicrucianism, thus reveals that Michael Maier acted in 1611 as an ambassador for Frederick Elector Palatine. It is of great import, that in following through this mission, Maier felt it necessary to use the symbols of the Rose and the Cross as the centrepiece of his submission to James. It has been known from other historical sources that Maier was in Britain at this time, although nothing is recorded of his activities, but with the discovery of this manuscript, we have new evidence that he was involved in a venture that outwardly was concerned with the grand politics of Europe, and inwardly with the establishment of the foundation of the public manifestation of the Brotherhood of the Rose Cross.

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.

In the last exercise we experienced something of the vertical polarity of our being, in the head and tail of the Ouroboros which were united. In this meditation we shall work with the horizontal polarity of our beings.

THE HERMAPHRODITE

By performing the Retort meditation bring one's consciousness into the inner space. Allow this consciousness to become centred in a plane running down the mid line of one's body, and begin to explore the polarities of one's being that are expressed in the left and right. We must try in this exercise to experience the qualitative differences in our feeling of right and left. The comfortable way one's consciousness rests in the right side, the left whereas seeming more strange and unfamiliar (left handed people will have to reverse these directions).

Let one's consciousness stream into the right side of one's being - one can picture this perhaps quite physically as rays flowing out of the right side of the body particularly the right hand. Experience how the conscious will lives in this side of one's being. Centre again in consciousness, then picture the left side as a realm of one's being penetrated by forces outside one's consciousness. Experience the left side of the body as a kind of receptive organ for the unconscious forces that work into our beings. Centre again and alternate focussing one's consciousness in right and left.

Part of this exercise might concentrate on the fact that the physical organs asymmetrically disposed in the body - liver, heart, gut, etc., are organs we can never consciously control. Many of the symmetrically disposed organs - brain, lungs, limbs, etc., can come into the realm of conscious will.

There should eventually arise a moment in the meditation, when quite naturally a kind of synthesis begins to come about. We picture the left side as female/receptive/intuitive, the right side as male/active/conscious, begin to come together in a synthesis, to meet in the hermaphrodite. Picture inner being quite definitely as this hermaphrodite, the two essential facets of conscious/unconscious, active/receptive, male/female, etc., united, fusing together. Do not attempt to reverse this process. Once this figure has formed inwardly, do not take it to pieces, but finish at this point, letting the unity remain in one's being.

(As a physical manifestation of the hermaphrodite, we need only note that the left hemisphere of the brain is connected with the right side of the body and vice versa.) This meditation is only one small part of what is spiritually contained in the hermaphrodite symbol.

THE UROBOROS

Kenneth Clark ©

To accomplish the Great Work, to become a more perfect whole and well-rounded individual in the sense of Plato's spherical man or the philosopher's Hermetic Androgyne, and be possessed of the saving gnosis that All is One and One is All, the laborant must descend into the murky depths of his own body to eat his tail like the Uroboros of alchemy and assimilate into consciousness the darker, more primitive and instinctual elements of his being.

Like the Uroboros — that serpent which rejoices in itself, impregnates itself, and gives birth to itself in the space of a single day — the laborant has need of nothing other than himself to bring himself to completion.

Secure from all outside distractions in the impregnable fortress of his library, he enters into that closed system of pictorial thought which distinguishes alchemical theory and follows it as it turns back upon itself through a succession of symbols and bites its own tail, and he comes to see the opus as a circular distillation of the arcane substance (the living mercury, vital force, or Kundalini) in the Hermetic vessel (body of man), as a process of continual refinement that feeds upon itself, up until such time as the egg is broken and the spirit escapes in death, for which the work itself was held to be a kind of preparation in much the manner of an ancient Greek Mystery initiation conducted by Hermes, who as the mercury of the sages appears as the first matter at the beginning of the art and as the philosopher's stone at the end.

After the laborant has come to know the nature of this Mercurius from his studies and discovered the means whereby the sun and the moon may be conjoined in the head and tail of the dragon to bring this mercury to life, he enters the oratory adjoining his library and calls upon God and Hermes Trismegistus to aid him in the praxis.

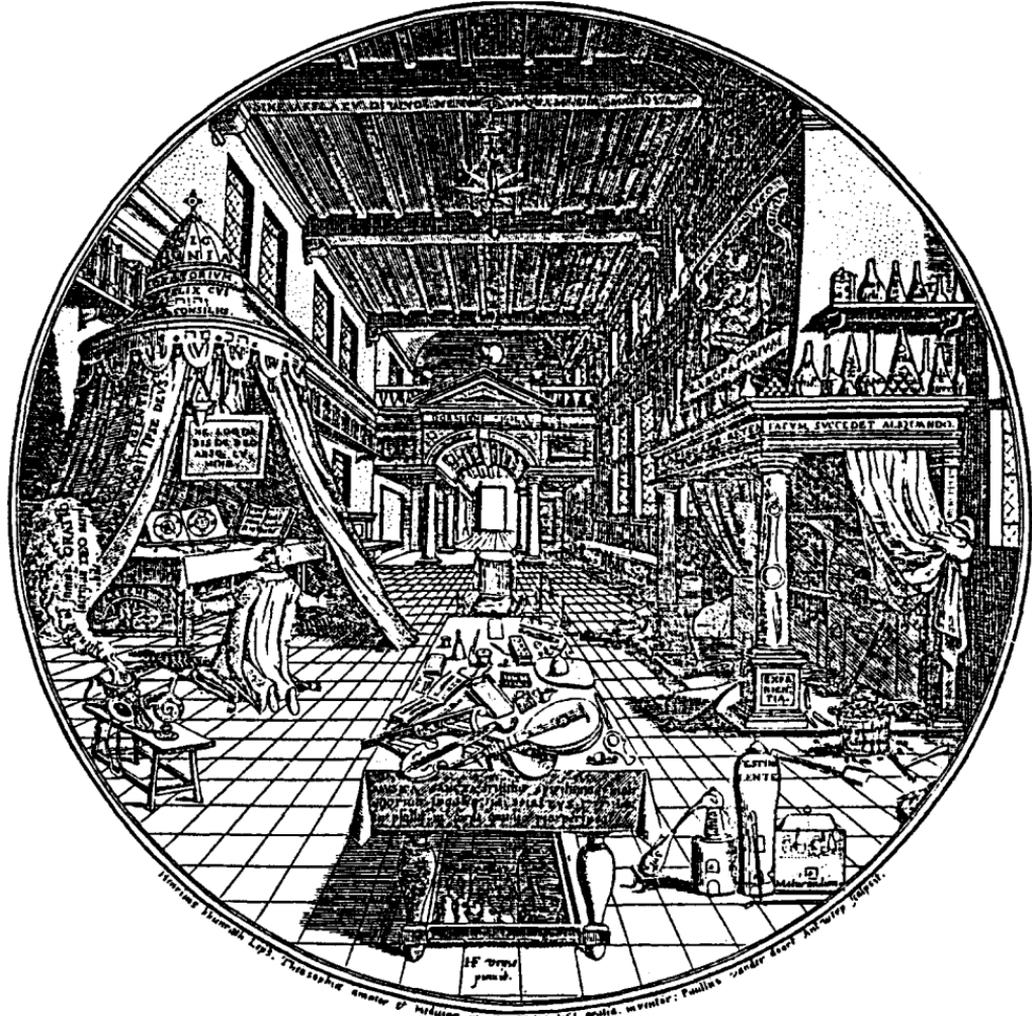
The text of the oratory which encloses the altar is black like the land of Khem, where the art of alchemy has its Western origins, and spangled with stars like the night sky to serve as an intimation of that light which begins to shine through the darkness during the course of the work. Above the altar a large picture of the Uroboros drawn from the "Chrisopoesia of Cleopatra" hangs, for this figure is the paramount symbol of the alchemical process and the "One is All" inscription which it encircles is the sum of all Hermetic wisdom.



The altar of the oratory is covered with a white mantle and has as its centrepiece a handsomely-bound copy of the "Emerald Tablet of Hermes" done in the laborant's own calligraphic hand and displayed upright and open upon an ornate book rest. To either side of the Emerald Tablet a lighted candle stands, a white taper to the left and a red one to the right, representing the moon and the sun respectively, and the nadis Ida and Pingala, while in front of the Emerald Tablet there stands a single white lily together with a red rose in a florence flask of water to represent the conjunction of Sol and Luna in the body of the laborant. A bronze figure of Mercury with upraised caduceus also adorns the altar and a censer from which fumes of frankincense, sacred to Hermes, pour forth and rise in homage to the god along with the laborant's prayers.

Having put himself in the right frame of mind for the praxis, the laborant commences the work. And since his laboratory lies within him, he does not need to leave the sacred enclosure of the oratory. He merely seals himself up in his own body so that nothing foreign can enter in through the gates of his senses to disturb him in his labours, and then he turns inward and descends to eat his own tail. He labours to get to the bottom of his own being, to recover his radical nature (Kundalini) and uncover his antecedent cause (the Godhead), to search out that secret ground where creature and Creator meet and all opposites are conjoined in a common thing. His head contains the luminous white salt of wisdom and his tail holds the burning red sulphur of concupiscence. By sinking his own mind or cerebral spirit deep into the vegetative ganglia near the base of his spine, he in effect salts his own tail, impregnates himself and arouses the mercurial serpent (Kundalini).

The descent is furthered by rounds of deep abdominal breathing. This enlivens the vegetative nervous system which in turn renders the respiration more profoundly autonomic, establishing a natural feedback mechanism which is self-governing like the Uroboros. Eventually the respiration approximates that of an embryo in the womb. When this condition is achieved, the laborant holds his breath and seals up the last avenue of escape from his body. The solar and lunar pranic currents which flow through the Ida and Pingala conduits (the left



and right sympathetic chains) are then conjoined in the vessel of the grave or root bulb of the Susumna nadi (spinal cord), generating an intense heat which arouses the Kundalini or mercury of the sages.

A passage from a seventeenth century tract on alchemy * has this mercury declare : "I am the old dragon that is found everywhere on the face of the earth. I am father and mother, young and old, very weak and very strong, life-giving and death-dealing, visible and invisible, hard and soft. I ascend heavenward and descend to earth, am of a lofty nature and yet most low, am light and heavy by turns In me the natural order of things is oftentimes reversed. I have in me the light of Nature. I am dark and light. I spring from the earth and fall like dew from heaven. I am well known and yet obscure."

