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Edited by Adam McLean

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Editorial

Recently, I have noted, with regard to the role of the feminine, that a transference is taking place from the the sphere of human rights into the realm of esotericism.

In the political sphere, during this present age of rigidity and opposition to change, it seems to be essential, if one is to produce any radical change in social attitudes, to polarise to the point almost of distortion the particular point one wishes to make. Thus the equal rights of women can only be won in our present society, through the striking of polarised attitudes and seemingly exaggerated political statements. The Women's Liberation Movement has achieved a great deal through these tactics over the past decade, in altering attitudes and political realities in the exoteric sphere.

In the realm of the esoteric, things are and must be entirely different, however, I note that certain polarities from the political sphere are being pressed now into the esoteric realm, which can only have a divisive and destructive tendency. A number of esoteric groups are developing which are taking on a militant feminine colouration, and this impulse is also beginning to work in organisations which are outwardly constituted as being open to either sex. Political and interpersonal

struggles, particularly between men and women in such organisations are coming more and more to the surface. This is a great pity and also a great disservice to occultism.

Apart from a few excessively patriarchal groups based on Freemasonry, with its constitutional denial of admittance to women, western esotericism in recent times has been entirely open to the feminine. We need only consider the two most important esoteric organisations that have shaped the evolution of the western tradition in the twentieth century, that is the Theosophical Society and the Hermetic Order of the Golden Dawn. In both of these organisations women played an important and formative part - Madame Blavatsky, Annie Besant, Alice Bailey, Florence Farr, Moira Mathers, Dion Fortune and many others - the western tradition in recent times is indebted to these women, their insight and creative energies. Western esoteric groups such as these, lead the world in recognising the rights of women and also in giving these women the space in which to express their inner insight and vision.

The western tradition also has, as an essential part of its mystery teachings, an esotericism that enshrines the need to recognise and balance the male and female aspects of our individual beings. For example, the Tree of Life glyph, the foundation of twentieth century occultism, cannot be truly encountered inwardly until one has found, nourished, and harmonised the male and female side of ones being. And it should be of no great surprise to readers of the Hermetic Journal that an important part of the alchemical work, was concerned with this inner relationship to the male and female, in the experience of the Hermaphrodite, the Chymical Marriage of King and Queen. Also in paganism, we must recognise God and Goddess both as essential elements, and any small degree of research into the mythologies of Northern Europe will

reveal the balanced activity of God and Goddess forms.

So the true path of western occultism is the work of integrating, inwardly experiencing the male and female aspects of our beings to the full, and not the polarised working with only one of these elements. It should be obvious that such an unbalance working will be esoterically disastrous.

The answer to male domination of outer exoteric society cannot be found in female dominated esoteric workings, however comforting such an idea might be to certain women who have had to struggle against the injustices and prejudices of outer political structures in society.

Indeed, it makes me sad that such divisive forces should be making an impact on the domain of the esoteric. We live in a Society that is so fragile, such a delicate dynamic balance between order and chaos, like the surface of a soap bubble, that those who are able to see deeper into the underlying pattern, and work with an awareness of spiritual forces behind outer events, have a duty to preserve this wisdom which is in a sense a sacred inheritance. Squabbling over who has power over esoteric organisations and impulses, and in what political direction they are pointed, is so divisive and destructive, that one can only despair over the resultant chaos.

I do make a plea that all people, men and women alike, working in occult groups, should recognise and give space for the creative expression of all others in such groups, and should, for the sake and love of the spiritual tradition, try not to bring the outer conflicts in society into the heart of esotericism, and let us work with that which unites us, our humanity, rather than with that which divides us.

Adam McLean

News & Information

One of my correspondents is very interested in any research into tests showing that metals forged at different times of the month or year can have different breaking points. Such research would be invaluable to anyone requiring the limits of the strength of metals. Please write to A Clunies-Ross c/o the Hermetic Journal.

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The Q Directory 1980 - 81 has now appeared. This is a guide to Occult, Pagan and New Age Groups, Services and Publications in Britain. Available from Pallas-Aquariana Ltd., BCM - OPAL, London WC1V 6XX.

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MAGNUM OPUS HERMETIC SOURCEWORKS is now sufficiently well established to consider publication of very specialised material, however there are many alchemical and occult texts which can never prove viable publishing ventures in the financial sense. Magnum Opus can attempt to subsidise some of these items, but in general this would not prove wise and might damage the long term viability of the project. The editor while wishing to make esoteric material available to the public, thus has to make difficult decisions based on financial viability. It is possible that certain subscribers to the series might wish to sponsor the publication of a rare item which they feel would be good to see in print. Adam McLean is willing to consider the possibilities of a sponsorship scheme, in which sponsors would agree to help significantly towards the production costs of a particular book, and thus make the publication of totally uncommercial esoteric texts possible. This would operate as a Sponsored Publications Series, within and in addition to the ongoing activities of Magnum Opus Hermetic Sourceworks. Anyone interested please write to Adam McLean.

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EARTH MYSTERIES CONFERENCE 1980 will be held at the Wellesley Hotel, Wellington Street, LEEDS, West Yorkshire on Saturday October 4th, 1980. All enquiries to Chris Ogden, 14 Elm Tree Close, Keighley, West Yorkshire.

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Due to lack of space the Hermetic Meditation Regular Feature could not be included in this issue. Apologies for this omission. The Meditations will continue in the next issue i.e. Number 9.

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THE NORTH ATLANTIC HERMETIC SOCIETY

This is a small organisation with a large project. Although we could publish a very formal statement and outline of our structure, we decided that an open letter would be more appropriate, being much more personal. As Director of the Society, it is my pleasure to introduce our work to you. I'm sure you will find our goals, projects and methods are designed to be supportive and informative to you.

As an organisation, the North Atlantic Hermetic Society began in 1975 as a small group of people interested in traditional Hermetic Philosophy and practice. As our studies expanded, our focus of study and research gradually began to encompass the main currents of what is generally referred to as the Western Esoteric Tradition. Our current focus centres around the Gnostic-Hermetic-Celtic forms but is not strictly limited to these movements. Although what we have learned in the silence has provided us with greater clarity than anything that the written word could convey, we have decided recently to create a formal organisation.

The world has many schools of Esoteric learning, and we are not interested in starting another. My own research has shown me that there is no end to the amount of organisations concerned with training individuals. Alongside these schools one can easily see the many conflicts between individuals and organisations, due in most cases to differences in their thought processes, goals and leadership style. Sadly there is no end to this also - human nature being what it is. It would, in fact, be comforting to feel that internal political struggles, differences in practices and philosophy, and historical separations could end, but history shows us otherwise.

We have in fact chosen History as our model for the organisation, as un-exact as the science may seem. We do not plan to interpret or re-write what the past has given us, but we can make known to others through the printed word that which has moulded much of the current pattern in Esoteric practice in the Western world. In fact the heart of our work will be to present an uncensored and unbiased display of the written works that appear to have influenced the Gnostic-Hermetic-Celtic currents in some way.

After much discussion and letters to many people, we decided to enter into a five year project which will count heavily on support from others like yourself who have three basic qualities:

- 1) an objective non biased mind
- 2) strong ethics
- 3) a love of Truth

Simple as this may seem, there are not many people willing to accept the responsibility for these qualities, but we must insist that any who decide to become part of this project are accepting of these qualities. You must judge yourself - we will not presume to pass such a verdict on anyone. More on this later, but first I must digress for a moment to discuss our goals, objectives and projections for the next five years.

Once the group agreed to take an Historical focus, we began to search for what would be a worthy five year project. I personally wrote letters to hundreds of people who are either the heads of other organisations or are themselves into and advanced practice of some system. The most requested and sought after project has been the location, translation, and printing of the old books and manuscripts. This was no surprise to us, as I am sure it is no surprise to you. There are several individuals currently attempting to do this through various methods with limited success.

Speaking for myself, I am not an archivist, printer, translator, or financial wizard. I do, however, have some contact with all of these very valuable types of individuals, as do many of you. The North Atlantic Hermetic Society has drawn up a program to be called Antiques Research Project which we hope will give some much needed support to the heads of the Esoteric Community. These needs as we perceive them, are as follows :

A) Location of early texts

- 1) a listing of major libraries containing pre 1800 works in diverse Esoteric fields, and where possible the name of a resource person who can help in research at these libraries.
- 2) a list of catalogues published by these libraries and private collections of texts available.
- 3) Contact with individuals or organisations possessing private manuscripts and texts. Names and addresses will not be published unless requested.
- 4) a list of bookdealers who deal in antiquarian books.
- 5) a list of historians and antiquarian scholars who can act as aids in our work.

B) Translations

- 1) when necessary, as we are sure it will be, we will attempt to match translators to book owners with the hope of bearing fruit. A suggested method of doing this is to simply print in a newsletter several needing a certain type of translation - say, for example, Latin - next match translators with the bookowners, and printed list of printers interested in the final product (perhaps with some financial help from them). We haven't the funds to do otherwise - so give us more suggestions.

- 2) Translators will be needed for French, Italian, German, Greek, Hebrew, Dutch, Spanish, Arabic, Coptic, and Latin. We plan to set up a register for these along with guidelines to ensure authentic translations.

C) Printing

- 1) a listing of printers who are willing to produce well bound and uncommercial pressings of translated works. All arrangements for royalty is to be worked out between the publisher, book owner, and translator.
- 2) a listing of book stores and distributors who would be willing to distribute the works after print. Also, a list of Esoteric magazines whose advertising can be used for marketing if necessary.

As you can see, we are planning to provide a service for others. Unlike other organisations, we are not the least bit interested in the actual production and distribution aspects. Our concern is that contacts are available and that resources are likewise made available to all who can make good use of them. We will produce a simple news and notes type Newsletter from time to time, to let others know how things are going and to keep you informed of what is available.

Membership of the North Atlantic Hermetic Society is open to all and will not cost you any money. Whenever we publish something related to the organisation, we will simply sell it for the cost of printing and mailing it to you. Donations will of course be welcomed, as there are expenses in our everyday operation.

Membership is recognised by us if you willfully agree to do two things :

- 1) contribute in some way to the work of the organisation project
- 2) agree to the statement of ethics shown in the pledge below.

You can be a member of any other organisation you choose to join. Many of our current members are in fact the heads of such organisations. We must make it clear, however, that we are not the least bit interested in Doctrinal, Philosophical, or personal differences, as they often exist between schools and individuals. We, in fact, see this as worthless misuse of creative energy. As a historical Research Service organisation our only concern is the objectives we have set up for ourselves. With co-operation from many, we expect to see a great many works in print by 1985, so that we can begin work by 1985 on the second phase of our plan.

