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Editorial

Within the domain of esoteric studies there are certain dangers and distortions that are always present to trap the unwary. Even a short encounter with spiritual ideas leads to some expansion of one's consciousness, a broadening of one's vision to an awareness of aspects of the world formerly unseen and unconsidered. So this often results in one seeing one's being, one's destiny in a different light, considering oneself from a new perspective. This is perfectly natural, and can lead with proper introspection to healthy inner growth and spiritual development.

However, there is a particular trap that waits at this threshold of inner awareness to ensnare the unwary. This results from the projection of this new birth of awareness in one's being onto the archetypal form of the "Master". This archetype has a strong grip upon the psyche of western humanity. It underlies psychic structures that

are associated with ambition, achievement and Ego-domination, and permeates much of the outer social forms in our society in the Cult of the Hero, the 'Star'. The small inner broadening of vision is distorted by the "Master" Archetype so that the individual feels himself to know the truth, to possess a high spiritual vision, and to have the abilities to teach other souls the 'True Way'. An individual obsessed by this vision of himself as the "Master" often feels himself to be chosen to have a spiritual mission to perform on the Earth, and will go to great lengths, often with a complete lack of consideration for other people's feelings, to further this image of himself. Regrettably, weak souls are often attracted to such people, and nourish them with their adulatory energies. (I do not here intend to denigrate the few true Masters who can be easily recognised as standing apart from these Ego-obsessed souls).

Now most of the subscribers to this Journal, have I am sure a mature and balanced approach to the occult, but I am certain that most of us will at some time have met such a person as I have described above. They often cause interpersonal problems in Societies and Organisations which they feel they have a right to dominate.

This "Master" archetype is, as I have indicated, bound up with the evolution of the western psyche. I feel that it belongs essentially to the past. In the past, when Man was much closer to the Spirit, there was the possibility of this degree of spiritual attainment being spontaneously given through Grace to an individual. But now at the close of the Second Millenium, esotericism must work through other forms.

The safest channel (for one's own psychic health) through which to work in the present age, is that of the 'Student' or 'Researcher into the Tradition'. Here one avoids making the equation :-

Spiritual Wisdom = My own vision

For it is the tradition which holds the wisdom not oneself, and if one sees oneself as a student of the Ancient Wisdom, one cannot but be humbled when one contemplates the vast ocean of Wisdom that has been bequeathed to us by those who have gone before.

As the end of the Millenium approaches, vast possibilities open up for a wider human awareness of the esoteric foundations of the world, but we shall also see cults springing up around individuals obsessed with the "Master" Archetype. Those more balanced students of the occult will have some responsibility in ensuring that these aberrations do not lead to the wider public receiving an even more distorted view of esotericism than exists in the collective mind today.

Adam McLean

News & Information

THE FRANCIS BACON RESEARCH TRUST As our world enters into a series of decades with exciting and dramatic possibilities, so the recently formed Francis Bacon Research Trust begins a programme of Conferences designed to lift the veil on certain truths that have, up to now, been maintained to a large extent "sub rosa". The Conferences will aim at making known more generally a certain method and plan of enlightenment that was first conceived and set in motion 400 years ago by Sir Francis Bacon, whose aim was to give mankind a precise and certain method by which to attain a high degree of accurate knowledge about things divine, human and natural, and hence true enlightenment, and to be able to put that wisdom-knowledge into practice as goodness and usefulness. A brochure about the Trust is available free on request from the Director Peter Dawkins, Stanley Hall, Pebmarsh, near Halstead, Essex, CO9 2LY.

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GERMAN TRANSLATOR required to work with Adam McLean translating some items into English for the Magnum Opus Hermetic Sourceworks Series.

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RESEARCH ASSISTANT/AGENT required in LONDON to work on behalf of Adam McLean and the Hermetic Journal mostly on manuscript material in THE BRITISH LIBRARY. Small expenses could possibly be met, and only a few hours (one visit) per month would be necessary. What is needed is a person with interest in Alchemy prepared to assess manuscript material identified from the catalogue.

* * * * *

MATERIA MAGICA, a small, new enterprise specialising in Herbalism and Alchemy is now at your service. At present we are able to supply a large range of herbs, essential oils, gums, resins, and laboratory glassware and equipment suitable for alchemical experimentation. The present price list is by no means comprehensive and we rely on you to tell us your requirements so that we can add new items to the list. Plans are going ahead to stock herbal and alchemical books, minerals and quartz shapes imported from the USA. We are also seeking a glassblower who would be willing to produce items of traditional alchemical glassware such as alembics, pelican vessels, etc., and it is also hoped that we might be able to obtain the agency to import Spagyric preparations from the Paracelsus Laboratories in Utah. Magical weapons and ritual equipment is also available to order. List available at 25p + large SAE from MATERIA MAGICA, 15 Ashdale, Great Bookham, Surrey. Enquiries welcome.

* * * * *

Dr Joachim Telle informs me that he has just completed a book on the Rosarium Philosophorum, its title being :- Sol und Luna. Literar- und Alchemiegeschichte - liche Studien zu einem altdeutschen Bildgedicht. Mit Text und Bildbeigaben, and it will be published by Guido Pressler Verlag, D-5165 Hürtgenwald, Auf dem Strifft, Germany.

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THE SEVEN WHISTLERS good quality new occult/pagan magazine published by G.W. Holmes, P.O. Box 234, Chula Vista, California 92012, U.S.A. \$10.00, or £5.00 for (quarterly) subscription.

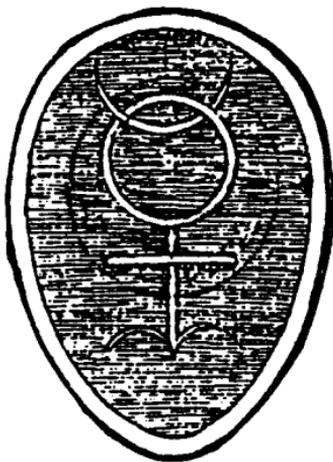
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THE MONAS HIEROGLYPHICA

AN INTERPRETATION BY

Peter Dawkins ©

The Monas Hieroglyphica used by Dr. John Dee expresses the Sign of the Ancient Brotherhood of Light or Great White Brotherhood. The ancient Sign, in its various forms¹, is composed of the four basic symbols that express the energy patterns of Creation itself, and of the Creator. The Cross, the Circle, the Crescent or Wave, and the Spiral, are the geometric symbols of the archetypal thought-forms which bring Creation into being, and in so doing manifest and reveal the Cause of all Causes. The composite Sign is, therefore, the signature of what is called the Covenant - God's Law or Promise, which is the Law of the Universe, the Law that governs and orders Creation. The Brotherhood, whose Sign it is, is that of IS-RA-EL, the Egyptian word for "the Kingdom of the Sun of God", which is the Brotherhood or Church of Light. They are those wise and loving Souls who are known as being brethren of light (to be understood universally rather than racially), in whom God's Covenant is made manifest to a degree of perfection because of the goodness, beauty and selfless ministry of their lives and the wisdom of their thought. They are those upon whom the historical race of Israel were intended to model their lives and ideals as a nation. The four symbols of the Sign represent the Primary Elements of Being, which constitute and tell the story of the Covenant Law or Holy Wisdom ; for the Cross, the Circle, the Crescent and the Spiral (here represented in its dual form as two horns) denote the four major aspects of Creation and Evolution, symbolising the same four states of Being which the letters of the most well-known name of God (YHWH) also signify : namely, Divine or Emanative, Spiritual or Creative, Soular or Formative, and Corporeal or Experiential, respectively. In the



Monas Hieroglyphica the Cross is used slightly differently, but this we will discuss after a brief description of some of the meanings of the symbols.

The Cross is the ages-old symbol of the Word or Divine Will of God - the Logos or Wisdom of God, known also as the Son of God. It is the sign of the Divine Fire, the invisible Light or Emanation of Wisdom that is carried in the limitless Space or Breath of the Holy Ghost, the Love of the Divine Mother, as the Vibration of that Love. The most ancient Brotherhood Sign of all, the Cross within the Circle, signifies this truth a priori. The Cross denotes the omniscient Wisdom or Law that is carried within the infinite Circle or Womb of Space, the omnipresent Breath or Wind of the Divine Love.

In the Law or Wisdom is contained the whole plan and scheme of creation and evolution - the order, harmony and beauty of all manifestation or form of the Divine or Formless. It was this Divine Wisdom, carried (or conceived) by the Divine Love as a fiery Breath or Holy Spirit, which "moved upon the face of the Waters", and thereby impregnated with its vibration the Chaos or formless "Waters" (the Universal Matter that was made in the first act of Creation by the Power of God polarising in the Infinity of the Love of God). The result was that Form was born from the Formless, and this first Form - the "First-Born" of God - was perfect. It was Light, the perfect manifestation of Divinity, of Darkness : the Light that was born from the Darkness, the Light that shines in the Darkness, the Light that is the Cosmic Sun of Glory. The symbol of the Dove carrying a jewel of fire in its beak, or a shining wafer imprinted with the sign of the cross, denotes this same truth, of the transcendent realm of pure Divinity or Emanation (the Dove speaking the Word) that causes the birth of Light in Matter (the jewel or wafer). Whether it be the sparkling fire-filled jewel, or the shining white wafer imprinted with a fiery cross, or a cross within a circle of light, each conveys the same truth that within the Cosmic Light lies hidden a transcendent Wisdom as the Cross or Tree of Life, the Law and Will of God.

The Circle (with the dot in its centre) is the principal symbol of this Cosmic Sun or Light of God. This is the First-Born, the manifestation of the Holy Spirit, the realm of perfect Creation, perfect Life or Being, perfect Truth. As the immaculate expression of Love-Wisdom, - i.e. of the fiery Breath vibrating pure Matter into the ideal living Form, - this Light is known as the Manifestation of the Great and Secret Heart of God, something which the dot in the centre of the Circle signifies. The dot represents the invisible or transcendent Heart of God, the Source of all Creation, the Centre of Truth, the Seed of all Creation that is deposited in Matter. The Circle designates the radiance of that Heart - the Light that is born from the Centre that is everywhere, the Light which is the life of men, the Light which is called the Messiah or Christ, the Son or Soul of God.

After the manifestation of the Cosmic Light on the First Day of Creation, in all its glory and perfection,³ the next stage was to prepare for the comprehension or understanding of that Light, in which man (as an individual but complete ray of that Light) was

designed to play the culminating and crowning part. Thus, on the Second Day of Creation, the Light divided itself into three realms, referred to as the Spiritual or Creative, the Soular or Formative, and the Corporeal or Experiential. In the Hebraic-Christian Scriptures they are called the Upper Waters, the Firmament (or Middle Waters), and the Lower Waters. In the Greek Mysteries they are named as the Above-World or Heavens, the World (of the Psyche), and the Underworld or Hades. To John Dee they were known as the Super-Celestial, the Celestial, and the Natural spheres. In man they are his realm of Spirit, Soul and Body. Hermetically they are designated as the Supreme, the Superior and the Inferior realms, although each of these three realms is itself similarly subdivided. (This is important to note in connection with the Monas Hieroglyphica.) The supreme realm of Spirit remained that of the Christ Light, the First-Born, but the other two realms were mutations of that first, perfect, spiritual Form, for the purposes of evolution of consciousness. In each of these realms the Cross lies hidden as the underlying Law of God - the potential and governing source of all manifestation, all form. Whilst in the Spiritual realm the Cross is referred to as the Tree of Life, in the Soular realm it becomes the Tree of Knowledge (of good and evil), and in the Corporeal realm it stands as the Tree of Matter or Experience ; for Life (or Being), Consciousness and Experience are the three principal aspects of the Law of God. All these are summed up in and proceed from the Divine Cross, which is the invisible but omnipresent Presence of God. The Spiritual realm radiates Truth, as Light ; the Corporeal realm is moulded by it and reflects it ; the Soular realm comprehends it, partaking of both the spirit and the body, truth and experience.