About this mercury or Kundalini the Emerald Tablet says that "its father is the sun and its mother is the moon", alluding to the two vital currents in the body of the laborant that are conjoined to give it rise, and that "the wind carries it in its belly", meaning that it is originally an atmospheric life energy like orgone or prana before it is taken into the lungs, while the line which says that "the earth is its nurse" refers to the body in which it becomes strong and to its place of residence in the lowest chakra. "It ascends from earth to heaven", the Emerald Tablet declares, "and descends again to earth and unites in itself the virtues of things above and things below to perform the wonders of the art. It comprises the glory of the whole world, is the power in everything strong, overcomes everything subtle, and penetrates all solids."

In descending to eat his tail, the laborant slays himself like a scorpion with his own dart. He regresses to the uterine state, becomes an homunculus in his own belly, and, with the arousal of the Kundalini, undergoes a kind of Dionysian death by dismemberment in which his sense of identity is fragmented, as it were into a host of previous selves, some human and some animal, arising from the storehouse of evolutionary memory ; and in the serpent itself, his tail so to speak, the laborant experiences his most primitive and archaic life-form, his radical nature, that worm which man was, according to the teachings of the gnostic Saturninus, before the angels made him upright, the basic living orgonome described by Wilhelm Reich.

This serpent is born of the conjunction of the solar and lunar currents of pranic energy which takes place in the belly of the laborant, when the head and the tail of the respiratory Uroboros meet in the yogic retention of breath ; and it quickly gives rise to the Eclipse or nigredo of the sages, for it swiftly mounts upwards like mercury in the dog days of summer, ascending the spinal cord as a warm sinuous current of fluid electricity, and enters the brain with a fiery rush, and so coruscates the encephalon with its light, that the mind is benighted by the brilliance and swoons away.

For which reason it is said that this serpent bites off the head of the male in the lustful heat of conception **, just as in certain Tibetan practices the Kundalini is inwardly visualised as the flaming red she-devil Vajra Yogini who strikes off the head of the yogi with her sword at the height of her ascent. As the Kundalini penetrates each chakra, she removes another veil like Salome ***, until finally the seventh veil is lifted which results in the decapitation of the adept. Of course, the bodiless head symbolises ecstasy or samadhi and the manticism of Orpheus which flows from it, and it seems to have been worshipped as such by the Templars

In his tail the laborant finds that feminine element in his nature which the dictates of society called upon him to suppress, and along with this snakey inner Eve or Lilith there shines in the darkness a burning red sulphur which casts the lady in a lurid light and stirs him to bestial rut. And so he sees the inspiratrix of his childhood, his lost Persephone, return to him as a prurient Sophia, a great whore, Babylon, the mother of mysteries and abominations, astride a beast, holding out to him a cup filled to the brim with the copious filth of her many fornications.

Now, in order to become a whole person, a living philosopher's stone, the laborant must assimilate this witches brew. He must drink from the cup of Babylon, that vile confection which will in the course of the opus become a healing medicine for the salvation of his soul. And so he imbibes the hellish broth, uroborically finding nourishment in his own filth, and is immediately divided through the midst as by a fiery swift sword, and he suffers the pangs of a woman in great travail as the serpent moves his belly to tender mercies, and he sees with his mind's eye the Devi Kundalini come to him straightaway from out of the hottest South (the incandescent solar plexus) on soft soles stealthily like a cat in the sultry, dark and sensual form of a temptress unumbered by the sun and sexually inflamed, with a fiery longing in her igneous eyes that melts his heart away and bubbles up the blood in his veins, and she appears to him as a slayer of men, naked, wanton and burning brightly, and she embraces him in the grave as a black but comely cobra woman and wraps her mighty coils around him and dissolves the flesh of his body into running mercury.

A fountain of living water now springs up out of the belly of the laborant like a leaping flame and gives birth in his brain to the flash of illumination. The illumination is sudden and is comparable in its immediacy to the opening of an eye or the switching on of an electric light in a dark room. It is the opening up of the Eternal Eye from which there suddenly pours in upon the receptive lunar mind the clear diamond-like radiance of an all-consuming transcendental Sun.

This ravishingly clear Light is the formless Source of all being, the Fountainhead of all beauty, truth and goodness, and the Sum of all perfection. It comes to all men, if not in their present life, then in another, whether they seek It or not ; and, although the sudden manner of Its appearance may at first strike terror in the uninitiated who fear for the permanent loss of their individual identities in Its all-encompassing expanse, those who have lost themselves for a time in the splendour of Its pleroma and then returned to their senses have unanimously preferred It to the pale cast of everyday consciousness, and esteemed It above all mundane things, even corporeal life itself.

In the ecstasy of illumination, this light perceives Itself alone — there is no second, no subject and object, only That which exceeds all relativity — and the person upon whom It dawns is immediately swallowed up in an infinite universe of light.

During the illumination all life is centred in the head while the rest of the body is buried in a profound oblivion together with the circumstantial perception. The ascent of the serpent Kundalini makes the laborant all head, just like the Babylonian dragon or uroboros of alchemy after it has devoured the whole of its vile body upwards from the tail. The head becomes all, a perfect round thing, spherical like Plato's original man. Therein the mercurial serpent takes up its abode as the resident genius of the brain and becomes a permanent water or stone of diaphanous crystal or clarified glass through which there first shines a light of such transcendental awe that it darkens the mind by virtue of its surpassing brightness, ushering in the alchemical caput mortuum or raven's head of dissolution in an Abyss or Void which exceeds all existential limitations, and afterwards there appears a soft tremulous white light like that of the moon in its

fullness which fills the head with bliss and a vivid sense of immersion in the fulgent living waters of some grand world soul or oceanic all.

Then the serpent Kundalini breaks the epoptic trance by returning as a wave of bliss (ananda-lahari) to its seat at the base of the spine, bringing down the white cerebral moon from above, and the laborant sees the Day-spring of illumination break prismatically through the welter of phenomenal things as the Universal Peacock of the sages and unite all the wonders of creation in one sympathetic accord and living body of joy. Then the influx of vitality from the serpent is taken up by the circulatory system and turns his blood into the ruby red tincture of the sages, and his heart blooms like a rose with a love and compassion for all creatures great and small, and he is filled to overflowing with new vigour and good will, and goes out into the world to work the projection and sees the joining of things above to those below in glory.

Now the Sun rides at noon in the sky, bathing the world in a vertical light that is without shadow. Time seems to stand still and everything is seen in the glass of Eternity. Extremes meet as in the head and tail of the Uroboros and partake of a common nature which is essentially Divine, and the laborant recognises himself to be an integral part of the World Animal.

The opus has now run its initial course and made of the laborant an hermetic androgyne open to secret intercourse with his snakey inner Eve or Lilith (Kundalini) such as Adam is said to have enjoyed before the Fall, but the laborant must subject himself to repeated dissolutions and coagulations in the embrace of his pythonesse, if his character is to become as refined and his body as lit up from within as the philosopher's stone, and this is the promise which he now sees in that self-perpetuating round of circular distillation known as the Uroboros.

- * From the tract "Aurelia occulta", contained in volume IV of THEATRUM CHEMICUM ; quoted by Thomas Vaughan in his COELUM TERRAE and by Jung in his ALCHEMICAL STUDIES, p 218
- ** See Jung, MYSTERIUM CONIUNCTIONIS, p 29 for passage from "Consilium coniugii" to this effect.
- *** The figure of Salome appears in PISTIS SOPHIA as a disciple of Jesus and was identified with the serpent Naas by the Gnostic Ophites.

Illustration 1 from The Goldmaking of Cleopatra contained in Berthelot, Marcellin Collection des anciens alchimistes Grecs. 1887

Illustration 2 from Khunrath, Heinrich Amphitheatre of Eternal Wisdom, 1609

THE BIRDS IN ALCHEMY

Adam McLean ©

In alchemical writings we meet a seemingly bewildering multiplicity of animal symbols : red lions, white eagles, stags, unicorns, winged dragons and snakes. Although at first glance all this complex mass of symbolism seems tortured and confused, there is an inner coherence to these symbols, which the ancient alchemists used in specific ways reflecting their esoteric content. In this article I wish to consider a particularly tight knit group of these animal symbols, the birds of alchemy - the Black Crow, White Swan, Peacock, Pelican, and Phoenix - which are descriptive of certain stages of the alchemical process. Of course, it would be wrong to suggest that there are fixed rigid meanings with regard to these symbols. The alchemists always integrated the symbols they used, so that one has to look at the total context, the background against which they stand, but when the birds appear in this sequence it is almost certain that the following interpretation can be applied.

Firstly, let us look at the symbols in general. What did the alchemists wish to symbolise by birds ? The essential thing about birds is that they, having as their domain the air element, mediate between the earthly realm and the heaven world. The alchemist in observing the flight of birds, recognised in them a picture of the human soul undergoing spiritual development. The soul, aspiring upwards, flying free of the restraints of the earth bound body seeking the heavenly light, only to have to return to the earthly consciousness again after the meditation, the alchemist symbolised by the bird. Thus the bird symbols in alchemy, reflect the inner experiences of Soul Alchemy, the soaring of the soul free from the earth bound body and the physical senses. The soul, in the meditations of soul alchemy, touches upon the spiritual world, and brings something of this back into the outer life again. The birds as symbols mediate between the physical and spiritual worlds, they reflect certain archetypal experiences encountered by the soul in its development through the alchemical process.

These symbols were used in two ways. Firstly, as a description in a text of one aspect of the process. Thus the alchemist might indicate a certain process as the Pelican stage, and describe certain facets of this by using perhaps other symbols. Secondly, these bird symbols could be used as a subject matter for a meditation, and by inwardly building such a symbol, one connected in soul with the essential experience of the particular stage of the alchemical-soul process.

Now we will look at these in detail. I would like to consider them in the following sequence, one which occurs in various sources : - Black Crow - White Swan - Peacock - Pelican - Phoenix - as these correspond to a developing inner experience which involves a progressively deepening encounter with the inner spiritual dimension of our being.



THE BLACK CROW sometimes also the Raven, is the beginning of the Great Work of Soul Alchemy. This indicates the initial stages of the alchemist's encounter with his inner space, through withdrawing from the outer world of the senses in meditation, and entering what is initially the dark inner world of the soul. Thus this stage is also described in alchemical texts as the blackening, the nigredo experience, and it is often pictured as a death process, as in the caput mortuum,

the death's head, or as some alchemical illustrations show, the alchemist dying within a flask. Thus in the symbol of the Black Crow we have the stepping out in consciousness from the world of the physical senses, the restrictions that bind us to the physical body.



