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## Editorial

Perhaps one of the greatest problems facing those who work with esotericism and spiritual ideas, is how to incarnate this in outer action. I have received a number of enquiries about how exactly one unites esotericism with action in this present age. The illumination that comes from esoteric studies, the clarifying light this often throws upon some of the profound problems of life, can be experienced very strongly, so that an impulse arises in us to act to change outer circumstances in society, among our fellow men. However a great barrier seems to exist in this sphere and those who rush headlong at it are often deeply hurt, and come to feel rejected and disillusioned.

It may be that the time is not entirely right for such overt activities. Of course, there will always be those strong souls who tackle society headlong. In previous ages they were burnt at the stake for heresy, now they are pilloried by being made to appear as fools.

If we look carefully at the generation we live within, we can discern a definite difference from the previous one which came to maturity in the 1960's, and if we look ahead we can see the seeds of the next generation forming, a generation that will come to maturity at the opening of the Third Millenium. This new stream of

souls will have an important role to play for the future of humanity.

The generation that came to maturity in the 1960's had a certain karmic relationship to the Second World War. The horror of that conflict, and the inhuman forces that came to the fore among the architects of that tragedy, together with the focussing of human energies into weapons of mass destruction, the atomic bombs that have given man for the first time the potential for destroying life on this planet, of taking from the Earth her destiny, her mantle of life, all this forced the intervention of the guardian Spiritual Beings into human history. They could do little directly without infringing upon the sphere of human free will, except to work from the spiritual side, at the threshold of incarnation. Here they chose soul with a certain openness to spiritual realities, to incarnate during this immediate post-war period. This was the generation of the 1960's. This generation had an openness to spiritual realities, to exploring unconventional ways of being, to experiment with new social forms and communities. They brought a new current of hope, with their 'flower power', however, since many of these souls were pressed too soon into incarnation their spiritual vision soared far above the realms of possible practical realities. Many became victims of cults, and others sought to escape into a dream realm through drugs, where their spiritual perceptions could be experienced isolated from the outer horrors of their life. However much this generation failed in outer terms, a spiritual seed was sown, and among other things we witnessed the re-birth of interest in the esoteric.

We have to recognise that during this present generation we cannot work in this previous stream. We must work with the seed from that age. This seed must be nourished in the darkness that has come into outer society, in the nihilism, the cynicism, the negative soul-less

outer world. Those whose destiny it has been to have an interest in the esoteric must work to protect and nourish this seed.

The generation that will come into maturity, toward the end of this century, at the end of the Second Millennium, will be profoundly affected with this spiritual impulse of the Millennium. We can already see this in the formation of strange cults and millennialist movements with apocalyptic overtones. These souls will be entirely open to new impulses, new directions. They will inwardly experience themselves as standing at the end of one age and at the beginning of a new era. They will need guidance, for they will not find a definite direction from within themselves, and here our seed will need to grow. Then those who have worked with the esoteric will have to take a step into the outer public realm and work openly, for great possibilities will then be available for a transformation of outer society.

The present age of the 1980's will be experienced as a kind of winter, an outer darkness when those who hold the esoteric to be of value, must work to germinate and protect the seed. This seed must be nourished with the streams of the mystery wisdom, so that it can wax and grow strong. Thus we must delve into the past seeking the old traditions, transforming and making them suit the new soul conditions of this age.

The outward unfolding in society of this potentiality that lies within esotericism will come in the not too distant future, and we will all have to stand up and be counted, and try to weave the fragments of wisdom we each have gained in our souls, into the fabric of those times. It is the destiny of all of us students of the esoteric, to act as the teachers at the end of the Second Millennium and the beginning of the Third, and if we look this reality straight in the face, we should be profoundly moved at the responsibility that lies with us.

Adam McLean

# News & Information

FOR SALE - The original typescript drafts of "THE MAGICAL DILEMMA OF VICTOR NEUBERG" by Jean Overton Fuller (c1960) 4to. Some 2000 sheets, typed on one side only, some with manuscript corrections and additions. In its original form the book was to be entitled "The Wisdom and the Folly" and its structure was quite different from that of the final version. Throughout the text of these early drafts there is a great deal of information not used in "The Magical Dilemma" and they constitute an important source for further research into the lives of Victor Neuberg and Aleister Crowley - £300 or near offer. Mr. P.C. Rowe, 18 Bouldish Farm Road, South Ascot, Berks SL5 9EQ.

\* \* \* \* \*

One of my subscribers has recently acquired a number of copies of a book on Alchemy published in India which will not be readily available through normal bookstores. The work is INDIAN ALCHEMY or RASAYANA by S. Mahdihassan, published by Vikas Publishing House, New Delhi, 1979. The book explores the physical and Soul aspect of alchemy particularly through healing, and offers a most interesting glimpse at the Indian Alchemical philosophy. A limited number of copies are available from,

Dennis P Sullivan  
303 E. Henrietta Road,  
Rochester  
New York 14620  
U.S.A.

at a price of \$10 per copy, and I suggest purchasers add an extra \$2 to cover postage charges.

\* \* \* \* \*

One of my earliest and most faithful supporters has recently opened a second hand book store, which among other things will specialise in alchemical and occult books, and he should have a great deal of interesting material for sale. The bookstore is called,

TIGER'S TALE  
63 Washington Street,  
Santa Clara  
CA 95050  
U.S.A.

He may be willing to deal by mail order.

\* \* \* \* \*

THE CHALICE LECTURES 1981 'Healing through a Marriage of Opposites' will be held at the Commonwealth Institute in London on May 9th. Adam McLean will be contributing to the programme of lectures with a talk on the Alchemical marriage. Leaflet enclosed with this issue.

# The Astral Light, the Prime Material and the Universal Mercury

Michael Watson ©

The ancient view of the cosmos was of a plexus of stellar influences that either originated or modified a pre-existing universal fluid. The astral light is understood here in the context of a universal non-physical fluid from which all physical and indeed non-physical things originate. The alchemists called it the celestial gold and it was considered by them as the fire of nature, the fundamental source of life, and origin of the Universal Mercury. (1)

It is not a new concept that the matter from which dreams and thoughts are made is real. Furthermore, they are made from the same astral light condensed on the form of the dream or thought. This condensation clothes the image rendering it visible to the mind.

The ancient occult view is that all creation is nothing but a dream of the Creator clothed in densified astral light, the primary female principle of the universe. It implies that physical matter is also astral light, condensed upon various patterns or forms. Traditionally physical substance is in an imprisoned state caused by an "arsenical sulphur" or dragon. The original pure matter is regarded as polluted and it is seen as the purpose of alchemy to free matter from this radical contamination. At the same time the alchemist himself undergoes a purification. See Alipuli and Jacob Bohme for a discussion of the above, Ref (2). The elevation of both the alchemist and matter to their fundamental state, the original uncontaminated condition, by means of alchemical manipulation, suggests that the matter and the alchemist are in some way closely coupled together. The character of this interaction and its far reaching consequences is the nub of alchemy. We will take this up again shortly, but first we will discuss some other aspects of the astral light.

It has been suggested that the free condition and imprisoned or bound condition of the astral light constitutes a potential difference. Furthermore, that this potential difference is the source of the life force. (3) This potential difference is analogous to electricity and indeed it is suggested that the electrical potential is a secondary manifestation of the more fundamental bound and free state of the

astral light. At the physical level the astral light is always bound but with differing degrees of freedom. From the activity which arises when the astral light moves from the bound condition to a freer condition we get chemical activity. The whole of the electrochemical series arises from the relative bondage of the astral light. It therefore appears that the movement of the astral light is electromagnetism. When the astral light is bound, as always in physical conditions, it is latent. When however it can spring into the free condition, life and consciousness appear in it.

This may seem of little relevance to alchemy at the physical level. The significance is that the astral light in its free form is the transforming agent or the secret fire. This is the only agent capable of purifying matter radically.

Because of the way our physical measuring systems function, the astral light can only be detected in its bound form. To detect the free astral living detectors are needed. Such a detector is the dowsing pendulum where the human body acts as the sensitive agent.

In practice it seems that some astral light does escape into the free state whenever physical activity occurs. This is the odyssey of Reichenbach. (4) From Reichenbach it appears that the astral light flows into the free state as a flame. Because no physical energy is involved in this process the flame is undetectable. In the life process regarded as a manifestation of the potential difference between the bound and free state of the astral light, the living matter is the circuit or catalyst needed to release the astral light from its imprisoned condition. As such the life process does what the alchemist attempts to do with mineral substance. The living substance as the circuit between the free and bound states achieves this transformation through the secret fire of nature it contains. (2) The secret fire is fuelled by the "arsenical sulphur" of matter which being consumed liberates the astral light and the form that it contains. This fire is passed on from parent to progeny and once extinguished it is, as far as we know, extinguished for ever.

The alchemist was faced with the task of finding a method of using his own secret fire, derived entirely from his own person. He found that a certain substance had the property of attracting his own psychic energy and accumulating it. Provided the alchemist met certain requirements of a moral nature his own densified psychic force would ignite the secret fire in the physical matter of his subject and start the process of liberation of the astral light of the substance. The psychic force just mentioned is the etheric double of the alchemist. The etheric double is condensed astral light woven on a pattern derived, from other things, the genetic code. The etheric energy is readily released by anyone in good health. The mesmerists were the first to bring this force to general attention during the last century. They found that simple concentration and hand contact were enough to convey it. Regarding the personal psychic force of the alchemist and the mesmeric method as the main adjunct in the physical work, Mrs Atwood deals at length in ref. (5).

Although it is easy to get the condensed astral light from oneself, it is not so easy, to find the magnet for it. This magnet, a real

substance, has the property of so condensing the partially densified astral force originating from the operator as to render it physical. For the alchemist, the physical material chosen for the magnet had to replicate his own etheric structure. Basil Valentine (6), mentions the occult law of the attraction of two likes and Karl Schappellar (3) that, for attraction, the two likes should be in an unlike condition. Of course we are speaking of a similarity at an etheric level even if one of the substances is physical.

To the alchemist, man was made in the image of God and was therefore a microcosm. It follows that if the matter replicates the etheric and astral structure of man, it replicates the astral and etheric structure of the universe. As such it was considered as a piece of the original universal light condensed and imprisoned at the physical level by the arsenical sulphur. The astral light derived from the alchemist in purifying the matter liberates an emanation. This emanation, due to the natural sympathy that exists between it and the alchemist, exerts a purifying effect on the alchemist also. The alchemist undergoes, psychologically, a transformation process.

In support of this view, here is a quote from Canseliet's introduction to Fulcanelli's "Les Demures Philosophales" (8),

"The alchemist must unite himself with this virgin, body and soul in a perfect indissoluble marriage in order to assume with her the primordial state of innocence . . . . The artist receives much if not all from this radical union by that intimate spiritual and physical harmony with the material, that inspires and guides his research through an exchange of fluids."

Further on, the same author continues,

"The cabalistic environment presents the woman salamander as the most beautiful because she is constituted of universal fire, principle of all movement in nature of which she inhabits the highest sphere. . . ."

