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Edited by Adam McLean

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## Editorial

As we enter the 1980's we can be excused for looking ahead and trying to foresee some of the outer developments and try to realise the forces in historical evolution, which will effect our subject and interests towards the end of the twentieth century.

The momentum of the enormous forces inherent in our materialism driven society obviously will continue to have dominance over the patterns of our evolution, that is always assuming that the foundation of the empire of materialism, material energy, from oil, coal, gas etc will hold out. However I believe that we can begin to see in various human spheres, the first glimmerings of a new relationship of man to matter, a new relationship that bears in essence a spiritual dimension. We are indeed living in an age in which a kind of inner battle is being fought for the re-spiritualisation of man's vision of himself and his place in the world. The spiritual desert of 19th and early 20th century industrialisation and Imperialism, which carried with it a destructive desolate vision to humanity, is nearing the end of its cycle, though it still bears within it enormous reserves of momentum, and we shall witness in our present generation a continuance of its struggle to perpetuate its rule.

The seeds of a new spiritual impulse in humanity are with us now, and I believe that Alchemy must in some small way have a role to play in the unfolding of this respiritualisation. The ancient alchemists wrote their obscure and sealed treatises not for their own time, but for the future. The alchemists of the 16th and early 17th centuries still preserved a degree of spiritual vision, one which allowed them to penetrate into the spiritual mystery of matter. They wrote down their perceptions in a codified form, as a kind of time capsule, a seed sown for their future, our present age. This seed lay unknown, a time capsule buried in libraries, or secretly nourished by adepts who shunned the public view, during the 18th and 19th centuries. Now having survived the darkness of the materialism - Industrialisation - Imperialism phase of Mankind, this seed is beginning to germinate, to release its potential forces into our world.

Indeed to find the forces for the future, we must look to the past, and if we follow the implications of the great occultist Johannes Trithemius' esoteric system of planetary Archangelic evolution periods, each age lasting about 360 years, and having an inspiring Archangel setting the tone for each period (connecting together the karmic forces of individualities and nations in a cyclic structure), we will find here something of profound import. Thus from Trithemius we see that the Age of Gabriel began in 1525 and ended in 1879 with the beginning of the Age of Michael, the present age. Thus the spiritual forces working behind outward history unfold through this cycle of about 360 years. So to find the relevance for today we must look to the times of 360 years ago and see just what forces were working there.

It should come as no surprise to an esotericist to realise that the last decade was linked to the period, 360 years ago, of 1610 - 1620, which saw the outward manifestation of Rosicruc-

ianism, and the massive outpouring of esoteric knowledge. (The cycle before that further links us back to about 1260, the time of the completion of the great Gothic Cathedrals, and the period of the highest achievements of the Knights Templar.)

360 years later we are connected directly with the Rosicrucian period, and many souls incarnated in those times will also be alive today.

Through this inner karmic connection the impulses towards a more spiritual relationship of man to matter are revealing themselves as seed-forms in our present age. We see this beginning to act in the changing of man's consciousness towards a more holistic view of the world, rejecting the wasteland of hard edged materialism that is no realm for the subtleness of the soul. Some of the first manifestations of this are the ecological movement, the awareness that man's physical, soul and spiritual forces are founded upon the qualities and forces inherent in the food he eats, a growing awareness of the qualities of place, and the workings of the Earth Forces.

All these bear a definite relationship to an alchemical vision of man's spiritual relationship to matter, of how he stands between Cosmic and Earthly forces. We stand on the brink of a breakthrough into an understanding of the forces of the Ethers that weave behind the elements. The key to understanding these ethers and their harmonised relationship to matter lies in the philosophy and experimentation of the ancient alchemists, who still bore within them the ability to see the ethers working behind the world of matter.

Thus it is that as we approach the end of the 20th century, our future lies in the past, in humanity being able to unlock the secrets stored in Alchemy and the esoteric tradition, and form this into a vehicle that can work in the outer world.

Adam McLean

# News & Information

I am interested in contacting individuals and organisations, especially in Europe, UK, Africa and South America, who are involved in a serious and authentic practise of the Hermetic Arts. I am especially interested in advanced work in Theurgy and Alchemy and welcome all sincere replies. Please address correspondence to Frater Serene, PO Box 1917, Chicago, Illinois 60690, U.S.A.

\* \* \* \*

Jon Symon of Acorn announces the publication of a new Magazine, The GRYPHON, the first issue of which will be available Spring 1980. The Gryphon will deal with the ancient forms of Magickal and Occult Sciences, which have proven themselves by the test of time. We will cover Hermetic Philosophy, Ceremonial Magick, Alchemy, Wychcrafte, Talismanic Magick, Planet-art Magick, Angelic Magick, Daemonology, Faeyre Magick, Gargoyle Magick, Seasonal Ritual and much more. The articles written by the staff will encompass the heritage of occultism, for their contents will be based on material from old and rare grimoires and notes. The objective is to show the Magical Artes as they appeared in their pure original form and to provide a source to help restore them to their true form. Subscription rate \$2.00 US single issue, or \$8.00 US per year (Quarterly) published quarterly by The Gryphon, c/o Acorn, Box 4141, Stn. D, Hamilton, Ontario, Canada.

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Adam McLean is holding a weekend conference on THE MYSTERY OF THE MEGALITHS on March 15th and 16th at the Salisbury Centre in Edinburgh. We shall be exploring the implications of the Sacred Geometry and Astronomical, Alignments enshrined in the ancient stone circles and standing stones of Britain, and will also touch upon the Earth Forces that are associated with these sites and can be detected by dowsing. Part of this weekend will include a visit to various different types of sites in central Scotland. There are a few rooms available for a small extra charge at the Salisbury Centre, for people to stay over the weekend. The Weekend conference will cost £12.00 All enquiries to the Salisbury Centre, 2 Salisbury Road, Edinburgh 16, 031 667-5438

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The Paracelsus Research Society is to hold its 1980 SEVEN YEAR ALCHEMICAL SYMPOSIUM at the Congress Hall in Salzburg, Austria on June 20th through the 22nd. Many interesting lectures and demonstrations will be presented. For details contact PRS, PO Box 6006, Salt Lake City, Utah 84106, U.S.A. It is hoped to have a report on the proceedings of this conference in the Autumn 1980 issue of the Hermetic Journal.

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# CEREMONIAL MAGICK

## Part One

Hans Nintzel ©

We use the spelling of Magick with a "k" to distinguish it from the sleight-of-hand conjuration so quickly brought to mind by the word "Magic". Magick is the practical side of the discipline known as the Qabalah, which is basically theory and philosophy. In brief, the Qabalah is a system credited to ancient Hebrew Rabbis. This system was modified and strengthened through the influx of Egyptian, Chaldean and Hellenic esoteric teachings. It is a method of using the mind in a practical way, so that an increasing understanding of the nature and origin of both the universe and man can be obtained. Its use enables the practitioner to comprehend and work with those immutable laws that govern the universe, and puts him in direct contact with those living forces that direct those laws. Through these living creatures of force, the initiate can come into contact with that vast and eternal source from whence springs all manifestation. The study of the Qabalah, as a body of knowledge and as a guide to spiritual growth, can prove quite rewarding to the student.

At the moment, we are concerned with but one facet of this wide ranging discipline, and that is Magick. Aleister Crowley has defined Magick as the art of causing changes to occur in conformance with will. Implicit in this definition is the idea that man can control his destiny. Dion Fortune has slightly revised this definition, to indicate that the changes brought about are changes in consciousness. This is more in line with the language of today and lends itself to a further extension. That is, it can be stated that Magick is, in fact, a natural parallel or adjunct to modern psychology. However, where psychology is aimed at proving the existence of the Unconsciousness, Magick is aimed at realizing those deep levels known as the Unconsciousness. It is a method to link the ego, or conscious self, with the Id or unconscious self. The magician aspires to this event

and has phrased it as "Knowledge and Conversation with the Holy Guardian Angel". It is the event variously known as Cosmic Consciousness or Yoga (Union). A merging with the Divine Self or Higher Genius of the individual.

Magick takes many forms, all of them being on not only on spiritual planes, but on very practical levels. This myriad of forms while having the same basic goal, often has more immediate, diverse goals. For example, the art of divination has, as an apparent short term goal, a means to satisfactorily answer questions or determine the outcome of future events. This is the case for such techniques as Geomancy, Skrying, Astrology, Chiromancy, Yi Ching, Tarot and countless others. However, behind all of these is the underlying long term result of increased spirituality. Oh yes, Magick is very much concerned with spirituality. While it is true that there are some who subvert these powerful means for personal aggrandizement and evil ends, the true purpose of Magick is quite lofty and in fact, Holy. It is a form of religion in a real sense, but removed from many man-made inhibitions and strictions. Magick, and the occult in general, has been branded by many as being ungodly, blasphemous, the work of the devil and so on. These are criticisms made by the uneducated and by those grinding a particular axe. Actually, nothing can be further from the truth, as anyone who has any knowledge of the subject can attest. Magick simply suffers from the same bad press that Witchcraft does.

In addition to divination, Magick has several other forms, including rituals, meditations and ceremonials. Ceremonial Magick can, in turn, be further subdivided into many distinct parts. These are initiations, invocations, evocations, consecrating (charging) of talismans and the phenomena known as astral projection. As can be seen, the field of Magick is quite diverse and in many cases, quite complex. When it is recognised that Magick is but a part of that more complete and all encompassing system, the Qabalah, then the magnitude of this recondite study becomes more apparent.

Moreover, within the general domain we find allied topics and disciplines such as Yoga, Theosophy, Witchcraft and a host of "new age" studies such as Primal Scream, Rolfing, Bio-Energetics, Actualism and so forth. Many will no doubt take issue with the foregoing, and insist that one or these, or some other system, is the ONLY system. This is of course quite true and we are not implying that the Qabalah is best for everyone, only that the Qabalah encompasses all other fields. Each soul can find a particular path that is best suited to that soul's character, disposition and other factors, but that path can be found under the blanket of the Qabalah. In its more narrow sense, the Qabalah is known as the "Western Tradition" and as such is, for the most part, best suited for western man.

In this wide field of Magick, it is the purpose of this treatise to confine itself to a certain aspect. With the renewed and widespread interest in occult matters, many people have not only been lead astray by tons of printed debris, but have actually subjected themselves to considerable danger. Danger from the standpoint that they are working with forces beyond their current understanding, and

thus beyond their control. With the re-issue of such magickal tomes as the Goetia of Solomon, various Grimoires and How-To-Do-It books, the dilettante can suddenly be faced with forces he is ill-equipped to deal with.

We direct ourselves, then, to those who would sincerely undertake the rigors of Ceremonial Magick, to provide at least a basis of understanding and some practical techniques that will, at least, inhibit dangerous practices. This will, in turn, better prepare the aspiring magician for his various tasks in the Great Work. The casual reader may well wonder what these dangers are and just how real they are. The answer is that they are real enough to warrant extreme caution and training. Magick involves the contact with, and the harnessing of, certain forces extant in the universe. That these forces are generally unknown to the common man, and to science alike, does not detract either from their existence or power. As an analogy, just as a child may playfully grasp an electrical wire and expose himself to fatal shock, so may the individual terminate a budding magickal career by invoking forces he cannot handle. It is the author's personal opinion that many of the inmates of insane asylums are the shells of those who volitionally, or involuntarily, became enmeshed in some Magickal operation without the prerequisite training in theory and a practical knowledge of defense techniques.

In his classic work **MAGICK IN THEORY AND PRACTICE**, Aleister Crowley had this to say on the subject :

"The Danger of Ceremonial Magick . . . the subtlest and deepest danger . . . is this : that the magician will naturally tend to invoke that partial being which most strongly appeals to him, so that his natural excess in that direction will be still further exaggerated. Let him, before beginning his Work, endeavor to map out his own being and arrange his invocations in such a way as to redress the balance."

This is not meant to frighten the reader, nor to achieve an affect. It is meant as a warning that while one should by all means proceed, one should proceed with caution.

This sage advice from the Master Therion is fraught with psychological overtones. In fact, perhaps one of the best ways to provide some insight into Magick is to show its relationship to psychology. This analysis will be confined strictly to the area of Ceremonial Magick. We have shown that Magick is defined as a means to cause changes to occur - changes in consciousness. This must then result in a change in the total being of the magician. A state that yields an identity between the subject and the object, a state of balance. These conditions, as produced by Ceremonial Magick and other occult disciplines, have-in some way or another- been experienced by all people. The renowned psychologist Carl Jung has given a name to these phenomena, where certain unexpected events have been relegated to the field of coincidence. Jung called this "synchronicity". Simply put, this means the attainment of a psychic state where, at the same time, meaningful events occur.

