



THE HERMETIC JOURNAL is published quarterly

12 Antigua Street  
Edinburgh 1

Edited by Adam McLean

All material copyright the individual contributors. Material not credited, copyright the Hermetic Journal.

ISSN 0141-6391

## Contents

- 1 Editorial
- 3 News and Information
- 5 Alchemy and Qabalah  
Hans Nintzel ©
- 13 Rasayana : The Natha School  
Of Alchemy  
Lokanatha ©
- 17 Jane Leade's "Revelation  
of Revelation"  
Adam McLean ©
- 21 A Kabbalistic-Alchemical  
Altarpiece  
Adam McLean ©
- 27 Muller's Process
- 34 Hermetic Meditation No 11  
Regular Feature
- 35 Heinrich Khunrath  
Adam McLean ©
- 40 Alchemical Mandala No 12  
Regular Feature
- 42 Reviews

## Editorial

As I write, the "Space Shuttle" dominates the news headlines. This event and its impact upon human consciousness, I believe deserves some consideration by esotericists.

Firstly, its success is a kind of outward demonstration of the validity of a materialist approach to the world, and of course the staging of its flight as an 'event' by the media has this underlying theme woven into the commentaries and articles surrounding this event. Thus the forces behind materialism stage such demonstrations as symbols of the success of Man's materialistic thinking and will. One often wonders just what could be achieved in propaganda terms by representatives of the esoteric sciences, if they were able to stage a similar kind of media event.

Secondly, as a symbol the Space Shuttle and rocketry in general have a very definite masculine dimension. There is a strong phallic element in their very design, and the whole essence of rocketry consists of forcing a way through directed power. Man with the flaming sword of the rocket exhaust, forces a passage to the stars. Thus implicit in the event is a celebration of the masculine side of Man's nature.

Thirdly, in orbiting the Earth Man is able to behold the globe beneath his feet. On the one hand this allows Man

the overview that can give rise to his recognising that he lives upon a planet, a whole world, but there is also the aspect that Man here takes on himself the role of the Sky God, an important formative archetype of the Western consciousness. Through the orbital space station, Man occupying the role of the Sky God, can dominate the earth below his feet, and there is undoubtedly a military facet to such an enterprise, a controlling of the Earth from above, from the skies of space.

There lies within this event, within Man's "conquest" of space, a definite duality. Spiritually, something positive is moved within humanity when Man is able to take this cosmic view of the Earth, however, it is not necessary to be forced into space in order to arrive at such a view. That is needed only by those lacking imagination or so rigidified in materialistic thinking, that they need the physical experience of standing outside the earth to enable them to arrive at this experience. They cannot work this inwardly. Indeed, it seems necessary that those involved in such space programmes (and this applies to other domains of high technology) are selected and trained for the dominance of logical, materialistic structured thinking, rather than imagination and openness to inner experience. In a way the conquest of outer space requires on the part of the individuals involved a denial of their inner space.

It is this imbalance that one recognises as being the foundation, the basis, of what one feels intuitively as wrong in such technological programmes. It is the harmonisation of these two reals, the inner and outer space of the human soul, that lies in the heritage of the alchemical tradition.

The alchemists in the early 17th century were aware of this duality in their Spiritual and Material

science and the wiser among them saw the dangers of the pursuit of a material science cut off from awareness of spirit and soul. The 17th century was a time of great social upheavals and inner battles in the soul of Western humanity. The Rosicrucian movement tried to incarnate an outward social order modelled on esoteric principles, but this was destroyed by the forces of reaction in the Church establishment. Society, at that time was outwardly encouraged to seek out, destroy and burn, those individuals who still preserved a consciousness of occult forces - the Witch Burnings. This was a piece of social engineering through propaganda to rival indeed, the media clamour over the success of materialistic technology in the twentieth century.

The space programme, now just entering a new phase of activity with the Space Shuttle, bears within it all these contradictions for the human soul. As a symbol, it works upon the souls of ordinary humanity, inspiring them with a belief in the success of the conquering power of materialist founded science, of the supremacy of the cold, logical, intellectual faculty of Man. This event thus further polarises the aspirations of our society. It thus calls for a rebalancing of our souls through consciously seeking the feminine intuitive side of our beings. Our society is at present set on the other course, and it seems to rest with those involved in the esoteric sciences to nurture and sustain this intuitive, receptive side of our souls. In earlier days, before the polarising of the human soul, Alchemy as both Art and Science, held the Wisdom of the balancing of both facets of the being of humanity, and as I have often indicated in these pages, we still have much to learn from this source, and its esoteric science must arise again as an antithesis of the one sided development of the soul in this age.

Adam M'Lean

# News & Information

TRANSLATORS required to work with Adam McLean on translating items of great esoteric importance, mainly from Latin and German original texts into English. These translations would eventually be published in the Magnum Opus Series with full credit of course to the translators. Small payments for such work will be made but potential translators must be willing to undertake such work primarily out of interest and for the sake of helping with the restoration of the Hermetic Tradition.

## Note on Subscriptions

The present inflation in printing costs and recent increases in postal charges necessitate an increase in the subscription rates for the Hermetic Journal, however, due to a slight increase in the number of regular subscribers it has been possible to hold this down to a modest level of increase, which is required to absorb postage charges.

Consequently the subscription rate as from 1st May 1981 will be increased

£4.40 for 1 year (four issues)  
£1.30 for single copy of current issue  
Back issues remain at £2.00 each

For foreign readers paying in US Dollars, there will be no increase at present, due to the firming of the dollar against the Pound Sterling.

\$12.00 for 1 year (four issues)  
\$ 4.00 for single copy of current issue  
Back issues remain at \$5.00 each

# Alchemy and Qabalah

Hans Nintzel ©

It often comes as a surprise to the student of the occult that there is a direct connection between Qabalah and Alchemy. With Alchemy one thinks of test tubes and retorts, with Qabalah one thinks of incense, robes and ceremonies. This is indeed true, but we must not forget that Qabalah is theory and Magick the praxis. That Magick involves certain other disciplines such as Astrology. Further, the goal of Magick/Qabalah is to raise one's level of consciousness. Or, to raise one's vibratory rate. And that is precisely the end goal of Alchemy, to raise one's vibratory rate. At the outset then, we see that, at least, the goals of alchemy and Qabalah are the same. It would follow then, that there is a definite relationship between these two seemingly different and recondite disciplines. It is the purpose of this paper to investigate the connection between alchemy and Qabalah.

Alchemy deals with the four elements known as fire, air, water and earth. These elements actually reflect the basic qualities inherent in all matter. The elements correspond to certain physical properties as follows : Fire is the manifestation of heat, thermal emission. Air relates to all gaseous substances ; water to all liquids and earth to all solids. We state a priori that alchemy also encompasses and contains those disciplines known as astrology, magick and Qabalah. So to be a good alchemist, one must needs be a good Qabalist. To be a good Qabalist one must be a good magician and to be a good magician requires a sure grasp of certain astrological principles. Qabalah is a cosmogony, a conception of who we are, where we came from and where we are going. It is intended to answer such questions as : what is our relationship to God ? To angels and archangels ? How does the machinery of the universe work ? Qabalah posits a hierarchical relationship between God the Macrocosm, and Man the Microcosm. Qabalah is the theory while Magick is the theory in action. Magick, then, provides us with tools for doing. It offers rituals and ceremonies to explore and map the theorems of Qabalah. It also lays the groundwork for sound work in alchemy. Astrology, of course, is to Magick as algebra is to calculus. It defines relationships based on planetary influences and describes what those influences are.

Qabalah uses a symbol known as the Otz Chaim or Tree of Life. This symbol is a series of circles connected by lines known as paths. The circles, which are also "paths" are known as Sephiroth. The rather strange sounding words should be familiar to anyone knowing Qabalah, they are phonetic Hebrew. Now on this Tree are placed representations of the various planets and certain attributes of planetary influences. To the various paths are attributed a series of seeming non-connected items called the correspondences. These include a flower, a Greek and Roman and Norse God, an animal, a colour, a perfume, a precious gem, and so forth. This entire symbol with all its correspondences, is intended to represent, simultaneously, both the macrocosm, God, and the microcosm, man. Qabalah specifies that there is a direct relationship between man and God, and that if man can understand the Tree, he can understand what this relationship is. Since the Tree represents the universe, understanding how the Tree functions, man can understand how not only HE functions but how the universe functions. It follows then, if one knows HOW something operates, one can start to exert some influence over that operation. The idea is that as man "works" with the Tree, he commences to understand what makes him tick. As he begins to master the microcosm, himself, he starts getting glimpses of the machinery of the universe and how that works. Moreover, the use of magickal practices help him control this machinery so that he becomes the master of his own destiny and things occur in conformance with his own will. This is real Magick !

Gurdjieff was an esoteric teacher, mystic and writer. His knowledge has the Sufi tradition as its well-springs. Gurdjieff was, in addition, a true alchemist, at least in terms of concepts. Further, as Whitall Perry pointed out in his book : "Gurdjieff in the Light of Tradition", Gurdjieff was a master Qabalist. To some, the statement that he was an alchemist may seem quite erroneous as Gurdjieff never talked about retorts and crucibles as part of the work on ones' self. However, this will not be a great surprise to the student of alchemy because tradition holds that alchemical roots are traceable to Sufi religions. O.M. Burke in "Among the Dervishes" traces some of these roots, through Sufism, to Afghanistan. Perhaps the Russians had a more unusual motive for invading that country than is dreamed of.

The point here is that Gurdjieff wrote that it occurred to him one day that we all have within us the sun, the moon and all the planets and that if we could understand what this means, that we have all the planets within us, we would soon attain total self-mastery. Gurdjieff also developed another important concept relative to Qabalah and alchemy ; in his privately published book "Life is Real Only then when I AM", he writes : "For He is God and therefore (since God had created him) I also have within myself all the possibilities and all the impossibilities that He has. The difference between Him and myself must be only in scale. For He is God of all the presences in the universe ! It follows that I also have to be God of some kind of presence on my scale. He is God and I am God ... Whatever is possible or impossible in the sphere of His great world (macrocosm) should be possible in the sphere of my small world (microcosm)". (The parenthetical expressions are those of the author and not Gurdjieff.)

Here is a simple and lucid statement of the concept of Qabalah. That we have powers analagous to God and there exists a relationship between them that differs only in scale. Where God can make planets to roll in

ceaseless orbits and to make suns flare, man can do things analagous to this but on a greatly reduced scale. What these things are, are revealed by a study of the Tree of Life which provides the correspondences between the macrocosm and the microcosm. A study of this incredible symbol and meditation on the correspondences will ultimately yield an understanding of these relationships. Further, the practice of Magick will raise the individual's level of consciousness, so that he can "break through" and fully comprehend these eternal and cosmic truths. As Heinlein put it, to 'grok' them. What is even more important is that, having grasped these truths and realising his station in the universe, man can begin to master his own destiny. This is the promise of Qabalistic Magick.