If you share our goals, we welcome your support.

Frater Serene,

North Atlantic Hermetic Society
P.O. Box 1917
Chicago
Illinois 60690
U.S.A.

SOCIETAS

IESV ET ROSEÆ

crucis vera:

Hoc est,

DECADES
QVATVOR EMBLE-

MATVM SACRORVM EX
sacra Scriptura, de dulcissi-
mo nomine & cruce
Iesu Christi.

Warhaffte Bruderschaft Jesu
vnd des Rosen Creuzes/

Das ist/

Wierzig Geistliche Emb'emara auß der
heyligen Schrift von dem süßen Namen
vnd Creutz Jesu Christi.

Authore

DANIELE CRAMERÒ D.
Theologo Stetinenſi.

FRANCOVRTI,

Typis Nicolai Hoffmanni, Impensis
LYCÆ IENNIS.

del

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THE ROSICRUCIAN EMBLEMS

OF DANIEL CRAMER

Adam McLean ©

A Rosicrucian item of great interest which has come to my attention recently, is an almost unknown work by Daniel Cramer of 40 sacred emblems. This very rare book (I have only been able to locate two copies), was published in 1617 at the height of the Rosicrucian publishing period (only a year after the appearance of the Chymical Wedding of Christian Rosenkreutz). Cramer received a short mention in A.E. Waite's, Brotherhood of the Rosy Cross (p. 234),

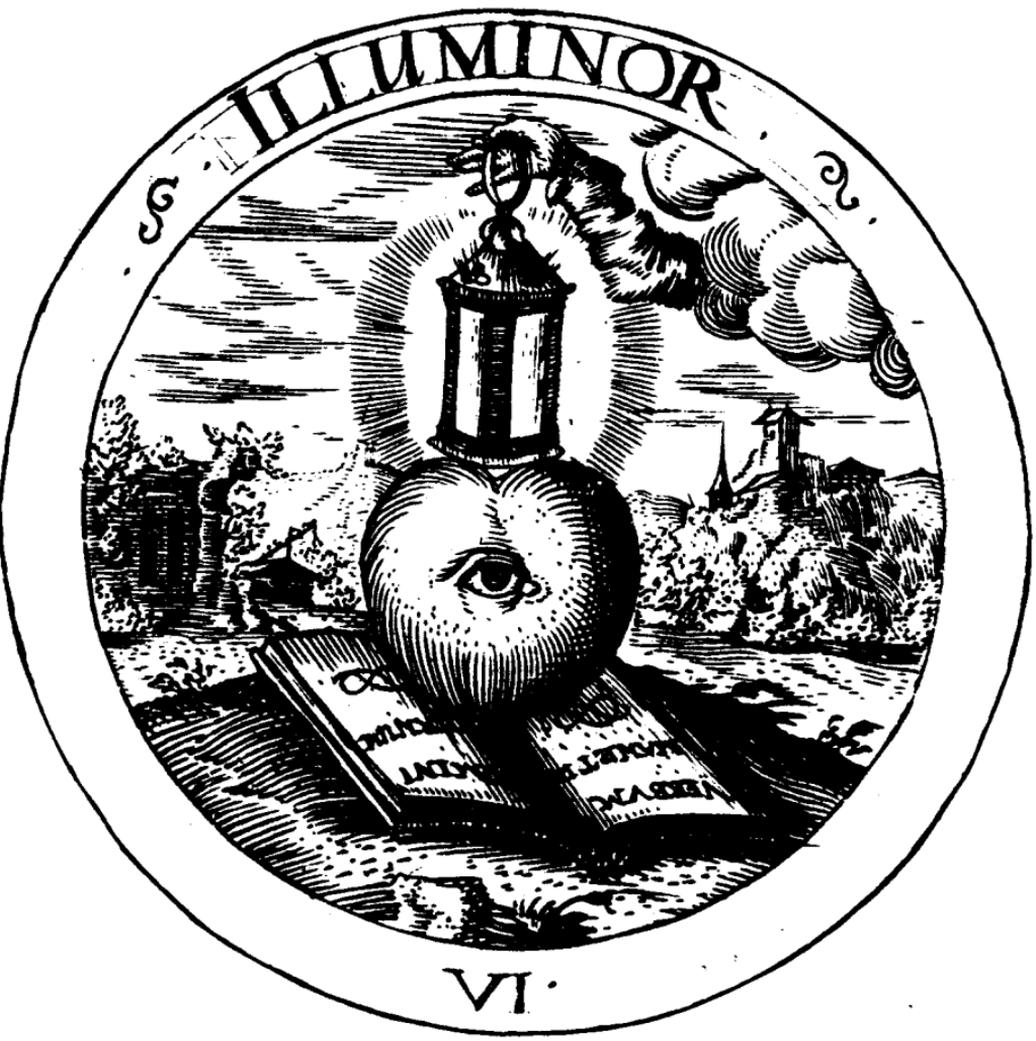
"In 1616 Daniel Cramer a Protestant theologian who taught at Wittenburg and Stettin, produced a tract entitled *Societas Jesus et Rosae Crucis Vera.*"

Little is known of Cramer, but it seems that he was as Waite suggests a Protestant Theologian, and published various works between 1595 and 1620 - 'Orations on the Most Sweet Name of Jesus', a work 'In memory of the birth of Martin Luther', an essay 'Against the Jesuits', 'The Reward through Grace', and other books of a theological nature.

In addition to the heading of the title page of the work 'The Fellowship of Jesus and the True Rosy Cross', a further Rosicrucian connection is made through the publisher, Lucis Jennis of Frankfurt. Jennis, who was connected with the well known Rosicrucian publisher Theodorus de Bry, published many of the works of Michael Maier, Daniel Mylius, etc., and seems to have been particularly interested in publishing works using emblematic figures.

Early in the unfolding of Rosicrucian esotericism, a particular impulse arose for the ideas to be conveyed through symbols, and especially through long series of integrated symbols in the form of emblematic plates. The student had so to work these symbols into his being through meditation, that he could grasp the whole series as a totality, seeing the various interrelationships between the different emblems and inwardly experiencing the process of development of the symbols unfold-

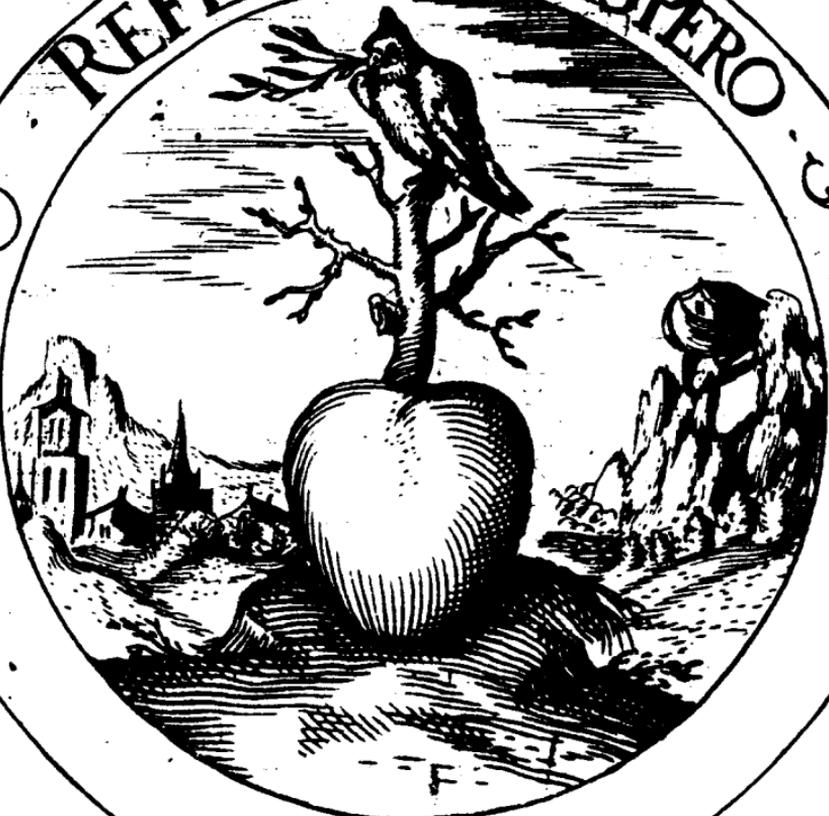
I AM ILLUMINATED



VI

I HOPE FOR RESTORATION

REFLECTIONEM SPERO



xxx

through the sequence. This was one of the ways in which the Rosicrucians revealed and yet kept secret their esotericism.

The Forty Sacred Emblems stands completely in contrast to Cramer's other writings. This series of 40 emblematic plates, each bearing a title, together with a verse from the Bible and two lines in latin, is especially connected with the heart. Cramer here provided an extended meditative exercise of an esoteric Christianity based on the symbol of the heart. The heart which is found in nearly all the plates undergoes various processes and experiences through this cycle of 40 stages.

Thus we can see here an extended meditative Rosicrucian exercise, working upon the heart centre of Man. In the Eastern Tantric tradition, the various centres of etheric forces within the body of Man were pictured as chakras or lotus flowers with various numbers of petals. The yogi meditated upon symbols and feelings associated with each of the petals of a particular chakra and thus gained awareness of the conscious use of these centres within Man's subtle body. We have here in the Cramer Emblems a Western parallel in this series of Rosicrucian meditative exercises which also open up the meditator to consciousness of the heart centre. These heart meditations also reveal the esoteric Christianity which was the cornerstone of the Rosicrucian Mystery stream, for the Rosicrucians brought into the Western Occult Tradition a definite current of esoteric Christianity. Thus we should see the Cramer Emblems as an important work, revealing an aspect of Rosicrucianism not always clearly perceived by commentators on the tradition.

The symbolism found in the 40 emblems, is to some extent alchemical. In some plates we see the heart being placed in a furnace, in others in is weighed in a balance, also from its substance is seen to grow at one stage various plant forms, and in others it is seen to be set free from various types of bondage and limitation.

The illustrations are very simple and communicate directly to the soul, in contrast to many other series of emblems from the same period, which are often obscure and enigmatic, requiring a key to penetrate their mystery. The Cramer Emblems are a most approachable symbol system and it seems likely that this was intended as a popular book that would appeal to a wide audience, as the symbols are so archetypal and straightforward.