Jung attributed the "meaningful coincidences" observed by

Dr. Rhine in his ESP experiments to synchronicity. He also concluded it to be the basis for phenomena produced by the various divination techniques referred to previously. In his book SYNCHRONICITY : AN ACAUSAL CONNECTING PRINCIPLE, Jung stated that synchronistic phenomena can be found to occur experimentally with some degree of accuracy and frequency in Magickal procedures. He also indicated that they are difficult to verify objectively, and cannot now be statistically evaluated. What is more troublesome is to determine how exactly parallel an objective situation is to a psychic state. One method is the close observation and recording of the phenomena and all allied events. Since many of these events are volitionally induced, it is a simple matter to keep a record of the operation. In the same light, we find many of the learned occultists strongly advising the keeping of a diary or other form of a Magickal record. This is sound advice indeed.

The point of all this is to show that modern psychologists recognize that Magickal practices produce various results, and have attempted to label these events in scientific terms. It can begin to be seen that there is a relationship between Magick and psychology, although Magick is the older school of knowledge by far.

A prominent member of a group devoted to the study of para-normal phenomena, F.W.H. Meyers, coined the expression "subliminal mind". He believed that the conscious mind was not the whole mind, but only a portion thereof. He also felt that there were activities extant above and below the conscious mind. Also that the conscious mind had little or no influence on these activities. He therefore used the terms "subliminal" and "supraliminal" to describe these conditions. His theories were picked up and expanded by the eminent psychologist, Sigmund Freud.

In his work, Freud determined - as did Meyers - that the portion of the mind known as the subliminal or unconscious was affected by impulses received by the five senses. Moreover, these impressions coupled with whatever emotion was present were recorded by the unconscious. However, since certain thoughts and emotions did not "measure up" to the code of standards inculcated into the conscious, a means to prevent the reappearance of the unacceptable expressions was needed. This function was performed by what was termed the "endo-psychic censor". The censor acted as a sort of one way valve to permit all impressions to pass into the unconscious but prohibited the return of all unacceptable thoughts and emotions to the personal consciousness.

Freud also discovered that, although hidden away, these unacceptable thoughts and emotions were very much alive and active. This activity definitely affected the waking consciousness, often with serious deleterious effects. He theorized that the activity was stimulated by a dynamic energy which was the sustaining power of the whole personality, and labeled this energy the "libido". He also introduced the idea that the libido split off into three separate motivating drives. Namely, the instinct of self-preservation, the herd instinct and the sex drive. He at the same time developed the technique for exploration of these, known as "psychoanalysis". It was this technique that enabled him to penetrate the censor and

bring into the light such hidden material. Doing this released enormous stores of emotional energy locked in the unconscious, and the upwelling of this energy proved of great benefit to the patient. This hidden material or data was termed a "complex".

Jung accepted the concept of the libido, but expanded upon its nature and function. He also accepted the fact that the unconscious was the garbage dump, as it were, for the unwanted emotions. However, he came to realize that it was also the repository of the experiences of our ancestors, and he called this "racial or collective unconsciousness". By this, he meant that each individual possessed memories that had occurred back in time - a notion long accepted by many occultists and ascribed to reincarnation. For a long time, neither the concept of Jung nor the occultist could be proved with respect to science. However, today's research into the basic building blocks of life, the DNA and RNA factors, have shown that this might be the link. These building blocks have been shown to possess the archetype for the human body, with respect to colour of hair and eyes, height and other characteristics. It is a simple step to go from there to the notion that here are also the carriers of memories or "racial consciousness".

Jung's work proved that, in response to adverse situations, the libido regressed into the personality and thus deprived the conscious self of the various vital forces it required to successfully cope with life. While this function is normal and actually useful, problems arise when the conscious mind views the submerged thoughts and emotions as "beneath it" and not a part of the individual. These complexes are soon at war with the waking self, and constantly attempt to emerge into the consciousness. These attempts are marked by aggressive actions, irrational speech and acts, and often extreme anti-social behaviour. Psychology sought to eliminate these tendencies by methods designed to balance or integrate the personality.

Jung and other psychologists, therefore, worked with the phenomena termed complexes. These complexes tend to be personalized by man, as can be evidenced by dreams where the individual's psychic difficulties (complexes) are given the symbolic characterization of an animal, human, sub-human or super-human form. This personalization or symbolic disguise has the effect of allowing the complexes to assume a more respectable form and thus pass through the censor. Magick reveals that one way of eliminating these complexes is to cause them to appear, in an objective form, to the individual's consciousness. In this way, he is able to acquire recognition of their very existence.

Ceremonial Magick is a method to evoke, often into visible appearance, these denizens of the depths of the unconscious that are known as complexes. Once evoked, they may now be controlled by the magician through means of his art. By use of various symbols, sonics and other formal magickal processes, these demons - as they were known to the ancients - are brought under the control of the will of the magician, the will having been developed, strengthened and stimulated by various practices.

The practices referred to are exercises designed to stimulate the consciousness to become attuned to the outpouring of the uncon-

iousness. Since all magickal work begins within and is projected outwards, so too are the complexes - or demons - hurled forth from the magician and imbedded in the astral substance that pervades the physical world. The complex in this plastic matrix of astral material, becomes a material form by attracting to itself heavier particles, such as that given off by incense burned during the ceremonial. By and large, a shape is formed that is not only visible, but can be communicated with ! At the conclusion of the operation, the magician willfully absorbs this complex back into his being having applied corrective measures. Thus a deficiency in the consciousness - for such it was - has been cured by the absorption of this demon evoked from the unconscious.

The ancients, who devised many of the various rituals of Ceremonial Magick, were clearly aware of the existence of blocks within the individual. These were, of course, blocks to the recesses of the unconsciousness. More importantly, they were able to devise methods of overcoming these blocks by techniques that stimulated the creative and intuitive parts of man. Techniques that marshalled inherent forces of will and imagination, to result in realisation of and identity with the unconscious self - techniques that are as valid today as they were then. Throughout the elucidation of these methods is the inherent need to awaken an intensity of feeling that is akin to religious ecstasy. A state where by the use of imagination, symbols and other imagery, cause that condition where respiration, pulse and other physical activities are stimulated into what Maslow called "Peak Consciousness". This way, contact can be made with the unconsciousness or deeper strata of the psyche. The techniques involve intense concentration and intense emotion. These, then, characterise the ingredients necessary for true Ceremonial Magick. "Inflame Thyself" was the ancient admonition. It is an absolute certainty that a magickal operation, performed in a perfunctory or mechanical way, is destined not to succeed.

Ceremonial Magick is very much like a staged theatrical play. The magician utilizes magickal apparatus to heighten the effect of his "performance". This apparatus can include the Sword and/or Dagger, the Cup or Chalice, the Wand, the Pentacle, the Altar, a Magick Circle, Incense, Perfumes, precious Gems and other items or "props". The use of such paraphernalia has the effect of exalting the senses of the magician, so that channels to the unconscious are opened.

The bombardment of the senses with visual, auidial and olfactory stimuli are acheived through these props and through the magician's movements and intonations. The idea is to excite the senses and inflame the emotions. One of the secrets of success in any ritual, as has been pointed out, is the ability of the operator to inflame the self. The magician must be totally involved with the moment, his desires burning fiercely, as he immerses himself completely in the ritual. This aspect cannot be over-emphasized ; it is the true key to success.

The imagination must be raised to the point where every word spoken by the magician vibrates resonantly, and all his movements and gestures crackle with electricity. The vapours of the incense, the various symbols, all contribute to bringing the emotions to peak

intensity. It is at this moment, when the senses of the magician are fired to a fever pitch, when he is completely absorbed into the ritual, that the looked for events commence. This could be the visible manifestation of a spirit, or the ineffable sweetness of communion with the Higher self, or the realization of dominion over elemental forces. Naturally, the magician has carefully staged and planned the operation to culminate in a desired result.

This peak moment will be characterized by intense physical and mental sensations. The magician's mind, having transcended to loftier planes, will experience a refreshing and rejuvenating effect. Physically and spiritually he will be imbued with a tingling and vibrating flush of well being and of peace. Astral visions may occur, or contact with the deeper recesses of the mind may be made. He may either sense or actually see the embodiment of a being before him, angel or demon. Such manifestation is either due to actual detection by optic nerves or through psychic senses.

In any case, it is at this juncture that the magician's training of the will is put to the test. He cannot be lulled into a passive sense by the pleasant sensation, nor must he cower before a vision of the Dweller of the Threshold. He must remain in complete control of the scenario and make the sensation conform to his will and desires.

In short, the magician must remain in control at all times, for not to do so is to court disaster. The underlying principle of ceremonials is a means for the magician to control his fate and assert his mastery over the elements. He declares that he is in control and that he is master of his destiny.

I have said that ceremonials are like a theatrical performance, and so they are. From this, it might be concluded all that occurs is that the magician is carried away by the depth of his performance, if he is a good actor. Or, the magician merely performs a moving imaginative exercise. Again, this is actually in line with what is happening, but it must always be remembered that the magician is really making contact with the unconsciousness and dredging up those stored symbols and archetypes that are the denizens of that peculiar domain. He is activating those compartments of the mind that give ries to potent energies that can be made manifest, and thus dealt with in a variety of ways.

A good analog to the magician's ceremonial is the ritual dance of various native tribes, particularly those of Haiti. The performance of this operation involves wild dancing and chanting. The flickering flames of the fire, the rhythmic beating of drums, the whirling movements of the dancers, combined with the rising crescendo of chanting and syncopated hand-clapping by the participants, invoke a state of delerium or ecstasy. The culmination of the ceremonial is the lowering of the barriers guarding the unconscious, and the opening of those channels that permit the outpouring of the inner realm. It is the exact process used by the magician that leads to self-discovery and a deeper understanding of his true nature. It is the path leading to Knowledge and Conversation with the Holy Guardian Angel.

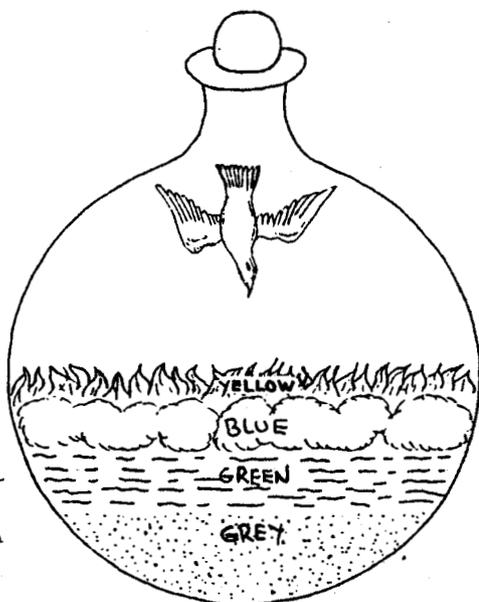
In the next part of this article Hans Nintzel will discuss the practical aspect of magical ritual.

# THE CROWNING OF NATURE

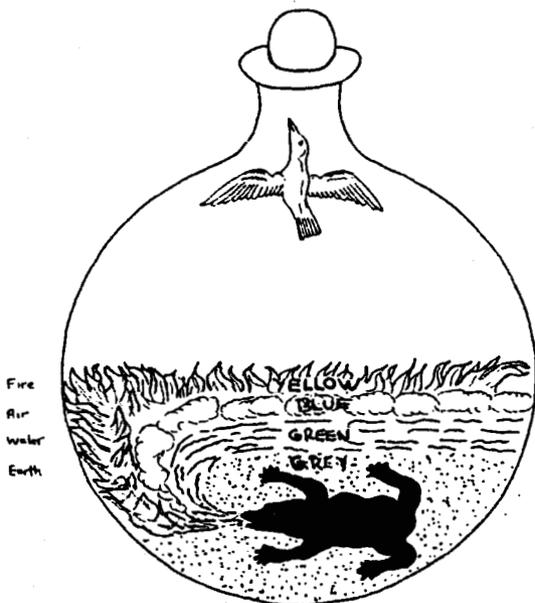
Adam McLean ©

The Crowning of Nature, one of the most important works picturing the alchemical process, is known through a number of manuscript versions dating from the late sixteenth and early seventeenth centuries, of which I have been able to locate and identify 13 manuscripts, while researching for my recently published version of the work. The Crowning of Nature is too complex to more than touch upon one small facet of its symbolism in a short article. It consists of a series of 67 painted images reflecting the evolution of the primal substance through the alchemical process, 7 initial

## 18 SEPARATION



## 19 CONJUNCTION

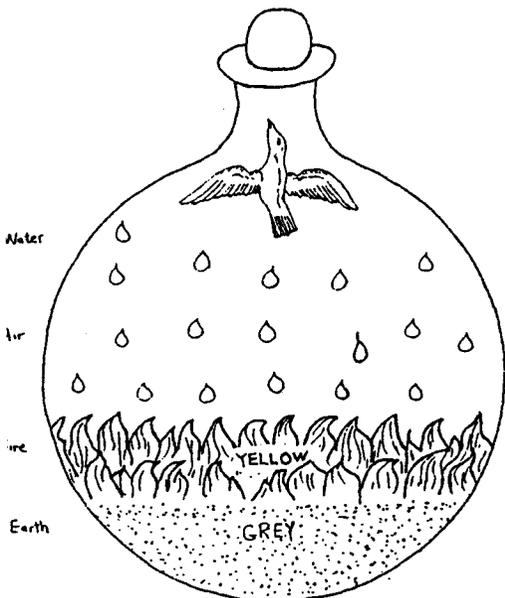


circular enclosures, followed by 60 flasks in which the process can be seen, symbolically pictured in great detail.