Artephius, a middle age alchemist declared : "Is it not recognised that ours is a Qabalistic Art ?" By now we should see that this is in fact the case. Before exploring these relationships, it might be well to examine various basic alchemical postulates or concepts. We have already mentioned that alchemy involves the raising of vibratory rates. A one word definition of this would be evolution. Alchemists believe ALL things are evolving, even the planet on which we live. Man is evolving and so are the trees, plants, stones, metals, etc. Another fundamental idea to alchemy is the concept that all things are composed of three essentials or "ingredients". These three basic building blocks of all matter are called by the alchemists : "Sulphur, Salt and Mercury". These should not be confused with the things we normally associate with these words. These words are symbols to describe certain properties. In other words, the Sulphur of the alchemists is not the brimstone that comes to mind, and Mercury does not refer to quicksilver, and Salt is not sodium chloride. The alchemists used these words to describe the essential components of all things. They correspond to soul (sulphur), Body (salt) and spirit (mercury). In otherwords, all things consist of a body or a physical vehicle and this living vehicle houses a consciousness known as sulphur which is animated by the life force or spirit called mercury.

This is not a new concept at all. In fact, this trinity is found in many religions and mythologies. We find Father, Son and Holy Ghost ; Brahma, Vishnu and Shiva ; Gases, liquids and solids, and so on. The only thing new perhaps, about this concept is the extention of it to ALL creatures on this planet in all three of the kingdoms (animal, vegetable and mineral). Therefore, plants, metals, and man are all composed of these three essentials. The alchemist then, when declaring that all things consist of this trinity of essentials, says further, that things are different because of the varying proportion of these. Also, if something has perfectly balanced the ratio of the three essentials, this thing has reached perfection, the zenith of evolution. That is , when a subject has equal proportions of sulphur, salt, and mercury, it has evolved to its highest degree.

If we examine the mineral kingdom, we find that alchemists consider lead on the low end of the evolutionary scale. Lead is heavy, dense, gross, full of extraneous dross matter. On the opposite end of that spectrum is gold, the finest, most noble of metals. It has reached its peak of evolution. Our very economy bears mute testimony to this idea if one compares the price of lead versus gold ! Now, the alchemists believe that all lead will one day become gold ; that this is nature's design, continuing upward evolution. Just as it is the destiny of lead to progress up the metalline evolutionary scale, becoming tin, copper, etc., and finally gold, it is man's

destiny that he too evolve until he becomes a finer, nobler body, merging at last into the One, the All, God. However, unlike any other creature on the face of this planet, man and man alone, can either retard the evolutionary speed of himself or of other creatures - or accelerate it.

From the foregoing we can catch a subtle hint of why "lead" is lead and why "gold" is gold. From the alchemical viewpoint, this is because, over time, gold is a "creature" that has had its essential ingredients balanced perfectly. Thus, it is fully evolved. That is, there is the exact same amount of sulphur as salt as mercury in gold. In lead, on the other hand, there is great imbalance in the proportions. Other metals are also imbalanced but in different ways ; which is why they are manifested as they are. It would seem then, if we can take lead and somehow balance the three essentials, we must wind up with ... gold. This is indeed the theory, simple enough, but the doing is not as simple. However, the beautiful thing about alchemy is this ; while there is much theory, to be sure, all the theory can be demonstrated in the laboratory. In the here and now. One can have knowledge rather than belief. That is, one can take the theory and in a simple way test it for correctness. This is, in part, what the alchemists of old did : experiment to prove, on the material plane, the validity of philosophical concepts of the universe.

However, it is interesting to note that not all who experimented with alchemy were "successful". This seeming paradox might tend to show that alchemy is NOT a science. After all, should not similar experiments produce similar results ? This is true if the similar experiments are performed by the same person. While it is true that purely chemical laws will always hold true, there is a little twist in the performance of alchemical experiments. That is, where one person can mix two substances and come up with a third, a second person might fail each time, even using the same materials and equipment ! The reason for this is summed up nicely in a treatise by Gerhard Dorn and translated by Marie-Louis Von Franz in her book : "Alchemical Active Imagination" in which Dorn explains that just DOING some sort of alchemical activity, even the mere reading of alchemical literature, produces a transmutation to occur in the practitioner. What happens is that as one experiments (or reads) the ability to DO increases. So that where one day an experiment failed, further activity in the lab or in other alchemical pursuits, will improve the chances for success. This is the invisible inner transmutation that takes place within all who tread the path of alchemy. Von Franz dilates further on this phenomena by citing the Arabic alchemist Ibn Sina, who stated that through the achievement of ecstasy, the soul of man can, if even for a brief moment, take on the powers allotted to God.

That is, when God says : "Let there be Light". There IS light. When man says : "Let there be Light", normally darkness prevails. However, Ibn Sina indicates that man can come so close to God and can achieve this ecstasy through various practices such as meditation, rituals, etc. (also dancing as demonstrated by the "whirling dervishes"), that man can make things HAPPEN. Mystics achieve this by deep meditation or through mortification of the flesh. Magicians can achieve this through those psycho-dramas known as Ceremonials or Rituals. These are intended to inflame the individual, to exalt him to that state of peak experiences where changes, transmutations, can take place. These changes are usually thought of as exorcisms, "Knowledge and Conversation with the Holy Guardian Angel", but could well include making medicinal elixirs and even that magnum opus, the confection of the Philosophers' Stone. We can think again now on what Gurdjieff

said about his idea of man and God having parallel abilities and can perhaps see that all that is needed is a catalyst for man to manifest these powers.

Alchemy is certainly a science unto itself, and as was indicated the mere reading of alchemical tracts will cause subtle changes to occur. Yet, the use of Magic is catalytic to alchemy. Dr Edouard Blitz in his preface to Dom Pernety's book "The Great Art" summarises some of these ideas when he points out that the ancient Rosicrucians blended Alchemy and Qabalah into a cohesive and working system. That their mysticism was founded on experiential proofs as proved in their laboratories. This technique was also well exemplified by Roger Bacon, the father of the experimental method, a great alchemist in his own right. So then, there clearly seems to be a distinct connection between alchemy and Qabalah. Certain modern writers on alchemy, such as Philip Hurley ("Herbal Alchemy") use Qabalistic practices, such as the making of talismans, to insure laboratory success. Much fruitful research can be done in this domain.

Let us now look directly at some of these connections. To do this we will consider astrology. First of all, it should be clear that there is a connection between astrology and magick. Magick as a discipline involving ceremonials and construction of talismans, etc., is heavily dependent on planetary influences and times. For example, to construct a talisman for health, one would study the Tree of Life and find that health is referred to the sphere known as Tiphereth, to which is assigned the correspondence of the sun. Qabalistically, we find that the sun also corresponds to gold and to the archangel Michael. From astrology we find other correspondences and influences. Such as the day ruled by the sun is SUNDAY also that there is a period of time during every day when the influence of the sun is strongest. We also find that the sun rules the heart. We also find, perhaps surprisingly, that there are plants and minerals ruled by the sun. The herbs chamomile and rosemary are "sun herbs". Just as Mars rules the day of the week Tuesday, the head, and such herbs as cayenne and garlic.

From this, we can easily see that if a planet rules both a plant (or herb) and a part of the body, there must exist some relationship between that herb and that part of the body. From a medicinal point of view this concept is fundamental to alchemy. In fact, the making of medicines is one of the main thrusts of all alchemical practices. The idea is to heal man's physical as well as spiritual nature. Furthermore, the use (ingestion) of alchemical tinctures and the like is believed to burn away, or dissolve, gross matter inimical to the influx of finer, subtler vibrations. The alchemist firmly believes all herbs and minerals, as well as man, have a definite purpose in being here. The herbs, classically, being used in medicaments. The laws of astrology giving us the key as to what kind of herb to use for various ailments. That is, for a problem with the heart, which is ruled by the sun, it should be obvious that the best herb from which to make a medicine is a sun herb. Further, that the best time to pick that herb and to make that medicine would be on a Sunday, during the hour of the sun.

These laws extend to all kingdoms and are related to the tree of Life. As an example, let us say a person has a problem with the head. Astrology tells us the ruling planet is Mars. Therefore, one could make a medicine from a Mars-ruled herb such as anise. A more potent medicine could be made

from a mineral or metal such as iron. More potent because the metals have existed for aeons longer than the herbs and thus have been subjected to greater astral influences. One could extract the sulphur or oil of iron and use it as a medicine. Or, if one had some alchemical insight into the marvellous properties of antimony, one might elect to make a medicine from antimony. While this metal is not under the dominion of Mars, its preparation involves converting the ore into a substance called Glass of Antimony. This substance looks just like ordinary window glass. However, by the control of the heat, the pyrotechnics, one can cause the colour of this "glass" to vary. These colours can be yellow, red, white, blue, green, and so forth. In this case we would make the glass what colour? Red, of course, because red corresponds to Mars. The best day to make this glass would be a Tuesday.

One more example will surely drive home this connection between Qabalah and alchemy. Consider a person who has a problem with love. One could try psycho-therapy or analysis of various kinds. Today we find many "new age" techniques such as "Rolfing", "Bio-Energetics", EST and Gestalt Therapy. In every case, each of these therapeutic practices require someone else to administer the healing. In the domains we have been investigating, the healing can be done by the individual. In the situation stipulated, involving a problem centred on love, we need only have a knowledge of Qabalah and alchemy to start a healing practice. These disciplines can be brought to bear on the problem. We would use the Tree of Life as a guide. There we find that love is attributed to the sephira known as Netzach. Netzach is attributed to Venus, the planet associated with love. So, we consider the various correspondences for this sphere. We find the number seven, the colour green, the metal copper, plants such as burdock, foxglove and yarrow. Further correspondences are the Egyptian goddess Hathor, the precious gem the emerald, the herb damiana, etc. What we might do Qabalistically is to surround ourselves with representations of as many of these correspondences as we can, and meditate on this sphere of the Tree. While doing this, we might wear jewelry with emeralds in, burn damiana incense and surround ourselves with pictures of the appropriate goddesses.

Alchemically we might make a tincture of one of the herbs or plants ruled by Venus. Or, if well versed in alchemical procedures, we could exalt such an herb to the state known as a "plant stone" and ingest some of it. The most potent approach though, is to use the metal of the planet, namely copper. In a procedure analogous to that used for the herbs, one would make a tincture of this metal. This tincture, extracted by a suitable extraction media or menstruum, would yield the potent sulphur or soul of the metal. This sulphur is highly efficacious in medicine. Advanced alchemical students might even produce the salt or even the mercury of the metal to heighten the effect of the medicine made therefrom. However, such practices are NOT for the beginner. For example, foxglove is poisonous. Only an alchemist knows how to extract the virtue and leave the poison behind. Foxglove being a Venus plant could be a choice for a problem dealing with love. Interestingly, from Foxglove is made Digitalis, a medicine for the heart. One would think this is in the domain of the sun, but the law of correspondences helps us here. That is, a problem of love is one that involves ... the heart. So, Foxglove, a Venusian plant, has effect on the heart, the centre of love, ruled by the sun. Interesting.