Quoting the Abbot Montfaucon de Villars, the text continues,

"One must purify and exalt the element of fire that is within us and augment the tone of this slack cord. One does not have to do more than concentrate the fire of the world by means of concave mirrors within a globe of glass. This is the artifice all the ancients have kept secret, and the divine Theophrastus discovered. The dust of the sun forms in this globe and purifies itself by its own action. With the admixture of other elements and being prepared according to the art it becomes in a short time superlatively adapted to exalt the fire that dwells within us making us become, so to speak, of a fiery nature."

It is clear from other parts of the "Demeures" that the mirror of the art is that referred to in the above extract. This is the starting material and it is called a mirror because it is a replica of man's etheric structure. Since man was regarded as a microcosm, the starting material became an image of the cosmos. The fire of the world is the astral light contained within the operator. Alipuli (2), refers

to man as being the principle magnet attracting the astral light from the universe. As such, augmenting the tone of the slack cord in the text above must signify increasing the force of the central magnet within the alchemist, whether the light is derived from the food the alchemist eats, the material under research or the atmosphere of the earth or attracted from the superphysical.

Jung (7) considered the whole of the alchemical process as psychological, being a process of integration between the alchemist and his own unconscious contents. Whilst admitting that at the initial stages the alchemist does suffer the same sort of psychological disturbance that Jung calls the individuation process, the aim of the alchemist was different. The purification of the man himself and simultaneously the material was done in order that he might individuate nature which, like himself, he regarded as in a fallen condition. This regeneration of the spiritus mundi entailed as previously mentioned the liberation of matter into its original free state. This gave the alchemist the reward of being able to gain access to the astral or etheric mechanism by which everything is made. The knowledge of how God made the world was available to the alchemist, provided he successfully completed the whole process. The alchemist stripped away the seven veils of Diana, so to speak, until he could behold her naked. The stupendous complexity of what they saw made it difficult to bring this knowledge into a physically realisable form, with the exception of one or two fragments of knowledge that make up the occult tradition. At that time they did not have a conceptual framework capable of handling what they saw. In a sense modern science has started to produce an intellectual framework capable of handling this type of problem. Science proceeds blindly by making models, that is to say, images of Diana. But the world of science is radically contaminated ; Diana is covered with filth although internally as perfect as ever for those who wish to seek her. Objectivisation without a disciplined subjective element leads to science without conscience.

To achieve knowledge of the outer world by inner means, the alchemist was obliged to work with real matter. Fulcanelli shows at length in the section "The Salamander of Lisieux" (8), that the starting matter or mine of initial mercury of the philosophers is made by art. It is constructed of two bodies. What are these two substances that combined produce the magnet of the philosophers, the substance that attracts from the alchemist his etheric force ? Of course no one is specific, but we know since the time of Mesmer and Reichenbach that one of the most powerful attractors of the etheric force or condensed astral light is the metal iron. This is not surprising when one considers the connection between the astral light and electromagnetism mentioned above. The magnetic properties of iron both physical and etheric are not by chance. Fulcanelli, one of the clearest authors on this subject, discusses in the final pages of the section "The Man of the Woods", the relevance of iron to the process,

"We will content ourselves to attract attention to this point of iron whose secret properties change the internal nature of our magnesia, separating, ordering, purifying and reuniting the elements of the mineral chaos."

He continues,

"The contraction of E & P is the birth of light, the spring, the morning, the start, the origin of the day, the aurora, the air. In greek  $\alpha\eta\rho$  is the support or vehicle of light. The dark waves emanating from the sun become luminous by means of the vibration of the atmospheric air. The ether or the sky ( $\alpha\iota\theta\eta\rho$ ) is the place of the elect, the domicile of pure clarity. Among all the bodies that maintain the greatest proportion of the fire or latent light is iron ( $\sigma\iota\delta\eta\rho\omicron\varsigma$ ). One knows how easy it is to draw out, simply by means of an impact, the internal fire under the form of a brilliant spark. It is important to transmit this active fire to the passive subject ; it alone has the potential to modify the cold and sterile complexion of the subject, rendering it ardent and prolific. It is called by the sages the green lion, a lion savage and ferocious ... cabalistically  $\lambda\acute{\epsilon}\omega\tau\text{-}\phi\eta\rho$ ."

This latter phrase signifies the etheric nature of the force of the green lion. This passage is a strong hint that iron couples the physical to the etheric.

If we take iron as one of the components then what is the other ? The etheric force is called the antimony of the sages (5). Basil Valentine (6) mentions all the then known properties of antimony sulphide and the metal, but at a double level. One level concerns the physical properties and the other level seems to be about the etheric antimony. Why give the two things the same name if there were not a close connection between them ? Those interested will make up their own minds, but it is worth drawing attention to two curious facts about this problem. Fulcanelli devotes four pages in the "Demeures" to saying that antimony sulphide is not the subject of the philosophers. This is of course true when one regards the subject or starting matter of the philosophers as a compound or mixture. Remember that to the old alchemists, a compound or mixture of substances was a different substance in so far as it displayed properties not found in the parent bodies. For example, from the alchemical viewpoint water does not consist of hydrogen and oxygen since water displays properties not evident in either of the gases. The whole is greater than the sum of its parts, therefore it is a fundamental substance in its own right. Then the alloy of it and iron, called by the alchemists the regulus, would be a new substance because it has a number of properties not displayed by either of the parent bodies. Canseliet, in a commentary to the Mutus Liber mentions Fulcanelli's discourse on antimony sulphide as not being the starting matter of the alchemist. He says that students should be on their guard since the Master may be trying to deflect the attention of the unworthy from having and easily understood basis from which to start work.

The second curiosity is that Fulcanelli's recipe for the production of the starting matter (the griffin or astral stone) is very similar to Basil Valentine's recipe for the production of stellar regulus of antimony.

First the Fulcanelli text, (1)

"If you however wish to possess the griffin that is our astral stone, extracting from it its arsenical gangue, take two parts of

virgin earth that is our scaly dragon and one part of silver which is that valient knight armed with sword and lance. Ares is more vigorous than aries and must be used in smaller quantity. Pulverise, and add one fifteenth part of the total of that pure salt, white and admirable, washed many times and chystallised that you have of necessity to know. Mix together intimately and then taking example from the grievous passion of Our Lord, crucify with three points of iron so that the body dies and can subsequently be reborn. Having done this, eliminate the gross sediment from the corpse, grind and triturate the bone mixing all on a low fire with a rod of steel. Throw into this mixture the half of the second salt extracted from the dew that in the month of May fertilises the earth and you will obtain a body cleaner than the first. Repeat this technique three times and you will have reached the mine of our mercury and have climbed the first rung of the ladder of the sages. When Jesus was reborn on the third day after his death, an angel, luminous and dressed in white, occupied the empty tomb. "

Now for the Valentine reference (11),

"Take two parts of hungarian antimony and one part of steel ; melt with four parts of burnt tartar in an iron basin such as those in which goldsmiths refine gold. Cool, take out the regulus, remove all impurities and scoria pulverise finely, add to it, having ascertained its weight, three times as much burnt tartar. Melt and pour into a basin as before. Repeat a third time, and the regulus becomes highly refined and brilliant. If you have done the fusion properly, which is a point of great importance, you will have a beautiful star of brilliant white. The star is as distinct as if a draughtsman had traced it with a pair of compasses. "

The star is mentioned by both Fulcanelli and Philalethes as signifying the birth of a new principle. The obvious connection with the birth of Jesus and the appearance of the star of Bethlehem is mentioned several times by Fulcanelli. This antimonal star is a major factor in pointing to antimony as one of the components of the starting matter.

Concerning the salt which Fulcanelli mentions, and the burnt tartar of Valentine, there is another salt that can be used in the formation of the regulus of antimony and that is saltpeter. Lemery (12) gives a recipe in which one eighth part of saltpeter is used instead of the one fifth (one fifteenth part of three) part used by Fulcanelli. It seems likely that saltpeter was used in Fulcanelli's recipe. There are also indications that this salt is extracted and prepared in a special way.

To summarise : the astral light originating from the alchemist is, when condensed, the universal mercury of the philosophers. Because of its origin it can act on matter at a level hardly conceived by modern science. The magnet is an alloy of antimony and iron which it radically purifies. The whole power of alchemy originates from what the condensed vital force can do.

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- (11) Reference 6, page 175.
- (12) Lemery, quoted in Reference 1, La pietra Filosofale page 116, in the chapter entitled the Unknown Energy.

# Whither Magic ?

Stephen Skinner©

I have always been concerned with the preservation of the best techniques of the magical tradition, a tradition which has been done as much disservice by well-meaning writers who did not know their subject as by ill-meaning people who have striven to suppress it.

It was therefore a great pleasure to see the magical revival of the 1960's, it was even more pleasing to see that the upsurge in interest in magic did not evaporate in the 1970's

It does not do to make predictions for coming decades, but it is rather alarming that in the last few years active interest in magic has, if not actually waned, not really consolidated its position.

Such trends are always better viewed with hindsight but there is a striking parallel between the last two decades and the activity of the turn of the last century when the Golden Dawn and the Theosophical Society together with a number of other groups, poured life into the body of magic only to have ... a war supervene. After which interest in the occult only rebuilt itself slowly after the depression.

To take a longer historical view, look closely at the mid-seventeenth century. This marked a turning point in popular (and profound) thought. In the early decades of the century science and magic were the common interests of the same people, both flourishing as the strength of religious sanction declined in the squabbles of Protestant churches and their fight with Rome.

In this fertile soil two things happened. Magic turned inwards and hid its light, science formed such bodies as the Royal Society to discuss and explore scientific phenomena. Those interested and prominent in both, such as Elias Ashmole, chose to privately discuss magic and publicly discuss science. It was an uncertain time with an hitherto unheard of political unrest and England's only civil war since William the Conqueror. Quite understandable that magic hid its light under a bushel which obscured it for the next three and a half centuries.

Meanwhile science made such inroads into popular thinking and political

support that it became the ruling genius of the age. Kings ceased to support magic and diviners, and government took up the support of scientists. Given historical precedents, a very reasonable response by those interested in the occult arts.

But to return to the present, the occult has once again secured a place in popular thinking. Is it now to be dismissed as a two-decade wonder, without establishing its own "Royal Academy" which will carry it through the next three centuries as a real part of civilisation, or is it to be lost from sight again for the Gods' know how long ?

Far be it from me to suggest that what the occult needs is an academy in the institutional and beaucocratic sense, rather I hope to see those so far tentative investigations into the physical ( or at least etheric ) basis of familiar occult phenomena become part of the canon of accepted fact.

To speed this, it is essential that the relevant information becomes widely available to a range of skilled minds who, perhaps working on altogether varying lines of approach will each in some small measure be able to confirm the objective validity of phenomena which are well known to those who have worked in the occult field for any length of time. To promote this dissemination I have in some small measure through my books and through Askin Publishers attempted to make as much of real worth in this field available as fast as possible, but I have been hampered by the medium. It has often been said that the medium is the message but in this case the medium has slowed down the propagation of the message by making individual books too expensive for some, and not well enough distributed for others. This unfortunately, is the price paid for disseminating information in the conventional manner, especially when limited demand forces short print-runs.