Perhaps we might draw a parallel between Daniel Cramer and another Protestant Theologian, Johann Valentine Andreae, who is credited with writing the Chymical Wedding of Christian Rosencreutz. Both of these figures wrote ponderous theological tomes in the best Protestant/Lutheran tradition and both were in some way drawn into the Rosicrucian Movement, and both produced a particular piece of writing which stands in total contrast to their other works, and sought to popularise the Rosicrucian Esoteric Philosophy. - Cramer with his most approachable Emblems, and Andreae with his entertaining story of the Chymical Wedding of Christian Rosencreutz.

THE ROSICRUCIAN EMBLEMS OF DANIEL CRAMER Edited by Adam McLean, will be published as Number 4 in the Magnum Opus Hermetic Sourceworks Series, in late May 1980, price £8.00 (\$20.00)

CEREMONIAL MAGICK

Part Two

Hans Nintzel ©

All Magickal Rituals and Ceremonials should be performed in a way that clearly demarks their commencement and their conclusion. Typically, the magician will prepare for a working by drawing a Magickal Circle, and perhaps a Triangle of Art, on the floor. In modern times, adhesive or masking tape works well on wall-to-wall carpets. In the mode of "instant Magick" some practitioners have carefully painted a circle and symbols on a roll of canvas or linoleum that can be easily re-rolled and stored away for later use. In any event, with the Magickal Weapons assembled, the magician, having tended to his ablutions and having prepared with prayer or meditation, commences with a signal that the operation is about to begin.

A common technique for the magician to announce his intention is by a gesture, such as putting the hands in front of the face and then pulling them to the side, as if drawing open a veil or curtain. Following this, he will use a ritual designed to clear the air of unwanted influences. Then the work of the operation commences. When completed, the magician uses another signal, such as drawing the imaginary veil together again, or he may also (in combination) stamp his foot on the ground, to indicate a return to the physical plane.

Finally, he may employ the same ritual to again "cleanse" the atmosphere. The most important thing to remember about ritual work is to ALWAYS complete it. Never should a magician leave a ceremony without taking steps to seal it with the proper rituals and gestures. In the busy world of today, the aspirant may find himself having to perform his rituals in a place where a ringing phone may interrupt the business at hand. A crisis or some emergency may necessitate a hasty conclusion, but in any event, the ceremony must be ritually ended. Consider that forces and energies have been invoked and they must not be allowed to "run loose" as it were. To leave a ritual unsealed is tantamount to leaving a pot of volatile material simmering over a

flame. Since one of the purposes of this essay is to offer means for the budding magician to acquire some protective techniques, details of such rituals will be provided herein.

Ceremonial Magick can be seen as a sure road to spiritual development. It involves the stimulation and excitation of every faculty and power of the individual. The end result could well be illumination and union with the higher self. It can bring about that state known as genius. It will integrate the human personality and bring into operation those powers and abilities hitherto latent. It is the medium to induce balance and eliminate dangerous neurotic tendencies that lie close to the surface. There are none too great, and none too small, to gain considerably through the use of Ceremonial Magick.

The question arises, "Can anyone be a magician?" The good news is yes, even although the best magicians - whatever that may mean - are those born with a certain "something" that makes them "naturals". This is not to dishearten the struggling aspirant in any way, but is only to indicate that there are those with inborn traits of character and temperament that more readily achieves Magickal aims. However, anyone can use certain training techniques for the imagination and will, that develop within him those qualities that make for good magicians. For example, it is well known that many superior poets, artists and the like are born that way. Nonetheless, there are countless others who, with drive and determination, have developed their talents and thus have become artisans whose work is justifiably admired. So while Magick may not be for everyone, certainly everyone can invest the time and effort needed to make his career as a magician most rewarding indeed.

Most germane to all magickal endeavours are training and motivation. Given that, almost anyone in time and under direction can utilize magickal techniques with some degree of efficacy. The motives for even commencing on such a path need to be carefully analysed. Without going into a lengthy dissertation on the matter, it is sufficient to say that the ancient aspiration of desiring to know, so that one may serve, is the purest and finest motive that anyone could have. Anything less than such a lofty aspiration will naturally result in less (or no) expertise. When the individual has balanced himself to the extent that the desire to serve is strong, he may reasonably commence on the magickal path. There are many others having trodden the path, who can hold a lamp high to illuminate the way. This has been done via the printed word and by actual practise. As an aid to the beginning student or to those desiring to "put a toe in the water", the bibliography contains a selection of reading material. While an understanding of what has been done, and what can be done, may be gained through selected reading, the student must never let his intellectual pursuits overshadow his practical work. Doing is everything.

As indicated, two rituals will be given that are fundamental to all magickal work. No student should attempt any sophisticated rituals without having a thorough mastery of these rituals. They should be as clear in the quiet of the temple as they are on the deathbed. These rituals, while distinct and separate, are almost always used in conjunction with one another. These are the Qabalistic Cross and the

Lesser Ritual of the Pentagram, more commonly known as "the Banishing Ritual". By themselves, if used faithfully, they will provide benefits to the practitioner even though the benefits may be so subtle as to be unnoticed. In all cases, they should precede and terminate all Magickal operations.

The Qabalistic Cross is a technique by which the magician can bring his bodies into alignment with his Higher Self. Performance of the Qabalistic Cross will open the individual to the more direct guidance and inspiration of the Divine Will. The techniques is given below. A note should be made on the usage of the word "vibrate". The Sacred Words are not merely recited, they are to be imbued with feeling. What is meant by "vibrating" a word - while difficult to describe - is to have the vocal apparatus tingle or vibrate with the intonation. This can be done with practice, by using a different pitch, usually higher than normal. Dr. Regardie indicates that the proper effect has been achieved when the words "detonate in the palms of the hands and the soles of the feet". It is a resonating of the words and a little practice will soon give the student the feel of it. In fact the magician will find that he soon can make the word vibrate in any part of the body that he chooses. Finally, in the performance of this ritual, the student should use a ritual dagger or the outstretched first two fingers of the hand. The ritual is as follows :

(With the dagger or fingers) touch the forehead and vibrate ATOH (Ah-tow, meaning "Thou art"). Touch the breast and vibrate MALKUTH (Mahl-kooth, meaning "The Kingdom"). Touch the right shoulder and vibrate VE GEBURAH (Vay-Geh-Boorah, meaning "And the Power). Touch the left shoulder and vibrate VE GEDULAH (Vay-Geh-Doolah, meaning "And the Glory"). Clasp the hands on the breast (as if in prayer) and vibrate LE OLAHM, AMEN (Leh-o-Lam, Ah-Men, meaning "for Eternity, so may it be").

The gestures are those of the Christian Cross (almost) and the words are the last phrases of the Lord's Prayer. It is possible that this particular version may have been given to the Disciples in the privacy of the Upper Room. The words are Hebrew and while the English could be used with advantage, it is far preferable to use the Hebrew, as these combinations of letters and the sounds they evoke have been hallowed by ages of use. Through constant repetition, these and other words of power have been imbued with a quality that gives them a life of their own. The Higher Self responds to these sacred sounds. Making the indicated gestures and sounding the words releases a power which helps to balance the personality and opens the mind to higher levels of things. In other words, it is instrumental in expanding the consciousness.

The Qabalistic Cross is an equal-armed cross. It represents the four elements, Earth, Air, Fire and Water and the four quarters of the globe. This formula proclaims the dominion of the Divine over them. The operator declares the power of the Divine as the sole creator and supreme Law of the Universe. By making the sign of the equal-armed cross, one magnetically establishes Divine rule in the aura. The cross is not an exclusive symbol, being the equal-armed cross, it is NOT to be confused with the Christian Cross. The shaft of the latter

is twice the length of the arms. These two crosses are different from one another and symbolise entirely different concepts. Performance of the Qabalistic Cross does not imply identification with nor acceptance of Christian precepts. There are those who might avoid performance of this most useful ritual due to an erroneous belief that it signifies adherence to the Christian religion. It will benefit the student to research the various cross shapes extant in symbolism, such as the Maltese, Fylfot, etc., and determine for himself their particular significance.

It is not unusual for a student to shun ceremonials, particularly in a group (where it is most effective) for fear of looking foolish, or from some inner sense of embarrassment. These are, of course, hang-ups that need to be worked on as the path of the Magician is dynamic, aggressive and bold. However, the Qabalistic Cross, and most other rituals, can be done astrally or mentally. Here one visualises the self going through the gestures and imagines the verbalisations of the Sacred Words. Clearly though, the ritual is likely to be effective only on the mental level. This may be a desired attribute, but consider having a problem that is strictly physical; as an example, a condition of ill-health or not having a job or sufficient money. A poor marital situation or some other important personal relationship that has gone sour are most likely problems rooted in the physical plane. If the operation is to bring results, it is necessary to bring down the forces to this plane. The energies must be directed to the place where they can do the most good. Gestures or physical actions complete the circuit of the Creative Energy by grounding it. While it is simple in both theory and practice, there just isn't any other way of doing it.

Technically, we say the sound of vibrating Sacred Words or Divine Names creates a corresponding vibration in the various bodies of the operator. From elementary Physics, we know that sound is, in fact, a vibration of the air which is made audible by impinging on the auditory organs. We know that sympathetic vibrations exist, as evidenced by a singer's ability to shatter glass. Thus it is easy to see how the vibration of words and other sonics by the operator can lead to sympathetic vibrations elsewhere. This "elsewhere" happens to be the aura of the operator. What occurs is a shaking up of all the lower bodies, physical, astral, etheric and mental. Coarser material is worked out of the aura and is replaced by finer, purer material. This results in a promotion of the general health and well-being of the personality.

Traditionally, the East is the source of light. The earth spins eastwards into a rising sun and the magnetic currents evoked in the Qabalistic Cross flow from East to West. The Yechidah or the "I AM" is the spiritual source of life and light. It is symbolised by the Sun and therefore the operator should always face towards the East when performing the Qabalistic Cross. Use this ritual before and after each meditation. Use it also to open and close the Lesser Ritual of the Pentagram or the Banishing Ritual as it is known.

The Banishing Ritual is almost always performed in conjunction with the Qabalistic Cross. They both can be used by themselves with

good results, but these benefits may be compounded by performing them in tandem. The Banishing Ritual is the most effective method of cleansing the air prior to any Magickal work. It literally banishes unwanted influences. It is very effective in lifting the spirits of people who are down. Here there is an influence of negativity or "blues" which will yield to the power of the Banishing Ritual.