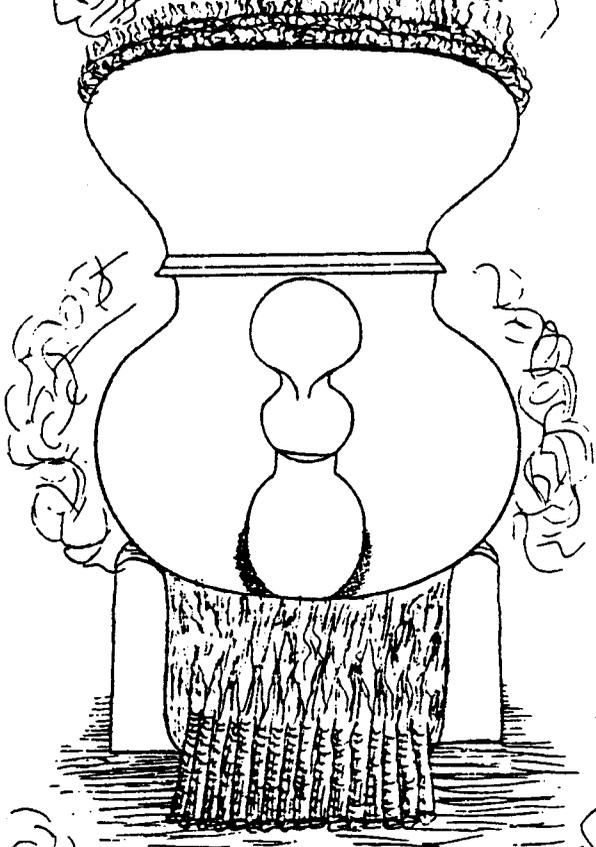
Alchemy is the Western tradition as is Qabalah, despite very strong ties to Eastern tradition. The relation of the various metals to the planets is pure Qabalah. Even the colours are pure Qabalah and very ancient. First mention of these is found in the Bibbu. This Holy book of the Assyrians mentioned the colour assigned to Geburah (Mars) is red. The lander satellite sent to Mars beamed back information that the planet has a red (♁) colour due to the presence of iron (!!) oxide on the surface. These Qabalistic truths have found their way into Eastern philosophy, as we find the Indian Ayurvedists (Qabalistic Alchemist) grinding the various metals to a powder to be used for ailments for the corresponding body functions. The approach is slightly different but the concept is the same. In concluding this study, we can state that Astrology reveals WHO you are, Qabalah reveals WHERE you are going, and Alchemy provides the MEANS of getting there. Finally we can close with the thoughts of one of the greatest alchemists that ever lived, Phillipus Aureolus von Hohenheim, known as Paracelsus. He was one of the pure genius souls involved in the use of alchemy for medicinal purposes. Moreover, he was well versed in the ways of Magick and Qabalah. Among the many definitive books on alchemy which he wrote, he also wrote a slim volume entitled "Archidoxes of Magick". His fame as an alchemist makes his writings of particular value. He believed that all manifestation in the material world is an effect of causes operating from a higher plane and these causes can be deduced from the effects produced, in accordance with the Hermetic Axiom, "As above, so below". In one of his writings, Paracelsus had this to say :-

" If we would know the inner nature of man by his outer nature :  
if we would understand his inner heaven by his outer aspect ;  
if we would know the inner nature of trees, herbs, roots, stones,  
by their outer nature, we must pursue our exploration of nature  
on the foundation of the Qabalah. For the Qabalah opens up  
access to the occult, to the mysteries : it enables us to read  
sealed epistles and books and likewise the inner nature of man. "

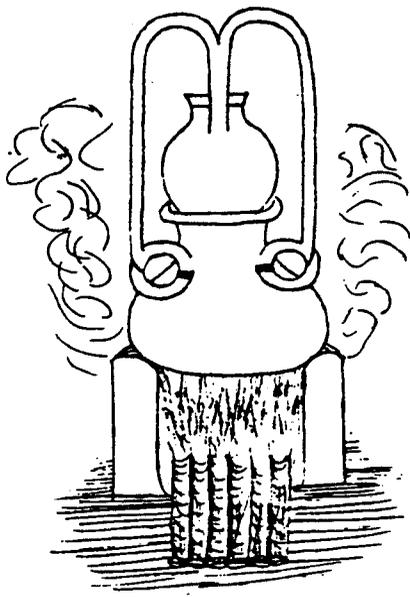
This statement from a recognised adept in alchemy should fix the point firmly that the disciplines of Qabalah and alchemy are inextricably intertwined.

नवमाध्यायप्रतिपादितयन्त्रचित्रावलिः

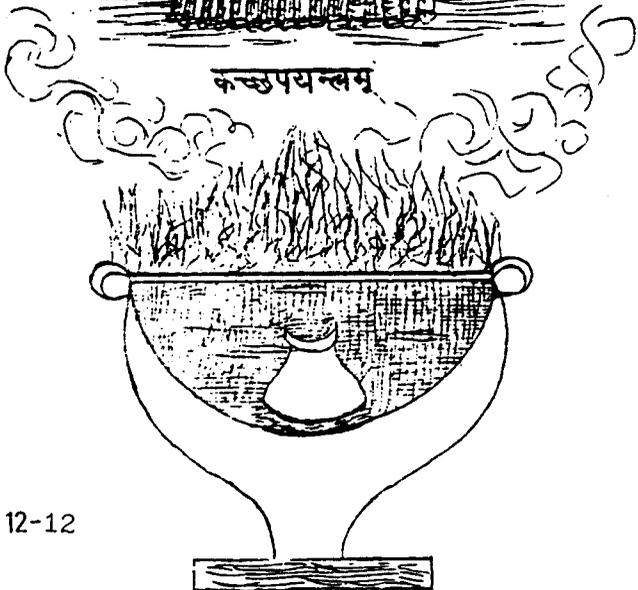
जारणायन्त्रम्



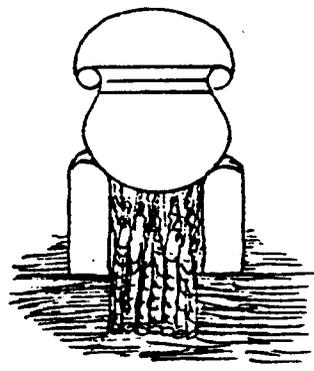
वरुभीयन्त्रम्



कच्छुपयन्त्रम्



पुरयन्त्रम्



# RASAYANA

## The Natha School of Alchemy

### Lokanatha ©

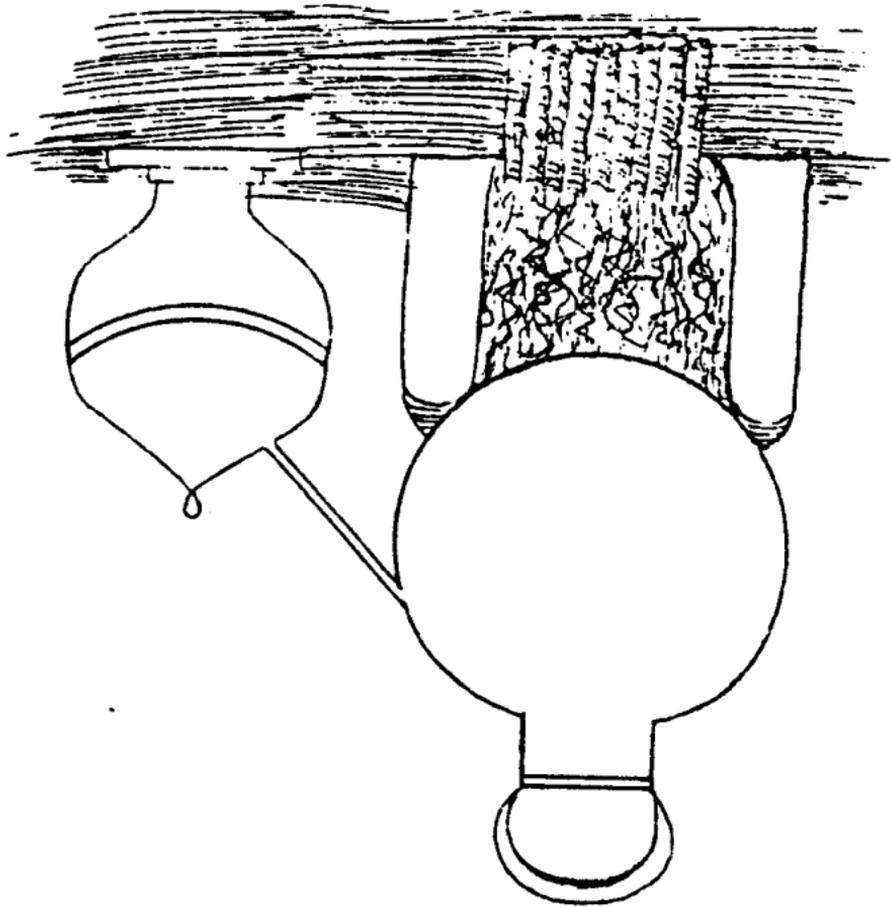
Few Western people interested in alchemy realise the great part that the art plays in Tantrika and Natha schools in India. There is indeed a vast body of literature which has developed largely independently of Western patterns.

In particular the school called Rasayana (The Path of Mercury) occupies a central position in the wisdom schools of Alchemy of the sub-continent. Quite often the texts of this school are entirely Tantrik in form, being phrased in the form of a dialogue between Shiva and Shaktis. Such a format is entirely in tune with the Agamas, where the Goddess asks questions of the God, and He yields to Her request out of Love for Her.

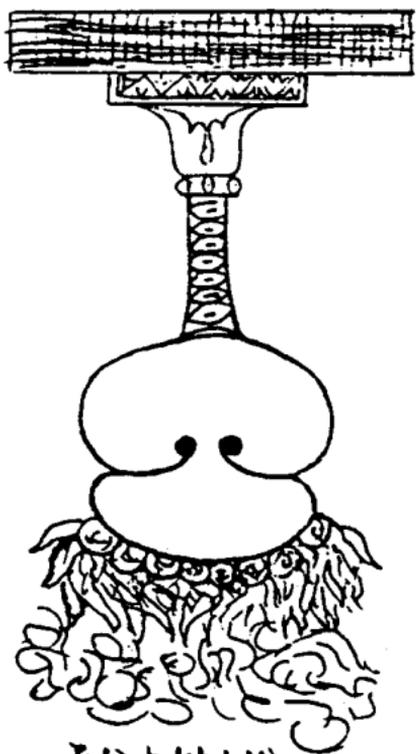
One of the more open and important of these works is called Matrika-Bheda Tantra. This is a compendium of lore relating to the Virya or semen of Shiva and the Shambal or menses of Shakti.

Unlike Western texts, there is great deal less ambiguity about the terminology employed. Every Shastra or Hindu scientific text can be understood in three ways - gross, subtle and supreme. Although the use of Twilight Language is common, very often there is a running commentary supplied which brings out clearly the initiated meaning of the text. The vast age of the Indian cults is almost incomprehensible to Western occultists. Lineage and tradition is expressed in thousands of years rather than decades, as in the West.

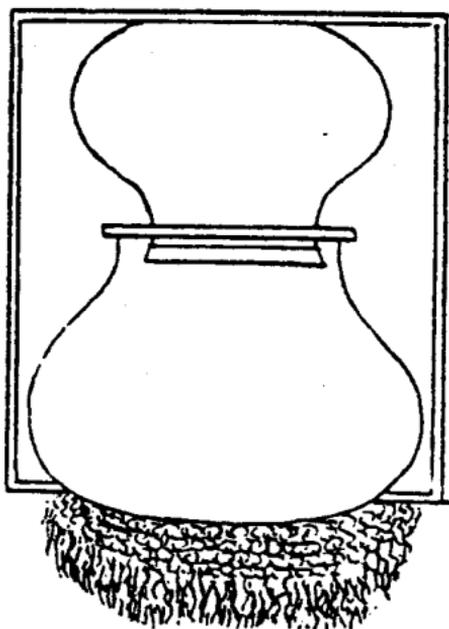
Furthermore, there is no break in the oral tradition. The Nath Sampradaya to which I belong is 3000 years old. Our teachers and gurus were never subjected to Christian persecution, and consequently the line has remained unbroken to this day.