After much thought and many misgivings Askin has broken the bounds of the medium and is currently girding up its loins to issue microfilm versions of the great classics of magic not only to preserve them but to make them as widely available to everyone who needs or wants them.

It is planned to issue a much vaster list of titles than could ever have been achieved through the conventional medium of the press. Each 98 pages falls on one film card and costs about £2.00. They can be posted like ordinary letters rather than incur the excessive costs of parcel post and can be sent anywhere in the world within the week.

This means that the best material will now flow much more freely - it remains in the hands of those occultists who use it to establish the occult, now in such a way that it never commits the error of hiding its wisdom in fear of secular or religious persecution, as it did four centuries ago.

Now before the explosion of the sixties and the impetus of the seventies is lost, magic must consolidate its position and move forward. It is optimistic to hope that various and rich strands of occultism will ever pull together, but it is not unrealistic that they may help to establish each other in much the same way that physics, chemistry and biology are in presently separate but amicable camps.

# Some Hermetic Reflections on the "Earth Mysteries"

Swami Prem Sudheer ©

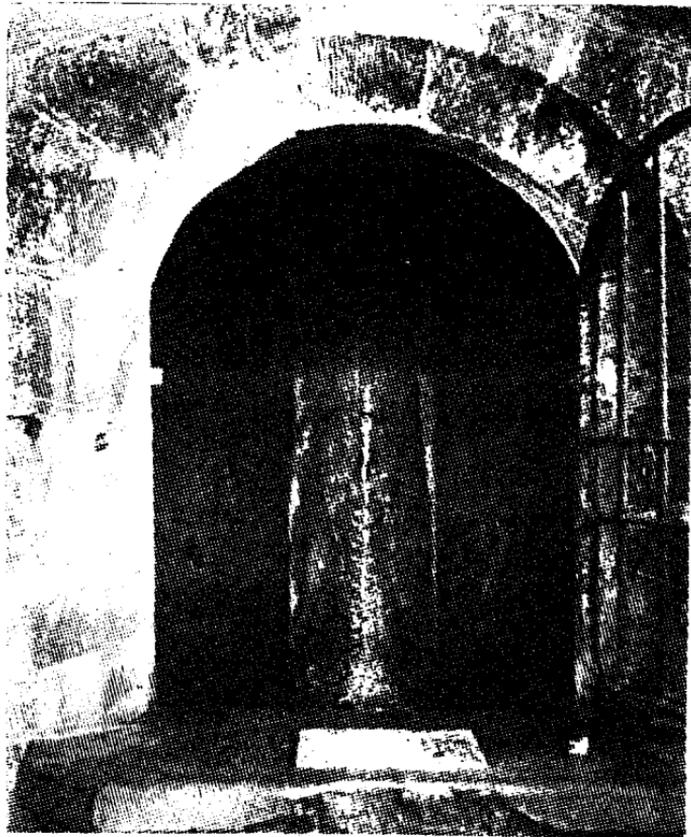
On February 1st was, and still is, celebrated the ancient Fire Festival which marks the transition from winter to spring. It is also the festival of Brighid, or Bride, beloved Goddess of the Gaels, who presided amongst other things over healing-wells, and Bridewell or Brideswell are names which still appear on our British maps. This seems a propitious time to turn our attention to Brighid and the Waters of Healing, to see if there was an "alchemical" kind of awareness discernable in those ancient times before Christianity became dominant in these islands. Where "Brighid, the fair and tender, her hue like the cotton-grass, rich-tressed Maiden of ringlets of gold" walked by the sea-shore, there sprang at her feet the blooms of the Dandelion, each flower a golden sun whose rays spread out in every direction and, beneath, the green lion's teeth which give this plant its name in the Celtic lands of France and Britain. Around the Maiden swoops the Oyster-catcher, a bird which could with justification join the crow, the eagle and the peacock, for the colours of its plumage are black, white and red, the triple colours of the Work. This is unlikely to be an accident, for we have here a reference to the processes of time, as conceived in the Celtic world. Black, the darkness of the initial Chaos, is the night-time with which the Celtic day began, the winter earth in whose darkness the seeds of the new season's growth are hidden. Then follows the White-ness of daylight when all that was developing is brought to its final state, revealing its inherent possibilities. Likewise, in the "light half" of the Celtic year the fields grow "white unto harvest". At last, as the sun sets Red, the fiery path over the Western waves to the realm of Spirit is revealed. We need not be surprised that a Scottish writer of the last century described a tree beside a sacred well in Kirkcudbright thus: "from a distance it seemed to be decked with blossoms or leaves of black, white and red" (These were pieces of cloth hung there by those seeking healing).

Often trees are associated with the sacred wells: the Well of Braemou in Moray has within its little stone enclosure two Elder trees: there is the seeming accident of that tall, isolated Laburnum tree which stands by the last of the Edinburgh healing wells from which water is available to all, the Well of the Holy Rood. Where the motif of the Tree

is missing it may even be supplied in stone. In Edinburgh, also, is the Well of St Triduana, its medieval well-chamber reconstructed on the original plan. The structure is six-sided and from the centre rises, like a stone tree, a hexagonal pillar which branches to provide the radiating arches to support the roof. At the Well of the Holy Rood, the water is contained within an exactly similar chamber, but in miniature. Since the pipe supplying the water is fixed to the pillar, one might almost be viewing a model of a mercurial fountain such as can be found in the Rosarium.

We are left, however, with a puzzle : why should the number six be associated with water? It would be tempting to invoke another alchemical image : that of the six planets/metals surrounding the flowing mercury, but the symbolism is likely to be more fundamental. The editor of this Journal introduced me to the six-fold crystalline symmetry of basaltic rocks in the neighbourhood of these wells (see Hermetic Journal No 10, The Alchemy of the Earth Forces by Adam McLean), yet this is a property of Earth and one is still left with the question of its "appropriateness" to Water. For a teaching story which connects the Maiden with the Holy Water we need to cross the Western Ocean to that Land-beyond-the-sunset, North America.

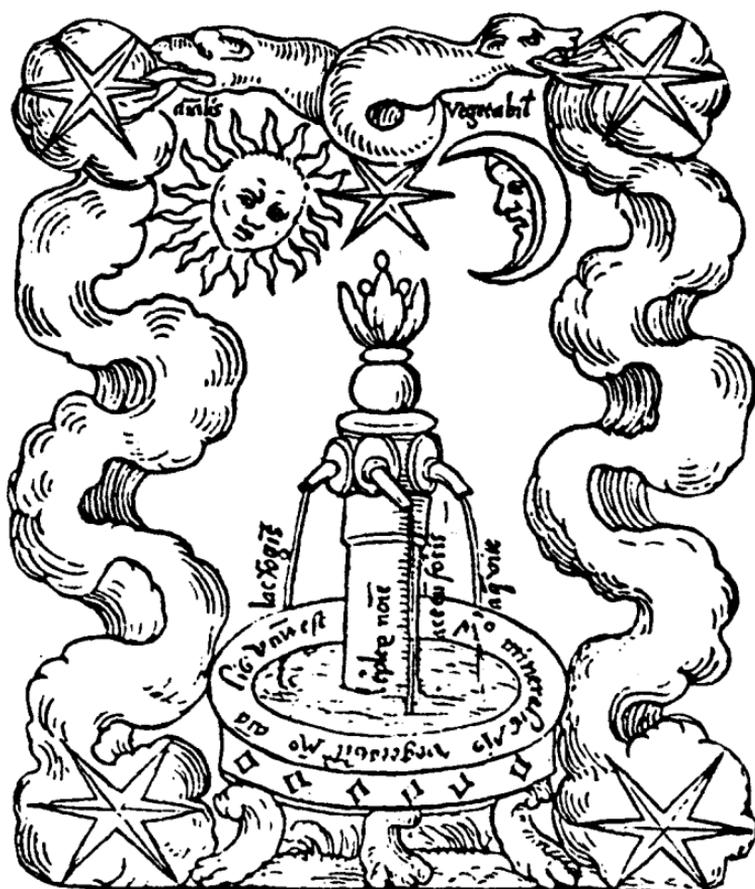
The legend of the Star Maiden (Tarot users please note!) tells how the "Star water" fell to Earth and formed shining lakes. From these the Maiden took portions and gave one to each of the people to wear, hanging



from a necklace. The star-water provided a light which enabled the people to see each other truly. However, they were not ready for this degree of understanding and tried to destroy the pieces of star-water by throwing them into the fire. Water is the element of intuition and clairvoyance, and is tacitly acknowledged to confer Vision even in the Christian tradition where it is used to anoint the "third-eye" centre.

When the water falls from heaven in the natural world it is sometimes in the form of a myriad of tiny six-pointed stars ; these snowflakes owe their shape to the solid, or "earth", state of water - the symmetry of the crystal of ice. We come full circle then, for the Well of St Triduana was once famed for its value in healing diseases of the eye, and a sixfold structure was made for it. Curiously, the former Abbey of Holyrood, close by the well of that name, was founded as the result of a vision.

It is the special character of these holy waters, not only to facilitate physical healing, but also to promote the wholeness which can come from seeing into the inner world - Water signifying the flow of communication between Microcosm and Macrocosm. Where the sacred waters well up from unknown depths, they bring with them "in solution" essences of the Earth both physical and etheric, which the Celtic peoples revered as an invaluable aid to wholeness of body and spirit. It is still open to us to benefit from this heritage.



# The Rosary of the Philosophers

Adam McLean ©

The Rosarium Philosophorum, first published in Latin in 1550, is recognised as one of the most important texts from the middle period of European Alchemy. It was extensively quoted in later alchemical literature, and the ideas it introduced influenced and inspired generations of later alchemists. The Rosarium is structured around a series of twenty symbolic woodcuts, introducing a series of ideas relating to each figure, and supporting these ideas by quotation from well known alchemical authorities. The text shifts constantly between the physical work with substances and the inner work upon the Soul, so much so that at certain places in the text one does not quite know to which realm the work refers. For the purposes of this commentary I do not intend to work through a detailed analysis of the text, but rather to pursue an interpretation of the series of twenty woodcut illustrations, which have borne the reputation of the Rosarium in the absence of a translation. Some of these woodcuts are very well known and have been used as illustrations in many recent books on symbolism. It must be emphasised that what is presented here is only one interpretation of the symbolism. This is by no means exclusive of other interpretations, which may be equally valid in that they look at the spiritual realities of the Rosarium series from a different perspective, and thus throw further light on the matter of the symbolism. Alchemy deals with flow and change and cannot be encompassed in the hard rigid fossils of intellectual formulae.

The twenty illustrations are arranged for this interpretation as in the diagram. Here we have a triad of illustrations 1-2-3 introducing us to the Prima Materia, the substance of the work of transformation, then in 4-10 we see the first process of transmutation leading to the creation of the White Stone, this being followed by the parallel transmutation of 11-17 which leads to the Red Stone. Then in 18-19-20 we have a final picture of the End of the Work.