The Crescent is the principle symbol of the realm of Soul which, like a moon, partakes of both light and darkness, or spiritual and corporeal form. This is the Son or Soul of Man - the thinking, feeling Mind or Psyche, which gradually evolves its consciousness and understanding of life, of truth, through the experiences of good or evil actions in the material or corporeal universe, which leave an impression on the sensitive Psyche. The perfection of the individual Soul is known as Horus or Jesus, the Celestial Soul, both names being derived from the same root word meaning "the embodied Light". The word also signifies "the shining Eye" or "Eye of God", which is what the Soul really is. It is also a "Temple".

The Spiral is the principal symbol of the material universe, the Corporeal realm of swirling matter and life force, the sphere of Nature. As modern science now appreciates, matter is essentially energy or power in a polarised form, and this energy is the life-force, pure and blatant. In the Eastern cultures it is referred to as Kundalini. The vibration of the Logos within matter causes the dark, formless, transparent "fluid" to swirl and then to spiral. As the vibration takes hold and controls the substance more and more, the spirals become more defined and ordered, and great currents of energy-matter are formed as etheric fountains which swirl upwards in great columns and then arch over to fall back again to the ground, there to be gathered up again. Cut an apple in half, and in its cross-section you will be able to see the basic pattern of this "fountain of life" imprinted in and governing the physical matter. As an example of the spiralling motion, study the horns of an animal,

particularly those of a ram or goat. I mention these examples in particular because they are classic symbols employed to teach the truth, and the Monas Hieroglyphica uses the horns.

Both the ram and the goat are symbols of sacrifice, and they denote the sacrifice of the lower self, the corporeal realm, in order to allow the middle self or Soul to evolve in conscious understanding of Truth. It is that part of the lower self which becomes pure and perfect in its life, "spotless", illumined, truly governed by and reflecting the Spirit of Truth by submitting to the Law of God in what is called "sacrifice", that is able to build its transmuted substance and quality of experience into the Soul Temple. Taking the symbol of the candle, the pure lower self is that part of the candle wax which burns, becoming transmuted into flame. The flame is analogous to the perfected Soul, and the radiance of that flame corresponds to the Spirit or Light. The spiritual form or radiance (which is infinite and everywhere at all times) would not be seen or comprehended without the soular form or flame to focus it and reveal it to our senses, and the flame would not exist without the corporeal form or wax to burn and transmute. Likewise with man's Spirit, Soul and Body.

The Inferior realm is the realm of the Egyptian goddess Nephthys (Neb-t-He-t) or Anna, the Black Virgin, whom the Essenes called the Earthly Mother. When impregnated and with "child" by her heavenly consort, Osiris or An, she becomes the illumined lower self or White Virgin, Isis or Mary, whose child is Horus or Jesus. It should not be difficult to recognise here two of the main stages in alchemy : the Black of the Prima Materia and the White of the Prima Secunda or purified state. From then on a spiritualisation or transmutation takes place, raising the body to become soul, the "Mary" to become "Jesus", the wax to become the flame. This is the final sacrifice of the lower self - an offering of its whole being as an oblation to God. Often the snake was used instead of the crescent, spiral or horn symbol, and the serpent raised up and crucified upon a cross is an ancient symbol of this sacrifice of the purified and illumined lower self. The "Lamb of God" also signifies this same sacrifice. The combination of the Cross (as the Cross of Experience or Matter) with the horns in the Monas Hieroglyphica is an intriguing way of presenting this truth. It also suggests the piercing or transfiguration of the sacrificed lower self by the sword of the spiritual Law or Word when it is allowed to govern the inferior realm of being.

These four Primary Elements of Being - the Three (Spirit, Soul and Body) from the One (Divine Presence) - signify the whole Law or Covenant of God. A "man of the Covenant" is one who can unite harmoniously and consciously all these elements or realms of his own Being, manifesting them to others as a unity in a beautiful life and nature. Such a sainted one, whose whole life and Being has become a cornucopia of wisdom and love offered in creative and redemptive service to others, fulfils the Law or Will of God by attaining, to a certain degree and in an individual sense, the state of Being described by the title LORD CHRIST JESUS Lamb of God, or LORD CHRIST JESUS MARIA. Such a one "lives in truth". He is a "man of Is-Ra-El", a "Chosen One" or "Elect" of God.

From ancient times Mercury (i.e. Thoth, Hermes, or Adonis)⁴, the Messenger, Teacher and Bearer of the Light, has been the name of such an enlightened and helpful Soul, a Sage and Guide of the human race. The symbol for Mercury is precisely that which is used in the Monas Hieroglyphica, with the horns added as part of the Cross of Experience and depicting the truth that such a Sage is only born from the mastery and sacrifice of the lower self, as a lamb of God. Taken as goat's horns, the symbol signifies the sagacity of such an enlightened Being, which is gained from climbing the heights of experience. As such they are the "wings" upon Mercury's heels, that lift him up into the realms of divine enlightenment and knowledge of God.⁵ They are connected with the feet as the feet are symbolic of the understanding of man put to a practical use.

Just as the three realms of Spirit, Soul and Body issue from the one Divine realm, so each of the three issuing realms are also subdivided according to the same Trinitarian pattern. Each of the Spiritual, Soular and Corporeal realms have a parallel division into a Supreme, a Superior and an Inferior aspect, making nine aspects in total that are born from the Holy Presence and Word of God. The arrangement of these in man is such that the Supreme aspect is associated with the breast and heart, manifesting the Heart and Centre of the Divine Mystery in each realm. The Superior aspect is associated with the head, and the Inferior aspect is associated with the abdomen and lower regions. Meditation on this should reveal why the Hermetic or Rosicrucian brethren portrayed this as being so. As an example, taking the realm of the Soul or Mind, the Supreme aspect is that part which allows divine knowledge or wisdom to radiate directly into the Mind as inspiration and revelation, which part is played by the intuitive heart. The Superior aspect is that part which can recognise, analyse, and think about truth, as an evolving succession of ideas or notions, which is the role of the intellectual or rational faculty associated with the head. The Inferior aspect is that part which feels via the senses, and which offers up the fruits of earthly experience to the rest of the Mind, for the intellect to ponder and the intuition to enlighten. In modern psychological terms they are respectively the superconscious, the conscious and the subconscious faculties of the Soul, and in total they comprise the wisdom-knowledge and understanding of the Soul of man.

So, the Monas Hieroglyphica is indeed what Dee claimed for it, a key to the deepest secrets of the Rosicrucian brethren - the secrets of life itself - carried from the inner Brotherhoods of Egypt, via the "Elect" of Israel who later formed themselves as the Essenes, then via the inner Christian Brotherhoods after the great manifestation and interpretation of the wisdom teachings in the person and Soul of Jesus. These Christian Brotherhoods, after great persecution, secretly inspired and organised the Renaissance in Europe that culminated in England at the time of Dee, at which time the whole Rosicrucian impulse and plan of action was reorganised and transferred to a yet higher level of operation under the direction and genius of one of Dee's pupils and associates, Francis Bacon.

Naturally there is far more to be interpreted from the Monas Hieroglyphica than I have given here,⁶ and I have barely touched on the history of the symbol which underlies Dee's use of it at that time,

but I have tried to present some of the basic truths as I understand them that underlie all the rest - the principle that are so often hidden by a mass of other detail which do but proceed from the principles in an endless variety of ways. If the principles are truly known, all the rest will follow in due order, hence the need for a compromise between secrecy and revelation in the past, particularly in the critical period of the Elizabethan Renaissance. All of the above is a combination of personal experience, study and revelation. It is offered in the hope that it might prove helpful to others, recognising that others may have greater or at least different interpretations of truth according to their viewpoints. The Jewel of Truth is many-faceted, and my prayer is that we may share together the knowledge of those many facets.

* * * * *

1. Another example of the ancient Sign, in a different form, can be seen carved in oak over the doorway to the Compton Room in Canonbury Tower, Islington. This room was used by Sir Francis Bacon and his Christian Rose-Cross "Knights of the Helmet", as was the whole Tower and House, and is full of beautiful Masonic-Rosicrucian symbolism.
2. "... the confused mass and matter of Heaven and Earth was made in a moment ; and the order and disposition of that chaos or mass was the work of six days ; such a note of difference it pleased God to put upon the works of Power, and the works of Wisdom..."
 "... The works of God summary are two, that of the CREATION and that of the REDEMPTION ; and both these works, as in total they appertain to the unity of the Godhead, so in their parts they refer to the three persons : that of the creation, in the mass of the matter, to the Father ; in the disposition of the form, to the Son ; and in the continuance and conservation of being, to the Holy Spirit..." (Advancement of Learning - Francis Bacon)
3. "Truth is a naked, and open daylight" (Essay Of Truth - Francis Bacon)
4. A-DON-IS, IS-RA-EL and LORD JESUS CHRIST are all synonymous terms : IS = the Sacred Isle, Mountain, Temple or Eye of Light, which is the embodied Light, the Flame, Jesus ; RA or A = the Light, the Alpha, the First-Born and Only Begotten Sun/Son of God, the Radiance, entitled CHRIST ; EL or DON = the Holy Presence of God, the Invisible Light (i.e. Darkness) of the Holy Breath, the Love-Wisdom, entitled LORD GOD or just LORD.
5. "Ignorance is the curse of God ; knowledge the wings by which we fly to heaven." (Shakespeare)
6. For instance the symbols of the planets, which signify the fundamental ways in which the various planetary and angelic influences affect the world, are composed of the Circle, Crescent and Cross. The Spiral is employed in the Signs of the Zodiac. When understood from the standpoint of the main principles of Spirit, Soul and Body, and their respective divisions into Supreme, Superior and Inferior, a clear light is shed on the subject and all other considerations fall into their rightful places. They do, incidentally give the key to those Spirits we call Archangels, and to the stages of the alchemical process.

THE ALCHEMY OF THE EARTH FORCES

Adam McLean ©

(A number of subscribers to the Hermetic Journal who know of my interest in investigating the Earth Forces associated with ancient archaeological sites through dowsing, have wondered how I connect this with my alchemical studies, and have requested an article on the subject. I believe there is a spiritual connection between these two seeming divergent areas of interest, which involves an awareness of the Etheric Forces in the Earth. Much speculative nonsense has been written on the subject of Earth Forces over the past years and I do not wish to add to this, however, I would like to offer the following article as a short summary of my ideas on the matter, and I have included some details of how these ideas are indeed embodied and revealed physically at certain sites in Scotland that I have personally investigated.)