കിരീടം



കിരീടം



കിരീടം

കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം കിരീടം

The Matrika-Rheda Tantra is a short work dealing with, amongst other things, the ritual worship of Shiva-Shakti, the preparation of the alchemical elixir, miraculous ashes which are said to accomplish wonderful things, the making of lingas or phallic emblems from these ashes, etc.etc.

The laboratory of Art is the initiated Shakti, as is made very plain at the beginning of the work. In a reference to a certain substance called Shambal which is the source of gold, silver and jewels, the commentator notes the meaning of this word as the monthly ritu or menses of the Shakti.

Preparation of the elixir is accomplished through the use of mantra and yantra and through ritual worship. The cult of Kalika is favoured in this particular text, and the combined virya (semen) and shambal (menses) are offered to this great goddess (Mahavidya).

Another section of the tantra advocates the drying of this mixture into ashes, then used as a medicine for long life. It is interesting to note in this connection that Ayurveda, the Hindu medical shastra, (see Hermetic Journal No 1) employs a vast range of medicine prepared according to the tenets of the Rasayana. In the preparation of ashes, a certain mantra has to be recited over the mixture, which is gently heated, 108 times.

Much of this work has been translated, and is appearing in chapter parts. Chapter 7, dealing with preparation of the linga, and ritual worship at the three twilights of dawn, noon and sunset, has already been published.

The Natha schools were anciently connected with this Rasayana. Its adepts were said to live for thousands of years, ensconced in the secret place called Shambala in the high Himalyas. It is this school which has given rise to both Hatha Yoga and Laya or so-called Kundalini Yoga. The creation in the Self of an imperishable body was said to be possible through the Natha disciplines, and various magical powers (Siddhas) were said to be within the palm of the hand of the Nath.

But the worship of one's Shakti as the World Mother, and the identification of the Self with Shiva as Pure Consciousness are two factors which run like a thread of light through all the Nath schools. The Adinathas are naked sadhus, clothed with space (digambara), to express their freedom from bonds, both of the world and of the conditioning of the mind. Wearing only their 108 Rudraksha beads, and smeared with ashes, Nathas are to this day regarded with respect and awe in India.

Openness, harmony with nature, and the alchemy of life itself are characteristics found in the Rasayana Nath schools, and the performance of the alchemical rites in the Dragon Zonule formed and remain part of the lore.

Little work has been done to uncover this ocean of alchemical literature, and it is hoped that the article will promote interest in its deep secrets. The illustrations published here are yantras from a sanskrit compendium of the Rasayana school called Rasasamuccharya (Collected Writings of the Rasa School). Readers of the Hermetic Journal will have little difficulty in recognising their similarity with other implements used in the Western schools.

# Jane Leade's "Revelation of Revelations"

Adam McLean ©

As a researcher into the literature of Western occultism, one is used to discovering items of profound esoteric value lying neglected and completely unknown in specialist collections in Libraries, however, in the case of Jane Leade, who I feel should be recognised as one of the foremost English esoteric mystics, it is extremely saddening that her work is almost entirely unknown. This will shortly be remedied in part, by the publication in the Magnum Opus Series of one of her most important books.

Jane Leade (1624 - 1704) was born and brought up in Norfolk in an honourable and esteemed family. Of her early life little is recorded, except for a profound spiritual experience which came to her aged 15 while dancing at a Christmas Eve party. Without any warning she heard a voice from the spiritual world saying to her, "Cease from this, I have another Dance to lead thee in, for this is vanity". This sudden experience of the Spirit affected her very deeply and she was plunged into melancholy. In time she began to relate positively to this experience, and undertook a search for a spiritual dimension to her life. She married and brought up a family of four daughters, and outwardly lived an ordinary, tranquil and stable life. This marriage, which lasted for some 27 years until the death of her husband in 1670, gave her a solid inner security and stability that enabled her to relate positively to her inner spiritual voices and visions, so as not to be driven into extreme and distorted perceptions, as is regrettably the case with many people who have received mystical communications. There is a great peace of soul about Jane Leade, she is no tortured mystic. With her husband's death she set herself the task of seeking the source of her spiritual visions and committed herself at this time entirely to God.

She was fortunate at this time to meet with Dr John Fordage, who introduced her to the writings of the German Mystic Jacob Boehme. Here Jane Leade found a confirmation of her own mystical experiences, and moreover a language and set of ideas in which to express her mystical perceptions.

Dr Fordage was himself a mystic, though his experiences perhaps did not soar so high nor find expression in simple language, as did those of Jane Leade, however, his support and confirmation of the reality of her mystical experiences was obviously of the greatest help to her at this time. Fordage, shortly before he died in 1683, encouraged her to publish some of her visionary writings and this she was able to do in the early years of the 1680's. One of the early pieces she published was her Revelation of Revelations, which I have chosen to reprint in the Magnum Opus Series.

The Revelation of Revelations - Particularly as an Essay towards the Unsealing, Opening and Discovering the Seven Seals, the Seven Thunders, and the New Jerusalem State, is a profound Boehmist interpretation of the Book of Revelation. Jane Leade obviously must have meditated deeply on the images of the Apocalypse of John, and she received many mystical insights and communications in the form of visions and the speeches of various spiritual beings to her, which she organised into her Revelation of Revelations. For hers is not the pathetic standard vision of fire, damnation and millennialist destruction, arising out of a too literal reading of the text, but she penetrates in her mystical visions deeply into the spiritual forms behind the words of the Book. Thus she is able to clothe aspects of the esotericism of the Apocalypse with ideas and pictures which help us to understand something of its essence. Perhaps her visions are best compared with the work of Jacob Boehme, but she must not be seen as a follower of Boehme, analysing and repeating his perceptions (she was certainly no scholar) but rather her own work arises completely from her own independent mystical experiences.

Her esoteric interpretation of the Book of Revelation uses many alchemical ideas and symbols, and in particular she develops an esoteric Christianity in which a parallel is made between the Stone and the Christ Being, the Tincture and the Christ Forces. I believe her work to be of great import esoterically and I trust that the republication of the Revelation of Revelations will help to further interest in this stream of Spiritual Alchemy which she developed.

For many years she lived quietly and obscurely working with her inner visions, until in 1694 she met Dr Francis Lee. Lee, who eventually was to marry one of Jane Leade's daughters, acted as a secretary to her and encouraged her to work more outwardly in the world, making public her visions. At this time Jane Leade, now 70 years old, was to go blind, but as her outer vision failed, her inner vision intensified.

She began through this outer activity to become more and more known by her writings, and she began to gather around her a little group of people who wished to work with the spirit of what she was doing. Among these was Richard Roach, a friend and ex college associate of Francis Lee. Together they set about the formation of the Philadelphian Society, named after the sixth of the seven churches mentioned in the vision of the seven candlesticks (Rev 1, 2, 3), the Church of Philadelphia being approved of in the following terms :- "I know thy works ; behold, I have set before thee an open door, and no man can shut it ; for thou hast a little strength, and hast kept my word, and hast not denied my name... Because thou hast kept the word of my patience, I also will keep thee from the hour of temptation which shall come upon all the world, to try them that dwell upon the earth." Initially Lee and Roach published a periodical announcing their aims, 'The

Theosophical Transactions by the Philadelphian Society'. In 1697 they published their Constitution in the form of a set of principles which establish the freedom of all members to experience mystical revelation. Their meetings, held in London at that time, were, like Quaker meetings, times of meditation and waiting upon revelation to appear to the souls of the congregation. The Philadelphian Society of course could not become a major religious movement, though it did have some considerable impact upon the society of the day, and indeed their activities were taken so seriously that they generated considerable opposition among the representatives of the established religion, until in 1703 the Philadelphians decided to refrain from outer public activities, due to some harassment. During this period Jane Leade's works were translated and published in both German and Dutch editions, and her writings attracted considerable interest among certain circles in Germany, in particular that around Georg Gichtel ( a later Boehmist who illustrated the works of Boehme with well known symbolic engravings).

The influence of the Philadelphians continued after Jane Leade's death in 1704, through the activity of Francis Lee and Richard Roach, and indeed some commentators suggest an influence of their ideas and theosophy on William Blake, towards the end of the 18th century.

Of great interest to myself, as a Scot, is the fact that at the end of the 19th century, small editions of all of Jane Leade's works were published, printed in handwritten cyclostyle, by a John Thomson of Glasgow (later Airdrie) in western central Scotland, and there must have been a small group of esotericists working with Jane Leade's ideas at that time. As these publications were dated from the 1880's - 1910's this group must have had a definite coherence and stability. I have regrettably been unable to find any further information on this group.

The core of Jane Leade's visionary experiences can be traced back to the outbreak of her mysticism in 1670, through her vision of the Virgin-Wisdom, a Sophia figure. She had for some years been meditating upon the spiritual and how to make a relationship with the Virgin-Wisdom archetypal ground of the spiritual world. Then one day while walking about absorbed in these thoughts, she was suddenly overshadowed by a bright cloud, in the centre of which she beheld a woman richly adorned with gold and with her hair hanging down. The woman said, 'Behold I am God's eternal Virgin-Wisdom, who thou hast been enquiring after'. She had a further two visions of this Virgin-Wisdom, and the final vision was the vision of her calling, 'then these words from the Virgin proceeded, saying, I shall now cease to appear in a Visible Figure unto thee, but I will not fail to transfigure myself in thy mind and therefore open the Spring of Wisdom and Understanding'. From that time Jane Leade had an inner fount of spiritual experience which poured out into her various books.

Jane Leade's role as a woman mystic is I believe of the greatest import, in that her soul was open to certain experiences that perhaps men are more closed to inwardly. Her vision of the Revelation of Revelations never tends to to the horror and destructive wrathful facet of the Apocalypse that some male mystics have envisaged. Her vision is a gentle and healing one, that focusses on growth to spirituality, and not the destructive calling down of wrath upon the sinners.

To conclude, we quote a short extract from the Revelation of Revelations, concerning the opening of the Seventh Gate :-

“ Now it may be asked, What matter is here to work upon for such abundant increase? There lies the mystery of this art, that must be transferred by her as a gift. I answer;

That this is a great secret that cannot be revealed all at once, and so deeply mystical that none but Wisdom's exercised Magicians have ever sounded it and found the matter thereof. Yet we must not deny the great favour which the Most High hath afforded for the opening of this secret thing, through the very person of Christ's glorified humanity, that we might know what will make mortal dross become like the fine gold of Ophir, but to give an answer to that question, What the matter is, which in Wisdom's principle we are to work upon? I say first, negatively, That it is a gross tangible matter, that we shall traffic with; we shall need no barns or storehouse to lay it up in: To describe it according to what is revealed, we say, it is a rushing breath a tincturing blood, a running flash of light and fire coagulating together; in a word, it is the power of the Deity transferred to a Virgin-spirit, on behalf of God as in the person of Christ and his Virgin, transmitting themselves as a spiritual root, from whence all fruitful powers of the Holy Ghost may be proved; for otherwise all fore-passed things will bring the glory to our mighty King and Saviour.

The seventh gate is the gate of perfection, which will take off all veils, that have been upon the most Holy Place, where we may enter, as all knowing in wisdom's mysteries and wonders. But here lies the difficulty how to attain the skill to stir up the precious gift, that according to what was before described, from the tincturing blood of the divine Virgin, we may be able to bring forth matter, form and colour according to the Quintessential Spirit transferred from the highest Being.

But it may be asked here, How, or in what manner doth this projection operate?