The opening three illustrations to this process, indicate the realm within which this transformation occurs and introduces the Prima Materia. We interpret this series as a process for the integration of the three facets of man - the Body, Soul and Spirit. In our present state of evolution these facets do not work together in harmony. There are polar-

ities and vast gulfs between the different realms within our being. It is the task of alchemical transmutation to unite these facets in a new harmony, into a perfected state of being where Body, Soul and Spirit mutually interpenetrate and work together. Man's soul is thus the bridging element between the outer realm of the Physical body and the spiritual world. This bridge must be built out of integrating the primal polarities of the soul, so that it becomes both a vehicle or vessel for the spirit and the master and moulder of the physical realm.

In illustration 1, we have a picture of man's inner soul world. In the lower part of the soul we see a triple fountain which pours forth the threefold soul-substance - the Virgin's Milk ( the feminine receptive lunar forces in the soul), the Spring of Vinegar ( the masculine sharp, penetrating solar forces in the soul) and the Acqua Vitae, the water of life (the inner source of soul energies). These three streams pour forth from the head of the fountain, at the central point of the soul, and stream down merging together in the basin at the lowest part of the soul. This vessel contains the primal substance of the soul forces, the Inner Mercury, the Mercury of the Philosophers, that is one and yet is composed of these three streams.

There is a direct connection here with the Indian esoteric tradition of Tantra. The Virgin's Milk corresponds (in the picture presented in Indian Tantricism) to the Ida Nadi, the Moon Breath or stream of lunar forces in the subtle body of man, while the Vinegar of the Fountain relates to the Pingala Nadi, the Sun Breath or stream of solar forces within. The Water of Life thus corresponds to the Kundalini energy flowing in the Sushumna or central channel. Indeed, we have here in our first illustration, a western alchemical equivalent of the eastern picture of man's inner soul realm with the Chakras. The Ida and Pingala streams or breaths, separate from the central channel, between the basal and sexual



centres and merge again at the brow centre. These two breaths or streams of inner polarised energy, represented here by the two clouds rising from the base of the vessel, encounter and are re-integrated by the double-headed dragon in the upper soul, the Brow Centre of Tantricism (the two-petalled lotus).

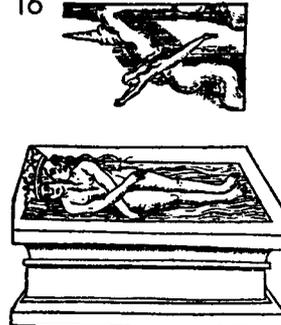
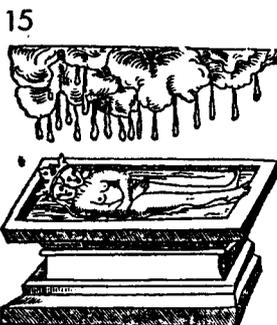
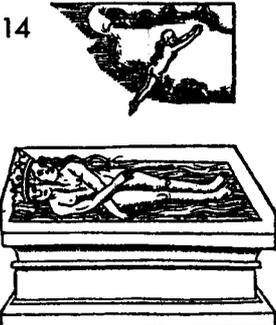
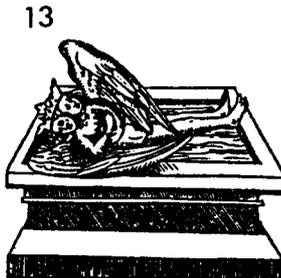
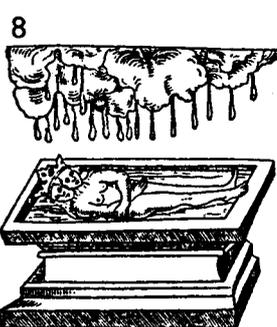
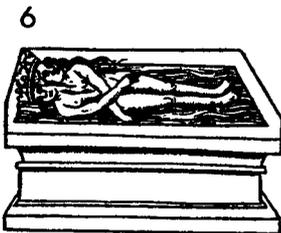
Thus we have here a picture of the unintegrated soul realm of man. The three streams pour down from the heart centre into the lower soul world, but are cut off from a balanced direct connection with the upper soul, the realm of the soul that can touch upon the spiritual. The only connection with this upper soul initially is through the unintegrated polarity of Ida and Pingala, the lunar and solar streams within the soul.

We are reminded of the important figure in Tantra, the Goddess Chinna-masta with the severed head, from whose cut neck pours three streams, which are received by two polarised soul figures. The Goddess Chinna-masta also stands upon the male and female elements of the soul united in an intimate embrace, and we shall see that this further relates Tantricism to our Rosarium series.

The task of the alchemist working through this Rosarium process, is firstly to recognise the elements of the primal material, the lunar and solar streams, and the Inner Mercury of the soul forces, then begin to work with these through meditations, bringing them into a new synthesis and making these inner forces a vehicle both for the experience of the Spirit and the mastery of the Physical world.

Thus in illustration 2, there is pictured a personification as King and Queen of these solar and lunar forces. The Sun King and Moon Queen, have to be recognised by the alchemist as archetypal polarities within his soul and they must be brought into a new relationship. These polarities meet and touch, though at this initial stage, their encounter is very restrained and distant. As Jung points out in his commentary to these illustrations, they give each other their left hands in union. The left (sinister) being the dark or unconscious side of their being. Thus they are united in the unconscious aspect, in the depths of the lower soul. Their right hands, the more conscious side of their being, proffer two-blossomed flowers to each other, and this meeting in consciousness is thus more restrained and distant. However, from above, from the higher spiritual realm indicated by the Star, a bird descends bearing a further two-blossomed flower and brings a stronger unity into the picture. Thus even at the beginning of the work, the alchemist will have help from the spiritual world. As he tentatively begins the task of uniting the inner polarities, spiritual help will descend to him as a gift, a spiritual grace. For the individual alchemist this will possibly take the form of perceptions, perhaps inspirational dreams, and positive realisations that give him an inner security, a sureness that he is on the right path.

In illustration 3, the process moves one stage further. The court clothes of the King and the Queen, the veils of consciousness, have been taken off, and the two participating forces or archetypes in the soul (Jung called these the Animus and Anima) can for the first time see each other clearly. At this stage their gesture changes and they grasp each other's preferred branch (which now is single blossomed). The solar King holds out his branch in his right hand and this is grasped by the right hand of the Queen, while her branch proffered by her left hand is received by the left hand of the King, and from above the dove still bears its unifying



ing branch. The scroll above the Sun King states, 'O Luna, let me be thy husband', while Luna says, 'O Sol, I must submit to thee', and the dove bears the inscription, 'It is the Spirit which vivifies'.

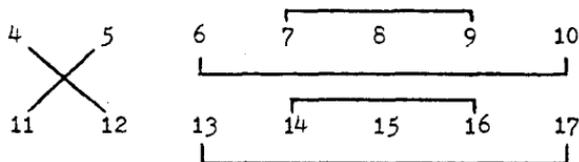
The two archetypal facets of the soul are here proferring to each other, in the form of flowers, an aspect of their forces. On the level of human sexuality, these correspond to certain polarised energies of the etheric body that are the basis of sexuality. In Eastern Tantricism, these forces were quite openly used as the foundation for a certain type of spiritual exercise, and a similar working with the sexual forces was also one part of the alchemical tradition, though it was never so openly stated. The Rosarium series, however, gets very close to a direct statement of this esoteric knowledge. (There is not space here to go into a detailed investigation of this occult foundation of sexuality and this will be left for a future publication on the subject.)

We have now reached the stage where the primal archetypal energies within the soul of the alchemist (the Animus - Anima) have been polarised then brought through his inner work into a kind of relationship necessary for the real task of the integration process to commence. We now see the beginning of the meeting and transmutation of these forces one into another. This takes place through two cycles of transformation involving seven stages (Compare with The Crowning of Nature and the Splendor Solis). The first, pictured through illustrations 4 - 10 gives rise to the White Stone, the inner mastery of the lunar forces, while the second seen in illustrations 11 - 17, produces the inner mastery of the solar forces in the soul, in the preparation of the Red Stone.

Each of these processes has the same archetypal form, as is paralleled in the illustrations. These seven stages can be analysed as follows : -

- 1 An entry into the vessel of transformation,
- 2 A conjunction of the two primal archetypal forces,
- 3 Their merging into an hermaphrodite in a death or nigredo stage,
- 4 The extraction or ascent of one facet of the soul into the Spiritual realm,
- 5 The descent of a spiritual dew or essence from above,
- 6 The return of the extracted soul forces,
- 7 The final formation of the Stone pictured as the resurrection of the hermaphrodite.

The opening two stages of each of these processes are preparations, and we see that there is a reversal of the order between that of the first cycle (illustration 4 being the descent into the vessel and 5 the Conjunction), and that of the second cycle (illustration 11 being the Conjunction and 12 the descent into the new rectangular vessel). The further five illustrations of each cycle pivot around the central experience of the descent of the spiritual dew from above (illustration 8 for the White Tincture, and 15 for the Red), and the other four illustrations in each cycle relate in form to each other as follows : -



During the first cycle of transformation ( 4 - 10 ) it is the lunar forces that are worked upon to yield the White or Lunar Stone. Thus after the entry into the vessel, we see in illustration 5 the Coitus of the male and female with the male uppermost. Later in this cycle, the male soul forces separate and rise into the higher regions of the soul and leave the female forces below, to be transformed in the vessel of the unconsciousness, and through this transmutation the hermaphrodite arises as the Lunar Stone.

In the second cycle of transformation ( 11 - 17 ) it is the solar forces that are worked upon yielding the Red or Solar Stone. Thus in distinction from the first cycle (and illustration 5) we see in illustration 11 the Coitus with the female soul figure on top as the active agent. Further the female soul forces separate off into the higher soul realms and the male facet in the crucible of the unconsciousness is transmuted into the Solar Stone in the risen hermaphrodite of illustration 17.

Once these two cycles of transformation have been passed, the alchemist has gained inner mastery over the lunar and solar currents of his soul, the feminine and masculine forces within his being, the yin and the yang, the Ida and Pingala Nadi's of Tantricism, and is no longer unconsciously moved and swayed by the external archetypes of King and Queen, but now bears these within his being as a conscious resource of the soul, energies that he can tap and use as he wills.

With this stage, the alchemist has achieved an experience of the White Stone, the inner foundation for working consciously with the lunar forces of his being, and he has also gained the Red Stone, the inner ground upon which he can solidly begin to work with the solar forces of his being. He thus stands upon the threshold of a higher and deeper experience of his being. However, these two Soul Tinctures or Stones, foundations upon which he can solidly stand in his inner encounter with the two force streams of his soul, do not incorporate the inner Mercury, the living and flowing energies of the soul, that we picture today as the unconscious, the mysterious dark inner source of the soul forces. The being of the alchemist during the hermaphrodite stages has dipped into this well of his being, but has never entirely penetrated deep into its mystery. However, this experience is necessary for the complete inner development of the alchemist, and it is pictured in illustration 18 as the Green Lion devouring the Sun. The sun here represents all that the alchemist has so diligently won for his consciousness, through working this process of inner development. The Green Lion is the devouring, dissolving aspect of the unconsciousness. (The alchemists drew here an analogy with Aqua Regia, the greenish tinged acid that alone could dissolve metallic Gold.)

The alchemist must be prepared to make this sacrifice of his conscious achievements to the dark well of his unconscious being, if he is to further the process of integration, for only in this way can he fully encompass this realm and unite the three streams that pour from the fountain into the vessel of the lower soul (Illustration 1).