The next stage, is often shown as THE WHITE SWAN. Now the alchemist begins to experience the inner world as being light filled - the initial inner brightness which is often erroneously mistaken for true illumination. This is merely a first conscious encounter with the etheric world, and in comparison with physical sense experience is for many souls so overpowering as to be pictured as bright white light. The alchemical tradition recognised this and symbolised this stage as the White Swan. The swan is a bird which is rarely seen in flight, but

rather swimming upon lake or river, gracefully moving on the surface of water - in soul terms, on the soul's surface, its etheric interface with the physical.



With THE PEACOCK stage, the alchemist has entered into the inner experience of the astral world, which initially appears as ever shifting patterns of colour. This experience is often symbolised in alchemy by the appropriate image of the peacock's tail with its splendid iridescence of colour. In terms of this series of five stages the turning point is reached with the Peacock. Up until this point the alchemist has experienced aspects of his being which he was formerly unconscious of - the etheric forces and the astral body. Essentially these experiences have

happened to him, although he had to make himself open to the experiences through entering into the initial Black Crow state, however, in order to progress he must begin to work upon his inner being.



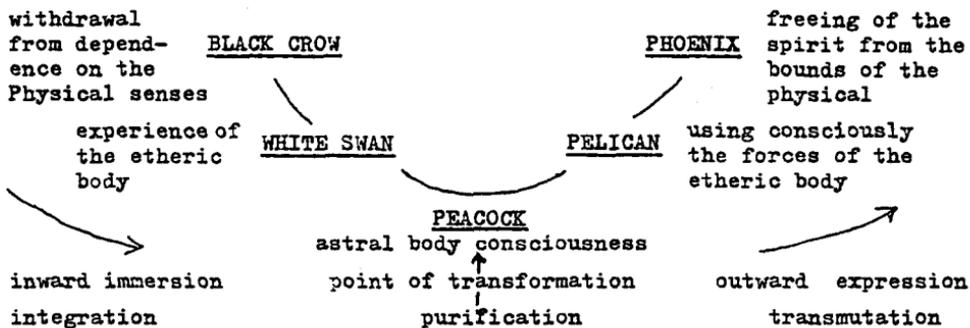
This active working with the soul forces is perfectly pictured in the PELICAN. The Pelican is shown stabbing its breast with its beak and nourishing its young with its own blood. The alchemist must enter into a kind of sacrificial relationship with his inner being. He must nourish with his own soul forces, the developing spiritual embryo within. Anyone who has made true spiritual development will know well this experience. One's image of one's self must be changed, transformed, sacrificed to the developing spiritual self. This is almost

invariably a deeply painful experience, which tests one's inner resources. Out of this will eventually emerge the spiritual ego, transformed through the Pelican experience. The Pelican was in this spiritual sense a valid image of the Christ experience and was used as such by the early alchemists.



The PHOENIX completes this process of soul development. The Phoenix bird builds its nest which at the same time is its funeral pyre, and then setting it alight cremates itself. But it arises anew from the ashes-transformed. Here we have captured the alchemists experience of spiritualisation. He has integrated his being so much, that he is no longer dependent upon his physical body as a foundation for his being. He now stands upon the sureness of the spiritual - he has in this sense attained the Philosopher's Stone, the Spiritual Ego.

Thus we can sketch shortly the process of Soul Alchemy, the integration, purification and transmutation of the soul, as pictured in this series of bird symbols.



The Peacock's Tail is the central experience to this process, the point of inner transformation, which arises from a true consciousness of the astral body. We note also that the other stages mirror each other. Thus the Black Crow and the Phoenix are related as beginning and end of the process, but in a deeper sense they are both connected with death-processes. The dying to the senses of the Black Crow stage is ultimately transformed into the triumph over the death process of the physical, that is pictured by the Phoenix. There is a further mirroring of the White Swan and Pelican stages. The White Swan is an experience of the etheric forces in one's being, and this is later transformed into a conscious mastery and outward expression of these life forces.

The Peacock's Tail stage - the conscious experience of the astral body - stands alone in this picturing of the process, though it was sometimes split into two facets, in the writings of some alchemists - an initial Winged Dragon phase which resolved into the Peacock's Tail. In the initial encounter with the astral body, the negative distorted aspects of one's being can dominate, and these can be pictured as the winged dragon, but through soul purification, ultimately the full beauty and splendour of the astral body are revealed in the Peacock's Tail.

In the early alchemical texts (and in particular the Rosarium Philosophorum), this picture of soul alchemy is developed in parallel with descriptions of what was a more physical process. Thus it was that the soul development of the alchemist went hand in hand with an actual physical operation, and this operation, the details of which have not been wholly lost, involved colour and form changes within a sealed flask, isomorphic to the inner changes of soul alchemy, described by these bird symbols. Thus we had a physical process which involved a blackening, a whitening, a rapid iridescence of colours, a circular distillation stage, and a final sublimation. Part of the task of modern alchemy must be to rediscover this physical process, and explore its further ramifications.

GARGOYLE EVOKATION

Jon Symon ©

Much has been written and rewritten on almost every Magickal system, and most of these writings are based upon contemporary sources which do not provide any historical security for the seeker. I have been lucky enough to have been initiated into an Order (Grand Lodge of Dorset O.B.R.) which has not had to depend on contemporary magick which has not existed long enough to be proven. My Order has existed for several hundred years and in this time has collected about 95% of the Grimoire titles ever scribed or published. Many of these books are known titles, but an equal number are lost and unknown titles, and likewise many of the arts within their mouldy pages are unknown. It has been my goal to publish most of these works to provide the seeker of the occult arts with the same books as their predecessors, so they will experience the true occult arts and not have to settle for a modern synthetic copy.

Here I present for the first time, what I feel to be the most unusual, gothic and romantic form of conjuration ever found to inspire the mind of the true occultist with ancient blood in his veins. The ancient system of Gargoyle Evokation as was set down in the year 1285 by his illustrious Foulness, Cannon Fadge.

Introduction to the Stone Missal written by Fadge
and published by ACORN, Grimoire Makers,
Copyright Jon Symon, 1979

Quite some years ago, I was given a packet of manuscripts which were found by one of my students. Upon examination of the scripts I discovered them to be a system of ritual evokation of Gargoyles, also referred to as Gargolyals and as Gargant-eums. The scripts were copied by Joseph Abbot in the year 1799. This lead me on a quest for more information about this rare form of evokation.

For five years there were just dead ends, until a colleague of mine visited me after several years of travelling. We then talked at

great length on many occult practices. He then asked of my knowledge on the subject of Gargoyles, and I told him that I had some information copied by Joseph Abbot. I showed him my scripts and he became inspired as he also had some which matched the scripts I had, plus another set which went with mine.

Apparently there are three books. The first is this book, first scribed in 1285, by Canon Fadge and translated from the Latin by the Venerable Kogg in the 15th century. A second book was written on the organising of a Cloister, with rules for furnishing and governing the Cloister, and initiations. The third book is concerned with Cloistered Ritual.

The book of which I speak is the vulgar book of Gargoyles, which was intended as a safeguard for preserving the Gothic art in case the Cloister died out, as it did.

The Story of Fadge and the Gargoyles

In Wales there once lived a very stout fellow who was a scoundrel a fighter, and a wench. This fellow's name was Gwyddion Fadge. He led a miserable and destructive life. He was a man who was tortured by guilt from his misdeeds, until one day he threw down his heavy broadsword to help a man pull his wagon out of the mud. The man gave Fadge a loaf and some potatoes. This shocked Fadge, as he never knew any kindness. He was so changed by this act that he left his sword and went to the village with the man. Here he was asked by an old woman for some of his food, and thinking back to his earlier experience of kindness, he shared what he had. He went on like this for several years. One day he saw some monks building a tower and being a big man of great strength he helped them for several months until the tower was completed. He stayed on at the tower to become a monk. Fadge attained the position of Canon several years later and had charge of a Nunnery for five years and was also its guard, having apparently got the position because of his protective instincts. By some incident of battle or raid, the nuns were removed and Fadge stayed on to become a Scribe. Soon he became lonely and thus he got the idea to recruit young girls and start his own nunnery. He treated his nuns with the most pious regard until eventually his passions got the better of him and he began teaching them as a lout does a wench, under the guise of penance. He was found out and excommunicated, much to the protest of his lady followers.

Fadge travelled to France and retained the title of Canon Fadge. He frequented cathedrals and there met the Dwarves who carved the Gargoyles, and he learned of their art of Gargoyle Evocation. He adapted their beliefs and also pursued the occult Arts. From these two pursuits arose the present work. His idea was to establish a cloistered order of Gargoyle conjurers. I must re-establish the fact that his intentions were to foster good, knowledge and sensual ideas. The idea of ritual in the cloister was to pick 29 people to represent the virtues of each Gargoyle, and the people would be conjured as oracles to express the virtues of the Gargoyles. Fadge planned ahead that if the Cloister died out, this book would preserve the art. I and several colleagues are in the process of re-founding this order to its original form, and anyone who is intrigued and inspired by this venture please inquire.



Ye Stone Missall, Canon Fadge.

Firstly scribed in 1285 by his illustrious foulness Canon Fadge. Now printed here in its entirety for "Little Baur", by Jon Symon, printer to ACORN.

This is the third book in our series of unobtainable grimoires from the archives of the Lodge of Borset, O. B. R.

It offers the first public insight into the truly gothic form of gargoyle evocation, with complete woodcuts of the 29 heirarchy of "gargolycals", and evocation and calls, ritual and weapons for their usage. Unlike demonologie, this art does not demand the use of astrologie for constructing tools, nor is their any danger from the gargoyles. Truly a congenial art for any gothic minded occultist and a must for every grimoire collector and occultist.