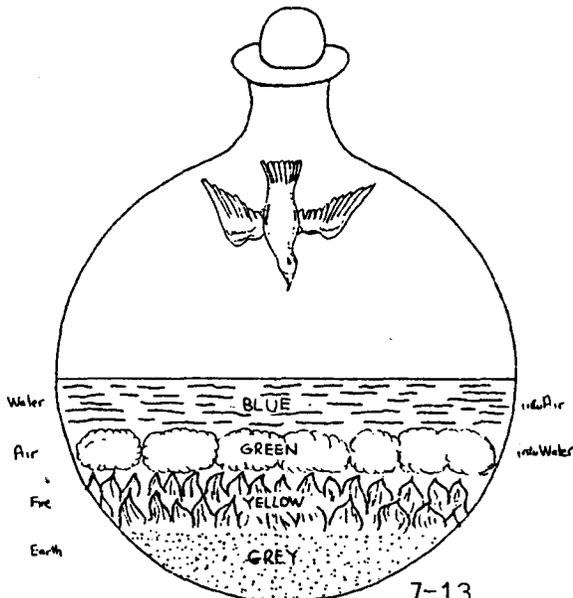
In my Commentary to the work, I show that this long complex process, in fact divides down into a series of ten phases, culminating in the final crowning and preparation of the Red Stone. These are as follows : -

- ( 1 - 7 ) Seven Preparatory Stages, the identification of the prima materia, and the archetypal forces involved in the process, and the purification and preparation of these substances and forces for the work ( this takes place in 7 circular enclosures)
- ( 8 - 12 ) The filling and sealing of the retort. The placing of the purified prima materia in the retort or flask within which the sequence of alchemical operations will proceed.
- (13 - 17) Impregnation. Through a fivefold cycle of PUTREFACTION, CONCEPTION, IMPREGNATION, GENERATION and FERMENTATION, the living spiritual forces begin to stir in the dark depths of the retort, and the germ is formed of what will eventually grow into the Philosophers' Stone.
- (18 - 27) First Separation-Conjunction Phase
- (28 - 30) Ortus. A short phase of three stages, in which after the transformations of the elements in the Separation-Conjunction Phase, the spiritual forces rise up again in the transformed substance.
- (31 - 36) Second Separation-Conjunction Phase. Involves the transformation on a higher level of what was previously achieved in the first Separation-Conjunction Phase.

## 20 SEPARATION



## 21 CONJUNCTION

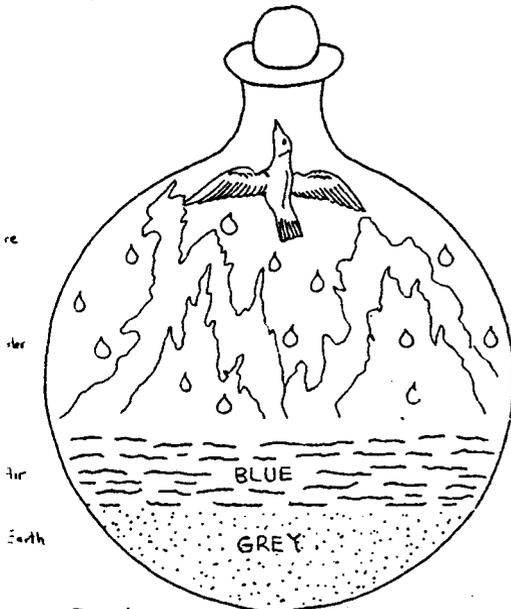


- (37 - 40) Exaltation. A short phase of three stages in which the transformations of the forces of the elements achieved in the previous stages, is borne inwards into the heart of the substance leading to the formation of the White Stone of the Lunar Forces.
- (40 - 48) The First Multiplication. In this series of nine stages, the White Stone undergoes its first Multiplication, meeting the first serpent-dragon which symbolises the first ether.
- (49 - 57) The Second Multiplication. Here the White Stone is further transformed through bearing into itself the forces of the second serpent-dragon, the second ether.
- (58 - 66) The Third Multiplication. The White Stone finally absorbs the forces of the third ether.
- (67) The formation of the Red Stone and the completion of the Work.

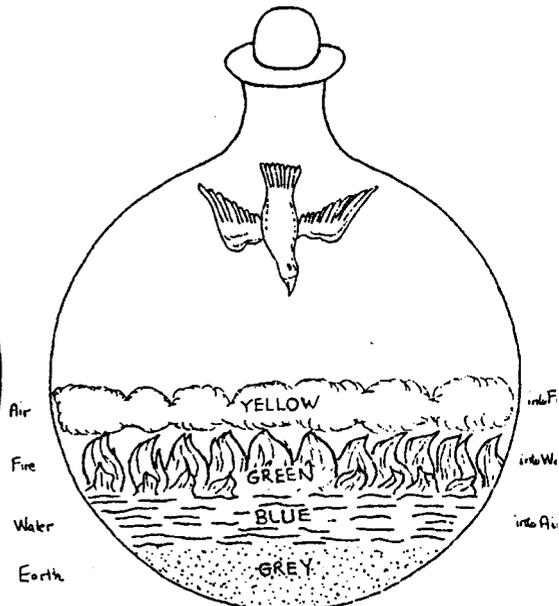
In this article I would like to concentrate on one small part of the process the First Phase of Separations and Conjunctions, as I feel that it indicates something of great importance to our understanding of the workings of the Alchemical Process, both in its inner soul aspect and its physical embodiment in the workings with substance.

The first series of Separations and Conjunctions consists of ten separate stages, which can be seen as five pairs of alternating Separations, with their following Conjunctions. The five cycles of this process lead us from the initial normal relationships between the Four Elements, i.e. they are arranged in layers according to their densities - Earth at the bottom,

## 22 SEPARATION



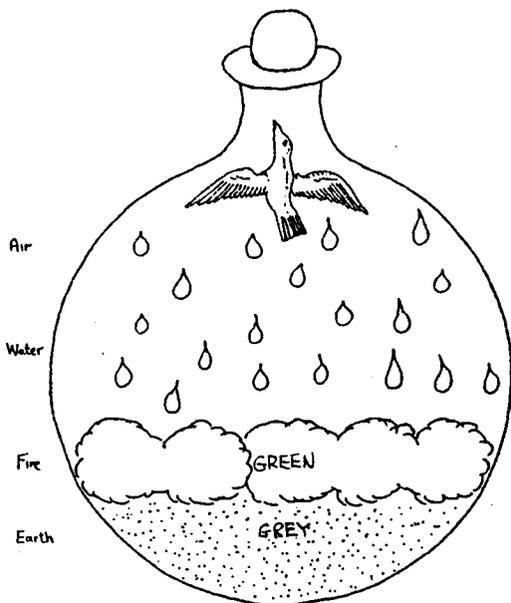
## 23 CONJUNCTION



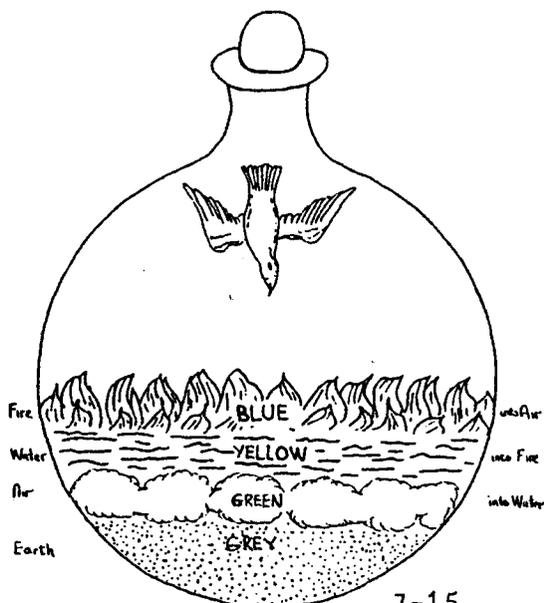
then Water, then Air, and in the highest place the most subtle Fire. These are seen in the first Separation (Figure 18) as being breathed out of the body of a Black Toad. This Black Toad symbolises the spiritual forces of the seven planets, the Male and Female archetypes, the Three Principles of Animal, Vegetable, and Mineral, and the Four Elements, that have been earthed into substance, the blackness of the Toad symbol, through the preceding 17 stages (we will not go into this in detail here). Now the Four Elements are breathed out from this realm and undergo a process of metamorphosis throughout this cycle of Separations and Conjunctions.

In the upper part of these flasks, during this Phase, we see a bird, which while it flies upwards (Separations) indicates the soul of the process becoming separated from the body, the substance in the lower part of the vessel. The soul-bird returns downwards during the Conjunctions, and thus the soul unites again with its physical embodiment. This soul-bird in its ascent touches upon the Spiritual forces and bears an essence back to the substance in the flask. We can see this as a kind of spiritual breathing process, the bird flying alternately upwards and down again. The Separations are a kind of expiration, a breathing out, in which the rigid interconnections of the elements are loosened. The Conjunction phase can be seen as an inspiring, an inbreathing, the bird returns downwards, and the elements are tied together into fixed relationships again in the bottom of the flask. Thus we have in figures 18-27, five cycles of this outbreathing-inbreathing. However they are not mere repetitions of each other, for

## 24 SEPARATION



## 25 CONJUNCTION



profound changes occur in the elements throughout this cycle. These changes are shown in the retorts in two ways - by a metamorphosis of the form of the elements as depicted, and by a metamorphosis of their colours.

In this particular cycle of transformations of the elements, it is important to note that the Earth elements is not involved, but lies unchanged at the bottom of the Flask. Later, during the second cycle of Separations and Conjunctions, the Earth element is incorporated into the process.

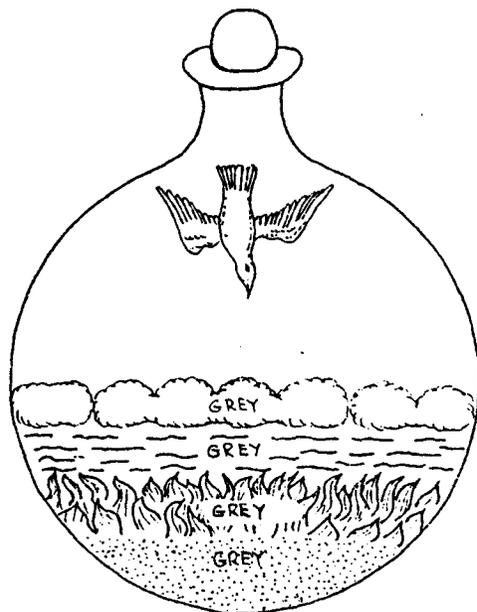
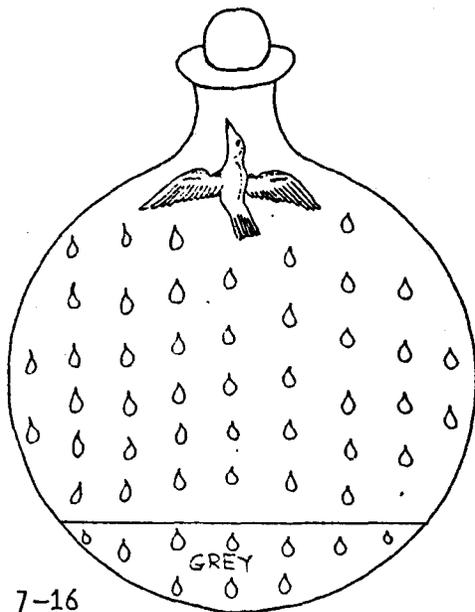
So we have a cycle of transformations of the Fire, Air and Water, in which each of these receives the essence of the other elements, and this is indicated by a metamorphosis of forms (the symbols of flames - Fire ; clouds - Air ; waves - Water ; and stipples - Earth) and a metamorphosis of colours (Yellow - Fire ; Blue - Air ; Green - Water ; and Grey - Earth).