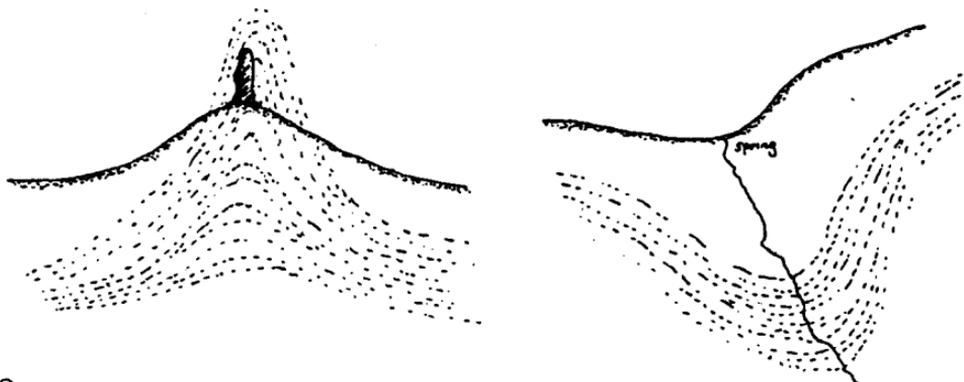
The Earth like all other living beings possesses an etheric body. This etheric body is woven of the four ethers - Fire-Warmth Ether, the Light Ether, Transforming Ether, and Life Ether. (See the article on The Ethers and the Fundamental Forces of Physics in Hermetic Journal No. 9). There are cyclic currents generated in this etheric envelope of the Earth through the seasons. In winter the higher ethers, the Warmth and Light ethers, withdraw somewhat more outwards from the physical body of the Earth and remain in the atmospheric envelope, but in high summer they are found working right down into the ground. Similarly the lower ethers withdraw somewhat into the depths of the Earth in winter and rise to the surface in the summer. However, in addition to this seasonal cycle of the ethers, the Earth's etheric body is not uniform, but in certain places the etheric forces are more condensed and in other places more rarefied, in some parts of the Earth they weave into complex structures, in others they are homogenous and form a uniform field. Thus we find, as with the etheric bodies of the human, animal and plant realms, that the etheric body of the Earth organises itself in places into definite structures - organs of the Earth Forces.

In the investigation of the Earth Forces revealed by dowsing we are concerned principally with the Transforming Ether forces of the Earth's etheric body.

Dowsing, using rod or pendulum is an exact method of investigating these etheric forces. Experiments are repeatable, and anyone who has done any serious original research work on this subject will realise that the variations between different dowzers are very small, and a site can be dowsed by different individuals and the same energy pattern will emerge from their results. Dowsing seems to involve the response of the human etheric body to the external etheric forces in the Earth. The rod or pendulum is used merely as a device to amplify the human etheric body response which is pressed down through the bloodstream into slight changes in muscle tension, which are revealed through the disturbance of the state of dynamic equilibrium in which the dowsing rod is being held by the dowser. Thus in dowsing we have a precise tool for qualitative measurement of the etheric body of the Earth. There are also electrostatic and magnetic fields associated with these local condensations of the Earth's etheric forces and these can be detected using physical instruments, such as magnetometers, electoscopes, and devices for measuring Extremely Low Frequency Magnetic Fields.

As we have indicated, at certain points on the Earth's surface the etheric body of the planet is organised into definite structures, organs of the Earth Forces. At these special places these energies can be experienced as being focussed in a particular manner, and this fact was known to the ancient peoples who had a consciousness more open to the spiritual, and who perceived these etheric organs as sacred sites, where they felt close to the Spirit of the Earth, and which possessed a special atmosphere which was conducive to healing and initiatory experiences.

We find basically two kinds of site, reflecting the relationship between the physical and etheric bodies of the Earth. In one case, the etheric body is pressed out from the surface. These special places were often marked by Standing Stones or Stone Circles. At the other type of site the etheric body is pressed down somewhat into the physical body of the Earth. Often one finds here an Holy Well, where the water which springs to the surface is charged with etheric forces, having passed through the concentrated region of etheric energy within the strata of the Earth. These sites were also marked by the erection of a Chambered Tomb.



The relationship between the etheric and physical bodies of the Earth characterised by these two types of site, corresponds in a particular way to the etheric force structure underlying human sexual organisation. So it is quite esoterically valid to refer to the former sites (marked often by Standing Stones and Circles) as Masculine organs of the Earth Forces, and to the latter (marked by the presence of Holy Well or Chambered Tomb) as Feminine organs of the Earth Forces.

Dowsing reveals at many sites a quite complicated picture with patterns of concentric circles, spirals, or straight radiating lines of etheric energy, and it must be admitted that knowledge of the various parameters of these etheric forces and their potential use is germinal. People who say that they know just how this energy works and how it can be tapped and used are talking "off the top of their heads". There is in truth much research, investigation and experiments that have to be undertaken if we are to encounter the true essence of this phenomenon of the Earth Forces. There are no simplistic answers only a vast field awaiting investigation.

To illustrate these forces I show two photographs taken of my own research in 1977/78, in which I marked out on the ground with a white powder the etheric pattern as dowsed, and photographed this from above using a specially designed rig.

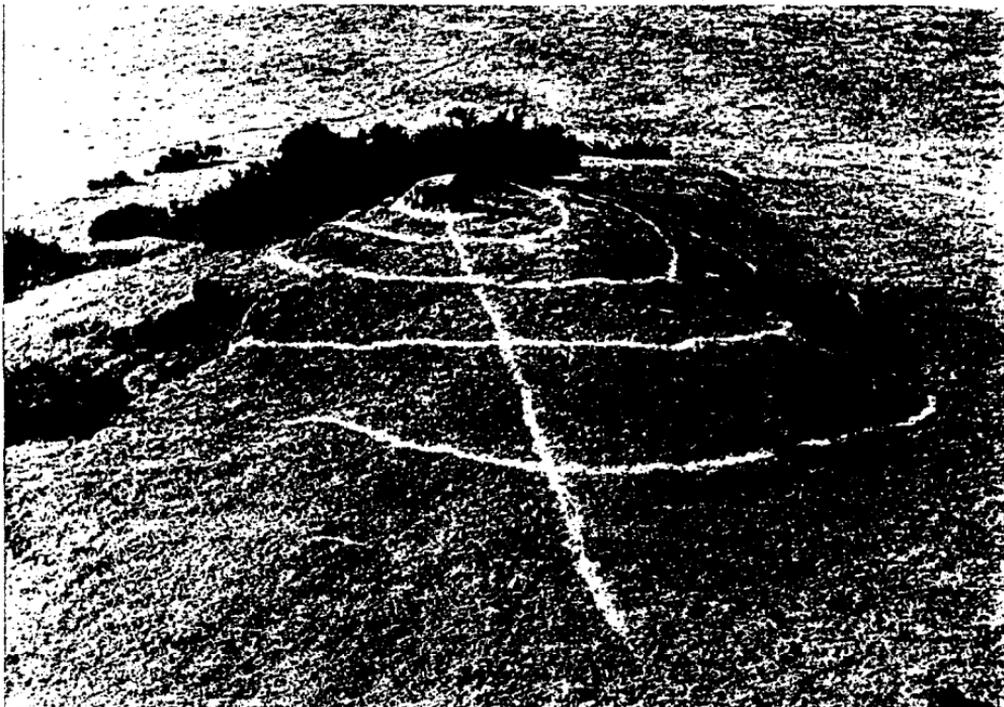


Illustration 1 shows the stump of a Standing Stone on a small mound at Galabraes in West Lothian (Central Scotland) NS 987 698. This has a pattern of concentric circles detected by dowsing.

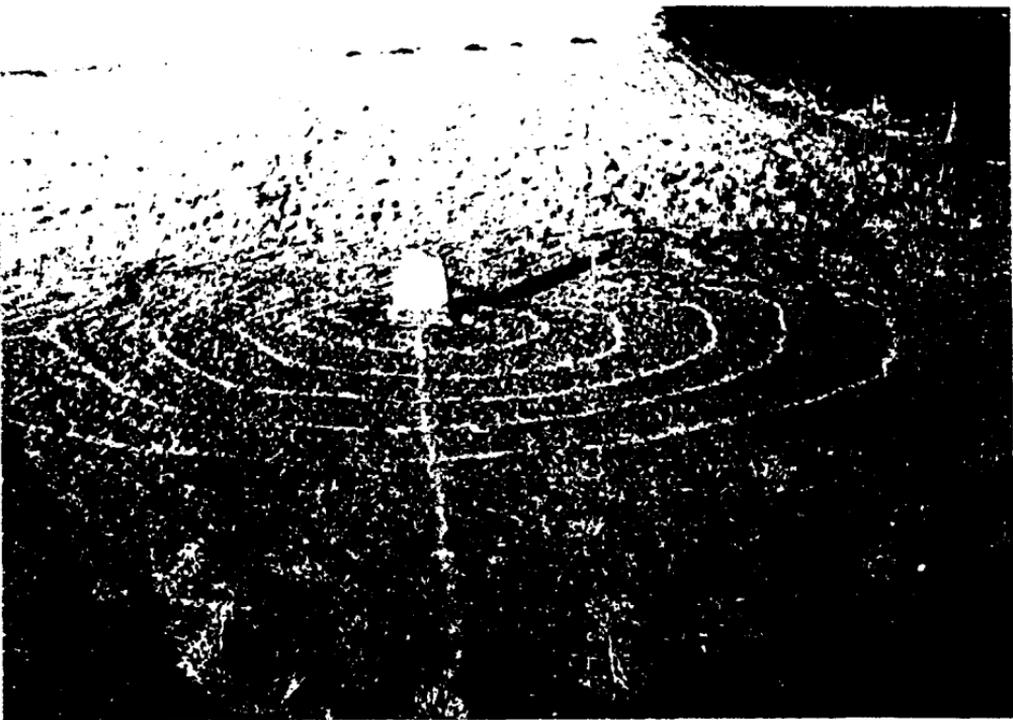
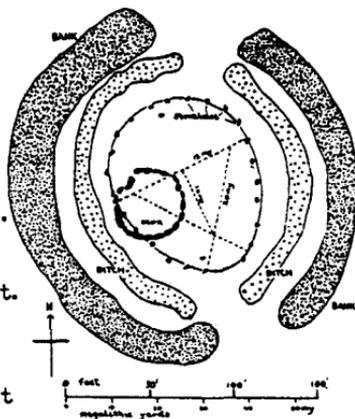


Illustration 2 shows six turns of a spiral (which continues on to 12 turns) around a Standing Stone at Gormyre Farm in West Lothian NS 980 731.

The etheric forces working at a particular site are not only revealed through dowsing, but are often embodied in a particular geological feature. Thus a true picture of the Earth Forces must also take into account the landscape and geology of the area. Very often it seems that a special focussed centre of etheric energy is related to the larger surrounding landscape and geology.

As an example of a particular geological structure associated with an ancient site, I would like us to consider the well-known Henge monument on Cairnpaple Hill in West Lothian, NS 987 717. From the brow of Cairnpaple Hill in the centre of Scotland, one can see right across the country from coast to coast. The Celts called this site their Middle Sanctuary (Medio Nemeton), but it had been used as a sacred centre for millenia before the Celts came to this area. During the Neolithic period Cairnpaple was used as a sacred centre before 3000 BC, and later the Henge and Stone Circle were built. This site was in use as a sacred centre into post christian times and there is some documentary evidence that it was used a centre of witchcraft activity in more recent centuries. Constellated around Cairnpaple

CAIRNPAPLE



is a complex of Standing Stones, an Holy Well and the medieval centre of the Knights Templar at Torphichen some 2 miles away. The Templars-Hospitallers knew the importance of this area and used the ancient standing stones to mark the boundaries of their lands. On Cairnpapple Hill there is found a particular geological feature unique in Scotland. Running within a few hundred yards of the Henge, there was a vein of pure Silver. This was in the form of long fibrous crystals embedded in a matrix of quartz. It was in places a few feet wide up to 20 ft deep and some hundred of yards long - a massive horizontal needle of pure Silver (not silver ore but pure metallic silver) near the surface. Silver being one of the best conductors of electricity this would act as a channel for electrical and magnetic forces. This vein has, of course, been removed the main period of mining being in the early 17th Century when it was known as 'King James' Silvermine'.