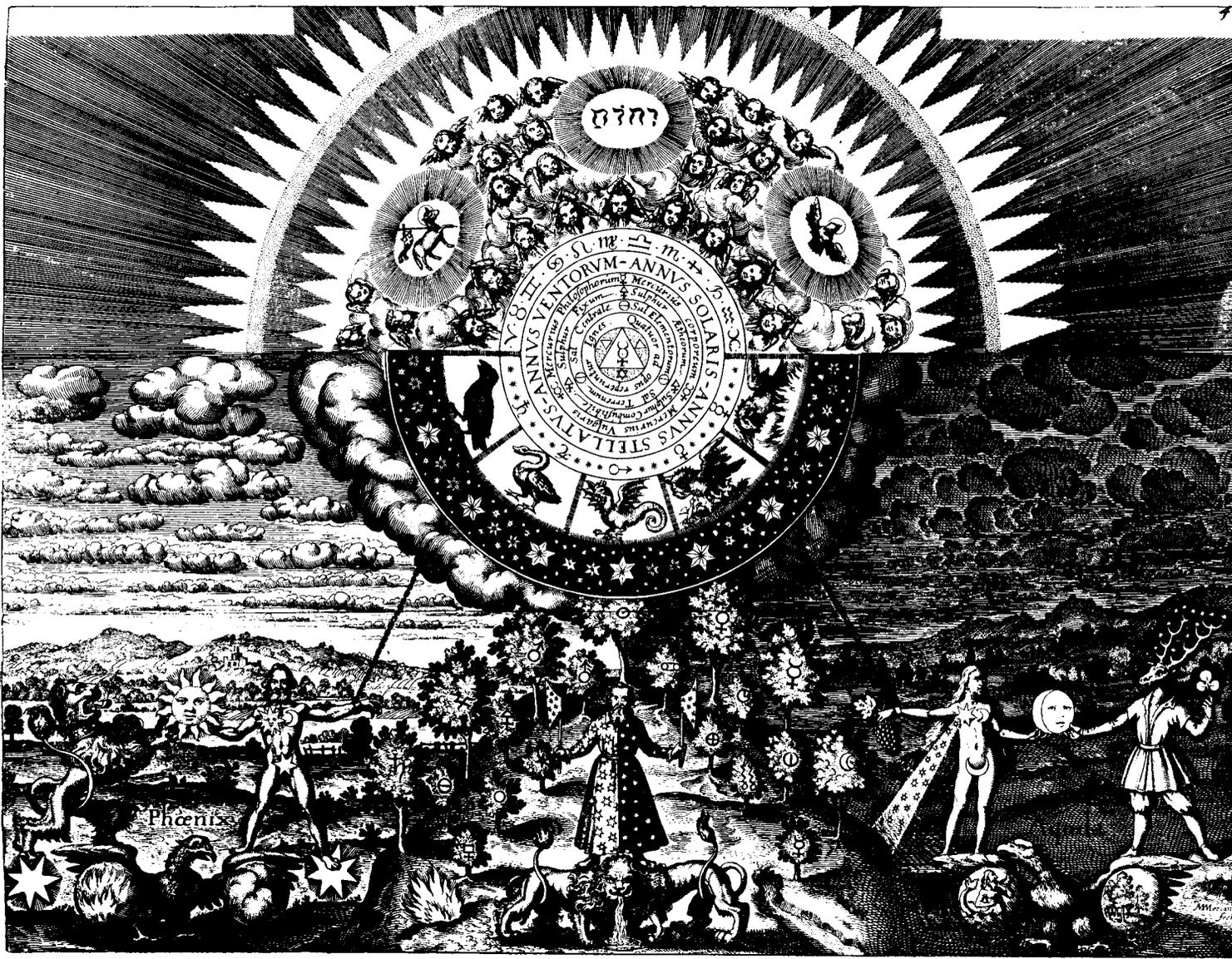
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Alchemical Mandala

Number 5

This well known plate was originally engraved by Mathieu Merian for Daniel Mylius' *Opus Medico-Chymicum* (1618), but was later included in the *Museum Hermeticum* (1678 edition).

In this remarkable mandala of the alchemical process we find the alchemist at the centre foreground, standing upon a two-bodied one-headed lion, which disgorges a liquid stream, while the alchemist wears a coat of stars - one side (his right) light, the other (his left) dark. He holds in each hand a cleaver, again bearing stars. The alchemist is seen upon a hill with a grove of trees, representing the substance of the physical work, the seven planetary metals on the outside, and inside twelve fundamental substances of the Great Work.

	Salt		} FIRE
	Sulphur		
	Crocus Mars		
	Tartar		} EARTH
	Alum		
	Sal Ammoniac		
	Auripigment		} WATER
	Vitriol		
	Saltpetre		
	Verdigris		} AIR
	Cinnabar		
	Mercury		

I suggest the above reconstruction of the correspondences of these symbols based upon another

important mandala in Steffan Michaelspacher's *Cabala, Spiegel der Kunst und Natur*, 1616, where these symbols are related to the twelve signs of the zodiac and thus to the elements.

At the base of the hill, on the alchemist's right a fire erupts, while on his left a spring of water is seen. On the alchemist's right a male figure is seen, under a light sky, whose left hand is chained to the spiritual realm above. This figure supports with his right hand, a Sun, in which task he is aided by a Lion rampant. These two stand upon stars and the wings of a Phoenix, which has dominion over the spheres of air and fire. On the alchemist's left, a female figure is seen under a dark sky, whose right hand, which holds a bunch of grapes, is chained to the spiritual realms above. This figure supports with her left hand, a Moon, and is helped in this by a Stag of twelve star points. These two stand upon the Eagle, who has dominion over the spheres of water and earth.

Thus we find here a picture of the alchemist integrating the dark unconscious side of his being with the conscious light side, these two being related to the polarities of Male/Female, Right/Left, Fire-Air/Water-Earth, Phoenix/Eagle, Sun/Moon. That he has achieved to great degree the integration of these facets is indicated by the two-bodied one-headed lion, the two separate aspects having fused in the head. He also holds the two astral cleavers, which give him the power of discrimination and freedom, and unlike the two archetypal figures of male and female which are but puppets of the spiritual world, the alchemist here is truly human having achieved the independence of his spirit.

Thus we can see what is revealed in the horizontal axis of this mandala. The vertical axis extends this into the three realms of the alchemical process.

Below on the hill of Alchemy, the alchemist stands in the grove of Physical Alchemy, surrounded by the substances of the Great Work.

Above in the realm of the Soul, the astral world, the middle region, we find the seven spiritual stars and the five birds of Soul Alchemy. These represent inner soul experiences that the alchemist must go through in the Great Alchemical Work of soul purification. Firstly, the Black Crow or Raven stage, the nigredo, the blackening - next, the White Swan, or albedo, the whitening - the Winged Dragon or Cockerel - the sacrificial element of the Pelican stage - and finally the alchemical resurrection of the Phoenix.

Above in the brilliant light filled realm of the Spirit, we find the nine Hierarchies of Spiritual Beings, and the symbols of the Trinity the Father יהוה , the Son in the Lamb, and the Holy Spirit by the dove.

Between the astral and the spiritual realms a series of circles integrate the symbolism in a threefold way. These stand between the seven planets of the astral realm and the twelve zodiacal signs of the spiritual world. Here we find the Triplicities :-

The Year of the Winds	The Year of the Sun	The Year of the Stars
Mercury of the Wise	Corporeal Mercury	Common Mercury
Fixed Sulphur	Volatile Sulphur	Combustible Sulphur
Central Salt	Elementary Salt	Earthly Salt

and in the centre 'four kinds of fire are required for the work'.

SOME LIGHT ON KUNDALINI

Nancy Ogle ©

From time to time, you meet someone whom you might describe as radiant, or glowing. You've known that these adjectives are not strictly accurate, such people would not illuminate a dark room, but still, we commonly use these words to describe a certain kind of energy which we notice particularly around some individuals. Sometimes we also meet people we might describe as bright, or even brilliant. Again these terms describe a kind of energy, but notice that this energy is distinctly different from the former kind.

"Glowing health" and "radiant beauty" describe a vital energy which in Sanskrit is called Prana. However, "brilliant intellect" and "enlightened thought" are phrases describing something else, an intelligent energy which in Sanskrit is called Kundalini.* The difference between these two must be firmly grasped in order to understand their interplay in nature and in man. In nature this interplay accounts for the vast panorama of life experience, and in man these two energies bring about individual evolution. Personal experiences with these energies differ widely, but there are certain landmarks in the soul's development which can be recognised by anyone versed in the principles of Prana and Kundalini manifestations. This article is an attempt to explain these principles, so that the reader may gauge his his own inner life experiences and those of others by a somewhat objective measurement.

Kundalini, like Prana and the physical forms of energy (electricity light, heat and so forth), exists potentially everywhere in the universe. However, in matter there is a great variety, and some substances express one kind of energy better than another. So we have iron which is uniquely magnetic, whereas silver and copper conduct electricity particularly well. Plants and animals radiate their abundance of Prana, and when they are properly cared for this radiation can

* These two words, Prana and Kundalini, are often used when discussing subtle energies, because there aren't any really good English equivalents

become very strong. Only through human beings, though, can Kundalini express itself into the world. I say "can" express, because in most of mankind this energy is still potential, locked into latency at the base of the spinal cord by the strong currents of Prana which build and maintain the animal body of a man.

Prana builds and protects all living forms. It gives life and takes it away again in a cyclic fashion, the way the moon gives us light : now more, now less, now none at all, and again. Kundalini, by the same token, may be associated with the sun, as it is a still, constant source of light, just as consciousness is a still, continuous spark. The Kundalini is an attractive force, whose movements are characterised by simplicity and restraint, while Prana, as if a mirror-image of Kundalini, is creative, outward-flowing, spectacular and magnificent.

The continuousness of the Kundalini energy is the key to its origin. It belongs to the eternal realms, and nothing in time touches it. Take an example. You have learned many things since you were a child, but your consciousness in itself, is still the same. When you said, "I am five", you meant the same thing by the word "I" as you meant when you said "I am fifteen", and you feel certain that this "I" will be the same as long as you live. Now this very "I" is a minute manifestation of Kundalini.

What we need to understand is how the Kundalini, in its fullness, gains access to the body : this is the crucial matter, and we start by considering the state of the average person, in whom the Kundalini is still all but completely suppressed.

As was said, the power to think "I am" is an indication of some Kundalini activity. But it is only that infinitesimal amount which is somehow able to seep through the barriers of the Pranic currents. A limitless source of this energy is still imprisoned at the base of the spine. That which does come through may be described as a very fine, constant stream of energy which ascends and descends along the spinal column in harmony with the breath. At each inhalation the energy ascends and at each exhalation it descends again. At the end of a normal inhalation, most of this energy reaches a certain height which is characteristic of the level of consciousness of the individual. To analyse individual consciousness in this way, the central nervous system is divided into three areas which give rise to three aspects of embodied consciousness, called the three Gunas, or natures : Tamas, Rajas and Sattva (corresponding to Salt, Sulphur and Mercury respectively). Everyone has all three natures, but in each person one nature predominates.

Take a moment to think about yourself and your body. Where are you in this body of yours ? Where is that "I am" ? For some people it is quite fixed and in other people it moves around according to their activity and thoughts.