We have the following metamorphosis of form :

18	19	20	21	22	23	24	25	26	27		
Sep	—	Con									
Fire	Fire		Water		Air		Fire		Air		
Air	Air		Air		Fire		Water		Water		
Water	Water	Fire	Fire	Water	Water	Air	Air		Fire		
Earth											

26 SEPARATION

27 CONJUNCTION



During the Separation phase each element in turn remains at the bottom of the flask with the Earth, this element being the one which stands at the top of the flask during the previous Conjunction phase. The two elements remaining in the upper part of the flask during the Separation phase are free to metamorphose into one another, and during the following Conjunction, this new interrelationship passes into a more rigid and fixed form.

The four elements initially (figure 19) bear their own special colour, but their various transformations into one another as the cycle progresses are indicated by a change of colour. Thus in figure 21, the Water which has been changed into Air, bears the Air colour (blue), and the Air transformed into Water has taken on the Water colour (green). Thus we have a cycle of colour metamorphosis paralleling the changes in the forms of the elements.

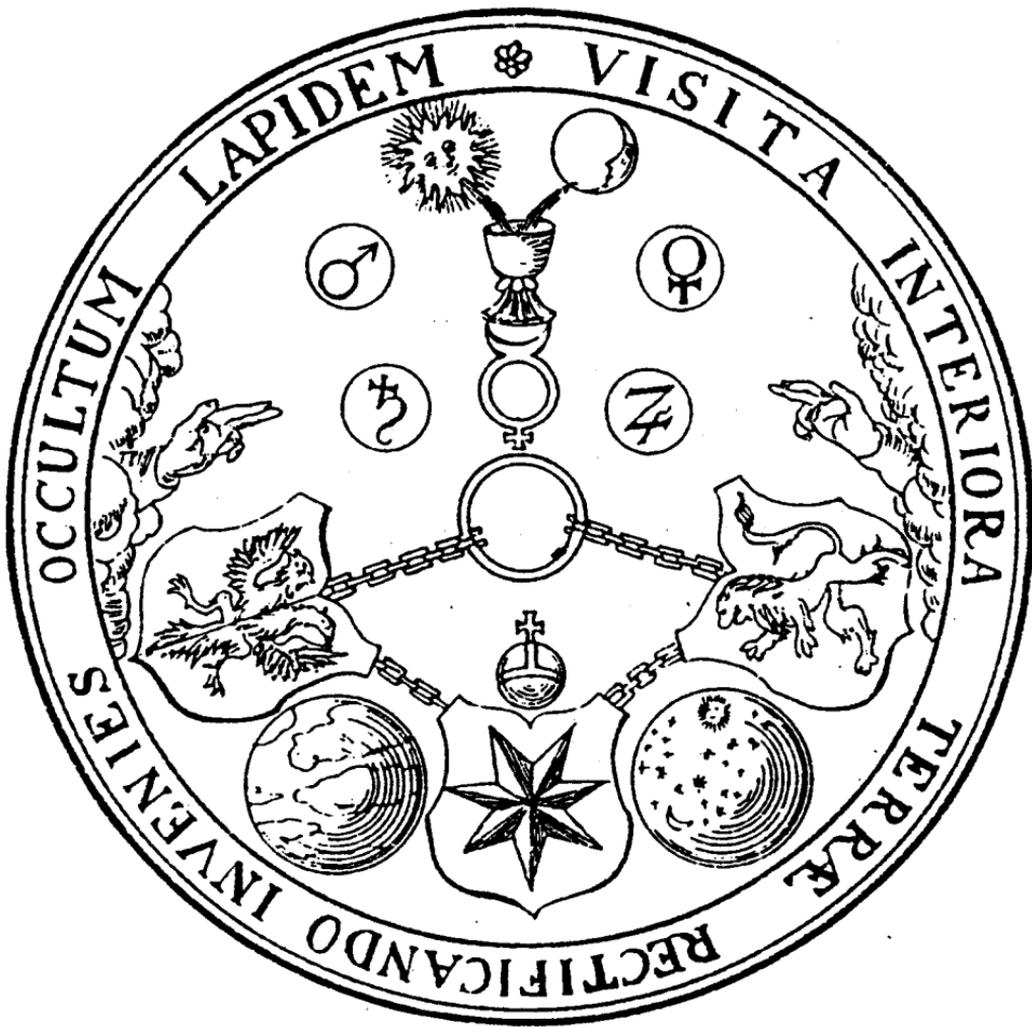
18	19	20	21	22	23	24	25	26	27
Sep	Con	Sep	Con	Sep	Con	Sep	Con	Sep	Con
Yellow	Yellow		Blue		Yellow		Blue		Grey
Blue	Blue		Green		Green		Yellow		Grey
Green	Green	Yellow	Yellow	Blue	Blue	Green	Green		Grey
Grey	Grey	Grey	Grey	Grey	Grey	Grey	Grey	Grey	Grey

At the end of this process each of the three elements, Water, Air and Fire, has undergone a cycle of transformation into the others, and thus each now bears within its being the essence of the others.

In this article I have only touched upon a few facets of this cycle, in order not to complicate the picture unduly, however, much more can be extracted by analysing and synthesising these symbols. For example, the colour and form metamorphoses can be interpreted after the manner of the 'Element of the Element' idea, which is an important cornerstone of the Hermetic Order of the Golden Dawn esotericism. Thus the Blue tinged Water, would be Air of Water, and Green coloured Fire, the Water of Fire, etc. These colour and form metamorphoses can be followed in greater detail and pursued as meditative exercises.

Within the limitations of this short article, I trust I have been able to give an adequate picture of the profound depths of this important document of Alchemy, the Crowning of Nature manuscript. Through its detailed picturing (in 67 stages) of the Alchemical process, I believe we have a key to the inner structure of the work of Alchemy, in its Spiritual, Soul and Physical dimension.

THE CROWNING OF NATURE Edited by Adam McLean is now available as Magnum Opus Hermetic Sourcework Number 3. The 67 illustrations, redrawn from the original manuscripts, have been individually hand coloured. The work costs £20 ( \$50 ), and the edition is limited to 250 copies only.



This Mandala which appears in Daniel Stolcius' *Viridarium Chymicum* of 1624 ('The Chemical Pleasure Garden') and later in *The Secret Symbols of the Rosicrucians*, Altona 1785, brings together various symbolic elements which we are familiar with through our earlier explorations of Alchemical Mandalas.

Around the outside we have the seven lettered VITRIOL acrostic (compare with Alchemical Mandala number 1) Visita Interiora Terrae Rectificando Invenies Occultum Lapidem - 'visit the interior of the Earth, in purifying you discover the hidden Stone'.

From the border of the space of the Mandala, two hands reach inwards to the centre, the left and the right hands which indicate the important work the alchemist must undertake, to unite the primal dualities of his being.

At the lower part of the Mandala space, two spheres are seen - the Sphere of the Earth Globe, and the Sphere of the Heavens - indicating the need to unite the primal dualities of the Above and the Below, the Cosmic and the Earthly.

In the upper part of the mandala space, a cup is seen receiving the forces pouring out from the Sun and the Moon. The other planets are arrayed in such a way as to form the balanced pairs of ♂ Mars and ♀ Venus; and ♄ Saturn and ♃ Jupiter, the more masculine planets being on the left and the feminine tending planets on the right, while the twofold Mercurius ☿ stands below the cup on the exact central line of the Mandala space, uniting in itself the polarities.

The central space of the Mandala is occupied by a ring which is linked by a chain into a circular arrangement of three shields. These bear the symbols of the double headed Eagle on the left, the Lion on the right, and the Pentagram below. Thus we have the four symbols of the elements, the Cup of Water, the Eagle of Air, the Lion of Fire, and the Pentacle of Earth. Above the Pentagram shield can be seen the Vitriol symbol ⊕,

The central space of this Mandala is blank, and surrounded by a ring to which are chained the elements, while above the archetypal Planetary forces array themselves in a pattern which dynamically balances their inherent duality. These forces, however, meet in Mercury standing just above the centre, while below is pictured the symbol of the other primal substance of the work, VITRIOL.

The hidden Stone of the Philosophers, arises out of a meeting of Mercury, bearing within it the resolution of the archetypal Cosmic Planetary forces, and Vitriol, the acidic penetrating essence that leads one into the very heart of material substance, into the centre of the earth.

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.

## SOL AND LUNA

For this meditation we shall be doing an exercise which although simple touches upon archetypal realms. True success with this meditation will only be found if the form of the exercise is used on various levels of ones being - physical, etheric, astral, spiritual.

The basic meditative forms we use are the archetypes of the Sun and Moon. One must try to inwardly experience these archetypes, to find in ones own being the Solar and Lunar forces in their various manifestations.

One can initially picture the Sun Archetype as an expansive, warm, outpouring, a radiation from centre to periphery, a dissolving of matter into energy, of formal pattern into dynamic forces. At the beginning of the exercise one can relate this to the physical level of ones being, through the outbreath or the outward pulsing of the blood from the heart out to the periphery of ones body.

The Lunar Archetype can be experienced as a contractive, cold, inflowing, a movement towards the centre, a fixing or hardening of energies into form. One relates this initially to the retentive inbreathing, and the formed organs in the periphery of ones being, the brain or the limb system, receiving the energies of the blood stream, fixing them, and giving form to ones being.

One can then experience how ones physical being arises as a point of balance between the outflowing Solar forces that would dissolve one into the cosmos and the hardening Lunar forces that give one form and solidity. Try to carry this into the realm of the soul, to experience in the flow of the emotions, a solar element that presses outwards, that provides the energy behind the emotion, but also try to experience how this is met inwardly by a lunar form element in the emotions, that acts as a kind of dark boundary within an emotion and gives it shape. (At our present stage of development, most people are only conscious of the solar element, the energetics, in emotions ; the lunar element is more unconscious and obscure, but it must be brought into consciousness in order to achieve a more balanced being). Try through extending this exercise into the soul to inwardly feel the balance of lunar and solar forces that work in the emotions.

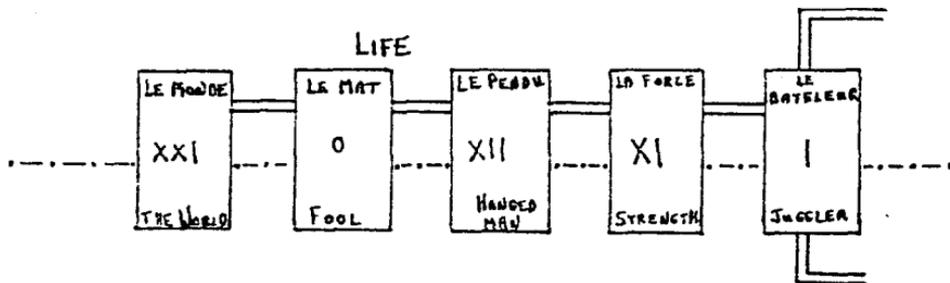
This exercise can also be used to work with the etheric forces of ones being, experiencing their receptive and active aspects which relate to sun and moon within, and it can also be used on the more spiritual plane, to work through to an awareness of the more cosmic dimension of these forces,

# TOWARDS OCCULT CHRISTIANITY

Joe Kelley ©

One of the greatest obstacles to incorporating esoteric thinking into our present age is the apparent chasm that exists between the occult and Christianity, created by centuries of indoctrination, pouring from the mouths of an elite minority of our species, who used their ignorance as a 'carte-blanche' for destruction. This Aquarian age has seen a move towards unity again, but many aspects of occultism remain beyond the reach of the hand of Christianity. One such area is the Tarot, which in the eyes of the Christian church is dismissed as simply a fortune-telling device. But to the experienced cartomancer the Tarot has a direct and obvious Christian interpretation.

In common with both beliefs all existence is divided into two planes - the Physical and the Spiritual. In commencing a 'Christian' Tarot spread we lay the cards along an imaginary dividing line as follows,



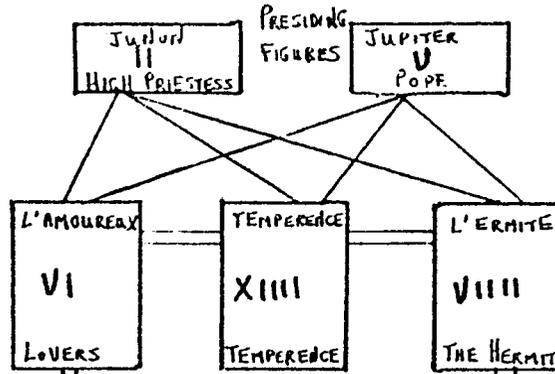
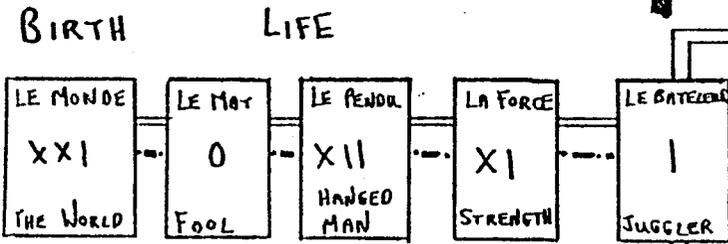
The initial group of five cards relate to man's early development, the formation of the physical body, ideas and enlightenment. Throughout this phase man travels along the dividing line, maintaining links with both planes of existence.