Next we shall consider a group of Holy Wells to the north of Arthur's Seat around Holyrood in Edinburgh. These Wells all associated with healing powers are St. Triduana's Well NT 283 744, St. Margaret's Well NT 28. 74. (Site), St Anthony's Well and Chapel NT 276 737, and the Well of the Holy Rude NT 273 737 all lie with a $\frac{1}{2}$ mile radius. St. Triduana's Well is in the form of a hexagonal underground vault which has a central pillar supporting the six-sided roof. This was an ancient healing centre associated with the 5th Century Celtic female Saint Triduana. It was said to be tended by a group of priestesses. St. Margaret's nearby, now destroyed, had the similar structure although smaller in scale, of a hexagonal chamber. St. Anthony's Chapel and Well stands below Arthur's Seat on a small hill, was an important healing chapel historically recorded as being used by the Knight Templar- Hospitallers in Leith during the 15th - 16th centuries. The Well (now sealed off by officialdom) springs out below an outcrop of basaltic rocks which can be seen to be crystallised in large hexagonal prisms. These needles run into the ground at an angle and only their tops are visible as the rocky outcrop upon which St. Anthony's Chapel stands. Here we see revealed the connection between the hexagonal form in the geology and the form of the vaults of the Wells, the water from which must percolate through this particular geological feature. The ancient peoples who built the vaults must have been so aware of the etheric forces that worked in the forms of the hexagon and used this in healing.

The third site we should consider is at Balfarg NO 281 032 in Fife. Here we have a Henge some 300 ft in diameter. A Henge is a particular neolithic sacred enclosure which has an outer bank and ditch broken by one or two entrances with a platform area within the ditch upon which were often standing stones or a stone circle.



The Henge form seems to act as an accumulator of etheric energies. The energy flows in easier than it flows out (Cf. Reich's Orgone accumulators). So it focusses and builds up a charge of etheric force, like a vast alchemical retort. The site has in the last few years been excavated, and its original structure now stands revealed although it was only detectable as a Henge by crop markings seen in aerial photographs. Preliminary to the excavation a geomagnetic survey revealed an extremely strong magnetic field structure on the Henge platform. The etheric force behind this magnetic anomaly can very easily be detected by dowsing. Indeed the site possesses an extremely lively atmosphere, which in the case of a number of people whom I have taken to the site has produced strong physical reactions in the form of 'headaches' and feelings of unease. The site is etherically quite disturbed, being out of equilibrium with its restored form. One remarkable event happened during the excavation. The two Standing Stones over 5' high above ground were removed to the side of the site to facilitate the excavation. These had stood in their positions for nearly 5000 years. However, once they were removed from their positions a kind of aging process began in the substance of the stones. It seemed as if being connected with and bathed in the etheric currents for so many years had in a sense held them back from erosion and decay. Now 5000 years of decay caught up with them in a single season. One of the stones some 7' long split down the centre and the archaeologists have now stuck it together again with epoxy-resin glue and re-erected it on the Henge platform. This has been rather disastrous in etheric terms as the resin separates the two halves of the stone polarising it into a kind of electrical capacitor. Upon dowsing one finds that the etheric energy cannot flow around the stone in a natural way. Around this site, which now has a much distorted aura of frustrated elemental etheric forces not able to embody, earth, and harmonise themselves in physical structures, Glenrothes District Council are at present laying the foundations for a housing estate. The dangers to those people who are to live near this site will not be recognised of course by the establishment, but it seems likely that some of these people will suffer headache, depression, emotional and possibly mental troubles, and even definite physically rooted diseases may result, if they live within the aura of this elemental raw energy. We are today far from understanding the technology of the Earth Forces and the impact of the raw unharmonised energy on the unprotected human etheric body. There is a great need for the Earth Forces to be taken into account whenever we consider the human use of landscape. These energies can be harmonised as the healing sanctuaries protected by the wise Brotherhoods such as the Knights Templar-Hospitallers, or can have a negative effect when released raw and unformed.

So I hope that through these examples I have shown something of how the Earth Forces operate, and we see how they can be embodied in various physical structures, in geological features such as metal veins, crystals of basalt, or in the artificially formed structure of the Henge ditch and bank.

The Earth herself works a kind of alchemy within these etheric organs which we could also perhaps view as vessels or retorts for transformation. In the long term I plan to undertake a number of alchemical experiments, Capillary Dynamolysis especially, within these etheric

organs of the Earth, in order to investigate further the inner dimensions of the phenomenon and try to discover whether there is a reflection of the planetary forces within this energy field. In Britain, and especially in Scotland, we possess a landscape rich with these features, many of which have been marked by Standing Stones or Stone Circles, Cairns or Neolithic Chambers, or by later altars, chapels and sanctuaries. There is an etheric technology awaiting to be discovered, an etheric science of landscape, which will allow man to create once again harmony of the elemental energies of the Earth. This could have implications for an Agriculture which works with the etheric body of the plant kingdom rather than merely with the physical-chemical agriculture practised today. Perhaps we will also be able to create in our dwellings and environment, that special living atmosphere which surrounds many sacred places and evokes reverence for and closeness to the forces of Nature.

The Earth is indeed a living being. If we relate to her harmoniously, respecting her etheric organs, she will speak to us, inspire us, nourish us, work and co-operate with us.



ER

GON

CVM DEO.

PARE

GON.

HINC SAPIENTIA

LAB. RE

Arte Nat
ura

This mandala has definite Rosicrucian connections in that it appeared in Theophilus Schweighart's *Speculum Sopicum Rhodo-Stauroticum* of 1618, the title page of which indicates that the book was in harmony with 'the enlightened Fraternity of the Christian Rose-Cross'.

The mandala indicates the threefold nature of Alchemy.

On the summit of a hill stands a tent or tabernacle bearing upon its top the four lettered name of God. Within this tent an alchemist who is 'with God' (cum Deo) works the Spiritual Alchemy through inner prayer, contemplation of the Divine, and aspiration. This is the higher 'work' (ergon).

Below, within the hill in two grottos, the parergon or 'subsidiary work' is undertaken. On the left, Soul Alchemy is portrayed, while on the right is Physical Alchemy.

The work of Soul Alchemy is shown symbolically by the male figure wading through the waters of the unconsciousness in his Soul, bearing a pot (the vessel of his consciousness) and a spoon with which to fill this. One of the tasks of Soul Alchemy is to inwardly experience and bring into consciousness that which resides in the unconsciousness within. This process involves a Soul purification through meditative exercises, symbolised by the bucket in which some clothes are being washed, and the rain which falls and washes clean. The unconscious element in the Soul is in a sense the prima materia of the work of Soul Alchemy.

On the right, in the domain of Physical Alchemy, the Alchemist is portrayed with his furnaces and vessels, working to grasp 'Nature through the Art'. He has achieved a degree of success and clasps the flask, in which the essence of his labours is contained, to his bosom. The four lettered name of God also makes its appearance in this realm, following the maxim 'as Above, so Below'. (T.S.C is probably Theophilus Schweighardt Constantiensem.)

These lower realms are cut off within the body of the mountain from the higher Spiritual Alchemy, but they are linked by the winged Female Sophia figure supported upon a column stating 'This is Wisdom'. This figure represents the spiritual potentiality in the Soul. Flowing into her being are the energies of the Solar and Lunar Archetypes which give rise to the gestation of the Soul Child, the slowly developing spiritual perception of the Alchemist.

Thus there is united the outward striving of the triple Male figures in the three realms of Alchemy with the threefold Female figure, which indicates the inner sensitivity and open receptivity also necessary for the Alchemist's development.

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THE HERMETIC GARDEN OF DANIEL STOLCIUS

Adam McLean©

The Hermetic Garden of Daniel Stolcius must be one of the most important emblem books of the symbolic tradition in Alchemy. These emblems provide an exhaustive survey of the essential symbols in the alchemical tradition, and as there are 160 of these in the work this allows plenty of space for exploring in detail the ramifications and interrelationships of the various symbols.

The extreme rarity of the volume has led to its neglect and indeed some commentators on the alchemical tradition have failed, probably through not having access to a copy, to differentiate it from Stolcius' better known emblem book, The Pleasure Garden of Chemistry, the Viridarium Chymicum.

Because of the importance of The Hermetic Garden as a source of symbolic material from the early seventeenth century alchemical tradition, and responding to its charm and the beautiful simplicity of the engravings, I decided to undertake the task of editing the work. My colleague, Patricia Tahil, has been kind enough to provide excellent translations of the Latin poems and inscriptions accompanying the emblems.

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Daniel Stolcius or Stolck was a medical graduate of Prague University in his native Bohemia, and was later to matriculate in the medical school of Marburg. It would seem that he was involved in the Rosicrucian Movement in the Palatinate and Bohemia during the second decade of the seventeenth century, as he had to leave his native land in 1620, at the start of the Thirty Years War, during the expulsion of Frederick, Elector Palatine and King of Bohemia, with his Queen Elizabeth, upon whom rested the hopes of the Rosicrucian Movement to establish a new order in a State founded upon esoteric principles. Stolcius was a disciple of Michael Maier, one of the architects of this Rosicrucian Movement.

During his exile Stolcius travelled to Britain, and it was while living in Oxford in 1623 that he completed work on the more famous

PYTHAGORAS, the Greek Philosopher

In Nature you must study that from which God created all.



You who wish to know the deepest secrets of the great Philosophers,
 Turn over and revolve these things often in your mind :-
 What is that substance from which God created everything ?
 When you know this, you will be a learned man.

COMMENT : The primal substance, the first matter, from which God created everything, is shown here pouring through a fountain, which incorporates the 12 stars (the Zodiacal signs), the 7 planets as the spouts of the fountain, the two archetypes of Sun and Moon, and the uniting of these in the double-bodied single headed lion at the foot of the fountain out of whose mouth streams forth the first matter. In one sense this is a picture of man's inner Soul realm and its different facets. The first matter of the Soul is that living stream of psychic energy that animates and pours through the 12 Zodiacal facets of the Soul, the 7 planetary chakras, and the Solar and Lunar forces in the Soul. It is this living stream that the Alchemist must work with.

RASIS, the Philosopher

Gum thickens the Milk, and our Milk dissolves gum,
whence comes reddening, and the Eastern Blood.



Gum thickens Milk, and Our Milk dissolves gums,
And by this practice the Eastern Blood incarnidines.
It is the Eagle and the Lion, the Moon with the Sun's Sulphur.
These when joined will give you perfect help.

COMMENT : Out of the female figure representing the universal Soul realm, two streams pour from her breasts nourishing the Eagle and the Lion. The gluten of the Eagle is the primal substance of the white tincture, while the blood of the Lion is the ground of the red tincture. In the Soul realm these two tinctures are connected with the inner experience of the male and the female, the solar and lunar currents of the sex forces, which have their etheric counterparts and foundation in the Eagle and Lion forces structures in the etheric body. The Alchemist must unite these two Soul forces in his being, and experience them spiritually as Sulphurs, fiery life essences.

of his emblem books the *Viridarium Chymicum*. For the *Viridarium Stolcius* took 107 engravings some of which appeared as illustrations in two of Michael Maier's books, and a large number, some 61 in all, were taken from the *Philosophia Reformata* 1622 of another important Rosicrucian, John Daniel Mylius. Mylius remains obscure due to the fact that his rather lengthy volumes have never been translated, but his work demands investigation as a source of the Alchemical stream in Rosicrucianism. These 107 engravings all appeared in the books of Maier and Mylius published by Lucas Jennis a well known Rosicrucian publisher of Frankfurt, and it was Jennis who published Stolcius' *Viridarium Chymicum* in 1624 as a small oblong volume including the plates and a short Latin verse by Stolcius. This work was very successful and was immediately republished in German translation.