A similar inner task must be undertaken with regard to the upper soul realm, and this is portrayed in the penultimate illustration, where we see the being of the alchemist receiving a crown from the upper three streams of the Father aspect (body), the Son-Christ (soul) and the Holy

Spirit. The alchemist must again make an ego sacrifice this time in respect to his upper soul. He must be prepared here to receive the blessing of this spirit that pours into his upper soul and recognise that the source lies outside his being. If he were at this stage to identify his self with this stream of spirit, he would be overwhelmed with egoism. The alchemist thus experienced through the sacrificial gestures towards his lower and upper soul (figures 18 and 19), the true spiritual ego that resides within his being, and which receives its essential foundation from the uniting of the Body, Soul and Spirit facets in both the upper and lower soul realms.

So, with the final illustration, the alchemist is seen having achieved a kind of resurrection which is paralleled with that of Christ. In the Green Lion stage he descended deep into the dark inner mysteries of his soul, as Christ descended into Hell, but has returned with renewed energies in a resurrection body bearing the mystery of the upper trinity. This is the true transmutation. Those who have gone through this experience are fundamentally changed, having undergone a self initiation that parallels the inner experiences that were gained through initiation into the ancient Mysteries of Greece, Egypt or Britain.

The series of illustrations in the Rosarium outlines a process for the inner conscious encounter, separation, purification, reconnection and harmonisation of the male and female facets of the soul, and working through such a process brings about an initiation of the alchemist. The various blocks to the free flow of these inner energies are thus removed and the alchemist is able to experience life more fully, having both a living perception of the spiritual and the ability to express his being creatively in his encounter with the physical realm.

As I indicated in my commentary to The Crowning of Nature, there would have been a definite physical alchemical process in which this soul development aspect was embodied. The Crowning of Nature has an even more extended series of 67 illustrations, and it bears a definite relationship to the Rosarium, in that for example, there is the preparation of the White and the Red Stone through various cycles of transformation, although the Crowning of Nature works through the Elements and the Ethers, while the Rosarium is founded upon the polarities of Sun and Moon, masculine and feminine.

This physical process would be undertaken by the alchemist and would act as an ongoing meditative exercise, each change within the flask relating to the inner transformation of the Soul. The transformations in the flask and those in the alchemist's inner life would be linked 'synchronistically', mirroring each other. The secrets of such alchemical experiments were of course closely guarded, and it is difficult to find definite clear instructions in many texts, however, I feel sure that in time and with patient work, it may be possible to uncover some of the secrets of these processes. The Rosarium certainly provides a key and a starting point for such investigations.

# Constructing a Magical Mirror According to the Art of Cyprian

Adam McLean ©

I include this extract from a rare Renaissance work of magic, the Art of Cyprian, as it presents in a relatively clear way a method of working with a magical mirror. There are also a number of sigils of considerable esoteric value which I have not seen elsewhere, which are called in the text the Great Seal of Solomon, Solomon's Pentacle, Mortagon, Ring and Girdle. This work is found in translation, bound together with the famous Heptameron of Peter of Abano, in a manuscript of Frederick Hockley, and to the best of my knowledge has never before been published. Hockley (1809 - 1885) was an esoteric mason and a collector of occult, primarily magical, material. Upon his death, the sale of his library provided esotericists such as Westcott, Blavatsky, Mathers and Waite, with a wealth of source material, and it can be no exaggeration to say that Hockley, through his collecting and translating of this rare magical material, provided the foundation for the occult movement of the closing decades of the nineteenth century. (In particular, there have been a number of attempts to link Hockley with the Cypher Manuscripts from which the Hermetic Order of the Golden Dawn initiation structure was synthesised.)

The Art of Cyprian is a work of white magic, and in particular unfolds a 'Christianised' system of magic. From purely internal evidence and comparing it with similar works, one might suggest that it was written in the mid-sixteenth century, during the period of the Christian Kabbalism of Pico della Mirandola, Reuchlin, Francesco Giorgi, and John Dee. The 'Art' of Cyprian is the raising of spirits through a series of what amounts to extended prayers, all of a Christian-Kabbalistic orientation, and in the particular section I have extracted, the operator projects his consciousness into a magical mirror or glass, and thus gains a connection with spiritual forces. We can view this as a series of exercises for the raising of consciousness. One wonders if John Dee had access to a copy of this work, when he began his famous occult experiments in skrying in his shew stone in collaboration with Edward Kelly. There certainly is an obvious parallel in the use of the magic mirror and the Pentacles and circular rings of sigils.

One surely must dismiss any direct connection with the third century

St Cyprian the Magician of Antioch, whose name one suspects is used here to reflect the christian orientation of the Kabbalistic magic that is presented in the text. Perhaps it might be of interest to recall the legend of St Cyprian of Antioch and Justina :-

Cyprian, a native of Antioch was brought up in the mysteries of Idolatry, astrology and magic. In hopes of making discoveries in these arts he travelled to Athens, Mount Olympus, Memphis in Egypt, Chaldea and the Indies, and he was in the early part of his life strongly anti-christian. At that time there lived in Antioch a lady called Justina, whose beauty drew all eyes upon her. She was born of pagan parents but was early converted to christianity. A young pagan called Aglaides fell in love with her, but finding himself unable to win her to his will, applied to Cyprian for the assistance of his magical arts. Cyprian was no less enamoured of the lady than his friend and he tried every secret with which he was acquainted to conquer her resolution, and win her for himself. Justina, aware of these artifices and spells being used against her, invoked the power of the Virgin Mary to her aid. Cyprian invoked the highest power of the Devil himself, but his spell rebounded and he found himself attacked by the power of his own conjuring. This brought him into a state of gloomy melancholy, and he finally sought the advice of a priest called Eusebius, through whose ministrations Cyprian was converted to Christianity. Later Cyprian was promoted to the priesthood and eventually became Bishop of Antioch. During the persecution of Diocletian against the spread of christianity, Cyprian and Justina were martyred by being beheaded. (This would be around 305 AD.)

The legend of Cyprian thus indicates a christianising of the pagan magical tradition, and we note a parallel with the earlier figure of Simon Magus. It is interesting that Cyprian's conversion is effected by the soul figure of Justina, while Simon Magus in fact had a woman called Helen as his ally and helpmate in his magical studies and practices. Perhaps these legends were popularised at the same time as polarities of the two soul experiences of the feminine - the purity of the christian Justina who converts Cyprian, and the harlot Helen who holds Simon in the sway of magic. The early churchmen were not averse to drawing up legends making such rather unsubtle propaganda points. However the legends may be interpreted, the name of Cyprian captured the essence of the christianised magician, and thus it was appropriate that his name was associated with this text of christian magic.

The following is extracted from an original manuscript of Frederick Hockley : -

First of the art of the Glass written by the great king Solomon who was a most skilful workman in this science. If thou wilt that any spirit obey thee and show thee the full truth of every doubtful matter, first thou art to prepare thyself as to thy work as it may take good effect and go forward, when thou wilt begin this secret and true experiment, then first thou must above all things arm thee as followeth. This work is to be begun and taken in hand the first Monday that the new Moor showeth herself and in that day and the Friday and Saturday of that week following thou must fast with bread and water and

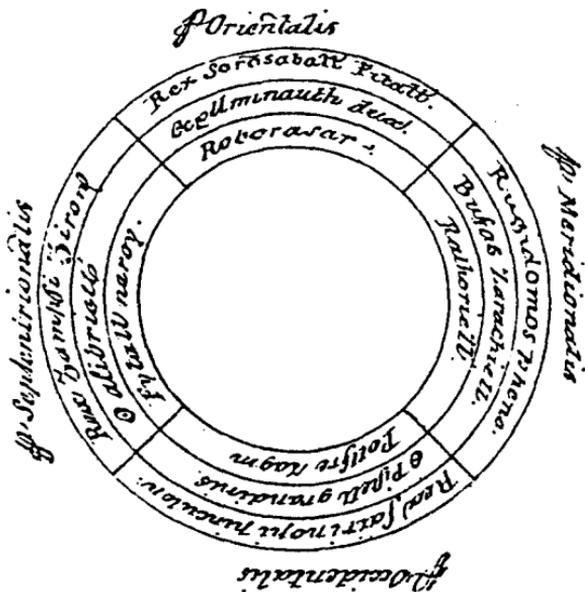
keep thyself all that week chaste, quiet and gentle in words and deeds, and every day with all diligence and devotion hear the service of God throughout and read the first chapter of the Gospel of St John, in the beginning was the word, with the confessor very devoutly, and abstain from sin and all evil works, and when thou writest the characters and figures as the like as before : The first is called the Great Seal of Solomon, the second is called his Pentagon, the third Mortagon, the fourth his Ring, the fifth his Girdle.

These holy, mighty, venerable, and godly names have such strange virtues as whosoever hath them with him shall have power mightily to command all spirits and to bind them according to his pleasure, provided always that he observe due and appointed times of working. Then whatsoever he shall demand shall be answered with certainty. The worker shall call the spirits first and chiefly three times by their proper names and afterwards shall conjure them with the conjuration following, but first he must prepare the signs before mentioned and keep them about him cleanly, honestly, and chastely, and if he fail so to do his working may bring some peril.

The preparing of the Characters and Figures must be after this manner. And first of the Ink which the figures must be made withal, and if you will they shall prevail. Take Frankincense, Myrrh, Thymyam, and burn these three for they give a great and thick smoke if you do it under a basin that is fair and clean, so as the smoke may hang to the basin's bottom, which black smoke reserve, then take myrrh and dissolve it in wine and with that wine temper the said fume, or smoke, or soot, so gathered and make an ink, and with this ink write the figures and characters and the conjurations on virgin parchment made of goat lamb, or vellum, and on no other. And if these things be done in chastity and pureness, they shall have good virtue and efficacy.

The virtue of this first is that if any spirit were in any glass, and any of these figures laid upon the said glass, that then the spirit should not depart till the figure were removed. And that when thou wilt bind or conjure any spirit, thou must bind the Seal of Solomon about thy right arm, the Pentagon and Mortagon about thy head, and the Girdle about thy breast. Thou hold a little myrrh and frankincense under thy tongue and call what spirit thou will and he will presently without delay come and obey thee in what he may.

But first thou oughtest wise and truly to weigh with thyself what thou wilt demand and that with great wisdom, and that thou fear not them. And thou no spirit can harm thee by any means, neither in body or soul. Of this assure thyself, as long as thou hast about thee those godly figures so prepared and consecrated. Now in the name of God let us go to this true and approved work. Go upon a Saturday and buy a clear, fine and fair glass and carry it home with thee into thy secret chamber and be there alone. Then take a new bodkin and divide the said glass into four equal parts, but first lay the glass about with virgin wax about two fingers broad and thou form and divide the same as followeth :-



In this manner must your glass be fashioned, and spread over with wax and divided into equal parts as is described in this figure, and their names orderly set down, as in this figure is before mentioned, and as is before mentioned be in clean life, fumigate the said glass with frankincense, myrrh and mastic, and then keep this glass in a fair new linen cloth till you need to use it.