I answer; Several ways, all which may be referred to these two heads viz. Transformation and transfiguration, in which two great effects projection will be known in its essential virtue, flowing out and entering in where the venom of the serpent is, which poisoning matter is transferred in the soul by means of this projection, from the tincture of wisdom's stone, which causes an unalterable transmutation of all gross matter, and the vile body's shape into a bright heavenly consistency. Such a celestial body wisdom's Virgin shall have power to put on, when called up to the seraphic thrones, and to appear before the Highest Majesty, to receive new commissions what to act further, according to the counsel and will of the Holy Trinity, who will greatly delight to put them upon working what is noble, great and wonderful, which none can parallel, except they have first passed all the afore-mentioned gates.”

# A Kabbalistic-Alchemical Altarpiece

Adam McLean ©

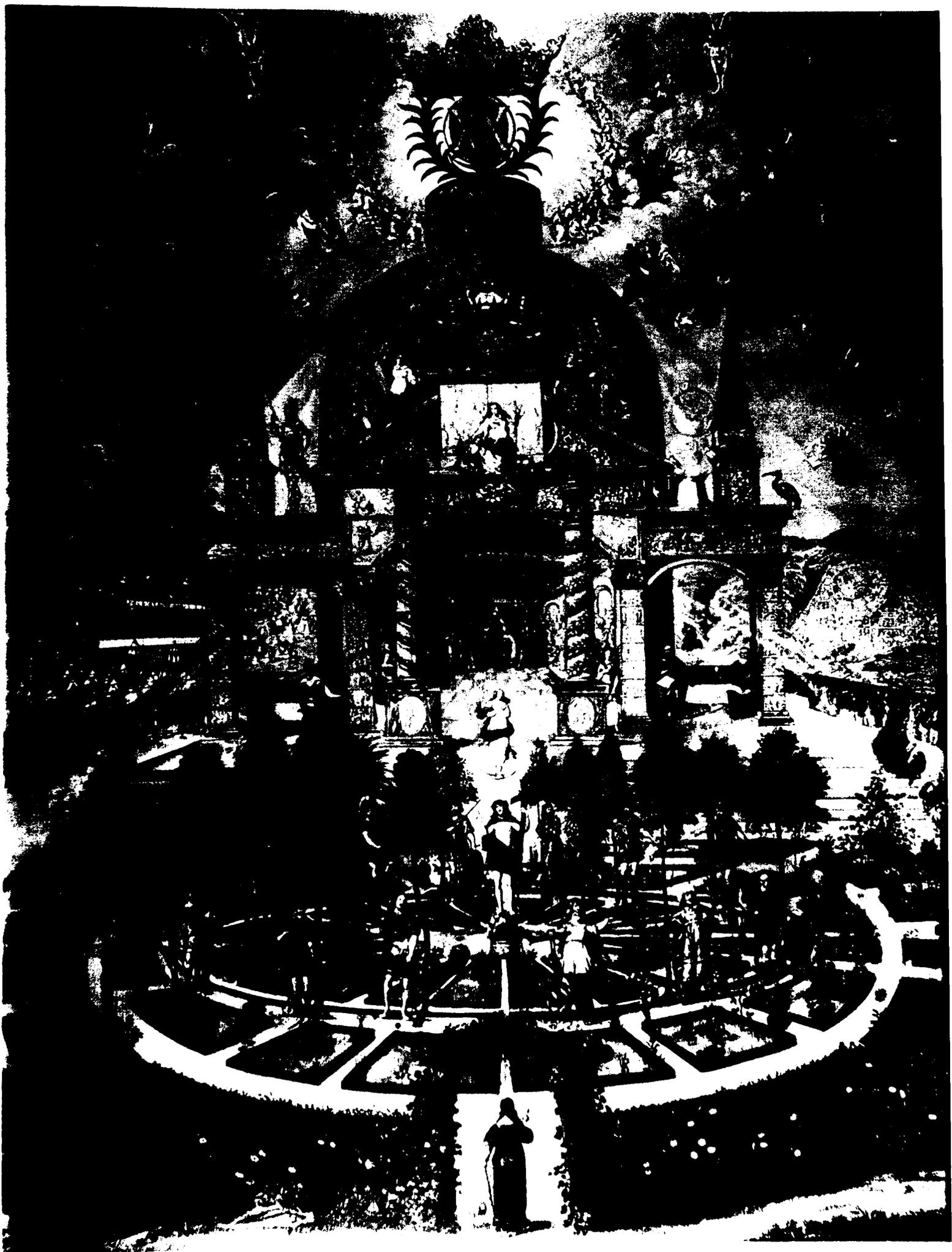
I am indebted to one of my German subscribers for bringing to my attention this important Kabbalistic-Alchemical Altarpiece from Bad Teinach in Germany, which I believe to be of the greatest esoteric value. I have at present little information on its outward history, though it is dated 1673 and seems to have been prepared at the instigation of Princess Antonia (1613-1679), so I will therefore concentrate in this article on the symbolism of the painting.

The painting's central panel, which is all we shall concern ourselves with here, shows us a Rose Garden surrounded by a hedgerow bearing red and white roses. Outside the garden in the background on the left is a four-square military camp, while on the right we see a city founded on a circular plan. In the centre foreground, a bowered gate opens into the garden and a female figure is seen standing upon the threshold, pausing at her entry to gaze at the wonders before her. She bears in her right hand her flaming heart, while on her left she leans upon a staff in the form of an anchor cross. Thus she represents the Soul of Man standing at the threshold of spiritual illumination, with the fire of enthusiasm and love burning within the heart, and the anchored foundation of the Soul in the central mystery of the Cross of Christ.

The Soul gazes into the garden, and here we are reminded of the Rosarium or Rose Garden of the Virgin, the medieval picture of the enclosed domain in which the human soul can commune with the Sophia-Wisdom aspect of the Spirit. Within this Rose Garden are two realms - a circular garden and a domed Mystery Temple. The soul must first traverse the circular garden before the soul reaches the outer court of the Temple which stands upon a podium of seven steps.

## THE CIRCULAR GARDEN

The garden is centred upon the figure of the resurrected Christ, standing upon a rock and holding his Cross. From his body there flows a



stream of blood forming a pool at the centre of the circle. Around him the garden is segmented into three rings of twelve flower beds each bearing their own particular plants, and we see 12 figures standing around the circumference of the inner ring (which is within the pool of the Christ Blood). These twelve figures are constellated with an array of symbols which are too complex to analyse here, but for example they appear with various animals, they hold symbolic objects, have certain colourings and they each stand at sacred trees which grow at the boundary of the inner ring. These trees are as follows, counting clockwise from the figure just to the right of the Christ :-

Laurel - Cypress - Willow - Fig - Cedar - Fir - Olive - Apple -  
Pomegranate - Almond - Palm - Oak.

The twelve figures are representatives of the 12 tribes of the Israelites, or the twelve Apostles and can also be related to the Zodiac Signs.

Thus the first stage of the Soul's encounter with the garden requires an experience of the twelve Archetypes on all levels, as the twelve sacred trees, or twelve animal forms, etc. The Soul has to inwardly experience how the one spiritual energy manifests in the lower worlds divided twelvefold. Only by reintegrating this twelvefoldness can the Soul gain true perception of the unity that lies beyond, here the Christ figure in the centre of the circular garden. This is the sublime mystery of the Twelve + One at the Centre.

Once the Soul has achieved this integration, she will stand in the position of the Christ Being. This position is the point of spiritual incarnation in the natural world, the Malkuth of the Kabbalists, and in this painting we see clearly a Tree of Life glyph of the Kabbalists, displayed with female figures marking the Sephiroth. This Tree of Life spans the garden and temple, it unites these two realms within the soul's experience of the spiritual reality of the Rose Garden. We can outline it as follows :-

The Supernal Triad - Kether, Chokmah, Binah, is indicated by the three crowned female figures at the centre of the dome of the temple. Although they cannot be seen on the detail of the illustration here, on the original painting the head of Kether is surrounded by a nimbus of seven eyes, Chokmah by seven stars, and Binah by a nimbus of seven flames, which provides an interesting interpretation of the usual meanings of these Sephiroth: Kether at the Crown of the Tree has the gift of seeing into the higher reaches of the spiritual world, Chokmah bears the Wisdom of the Stars, and Binah has the fire of illuminated Understanding. (These are an example of just a small detail of the symbolism, and the whole painting is truly profound in its detailed encapsulation of esoteric wisdom in pictorial form).

To the right below Chokmah on the pediment of the Temple we see the figure of Chesed, and below and to the left of Binah, is pictured Geburah. Completing the intermediate Triad is Tiphareth, depicted as the woman with the two children, one child held up, the other standing below her. Tiphareth stands at the special point of the tree mirroring in her essence the above and the below.

The lower Triad is composed of Netzach, as the female figure bearing fruiting branches and standing at the base of the right BOAZ column of the Temple, Hod at the base of the left JACHIN column plucks at her harp, and

in the centre below them standing upon a crescent moon is Yesod.

Now one can clearly see that the Christ figure occupies the 10th place that of Malkuth. To harmonise with the presentation of the Sephiroth as Goddess forms, we must realise that this is the point of the incarnation of the Spirit in Matter, and thus the Soul figure entering the Garden will initially come to occupy this Sephira. Christ is here seen as the representative of humanity, rather than in his aspect as part of the Godhead. Once the Soul stands consciously on Malkuth, the individual being can see, at least in dim outline, the Tree of Life with the higher Sephiroth stretching above the Soul. Thus this perception unites the experience of circular Zodiac Garden, the Astral world of Archetypes, with the higher realms of the Spiritual World (the Devachanic Worlds) pictured by the Temple.

### THE TEMPLE

This temple is approached by ascending a podium of seven stages, at the corners of which we see the Four Evangelists with their animal symbols of the elements. On the left Matthew (the Man) and John (the Eagle), and on the right Luke (the Lion) and Mark (the Bull). The temple is domed with a central sanctuary below, outside of which stands two columns, Boaz and Jachin. The Boaz column on the left bears around it a clockwise helix of seven turns formed of animals going 'two by two', while the Jachin column has a helix of seven anticlockwise turns with flowers and fruit forms. Above on the pediment of the sanctuary are two obelisks that connect symbolically with these columns, the Fire Obelisk on the left and the Water Obelisk on the right. Beside the water obelisk stands the Angel with 'a face like the Sun' (see Apocalypse Chapter 10), while beside the fire obelisk is the great image of gold, silver, brass and iron from Nebuchadnazzar's Dream (see Daniel 2, 31).

In two outer porticos we see the four major Prophets of the Old Testament. Under the left, Jeremiah and Daniel, and under the right, Ezekiel and Isaiah, each bearing characteristic symbols.

Within the sanctuary, Aaron with his breastplate officiates at the altar, beside which are raised the Cross of the Crucifixion of Christ and a Cross with a crucified serpent ( an important alchemical symbol, which appears for example in Alchemist Nicholas Flamel's Hieroglyphic Symbols, which was based upon a Jewish esoteric book). The crucified serpent is connected with Moses (see Numbers chapter 21). We have here a meeting of the old Moses Mysteries with the Christian Mystery of the Resurrection.

At the apex of the Pediment above the sanctuary, we see the figures of Kether Chokmah and Binah as outlined before. Various bird forms, which connect with alchemical stages are seen. Beside Chokmah, we note the PHOENIX, while beside Binah an EAGLE is visible. Beneath the figure of Tiphareth, a PELICAN in its piety nourishes its young upon its own blood. Elsewhere is seen the PEACOCK with its resplendent tail, and other birds with alchemical connections are also to be found in this painting.