The first card, Le Monde XXI, represents the world into which we are born,

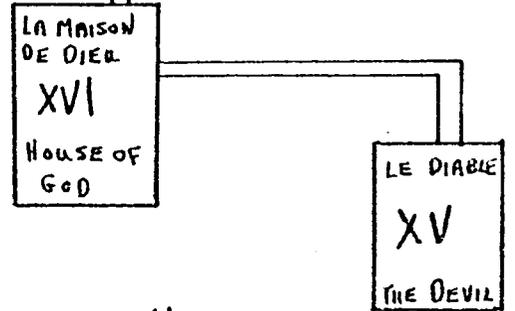
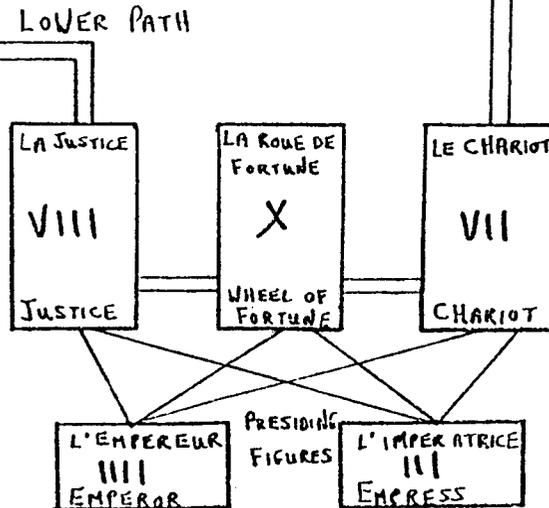
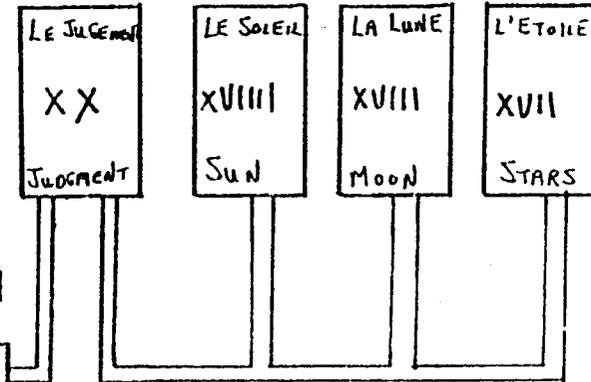
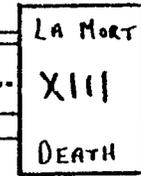
FIRST PHASE  
SPIRITUAL PLANE

SECOND PHASE  
SPIRITUAL PLANE

THIRD PHASE  
SPIRITUAL PLANE



DEATH



PHYSICAL PLANE  
FIRST PHASE

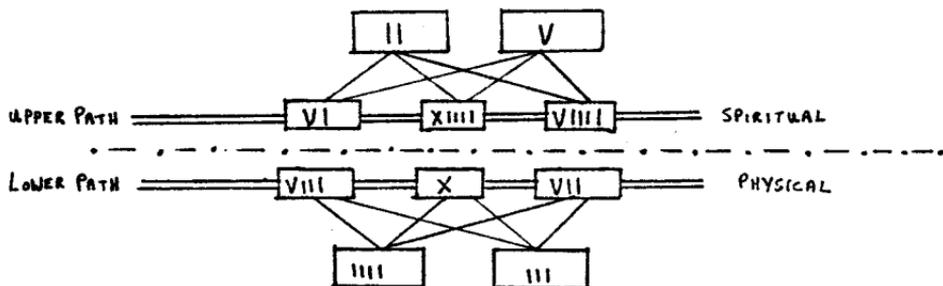
PHYSICAL PLANE  
SECOND PHASE

PHYSICAL PLANE  
THIRD PHASE

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birth itself, and the commencement of life's journey. The second card, Le Mat, symbolises adolescence and indiscipline, the youthful innocence that precedes man's struggle with his inner self. The third card, Le Pendu XII, symbolises the death of that innocence. The figure is stretched between his feet (EARTH-PHYSICAL) and his head (INTELLECTUAL-SPIRITUAL). As the gap widens, man finds himself suddenly in the midst of a great struggle between his body and his soul. This struggle is clearly manifest in the fourth card, La Force XI, the lion representing the inner strength or the soul.

This brings us to the fifth card, and the most crucial card in the Christian spread. Le Bateleur I, can be seen as destiny or fate, that final element of luck that decides which of the two paths will be taken - the Upper or the Lower. In Christian terms the Juggler is free will, the point at which man chooses the material pleasures or the path of the spirit.

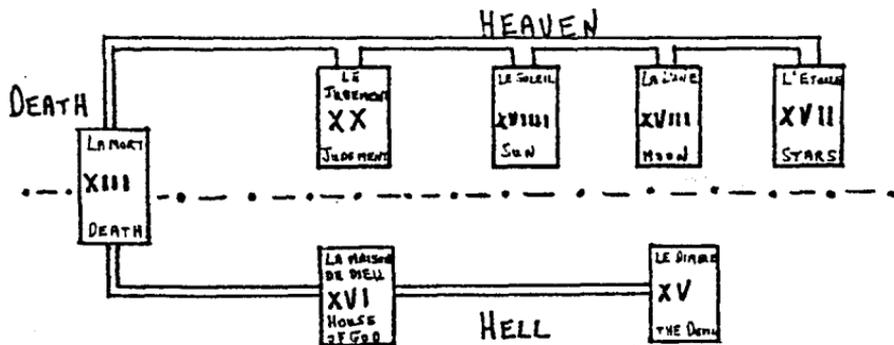


Entering the second phase, we see that we have left the central area and taken to one or the other of the planes of existence. Considering the lower first, we see that this path has L'Empereur IIII and L'Imperatrice III as its presiding figures. Both are heavily adorned with jewellery and rich clothing, representing the physical plane-achievement, wealth, and success. They are the glamorous figureheads of the material world. They preside over the three physical virtues of man. Le Chariot VII symbolises man's warlike spirit, his desire for conquest. La Roue De Fortune X is literally man's gambling nature, his reliance on the 'fall of the dice'. And finally La Justice VIII represents his sense of fairplay, the 'eye for an eye' philosophy. Such is the material world.

On the upper path the presiding figures are Junon II and Jupiter V. They form a complete contrast with the presiding figures of the lower path. Their dress is simple and functional, and neither are wearing any kind of adornment. They are Aquarian in every aspect and, unlike L'Empereur and L'Imperatrice who are seated on thrones, Junon and Jupiter express definite links with the Earth Force. Junon stands in a field alongside a peacock, whilst Jupiter sits on a rock with an eagle. L'Empereur and L'Imperatrice, on the basis of this, seems sad and uncomfortable, "all dressed up and nowhere to go". They are devoid of any spiritual connection and seem but members of an esoteric 'jet-set'. In this present generation, centred as it is around material achievements, where the individual's appeal relies almost entirely on physical appearance rather than spiritual awareness, these two sad cards seem especially pertinent. Junon and Jupiter are mystics, who have cast off their material cloaks to return to the primal

roots, to live in harmony with the earth and its creatures.

The three virtues over which they preside are those worthy of the spiritual plane. The first of these is L'Amoureux VI, Love, with all its attendant facets of growth, harmony, and beauty. In Christian terms, love here must be indicative of an essentially spiritual love, though the card depicts a scene which seems to contradict this idea. However, if we see the third figure as a priest conferring his blessing, then the scene becomes ostensibly Christian, being that of a marriage made in the eyes of God, represented by the figure of Cupid, and witnessed by the priest, his earthly representative. This card therefore carries the implication that a sanctified marriage, undertaken on the physical plane, continues beyond transition, or is at least indicative of a reunion of those souls parted by it. The second virtue, Temperance XIII, represents not just moderation and its attendant self-discipline, but friendship and compatibility - the balancing out of faults and attributes that leads to true harmony. The third virtue, L'Ermite VIII, is symbolic of caution and apprehension, but in Christian terms illustrates the questioning facet of the spirit in man, the unwillingness to accept the standards of the majority, and the inclination of the soul to introspection.



The spiritual and physical come together at the moment of death. The Grim Reaper assesses the life that has just been completed and decides the future path the soul is to take. From a Christian point of view he will appear on the dividing line as he must have the power of forgiveness - to enable man to travel to heaven from the physical plane, should he seek forgiveness for his worldly misdeeds. Equally man must be able to fall from the spiritual path to Hades, should he, on reaching the Reaper, choose to revoke his beliefs or shun forgiveness.

The last two cards on the physical plane, La Maison De Dieu XVI and Le Diable XV, are representations of the fate that awaits those who fail to achieve the spiritual levels. La Maison De Dieu depicts the fall of man from the house of God, his wrath manifesting itself in the lightning bolt coming from above - heaven. The path ends at Le Diable, the Devil. This is the eternal bondage that awaits those souls condemned by La Mort. The severance from the spiritual is emphasised by the omission of the sky or any heavenly bodies from the Le Diable card.

If at death the traveller passes to the upper regions of the spiritual, the Christian Heaven, he first encounters Le Jugement XX, which for Christian purposes is interpreted solely pietorially. The card shows the earthly

bodies shedding their clothes, or physical possessions, and reaching skywards to the beckoning cherub, heralding their ascent with a trumpet. Heaven itself is represented by the planets, or in occult terms, the heavenly bodies. The Star - L'Etoile XVII, the Moon - La Lune XVIII, and the Sun - Le Soleil XVIII. It is now that the relationship between occult thought and Christian philosophy becomes suspiciously familiar. The cards I have shown as representing the Christian heaven are the only cards in the Arcana which depict heavenly bodies, with the exception perhaps of La Maison De Dieu, though this is only a fleeting glimpse of a body which is obviously descending from above. The four cards follow a strict reverse numerical order so that they were obviously designed to appear together, though for some reason a negative bias has been assigned to La Lune, it representing danger and deception.

Traditionally and numerically, the last card should be La Monde, but I have placed it at the beginning. There is little difference, for an end is itself a beginning, just as with each beginning so comes the end.

I hope that now, as I end this article, it may be a beginning.

# SPIRITUAL CONTACT WITH AN ALCHEMICAL MASTER

Kenneth Rayner Johnson ©

One of the lesser known and even less discussed manners of approaching the Great Work is a peculiar system which has more than a little similarity to certain necromantic practices.

The most explicit indication of such a system I have yet to encounter is contained in a Preface, by Edouard Blitz, M.D., to Dom Antonie-Joseph Pernety's Treatise on the Great Art. My own second-hand copy of this volume was produced by the Occult Publishing Company (W.W. Harmon) of Boston, Mass., in 1898. It was published, says the introductory paragraph, under the auspices of the Université Libre des Hautes Études de Paris (Faculté des Sciences Hermétiques) 'a branch of which has recently been established in America'. My copy is signed by the Editor, Dr. Blitz, and dedicated in French to 'the worthy Chief of L'Ecole Idealiste, Dr. Papus'.

Students of the occult will know that Papus was the nom-de-plume of Dr. Gérard Encause (1865-1916) who, along with Stanislas de Guata, developed a French esoteric school which incorporated the earlier work of Eliphas Levi, the renowned Continental magus. Papus is perhaps best known for his works on the Bohemian Tarot<sup>1</sup> and the Hebrew Qabalah.<sup>2</sup>

On the title page, Blitz is credited as a Doctor in Kabbalah, Doctor in Hermetic Sciences, Member of the Association Alchimique de France and President of the Grand Council of the Martinist Order. The author Pernety, meanwhile, (1716-1801) is described as a Benedictine Monk of the Congregation of Saint-Maur, Abbot of Burgel in Thuringia and Librarian of Frederick the Great, King of Prussia.

Having outlined the pedigree of this once-rare alchemical work, which has been reissued in recent years in New York<sup>3</sup>, let us now turn to the technique delineated by Blitz in his interesting Preface. It apparently endorses approaching the Hermetic Art in a particular way, especially suitable for the aspirant who is without the assistance of a Master to guide him in his operations. There is, claims Blitz, only one method of successfully achieving the Summum Bonum and, he adds confidently, it is 'infallible in its

What the good doctor suggests, in a nutshell, is a series of magically assisted studies and meditations which will eventually and hopefully put the aspirant in contact with a dead Adept, on a spiritual or astral level. Dr. Blitz calls his procedure an 'evocation'. But on reading his instructions it quickly becomes apparent that what is intended is, more accurately, an invocation, in which the pupil becomes imbued, both mentally and spiritually, with the personality, mind and wisdom of his selected past Master.