When thou wilt learn to work by the said glass the truth of any question asked, rise on Saturday before the Sun, and say the confiteor and hear divine service devoutly, and sprinkle thyself with holy water, and say the creed, the paternoster, and the Gospel of St John Primitive, the litany and the collects throughout. Afterwards, sign thyself with the sign of the cross first on thy forehead, then on thy mouth, last on thy breast, and every time say *sigum sancti crucis dei inimicis nostris libria nos deus noster, Amen.*

Then place the glass before thee towards the east and when thou wilt begin to read say first  $\odot$  cross + marvellous, the purger of wounds, the restorer of health + God, which is the cross of thy son our Lord Jesus Christ hath taken away the sins of the world, assist us that we never be overwhelmed with the deceits of the Devil which have been redeemed by his precious passion, Amen.

Again say + the right hand of the Lord hath done mighty things + the right hand of the Lord hath exalted me + the right hand of the Lord hath done mighty things. I shall not die but live and show forth the works of the Lord + Amen.

Thus when thou hast said, and set the said glass towards the east with a loud voice pronounce this conjuration following, but first take gold, frankincense, and myrrh underneath thy tongue, saying + In the name of the Father + and of the Son + and of the Holy Ghost + Amen.

I conjure you four worthy princes of the earth, you angels which have power to reveal secrets unto man, you which rule the four quarters of the earth, I gather you together, I call you and adjure you whose names are written in the glass + by the Father Abba + by the Son Kuka + and by the Holy Ghost Pneumaton, that you have, understand and hear my voice and that presently you appear before me in this glass to obey and satisfy my desire. Again I conjure you by the living God + by the true God + by the Holy God + and by his holy honour + that you quickly appear without delay and be obedient unto me + I conjure you by the honour of the commandements of our Lord Jesus Christ, by the honour of the body of our Lord Jesus Christ, by the honour of our Lord Jesus Christ, and by the honour of the blessed and everlasting virgin, and by the honour of all the Saints and chosen of God, I say unto you Princes ; come, come, come, come, all, all, all, all, without any delay or slacking, with all your waiters, and appear unto me and us in the form of angels, and appear unto us in all gentleness with your full strength. Which done look in the glass, and the spirits will appear meekly unto thee and to thy fellows. Afterwards bow down towards them, and say you are welcome hither to obey me. Then they will thank you : afterwards say, O ye four worthy Kings, sit down in peace in your chairs to obey unto me and choose out one amongst you that shall give to me and to my fellows true answer of every doubt to be inquired and show us the certainty of our demands without all falsehood or deceit. Amen.

I conjure the King of the East, Zorasaball, which dwellest in the East part because thou art the most worthy and noblest among the rest of thy fellows, and therefore I choose thee out to give me true answer of every doubt. I conjure and adjure thee and thy fellows + by God the Father + and by the most Holy God + by the King of might + by our Lord Jesus Christ who suffered for all people, by the Incarnation of our Lord Jesus Christ, by his holy nativity, by his circumcision, by his holy baptism in Jordan, I conjure you princes by his holy passion, and by bitterness of his passion, and by all the holy words which the body of our Lord Jesus Christ hallowed, by his holy resurrection, by his worthy and wonderful ascension + and by his sending of his Holy Spirit, and by all the holy words of the Gospel + which our Lord Jesus Christ both taught and preached + and by the fearful day of Judgement, and by the holy Virgin Mary, the mother of God + and by the invention and exaltation of the Holy Cross + that you obey me, fulfil my desire, that you show and declare unto me and my fellows the whole truth of all things that I shall demand without falsehood or doubtfulness.

Again I conjure, bind, and charge you by the holy invisible Trinity, and by the seven seals of God, and by the candlesticks that are always placed before the seat of Almighty God, and by the four crowns of God, and by the three children within the middle of the burning furnace singing praises unto the Almighty God, by the twenty four elders, by the twelve apostles, and by the prayers of all the holy martyrs, by the patience of the Patriarchs and Prophets, by the pureness of the holy Virgin, and by the devoutness of all holy widows and all the holy Confessors and servants of God, and by all the merits of all the Saints and chosen of God + that you obey me and fulfil my desire, and that you show and declare unto me and my fellows the whole truth of all things that I shall demand without falsehood or doubtfulness +

and thus I command you by all the holy and glorious names of God + the Almighty and by the great Seal of Solomon, by his Pentagon and Mortagon and by his Ring and Girdle + by all the names of creatures which are printed and written therein, that without delay thou declare and show to me and my fellows present the truth of all that I shall demand + and this I command you by God the Father, the Son and the Holy Ghost. Amen.

And when thy works are ended according to thy request, proceed as followeth :

O ye Princes and Angels of powers, you have for this time satisfied my requests and opened to me and my fellows by the help of the high God. Now I further require you, that you four kings of the four parts of the world be further ready to help me at all my necessities, for the performance whereof lay your hands on your heads swear to be obedient unto me whensoever I shall have need of you that presently you will appear unto me by your heads, and by all the powers of the air, and by the great Seal of Solomon, and by all the holy names and characters written therein, in this I command and conjure you. Amen.

Then give them licence to depart, but first make the sign of the cross on thy forehead with thy thumb and say + the right hand of the Lord hath done mighty things + on thy mouth, saying, the right hand of the Lord hath exalted + on thy breast, saying, the right hand of the Lord hath done mighty things, I shall not die but live and declare the wondrous works of the Lord. Amen.

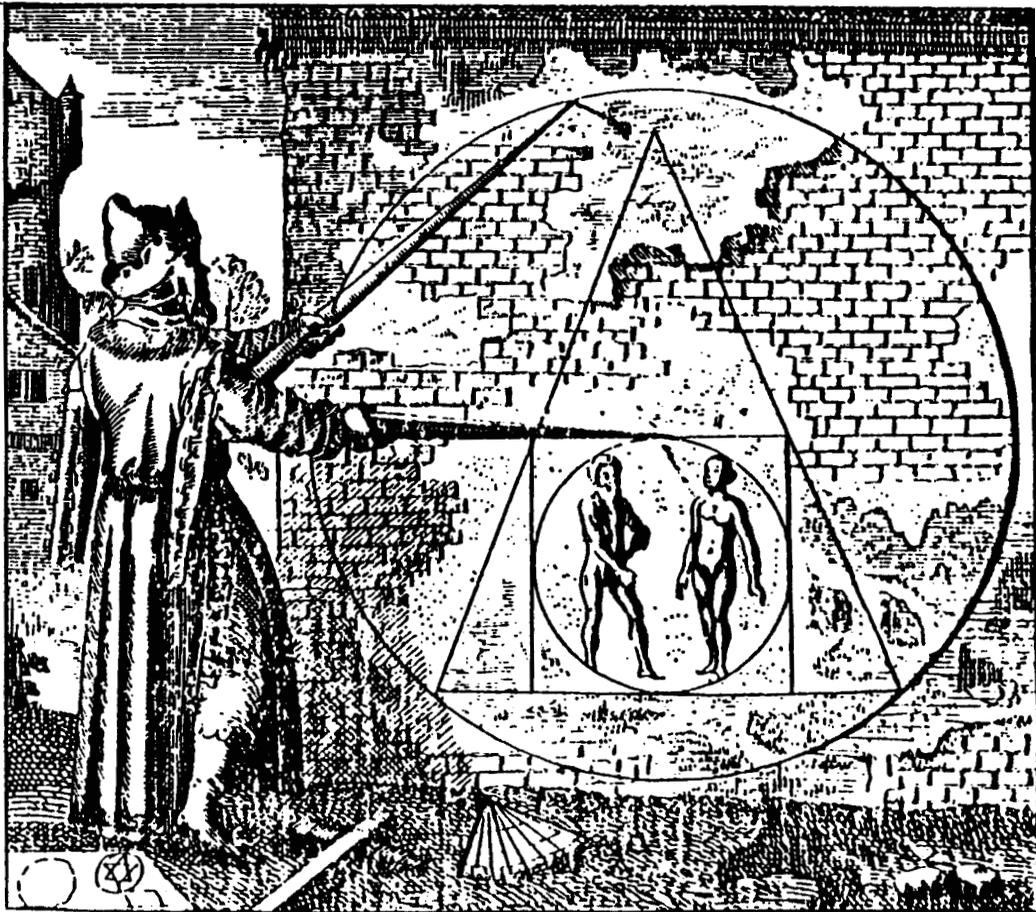
Then say, O ye four kings depart in the virtue of our Lord Jesus Christ without hurting of any man or woman to your own places + Behold the sign of the Holy Cross + depart away you wicked spirits, the Lion of the Tribe of Juda, the root of Jesus. The Key of Daniel. Allelujah.

It is hoped to be able to publish the complete text of The Art of Cyprian as one of the Magnum Opus Hermetic Sourceworks Series.



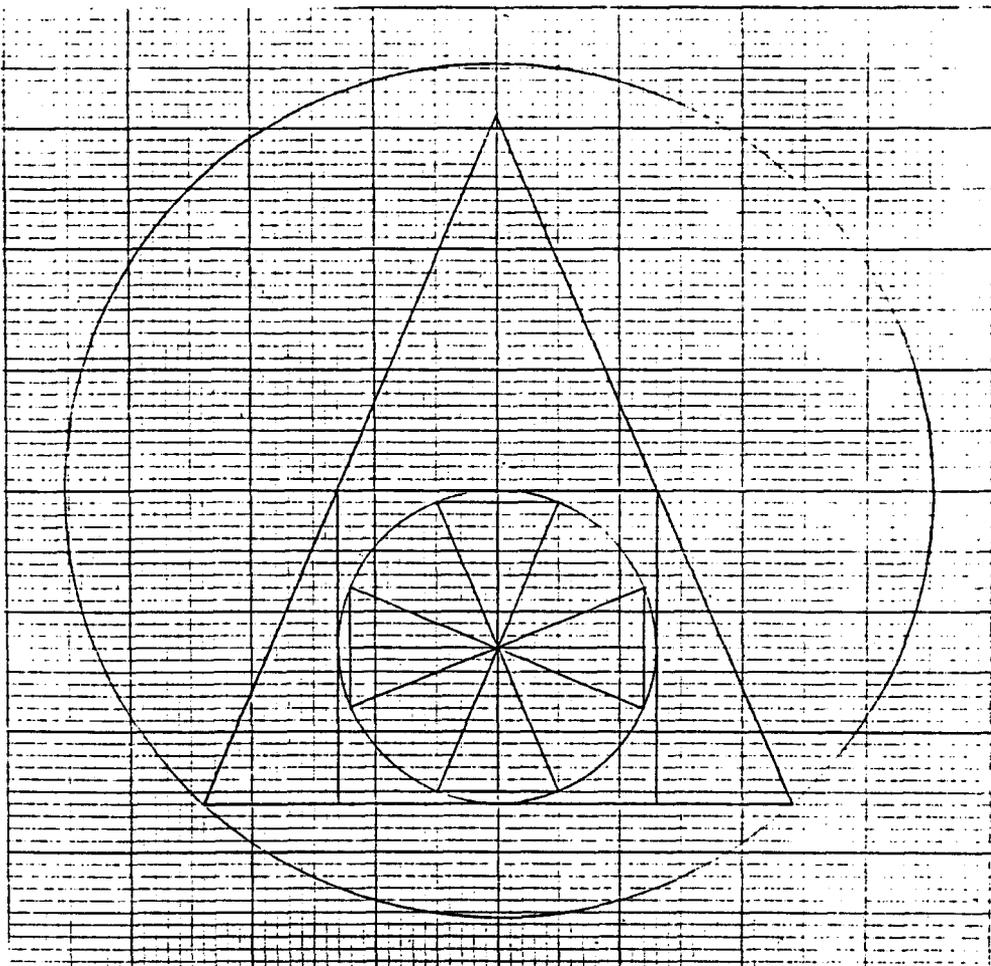
# Squaring the Circle of 13

Patricia Villiers - Stuart ©



This well known illustration is Emblem XXI in Michael Maier's Atalanta Fugiens, 1617. It is there accompanied by a motto which is a quotation from the Rosarium Philosophorum :-

From a man and a woman make a circle,  
From this make a square, then a triangle,  
Finally a circle, and you will have the Philosophers' Stone.