Above at the top of the dome of the temple we see the vision of the Twenty Four Elders around the Throne of God (see the Apocalypse chapter 4). Here we are in the highest regions of the spiritual world.

Various angelic Hierarchies with musical instruments resound the harmonies of the spheres around the crowned emblem of the (A) Alpha and (O) Omega, the Beginning and the End of all Being, which is placed in a nimbus of light standing at the top of the Temple's dome.

At the highest point of this dome stand the three Archetypal Initiates of the Jewish Tradition, Elijah, Moses, and Enoch. These three represent the three different streams of initiation, though these are unified in that all achieved their spiritual vision on a mountain top. With Elijah it was Mount Carmel, Enoch was translated from the brow of Mount Moriah, and Moses, of course, had his vision on Mount Sinai. These perhaps also relate to the Transfiguration of Christ on the mountain before his three disciples Peter, James and John, when Moses and Elias appeared with Christ and the three disciples wished to erect three tabernacles to worship these three facets of the Spirit.

On the left of the Temple, the camp must be that of the Israelites journey to the Promised Land with the Tabernacle in the Wilderness, the Temple itself is a representation of Solomon's Temple, while on the right, Jerusalem, is the city built in the form of a temple. Thus we have three archetypal Temple forms.

The whole painting seen in totality, presents to us a picture of the path to consciousness of the spirit, through an initiation experience gained by working symbolically with this temple. It thus incorporates a kind of esoteric masonry with various alchemical and kabbalistic facets, and I believe it may have definite Rosicrucian connections. This was a 'teaching painting' designed for Princess Antonia, who was of the family of Frederick I, Duke of Wurttemberg, alchemist and occultist, who in 1603 was invested into the Order of the Garter by James I. Perhaps we see here the record of a late 17th century continuation of the esotericism of the Rosicrucian movement within a closed fraternity (the painting was certainly never intended to be seen outside of a small group of people working with its symbolism). One suspects that it would be most valuable to enquire further into the background of the personalities involved in this esoteric group.

A fascinating and extremely detailed description, analysis and interpretation of this altarpiece is found in a German book by an Anthroposophical writer (not available in English) :-

Harnischfeger, Ernst      MYSTIK IM BAROCK : Das Weltbild der Teinacher  
Lehrtafel      228 pages many illustrations      DM48.00

Verlag Urachhaus, Postfach 13 10 53, 7000 Stuttgart 1, Germany.

# Müller's Process

Adam McLean ©

In the Hermetic Journal No 2, I included a copy of a letter of instruction in Alchemy in the form of an elaborate allegory, written to the Earl of Argyle by a German alchemical adept Daniel Muller. I wish to follow this up by publishing a further letter of Muller's, describing his Process, which was also written to a Noble Earl of Scotland (who though not identified in the manuscript, it seems likely that this was also intended for the Earl of Argyle). This manuscript is in the Sloane Collection in the British Library (Sloane Ms. 3761).

Muller seems to have been active in Scotland during the first decade of the 17th Century, and a description of meeting with him by John Napier, Scotland's great mathematician and alchemist (the inventor of logarithms and the calculating machine), is still extant. Napier describes visits made 7th and 9th November 1607 to Muller who was living in Edinburgh at that time, who although then quite ill, nevertheless was very communicative about the work of Alchemy.

Now at that time in Scotland there was quite a flourishing alchemical school probably centred around Napier, including the Earl of Argyle, perhaps William Drummond of Hawthornden the poet, Patrick Ruthven (who at that was imprisoned in the Tower of London and was part of the Tower Group of Alchemists which included the Earl of Northumberland, Henry Percy, Sir Walter Raleigh, and Thomas Hariot). Another important Scottish alchemist of the period was Sir George Erskine, who was very close to King James (they were brought up and educated together) and became one of James' Privy Councillors. Sir George Erskine's alchemical manuscripts, a large part of which still survive, indicate his broad reading in the alchemical tradition, there being scarcely an important alchemical work that is not included in his collections. Sir George was also interested in the Rosicrucian movement and he included in his manuscripts copies of the Fama and other important Rosicrucian writings. Also, during the early decades of the 17th Century, Sir David Lindsay, Earl of Balcarres, was a profound scholar of alchem-

ical and Rosicrucian Philosophy as his surviving manuscripts testify (See article A Rosicrucian/Alchemical Mystery Centre in Scotland in Hermetic Journal No 4).

Thus it seems that during the early years of the 17th century there was some injection of Alchemical knowledge into Scotland. We must not forget that Alexander Seton, one of the best known and influential alchemists, who although living on the continent during the brief public phase of his work, nevertheless was born and brought up in Scotland, near Edinburgh, and his alchemical wisdom must have been gained during his life in Scotland. So one is led to the conclusion that there was some kind of Alchemical School working during the early decades of the 17th century, which had distinct Rosicrucian connections. Could it be that Daniel Muller was an ambassador from the Germanic Alchemical/Rosicrucian Schools to Scotland, bringing to the Scottish alchemical group instruction in continental practices and perhaps information on the Rosicrucian Movement which was at that time still *sub rosa* ?

Muller's Process is very specific and described in detail, although he does not identify the materials of the work, referring only to Philosophic Mercury and Philosophic Luna. However, the text is of great interest in that it has a threefold structure and indicates the three layers of alchemical writings. The first section is a description of the Physical work, with details of apparatus, the retort or Egg, and the procedure. The next section, the Author's Advice, broadens out this work to include the Soul realm, and here his description are multidimensional, referring both to physical and soul alchemy. The final section, the Enigmatical Description of the whole work, brings a further twist, in that he here works the Process outlined in the other sections into an allegory. Thus this letter shows in a quite naked way, the threefold levels of Alchemical texts. Usually these three levels are woven into the one description and one has to master the ability to read the lines of an Alchemical text, in a sense vertically as well as horizontally. Here in Muller's Process, these three levels are separated out and placed side by side, and this gives us an insight into the structure of alchemical texts of this period. This letter was of course never intended for publication, and so perhaps Muller departed from the usual practice of interpenetrating the three levels, in this more intimate correspondence with his pupil (who was in all probability the Earl of Argyle).

Muller's Process which he gave to a Noble Earle of Scotland, under a severe oath of secrecy, with a collection of other authors which agreeing and confirming the same thing, are set down as a proof to confirm his process for the making of the white and red Elixir or L.P.

Which is nothing else but gold digested to the highest degree ; for gold as it is produced by nature is like an herb without seed, which when it is ripe, it brings forth seed, or tincture, (as you may read in the 10th treatise of Sendivogius' New Light of Alchemy). And the reason why Gold, or other metal, doth not bring forth seed is because it cannot be ripe ; by reason of the crudity of the Air it hath not sufficient heat ; for in some places there is found pure gold which nature would have perfected, into an Elixir, but was hindered by the crude Air, and therefore art may perfect that which nature could not (by reason of the foresaid obstruction caused by the crudity of the Air).

For gold may yield fruit and seed in which it multiplies itself by the industry of the skilful Artificer who knows how to exalt nature, but if he will attempt to do it without nature he will be mistaken, for we can do nothing but help nature, and help this by no other medium than fire or heat. But seeing this cannot be done since in a congealed metallic body there appear no spirits, it is therefore necessary that the body be loosed or dissolved and the parts thereof opened whereby nature may work. But what this dissolution may be, take notice that there is but one which is truly natural, which is this - that the pores of the body be opened in our water whereby the seed that is digested may be sent forth and put into its proper matrix. Now our water is heavenly not wetting the hands, the body is gold which yields seed, Our Luna, or Silver (not common Silver) is that which receives the seed of the Gold. Afterwards it is governed by our continual fire for seven months and sometimes four until our water consumes three and leaves one.

Now let us pass to the Process as follows :-

**R** In a clear egg hermetically sealed, of ♀\* - well cleansed, nine parts ; of ☽\* which never suffered violence of the fire, one part ; make an amalgam. Then let it be so long continued in an Athanor upon a fire continually digesting till the matter is changed into the colour of a Crow, and after into the colour of a Swan, which for the most part is done in three months. The matter being thus whitened, open your glass without taking it from the fire indue time, and put into it one part of ☉ (that is just as much Sol as there was Luna at first). Shut it again very close as soon as you can, and let it decoct in the same regimen of fire till the matter be more black than it was before, and until blackness be changed into whiteness. Now if here you end, you have the tincture of Luna, or White Elixir. But it is better by continuing it upon the fire to ascend to the glorious throne of Sol, and to wait till that whiteness be turned into redness, which for the most part will be done in three months more. Then thou hast the true Solar Elixir. Now the same way it is perfected, the same way it is multiplied, only instead of Sol you must use the Elixir for the Abbrev-

\* Note it is not Silver that is here meant, nor common mercury, but philosophic Luna and Mercury.

iation of the work. When you make projection, first make it upon the perfect bodies. That is, one part of the White Elixir upon 10 parts of fine Silver when it is melted, and so one part of the Red Elixir when ten parts of fine Gold is melted, and then project with this powder upon imperfect bodies.

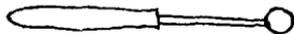
Now the secret which the philosophers have so much concealed, and would never reveal, is the time of fermentation, which time if let slip, or pass by, all your labour is in vain, and your matter will be turned into a metal, neither will it ever after return unto what is desired. For after the Head of the Crow or blackness, the matter becomes of an ashy colour, or grey, about the end of the third month, there appears a reddish circle, round about the matter where it is contained in the vessel, and when it begins to wax white and fiery, in that very moment that it appears, break the seal of Hermes, and put in the leaves of Gold at the mouth of the vessel, which Gold is magnetically attracted by the matter, which is very thirsty, and it endureth or continueth so only for half an hour, which time if you pass, or let go by, although the circle appears longer yet your opportunity is lost. Now having taken the right opportunity and having done as you are taught, then stop the mouth of your vessel with a stopple of glass which you must have in readiness of a fit size. Lute it well with a lute made of quick lime and whites of eggs, and decoct it as before with the same degree of heat, but at first when you put your ♀ and ☽ into the vessel, it must be hermetically sealed up with a lamp or otherwise with charcoal fire as you think best.

In this Art there are these three secrets necessary to be known. First concerning the regimen of the fire, or degree of external heat, a true trial of which is this. Take vulgar ♀ which put into a small bolt head upon ashes in the nest of your Athanor and give such a degree of fire as you shall think fit for the decoction of your work or matter, and if within 4 or 5 days any of your mercury be sublimed, then slacken your fire, which when by the experience of 10 or 12 days, you shall find so gentle that nothing at all of your Mercury ascends or sublimes, then in this very degree of heat put in your work, and in this very same degree of fire decoct it for three months.

The second thing necessary to be known is the true knowledge and diligent observation of the time and hour of its nativity, which is the appearing of the yellow Circle which thou must watch for. Attend continually, and not suffer it to pass by, which if thou dost, thy work is ruined and lost.

The third thing necessary to be known is the furnace, which ought to be an Athanor with a slow hurry. Such a one as is described by Dionysius Zacharias in his Parablē.