The procedure for the Banishing Ritual is similar to that of the Qabalistic Cross, in that a Ritual Dagger or outstretched fingers are used, and certain Words are intoned or vibrated. Since it should be employed following the Qabalistic Cross, a few additional thoughts on the Cross might be in order. Dr. Israel Regardie, a noted Qabalistic writer, suggests that prior to doing the Cross, the operator should become quiet. An aid to this is rhythmic breathing, such as the Four-fold Breath. This is simply an inhalation, holding the breath in to a mental count of four, exhaling to a count of four and again holding, in the exhaled state now, for a count of four. Some people may find a different rhythm more suited to them, but this exercise will probably achieve the desired effect of quieting the mind. It will be a little awkward at first, but soon will become automatic. If done for a few minutes prior to the commencement of the Cross, it will prove to be a valuable adjunct to obtaining the proper mood.

Once the mind is quiet and not wandering, imagine that the body is growing. It is reaching towards the ceiling and sliding right on through. It is expanding and growing towards infinite space. The room, the building, the town are rapidly dwindling behind as the astral body continues its rapid growth. Finally the operator is standing on the earth which is like a basketball beneath his feet. His head crowds through the stars and he is surrounded with the still, deep blue of limitless space. Now, facing East of course, he performs the Qabalistic Cross. As he directs the dagger point or fingers to the forehead, he visualises a stream of brilliant white light streaming forth. As the fingers descend to the breast, a column of this brilliant white light is formed in his body. A similar phenomenon occurs in tracing the horizontal bar of the Cross. The white light jetting forth from the dagger or fingers leaves a trail of light in the body.

Now, with this white light burning in the form of an equal-armed cross in his body, the magician commences the Banishing Ritual. Still facing East he does the following :

Starting at the left hip and ahead of it, he is going to trace a Pentagram, or star, in front of him. This will be done with the elbow locked, so that the arm is more or less rigid. Again he will visualise pure white light streaming forth from his Magickal Weapon, leaving a blazing Pentagram in front of him. This will be done four times, once in each quarter and returning again to the East.

Once more, commence ahead of the left hip and trace a line (a few inches away from the body) straight up to a point directly in front of the forehead ; now bring the arm down ahead of the right hip, swing up across the chest to a point in front of the left shoulder, now across to the right shoulder and then back down to the left hip.

Make sure that you close this imaginary Pentagram. Moreover, keep the arm stiff. After closing the Pentagram, stab it in the centre and visualise the Pentagram bursting into flames with radiating, pulsing white light, so brilliant it almost hurts the eyes. Those are the general instructions, follow now the complete ritual.

Face East and perform the exercises indicated, and follow with the Qabalistic Cross. Trace the (Earth, Banishing) Pentagram. Stab the centre and keeping the arm and hand outstretched, do not lower the arm, vibrate IHVH (Yod-Hay-Vaw-Hay). With arm outstretched, brilliant light pouring from the tip, turn to the right (pivot) which is the South quarter. Trace a Pentagram and stab the centre vibrating ADNI (Ah-Doe-Nye). Arm still pointing forward, turn now to the West, trace the Pentagram in brilliant streams of white light, stab the centre and vibrate AHIH (Ay-Hay-Eeyay). Turn to North, trace Pentagram, stab centre seeing Pentagram bursting into white flame and vibrate AGLA (Ah-Ga-Lah). Return again to face East. Now, with arms outstretched to form a cross, vibrate "Before me Raphael (Rah-Fye-Ale); Behind me Gabriel (Gah-Bree-Ale); At my right hand Michael (Mee-Kye-Ale); At my left hand Auriel (Oo-Ree-Ale). For around me flames the Pentagrams and in the column shines the six-rayed star". (The Hexagram is the six-rayed star). Do now the Qabalistic Cross. This ritual opens and closes any Magical operation. Again, if an operation of any sort is to be prematurely interrupted, close it with the Banishing Ritual and Cross. Even if the house is on fire!

It should be noted that when the operator turns to each of the four quarters, he is tracing a circle around him. This circle, just like the Pentagrams, is drawn in living white flame. Further, in general, the Pentagram is ALWAYS to be drawn with one point up and two points down. A Pentagram with two points up is an adverse sign and affirms the rule of the material world over the Divine. At the conclusion of the ritual, the operator is surrounded by four blazing white Pentagrams which are inter-connected by the circle of white fire he has traced from his dagger or fingers. Additionally, his body is emblazoned with the pure light of the Cross. A magnificent sight which can be seen by those who are gifted with or who have developed clairvoyant sight.

To heighten the intensity of the ritual, a further dimension may be added as the magician gains skill in his performance. This is also an exercise in visualisation. As the operator vibrates the Archangelic Names (Raphael, etc.), the angelic beings should be visualised standing in front of him. Raphael is arrayed in flowing robes of yellow tinged with purple, his robes rustle from a cool breeze blowing from behind him. Michael is arrayed in red, highlighted with green, and holds in his hand a sword, a hot breeze blows from behind him and flushes the face of the operator. Gabriel is wearing blue robes, touched with orange, and bears in his hands a cup or chalice, behind him a waterfall roars. Auriel is arrayed in robes which symbolise his station, these being yellow, brown, green and black, in his hands he holds sheaves of corn. As the operator vibrates their names, he pictures the

robes of these Holy Beings rustling in sympathetic harmony. He thrills as he realises that these Mighty Personages are in tune with his incantations.

The Banishing Ritual is an Earth Pentagram. Earth, because of the way in which it is drawn. There are five stations which can be invoked or banished and thus ten Pentagram Rituals in all. The lower right point is attributed to fire, the upper right is attributed to water, the upper left point to air and the top or uppermost point correspond to spirit. From this, it will be a useful exercise for the reader to determine which Archangel presides over which quarter. As can be surmised, each of the ten rituals has a different purpose and it is up to the operator to ascertain which ritual is appropriate. The difference in the rituals is the manner in which the Pentagram is traced. This determination, of how to correctly trace the Pentagram, is made from a general rule. The rule is : Invoke towards and banish from, the point to which the element is attributed. As an example, a fire ritual would commence the Pentagram at the uppermost point and travel down towards the right hip or fire quarter.

The Qabalistic Cross and Banishing Ritual are the groundwork for ALL ceremonial work. Used daily, by themselves, they will gradually purify and strengthen the ring-pass-not of the Magician. This is a building of the natural defenses against psychic attack and the slow but sure growth in spirit. This will suitably prepare the Magician for more advanced work. It is hoped that the student has not only a basic understanding of the theory and practice of Ceremonial Magick, but has had a stirring within his breast. A motivation to go beyond the mere intellectual comprehension of this art and a desire to tread the path of the Magician. For the ultimate goal of this path is to realise the ineffable sweetness of union with the Divine and to enable the practitioner to truly be the master of his destiny.

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THE VIRGA AUREA

Adam McLean ©

While researching for my book on the Magical Calendar, I came across another large engraving which bore a certain superficial resemblance to the de Bry plate, (indeed the Frenchman F. De Mely who edited an edition of this work in 1922 thought them both part of the same book.) This was The Virga Aurea of James Bonaventure Hepburn published at Rome in 1616. The Virga Aurea, or to give the full title, "The Heavenly Golden Rod of the Blessed Virgin Mary in Seventy-two Praises," consists of a list of seventy two alphabets (actually seventy plus Latin and Hebrew which are the two languages of the text of the plate). Some of these alphabets are those of known ancient languages, for example, Greek, Hibernian, Germanic, Phoenician, etc., while others are magical alphabets, Angelic, Coelestial, Seraphic, Solomonic, etc., and the whole plate is thus an encyclopaedia of alphabetic symbolism.

James Bonaventure Hepburn (1573 - 1620) was a Scot born in East Lothian near Edinburgh. He became an able and respected scholar, and being Catholic and a member of the austere order of St. Francis de Paul, he rose to the high position of Keeper of the Oriental Books and Manuscripts at the Vatican. He had a great knowledge of Eastern languages and, in particular, Hebrew. In 1591 he published his Arabic Grammar, and he was later to translate a Kabbalistic book from Hebrew into Latin, the 'Kettar Malcuth' of Rabbi Solomon, however I have not been able to locate a copy of this work.

The Virga Aurea was published as a large engraving (approx 20 $\frac{1}{4}$ " by 32") at Rome in 1616, though it seems from internal evidence that Hepburn or originally produced an illuminated manuscript bearing the essentials of the work done in various colours and possibly using gold. The engraving consists of a listing in four columns of the seventy alphabets, each letter of which is shown transliterated into Latin script, together with a small emblem and short text from the Bible. These lists are headed by a picture centred upon the figure of the Virgin Mary, standing

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below the Trinity of Father, on the right side, the Son, on the left, and the Holy Spirit completing the triangle, and shown as a dove descending. The Virgin stands on the crescent Moon within a brilliant egg of light centred on the Sun. Within the space of the egg are the other five planets, and the Virgin bears a halo of the twelve stars. On her left side a winged female Venus figure in flowing robes, stands upon a dragon, her right hand pointing heavenwards, her left holding a lily. On the Virgin's right side, a winged Mars figure, attired with a helmet sword, and tunic, holds in his right hand a long spear and in his left a set of scales, and he stands upon an eagle. Flanking this scene are a number of Saints, including St. Peter, St. Bonaventure, and possibly St. Andrew.

The work is dedicated to Pope Paul V (Pope from 1605-21), who was particularly interested in books, greatly extending the Vatican Library during his Pontificate, and beginning a collection of Antiquities. He would, of course, be entirely sympathetic to, and probably encouraged, the scholarly pursuits of Hepburn. His more open approach to scholarship, allowed Hepburn the freedom even to consider publishing his translation of the Kabbalistic piece, even although a decade or so before, Giordano Bruno was burned at the stake in Rome as a heretic for pursuing similar interests.

This document is an invaluable collection of Alphabets providing a wide survey of many different alphabet symbols both of contrived magical alphabets and those of extant languages. A complex pun is enshrined in the word "Virga" of the title in Latin - Virga, 'a rod' being in one sense used for the alphabetic symbols, which are sometimes described as the 'rods' of a language; the other sense of the word 'rod' is mentioned in the text as the Rod of Moses and the Papal Rod or Staff of power; and finally 'Virga', the Virgin.

In order to bring all this mass of material together, Hepburn must have had a wide range of source material to study, and it seems most likely that this material was available in the Vatican Library itself. As to what Hepburn's motives were for publishing such a collection of alphabets, we can only speculate. He certainly produced these in a form which gave it scholarly respectability and also by heading it with the figure of the Virgin Mary, using the pun 'Virga' Rod-Virgin, gave it credibility in terms of the Church. The timing of the publication, 1616, right at the centre of the Rosicrucian publishing period, suggests that Hepburn in his own way may have been responding to that impulse. Under the guise of the Virgin Mary heading the plate, Hepburn was able to publicly reveal the symbolism of many alphabets, and in particular, Magical Alphabets. If we further take into account Hepburn's interest in the Kabbalah, and his translation and publication of a Solomonic occult text, I think we are justified in assuming that Hepburn may have been, in some small way, a part of the Rosicrucian movement to publicly reveal at that time the esoteric wisdom of the past. At the very least one can suggest that he was inspired by this movement into producing the Virga Aurea. As Librarian at the Vatican, he certainly would have received early copies of the Rosicrucian publications.