The archetypal Man and Woman stand on a square of 13 surrounded by a circle of radius 13.

The triangle which encompasses the square & circle is itself determined by a circle whose radius is the diagonal of a rectangle of 7 x 35.

$$7 \times 35 \div 7 = 1 \times 7$$

1 x 7 diagonal was sacred to the ancient Egyptians.  
(see Schwaller de Lubicz: The Temple of Man)

$$1 \times 7 \text{ diagonal} = \text{diagonal of } 5^2$$

$$3 \times 4 \times 5 \text{ triangle's hypotenuse} = 5$$

1 x 7 diagonal with this hypotenuse can make  $\frac{1}{4}$  angle.

Doctor John Dee shows a "Master's Circle" with radius = 13.  
(British Museum manuscript)

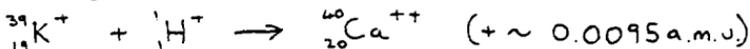
The diagonal inner cross is formed by diagonals of triplet triangle 5.12.13

# Some Notes on the work of Louis Kervran

Adam McLean ©

In an article in 'La Revue Generale des Sciences' Paris, of July 1960, Louis Kervran then Director of Conferences at the University of Paris described experiments proving the existence of the transmutation of some elements by biological means. Further details were given by him in a book 'Transmutation Biologiques' (Maloine, Paris 1962). These experiments involved measuring the weight of Potassium and Calcium in dry seeds and in germinated seeds, these seeds during germination being isolated from contact with Potassium or Calcium in their environment, say through the water or air. Thus any measured increase in the weight of these elements could only be explained by some transmutation occurring in the living plant.

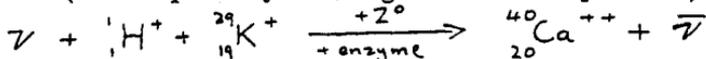
These publications were received with scepticism by some physicists because such transmutations were not explainable within the laws of Physics then admitted. However, other scientists were to confirm Kervran's findings. Among these were Prof. Dr. Hisatoki Komaki, chief of the Laboratory of Applied Microbiology at a Japanese University, Prof. Baranger, Head of the Laboratory of Chemical Biology in the Ecole Polytechnique in Paris. J.E. Zundel, at that time Director of a paper company having a chemical analysis laboratory, pointed out that in germinating oats, there was an increase of Calcium of sometimes more than 100% in a medium containing no calcium. From where was this Calcium derived? Kervran suggested from Potassium, because of a decrease of Potassium (K) quantitatively equal to the increase in Calcium (Ca), and he gave the following formula in 1960 :-



After many experiments, hundreds of analyses of tens of thousands of grains or plants J.E. Zundel (then Chemical Engineer of the Polytechnicum School of Zurich) confirmed these findings in a lecture in 1971 at the French Academy of Agriculture (Bull No. 4, 1972). He had then used chemical and physical methods of analysis. Later in 1979, Zundel, using the mass spectrometer at C.N.R.S (the Microanalysis Laboratory of the French National Scientific Research Centre), and neutron activation mass analysis at the Swiss Institute for Nuclear Research in Villigen

(Aargau), confirmed the increase for Calcium of  $61\% \pm 2\%$  (average for both laboratories) that is absolutely beyond any statistical dispersion. (There was also an increase of 29% for Phosphorus and 36% for Sulphur). See the article - Transmutation of the Elements in Oats in The Planetary Association for Clean Energy Newsletter Volume 2, Number 3, July/August 1980. So it is now beyond doubt that transmutations of a few elements arise as a property of the metabolism of living matter, transmutations obtained in great quantity at a low energy.

Recently a possible explanation for this phenomenon within the framework of modern physics has been evolved by French physicist Oliver Costa de Beauregard, Professor of Theoretical Physics at the Institut de Physique Theorique Henri Poincare (Faculty of Sciences, Paris) who is also Director of the Centre National de la Recherche Scientifique (C.N.R.S.). Costa de Beauregard suggests that such transmutations neither takes place through strong interactions, nor through electromagnetic forces, but through the weak interaction. This takes place through the neutral current of the intermediate vector boson, the so called  $Z^0$  particle recently discovered by particle physicists. Kervran's reaction for a biological transmutation from Potassium (K) to Calcium (Ca) in germinating oats is thus explained as being initiated by neutrino capture (from cosmic rays) and the weak interaction follows mediated by the  $Z^0$  neutral current (the  $Z^0$  probably existing as a virtual particle) :-



It would seem that this formula has brought the reality of these transmutations into the theoretical framework of modern physics. We thus see that in living matter there not only occurs the chemical reactions (Electromagnetic Forces) photosynthesis involving the absorption of photons of light from the sun, but also weak interactions that can effect the nuclear structure of matter, activated through the participation of cosmic energy in the form of neutrinos that stream down upon the earth from the depths of the Universe. A full awareness of the consequences of these ideas should have a profound influence upon many domains of modern science, not least in Agriculture, Dietetics and Healing.

In my article on The Ethers and the Fundamental Forces of Physics in the Hermetic Journal Number 9, I pointed out that the weak interaction bore a relationship to the Transforming Ether known in esotericism. Indeed, I there related that this Transforming Ether "promotes the multiplicity of forms within the material realm through its transmutative quality of etheric force". Thus with Louis Kervran's profoundly important work we stand upon the threshold of a turning point in the Physical sciences, and we seem to have the meeting ground between contemporary Physics and an esoteric Science of the Ethers. One can only hope that such research is fully followed up and the profound implications for the present rigid view of the mechanism of living matter are not missed. Indeed can it be that the transmutations of the ancient alchemists may again gain scientific respectability?

In preparing this short article, I have drawn from published material from various sources, but for the basis of the article I am indebted to Louis Kervran's own translation of a recently published article on his work.



This engraving of Matthieu Meriar first appeared in J. Daniel Mylius' *Philosophia Reformata* of 1622, though it is more familiar from its reprinting in the *Musaeum Hermeticum* of 1625. It shows us a mandala centred upon the Tree of the soul, beneath which an old philosopher is instructing a young knight. They raise their left hands in greeting, indicating the esoteric purpose of their meeting. This philosopher is the Wise Old Man within us all, while the Young Man is the explorative, investigative realm of the soul forces within us that seek enlightenment, that quests after the wisdom of the spirit. The Old Man leans upon a staff, his long experience, while the Young Man, as if a knight on the quest, bears a sword, a weapon of the intellect to arm him on his explorations.

Between these two figures stands the Soul Tree, bearing the Sun, Moon and the five planets. This is the realm which the being of the alchemist must penetrate, the seven spheres of the planetary forces in the soul which he must traverse and integrate. He also must bring together the King and Queen archetypes of the male and female forces in the soul, and the Four Elements - Earth, and the Fire breathing salamander, on the left ; and Water, and Air represented by the bird, on the right.

Around the Tree we see the most important aspect of this mandala, a representation of the inner process as taking place through seven stages :-

The first stage is a death/nigredo where the soul bird is seen perched upon a skull. Thus a death/nigredo stand at the beginning of the work, and a separation occurs between the soul and the body in the process. At the second stage, the soul bird gazes at its reflection in the dead earth realm. Through the nigredo, those facets of the husk of the old soul forces that have died, are transformed and mirror back to the soul an essence of its being. In the third stage, two soul birds descend and begin to raise this dead essence of the soul in the form of the bird corpse. They raise the essence of the soul that is anchored in the earth realm towards the higher spiritual realm. At the fourth stage a turning point is reached, when the dead corpse of the soul element anchored in the earth realm is spiritualised into a crown. The soul birds which can soar within the alchemist's being to the highest spiritual sphere, are useless to his consciousness unless they can incarnate this spirit in a material form. Here they have transformed the dead skull of the first stage, through the bird-corpse, into a crown. This crown is brought into the lower regions of the soul, by the polarised forces of the two soul birds that have been operating during this central part of the process, and in the fifth stage it is planted in the earth of the soul and begins to grow. Here the spiritual potentialities in the crown begin to reveal themselves as a living presence in the soul. The sixth stage sees the formation of the two Soul Tinctures, the Red (Solar) tincture represented by the rose blossoms, and the White (Lunar) tincture represented by the Unicorn. These tinctures or Stones are the permanent incarnation in the soul of these archetypal spiritual energies. Finally, the seventh stage is reached with the resurrection of the body here seen as a female figure. The alchemist returns to full consciousness in the body, bearing within him the essence of this process. As this has been woven into his being, he is represented as female in form.

We note the polarities of the stages :-

<u>ONE</u> : the Death/Nigredo	↔	<u>SEVEN</u> : the Resurrection
<u>TWO</u> : the mirroring of the Soul	↔	<u>SIX</u> : the Soul Tinctures
<u>THREE</u> : the raising of the corpse	↔	<u>FIVE</u> : the descent and planting of the seed

FOUR : The Elevation to the Spirit and creation of the Crown

Over the last ten issues, we have worked through a series of meditative exercises that used certain techniques which involved experiencing one's inner being in particular ways or through the use of special symbols. That particular work can be extended indefinitely and hopefully enough indications have been given to enable the reader to construct exercises for himself. But the time has come to change direction somewhat in our meditative work. The ancient alchemists meditated upon processes in their retorts, and worked to inwardly harmonise their being with outer processes in nature. They meditated upon processes in the natural world bearing this into the substance of their souls. Thus they read the book of nature. With the arriving of spring in the northern hemisphere, this is a good time to begin such meditative exercises.

Our first meditation in this series involves working with the four elements. The technique given here is a development of the Solve et Coagula. It should be performed in the retort of nature, in contemplation of the natural world, and involves bearing the essence of the outer spiritual forces across the threshold into the inner realm.

Seek out some phenomenon of nature that reflects the nature of the element one is to contemplate. For Air, perhaps the rising of smoke from a fire, a mist slowly forming, or those processes of cloud formation that occur at a discernable rate. For Water, the seashore, waves beating on rocks, or perhaps find a little stream or waterfall. For Earth, sit beside a rock face, or a quarry, or some particular feature of landscape. Fire is more subtle, although in outer nature there are currents of warmth flowing through phenomena, through plants, gathering a certain parts of the landscape, perhaps it would be best at first to meditate before a real fire.