Now the best way is to begin the work with a very little of the matters, viz. 9 drachms of mercury to one drachm of Luna. For a larger quantity is dangerous. Now the vessel ought to have a long neck marked round with a diamond at the place where it is to be opened, at the time of the putting in the the Gold, which may be opened thus. - Have in readiness a ring of iron with a handle to it the hole of which let be big enough to come over the neck of the glass so that it may encompass it round.



the form of the Iron ring

Heat this red hot and put it over the neck of the glass as low as the part which is marked. Hold it there a little while till the glass grow hot in that place then take it off, and wet the back of a knife or any such thing and then touch the hot place with it and you shall see it crack so you may easily break it off. Then after having put in your Gold, have in readiness one or more stopples of glass of a pyrimidical or tapered form, so it may enter into the mouth of your glass at least two fingers breadth, then lute it as you were above directed.

The glass or egg in which your matters are put, ought to contain in the hollowness or body of it the quantity of an ounce of distilled water, but not above, and the neck ought to be a foot long, the body to be very thick, and the neck thin, made of white pure clear glass.

the  
form  
of the  
Egg  
and  
Stopples



### THE AUTHORS ADVICE

When the Artist shall behold the white souls, let him at the same moment join to it its own body, for the soul cannot be retained but by its body, which union can't be made but by the mediation of the spirit, for the soul can't live and abide in the body but by the spirit. And this Conjunction is is the End of the work. That is all thou hast to do, except to look to the fire and keep it in continual digestion till it be completed, which is then but the work of women and play of children. For it is the first work, that is the wise government of philosophers and the taking of it in its true time of nativity, which is that which by some is called the Herculean work, which Hercules denotes the wise Philosopher, as Flammell says in his Hieroglyphics.

Anaxagoras says that Sol is the red fiery stone, but the soul (to which ☉ is joined by the mediation of the spirit) is white and is of the nature of Luna, and it is called the Argent Vive of the Philosophers. There is a two-fold Gold, the one red, the other white. Therefore Rosinus says, only join Gold with Gold. Of this white Gold, Rasis wrote in his Book of the Perfect Magistry, saying it is a neutral body, neither sound nor sick and this White Gold is Argent vive.

Know that ☉ and ☾ are of one nature and the Luna precedes the Sol and is ordained to it for the Sol is hid in the Luna and increaseth in her belly.

There have been some very ingenious men who have wrought and known the simple Elements of the Art, and all things necessary to the same. Neither did they want anything, but the knowledge of the determinate day, year, hour of the nativity of the Stone, in which the conjunction of the simple Elements ought to be made which is the end intention of the whole work, which because they were ignorant and did not diligently attend it, the hour slipt away and the work in hand perished. For the Stone is then become white and flyeth from the fire and vanisheth into smoke with the fixed Stone together.

There were many of the ancient wise men who only following nature, did perform the first part of the work directly. But the second part being above nature, they were ignorant of, and so passed it by to the loss of their first work, and so they failed of their intentions. For the first

works will not be permanent unless it be joined with the second in its due hour, and therefore the second is the key of the work.

Therefore, when the water becomes clear and white, it behoves that we join its Earth with it in the same hour, and when these two are joined all the four Elements will be united, and then is the body perfect. But if the water be not joined with the Earth, then it will together with the fixed Stone be turned into smoke. For know that in the mastery and form of operation, when the soul ariseth, it seeks its own body, that it may be joined with it and receive life, and this union and composition is made by the mediation of the spirit, for when it is joined with the body, it will live for ever with the body. Now this conjunction is in the rise and birth of the soul, for when the mercury of the philosophers is sublimed white, that is when it is become white and clean like a glorious Argent vive, then it is of its own nature volatile, but when it is coagulated by its own Coagulum, it is then fixed, and this Coagulum is Gold which the philosophers have called venom.

Know that when the artist in his decoction and putrefaction shall come to the end of the first degree of his work, in which the first simple colours appear, after the variety of colours are passed and about the time of the maturity and nativity it appears white. Then immediately begins the second degree of the work which is the ferment or time of Fermentation of the mass and it is the true time of Conjunction.

For know that when in the decoction of your work, when the Stone ariseth in its due time, in the form of Argent vive, and is very white, then it is called Argent vive of the Philosophers, as appears in all their books. And because this Argent vive can yield no profit unless it be joined and mortified with its own body. Therefore, that the truth and end of the work may appear, it behoves that then it should be slain by its body. And because whatsoever slayeth in oneself may be called poison, therefore that body is and may be called poison without which this work cannot be effected, because such a slaying is the health and perfection of that which is slain that so it may ever live incorruptible. And therefore it is called Treacle, because by death it leads to an incorruptible life. This venom, and treacle is the forementioned body, the ferment and Key of the work, the form of Sol, and the flower of Gold. So then our Coagulum, venom, ferment, Treacle, form of Sol, and flower of Gold, is all but one thing.

#### AN ENIGMATICAL DESCRIPTION OF THE WHOLE WORK

Choose therefore the first seminary of all ductible things, purified and in a due proportion, let it be put into a convenient Diaphanous Matrix, and let this lovely Daughter, which is a young virgin cloathed in virgin's attire, be closely shut up with her father and the joints well closed. Let them be delivered to Mulieber and be sweetly decocted, and by the congress of these two in their due season shall be engendered by little and little, a partly coloured offspring of which the woman being with child as a testimony of her joy, will gird her temples with a venerale coloured crown. But then that no danger may befall her, the cephalic vein is to be opened very cautiously, and least the offspring in the meantime should perish either through cold or hunger, you must be very careful, and therefore give her of the principal members of her younger brother to eat. The brooding woman being refreshed with this food, which is most grateful to her palate. Let the wise surgeon hasten what can to expertly close up the

wound according to Art lest the vital spirits should exhale, and when the vein is shut, commend it to its former Regiment. And when he shall perceive that she, after having drank in this food, is by degrees into the black jaundice, the midwife shall not in the least doubt of her safety, but hath rather cause to hope. For though she recover her strength but slowly, yet at length she shall come to that degree of strength that she shall appear each day both increased in strength, and cloathed in change of raiment, until that after strong labour she shall give a sign to the standers by that she shall soon bring forth a daughter clothed in snow white raiment which shall be the Empress of the World. But the wise and prudent midwife contemning this female offspring shall hinder its birth, lest by the coming out of it, the birth of the more noble male offspring be hindered, and so the world suffer irreparable loss.

Therefore it behoveth to wait longer until after new travail, the woman shall bring forth a son (beloved of the wise men and Princes of the Earth) to the unspeakable joy of all her friends which then shall give this young son, clothed in purple, to a wise nurse that is fit for so great an honour and he shall by her be taught and educated. Who afterwards growing in years and strength, shall claim that right of the Empire of the World, and shall defend his subjects from all penury and diseases, against all their enemies, and shall restore again the Golden Ages, so long since buried and past in oblivion, and shall preserve the same during the time of the World's lasting. Which thing so perfect and divine, to the end it may be employed to the Glory of God the giver, the profit of good men and most chiefly to the propagation of the Christian faith let our prayers be to him who is three persons in one God. Blessed for Ever. Amen.

Thus ends the whole art Enigmatically described.

A threefold key unlocks this lock  
Which from one root doth spring  
On Isters mountain in the rock  
One buried fame doth bring.  
In marian mountains closely hid  
The second may be found  
The third the waters lies amid  
Which flow in Scottish ground.  
Where Gold is gathered oft ; these three  
Unite ; but not by force.  
The lock lies open straight to thee  
And then, thou hast a source  
Where riches flow and length of days  
With health and plenty round  
To God alone give all the praise  
From whom all these are found.

The end of Muller's Process.

Continuing the direction initiated in Hermetic Meditation No 10, we will work with a meditation on processes in the natural world, and be concerned here with exploring growth, which is particularly timely considering the onset of the summer months, when such processes can be easily observed.

The meditative technique used here is the same as with No 10, that is, the meditation is divided into two phases, a period when one focusses one's attention outwardly upon some phenomenon, letting one's consciousness fully immerse itself in the phenomenon through the senses, then this is followed by a period, when closing the eyes and withdrawing inward, one bears the essence of the outer experience into the inner world as a subject for meditation. The period of inner digestion through meditation on the outer experience should be followed by a further out-turning of the consciousness into the outer world, and this cycle should be repeated a number of times.

Around us at this time are many examples of growth and the reader should explore those which particularly interest him, but we might just draw attention, as one example, say, to the opening of tree buds. It is not too difficult to find buds at various stages of development in close proximity on the same tree and thus one can explore the cycle of unfolding of the bud. During the inner phase of the meditation, try to grasp in inner picturing the form through which the bud grows, the space into which the substance flows. In some cases this will not be very difficult and after a few cyclings of the exercise, this form will inwardly arise in one's consciousness. As one works with this exercise in this way, eventually one will find that during the outer phase of experiencing the buds, a perception will ultimately arise of the archetypal bud form of the particular species, which will be perceived in consciousness as surrounding the actual physically perceptible bud. This is the beginning of the experience of the etheric form of the bud.

The growth processes we choose for these exercises should be intense with inner growth, budding, germinating seeds, flower forms opening (rather than established leaves or slow growing subjects, we seek the intense presence of etheric force). We should try in the meditative phase to picture the space into which the physical substance of the plant grows, the archetypal form of the flower, or leaf, or bud. It is excellent if one can inwardly experience this as a dynamic process in movement, rather than as static frozen stages of the growth process.

In order to perform this exercise properly, as little time as possible should separate the phases (though in time with practice one will be able to allow some time between the outer perception and the inner absorption). It may not be possible in all circumstances to undertake both the outer phase and the inner phase comfortably in the same position, and it might be best to experience the outer process and then quickly find close by a place to relax and undertake the inner phase. It is, however, essential to this exercise that both phases are experienced. There is no point is just working theoretically, one must unite the outer and the inner, and not work purely in the psyche.

# Heinrich Khunrath

Adam McLean ©

Henry Khunrath is a most important figure in the development of the Western Occult tradition, and although some of the large engraved plates from his Amphitheatre of Eternal Wisdom are now well known through being published in many popular books of recent years, his own special contribution is not often recognised.

Khunrath was writing during the closing decades of the sixteenth century and died in 1605. His works are large scale syntheses of the various strands of Western occultism and he weaves the Magical, Kabbalistic and Alchemical streams together into the fabric of an esoteric Christianity. In this sense he was spiritually a precursor of Rosicrucianism, which was to flower a decade or so later. Khunrath's position as a transition figure between the medieval esotericism that lived on in the sixteenth century, having roots deep into the past in the grimoires of High Magic and the Kabbalistic books published during that time, and the new spiritual esotericism that was to constellate around the Rosicrucian movement.

Khunrath bears within the compass of his books all the elements that we recognise later in the Rosicrucian publications :- the synthesis of the various streams of Mystery Wisdom into a coherent structure - the reliance upon new revelation, new mystical insights, the reading of the Book of Nature - the sense that a new age is dawning - a recognition of the existence of Adepts with the task of helping others to find their way upon the spiritual path - the weaving of esoteric ideas into symbolic pictorial forms which could speak directly to the soul of man.

The writing of Khunrath's most important work, The Amphitheatre of Eternal Wisdom, was completed by 1603 (although it was not published in its best known form until 1609), around the time when The Chymical Wedding of Christian Rosencreutz was originally composed by J. Valen-

tine Andraee. A number of the plates of the Amphitheatre, for example, show themes not unconnected with the spirit of the Chymical Wedding - the initiate entered the portal of the Mysteries formed of seven hewn stones, and ascended the seven steps to the threshold of initiation.