When the consciousness resides in the lower part of the body, the Tamas nature predominates. Such a person is very attached to the world and its pleasures. He tends to be lazy, and since so little of the Kundalini energy rises up to the brain, dull-minded. He has little use for abstract concepts such as truth or virtue. His conscience will seldom if ever bother him, so committing a crime or telling a lie is

about as acceptable to him as more virtuous behaviour. Instinct is the only absolute that such a person is aware of.

If the consciousness resides in the heart area, Rajas predominates. Such a person is very active, at times, compulsively so. Achieving fame and amassing wealth are often important for him. His mind is active, as well ; he is awake both to the world and to religious principles. This person understands the high ideals of life and, being attracted to the world at the same time, wants to make a show out of everything. If he lies or cheats, which he may if his desire nature impels him, he will always feel the painful prick of conscience.

When the consciousness resides in the area of the head and neck, we have an example of the Sattva temperament. This sort of person does not seriously entertain thoughts of a dishonourable nature, since these thoughts occur only along the spine and are automatically assimilated and transmuted as the Kundalini ascends. He has very little attachment to the world, because he values ethical and religious principles above transient things. This one has an overactive conscience. He feels too much pain over small slips in truthfulness or honour. He builds his life on the highest religious principles he knows, and he may naively assume that everyone else does the same.

All these states of consciousness are available to one whose Kundalini has not yet been awakened. As an ordinary person makes efforts to overcome his baser nature this small amount of Kundalini energy concentrates at higher and higher levels. One is reminded of what the Lord Jesus said in the parable of the talents :

"Well done, good and faithful servant, you have been faithful over a little, I will set you over much, enter into the joy of your master", (Matthew 25 xxi)

for a person of Sattvic nature is very close to the blessings of heaven.

As we have said, the Kundalini energy is trapped at the base of the spine — held captive by the strong currents of Prana. The first essential experience on an aspirant's path is a strong disturbance of these Pranic currents. In its most exalted form, this disturbance is a momentary suppression of those currents which hold the Kundalini captive. In such a case, the terrific force of the Kundalini may envelop the body for a long moment, during which one perceives a brilliant, limitless light. However the experience may take other forms as well ** :

- 1) There may be a perception of white or coloured light which seems to be an angel , one's self or one's spiritual teacher,
- 2) There may be a spontaneous astral projection or a clear vision of some scene other than one's immediate environment,
- 3) Spontaneous expression of vivid emotion incongruous with one's circumstances,
- 4) Physical activity not directed by the conscious will - trembling, swaying, assuming various yogic postures or breathing rapidly.

** In yoga this experience is called Pranathana, which means strong Prana. For more information on the possible forms of this experience, a very good source is Science of Meditation, by Yogacharya Swami Kripalvanand, published by Sri Dahyabhai Hirabhai Patel, Gujarat, India (1977), Chapter 5.

In any case, this experience is the key to entry on the mystical path. It is sometimes called "the Awakening", sometimes "rebirth". It corresponds to the Masonic grade of the Entered Apprentice, and is associated with the Tower Card of the Tarot, which gives some indication of its exciting and disordering effect on the personality involved.

After this disturbance of Prana has occurred once, it may occur many times, taking any of the different forms that have been described. But the disturbance will be brief, so after a short time the normal Pranic currents will reassert themselves, and the Kundalini, if it has been released, will be forced back to the base of the spine, to its latent state.

A certain amount of time must elapse between this initiation and the next essential experience : time for both mind and body to readjust. All of one's principles now need to be examined in a "new light" : reassessed according to this new perception of reality.

Similarly, the body begins to change in subtle ways, becoming sensitive to different modes of perception. The physical changes are unconscious, automatic, but the mental changes depend on conscious work, so time, at this stage, can be measured by the duration of conscious effort.

The second essential experience on the mystical path, comprises the full raising of the Kundalini from its position of latency at the base of the spine to the top of the head. When successfully carried out, it marks the beginning of spiritual regeneration. During this experience, the Kundalini traces a path for itself which is not completely blocked off by the subsequent reassertion of Pranic currents. In Masonry, this experience is represented by the Fellowcraft Initiation.

There is much confusion here about different methods of raising the Kundalini, disagreement as to which is the best, and so forth, but the key to this whole issue is to remember that Kundalini is all intelligence. It knows the possibilities of any given moment infinitely better than our consciousness can contrive, and so will rise at the very moment it is suitable to do so. The rising of the Kundalini is not a mutation : it is the fulfillment of human nature. As such; it does not have to be artificially induced. The experience will not be denied to one who is properly prepared.

But we've already discussed the subtle currents of Kundalini rising and falling on the spine, so what is meant by "raising the Kundalini" ? To answer, we must explain that the word "Kundalini" is actually used to mean two different things : 1) intelligent energy, and 2) the source, or point at which this energy enters the body, just as the word "light" is used to mean both the lamp and the energy that radiates from a lamp. It is this source that is moved, from the base of the spine (where its activity is almost entirely suppressed by the natural Pranic currents) to the top of the head, where certain channels of expression become available to it.

Before we describe the sensations accompanying this ascent, we need to mention something about Prana. At the first Awakening of Kundalini, the Pranic currents are disturbed and they become more and more unsettled as one continues one's inner work. Various phenomena may occur as a result. One may see brilliant lights during meditation

or experience hot currents of terrific energy rushing up the spine, showers of light, even spinning and luminous pulsing in various parts of the body. This is all Prana. Especially if one (who has achieved the Awakening) concentrates strongly on a certain area of the body over an extended period of time, the Pranic energies start to concentrate in that area and produce such phenomena. It has happened sometimes that a student of yoga will concentrate on the top of his head over an extended period, and then, with the experience of Awakening, the liberated Prana will be drawn like a magnet to the area of this prolonged concentration. So phenomena begin to occur at the Crown Centre (Kether in the Qabalah). As a result, even the most sincere seeker may think that his Kundalini has risen, and, being unable to find good information to the contrary, may continue in this belief indefinitely. There is no real danger in this unless he gives up his inner work, thinking that he has "arrived". Giving up too soon is the biggest danger at any point along the path. Any mystical experience is favourable only insofar as it encourages the aspirant to continue.

When the Kundalini begins its ascent, it is much less spectacular than these displays of Prana. In *The Primal Power in Man*, Swami Narayananda gives an account of the various possible sensations of this experience. When the Kundalini Shakti (i.e. power) enters the Sushumna Nadi (the central nerve of the spinal column) fully for the first time, he says :

- 1) There may be intense pain, as if a stick were being thrust into the opening or the entering place of the Sushumna Nadi. Many get afraid of this pain and many make a confusion by taking this pain to be a disease.
- 2) Its rising may be felt like that of an ant creeping up slowly. The ant creeps up slowly, stopping here and stopping there, and slowly reaches its destination, the Sahasrara (the Crown Centre).
- 3) Its rising may be felt like the darting of a fish in the calm and still waters of a lake. Think of a big fish all alone swimming with great pleasure and with full speed, without any fear or hindrance, on the calm surface waters of a lake. It is all alone. No worry. No anxiety. No fear of anything. It is self-possessed and moves about with unhindered felicity. Thus the Kundalini proceeds rapidly from centre to centre until it enters the Sahasrara.
- 4) Its rising may be felt like the wriggling of a snake. The snake never moves straight. It always moves in a zigzag course.
- 5) Its rising may be felt like that of a bird hopping from place to place. Sometimes it takes one jump and stops a while, and then it takes two or three jumps at a stretch and then stops a while. Thus the Kundalini jumps, as it were, from one centre to another stops awhile and then again it travels two or three centres at a stretch and stops a while.
- 6) It may be felt like that of a monkey making a long sudden jump. The monkey makes a very long jump from a tree to a tree, from a branch to a branch leaving many branches in the middle. Likewise the Kundalini makes a sudden long jump as it were, from the base of the spine to the Sahasrara, or from the region of the throat to Sahasrara. To make it clearer, the Kundalini reaches the Sahasrara with a sudden flash of lightning, as it were, without stopping in any of the intermediate centres.

When the Kundalini has risen to the Crown Centre by whatever means, one feels as if a point at the top of the skull opens out into a flower. It is a very plain definite sensation. Afterwards there is usually a strong release of Prana which revitalises the whole body. The consciousness is exalted to a blissful state - samadhi. (This state is sometimes pictured in the Qabalah by the Tree of Life with a snake wrapped around it, its head hanging over Kether and its tongue touching the eleventh path. The Tree represents the soul of man. The snake Kundalini. Its tongue may be imagined to be flickering, producing the scintillations of intelligence ascribed to that path.) Although some effects of this blossoming remain with the individual as an enduring symbol of this experience, usually the source of the Kundalini drops back after a short time to the base of the spine. What a surprise for the aspirant, after having attained to such a great height, to awaken, say, the next morning, and find his mind enthralled with sexual desires ! In fact this very often happens, because body and mind have been vitalised to an exceptional degree, and so the weaknesses as well as the strengths of character reappear with special prominence.

A long period of gradual progress ensues. From birth, an individual struggles to gain control of his physical body and learns slowly to manipulate mundane objects. During this time, his latent worldly talents slowly unfold. At the Awakening stage, he begins to work consciously with Prana, and his abilities for using that energy gradually emerge. Now, with the onset of spiritual regeneration, he is given yet another parameter to work with. Through his repeated efforts to channel and focus this conscious energy, various aspects of intelligence begin to shine through his mind.

We have said that when the rising of the Kundalini is successful it ascends all the way to the top of the head. It is appropriate now to consider the possibilities of partial success, that is, occasions on which the Kundalini rises only part of the way up the spine.

Aside from the flower which blossoms at the Sahasrara, or Crown Centre, there are six other centres for conscious energy, called chakras, each in the form of a flower bud. When opened, each of these six centres gradually imparts tremendous practical powers to the individual. These chakras, their locations, descriptions and virtues are discussed at length in any number of books, so it will suffice simply to list them here.

<u>Name of Chakra</u>	<u>Location in the Body</u>	<u>Principal Power Attributed</u>
1 Muladhara	Base of the Spine	Power over the 4 elements
2 Swadhistana	Genital region	Power of enjoyment
3 Manipura	Solar Plexus region	(astral) Travelling
4 Anahata	Heart	Understanding
5 Visuddha	Throat	Clairaudience
6 Ajna	Root of the Nose	Clairvoyance

Theoretically, any of these chakras could open up before the Crown Centre. Under a competent spiritual teacher it is claimed that one can open these centres in succession, beginning with the Muladhara and coming at last to the Sahasrara as a kind of culmination. This is correct, but two concepts often get confused at this point. The initial aim of raising the Kundalini is to liberate it so that one can begin to work consciously with the energy. The liberation of the Kundalini is marked by the blossoming of the Crown Centre. The eventual aim is to

fix it in the Crown Centre. This aim is realised only gradually and sometimes in six stages : as it first resides in the Muladhara region, the first stage would be to raise it to the Swadhistana centre and fix it there, next fixing it in the Manipura centre and so on in ladder like fashion up the spine. So a lot of the talk of opening the centres in succession deals really with this second aim. (There are dangers, too, in working specifically to stimulate the lower chakras before the higher ones have opened ; the consciousness of the individual may be degraded. Note that the three lower chakras reside in the area of the Tamas Guna.) But all these considerations are very advanced, and the fact that so much is written about them tends to take them out of their proper perspective. Every new experience on the path should encourage the aspirant to continue : that is the vital point in all these phenomena.