Find oneself a spot to sit or otherwise be comfortable and be able to observe the phenomenon one has chosen. This meditation has two parts, two cycles, an outward and an inward phase. These should be repeated alternately until ones inner soul feels filled. (One cannot really overdo such an exercise for ones concentration will fail once one is inwardly filled).

During the outer Solve Phase, with open eyes dissolve one's conscious outward into the phenomenon, feel as if one is touching, merging with the sounds of the stream, the bright flashing of the waters, allow oneself to almost flow into the outer phenomenon. Then once one begins to reach a point of outward saturation, withdraw this experience inwards, closing the eyes, separating from the other senses, descending into the inner soul depths, bearing the essence of the outer phenomenon one has chosen, say Water, and touch this inwardly with one's inner vision of the Water element. This is the Coagulation Phase. Then once one reaches a certain satiation allow one's consciousness to turn again outwards in the Solve phase. One will find that through this exercise one bears across the threshold of one's consciousness a spiritual essence of the phenomenon, and one will inwardly come to feel a living connection with the Elements. One can of course work through all four Elements in sequence, and one will through this exercise very rapidly become aware of the gradations within the elements and the terms Earth of Fire, Water of Air, etc, will no longer be merely intellectual abstractions, but will be living realities.

Please resist the temptation to perform these exercises outside of nature. It is essential to work with nature, and enter into a relationship with her through this working. It cannot be done in one's own head.

# Reviews

THE HIDDEN ART : A Study of Occult Symbolism in Art  
by Fred Gettings      205 Illustrations 21 in colour  
Studio Vista 1978      HB 176pp    £12.95  
(Distributed by W.H. Smith)

Fred Gettings is becoming well known and respected for a number of books he has produced on the subject of symbolism. His main field of interest and research is that realm where Art merges into occultism, where artists have consciously worked to give expression to esoteric wisdom. In this lavishly illustrated and beautifully designed book, he explores several strands of this expression of occult symbolism in Art. He deals in turn with the zodiac and its expression in medieval cathedral building, the various representations of the heresy of the two Jesus children, and the underlying hermetic philosophy that inspired great pictures of the Renaissance, here he focusses especially on Botticelli's Primavera and its hidden geometry. He then explores the heretical occult alternative interpretation of the Fall of Man myth, which sought to free man from the crippling bonds of the then prevalent ecclesiastical philosophy of the original sin. Gettings reveals that artists such as Henri met de Bles and Hieronymus Bosch sought to present in their work the alternative perspective of various Adamite secret societies which preserved an occult wisdom of the true spiritual nature of human sexuality. Gettings then follows this esoteric stream working within Art through into more modern times, via William Blake, Mondrian and Kandinsky (who he shows to have been fundamentally inspired through his interest in Theosophy and Anthroposophy). Fred Gettings shows in his last chapter that occult philosophy still works behind the imagination and expression of many present century artists, and he especially reveals how Max Ernst's enigmatic painting Of This Man Shall Know Nothing bears within it the essence of certain occult ideas expressed through the same kind of hidden geometry that was shown to have lain behind the medieval and Renaissance paintings. The thesis presented here will be of the greatest interest to students of hermetic philosophy, as one can see quite clearly how the occult wisdom did not just remain introspectively bound within the secret societies, but through the work of various artists was broadcast to the wider world. I found this book a vital and exciting exploration of a field almost untouched by contemporary Art historians, and one can only hope that Fred Gettings' interpretation of these works will have some influence upon Art historians in the future.

THE PSYCHIC GARDEN - Plants and their Esoteric Relationship  
with Man by Mellie Uyldert  
Thorsons Publishers Ltd 1980 PB 159pp £3.75

In my review, in the Hermetic Journal No. 9, of Mellie Uyldert's previous work Metal Magic (published by Turnstone Press), I expressed my admiration for this interesting and original gathering of material on the occult properties of metals. In this present book, she has again given us some most valuable insights, this time into the esoteric properties of plants, in particular seen in relationship to man. In the first part of the book, she looks in general at various aspects of the esoteric side of the plant kingdom, examining in turn, their harmony to their environment, plants that have special kinship and grow together harmoniously and those which antagonise each other, the Moon rhythms in the plant world, the radiations that work in the plant kingdom, the use of dowsing rods of plant material, the alchemical transmutations that take place in living substance, the nature spirits that work in the plant kingdom, and the use of plants in healing. The second part of the book is a detailed description of 28 plant Souls, the essence working within a plant family or group. This section is of especial value and originality. The book closes with a meditation, and a short chapter describing man's special relationship with trees.

THE 1981 LUNAR CALENDAR Edited by Nancy Passmore  
Luna Press, Box 511 Kenmore Station, Boston, Ma 02215, U.S.A.  
68pp PB \$6.25

This booklet presents a detailed calendar of the thirteen lunations of 1981, bringing together in one convenient volume, astronomical and mythological material associated with the Lunar Year. A short introductory section gives details of the astrological aspects of the Moon's presence in the twelve signs, the cycle of the Moon and its implications for gardening and fertility. The bulk of the booklet is taken up by a calendar of the lunations, with full ephemeris for the Moon through each 'month' or lunar cycle, along with which is presented information on the cycle of festivals and the Tree alphabet calendar as described by Robert Graves in his 'White Goddess'. A most interesting and useful gathering of information relevant to the lunar year.

ALCHEMY : the Philosopher's Stone by Allison Coudert  
Wildwood House 1980 large format PB 238pp £5.95  
many black and white illustrations

A fine introductory survey of the realm of Alchemy drawn primarily from present day commentators, rather than from original source material. This book both looks at various historical personalities in the tradition - Flamel, Charnock, Helvetius, etc.- and also focusses on certain facets of Alchemy. In general Allison Coudert seems most open to a Jungian approach to the subject. A substantial portion of this book is devoted to exploring the Chinese Alchemical tradition, perhaps the author's special field of interest, and here we see presented material which is not so well known. Hopefully, this book through its broad sweep will help to introduce people to the vast domain that lies within Alchemy and lead them to explore and investigate the subject further.

ALCHEMICAL HIEROGLYPHICS by Nicholas Flammel  
Heptangle Books, P.O. Box 283, Berkeley Heights,  
N.J. 07922, U.S.A. HB 89pp Line illustrations \$12.50, £7.00

An important alchemical item from Heptangle Books, this is a reprint of the extremely rare 1890 edition of W.Wyn Westcott, which in turn was a reprint of the 1624 English edition of Eirenaeus Orandus. The text has been entirely reset and excellently printed and bound, and includes Westcott's short but perceptive Preface to the work. Nicholas Flammel (1330-1418) was one of the most renowned of the early alchemists, and in the legend of his life it is told how he, while a poor scrivener, came across a mysterious book containing the hieroglyphic illustrations, which so inspired him that he dedicated the rest of his life to finding the key to its mystery. Indeed, it is recounted in the legend that he with the aid of his wife Perrenelle eventually achieved the summit of the work. The Alchemical Hieroglyphics of Nicholas Flammel purports to be a version of this manuscript, and although sceptic academics will dismiss it as a 16th Century fabrication, the text and illustrations are of profound esoteric value and this book will be essential for any student of the tradition. One can only wish that now this important material has been published someone might undertake the task of providing a commentary on Flammel's work. This is definitely one of the most important alchemical sourceworks published in recent years.

PSYCHOLOGY AND ALCHEMY by Carl G. Jung  
Routledge and Kegan Paul 1980 PB 571pp £5.95  
270 illustrations

It is most gratifying to me to see Jung's classic work on Alchemy now in paperback, both because its publication indicates a growing interest in alchemical ideas, and also that this extremely cheap paperback edition makes his work available to those who cannot afford the high prices of specialist publications. Whether one agrees with Jung's interpretation of alchemical symbolism or not, this book is invaluable as it presents a mass of source material, not least the 270 illustrations and Jung's own translations of extracts from alchemical writings. Jung was able to present a picture of Alchemy which was broadly acceptable to the present rationalist consciousness of the 20th Century, but at the same time remaining open to the mystery of the Great Work. Of all Jung's alchemical writings, this present volume is the most approachable, being a very broad survey of various facets of alchemical symbolism that Jung found resonating with psychological concepts and inner experiences that arose in his patients (and his own) psyche. I feel this to be an essential book for anyone with a serious interest in the alchemical tradition, for whether or not one adopts a Jungian approach, there is so much crammed into these 500 odd pages that will be of value in one's research. I myself often consult this book and use it as a reference work, the extremely thorough index making this easy, while the extensive bibliography alone is of great value. Highly recommended to beginners and specialists alike.

This work, the result of much painstaking and scholarly research, is subtitled "An Introduction". Nevertheless, it is rarely that one finds such a wealth of information concentrated in the moderate space of less than two hundred pages. The Atharvaveda, a sacred text from which much of the information has been drawn, was put together around 1400 BC, but contains records of magical practices thought to be very much older, reaching back perhaps to the fourth millenium B.C. The author has classifies her material under ten headings, each chapter presenting charms (sic) used for a particular purpose. This makes the book quite easy to refer to, although the inclusion of customs and rituals to ensure the growth and fertility of plants and animals under "Charms for Prosperity" may not be immediately obvious. The value of the book is increased by the frequent parallels drawn between Indian magic and that of the ancient Middle-East and Egypt. The author casts her net wider than this, however, and references can be found to the folk-lore of Celts, West Africans, North American Indians, Lapps and many other peoples. She has achieved the condensation of so much material by omitting the actual invocations, prayers and mantras used for given ritual purposes ; the reader is referred for these to appropriate sources through a wide ranging Bibliography. Many God and Goddess names are included in the text, nonetheless. The book should also be useful for those studying symbolism ; for example, there are references to the associations of various metals. Lead is inimical to demonical forces, Gold ensures eternal life, Iron is related to virility, and Copper belongs to the material realm. There are references to different kinds of birds, and to megalithic stones. For most readers this will probably be a book for dipping into, and for the reference shelf, but at a price of only £6.50 it seems to offer remarkably good value.

Swami Prem Sudheer

THE DOUBLE HELIX OF THE MIND by Stan Gooch  
Wildwood House 1980 250pp HB £7.95

Over the past few years Stan Gooch has written a number of books - The Paranormal, Guardians of the Ancient Wisdom, the Neanderthal Question, etc. - which seek to find a common ground between established materialistic science and the occult. In this present volume he investigates the nature of the brain and explores in some detail the implications of the Left/Right cerebral hemisphere polarity which has been mirrored by some writers as the Analytic/Synthetic, Objective/Subjective, Logical/Intuitive polarities of the psyche. Stan Gooch indicates that this simplistic picture is no longer tenable and suggests as an expansion of this thesis, that the true mirroring of this polarity is found physically incarnated in the Cerebrum/Cerebellum structures of the brain. Although his speculative style of writing may not be acceptable to many traditional thinkers, there are many challenging ideas in this book that will repay further investigation, and he certainly presents those who seek to grasp an occult physiology of man's inner being with some important material with which to work and explore further.