Possibly due to the success of this volume, Stolcius and Jennis decided to publish another emblem book in the same style. The source material was a series of 160 Emblems included in Johann Daniel Mylius' *Opus Medico Chymicum - Basilica Philosophia*, 1618 - 30, published by Lucas Jennis. These emblems in 10 blocks of 16 (i.e. in 4 rows of 4 columns) were bound into the Mylius text. The text itself does not seem to comment on these emblems, though as the work has not been translated there may be references in other parts of the book, which cursory examination has not revealed. These emblems were obviously recognised to be of great importance by Jennis who published these in various editions. The first was a work by Johann Grasshoff, the *Hermetico Spagyrisches Lustgartlein*, Lucas Jennis 1625. This included the 10 plates each of 16 illustrations with a German translation of the encircling one line inscription to each emblem.

At this point Jennis cut the plates into more manageable blocks of four. This can be seen quite clearly in that the later editions in blocks of four reveal that an attempt was made to obliterate the numbers 1 - 10 which appeared on the top row centre of the original 16 to a block plates. Being a copper engraving it was not possible to remove what was cut into the plate only to cover it up. However traces still show through at the top right and top left corners respectively of Emblems (2-5) (34-37) (50-53) (66-69) (82-85) (98-101) (114-117) (130-133) (146-149).

Jennis having divided the plates published another edition in 1625 under the title *H.C.D.: Dyas Chymica Tripartita*, Frankfurt 1625, with the one line Latin epigrams also in German translation, however with no accompanying text. Here Matthieu Merian's name is given as engraver of the plates which harmonises with the fact that he signed several of the plates in Mylius' *Basilica Philosophia*, and although this particular emblem series is unsigned it is in Merian's style.

Matthieu Merian, a Swiss artist and engraver, was the son in law of Johannes Theodorus de Bry (1561-1623) of Oppenheim, the well known Rosicrucian publisher of some of Maier's books and the vast illustrated works of Robert Fludd. Merian's craftsmanship is of the finest and he also had like de Bry the ability to find symbolic artistic

expression for the abstruse philosophical ideas of the Alchemical-Rosicrucian Movement. It is regretted that both of these fine engravers have not been recognised by present day art historians as important artists in their own right.

Finally in 1627, Stolcius' Hortulus Hermeticus was published by Jennis, containing these 40 blocks of engravings of 4 emblems to a block, with an accompanying four line Latin verse by Stolcius. Each emblem is associated with a particular Alchemist or Philosopher; some of whom are definitely spurious. In other cases it is difficult to see any connection between the symbolic content of the emblem or the sentiments of the inscription, and the work of a particular Alchemist, but some capture the essence of a particular Alchemist's contribution to the tradition. Stolcius' verses are very much his own interpretation of the emblems, and we should recognise this as a commentary and not see his comments as necessarily an integral part of the original conception. Occasionally his interpretation does not harmonise with the inscriptions, which are original, or the symbolic content of the emblems.

Lucas Jennis was a publisher committed to making public a stream of esoteric knowledge of the Alchemical tradition that flowed through Rosicrucianism. Like Theodorus de Bry he may have been a member of the Family of Love, an esoteric society in which many publishers of that time were involved. Jennis certainly recognised the esoteric importance of the Merian plates which seem to have appeared originally in Mylius, and he sought as many opportunities as possible for making these public. Jennis and de Bry fostered an aspect of Alchemy which relied primarily upon symbolism. Here we are in the realm of the transmutation of the Soul, rather than the sphere of physical Alchemy. Of course, Alchemy had always contained many facets in addition to physical laboratory work and the etherealising of substances for the purposes of healing. One of these was Soul Alchemy, inner transmutation.

The Rosicrucian publishers during the period 1615-1630 focussed upon this Soul Alchemy, and in particular pursued this through symbolism. Therefore, these emblem books are essentially a series of meditative exercises for the inner transformation of the Soul. In this sense they have a universal significance and indeed speak clearly to our Souls today, for the inner being of Man has not evolved that much in the past 350 years and so still responds to the same archetypal symbols. Indeed in the present century, Carl Jung, the Swiss psychologist, recognised the life forces that still flowed through these archetypal symbols in the human psyche today, and through this was drawn to investigate these alchemical symbols which still appear in creative artistic expression, dreams, and those important intuitive glimpses that can change the whole pattern of one's life and thoughts. These archetypal symbols only lie a little below the surface film of consciousness and still possess a primal energy, so that working with such symbols can open us to realms of inner Soul experience we are normally

unconscious of in our outer lives.

These 160 emblems are explored in this present edition as a series of such meditative exercises. However, there are other possible interpretations of the series, and we must take care not to feel that they can be in any way explained and their inner core revealed in totality. They are nourishment for the Soul, and are to be wondered over rather than intellectually encompassed. The commentary I have provided to each emblem is intended merely to give some hints as to how to approach the symbols. This commentary is not some final, all-encompassing statement, but a working guide to the inner energies of the symbols and their use as meditative exercises. I feel this commentary to be necessary since we lack the essential background of the esoteric ideas, in the writings of Mylius, Maier, etc., that were current in the Alchemical tradition at the time they were first published. I have also reproduced one emblem to a page so that each can stand on their own, and in so doing have enlarged the emblems, which were about 1 inch in diameter in the original, about three times.

There are two important sources we can identify from which the creator of this series drew for inspiration for a number of the emblems. The first is the Pandora of Hieronymus Reusner, Basel 1582, which is illustrated with a series of nineteen engravings. The other source is the well known Splendor Solis of Salomon Trismosin, which existed in manuscript versions in the late sixteenth century, the twenty two illustrations of which were included in woodcut form in Trismosin's other work La Toyson d'Or, ou la Fleurs des Thresors, Paris 1612.

In order to use these emblems as exercises of Soul Alchemy, we have to immerse ourselves in the symbols and allow them to come alive within our being. Thus we have to inwardly experience the symbols as parts of ourselves, living entities, the Archetypes, within the psyche. The conscious experience, synthesis and integration of these various facets of our being is the essence of the Alchemical process of Soul development. We have to visualise, feel and experience the presence of the Lion, the Dragon, the Tree, or the Hermaphrodite, within us, and also to recognise that part of our Soul which is free to inwardly soar to the heights of our being and descend again into the depths again, the Soul Bird. Those who achieve the experience of the Soul Bird have indeed grasped the Alchemical mystery.

These symbols, when projected onto the dark realm of our Soul by our consciously working to visualise them inwardly, act to structure our encounter with the ground of our Soul. They are a map of our inner world that has the advantage of being tried and tested for centuries and arises out of the background of the profound wisdom of the Western Mystery Tradition. These Alchemical symbols are a map we can rely upon in our encounter with the mystery of our inner world.

THE INTERNATIONAL ALCHEMICAL SYMPOSIUM - 1980

Nancy Ogle ©

Among his many contributions to the science of alchemy, Paracelsus initiated the idea that nature makes everything out of three essential constituents. How appropriate, then, that the Paracelsus College should use Salzburg, Austria, which shelters the tomb and monument of that famous 16th century physician, as the background for this year's International Alchemical Symposium, in which a major new development in the application of this theory was unveiled.

Heinz Hohl, President of the Paracelsus Research Society in Europe, acted as Master of Ceremonies throughout the symposium. On Friday afternoon, June 20th, he welcomed us (an audience of about 300 men and women, some coming as far as from Australia and Canada) to the three-day event, to that ancient and beautiful city, and to the elegant Congresshaus, in whose rooms the symposium was conducted. Hohl introduced the various speakers throughout the symposium, first in German then in English.

The bilingual aspect of the symposium was well handled. Europasaal, the hall in which the lectures were presented, is furnished with rows of desks. At each desk there is a set of headphones connected with the translation booths in the back of the hall. Nearly all the lectures had been translated beforehand⁽¹⁾ so Max Hinners and Kathryn Andersen had a fairly straightforward task of reading the translated copy synchronously with the speaker. Where no translation was available, Hinners was able to give simultaneous translation.

The lectures were less concerned with specific laboratory research projects than they have been at the two previous symposiums sponsored by the Paracelsus College. For the most part, this year's lectures were general presentations, introducing and defining the relationships of various subjects to alchemy. The subject matter encompassed four principal areas :

1. Alchemy in Science and Medicine,
2. Time as a convergence of cyclic influences,
3. The cultural impact of alchemical thought,
4. A new development in the application of alchemical principles.

This new development, called Tristar, is the culmination of over 20 years preparation on the part of Paracelsus College. As the name suggests, Tristar combines three into one. It unites the work of three organisations which have been operating independently, in order to integrate their research, clinical evaluation, and commercial manufacture of spagyric pharmaceuticals into a single health institution of major proportions. Each of these organisations will contribute one important aspect to Tristar : education and research being the objectives of the new Paracelsus College (founded under its former name, the Paracelsus Research Society in 1960) ; manufacturing of pharmaceuticals being under the auspices of Paralab (Paracelsus Laboratories, incorporated in 1974) ; and clinical evaluation being the objective of Phameres (the Pharmaceutical Medical Research Foundation, established in 1977). The integration of these three will be synergistic, forming the matrix for growth of a hospital which offers both standard allopathic treatments and a broad spectrum of alternative health care.

The unveiling of Tristar represents a crowning effort in the life work of its mentor, Dr. Albert Riedel, well known among students of hermetic philosophy under his penname, Frater Albertus. For many years, even before the publication of his "Alchemical Manifesto" in 1960, he worked tirelessly to bring forth consciousness of alchemy into the world. It was regrettable that Dr. Riedel, who attended the symposium and gave three of the lectures, was unable to fully enjoy the proceedings, as he suffered from a temporary loss of hearing.

The last of Riedel's lectures dealt specifically with Tristar, and with the accompanying slide presentation by Paul Randak and Dr David Schein, gave a thorough survey of the foundations which have been laid. Artist Rick Grimes of Kansas City, Missouri, provided a model of Tristar's three buildings, which was displayed on a table in the foyer of Europasaal. He also contributed several drawings of the building which were shown.

The opening lecture by Eberhard Wanger, German Pharmacist, was called "Science to Alchemy". Defining alchemy as "that which assists nature in the process of evolution", he explained that modern chemistry may be seen as a specific branch of alchemical science. Wanger defined chemistry as that aspect of laboratory alchemy in which the observer can be considered a standard element, that is, he or she has no relevant effect on the process under observation.

A most interesting point in his lecture was that this same syndrome which we find in modern chemistry has a social impact, in that people in today's society do not readily see their own relationship to their environment, and do not see themselves as causal agents in the circumstances of their lives.

This idea was further developed in the second lecture of the afternoon, "Alchemy and Psychology", by German psychologist Thorwald Dethlefsen. He demonstrated that the essential awareness of duality is prerequisite to the feeling of separation and arises from the most profound levels of mentation. Dethlefsen asked all present to recognise that opposites are in no way separate - that they are most closely bound up with each other, in fact, like inhaling and exhaling, essential to each other's existence. To favour one aspect of something over its opposite is to

set up a pattern of resistances within the mind that limits our perspective and estranges us from our environment. This state promotes a "knowledge of good and evil". Dethlefsen closed his lecture with a plea for those who will to make the effort to free themselves from these pairs of opposites, to the greater life, available to all who seek it, in which one sees oneself as an integral part of the whole of manifested life.

On this note, the programmed events of the symposium ended for the day, and we were left to our own devices to spend the evening in Salzburg.

A charming sidelight of the symposium was the Paralab display in the foyer of Europasaal. The display, some six feet high, spanned an entire wall, and on its shelves many of Paralab's tinctures and remedies were exhibited. It was designed and built by Peter and Barbara Theiss, principal Paralab distributors for Europe. The herbal teas, which they provided between lectures, were a welcome refreshment, and incidentally excellent advertisement for Paralab.