The Virga Aurea, although a single large engraving contains such a mass of detail that an exhaustive analysis will be left till later, and it is being considered for publication in the Magnum Opus Series of Hermetic Sourceworks.

TEXT

TRANSLATED BY PATRICIA TAHIL ©

TO OUR MOST BLESSED FATHER AND LORD, POPE PAUL THE FIFTH,
IN ETERNAL HAPPINESS

Led astray by the deceits and deceptions of the Evil Spirit, antiquity held it peace from assisting seekers of the Laurel Bough ; the darkness of error having been dispelled from the Gentiles by the rising of the Sun of Justice, may it now be allowed to seekers to prefer salvation, safety, and the Rod of Jesse, our golden branch, namely the Virgin Mary.

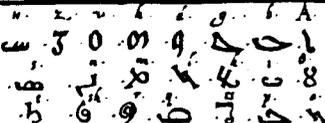
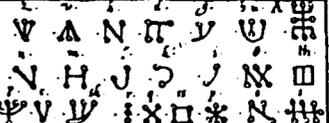
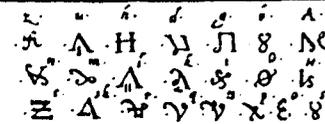
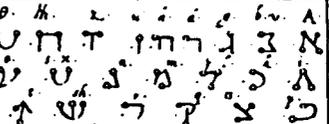
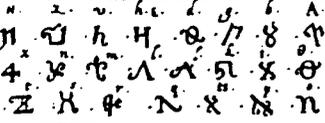
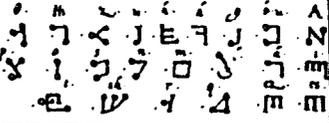
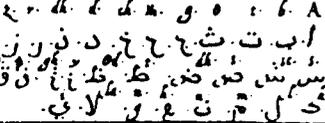
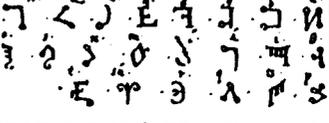
So, O Most Blessed of Princes, sketched by my pencil from the sacred page, in colours that were to hand, arranged in a garland of seventy-two praises, surrounded by flowers and various pleasant numerical symbols, or adorned with ribbons, I most humbly place and fasten this votive picture at the feet of the Most Blessed Virgin. After much midnight striving, may I make pledge of my soul, yearning and striving long years after the Blessed Virgin, to the success of the Rule in which we are blessed, and to its long and eternal fruitfulness, so that it may please Omnipotent God to be kind to His Church, which you most deservedly lead, and most wisely rule.

And whom may I not compel, armed with the Blessed Rod ? That which God made as the Staff of Moses, famous and venerable in power. Moses was by this the greater and more heavenly, since he was ruler of a part, the severed bough, and may, by the Good Rod, be ruler of the whole world. With the aid of the Blessed Rod, but also by bloody sacrifice, the one (i.e. Moses) was Head of the Synagogue, the other (i.e. the Pope), by the blessing of the bloodless Rod is Great Pontiff of the Catholic Church. The one knew the appearance of truth, by the blessing of the Rod, and was the predecessor of Christ; the other, by the blessing of the Rod, is his successor, endowed with the twin, or extensive, royal and priestly Rod. For Moses subdued serpents with his Rod, parted the Sea, and drew water from the rock. By his blessed staff, the Pope makes the Rock (or Body of Christ) from bread, and His Precious Blood from Wine, crosses Hell, and bars or opens Heaven; he kills the old serpent, and recent heretical serpents.

One type of the Blessed Rod is that of Moses, famous for signs and true miracles, the other, more expressive of the Most Blessed Maiden, is of the character of Jesse's Rod.

Deign therefore, O Most Blessed of Princes, to accept this tiny little gift of devotion to the Most Blessed Virgin, and to look kindly on my theory of the Holy Rod, and to embrace and cherish me in kindness, as you are accustomed to do with all the smallest sons of the Church.

Father James Bonaventure Hepburn, Scot.
Order of St Francis de Paul

CHALDAICVM 	TORRENS MELLIS ET 	SERAPHICVM 	DOMVS DOMINI 
PALÆSTINVM 	NVBES RORIS IN 	SVPERCOELESTE 	MENSA PERSONARVM 
CANANÆVM 	ROSA FLORENS 	COELESTE 	CANDELABRVM 
PERSICVM 	CIVITAS DEI 	ANGELICVM 	ARCA NOE 

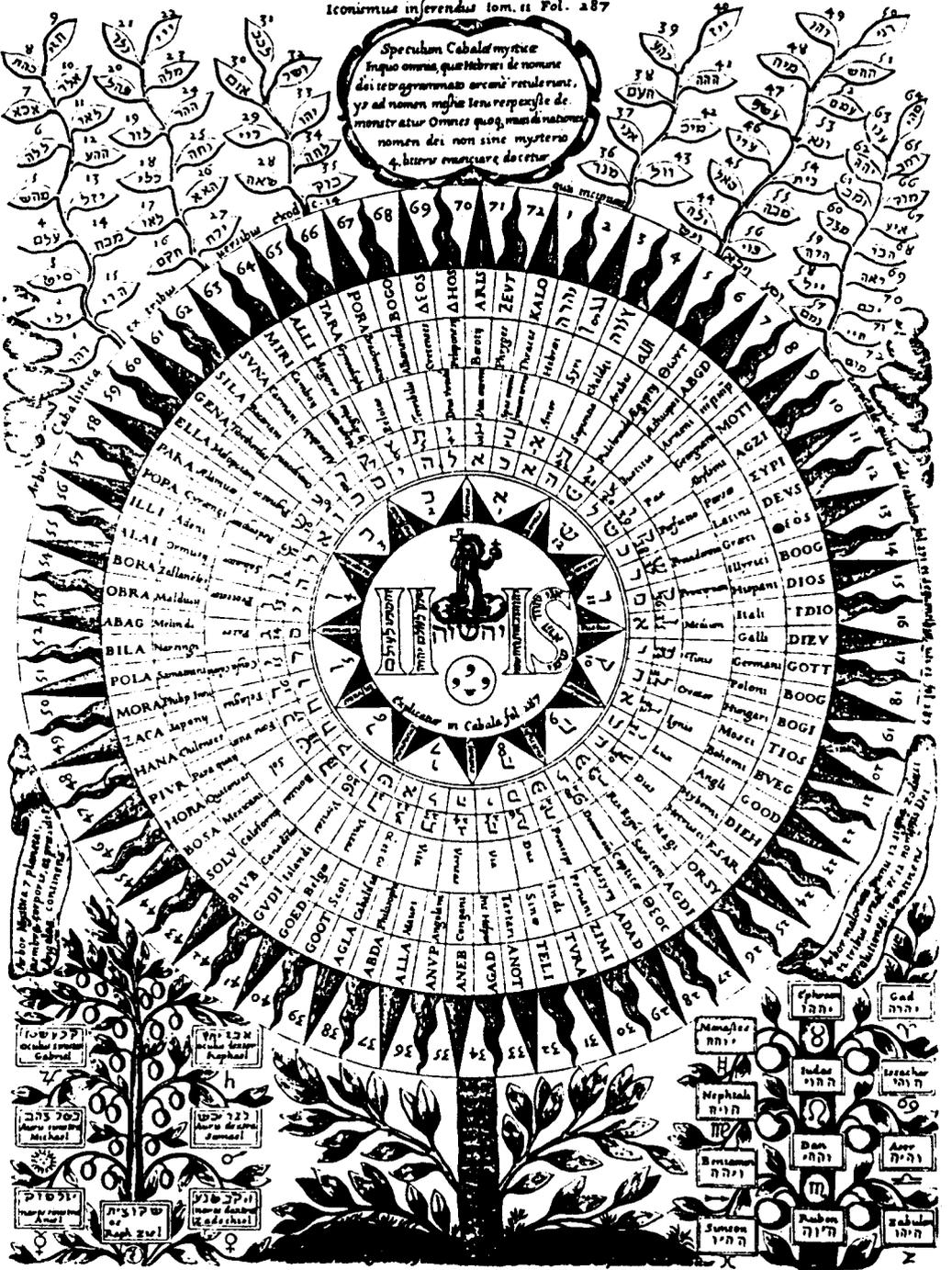
The 72 Alphabets, or "the seventy-two praises", connect with the 72 lettered Name of God in the Hebrew tradition, the Shemhamphorash. This was contained in the three verses of Exodus XIV : 19, 20, and 21, each containing 72 letters in Hebrew, which when written down using the Kabbalistic system of boustrophedon, gives 72 Names of God. Interesting enough the text of Exodus XIV, 21 describes Moses stretching out his hand over the Red Sea and parting the waters, which is referred to in the text of the Virga Aurea.

A generation later, the Jesuit Athanasius Kircher (1602 - 1680), another scholar working within the Catholic Church, was much concerned with languages. Kircher published his version of the Shemhamphorash, the 72 Names of God in the different languages, in the form of an engraved plate in his book Oedipus Aegypticus (Rome 1652-4), which is shown opposite, and he undoubtedly had knowledge of Hepburn's work when compiling this plate.