Perhaps, needless to say, Dr. Blitz's suggested course of action would necessarily be a long and complex operation, would seem to demand a great deal of the operant's time and more than a superficial knowledge of magical techniques similar to those set out in such systems as that of Abra-Melin.

So that there can be no confusion or misinterpretation of Blitz's suggested method, I will now reproduce his instructions in full, leaving the reader to judge for himself its potential. He writes :

' Evocation consists in causing departed spirits to manifest their presence before the Conjuror. But as spirits can only appear immaterially - and as influences rather than individuals - it goes without saying that these beings cannot manifest themselves in tangible form, (susceptible of being photographed), unless appeal is made to our own semi-material, semi-spiritual principle, to our Astral Body; this, however, constitutes the Great Operation to which it is neither necessary nor advisable to have recourse, so much the more that the Evocation, such as we recommend, differs from the Great Operation in that it is of longer duration, practically permanent, whilst the latter is dependent upon the powers of the Conjuror; moreover the Great Operation is possible only for the Initiate in Theurgy, whilst the simple Evocation, as here described, can be performed with success by any one who possesses the pass-words of the First Degree of Initiation : PATIENCE and WILL-POWER.

' The Evocation, or Operation of the lesser Mysteries, consists in recreating the atmosphere in which the departed lived while on earth. It is therefore important that the choice of an invisible Master be made intelligently from the long list of Hermetic Philosophers. The Operator must know the biography of that Master and obtain a correct impression of his exterior appearance ; he must know the history of the time in which that Master lived, the geography of the country in which he resided, the topography of his city, the plan of his house, the disposition of his laboratory. Helping himself by whatever informations, books, monuments or tradition can furnish, the Neophyte will assemble and classify every detail concerning the home-life, customs, daily vocations, etc., so as to reconstitute, in the imaginative world, the life of the selected Guide. Place him amidst his disciples, either in his laboratory or at the amphitheatre of the school where he taught ; gather all the works most probably known and studied by him, read and re-read them ; write from memory the very works of that Master, especially his most obscure passages, for the soul of a writer can always be found in his words, ready to convey the true interpretation to the one eager to discover it. Collect objects contemporaneous to that Master, especially books, instruments and works of art. All this constitutes the restoration of the most material part of the atmosphere that will serve as the vehicle for the true magnetic force which shall be the bond uniting the soul, or influence, of the invisible Master to that

of the Conjuror. This true magnetic fluid must be established between the mind of the Operator, which is now active, and that of the Master, which is passive ; when the rapports are at last established, the mind of the Guide becomes the positive pole and that of the initiate the negative pole of this intellectual battery. To generate the magnetic fluid the student must place his intellect on the same level as that of his chosen Preceptor ; he must learn to know and to ignore that which the Master knew and ignored ; he must believe that which the invisible believed, when on earth, whether modern science accepts or rejects these beliefs ; he must think over the same thoughts of the Master, speak his own words, use the same expressions, recite the same prayers, practice the same religion, acquire the same habits, perform the same acts of virtue, live the same life ; in a word, he must place the heart and the mind in a thoroughly sympathetic condition, in a perfect unison with the heart and mind of his Mentor, so as to attract the latter into his own atmosphere again, of which he will become the intellectual centre, as formerly ; he will incarnate himself in his disciple whose mind, now a plastic clay, will acquire in its highest degree the least impressions from the outer world. The Influence of the being thus evoked, thus brought back into the world by an irresistible magnetism, will then unite with the Operator and continue, through the latter's instrumentality, the work which death interrupted. It is thus that Hans de Bülow, who lived among the souvenirs, the works and the relics of Beethoven, consecrating his entire life to the study of this Master, succeeded in giving that traditional expression established by the composer for the interpretation of his Sonatas and Symphonies.

' In order to really possess a Master and perform his works as the author himself imagined them, we must prepare within ourselves a temple fit to receive him ; we must place all our mental faculties under his control, we must become a docile instrument into his hands. But, by the laws of reaction, this complete submission on our part soon becomes the manifestation of our absolute independence, of our absolute intellectual freedom. '

Here, Blitz goes on to laud the scholarship and research of the author Pernety whose Treatise, he points out, formed introductory remarks to his principal work, Fables Egyptiennes et Grecques dévoilées et reduites au même principe, (Bauche, Paris, 2 Volumes, in-12, 1758).

Despite the distinction Blitz takes pains to draw between what he calls the 'Great Operation' and his 'lesser Evocation', I reiterate : what he is suggesting is not an evocation, but an invocation. This is borne out entirely by his phraseology in his final paragraph quoted above. This is no evocation of a departed spirit within a triangle of the magical art outside the protective circle of the magician - but an invocation very similar to the assumption of god-forms described in Golden Dawn literature.

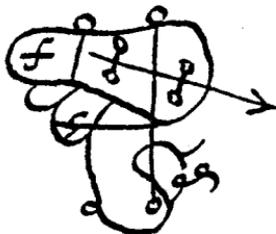
Whether Blitz (or his translator) calls this procedure evocation or invocation, I should hardly need to remind the reader of the inherent dangers of undertaking such practices without thorough knowledge, self-knowledge, experience and preparation. While a life-long practitioner of Magick such as Crowley might have taken such a course in his stride, many of his less accomplished imitators have and doubtless will continue to come to grief. Indeed, even the seasoned Crowley himself faltered when attempting the Abra-Melin magic at Boleskine, for reasons which are variously and diversely accounted for by his different biographers. And exactly what occurred during the Enochian invocations in North Africa with Victor Neuburg

has never been satisfactorily resolved.

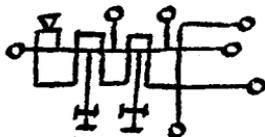
Suffice it to say that, at the very least, the course of action suggested by Blitz's 'lesser Evocation' might easily lead to a state of dissociation, disorientation or even obsession in the inexperienced aspirant.

Blitz is, of course, by no means the first to suggest some form of magical operation as an adjunct to the acquisition of alchemical knowledge. There are at least three demons cited in the infamous Lemegeton, or Lesser Key of Solomon (British Library BM Sloane MS 2731) whose conjuration is said to confer powers of transmutation of base metals into gold. Their names, respectively, are given as Berith, Hagenti and Zagan and their magical seals are reproduced here.

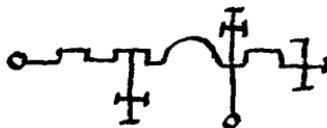
### 1. Berith



### 2. Hagenti



### 3. Zagan



However, while researching my forthcoming book The Fulcanelli Phenomenon, to be published this year by Neville Spearman Ltd., I was intrigued to find reference to yet another magical method of acquiring alchemical information. What made me most interested in the system, was that although superficially it seems to be little more than a type of astral projection, it was claimed to have been employed by none other than the artist Jean-Julien Champagne. Devotees of the Fulcanelli legend and literature will recall that this man was held by many to have been Fulcanelli himself. In The Hermetic Journal, No. 4, Summer 1979, I contributed an article setting out some of the major arguments for this identification. The article was written, however, before my researches had been completed and I am no longer a subscriber to the view that Champagne was Fulcanelli, the reasons for which will be given in my book.

To return to my main theme : the occult writer Robert Ambelain, in an article in Les Cahiers de la Tour Saint-Jacques, No. 9, 1962, claimed that Jean-Julien Champagne regularly practised a form of 'exteriorisation' at his sixth-floor garret in the rue de Rochechouart. This information, Ambelain wrote, was vouchsafed him by a man named Jules Boucher, another Parisian occultist of the period (c. 1922 to 1932), who claimed he was a member of Champagne's secret enclave, the Frères d'Héliopolis. Boucher said he attended regular weekly meetings at Champagne's lodgings during which the artist would produce an old biscuit-tin which contained galbanum or gum resin. From this he would inhale deeply. Champagne apparently told Boucher that this substance had a magical quality and enabled him to

project himself out of the body via the spleen or solar plexus. Thus astrally liberated, he would visit libraries during the night to consult rare hermetic volumes and manuscripts, the information from which he would commit to memory and use in his researches.

Ambelain further claimed in his article that eventually Boucher gave him a portion of this mysterious gum resin which he had managed to get from Champagne. And, says Ambelain, after many experimental fumigations, he was able to reproduce it and printed the formula in one of his books under the name of encense des Rose-Croix. Disappointingly, Ambelain gives neither the title of the book, nor reveals whether the 'magical incense' actually had the effects claimed for it by Boucher and/or Champagne.

Rather understandably, Eugene Canseliet, friend of the late Champagne (died 1932), and sole surviving pupil of Fulcanelli, dismisses all of the above as utter nonsense. Canseliet, who himself rented a room on the same floor and was around Champagne for some 20 years, from about 1916 until the artist's death from gangrene in 1932, denies that the latter was knowledgeable about alchemy. In a rebuttal printed in the same issue of Les Cahiers, Canseliet denies categorically that Boucher was an intimate of Champagne or himself, and says that, apart from a period in the early twenties, Boucher was certainly not a visitor to Champagne's attic flat.

Having researched the Fulcanelli story as thoroughly as the passage of time and the infuriating false leads which such enigmas tend to throw up would permit, I am inclined to believe Canseliet.

It is known that Jean-Julien Champagne was not only a prodigious drinker but also an incorrigible practical joker. He often liked to pass himself off as Fulcanelli, pretended he was an accomplished alchemist and once persuaded a naive student to fill his entire bed-sitter with coal for the Great Work. I am reliably informed that Fulcanelli himself, who helped out the impoverished artist generously over a number of years, finally became disenchanted with his self-destructive drinking (which ultimately led to the gangrene which killed him) and, so to speak, washed his hands of Champagne.

With this kind of knowledge in mind, it may well be that in an attempt to discourage the company of Boucher, Champagne told him some fantastical story of his 'exteriorisations' and passed on to him some harmless resin or incense to fob him off. Certainly, I understand that, somewhat melodramatically, Champagne warned Boucher to beware of magical circles in which 'left-handed' occultism was practised.

Unfortunately, Boucher, along with most of the other personae in the Fulcanelli saga, are no longer around to give their side of the story; with the exception of Canseliet, now aged eighty and who, all along has doggedly stuck to his assertion that Fulcanelli was a real and entirely independent person of great learning and high breeding, they have died.

There remains, however, one interesting speculation. Although there is no cast-iron evidence that Champagne practised the type of evocatory magic outlined by Edouard Blitz, it is possible that Fulcanelli may have done so. For one thing, the alchemist would almost certainly have been familiar with the works of Papus, de Guata, Pernety and Blitz. And, rather suggestively, in his Preface to the Second Edition of Le Mystère des Cathedrales, Canseliet wrote :

' In my introduction to the Douze Clefs de la Philosophie, I repeated deliberately that Basil Valentine was my Master's initiator, partly because this gave me the opportunity to change the epithet ; that is to say to substitute - for the sake of accuracy - first initiator for true initiator, which I had used before in my Preface to the Demeures Philosophales. '

If Canseliet means merely that, after studying the works of Valentine, Fulcanelli was then personally initiated by someone else, why make the distinction ? If not, and since Valentine is said to have died in at least the Fifteenth Century how, other than by magical means, could Fulcanelli have attained from Valentine the secret of the Philosophers' Stone ? Which we are assured he most certainly did !

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5. Fulcanelli, Master Alchemist : Le Mystere des Cathedrales, Neville Spearman Ltd., 1971

# ALCHEMY IN THE OPEN

Nancy Ogle ©

"Will the classes on alchemy continue after you leave ?" I asked.

"Yes, there will be those to continue the teaching. Remember, it's not individuals who matter here, it's the teachings that are involved." The man answering my question was Albert Riedel, better known as Frater Albertus, world-wide lecturer and teacher of alchemy and founder of the Paracelsus Research Society. We were talking in his office.

"Frater, I am interested to know how you came to teach classes on alchemy. I thought laboratory alchemy was always a clandestine affair, being carried on by individuals hidden away from the world. What gave you the idea to offer it openly ?"

"Well, first of all, let's ask ourselves another question : why was it ever kept secret in the first place ?" He leaned back in his chair. "In other times there was so much political and religious oppression that if an alchemist as much as admitted the theories he or she was working with, well, they were in danger of losing their heads. Today we live in a civilization that permits so much freedom of thought that there's no longer any need to maintain all this secrecy. It's one thing to make people swear terrible oaths of secrecy when somebody's life might be a stake, but that doesn't mean anything anymore. Now we have a chance to discuss and learn about these things openly, to research them and find out if there's really anything to the various claims that the ancient ones made. So let's make full use of our opportunity."

The white-haired German who spoke is certainly an example of his own advice. He has dedicated the better part of his life to the Great Art and has much to show for it.