Let us return for a moment to Prana. We have said that after the Awakening, Prana gradually comes under the control of the individual. If, at this time, the individual directs his concentration to one of the chakras, he can vitalise it and thereby realise some of the benefits which that centre embodies. It is therefore possible to experience various sensations in that centre, such as spinning, pulsing, coloured lights, without it being opened by the Kundalini. What difference can it make, then, whether the chakra is stimulated by Prana or by the Kundalini ? This lies in the nature of the two energies - Kundalini is a constant energy, whereas Prana is cyclic. Everything built by Prana undergoes constant change until, in its season, it dies. However, everything created by the Kundalini endures and is constant through all change. When Prana is released through a certain chakra, the effects are immediate and powerful but they will wear off in time, so they must be frequently refueled by concentration practices. When the Kundalini opens one of the chakras, there would be no immediate change in consciousness at all if it were not for the tremendous release of Prana that follows such an experience. In this latter case, the individual must continue his inner work for some time before the powers of that chakra begin to unfold, but these powers will continuously increase, and every effort, every moment of aspiration from this time onward will add to their virtue.

From the beginning of the spiritual regeneration phase, Kundalini may manifest its power in a number of ways aside from opening the chakras. Principal among these manifestations is the clear sense of entering another dimension. Another such experience is a deep, dreamless sleep during which the body does not move at all and scarcely seems to breathe. This sleep called Yogic sleep, and is extraordinarily vitalising and refreshing. As a last example, let us mention a state which is written about by St Theresa of Avila and others, which might be called "spiritual catalepsy". During intense prayer or meditation, the body is suddenly attracted to some inward point with such force that it becomes rigid, and the person is unable to move or speak, sometimes for many minutes. Experiences like these have an aspect of calmness and pleasantness and a definite sense that they are beneficial, but they may leave the mind severely distressed and disoriented ; not because they are meant to harm, not at all, but rather because the good they bring is so unworldly. In such a state of disorientation it is better to cease all spiritual practices for the duration. St. Theresa mentions this in her autobiography :

"There is one thing which happens in deep rapture and of which I want to give warning here : when the period has passed during which the soul is in union and its faculties are wholly absorbed - and this period, as I have said is short - the soul will still be recollected, and be unable, even in outward things, to return to itself : two of the faculties - memory and understanding - will be quite bewildered, and almost in a state of frenzy. This, as I say, sometimes happens, especially at the beginning. It may I imagine be a result of the inability of our natural weakness to endure such spiritual vehemence, and of the weakening of the imagination. I know this happens to some people. I should think it a good idea for them to force themselves to give up prayer and to take it up again later, at sometime when they have leisure, for if they try to pray while in that state they may come to great harm. "

I have left out any discussion of Divine Grace during the course of this essay, thinking it more important to consider the nature and manifestation of Kundalini and Prana in themselves. But Grace is the final cause of every essential mystical experience. The Awakening usually occurs as the result of a decision to verify universal laws, but it is Grace that determines the time and grants the experience. The key to raising the Kundalini is more subtle : total surrender of the will. In this state, one depends entirely on Grace, and in the fullness of time, Grace will respond. Complete dependence on Grace feels helpless, in a way, and many aspirants become impatient with this discomfort. So they drift away from their aspirations, with the result that real Kundalini experiences are fairly rare. Let the aspirant remember that the discomfort he feels in surrender is the summary of his own imperfections, and that in facing this he draws near to overcoming its causes.

If an individual once succeeds in raising the Kundalini to the Crown Centre, the other centres will gradually blossom as he continues his inner work. As he perseveres, eventually the Crown Chakra will blossom again, even many times, as he slowly learns to fix the energy in that centre.

When at last the Kundalini becomes established in the Crown centre a transformation occurs. St Augustine refers to this state as the sixth grade of the inner man, and Meister Eckhart quotes him on this point as follows :

"In the sixth grade, he is "disformed" and transformed in the divine eternal nature, having achieved full perfection. He has forgotten the things of this passing temporal life and has been caught up into the likeness of God, having become a child of God. There is no higher grade, nothing beyond this. It is eternal rest and blessing, the final end of the inner and new man, eternal life. "

This transformation is the third and final initiation of the soul. It is sometimes called God-Realisation, and it corresponds to the Masonic degree of Master.

We have looked at the intelligent energy, the Kundalini, and surveyed its developing manifestation in man. Certainly there is a great deal more to be said on the subject, and I fear that this article raises more questions than it answers. But if the questions it raises are central, and thereby cause a few readers to wonder truly about the nature of their being, then my efforts to present this difficult subject will be amply rewarded.

A FOUNDATION

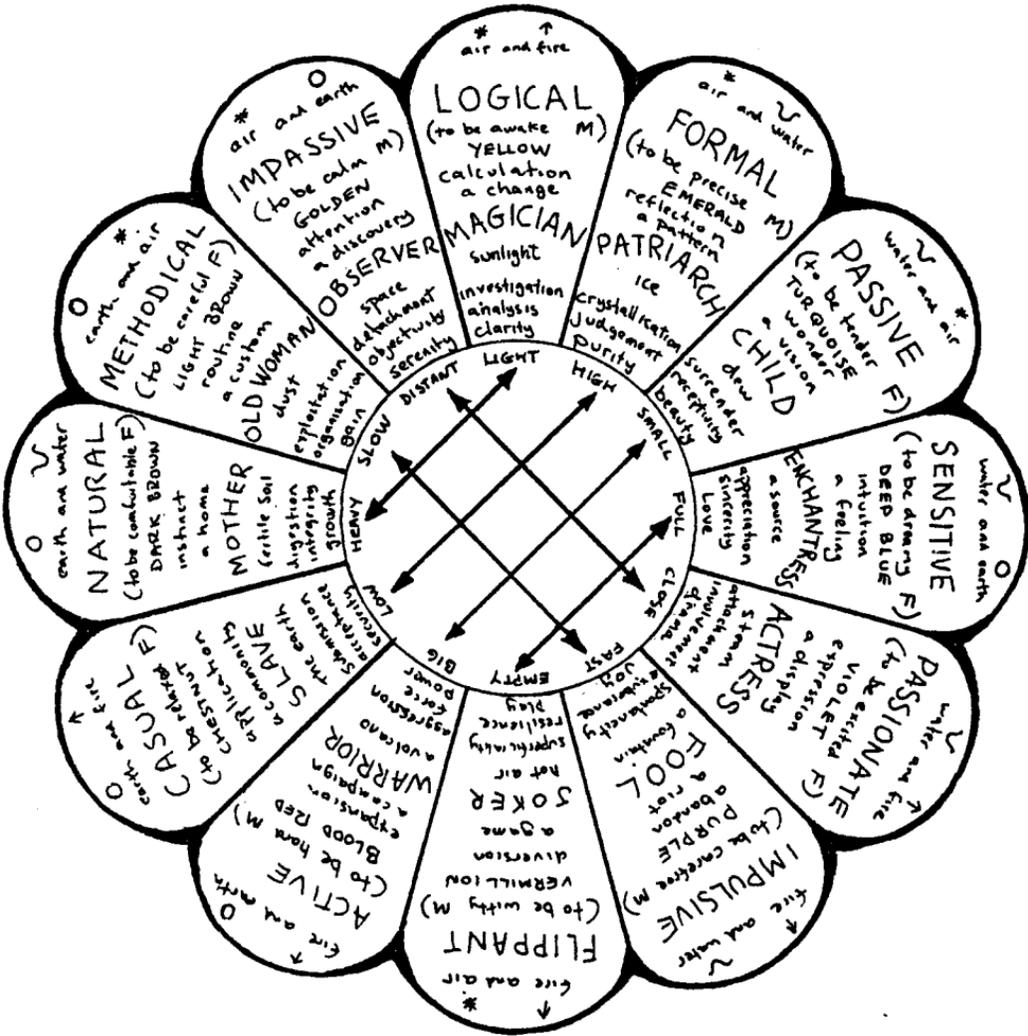
Richard Gardner ©

Based on the careful identification of the nature
of the four elements of consciousness, Water, Fire,
Earth and Air

Dr C G Jung sagely observed that alchemy provided the soundest foundation for modern psychology. Indeed without it has psychology any sound foundation whatsoever ? It can and has been a subject often based on no more than popular opinions of time and locality, and at times deteriorating into mere prejudice ; being applied to induce conformity rather than to awaken balancing elements in the make up of a suffering individual. These are hardly the premises of an inspired wisdom with which we can help and heal each other.

The central aim of the Alchemists was to discover the forces of life, imitate them and thereby seek to transmute matter and themselves. There is no doubt that their approach to gaining real knowledge was sound, that they made valid discoveries and were ousted by the materialistic chemists to whom they had given birth. (As with so many important subjects, the son killed the mother.) From that time onward our awareness of the sources of life, upon which we depend for every thing deteriorated, until in this age we seem to have the illusion that we are some sort of clockwork beings existing independently of everything else winding our own individual springs. No longer consciously aware of the emanations we receive from the earth, the sea, the sun and the planets. Disconnected from the awareness of the roots and sources of all that manifests through us, we have lost our way and walk, if not run, towards the possibility of our total extinction.