Saturday morning began with a compelling lecture, "Alchemy and Naturopathy" by Johanna Arnold, German Naturopath and Editor of "Quinta Essentia" magazine⁽³⁾. With sobering statistics she delineated the trends of the medicine market of today, and supplied much evidence to support her thesis that chemotherapy, the golden-haired child of modern medicine, is subject to the law of diminishing returns. More and more is being spent for less and less, while harmful side-effects accumulate. She described the spagyric process, as delineated by Paracelsus, and compared this process with the homoeopathic method of preparing medicines. This comparison was drawn with greater detail by Dr Jan Geerts, Belgian Homoeopath, in his lecture "Homoeopathy and Alchemy" which followed. Geerts developed the ideas put forward by Arnold concerning the philosophical basis of homoeopathy and its concurrence with alchemical principles.

There followed a highly informative lecture, "Alchemy and Medicine" by David Schein M.D. from the United States. He spoke about the history of alchemy in its relationship to medicine, and about the spagyric process in modern pharmaceutical practice, both in Europe and the United States. Early in his lecture he stressed a point of which he must be keenly aware - there is such a stigma attached to the word alchemy that one must not be surprised if intelligent people turn away from it.

It was to this very point that Dr Riedel addressed himself in the next lecture, "Parachemy". What's in a name? Just ask an alchemist. He or she will be glad to tell you that "an alchemist by any other name ..." will fare much better, if one wants to be taken seriously. And so in our times when so much genuine effort is being made to demonstrate the scientific basis for alchemical assertions, Riedel is implementing a new word - "parachemy"- meaning "a study parallel to chemistry, but perhaps on a deeper level". Riedel went on to discuss the state of parachemical research and its acceptance in the modern world.

Then the subject matter shifted course. For the last lecture of the day, Kathy Andersen, administrator of Paracelsus College and professional Astrologer, presented her "Astro-Cyclic Pulsations and Alchemy".

She began with a defense of the term "Astro-Cyclic Pulsations" as a viable replacement for "Astrology", again a term which has been much abused. She touched on some of the basic observations by which ancient man concluded the cyclic nature of time, such as the Sun's impact on life on this planet, and its daily cycle. She noted the influences ascribed to the Sun, the Moon and the five planets which were known to ancient man. She also considered the nature of the influences classically attributed to the constellations of the zodiac. This much was a usual sort of introduction to astrology.

Then Andersen said something very interesting indeed. Drawing on Paracelsus' axiom that everything which nature produces consists of three essential ingredients, she demonstrated that the threefold nature of time is implicit in astrological doctrine, and related these three "kinds" or "manifestations" of time to alchemy's three essentials - Spirit, Soul and Body.

One implication of this amazing theory is that when we work effectively to create, to preserve or to destroy, we are drawing on three distinct qualities of time, each of which is more or less available from moment to moment according to the convergence of certain cycles. The time which creates is intense and brief (corresponding to alchemical Mercury or Spirit). The time which preserves is long and of low intensity (alchemical Sulphur, or Soul). The time which destroys (attributed to alchemical Salt, or the body) is that middle ground which is not quite the magnesium flash of creativity nor the sense of eternal calm and stillness which is preservation. Using these concepts, Andersen demonstrated how the progression of Zodiacal signs could be interpreted to represent the alchemical process.

The latter part of her lecture addressed the effect of the astro-cyclic influences on specific laboratory operations. She concluded with the expressed hope that those who enter into the realm of alchemy do not consider these cycles as a separate study, but as part and parcel of the science of evolution, which is alchemy itself.

In the evening, we gathered again to hear a two-piano concert, performed by Arpad Joo, the music director of the Calgary Philharmonic Orchestra of Canada, and Gloria Saarinen, concert pianist from Holland. They performed works by Mozart, Chopin, Liszt, and Messiaen for a delighted audience.

Sunday morning, Peter Schob, a Swiss PRS student, began with his lecture "Cycles". His research has been largely based on ideas presented in Frater Albertus' book, Men and the Cycles of the Universe. He delineated the traditional cycles of 7 and of 12, called the mental and the corporeal cycles, giving historical evidence of their impact. By analogy to alchemy he deduced a third cycle arising from the interaction of the other two, yet independent of them, which he called the vital or animated cycle. He stressed the importance of further research in this area, so that these influences be defined to the point where they are specific workable tools.

Then Dr Riedel's lecture, "Cycles of the Future", outlined some implications of these same cycles being extended into the near future. He talked out the impact of some of the cycles in recent times, princip-

ally a 15-year cycle from which he projected outlines for our civilisation over the next hundred years. Though he asserted that there will be painful changes, the projection was on the whole optimistic. He emphasised that he does not belong to the "apostles of doom and despair". A world federation of nations, an equalisation of wealth on the world-scale, and a more efficient use of existing resources were among his predictions.

The two subsequent lectures addressed the cultural impact of alchemical thought. The first, by Count Andrea Mazzario of Switzerland, was entitled "Art and Literature in Alchemy". He began by citing several examples of the broad impact of alchemical symbolism on art, both sacred and secular. Taking Fulcanelli's definition of Cathedrals as "books in stone", he explained some of the symbols to be found in the bas-relief of the Cathedral of Notre-Dame in Paris.

He cited many creative geniuses who had spent much time studying alchemical philosophy and had incorporated its symbols into their works, including Hieronymous Bosch, Dante, Petrarch and Goethe. He discussed literary and artistic styles in alchemical manuscripts, drawing a distinction between alchemical works written before and after the advent of the printing press. "Books written before 1440 were not produced for wide circulation," Mazzario explained, "The few copies available were for private use. Such books were written without great mysteries, because the style and symbolism were understood only by a few readers." Subsequent to 1440, though, the writings became more abstruse, and often traps were deliberately set in the text to mislead the unwary. He went on to examine alchemists' use of allegory and to elucidate some of the standard symbols (such as a ram in the background of a picture, which indicates that the process should take in early spring, when the Sun is in Aries, the constellation of the the ram). He also mentioned some peripheral problems in understanding the literature, such as distortion of texts through multiple translations and the frequent redefinition of terms. But through all these obscurities, alchemy has maintained its significance and accessibility because, as Mazzario concluded, "Experimental work in the laboratory will prove or disprove itself. And each time we succeed in attaining the results we aim to achieve, we know we are one step closer to comprehension of our Art."

On a very different tack was Arpad Joo's erudite lecture, "Music : 3 Essentials, 5 Elements, 12 Signs", in which he discussed western music as an outgrowth of Hermetic principles. To make his points, Joo drew extensively from the literal Qabbalah. His thesis that the pentatonic scale finds its roots in the very soul of man, as those five tones are the musical expression of the five elements of the alchemists and of the five letters of the sacred name "Jeheshuah" (יהשוה or Jesus) was powerfully expressed. He dealt also with the three principles of music (rhythm, harmony, and melody) and their correspondence to the three alchemical essentials.

Joo enumerated the effects of music as described by ancient philosophers and modern psychologists alike ; its power to heal body and soul, to integrate or dissociate the psyche. He spoke at length and with evident feeling for Zoltan Kodaly, who according to Joo had to

veil his efforts to promote soul development, within the intolerant communist regime of Hungary, under the guise of musical education.

He then considered various qabbalistic correspondences of the twelve notes of the chromatic scale. These included colour attributions ('C' is Red, 'C-sharp' is Red-Orange, 'D' is Orange, and so forth) which Joo considers of great importance. "With the integration of sound and colour," he said, "a true integration and union of the senses can take place - that which is usually called clairvoyance".

Joo's power over the audience was remarkable. Said Kjell Hellesøe, a Norwegian physicist who was present, "His lecture was over an hour long, and the audience was so absolutely attentive that you could have heard a pin drop."

After introducing so many areas in which valuable research can be done, Tristar was introduced. By means of a slide presentation, narrator Paul Randak guided us through the history of alchemy to our present time. He talked about the work of the Paracelsus Research Society and the projection of Tristar as an institution which will facilitate research in all these areas and act as a matrix for creative thought in the healing arts. As a hospital, Tristar will offer standard allopathic practice and a wide range of alternative forms of treatment, such as homeopathy, acupuncture, chiropractic, naturopathy, psychiatry, physical therapy, and mental healing. At Tristar, Paralab will concentrate its efforts on producing preventative medicines. A principal aim of the Paracelsus College at Tristar will be to promote health education. So this hospital will place an emphasis on the prevention of disease, rather than caring for the body only as disease arises.

Following the slide presentation, Dr Riedel spoke on Tristar in more detail. Tristar is expected to be built in northern Utah (therefore, it will not be too far from the present sites of Paralab and the Paracelsus College) though the site has not yet been chosen. Riedel anticipates construction of the first of the buildings to begin within three years ("You see, it's not something we expect to happen overnight"). This first building will be the new home of the Paracelsus College.

Riedel emphasised the difference between Tristar and the host of other holistic health groups which have recently come into existence. "It's the consciousness involved," he explained, "The people in on the groundwork of Tristar have all attended the PRS classes for several years. Because of this invested time and depth of common interest, there is a much greater mutual understanding. Out of that understanding, some people have chosen to become more deeply involved." This process of educating conscious assistance may seem slow, but it protects the growing organisation from setbacks later on, through misunderstandings and conflicts of interest.

There followed a period of questions and answers, which were directed for the most part, to Dr Riedel and Dr Schein. The Press, some of whom had come as far as from Holland to cover the symposium, were particularly inquisitive.

There was general business to be conducted. The new officers for the PRS in Europe were announced. The new President is Annabel Blaser, who served as Secretary

served as Secretary in the last term. Otto Boettger is now Vice President and Treasurer, and Count Mazzario is the new Secretary. Kathryn Andersen officially announced the closing of the Paracelsus Research Society and the opening of Paracelsus College. Special thanks were given to those whose efforts made the symposium possible, especially Johanna Arnold and Mary Adams.

In the closing remarks, Dr Riedel spoke about the goals of alchemy in a more general way. He gave an impassioned plea for those who will, for those who can, to bring forward that which is original. Original means by which to help their fellow men. "It is up to each and every one of us who choose to be involved. It is what we do that makes all the difference."

In the evening we enjoyed a buffet dinner and relaxed in the Papagenosaal of the Parkhotel Mirabel. Some of us lingered late and talked over our coffee and Viennese pastry. But when sleep called the last of us, and we took our leave of the dining hall and of our friends, the International Alchemical Symposium of Salzburg quietly ended.

- (1) Transcripts of the lectures are available, both in German and in English. For German copies write to : Essentia, Döbereinerstrasse 23a, D-8000, Munchen 60, Germany. For English copies, write to : The Paracelsus College, P.O.Box 6006, Salt Lake City, Utah 84106, U.S.A.
- (2) "Alchemical Manifesto" appeared in the first of the Paracelsus Laboratory Bulletins. It has been reprinted in Frater Albertus' book, The Alchemist's Handbook, published by Samuel Weiser, New York.
- (3) Quinta Essentia is the Quarterly Journal in German for European students of the Paracelsus Research Society.
- (4) Mary Adams is the Editor of "Essentia" magazine, formerly "Parachemy", of Salt Lake City, Utah.

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.

THE SOUL BIRD

Centre oneself in one's inner space through performing the retort exercise, and this time focus on the relationship of the Soul to the senses. Once centred begin to feel the Soul and how it is bound up with the sense perceptive aspect of one's being, tied to the processes of the brain. Allow this feeling to grow and form itself into a structured awareness.

Then turn one's awareness outwards and sense the vast space around and above the Soul, the heights to which it also belongs. Allow this feeling to develop and pictures to form reflecting that the heights of one's being is also a realm for the Soul.