* * * *

THE COMPLETE VIRGA AUREA PLATE is available as two A3 prints (two of 16" x 11½") from the Hermetic Journal, for a total price of £1.60 (\$4.00) including post and pack

Speculum Cabalæ mysticæ
In quo omnia, quælibet de nomine
dei tetragrammati arcana reuelantur.
ys ad nomen magis tenuerit esse de.
monstratur Omnes quoque mandata
nomen dei non sine mysterio
4. litteris emittitur de cetero



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צפון
Cabalæ
7

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Mizrah
7

מזרח
Mizrah
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דרום
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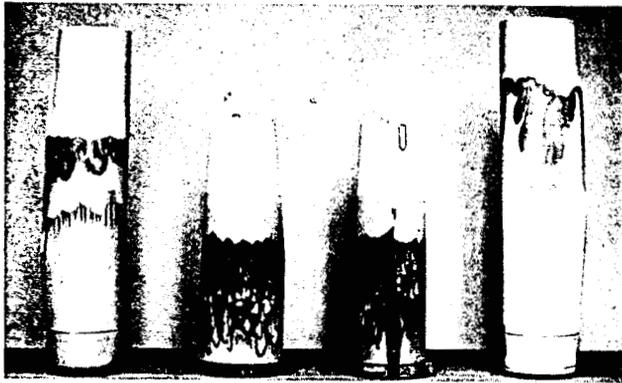
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Gad
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Issachar
יזכר

Aser
אשר

Manasseh
מנשה



Showing the method of experiment



*Preserved Tomato Juice
with an addition of 1% Silver nitrate.*



*Fresh Tomato Juice
with an addition of 1% Silver nitrate.*

CAPILLARY DYNAMOLYSIS

Adam McLean ©

In the early 1920's, Lilly Kolisko working upon a suggestion made by Rudolf Steiner, the founder of Anthroposophy, devised a method for experimentally investigating the workings of the etheric forces in material substance. She called this technique, Capillary Dynamolysis, and continued to investigate and refine the method until she died recently in 1976. She applied it particularly to researching the etheric forces working in the domain of agriculture, testing various composting methods, and using it to investigate the disease processes in plants, animals and man, that are the result of etheric imbalance. Later in an amazing series of experiments, she was able to show directly the influence of the Planets on substance, particularly revealed at critical conjunctions, oppositions and eclipses.

I believe her work to be of the greatest importance, as she has provided us with an experimental tool for investigating the etheric forces, and truly laid the foundations of a modern alchemical experimental methodology.

The technique she pioneered is beautifully simple, and is basically a qualitative repeatable scientific test, which reveals the workings of the etheric forces in substance. A measured standard quantity (10cc) of the substance to be tested, say a plant sap, is placed in a shallow glass vessel in which is stood a vertical cylinder (about 12" high) of filter paper (a rectangular piece rounded and closed upon itself), see Illustration 1. The solution is allowed to rise up the filter paper until it is all absorbed, and the filter paper is then left to dry completely. Then the formative forces working in this substance are revealed through a development process. This involves repeating the procedure above with the dried filter paper, but this time placing in the vessel a dilute solution of one of the soluble salts of the planetary metals. 1% solutions were found to be the most successful. The choice of the developing solution depends on which aspect of the etheric forces one is studying.



*Gold chloride and Silver nitrate:
19th June 1936 during totality*



*Gold chloride and Silver nitrate:
18th June 1936. 5.52 a. m.*

Gold Chloride for the Sun
Silver Nitrate for the Moon
Copper Sulphate for Venus
Iron Sulphate for Mars

Mercuric Chloride for Mercury
Stannous Chloride for Jupiter
Lead Nitrate for Saturn

This part of the experiment should be done in good natural light, as light is essential in developing the forms. One finds revealed through these experiments, patterns of colour and form on the filter paper, which are a kind of shadow image of the etheric forces working in the substance. This is a qualitative test rather than a quantitative one. That is, unlike laboratory capillary analysis, where one measures the height the substance rises on the filter paper, here we look at the nature of the forms displayed, and consider the strength of these forms, and the ways in which they metamorphose when different test solutions are used.

Thus this test can be used to give an indication of how much life force remains in plant substances preserved using different preservation methods. I show the results obtained using fresh apple juice and fresh tomato juice, and here we see the strong forms that characterise the activity of the etheric forces revealed by the silver nitrate. By comparison the preserved juices show a definite lack of form. This test can also be used to show that homeopathic dilutions of substances have definite formative forces working within these dilutions, which in the higher potencies have only a few molecules of the potentised substance in the measured quantity of test solution.

Lilly Kolisko extended her work to include a series of experiments relating astronomical events to observable changes in the pattern of the planetary metals when they are allowed to rise through the filter paper. For this she chose an eclipse of the Sun, and the two illustrations shown are from the sequence of experiments she undertook during the total eclipse of the Sun of 19th June 1936. Over the period of the eclipse, she performed a large number of standard capillary dynamolysis tests, starting the day before the eclipse and continuing till the day after. The experiments were performed on the hour at hourly intervals, to provide a full record of the event, but as the time of the eclipse approached on 19th June at 4.56 am, these were performed at ten minute intervals up to the period of totality, when the experiments were repeated each minute. Thus a complete record of the period of the eclipse was made and also control experiments for the day before and the day after. One of the tests she ran at that time involved the simultaneous use of Gold Chloride and Silver Nitrate as the test solution, Gold reflecting the Sun forces and Silver the Moon. A thorough description of this experiment together with illustrations of the resulting filter paper patterns, was published in 1936. I reproduce here only two of this series, one from during the totality of the eclipse itself and the other from the same time on the day before the eclipse. We see clearly how the silver forms have risen during the eclipse event to dominate the gold colours.

I believe we should come to recognise in these Capillary Dynamolysis experiments of Lilly Kolisko, a kind of continuation in twentieth century terms of alchemical experimentation. We read in many alchemical texts of how experiments were repeated again and again awaiting

the right cosmic moment when some definite change in the experimental substances could be seen. We can also see a parallel between the filter paper and the alchemical retort, within which the test substances interacted and the colours and forms were revealed. The alchemist created in the space of their retorts, delicately balanced equilibria of substances, which were sensitive to any change in the etheric environment, or the forces working within the test substance. I think we can recognise in alchemical writings descriptions of such equilibria, some of which involved not just solid/liquid and liquid/liquid phases but also liquid/gaseous phases. The alchemist mused over such experiments, gazing into the retort watching for a sign, some subtle change that indicated the presence of the etheric forces. Such an alchemist would. I feel, be quite at home with Lilly Kolisko's work.

I believe that the work of Lilly Kolisko has provided for us a foundation stone upon which future alchemical experimentation can be built. The etheric forces, of course, can never be described in quantitative terms and this has lead established Science, ruled by quantity, to deny their existence, as materialistic Science has no method of investigating these forces directly. Lilly Kolisko has provided a bridge between Esoteric Science and quantitative Science, as using exact scientific methods, she was able to create a qualitative scientific method for observing the influence of the etheric forces in substance, through experiments which are readily repeatable.

I hope that her work can be continued and extended as I can see that upon its foundations a qualitative Science of the etheric forces can be built, a new alchemy and Etheric Science.

KOLISKO ARCHIVE PUBLICATIONS , 62 Frederica Road, Bournemouth BH9
publishes the work of Lilly Kolisko and also that of her husband Eugen Kolisko
England.
C/o St. George Book Service,
P.O. Box 225, Spring Valley,
N.Y. 10977, U.S.A.

Lilly Kolisko, Agriculture of Tomorrow
Capillary Dynamolysis
Gold and the Sun (eclipse of 19th June 1936)
Gold and the Sun (eclipse of 20th May 1947)
The Moon and the Growth of Plants

Eugen and Lilly Kolisko, Silver and the Human Organism
Lead and the Human Organism

Eugen Kolisko, Elementary Chemistry
Nutrition

A full catalogue is available for 30pence.

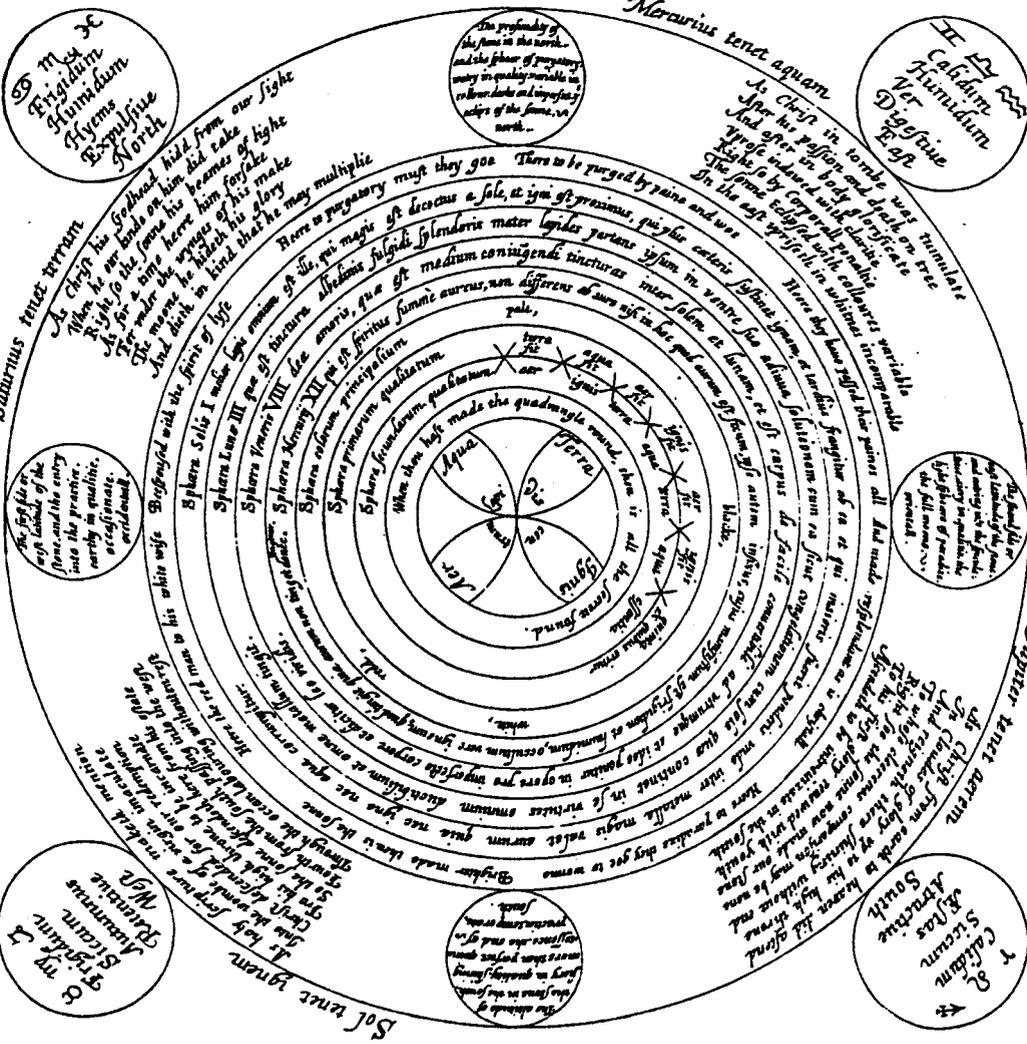
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pag. 177

Calum Phosphorum

Our table also of the lower astronomy
Which understand than may nor miss
To make our Heaven partly
On it therefore set thy study
And unto god both night and day
For grace and for y author pray

John Goldwarden



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This mandala, George Ripley's Wheel normally included in the various editions of his classic of Alchemy The Twelve Gates, differs from the previous mandalas in this series, in that it consists entirely of words without symbols. It thus conveys its meaning directly through the geometrical arrangement of ideas.