Fortunately all alchemists are not dead. There has been a heartening revival of interest in the subject in recent years. When giving a talk at one of the colleges in Oxford some time ago, I heard that two students were studying it there. Also there is a foundation for it in Spain, based on work on the subject bequeathed by Jung. At present there is reason to think that a few of the old alchemists are re-incarnating, one of whom could well be Tammo de Jongh. His astounding ability to SEE has initiated discoveries which brings alchemy up to date, fills in some of the gaps and provided us with a foundation for living and cultivating every aspect of our beings. Just as Van Gogh had the vision to see the energies that hurtle trees out of the



LOGICAL
(to be awake M)
YELLOW
calculation
a change

MAGICIAN
sunlight
investigation
analysis
clarity

FORMAL
(to be precise M)
EMERALD
reflection
a pattern

PATRIARCH
ice
crystallization
judgement

PASSIVE
(to be tender F)
water and air
TIDY
wonder
a vision

CHILD
dew
surrender
receiving
beauty

SENSITIVE
(to be dreamy F)
water and earth
DEEP BLUE
intuition
a feeling

ENCHANTRESS
a source
appreciation
sincerity
Love

ACTRESS
a drama
involvement
a theme

FOOL
a clown
a game
a riot
PURPLE
a diversion

SOBER
a game
a diversion
VERMILION
(to be witty M)

FLIPPANT
(to be witty M)
fire and air

MOTHER
a home
instruct
fertile soil
digestion
infusing
growth

MOTHER
fertile soil
digestion
infusing
growth

IMPASSIVE
(to be calm M)
* air and earth
GOLDEN
attention
a discoverer

OBSERVER
space
detachment
objectivity
serenity

OLD WOMAN
dust
explosion
a gain
a custom

METHODICAL
(to be careful F)
* earth and air
LIGHT BROWN
routing
a custom

METHODICAL
(to be careful F)
* earth and air
LIGHT BROWN
routing
a custom

METHODICAL
(to be careful F)
* earth and air
LIGHT BROWN
routing
a custom

METHODICAL
(to be careful F)
* earth and air
LIGHT BROWN
routing
a custom

NATURAL
(to be comfortable F)
* earth and water
DARK BROWN
instruct
a home

NATURAL
(to be comfortable F)
* earth and water
DARK BROWN
instruct
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NATURAL
(to be comfortable F)
* earth and water
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earth towards the sky, and also the vibrant yellow energy hurtling out of the sun, so de Jongh as a portrait painter is able to see the metaphysical energies which move the individual and humanity at large.

For around nine years Tammo collaborated with an historian Kenneth Carter and a mathematician Barry Slater. This time was spent in carefully and accurately defining the nature of each element of consciousness. From this arose their realisation that putting any two different elements together in different sequences a recognisable state of being was created. Arranging four elements in all possible sets of two, in differing sequences, gives us twelve markedly different worlds of elementary consciousness i.e. Water Earth ; Earth Water ; Fire Air ; Air Fire. All three gentlemen were the kind that would not let the other off with anything, so in my experience what they produced is unbreakable. They broke everything on the way to their discoveries. These discoveries could not have been made by one person, no one has that much going for her or him. The picture at the head of this article is a useful illustration of the discoveries, all of which we need to cultivate to become whole.

They are so simple that they can be taught, shown dramatised, to children from around three years of age onward, and yet so comprehensive that they will guide us all the days of our evolution. That is the unfoldment of every active, dormant or potential aspect of our beings. The fact that these pioneers have not received Nobel prizes or titles is an indication of our low level of evolution at this time.

To give an adequate representation of each of our 12 states or consciousness would take a number of articles, in fact a series of plays would be the better means of effectively conveying them. Information about life needs to be given live. However in case some curiosity has been aroused in this way to more life, some clues to each state follows.

In our time it tends to be our feminine forms of consciousness which are the most suppressed, denied, ridiculed, 'treated' and even locked up. Thus there are persons in mental homes who have valuable insights which those on the outside stand in desperate need.

Each state has been given a name. These names need not be regarded as final, if you can find ones more meaningful.

(1) Water and Air - **THE CHILD** : in purity a state of total receptivity. Vulnerable, naive, helpless. The most loving of all states and aware of the magic of life. Can concentrate on a star or planet and actually experience the influences they are emitting.

(2) Fire and Earth - **THE WARRIOR** : hard, courageous, effective, determined, will power. Risks his life to change the world. His statues are in towns all over the world and in churches. He is the one who gets things done !

(3) Water and Earth - **THE ENCHANTRESS** : the world of night or day dreams. The creative imagination, phantasies, telepathy, intuition, trance mediumship. Source of Greek and other myths, one's inner cine screen, the way to the true meaning of things, levitation.

(4) Fire and Air - **THE JOKER** : the world of sharp quick wit, superficial, brilliant at manipulation. Timing and twisting is his skill. The bright spark of fire which starts off all civilisations. More a transformer than a creator.

More a transformer than a creator.

- (5) Water and Fire - THE ACTRESS : the power of emotional projection. All steamed up about everything. Can take on any personality and project it. The enthusiasm which can give life to any project.
- (6) Air and Earth - THE OBSERVER : a state of total detachment with everything but seeing shut off. When we can look at anything without any re-action or judgement whatsoever, we can see it for what it really is. A rare state because we invariably look at things from a narrow shortsighted self interested point of view, so much so that we expect little else from each other.
- (7) Fire and Water - THE FOOL : the liveliest of all states, witless bounding energy akin to the petrol in the tank, or the rejuvenation of a super orgasm. Prince of the dance, fun, gambling and excesses of all kinds. We all tend to be afraid of him which means we are afraid of life, thus age and die quicker than we need.
- (8) Earth and Air - THE OLD WOMAN : the one who cares and takes care. Restraint is her influence as she stores away the harvest for the winter, our money in the bank and operates insurances. Routine and well tried paths are hers. She is curious and good at business - anybody's !
- (9) Earth and Fire - THE SLAVE : queen of relaxation, circulation of the blood, and girating her bum in sensual dancing. We can sense much through our sensuality. With no idea of her own, happily takes orders or follows trends. Gives a sense of security and community. "We're all the same in the body aint we ?" " 'Cept for genitals o' course".
- (10) Air and Water - THE PATRIARCH : lord of propriety, formality and authority. Freud called him the super ego. Honour, good manners, precision and purity are his concern. Without him all standards fall. Perfection in all we do or say is the least that will satisfy him. He has the power of his word by never breaking it. "We have nought but our words".
- (11) Earth and Water - MOTHER NATURE : queen of digestion on all levels, food, knowledge, impressions we receive. All which enters us should be digested. From this process is born understanding and craftsmanship. She is often active while we sleep, thus we can awake with solutions to our problems.
- (12) Air and Fire - THE LOGICIAN : the archetype of the scientist who is regarded as god in our frenetic mechanical age. It is the sharp, bright, enquiring and penetrating intelligence. Like sunshine which tries to penetrate and investigate wherever it can. As the cardinal of air it wafts us out ever further into space.

I trust the above list has given some idea of our 12 worlds, all of which we need to cultivate and treat with equal respect and love, if we are to become whole. Bear in mind that they are only elementary, so that if any one of them be elected as goddesses or gods, the imbalance caused thereby will destroy us. All elements are excellent servants, but disasterous masters. Thus we should be able to call upon any of these states, but be dominated by none of them.

Part Four

LUGNASSADH: EURED LUGH

THE MARRIAGE OF THE SUN TO THE EARTH

Colin Murray ©

The eye of the Great God
The eye of the God of Glory
The eye of the King of Hosts
The eye of the King of the living
 Pouring upon us
 at each time and season
 Pouring upon us
 gently and generously
Glory to thee, Thou glorious Sun
Glory to thee, thou Sun, Face of the God of Life.

(Garmina Gaedelica)

The passage of the Sun marks four cycles within the slow turning of the Celtic Year. The Old Year started in late October with Samhain passed through Imbolc in February, Beldan in May and produces the ripe fruits on the vision seen at Midsummer, at the Harvest Festival of Lugnassad. This literally means the wedding of Lugh, the Irish Sun God principle, to the mother Earth, personified in Tailtinn - Lugh's Foster Mother.

The power of the Male sun gives fertilising life through a practical chlorophyll cycle and through a symbolic phallus - Lugh's magic spear. This same Sun disguises under many names in the regions : Lugh, Llyr, Nudd, Noada, Nodens, Llew Llaw Gyffes, Lug Llamfadhfa (the long handed), Ludd, Lot, and the triple Cymric transformation of Dylan, Llew, and Gwyn.

As the outcome of the union of Sun and Earth, the future harvest is assured and Lughnassad becomes both a celebration of the previous Spring's fertility and the future strength of the land which must survive the coming rigors of the descending Year through Samhain, to its lowest point at Alban Arthuan - Midwinter, when the Sun is magically reborn and the day and Sun gain strength again.

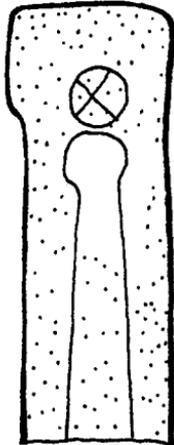
In Irish traditions, the Festival was said to be held at Tailtinn where Lugh's Foster Mother was buried. Her death is recalled each year with races and circular dances to strengthen the Sun by mimicry and to ensure the continuing force of Life for another year.

As the Sun, through its ritual consumption with the earth, produces an actual harvest of produce, so it became natural for handfasting marriages to be celebrated. At Tailltenn the young men ranged themselves on one side of the Rath and the women on the other. Parents would then arrange unions between chosen couples, which lasted a year and a day. In order to ensure longevity of marriage, the Old Celts had a short form of introductory marriage for a year and a day, during which time the partners could discover whether they were compatible or not. If at the end of the year, the union was decided to be broken, then the couple would walk into the Rath Dhu, stand back to back facing North and South and walk out as freed individuals. The same idea was carried on at the Church of Stennis, which had a door at each end. The couples wanting to sever their bonds turned back to back in front of the pulpit and walked out through opposite doors. If during the period of the handfasting marriage, a child was born and the union was not continued, then it would be brought up by the father with equal rights as his later legitimate offspring. There was no shame in the handfasting unions and the arrangement continued well into the 16th century, when the reformed Church opposed the arrangement and refused to accept the status of the children.

At the same time as this symbolic handfasting which patterns the union of the male sun and female earth, the actual fires became a symbolic manifestation of the hidden God's power. The old Druids certainly used Fire Walking as described in the last article on Beldan. In Eire, tests to establish accused persons guilt were by passing three times barefoot through fire : the Gabha-Vheil tradition.

This same power to illuminate life's patterns is manifest in the interlacing of the legends surrounding the magical Sun Wheel of the Druid Mog Ruith and the Simon Magus stories. The Roth Fail or Roth Ramach was a sun wheel chariot and sometimes enchanted ship which in one version contained a thousand beds with a man in every bed. The wheel was said to be wrecked on the pillar stone of Cnomhchoil (near Tippetrary) whose chief would slay every warrior it contained. There is an illustration of the symbolic sun wheel under St Solumb's Church upon a pillar stone, underneath the open arch of the Tower, in St Columb Major, Kernow (opposite).