One experiences the Soul being tied and bound to the sense perception aspect of one's being, but part of the Soul has an upward aspiration. Picture this part inwardly as the Soul Bird, a part of the soul substance that is free of the chains of perception. (This Bird can be pictured in various ways - form one suited to your own experience). The essence of the Soul Bird is that one experiences it as a part of the Soul forces of one's being that is free and able to rise upwards away from the outer realm of perception.

At this stage one should not identify with the bird, but remain outside the experience and watch it rise and soar into the space of Spirit above the Soul. (Like a lark ascending perhaps, or an eagle soaring). Let the Soul Bird ascend out of view, then wait till it descends again and re-unites with the lower Soul forces. Allow this cycle of ascent and descent to occur as many times as one wishes.

This Soul Bird is the inner vehicle for relating to the Spirit through the Soul. The Bird returns bearing an essence from the spiritual world to nourish the forces of the Soul that are tied to the physical senses bound up with the brain. Initially this essence will be perceived only unconsciously.

Only when one's spiritual awareness has developed through more meditative exercises is one able in a profitable way to identify with the Soul Bird itself. At this stage one should remain on the outside within the realm of the lower Soul forces.

THE METALLINE VAPOUR

Michael Watson ©

Towards the end of the last century W.J. Russell attempted to repeat the experiments of H. Becquerel on the influence of uranium on a photographic plate. Russell placed a piece of perforated zinc between the photographic plate and a sample of uranium. He expected a clear image of the holes in the perforated zinc and was surprised to find the reverse, the greatest amount of action occurred directly under the zinc. Later it was found that the effect was not due to a radiation but to a volatile emanation given off by the zinc (1) (2) (3). Several metals were found to have this property in varying degrees.

Many organic substances were also found to have an effect on a photographic plate such as printing ink, resin, copal varnish and wood. Linseed oil and many essential oils were found to be active but pure water was inactive. Paper soaked in solutions of alum was inactive as was coke and sulphur.

A piece of clean zinc placed in contact with a photographic plate produces an image after about 6 hours according to Russell, but with the modern plates some 24 hours is needed.

Russell placed thin mica plates between the zinc and the photographic plate which produced a ring of activity at the edge of the mica which could only be accounted for by assuming that a vapour had worked its way between the sensitive plate and the inactive mica. A piece of polished zinc placed close to but not touching a piece of bristol board imparts activity to the relatively inactive board. If the zinc is placed in direct contact with the bristol board this effect is even more pronounced. Russell placed a piece of perforated zinc in direct contact with the bottom of a plate box for two months, the zinc was removed and a photographic plate was substituted, after a few weeks exposure development of the plate showed a pattern corresponding to the perforated zinc.

Russell passed a current of air through a glass tube onto a sensitive plate but the plate showed no effect even after a week. He then put some zinc turnings into the glass tube and after passing the current of air through the tube for a week a black patch was produced on the

photographic plate immediately opposite the end of the tube. Two pieces of glass tubing 1 inch long and $\frac{3}{4}$ inch wide were taken, a single coil of inactive paper was put in one of them and both were stood upon a piece of polished zinc and a photographic plate rested on top of them. They were left for a week, and on developing the plate a black patch appeared only above the tube without the coil of paper.

Roughly in order of activity are Magnesium, Cadmium, Nickel, Aluminium, Pewter, Lead, Bismuth, Tin, Antimony and Mercury. Zinc is about equal in activity to Cadmium. Mercury is almost totally inactive provided it is pure. The slightest impurity makes it the most active of all.

Russell used the Ilford extra rapid plate which is a plain plate without colour sensitisation. My own experience shows that fast emulsions are not best for this work probably because of the use of antifogging agents not in use in Russell's day. I have however produced good results with Ilford commercial ortho cut film. A good image was produced after 24 hours. Kodak X-ray film also works.

Russell's explanation of the fogging effect of metals was that it was due to the formation of hydrogen peroxide. Presumably this was formed actually in the emulsion of the photographic plate, although it is not clear if Russell regarded the peroxide as being formed on the surface of the metal and then carried as the vapour towards the sensitive plate. If this were the case it would seem difficult to account for the inactivity of Mercury unless a trace of metallic impurity is present, when the Mercury becomes one of the most active of substances. Another factor is the effect of induced activity in a piece of bristol board. Hydrogen peroxide would be destroyed by the organic material of the board. Experiment suggests in fact that organic material is a powerful absorber of the metallic emanation and does not destroy it but rather accumulates the emanation.

The effect of a mercury amalgam on the sensitive plate suggests that a process used by medieval alchemists, to sublime substances which normally would not sublime, is at work. These alchemists mixed, with the substance to be sublimed, a substance that sublimes readily. There was a requirement that the two substances have a certain affinity, but given this, heating the mixture caused both bodies to sublime together. The agent used was usually ammonium chloride. In the case in question, Mercury would seem to perform a similar function. There is a problem in using Mercury to sublime metals owing to the difficulty of forming amalgams with some of the most interesting metals such as Iron. For this reason the alchemists produced their own version of Mercury. Alchemically, substances have different properties depending on their mode of preparation even although they are chemically identical. Some of these properties are related to different states of division of the substance, but other properties, which only show up in reactions occupying long periods of time, are apparently due to the acquisition by the substance during its preparation of an etheric or energy charge for which no reagent exists to detect this energy in the short term. The energy is clear enough to the dowser however, if precautions are taken to avoid electrical interference. It is the mark of modern science to only be interested in reactions involving the short term. Rapid reactions mask the etheric forces; these latter produce variable results which would be regarded by the chemist as uncontrollable

and therefore useless.

Returning to the metalline vapour, I found by accident that metals can emanate a psychically active vapour. In order to produce this emanation it is only necessary to subject the metal in a finely powdered form to a varying high potential electric field. The method consists in applying the electric field across the metallic sample. Another better method is to connect two air spaced radio capacitors in series with an AC voltage of about 350 volts provided by a mains transformer. The wire connecting the capacitors together is a coil containing the metallic sample. The effect of this device is to liberate from the metal a vapour that causes peculiar dreams to a person sleeping in the same room as the apparatus. The character of the dreams depends uniquely on the metal. Iron readily produces an effect whereas Bismuth needs very high potentials to produce a result. The immediate effect of the device is to inhibit sleep. It is during the half-asleep state that the characteristic psychic effects occur. For me, Iron produces unpleasant large spider-like images and after a while the image can be maintained even after waking for several seconds. In general all the metals I have tried produce unpleasant effects even if chemically pure. This illuminates the concept of radical impurity of metals. The alchemists held to the view that chemical purity is only superficial and that radical purity can only be obtained by alchemical means. (4)

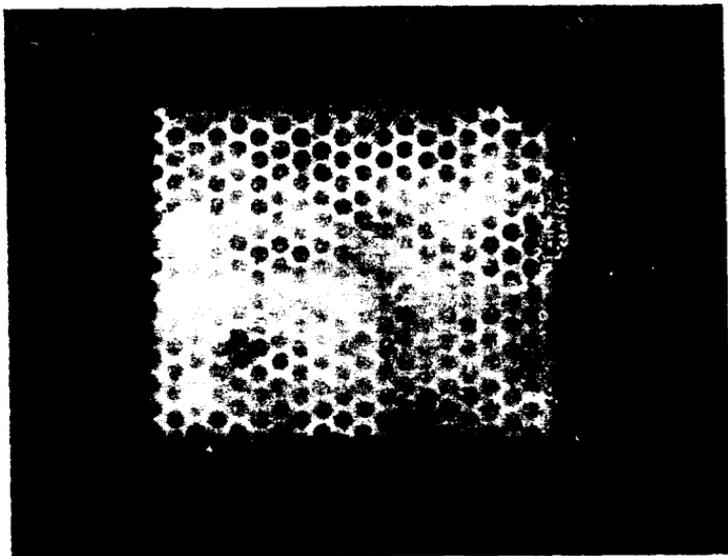
An interesting feature of the metallic emanation is that it seems to have a consciousness of its own. It reacts with the psyche of the observer and has the effect of developing the psychic sensitivity of the experimenter. The feedback between the metal and the operator is alluded to on many occasions in alchemical literature and this was the first time that I had met the effect. Subsequently I found that hand grinding of metallic bodies also produces the characteristic psychic effects. Incidentally, minerals can also be excited electrically to produce these effects.

Dowsers have known for some time that high voltage electric oscillators can excite and augment the intensity of dowsing fields produced by water streams or mineral deposits. From the work of J.C. Maby (6) and others it seems that the effects of varying electrical fields is one of excitation at an etheric level. For example in the case of the electrical excitation of metals the electric field does not penetrate the conducting metal due to faraday screening and in fact it is possible to still produce the emanation from a metal inside an electrically screened and earthed metal container provided a number of pin holes are allowed for the vapour to escape. If the metal is enclosed in a sealed glass tube and subjected to the electric field no psychic effect is produced. This supports the view that the emanation though tenuous is a physical vapour.

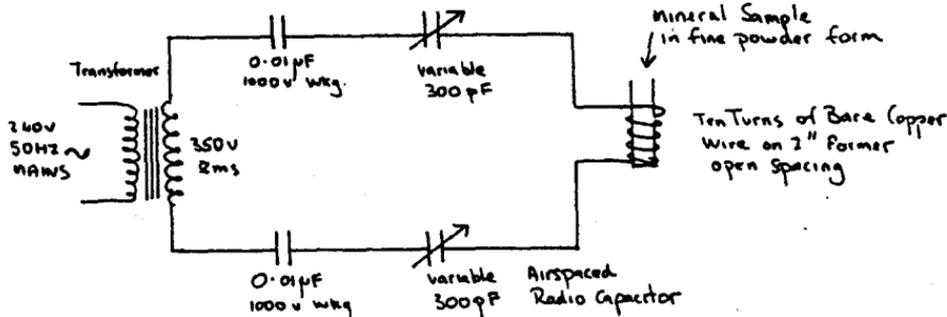
My own experiments suggest that the electric field excites a kind of vibration in matter similar to a sound wave and it is this etheric vibration which produces the emanation. Reichenbach noted that all physical activity produced the odylic force. It seems to me likely that odyle and my metallic vapour are the same.

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RUSSELL EFFECT OF A PIECE OF AMALGAMATED PERFORATED ZINC. EXPOSURE 24 HOURS. PLATE : ILFORD COMMERCIAL ORTHO.



CIRCUIT TO DEVELOP PSYCHICALLY ACTIVE EMANATION FROM A SAMPLE OF METAL OR MINERAL.

(NOTE High voltages are DANGEROUS. Those who do not have the requisite knowledge and experience of electrical circuitry should seek professional advice on proper insulation of components.)

THE TAROT, THE SEASONS AND THE FIVE CHINESE ELEMENTS

Swami Prem Sudheer ©

The cards of the Tarot deck are always capable of surprising us with the breadth of human culture to which they refer. Like other systems of true symbols, the Tarot seems to possess a limitless ability to connect us with different paths of the ancient wisdom. This essay has arisen from reflections on the symbolism of the traditional elements as depicted on Tarot cards, which appear to link together aspects of the European and Chinese experiences of nature forces. The theme will be illustrated by reference to the deck due to A.E. Waite (published by Rider and Co., London) as these cards are widely known and have been used as a basis for many other modern productions of the Tarot.

Attribution of the four elements of the western tradition (Fire, Water, Air, Earth) in the Minor Arcana are familiar ; the connection of these elements with the four seasons, and hence with the processes of cyclic change, is often given less attention (see Table 1). Two cards of the Major Arcana illustrate the seasonal relationship through the four "beasts" or cherubs, namely The Wheel of Fortune and The World. It is not accidental that these figures appear in the corners of the cards, since the transition points between the seasons occur in the corresponding signs of the Zodiac and fall in between the major cosmic festivals associated with the solstices and equinoxes. These transitions were celebrated in the ancient fire festivals.