This mandala basically synthesises the fourfold division of the world into the one. That is it leads from a quadrangular perception of the world structure to a circular picture. At the centre we find the Central Stone uniting the four elements and around this the first circle proclaims :

"When thou hast made the quadrangle round,
Then is all the secret found."

Having recognised the basic structure of this mandala, we note the four outer circles relating to the four elements with their usual correspondences: -

FIRE	EARTH	WATER	AIR
hot and dry	cold and dry	cold and moist	hot and moist
Summer	Autumn	Winter	Spring
South	West	North	East

and four descriptive qualities which are of great interest

Attractive	Retentive	Expulsive	Digestive
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These four outer circles existing as independent realms are thus to become unified by being incorporated into the main body of the mandala, through the series of concentric circles which descend down to the inner unity of the Central Stone as we described above.

In the first ring inwards from the four outer elements, we find these incorporated again as four globes fixing the outer dimensions of the Stone. The texts lying within the next inner circle relate to these globes.

Thus the first side of the Stone is in the West, and indicates the entry into the PRACTICE of the Work of the Stone. The text reads,
"Here the Red Man to his White Wife
Be spoused with the Spirit of life."

In the next stage,

"Here to Purgatory must they go,
There to be purged by pain and woe,"

the globe in the north, the lower dimension of the Stone, under which lies the abyss, indicates the role of purification 'the Sphere of Purgatory' in the work. (Purification here intended both as that of outer substance and in the inner soul realm.)

In the following stage, in the East directly opposite the first globe, we find the entry into the SPECULATIVE part of the work after the purification,

"Here they have passed their Pains all,
And made resplendent as is crystal."

The PRACTICE of the Stone encompasses the outer workings directly with substance in experiments. The SPECULATIVE ('seeing') aspect of the Stone encompasses the inner experiences that arise in the soul through this outer work.

The uppermost globe, the heights of the Stone is introduced by the verses,

"Here to paradise they go to won,
Brighter made then is the Sun,"

indicates the end of the practice of the Stone, which is thus 'shining more than perfect quintessence'.

Between these four stages of the globes, four seven line verses parallel the alchemical work with the four spiritual transition stages in the life of the Christ Being - the Incarnation, or Descension, the Passion, the Resurrection and the Ascension.

Then follows a series of four spheres, related to the Sun, Moon, Venus and Mercury, which correspond to different facets of the tinctures.

I Sphere of the Sun relates to the best Stone, which is ripened by the Sun, and is close in nature to the fire, and sustains the fire of the other stones. Gold, the Sun metal, is among metals the greatest and neither fire nor water corrupts it.

III The Lunar Sphere which is the white tincture of flashing splendour the mother giving birth to these stones in her womb, helps solution as the Sun brings congelation, as she contains in herself all the virtues of softening and also tinges all metals.

VIII The Sphere of Venus, marked VIII, which forms the middle between the tinctures of the Sun and the Moon, is called the Green Lion.

XII The Mercury Sphere, XII, in the highest degree the Golden Spirit, does not differ from Gold, except that Gold is fixed, whereas this is unfixed and manifests coldness and moistness, and its fire is hidden.

The next sphere inwards indicates the principal colours of the work, Pale, Black, White and Red.

Then we have the sphere of the first and second qualities,

Earth	Water	Air	Fire
being as	being as	being as	being as
Air	Fire	Earth	Water

from which is born the Fifth Essence. (the engraver here seems to have made a slip at this point and repeats the two final terms of the series)

Thus we arrive at the central resolution of this mandala, with its uniting of the fourfold into the one Central Stone.

THE DANCING MAIDENS

Michael Jones ©

In the fourth issue of the Hermetic Journal an article appeared by Adam McLean, "A Rosicrucian Mystery Centre in Scotland". It contained the ground-plan of the walled garden at Edzell Castle in the county of Angus, which showed three walls with carved panels representing the seven Planets, the seven Liberal Arts and the seven Cardinal Virtues. The seven Liberal Arts are also to be found on the West portal of the Cathedral of Chartres where they surround the Virgin and Child. The sublime teachings of the Chartres Schools were inspired by the Mother of God, the heavenly Virgin Sophia whose handmaidens stood behind the different disciplines. The prophet Hosea was one of the first to use the picture of a marriage to describe the union of the soul with heavenly wisdom. We find the same picture again in the Apocalypse of John, where the woman clothed with the Sun, with a crown of stars and the moon under her feet, descends as a bride to the earth to form the Holy City, the New Jerusalem. Throughout the ages men have made a connection with this being, known under many names. We can recognise her as the Virgo Paritura of the Druids and as the Goddess Natura. Solovieff and Novalis knew her and she was well known to the occultist John George Gichtel. A letter from Kirchburger to St. Martin, dated 25th October 1794, describes their nuptials. On Christmas Day, 1673, "she in distinct words, promised him (Gichtel) conjugal fidelity ; that she would never leave him, neither in his crosses nor in poverty, nor in sickness . nor in death, but that she would always dwell with him in the luminous ground within." The letter describes how "Sophia had also a central language, without words, without vibration of air, which was like no human language ; nevertheless, he understood it as well as his mother tongue ; this was what assured him that he was seduced by no external astral, and he trusted it with all his heart ... All the most hidden mysteries were disclosed to him, as well in the inward light world, as in outward nature." She also showed him that he must "fight for his brethren and sisters".

Probably the oldest book to come down to us on the hand-maidens of heavenly wisdom is Martianus Capella's The Marriage of Mercury and Philologia . He lived in North Africa and wrote his book early in the fifth century AD, borrowing considerably from other writers, mixing the prosaic with the poetic in his descriptions. The Chartres teacher, Bernardus Sylvestris, thought the marriage of Mercury and Philologia represented the union of the power of speech with pure wisdom. Another Chartres teacher, John of Salisbury, said that Mercury is the power of eloquence because of his ever-changing nature. Mercury is what the neighbouring planets make him. When eloquence is united with wisdom it brings blessing but quite the reverse if united with wickedness. Philologia loves the power of the Mercurial Word, and represents the human soul striving upwards. There are indications that in the old Mysteries it was taught that the Word was revealed in the forms of nature, and that the laws of speech and grammar contain the origin of natural law. It was the Word that was there in the beginning and its creative power was still faintly visible in human speech.

In alchemical terms we have in speech a power which can easily run away with itself into formlessness. When we speak a name, we bring about a process similar to dissolving what is hard and firm and make it liquid. In speech the world becomes fluid and malleable. It can be reconnected in different patterns. The power of thought, on the other hand, is a fire process that results in precipitation ; in thought we hold fast to the world and fix it, we concentrate and analyse, and in speech we allow thought to flow out. The uniting of speech with wisdom is equivalent to the bringing together of the alchemical laws of solve et coagula.

Martianus Capella's The Marriage of Mercury and Philologia describes Mercury going to the palace of Jupiter and asking the council of the Gods if he may marry her, the wisest maiden of all. His wish is granted but only under the condition that Philologia first becomes a Goddess. Philologia is filled with anxiety about the marriage and her ascent to the Gods but she overcomes this with concentrated thought upon the numbers of her own and Mercury's names which she calculates to be four and three respectively. She has to rid herself of impure wisdom and brings up out of her mouth several books written in different languages, much to the delight of beings of the arts and sciences who greedily make off with them. Finally she is given a draught of immortality and rises into heaven in a chair covered with stars, She first passes through the realm of air, and then into the planetary orbits and the music of the spheres, and eventually arrives before Jupiter' throne in the Milky Way. Within the circle of the Gods and Goddesses, the marriage pacts are sealed, when Philologia's mother, Phronesis (cleverness), reads the Roman law and demands that a dowry be paid. The bridegroom's brother, Apollo, leads in seven of the best servants who are to be part of the dowry. These are the seven Liberal Arts. They are connected with the seven Planets and their gifts, and indicate that the human soul must expand to a seven-foldness when achieving union with the Divine.

Grammatica is the first of the servants of Mercury to be presented. She is an elderly woman who was born in Memphis when Egypt was ruled by Osiris. She lived in hiding until she was found and taught by

Hermes. She holds a kind of scalpel and can perform operations on the tongue and teeth in order to promote speech and she has various medicines to make the voice strong. She represents the power of the Sun and gives a long exposition of the many principles of grammar,

The second servant is Dialectica, a pale-faced woman dressed in a black robe, her eyes flash and sparkle and her hair is bound up. She also has come from Egypt, and since devoted herself to Socrates and Plato. She holds a serpent in her left hand, hiding its coils under her robe. Among other symbols of her trade she carries a kind of fish-hook. She represents the intellectual faculties governed by the Moon.

Next comes Rhetorica with many varieties of flowers and figures embroidered on her robe. She is a majestic figure who imitates Jupiter's thunder as she swings her weapons.

Geometria almost looks like a man. She has a pair of compasses in her right hand and a sphere on her left. She presents the Gods with a copy of the works of Euclid. The courses of the stars and the shadow cast in the sky by the Earth are portrayed on her robe. She probably represents the forces of Mars.

Arithmetica is preceded by Pythagoras who carries a torch. She has very mobile fingers, flexible as worms, and is hidden by a kind of veil. From her brow a ray shines out and from this ray a second, and then a third and a fourth, up to ten. In groups of two and three, these rays shine around her, multiplying and returning to unity. When Arithmetica has finished her instruction the Gods see a circle of light and fire approaching as Astronomia appears, sparkling with diamonds. She wears a crown of stars and her golden wings with crystal feathers rustle in the air. In one hand she carries a tool for measuring the movements of the stars and in the other a book in which the directions taken by the Gods and the progression and regression of the stars are written on differently coloured metals.

Musica is the last of the seven, sometimes called Harmonia. Medicine and architecture are forbidden to appear as they are the concern only of earthly mortals and have nothing to do with the ether. Musica's head is covered with gold. She holds a round instrument in her right hand and from her left hand hang golden pictures showing scenes from the theatre. The book ends with a poem to Capella's son telling him that what has been written has come from the distant past. There is indeed something rather stilted about the seven Liberal Arts described by Capella, but they point back to experiences that men had which were very real.

In The Magical Calendar of Tycho Brahe, we find the following attributions :

Saturn - Astronomy	Mercury - Arithmetic
Sun - Grammar	Jupiter - Rhetoric
Moon - Dialectic	Venus - Music
Mars - Geometry	

This corroborates Capella very well. Much of the teaching and artistic representation of the seven in the Middle Ages must have been drawn from Capella.