In Christian legends, Simon Magus, a Samaritan sorcerer, travelled to Rome and demonstrated his power before Nero, including his ability to fly in a magic wheel. His exploits which match the much distant Daedalus Legends, were brought to grief when St Paul prayed for his downfall. Simon is then said to have fallen at Nero's feet and received injuries from which he died. Simon's patronym - Magus - became the latinised word for Druid and in Eire Simon became known as Simon the Druid, although this is a simple confusion of names. The Irish Druid Mog Ruith is said to have constructed a flying disc, called Roth Fail, which has become linked to Simon Magus's exploits. The construction of a practical sun wheel and the ability to understand the natural solar rhythms and seasons may have become intertwined in the confusion of historical legend.



On a more immediate family level, the tradition of Lammas, Scottish Lughnassadh, has links with bannocks - 'The Lammas Bannock'. This Celtic and Druid tradition of baking cakes which were dedicated during Christian times to Mary and known as 'Moilean M'oire' : the fat-ling of Mary. The Bannock is toasted before a fire of Rowan sticks. Rowan gives strong protection against enchantment. It is then broken in pieces which are given to the family in descending order of age when all raise the chant 'Iolach Mhoire Mhathar' : The Paean of Mary. All walk sunwise, Deasuil, around the Fire with the father first and then wife and children, following in age order. The embers of the sacred fire are later gathered into a container and carried sunwise around the homestead, fields and flocks of cattle, which are gathered together especially for the purpose.

The Paean of Mary

On the feast day of Mary the fragrant
Mother of the Shepherd of the flocks,
I cut me a handfull of the new corn,
I dried it gently in the sun,
I rubbed it sharply from the husk,
with mine own palms,

I ground it in a quern on Friday,
I baked it on a fan of sheep skin,
I toasted it to a fire of Rowan,
and I shared it round my people.

I went sunways round my dwelling,
In the name of the Mary Mother,
who promised to preserve me,
Who did preserve me,
And who will preserve me.

In peace, in flocks,
In righteousness of heart,
In labour, in love,
In wisdom, in mercy,
For the sake of Thy Passion,
Thou Christ of Grace
Who till the day of my death
Wilt never forsake me !
Oh, till the day of my death
Wilt never forsake me !

(Carmina Gadelica)

The passing around the house and fields in a pattern to match the Sun's turning gives the strength of the Solar principle to the land reinforced by the scattering of ashes from the sacred fire. The Rowan tree gave protection against enchantment because its bright scarlet berries match the bright sun in their colour and more surprisingly hide a small fivefold pentagram pattern at the top of the berry. The Pentagram is well established as the hidden symbol of the Old Druids and their fellow Pythagoreans, with which many traditions are held in common. The fivefolding of the Grail Cup and its earlier counterpart the Celtic Cauldron, is carried forward into Arthurian tradition with the Holy Grail.

Am I not a candidate for fame
to be heard in the song in Caer Pedryfan
Four times revolving ?

The First word from the Cauldron - when was it spoken ?
By the breath of nine maidens it was gently warmed.
Is it not the Caludron of the Chief of Annwyn ?

What is its fashion ?
A rim of pearls is around its edge
It will not cook the food of a coward or one forsworn
A sword flashing bright will be raised to him,
And left in the hand of Lleuminawg.

(extract Preddu Annwn : Taliesin)

Similarly the hidden know-
ledge of the Bardic Colleges is
contained in the fivefold shape
of the Ogham Tree alphabet, whose
groups of letters are phonetic
and may link to a musical measure-
ment of time that has been lost.

B	L	N	F	S	labials
H	D	T	C	Q	aspirants and dentals
M	G	Ng	P	R	gutturals
A	O	U	E	I	vowels
Ea	Oi	Ia	Ui	Ae	superfluous letters

Why pass around three times Deasuil ? Because three is the number
of circles of existence in Celtic Druid Cosmogony - the three worlds of
existence : Abred, Gwnffrydd and Ceugant. Before considering these states
consider a Norfolk counting poem from 'Norfolk Life' by Rider Haggard
and Henry Williamson, published in 1943, which may be the folk contin-
uation of an old Celtic number pattern.

Three wattles a hounds life	9
Three hounds a steed	27
Three steeds a man	81
Three men an eagle	243
Three Eagles a Salmon	729
Three Salmon a Yew Tree	2,187
Three Yew Trees a ridge	6,561
Three ridges from the beginning to the end of the world	19,683

The Celtic idea of the conception of the
World depended upon the creation of two opposites
God and Cythrawl. Cythrawl may be thought of as
Chaos, Annwn in Cymric terms. The World was form-
ed out of this chaos and may be thought of as
three concentric circles, Abred, Gwynfrydd and
Ceugant. Abred is the present life of evil and
suffering, where all is change : birth, becoming,
marriage, begetting, dying and rebirth ; a contin-
ual struggle. Gwynfrydd is the second circle,
where the undying Soul passes to, as a right of
passage after having purified itself by successive
passages through the realms of everyday existence in Abred. Ceugant is
the ultimate state of pure rejoicing existence to which life contin-
ually aspires.



The following translated extract from the 16th Century Cymric
collection of Bardic though - 'Barddas' illustrates the conception

Question : Whence didst thou proceed ?

Answer : I came from the great World, having my beginning in Annwn.

Question : Where art thou now ? and how comest thou to what thou art ?

Answer : I am in the little World, whither I came having traversed the circle of Abred and now I am a man, at its termination and extreme limits.

Question : What wert thou before thou didst become a man, in the circle of Abred ?

Answer : I was in Annwn, the least possible that was capable of life and the nearest possible to absolute death ; and I came in every form and through every form capable of a body and life to the state of man along the circle of Abred, where my condition was severe and grievous during the age of ages, ever since I was parted in Annwn from the dead, by the gift of God, and His great generosity and His unlimited and endless love.

Question : Through how many different forms didst thou come, and what happened unto thee ?

Answer : Through every form capable of life, in water, in earth, in air. And there happened unto me every severity, every hardship, every evil, and every suffering and but little was the goodness of Gwynffryd before I came a man . . . Gwynffryd cannot be obtained without seeing and knowing everything, but it is not possible to see or know everything without suffering everything . . . And there can be no full and perfect love that does not produce these things which are necessary to lead to the knowledge that causes Gwynffryd. Every being, we are told, shall attain to the circle of Gwynffryd at last.

William Blake is one of the few visionary poets of recent times who understood this conception, the world within the sun that is the Eye of Life, the light that illuminates our continuing struggle for purity.

Glory to thee, Thou glorious Sun

Glory to thee, Thou Sun, Face of the God of Life.

Reviews

THE ANCIENT SCIENCE OF GEOMANCY : Man in Harmony
with the Earth by Nigel Pennick Thames and Hudson
London 1979 180pp 128 Illustrations HB £5.95

This book deals with the Geomancy of the subtle relation between man and his environment, the patterns of living forces in the Earth that man has detected and marked out in the architecture of stone circles and other megalithic monuments, and incorporated into the design of later structures such as the Gothic Cathedrals. Unlike some speculative books published in recent years relating to this subject, Nigel Pennick's latest work takes Geomancy out of the airy realms of idle speculation and brings us down to earth, encountering us with numerous factual examples of the various facets of the subject - the sense of place, of centrality to human undertakings upon the earth, the definition of boundaries, the images found on the earth as the giant hill figures representing the energies working in the earth at that special

point. The importance of direction and alignment of ancient sites, and the sacred Geometry enshrined in their architectural form, are illustrated by many examples. Nigel Pennick, who must be recognised as one of the foremost authorities on this subject, and who organises the Institute of Geomantic Research in Cambridge, seems to have set himself the task in this book of arguing the case for serious consideration of Geomantic ideas by illustrating these with numerous examples, nowhere does he retreat into idle speculation or unnecessary theorising. I feel there to be a definite spiritual connection between the hermetic tradition and that which lives in the Geomancy outlined by Nigel Pennick, as both involve the pursuit of the spiritual through the physical, and the embodiment of the relationship of spiritual forces to earthly form. The modern student of Geomancy must, like the present day hermeticist, seek to reveal the ancient wisdom woven into these ancient mystery traditions, which were protected by initiation. An excellent guide to the subject, with many references, well argued without recourse to any kind of "occult" speculation, this book should help to make the idea that Geomantic patterns inspired some of the great works of architecture, approachable and acceptable even to the more skeptical mind.

THE SACRED MAGICK OF THE ANGELS

Limited edition of 200 copies 83pp woodcuts
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THE GRIMOREUM VERUM

Limited edition of 200 copies 47 pp woodcuts
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Printed by Jon Symon for Acorn, Grimoire makers,
Box 4141 Stn D, Hamilton, Ontario, Canada.

These two beautiful little grimoires capture the spirit of the past. Jon Symon, has taken every care to produce books which reflect his approach to the Magical tradition. These books are hand set and printed upon an antique platen press, all illustrations are printed off original woodcuts, and not lithographed or photographically reproduced. Together with the rough textured paper, the hand printing produces a sense of antiquity, an evocation of the atmosphere of the medieval magical grimoires. Of course, one suspects that Jon Symon is passionately anachronistic, but through his deep living in the occultism of the medieval period, we can gain much of value - in the care and attention he spends on the production of these volumes, one sees almost a kind of ritual activity.

The Sacred Magick of the Angels is a grimoire which works with the system outlined by Agrippa in his Three Books of Occult Philosophy. The work begins with the basic instructions regarding the times and places for the practise of the Great Art, the preparation of Talismans, Pentacles and Instruments of the Great Work. The main part of the text is a series of seven sections of Orations, Invocations, Conjurations and the symbols connected with each planet and its ruling Angel. There are woodcut sigils of the seven planetary Angels, the pentacles of the Angels and the sigils of the Spirits and Intelligencés and Seals of the Planets, which are the same as are found in Agrippa. Thus we have in this grimoire, the key to the practical use of the Agrippa system. A most valuable addition to the magical source material available in print.

The Grimorium Verum divides into three books. The text of Book I introduces a hierarchy of spiritual agencies or "demons", together with their sigils (woodcuts) and a description of the bounds of their power. Some of these parallel the Goetia or Lesser Key of Solomon system, but there is in addition a definite hierarchical arrangement of the beings in this text. Book II is a description of the preparation and use of Elemental Magical implements. The third book concerns the preparation of the magician and the form of the ritual used in this working.

Both these books are produced in signed limited editions of 200 copies only. One hopes that Jon Symon will be encouraged enough by the response to these works to publish further items from his extensive collection of magical source material.