TABLE 1

SUIT	ELEMENT	COURT CARD	FIXED ZODIAC	CHERUB	SEASONAL TRANSITION
Wands	Fire	King	Leo	Lion	Summer -Autumn
Cups	Water	Queen	Scorpio	Eagle	Autumn -Winter
Swords	Air	Knight	Aquarius	Angel	Winter -Spring
Pentacles	Earth	Page	Taurus	Bull	Spring -Summer

From this point of view the Wheel of Fortune can be read as the turning wheel of the year, its eight spokes representing the full cycle of eight festivals. (It may be noted that the Eagle is an alternative, older form for Scorpio and that the Angel is traditionally associated with the Water Bearer - Aquarius - as can be seen in the card Temperance). The four elements also refer to moods, experiences, or 'states of being' in the human individual, which equally are subject to continual change, a truth which was recognised in olden times through the four 'humours' : sanguine, melancholic, choleric and phlegmatic. This correspondence between the processes of change in the Outer World (Macrocosm) and the Inner World (Microcosm) is an essential basis for any instrument of Divination whether it be the cards of the Tarot in Europe, or the hexagrams of the I Ching in China.

There are, however, curious features in the elemental symbolism of the Minor Arcana which are difficult to understand in terms of the Western tradition alone. Why, for example, should Fire be represented by a wooden staff, which is frequently shown as green and sprouting? How was it that the suit of Cups (Water) came to be represented by Hearts - the heart, after all, is controlled by the fiery entities of Sun and Leo? These matters can be greatly clarified by a consideration of the Elements as the Chinese Taoists conceived them. Their system of elements was fivefold and comprised Wood, Fire, Earth, Metal and Water. These elements were also associated with the turning seasons of the year and processes of change. There is more than one way of making such an association, but that given in Table 2 will be the most appropriate for our purpose. The elements are

TABLE 2

CHINESE ELEMENT	SEASON	STATE OF BEING	CENTRE IN (ETHERIC) BODY
Wood	Spring	Growth, Budding of Trees, Striving, Assertion	Crown
Fire	Midsummer	Warmth, Flowering, Outgoing	Heart
Earth	Late Summer	Centredness, Fruition, Self-sufficiency	Navel
Metal	Late Autumn	Arrival of sharp frost, changes in the heavens : mists, wind, invoking aid	Throat/ Third Eye
Water	Winter	Nostalgia, regret, surrender to the inevitable end	Belly

related to moods, or 'states of being', as in the West, and to centres in the human body. Although the five elements are to be found among the multiform associations of the eight Trigrams which form the basis of the I Ching system of Divination, there is no simple way of equating the five with the eight. (It is interesting to remember that $5/8$ is one of the lower fractions which approximate the Golden Mean).

Obviously, five Chinese elements cannot exactly equate with the four Western elements either, but a comparison is instructive. It will be seen from Table 3 that there is little in common between the Western concept of Fire and the Chinese idea of Fire, but that the Western Fire and Chinese Wood show quite close accord. The Tarot uses wood as its ritual symbol of the Fire suit. In the Tarot suit of Cups the Western Water element has two aspects which are manifested in different cards. One aspect corresponds well with the Chinese concept of water, the other with the Chinese concept of fire. The tendency shown by the change from Cups to Hearts, a fire controlled centre in the body, gives a literal expression to this. There is a close correspondence between the Western element of Air and the Chinese element of Metal. This is acknowledged in the visual Tarot symbols by the choice of a sword as representative of Air. (Arrows, for instance, are penetrating and actually fly but are for the most part non-metallic.) There is reasonably good accord between the Western and Chinese elements of Earth, but in the Western concept there is a tendency towards the mundane and commercial which expresses itself in a coin or coin-like visual symbol for the Tarot suit. This has a tendency towards the Chinese feeling for Wood.

TABLE 3

TAROT SYMBOL	ELEMENT	STATE OF BEING (See also Table 2)	NOTES	
Wand	Western	Fire	Enterprise, growth, conquest, creation, formative ideas.	
	Chinese	Wood	Beginnings, growth, striving assertion, making a place.	Ace, IV VII X
Cup	Western	Water	Love, happiness, fertility, intuition, reflection.	
	Chinese	Water	Regret, nostalgia, surrender.	IV V VI VIII
		Fire	Warm emotions, flowering, outgoing.	Ace, II III IX X Suit of Hearts
Sword	Western	Air	Force, courage, penetration, conflict, cold appraisal.	Sword is a metal implement
	Chinese	Metal	Sharpness, coldness, movement in realm of air, receiving aid.	VI
Pentacle	Western	Earth	Material increase, development, industry, fruitfulness, financial involvement.	Coins in some decks
	Chinese	Earth	Centredness, fruition, self-sufficiency.	Ace, II IV VI IX
		Wood	Building up, establishing a position.	III VII

The material presented here should not be taken as an argument for a Taoist origin for all, or part, of the Tarot! Rather it expresses the universal nature of Nan's symbols and the continuity of the truths which underlie them. It is, for instance, quite possible to find a

concept that will unify the apparent differences between a Western and a Chinese symbol for the same 'state of being'. Wood is formed when trees through their vital activities trap the energy of the Sun (Fire) in a material form, so that fire can be said to be inherent in wood and it can be retrieved by burning. In the case of Air and Metal both can be sharp, penetrating and cold to the physical senses. In both East and West, Man by meditating upon the processes of the natural world has found the means to understand and accept his own nature, and the cards of the Tarot contain a valuable guidance for us in this understanding.

Reviews

THE CHEMICAL THEATRE by Charles Nicholl 32 Illustrations
Routledge and Kegan Paul 1980 292pp HB £13.50

In this excellent book Charles Nicholl shows the influence of alchemical philosophy on the special period of the flowering of theatre and literature during the first decade of the 17th century. He introduces and describes the content and symbolism of important alchemical texts (in particular Roger Bacon's *The Mirror of Alchimy*, Ripley's *Compound of Alchimy*, and John Dee's *Hieroglyphic Monad*) that were published in English during that period and shows how the underlying philosophy in these alchemical works was used by various playwrights and writers of the time, Ben Jonson and John Donne for example. The fascinating exploration of all this material, pursued by Charles Nicholl with great sensitivity and a firm grasp of the essence of alchemical ideas, is in a sense preparatory to the core item of this book, an in-depth exploration of Shakespeare's *King Lear* from an alchemical viewpoint. He reveals, detail by detail, that the tragedy of *King Lear* is a dramatisation of the alchemical process. Lear undergoes, through a series of stages paralleled in alchemical philosophy, a process of inner transformation. This interpretation is explored exhaustively with the various parallels and literary references to alchemical works drawn in fine detail. Although his thesis will be immediately acceptable to those with a grasp of and respect for alchemical ideas, I doubt this work will be anything but contraversial to the academic fraternity. (One wishes it could be otherwise). Like Frances Yates, who obviously has been a source of inspiration and encouragement to the author, Charles Nicholl may have to wait some years before his brilliant and well argued thesis gains any acceptance from the academic establishment. It is so very pleasing to see a book like this in print, taking alchemical ideas seriously as having been a source of inspiration to writers of the stature of Donne and Shakespeare. One can only hope that other writers will be inspired to enter the seeming bewildering realm of alchemical symbolism and philosophy to seek out the solid substance, the inspiration, that this material gave to the development of our cultural tradition.

Kenneth Rayner Johnson has spent a number of years trying to tease out the facts behind the mystery of Fulcanelli, the Master Alchemist who worked publicly in France during this century and whose two published works *Le Mystere des Cathedrales* and *Le Demeures Philosophales* are of major importance. (Regrettably no English edition of *Les Demeures Philosophales* has yet been published). The legend that has grown up around Fulcanelli has certain parallels with that of previous alchemical Adepts, so the first half of this book explores the various components that flowed into the alchemical tradition. Johnson examines the legends of various adepts - Michael Scot, Roger Bacon, Raymond Lully, Nicholas Flamel, Paracelsus, Alexander Seton, Saint-Germain and others. Fulcanelli stands spiritually in direct line of descent as one of these Adepts, and the second half of this book attempts to find the facts behind the legend. The facts that one can discover through diligent research such as Kenneth Rayner Johnson has undertaken are bare and meagre, and there are many enigmas and mysteries behind this legend. This book makes for fascinating and compulsive reading as the author explores various possibilities as to the historical personality of Fulcanelli, but the man behind the legend (as befits a true alchemical Adept) remains hidden. Fulcanelli stands as a symbol for the continuance through the links of adepthood of alchemical wisdom into the twentieth century. Johnson is sensitive to the archetypal nature of Fulcanelli, and allows the legend to speak to us directly, and does not make the mistake of picking at and raking over too much the scraps and fragments of historical facts remaining of this great soul, to the detriment of an overall picture. One suspects this to have been a difficult book to write, and Kenneth Rayner Johnson must be congratulated on being able to put together such a coherent and sensitive portrait of Fulcanelli.

THE SECRET LORE OF PLANTS AND FLOWERS by Eric Maple
Robert Hale £7.25

It is sometimes said that gardening and alchemy have a great deal in common, and I feel that there is a lot of truth in this. Both demand patience, an understanding of the processes of nature and an empathy between the operator and his material. Furthermore both have a symbolic aspect as well as a practical aspect. It is with the symbolic and esoteric aspects of the plant world that Eric Maple's interesting book deals. He includes much fascinating information on the occult properties attributed to various plants, the deities associated with them, their meaning in dreams, their use in healing, and so on. He also has a brief but suggestive chapter on making a magic garden. The book does not pretend to be a detailed or comprehensive study, but it does bring together much diverse material in a lively and readable way. In his preface the author writes: "The world in which we live is so overwhelmed by materialism that we are in grave danger of losing that sense of wonder and mystery which adds an extra dimension to life. In this brief study ... I hope to restore a little of our lost faith in the magic of the everyday world."

Christopher McIntosh

THE POWERS OF EVIL : IN WESTERN RELIGION, MAGIC AND FOLK BELIEF by Richard Cavendish Routledge and Kegan Paul 1975
(issued 1980 as Paperback) 300pp PB £4.95

This book is a survey of the dark side of the Western Religious and Magical tradition. Richard Cavendish reveals, through the mass of historical material he presents, that Western man has always been drawn to seeing the world in polarised terms. Many of the qualities ascribed to the dark evil forces are merely those of spiritual agencies inverted, and reveal more about the nature of these spiritual agencies than of any real self-existent evil. There is undoubtedly a realm of evil in the world but it is not grasped through this polarising of consciousness but works in much more subtle ways. We see in this book how this duality arises in the ancient Hebrew tradition and is passed on through the incorporation of these dualistic elements into the Christian religion. The author constantly returns to this source of dualism as he explores the various manifestations of 'Evil', the dark realm of Witchcraft, heretical movements such as the Templars and Cathars, the practitioners of which were exploring realms of their own being unacceptable to the established organised Religion. This book is a well researched investigation of this shadow side inherent in but repressed by the dualism of the established spiritual philosophy in the West. Although Richard Cavendish takes no definite position, remaining an objective observer of the phenomenon, the fact that many of the 'evil' realms which this book focusses our attention upon exert a strong interest and attraction to the Western mind and psyche, indicates that these are the projection of a part of our being that is not yet integrated within our souls. This book is a well researched treatise that might help to open us to these unintegrated facets of our being, the 'evil' within us, inherent within Western man's way of looking at the world of the psyche and spirit. On the title page Cavendish quotes from Sir Thomas Browne, Religio Medici,

"The heart of man is the place the Devil dwells in :
I feel sometimes a hell within myself."