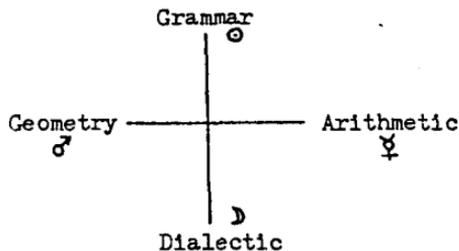
In Dante's Paradiso, the New Jerusalem is depicted as a chariot with dancing maidens around the wheels. The three maidens around the right wheel represent the three fundamental Christian virtues of Faith, Hope and Love ; and the four dancing maidens around the left wheel, the four cardinal virtues of Temperance, Justice, Prudence and Fortitude. The division between the higher three and the lower four, the Trivium and the Quadrivium, is very ancient. The three has long been connected with the higher worlds - the idea of the Trinity in many religions represents the same idea - and the four more with the earth, the four elements, the four directions of space, and so on. We remember how Philologia found her number to be four and her bridegroom's three. Originally Grammatica, Dialectica, and Rhetorica were the higher Trivium ; Geometria, Astronomia, Arithmetica, and Musica the lower four, the Quadrivium. In the Mysteries, men were laed to experience the alphabet as a living correspondence of the movements of the stars and planets. The Zodiac resounded in the consonants, the planets in the vowels. The laws of the Word and the connections between words were revealed in the stars and especially in the Sun. Grammatica is the representative of the oldest Mysteries of the Word. Through Rhetorica, man could apply and carry out deeds from the starry wisdom living in them. She has images from nature on her robe, the creations of the Word. Dialectica enabled man to grasp the Word in thought. This was the original Trivium, the Quadrivium being the sciences of the sensible.

If we take the correspondences in The Magical Calendar, we find a change has taken place whereby Grammatica and Dialectica (Sun and Moon) have fallen into the Quadrivium, whilst Astronomia and Musica (Saturn and Venus) have risen into the Trivium. We can say that this represents on the one hand the loss of the magical power of speech, and on the other the development of astronomy and music (the arts). Dialectic had reached tremendous heights through the Scholastics and become something of an academic exercise. This movement among the dancing maidens also perhaps indicates that something of the union of higher and lower was taking place in the consciousness of mankind. The Magical Calendar gives the following arrangement:

Astronomia - Faith	Geometria - Fortitude
Rhetorica - Hope	Grammatica - Justice
Musica - Love	Arithmetica - Temperance
	Dialectica - Prudence

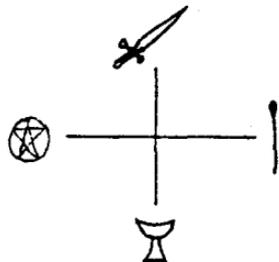
We can still feel that Faith and Love are more likely to be inspired by gazing into the heavens and participating in musical harmony, than by the scalpel of Grammatica and Dialectica with her fish-hook !

If we draw the Quadrivium in the form of a cross it becomes clearer that we have polarities of outer and inner activity. The vertical line is concerned with language, the horizontal with science. Geometry (building etc.) relates to Arithmetic, as Dialectic (the intellect) to the laws of

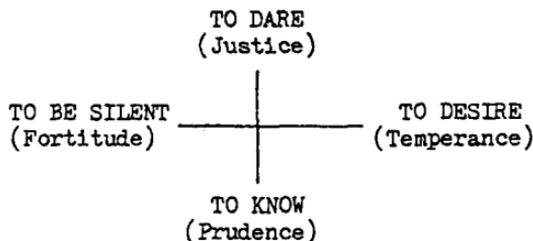


Grammar and Logic. In a sense Dialectic is applied language, used for argument, and Grammar, pure language. These are also polarities of active and passive. Relationships between the virtues also appear. Justice needs to be applied with Prudence. Fortitude (Force) with Temperance. What is above man in the Sun of Justice is received and reflected in the Moon of Dialectic on the earth. What lives within as arithmetical relationships (Mercury), passes out into the world of space and manifestation in Geometry (Mars).

We can also see these four in terms of the so-called 'Hermetic Weapons'. The measuring rod or wand (fire) represents the magical will working in harmony with arithmetical law, desiring to add, subtract, divide and multiply. The particle (earth) is the book of nature and manifestation appearing in geometric form in space. The sword (air) reveals the laws of the construction of language, separating parts of speech and linking them again consciously. The cup (water) is the human intelligence that takes up the cosmic Word into itself like a vessel.



These four are apparent in the Hermetic Virtues which we can relate to the Christian Cardinal Virtues thus :



Arithmetica's rod emerges from her head in a beam of light. Geometria's particle is a sphere and a pair of compasses. Grammatica's sword, a scalpel, and Dialectica's cup is her robe in which she hides the coils of the serpent.

The Trivium carries us out of the fourfold world of space into a threefold realm of time. Astronomia (Saturn) contains the ancient wisdom of the universe. The stars are a message left by the creative gods of the past, and to read them is to link ourselves with the forces that created and set them in motion. Looking up to the stars, we can receive Faith, higher knowledge. Hope lives in the power of Rhetorica (Jupiter), that can inspire men through the beauty of the spoken word. On the path of the soul to union with the Divine, the human word hopes to attain the creative power of the Word that was in the beginning. Hope is the promise of the future. In Musica (Venus), representative of all the arts, is to be found the harmony of love that exists in the moment of creation. Music leads us into the realisation of the eternal now.

The Chartres teacher of the twelfth century, Abelard of Bath, describes his own meeting with the seven Liberal Arts in his treatise De Eodem et Diverso. His title allows us to see that he is concerned with the relationship between the Same (eodem), the spiritual and lasting, and the Other (diverso), the variable earth and the body, subject to change and death. In the following quotation, he indicates that the human soul gave birth to the Liberal Arts in another world before

becoming entangled in the body, that wisdom has to be regained from the past buries in the soul and inscribed in the spiritual legacy of past documents. He writes :

"If the soul is oppressed by the fetters in the prison of the body, there is one means above all whereby she can find herself and, her true home, namely, the doctrines of Philosophy and the Liberal Arts. For once upon a time, when she still entirely possessed herself, it was she herself who brought these forth with clear and wise understanding, free from error and deception. And moreover, not trusting in the word alone, she committed them to memory in writing, in order that through them - through Philosophy and the Three Arts - her light when once it should be darkened, might be rekindled . . . she will recognise herself again."

Theosophic Correspondence - Saint Martin (edited by Edward Penny)
Exeter 1863
De Nuptiis Philologia et Mercurii Edited A Dick Leipsig 1925

Reviews

THE ROSY CROSS UNVEILED : The History, Mythology, and Rituals of an Occult Order by Christopher McIntosh
Aquarian Press 1980 HB 160pp 16 illustrations £5.95

Until this book was published our main source for information on the Rosicrucians has been A.E. Waite's two books on the subject. A number of inferior rehashings of this material have been published over the last decades, but Christopher McIntosh's work stands head and shoulders above these. He provides us with an exact scholarly history of the Rosicrucians from the early 17th century through to the present day, but this is not a hard edged, cutting, sceptical scholarship, but reveals Christopher McIntosh's empathy with and sensitivity to the material he draws from. Many people will know and respect his earlier book Eliphas Levi and the French Occult Revival, and the Rosy Cross Unveiled continues this excellent work by exploring in depth the evolution of the Rosicrucian Movement. For this book, he has undertaken a considerable amount of original research into source material, particularly rare texts in German, and he chronicles the early Rosicrucian period in Germany, the spread of this new esotericism with especial reference to Britain. He goes in some detail into the 18th century Golden and Rosy Cross, the 19th century revival in France, the Rosicrucian connections of the Hermetic Order of the Golden Dawn, and follows this through into the modern Rosicrucian movements. Colin Wilson has written a foreword on the background to some of the ideas presented in this book, and this is a fine recommendation in itself. Christopher McIntosh has here researched and written a book that provides us with the best available historical survey of the Rosicrucian movement, and I feel it is destined to become an important reference work on the subject.

There are many, many books on Astrology published of late, churning out the same basic pattern of ideas with little originality, so it is most refreshing to be presented with a work rich in original research and insight. Karen Hamaker-Zondag's book is subtitled "Astrological Symbolism and the Human Psyche - The Traditional Wisdom of Astrology examined in the Light of Jungian Psychology", and that indeed describes its thesis exactly. Many people have written of aspects of astrological ideas that parallel the picture of the psyche unfolded by Carl Jung and the Jungian School of Psychology, however, to my knowledge, not until this book, have these parallels been examined in depth and thoroughly researched. So this book is most welcome. It is an important book that no serious student of Astrology should ignore, as it can help to unite our perception of the inner archetypal world, the psychic structure of the soul, and the outer rhythms of the Cosmos revealed through Astrology.

THE FAIRY TALE OF THE GREEN SNAKE AND THE BEAUTIFUL LILY
by Johann Wolfgang von Goethe
Floris Books PB 69pp £1.75 HB

The great German poet of romanticism, Goethe, went through a deeply moving experience in the early part of his life which opened him to consciousness of the spiritual world. At this time he developed an interest in Alchemy and Rosicrucianism. His Fairy Tale of the Green Snake and the Beautiful Lily, is in one sense a mystery drama, an elaborate mystical allegory of the evolution of the human soul. The symbolic fabric of this Fairy Tale is alchemical in tone. A complex series of events and inter-relationships take place among the various archetypal characters, and at the end of the drama, the Green Snake is metamorphosed into a bridge between the worlds, the beautiful Lily is set free from a kind of imprisonment, a temple rises upon the Earth, and all this comes to pass through the use of a spiritual gold. Anyone with some grasp of Alchemy should be able to pick their way through the symbolism. In a sense Goethe's Fairy tale has the same content as the Chymical Wedding of Christian Rosencreutz, The Thomas Carlyle translation does not really do the work justice, but it is good to see this work, which should be better known to students of Alchemy, in print again.

INCENSE : ITS RITUAL SIGNIFICANCE, USE AND PREPARATION
by Leo Vinci The Aquarian Press 1980 PB 95pp £0.95

Leo Vinci has written a fine little book on Incense, gathering together much valuable information on the raw materials used, the flower essences, the oils and spices, gums, resins and balsams, with a description of their associations and their use in the western tradition. He also provides a detailed description of the practice of Incense burning, and shows the best methods to use in various cases. He attempts to synthesise the diverse traditions of Elemental, Planetary, and Zodiacal correspondences, and concludes with a description of various incense formulae incorporating these various occult correspondences. An excellent and much needed little introduction to Incense.