## The Paracelsus Research Society

The Paracelsus Research Society (P.R.S.), a non-profit educational institution chartered by the State of Utah, first came into the open

in the winter of 1960. At that time, Frater Albertus published the first issue of the Alchemical Laboratory Bulletins \*. In it appeared an "Alchemical Manifesto" (reprinted in the back of The Alchemist's Handbook) in which Frater Albertus declared the purpose of the P.R.S. Soon thereafter, one hundred and forty four people were selected to attend the first classes.

Frater Albertus originally planned the curriculum to be two weeks of instruction each year for three years, with a limit of five students per class. But with time the three courses became seven and the class size has grown so that there are sometimes twenty people in a class here in the United States, and as many as fifty or sixty in some of the classes abroad \*\*. The facilities have also expanded to include several small laboratories, a lecture lab, a study hall and library, and dormitory space for the students.

The success of the classes at the P.R.S. has brought forth some interesting results. Two international Alchemical Congresses have been held in Europe ( a third is scheduled for June 1980). Students of alchemy have come from many parts of the world to read papers and show the results of their independent research. In order to make some of the preparations publicly available, Frater Albertus founded Paracelsus Laboratories (Paralab) in 1974. It is a commercial pharmaceutical laboratory that specialises in the manufacture of natural herbal and mineral preparations based on old alchemical formulas.

#### Paralab and Phameres

Jerry Rose, Sales Manager of Paralab, is quite optimistic about its future.

"Each day brings expansion and growth to Faralab. We are expanding our facilities now to accomodate the increase in sales. Distributors of Paralab products in various locations throughout the United States are selling Paralab products to Health Food Stores and through direct mail order sales. We have booths for selling our products at National Health Federation Conventions throughout the United States with thousands of people being exposed to them. Contracts are being negotiated to sell Paralab products in Europe, Canada and Hawaii. The shipping and receiving department is kept busy with the demand for our international sales."

"The future offers nothing but promises of continued growth, which will allow Paralab to offer its products to many people throughout the world."

Another outgrowth of the P.R.S. is Phameres, or the Pharmaceutical Medical Research Foundation, co-founded by Frater Albertus and Irene Goodale of Atlanta, Georgia. Established in 1976, this foundation is concerned with providing the exhaustive clinical analyses necessary to prove the safety and efficacy of the various alchemical preparations as

\* This Journal, now called "Parachemy" is published quarterly. It has two sister publications, "Quinta Essentia" and "Parachemica".

\*\* P.R.S. classes have been taught regularly in Australia and Western Europe (in German), and sporadically in India.

medicines.

### Tri-Star

These three organisations, P.R.S., Phameres and Paralab are intended to work together as a single unit. This conglomerate, still in the planning stages, will be called Tri-Star. Under its auspices the P.R.S. classes will expand into a college, offering instruction in various alternative healing arts. Phameres, which will administrate Tri-Star, plans to open a non-profit hospital which will offer patients their choice of healing methods. Along with allopaths (M.D.'s), the hospital will employ other doctors, such as naturopaths and homeopaths.

### The Alchemist of the Rocky Mountains

Albert Riedel was born on May 5, 1911 in Dresden, Germany, a city famed for its art and culture, and rich in alchemical history. He was one of seven sons who were raised single-handedly by his mother after his father died in the First World War. At 18 he received his travel papers and came to New York City, followed soon after by a lifetime friend, Rudy Hainke. Here Albert found work as an interior decorator. One day, while having lunch with his friend, he had a vision.

"We were on top of the building during noon hour, and suddenly I saw the place where we would be. I saw this mountain range and the foothills of it, what is here in Salt Lake City known as the Mill Creek area, as vividly as I could, and I told him then, 'Rudy, this is where we will be ; this is where we will go' ".

So they went. In order to do so, they sold all the furniture they had acquired, including a piano, but, times being what they were back in 1931, they had little more to show for it than two bus tickets to Salt Lake City.

This was not the first indication for Frater Albertus of where he would live. As a child of ten, one night while lying in bed, he had a clear vision of a great lake with mountains nearby and a magnificent sunset. "In a way it was very desolate," he recalls, "but at the same time so peaceful." At that time he understood that this was the place where he would spend the greater part of his life.

In Salt Lake City, Albert married Emma Boehnke, now known to the students as Soror Emmy. He continued to work as an interior decorator. He also painted murals, and found occasional work as a writer and editor. In co-operation with Dr. Syndergaard of San Jose, California, he wrote a series of lessons on alchemy which have been offered by the Amorc Rosicrucians.

### Writings

Since 1960, he has written several instructional books on Hermetic (that is, alchemical) Philosophy, both in English and in German. The English titles include : Men and the Cycles of the Universe, The Seven Rays of the QBL, From One to Ten, The Alchemist's Handbook, and two novels, The Alchemist of the Rocky Mountains and Gently I Answered and Said.

His instructional books, particularly if read in conjunction with the early Alchemical Laboratory Bulletins, provide a good introduction to his teachings. "Everything which nature produces consists of three essentials", and in these teachings the mysteries of nature are likewise divided into three :-

- 1 Time, which is studied in terms of astro-cyclic pulsations,
- 2 Space and spatial relationships, the ancient study of which is called the Qabbalah,
- 3 Life, and how life manifests and evolves through matter, this last mystery being the concern of alchemy.

In the first year (prima) class, Frater Albertus introduces the students to the Hermetic Philosophers' point of view on all three of these subjects, dealing with alchemy specifically in the vegetable kingdom. Later classes include alchemy in the mineral and animal kingdoms.

### In the Laboratory

Students are required to keep accurate and complete laboratory notes on all experiments. "In order to gain acceptance and respect for our work, we must be accurate. Accuracy is the most important part of any experiment - the accuracy and the record," Frater Albertus tells his classes. "Everything we come up with today, in order for it to be of any use to anyone but ourselves, must be scientifically verifiable. So we must make the same demands on our work that other scientists make. the requirement for scientific proof is : 'under identical conditions, identical results will manifest.' "

In just such a way, year after year, the students at the P.R.S. prove for themselves the validity of the ancient formulas. The fact that the alchemists called a substance an oil of a metal whereas the modern chemist might call it a polymer does not negate that it is an oil, or the way in which it was produced, or the medicinal value it is purported to have. And the medicinal value is, perhaps, of the greatest importance. For example, if the oil of Antimony can do even half of what the old alchemists claimed it could do, it would be one of the most valuable medicines on the market.

But to prove the validity of a formula is a very minor matter compared to proving its efficacy as a medicine. This latter requires considerable funds and painstaking work. For this reason, alchemical research needs greater acceptance in the scientific community. "We have to overcome the obstacles of terminology," Frater Albertus explained, "For one thing, we use the word parachemistry instead of alchemy. Parachemistry means a study parallel to chemistry but on, perhaps, a deeper level."

### The Teachings

This deeper level involves the mental aspect of alchemy which must be going on along with the physical manipulations. It is mainly for this inner aspect, this understanding, that so many students travel even thousands of miles to the classes every year.

"The lab work in the classes is very simple," says David Schein M.D., Ph.D., and researcher at the P.R.S., "So simple, in fact, that it could

be explained to any chemist in an hour, provided he has an open mind. There is an unusual aspect to alchemy, but it doesn't preclude it being chemically understood. However, to teach someone the mental aspect, that is something very difficult. It requires really uncommon skill and human understanding."

And it is here that Frater Albertus' gifts as an orator and as a teacher evoke the love and wonder of his students.

"He is the greatest orator I've ever known," says Bob Bartlett, chemist and sixth year student at the P.R.S., "and I think most of the students feel the same way."

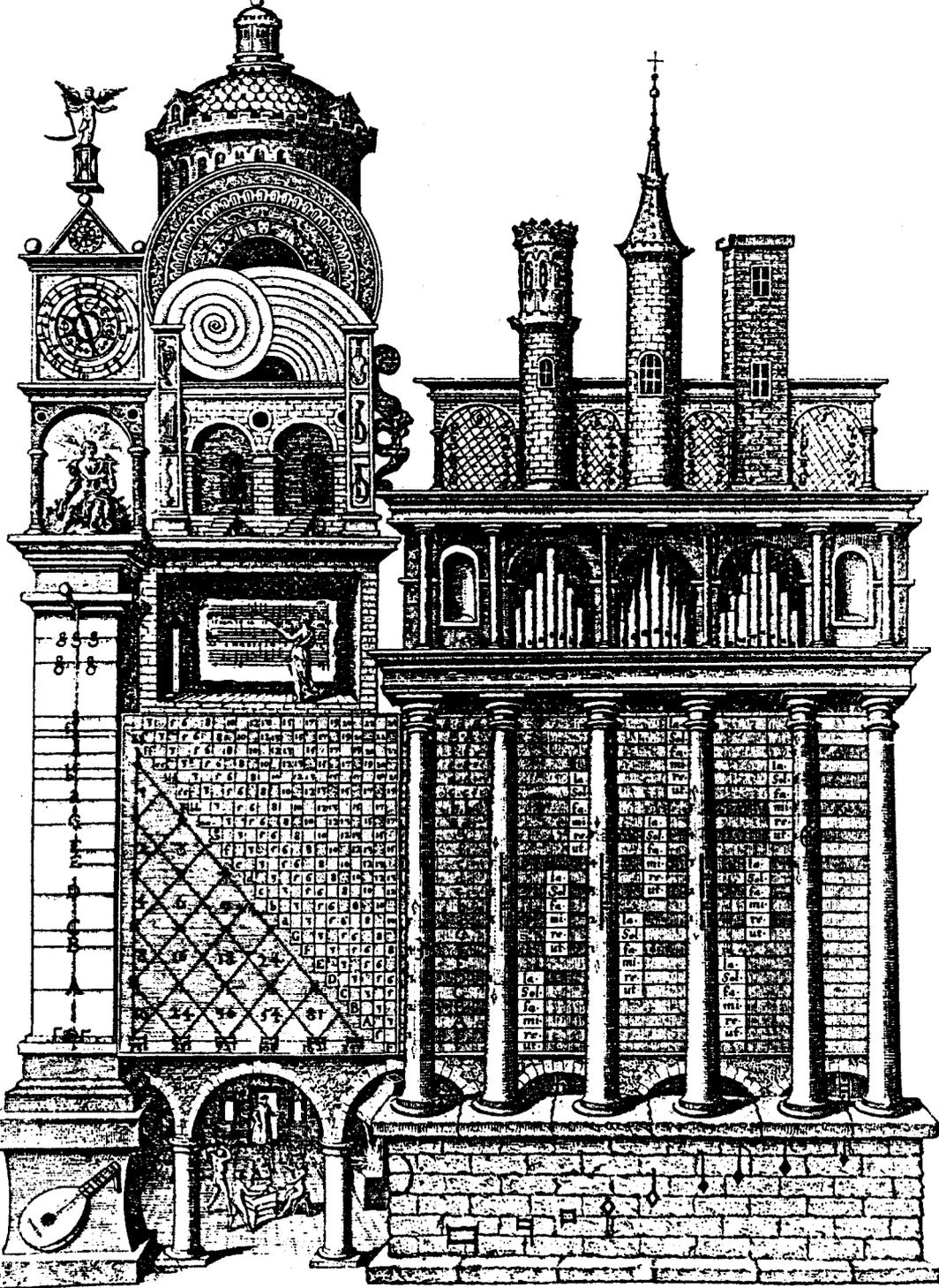
Not everyone attending the P.R.S. classes has a background in chemistry. On the contrary, they come from all kinds of backgrounds and walks of life. Some have studied chemistry and some have not. Alchemy is new to many of them. As far as Frater Albertus is concerned, it is just as well. "A person who has an open mind on these things, even if they don't know much about them, can still be easier to teach than someone who is perhaps better informed, but harbouring their own opinions and misconceptions. When people first come to the class, I tell them that we have invisible bookshelves, and to please put all their opinions and all the things they think they know on these shelves for two weeks. Then when class is over they can take them down again."

I asked him how he could get it all done, all the writing, the teaching and the research.

"Well, there's a lot more I'd be doing if I could somehow find the time," Frater Albertus grinned in a manner that is well known among his students. "There are others, now, helping with some aspects of the work. What you see here is, I hope, a good beginning. But only a beginning. Even in all these years of research," he gestured to some of the cabinets behind him filled with binder after binder of experimental data, "we've barely scratched the surface of what can be done."

"I feel very happy for the things I've been able to do and only wish that I could have done more, and better. But I always tried, and I'm glad to be able to say that. If some who come after me can do these things better and more thoroughly than I've been able to do them, then it's been worthwhile, more than worthwhile."

Paracelsus Research Society, P.O. Box 6006, Salt Lake City, Utah 84106, U.S.A.



# ROBERT FLUDD'S TEMPLE OF MUSIC

Translated by Todd Barton ©

This description which accompanies the frontispiece of Fludd's Temple of Music is taken from the Utriusque Cosmi Historia, Tractate II, Part 2, p 161-162.

" The poets, whose efforts are accustomed to be assiduously engaged with fables and images, would be singing about the buildings and wonderful sight of this temple. Indeed, they may have pursued this subject with even greater acumen since, after all, music derived its name from their goddesses, the Muses, just as is evident from its etymology. I beseech, therefore, that I may ask pardon from them if I permit myself to be led very much without measure by the invention and stimulus of poetical madness in the description of this temple.

Thus let us imagine this Temple of Music to be built on the top of Mt. Parnassus, the abode of the Muses, adorned in every part with eternally green and flowering woods and fields, and pleasantly surrounded by crystal fountains flowing here and there in different directions whose murmur often brings a peaceful sleep to passers by.

Birds frequent these parts and inhabit the woods pouring forth diverse consonances of sound in greater symphony. They seem diligently to lay the basis or foundation by means of their higher, more piercing song ; through their melody the Nymphs themselves around the temple, the Satyrs led through the woods by Sylvanus and the shepherds led through the fields by Pan, are all moved to engage in choral dances.

Among these delights, therefore, that divine gift of Apollo is established, preserved and indeed worshipped by the adoration of all souls. All of its constituent parts are given up to peace and concord, in the mysteries of harmony and symphony, including the concords of heaven and the elements, so mutually bound to each other that it would

be necessary for the whole world to perish and be reduced to nothing by the strifes of discord before these consonances would either disappear or be destroyed.

Therefore, the protectress or goddess of this temple is Concordia, ineffable Concord, great offspring of the Being of Beings, by whose adoration little things grow, and by whose contempt great things fall to pieces. Its guardian or priestess is Thalia, most delightful of the nine Muses, by the example of whose harmony the occult mysteries are explained to pilgrims who suppliantly seek her oracles.

Therefore a man with a keen eye for knowledge will pay attention to any part of this structure and not disdain the smallest portion, because it is moved by that harmonic soul of Apollo in each part as in its whole. That spirit of music, after the manner of a zephyr, is accustomed to blow through all the sinews of this building, soothing and gladdening the souls of living beings, carrying away with itself the lusts of man, and restraining the madness of evil demons as if imbuing them with a certain humanity.

You should eagerly contemplate the spiral revolution of the larger tower of the temple, which denotes the motion of air, after it is caused to resound by sound or voice. The two doors represent the ears, the organs of hearing, without which the emitted sound cannot be perceived, nor may one enter this temple except by them. In the following place you will see its three smaller towers representing the arrangements of notes, b rotundum, b quadratum, and naturalis. And with the observation of these, three rectangles must be carefully examined in order to determine the diverse natures, names and places of the aforementioned notes in the demonstrated system (anything placed under any tower is naturally related to that tower). The pipes or organs of these rectangles, distinct in their height, denote the difference of voices and sounds of any rectangle.

Indeed, the division of the column of this temple must not be disdained, since it will delineate the true proportions and diverse species of consonances. The clock must also be zealously pondered lest time waver unexpectedly or advance with too slow a pace, that is, one which does not observe proportion or measure. And so, this clock is a sort of guardian of the regular times of notes and a most ample mirror of their simple value.

Why then will not the triangle of proportionate quantity have to be inspected, which probes into the diversity of the proportion of times in diminution as well as in augmentation and clearly shows the perfection and imperfection of notes? Also the triangle of the system of harmonious intervals, as it were the end of all the remaining mysteries, ought to be looked into with no little care, since through it and from it all the concord of music are produced, without which no harmony is made. Beyond this triangle is depicted the story in which the discovery of its consonances is told, namely the observations of Pythagoras, who passing by a certain blacksmith's shop by chance hearing an agreement from the striking of four hammers, ordered the hammers to be weighed, and from the difference of their weights he discovered the three musical proportions of consonances; diatessaron, diapente, and diapason, which we have very plainly explained by the

letters and connection of letters in the three \* windows of the temple, which are equally of use in the composition of musical harmony and the harmonical triangle.

Therefore, eager reader, if you keenly examined these parts of the temple, you will be a partaker of all of its mysteries and a great master of this excellent science.

\* Though Fludd gives three, he is referring to the four windows among the three differently shaped towers.

# Reviews

TIME STANDS STILL New Light On Megalithic Science  
by Keith Critchlow, with Colour Photographs by Rod Bull  
Gordon Fraser, London 1979 192pp Illustrated  
HB £18.50, PB £9.95

Well produced and finely illustrated book which surveys our Megalithic forebears scientific achievements, and poses again and again the question of the implications of a fact we can no longer ignore, that is that 5000 years ago there existed in Northern Europe, particularly in Britain, a civilisation at the peak of its achievements evolved a science which touched upon high spiritual realities. We have left of this civilisation, thousands of megalithic sites, of Stone Circles which have an underlying geometrical form which enshrines spiritual laws and metaphysics, of Standing Stones which mark out critical points in the movements of the Sun and Moon. Keith Critchlow approaches this enormous subject by looking in great detail at some of their achievements, outlining the geometric construction rules for a few of the more important of the Stone Circles, and tying this in with his pre-occupation with the sacred geometric principles that underly reality, and which were undoubtedly clearly perceived by this ancient civilisation. The book ranges over a vast amount of material, always seeking the fundamental sacred principles that guided and shaped these ancient peoples creative energies. Keith Critchlow must be congratulated especially for explaining the mystery of the Stone Balls, that have been found especially in Scotland and date back to the Megalithic period. These carved Stone Balls, which have regular protruding knobs, have been an enigma to establishment archaeologists. Critchlow here reveals that these Carved Stone Balls in fact are accurately circumscribed by the five regular Platonic Solids - the Tetrahedron, Cube, Octahedron, Icosahedron, and Dodecahedron, and these he points out are traditionally related to the four elements and the Quintessence or Ether. So perhaps our megalithic forebears were also involved in the sacred metaphysics of Alchemy, using these stone balls to demonstrate the underlying geometrical principles. A most interesting piece of research, Critchlow does not attempt to write down to a popular audience, and the book is in consequence not easy to read in places particularly where it outlines mathematical and geometrical principles, where his use of language is very precise and exact, however, it must be seen as one of the most important publications in this field, which has attracted many publishers in recent years.

YE STONE MISSAL Printed by Jon Symon  
Limited edition of 100 copies signed and numbered  
Cloth \$45.00, Leather \$55.00

The third of Jon Symon's beautifully produced little Grimoires, is based on a manuscript which came into his possession, which was linked with a Joseph Abbot, who made the copy in 1799. The origins of this grimoire although certainly obscure is obviously much earlier than the late 18th Century, and it has a story of a Canon Fadge, who in the late 13th Century worked with this magical system of gargoyle images, which he received from the masons responsible for carving the images on the great Gothic Cathedrals. The Grimoire involves the invocation of the form of a Gargoyle. These forms are described in the main body of the work, and divide into three groups - the 9 Lions who show the more spiritual forces and philosophy to man, the 11 Gryphons who show the astral realm, the passion of the flesh, and the 9 Scowls who show the forces of the elementary world, and are related to the four cardinal directions and the four elements. Each Gargoyle is illustrated by an image in woodcut by Jon Symon, and the book has been printed by hand in antique black letter. After the sequence of the Gargoyle Names, images and Evocations, the work concludes with a description of the ritual method to be employed in working with these Gargoyles. A unique and most fascinating work.

A HERMETIC TREATISE Printed by Jon Symon  
Limited edition of 100 copies signed and numbered  
Cloth bound \$20.00 Acorn, Box 4141 Stn B, Hamilton, Ontario  
Canada. 1979.

Acorn here have reprinted what would appear to be a 17th Century Alchemical work on the counterfeiting of precious metals and precious stones. This turns out to be a work on Physical Alchemy and the first section gives detailed descriptions of the work of altering the outward appearance of metals. Many of these experiments are quite recognisable to the modern chemist (and repeatable). For example, under the section in Chapter V, 'To make Quicksilver grow to be a tree; there is a description in quite precise terms how a tree of Silver crystals can be precipitated in a flask from a strong silver nitrate solution by the more electropositive liquid mercury, and it also indicates that this is possible with Gold (c.f. Archibald Cockren's famous experiment which involved growing a golden tree in a flask).

The second section on the counterfeiting of precious stones, has a number of descriptions of methods of colouring glassy substances. Here we find Manganese being used to give glass an amethyst colour, Copper salts to give Emerald, Iron salts for Topaz. These experiments are recognisable in the modern chemical laboratory as the Borax Bead Test for metals. It was these very metals which imparted the colours to the beautiful stained glass of the Gothic Cathedrals.

A most interesting book on the practical Physical aspect of Alchemy, and moreover, one which is quite explicit and straightforward, there being little mystification or obscurity in the descriptions of the experiments, it being only necessary to interpret these in terms applicable to the modern laboratory.

ROBERT FLUDD AND HIS PHILOSOPHICALL KEY being a transcription of the manuscript at Trinity College, Cambridge, with an Introduction by Allen G. Debus Science History Publications 1979 x + 156 pp, clothbound \$40.00, £20.00

'A Philosophicall Key' was never published, but clearly Fludd intended it for publication. It was written in English and had the declared aim of being an 'Ocular demonstration opening and decyphering a great deal of the hidden Mysteres of Nature, partly by an experimental conclusion, as also by an intellectual speculation'. Thus here Fludd wished to establish his ideas on the spiritual structure of the world not only by intellectual argument as in The History of Both Worlds, but also by describing a series of experiments which confirmed his intellectual speculations. In the Philosophicall Key, Fludd concentrates on a series of experiments he undertook, extracting various essences from wheat. Wheat, Fludd indicates, has great spiritual significance as the Bread of Life ( he illustrates this point with many Biblical quotations), and this spiritual life force in wheat can be revealed through a series of Alchemical operations, which he goes on to describe in some detail. These experiments were undertaken with an alchemical perspective rather than using the methods of exact science. Professor Allen Debus, who must surely be recognised as the first authority on the writings of Fludd, provides a long and detailed Introduction, which touches upon Fludd's life, his ideas and the reaction of his contemporaries to his writings, and his importance to the evolution of 17th century Science. Professor Debus has provided us with a most valuable and important publication which indicates the alchemical side of Fludd's preoccupations.

THE GRIMOIRE OF ARMADEL Translated and edited from the ancient manuscript in the Library of the Arsenal, by S.L. MacGregor Mathers. With an introduction and Notes by Francis King. Routledge and Kegan Paul 1980  
HB 79pp £6.95.

This important publication of Mathers' translation of a manuscript he found in the Bibliotheque de l'Arsenal, has been edited by Francis King from a copy in the Gerald Yorke Collection of magical material from Golden Dawn sources. Although unable to publish his translation, Mathers, always generous in matters of occult source material, circulated manuscript copies among his colleagues and members of the Rosicrucian Order of the Alpha and Omega, Moina Mathers' post Golden Dawn esoteric fraternity. The Grimoire is remarkable for its complex systems of Sigils relating to various hierarchies of being. Many of these relate to the Seven planetary archetypes, through the seven Angels before the Throne - Raphael, Gabriel, Michael, etc. These sigils which were coloured in the original manuscript provide glimpses of a system of form underlying their outward complexities, and many of these relate to sigils found in other grimoires. An important essential source-work for the experienced occultist working with sigils, this book must be seen as a technical treatise rather than a practical workbook for the dabbler in conjuration, to whom I am quite sure this book will prove difficult and enigmatic. Mathers would, I feel sure, have little fear of anyone misuing such a manuscript. Francis King's historical introduction to Mathers and his translations, and his short essay on the Grimoire of Armadel and its use in Magic, are most worthwhile summaries of what little can be gleaned on these matters.

ATHANASIUS KIRCHER A Renaissance Man and the Quest  
for Lost Knowledge by Joscelyn Godwin 105 Illus.  
Thames and Hudson large PB 1979 96pp £2.95

Following closely upon his Robert Fludd - Hermetic Philosopher and Surveyor of Two Worlds, Joscelyn Godwin's latest book on Kircher is very warmly welcomed. This is basically like the Fludd, a picture book drawing upon the marvellous engravings found in Kircher's books, with detailed commentary and explanations, and is divided into 8 sections. These deal in turn with the Ark of Noah, the Tower of Babel, Kircher's geographical surveys of Italy and China, his explorations of the ancient Egyptian civilisation and his interpretations of its religion, his ideas on Music and the Arts of the Natural Magician, which here includes mechanical inventions, etc.

As an introduction Joscelyn Godwin provides a sensitive and sympathetic sketch of Kircher's life and the forces that shaped his destiny. this book certainly reveals the great stature of this 17th century Jesuit, Encyclopaedist, and collector of Mysteries and the lost knowledge of previous ages. It would certainly be of the greatest value if some of his works could now be translated and made available.