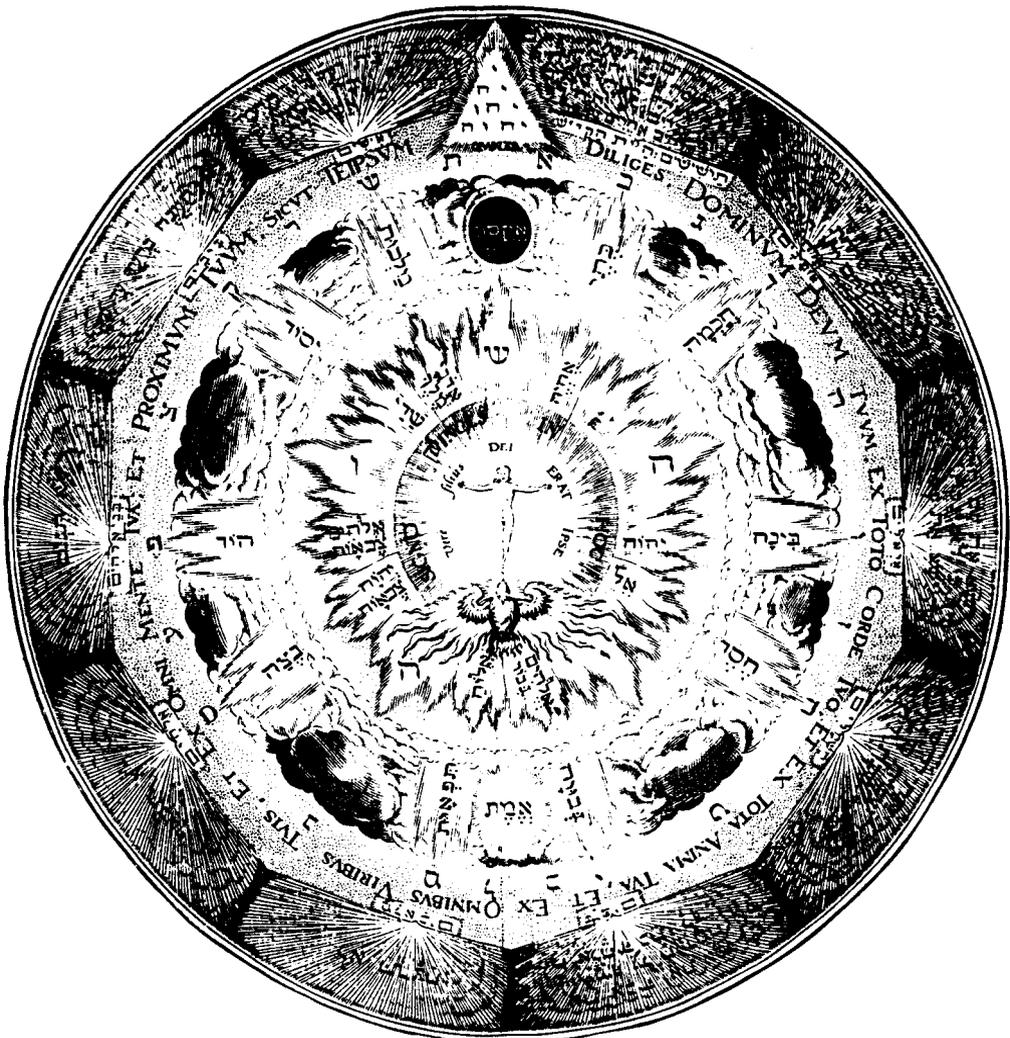
Khunrath was a retiring and introverted man, not one to promote himself, and not able through an exuberant or outwardly attractive personality to gain favour among rich patrons. Khunrath's work was in his inner world, and this was not visible to those who would not look for it. He therefore received little recognition or patronage, and his life seems to have been extremely difficult, near the end he existed in some poverty and ill health. However, those who could see, recognised Khunrath's inner achievement, and among these we find John Dee, who met with him in 1598 (this is recorded in Dee's Diary of the time, and Emperor Rudolf of Bohemia, a great patron of Alchemical Philosophy. Rudolf must have supported Khunrath to some extent, as he named there as granting his privilege for the printing of the work.

Khunrath's two main works are his Confession and the Amphitheatre of Eternal Wisdom. The Confession is (in its Latin edition) a short work which unites alchemical and kabbalistic ideas into a mystic Christianity. We can see Khunrath as working within an esoteric stream of Protestantism in which the spiritual and moral development of the individual is stressed. For Khunrath, the Divine is a Being each person must make his own relationship with through inner work, not relying upon the intermediary of a Priesthood. The Book of Nature reveals to the seeking soul, the essence of the Divine in action. For Khunrath working in this Protestant esotericism, the Divine is often perceived through the Jehovah archetype, the hard and stern facet of Divinity, however, once one had made relationship with the Divinity, one has in this sense, possession of the Philosopher's Stone, which is an earthly manifestation of the Christ aspect of Divinity.

The core of the Amphitheatre is a series of 365 meditations ( one for each day of the year) based upon verses from the Biblical Book of Proverbs and the Apocryphal Wisdom of Solomon, each of which has an extensive esoteric commentary by Khunrath. These thus constitute an elaborate series of spiritual exercises, which obviously Khunrath had worked upon inwardly for many years. Anyone who has the vast store of will to work through these exercises in a coherent way over the cycle of a year would undoubtedly gain greatly through this effort. Regrettably these do not exist in translation, and I have not been able to examine them in great detail, but it seems likely that there is an underlying system behind the series of verses, so that one is lead through a series of ideas and inner meditative experiences in a definite sequence.

Khunrath did not conceive the Amphitheatre of Eternal Wisdom as a compendium or encyclopaedia of ideas. He is much wiser than just to give knowledge to people. Khunrath rather gives a method of gaining this wisdom for oneself, and he illustrates this inner spiritual path through his esoteric commentaries, rather than presenting the reader with a rigid codified body of ideas.

Khunrath has provided with the Amphitheatre an elaborate engraved title page and a series of large folio engraved plates which unfold his



IN OMNIBUS  
ANIMA EX TOTO CORDE  
FECIT DEUM  
DILIGES  
SCIT  
PROXIMUM  
MENTE IVA ET  
TOM ANIMA  
EX OMNIBUS  
TOM ANIMA  
EX TOTO CORDE  
FECIT DEUM  
DILIGES  
SCIT  
PROXIMUM  
MENTE IVA ET  
TOM ANIMA  
EX OMNIBUS

esoteric philosophy in symbolic form. It should be remembered when considering Khunrath's work that it predates by more than a decade the well known symbolic engravings that are found in the works of Robert Fludd, Michael Maier, Daniel Mylius, etc., and Khunrath's Amphitheatre engravings were most probably a source of inspiration to these later esotericists.

By way of example, let us look at the 'Oratory and Laboratory' plate from the series. ( Note, the oratory tent in Khunrath's engraving has obviously influenced the later Rosicrucian writer, Theophilus Schweighardt, as is seen in the diagram reproduced as the Alchemical Mandala feature diagram in the Hermetic Journal No. 10, on page 18).

In the plate of the Oratory and Laboratory of the Great Work, we see the realm of the Christian-Kabbalistic-Alchemist's work. On the left side, we see the Oratory, pictured as a tent or tabernacle within which is seen an altar upon which stand books bearing symbolic diagrams as the basis of meditative exercises. The figure of Khunrath is seen in devotional aspect, his soul immersed in the work of inner purification, creating his soul's relationship to the Divine through inner experience. Through prayer, the Divine is revealed to the seeking soul. ( The Oratory thus appears on the left side of the diagram, the intuitive side of the human psyche). On the right hand of the diagram (the right being the analytical/experiential side of the human psyche), the Laboratory is pictured, in which the seeker must work with the substances of the material world to find the revelation of the Divine in Nature. The furnaces of the Laboratory are founded upon a square plan with the supporting pillars of Reason and Experience ( this polarises with the circular plan of the tabernacle of the Oratory). In the foreground, forming the third point of a trinity, is seen a rectangular table with various musical instruments, indicating the harmonising of the above and the below, the reflection of the cosmic harmonies in the physical world. Thus the Alchemist's work is to seek in the Oratory to know the Cosmic harmonies and to put these into practise in the work with matter in the Laboratory.

One receives the impression that Khunrath was very much a lone figure, exploring his own inner world through meditation and contemplation of the Mysteries of the Divine and the Natural world. However, he incarnated a system of Christian-Kabbalistic-Alchemical esotericism that permeates through and through the spirituality of the Rosicrucian movement, and we should recognise him as a forerunner of this Rosicrucian esotericism, whose inner work gave shape and form to this impulse.





The Temple of Pansophia from the Compass of the Wise, a late 18th century German alchemical text, is a mandala bringing together the two Kabbalistic columns with alchemical ideas.

Through the pillars Jachin and Boaz the alchemist looks out upon the meeting of the heavenly forces of the above with the vessels of earthly world of substance. He must place his consciousness at the meeting point of these two streams and fulfil the hermetic maxim, uniting that which is above with that which is below. The alchemist must inwardly perform a middle pillar exercise if he is to balance the two energies of the columns. Jachin is the male active fire (Aesch) column with the Sun at its top, while Boaz is the female passive water (Maim) pillar with the Moon at its top.

Above in the heavens, the higher world, we see the realm of the fixed stars with the constellations Aries, Taurus, and Gemini shown, and the regions of the Sun and Moon and the planets. From these pour down influences which are focussed into the archetypal Three Principles  Salt,  Sulphur, and  Mercury, which are united into a single symbol at the centre just above the line of the horizon. The Solar and Lunar energies are in turn interpreted as the Father and Mother polarities.

These spiritual energies having been focussed in the archetype of the Three Principles, this acting like a prism, diffracts these out into the Lower World where they meet a table supported upon seven legs or columns, bearing the signs of the seven planets, here indicating the seven metals -  Gold,  Silver,  Mercury,  Tin,  Lead,  Copper, and  Iron. This table or mirror is that realm of substance which the lower region holds up to clothe the spiritual energies from above. Thus arises seven substances, the metalloids which incarnate these forces in material form, six being shown around the circumference of the table with one, Antimony, at the centre.

|  |           |   |              |
|--|-----------|---|--------------|
|  | Vitriol   |  | Sulphur      |
|  | Saltpetre |  | Tartar       |
|  | Alum      |  | Sal Ammoniac |

The alchemist must place his consciousness at the focal point of the higher forces. Thus he can touch upon the upper archetype of the Three Principles and their manifestation in the substance of the metalloids. Above the archetypes of the Three Principles lies the essence of the planetary forces, while below the table/mirror of substance are the seven supporting legs with funnels and vessels and thus the energies of the metalloids flow into the seven planetary metals of the outer lower material world.

(In an odd way, there is an electromagnetic interpretation of this mandala. The columns Jachin and Boaz have clockwise and anticlockwise helices wound around them. If we imagined the columns as electrical conductors, then a current flowing from above to below (paralleling the spiritual energies) would induce a magnetic field whose lines of force would run clockwise as with the wreath helix, and a current flowing up the Boaz column would similarly induce anticlockwise lines of magnetic force. The title of the book from which this illustration is taken is The Compass of the Wise, and we can further interpret the central table/mirror as a compass with a magnetic needle sensitive to such induced fields. Here the needle has oriented itself between the polarities of Sulphur and Saltpetre. This is not to suggest that the creator of this illustration knew about induced magnetic fields, as this phenomenon was not officially discovered till 1820 by Oersted, but the parallels are perhaps of interest.)

# Reviews

DICTIONARY OF OCCULT, HERMETIC AND ALCHEMICAL SIGILS  
by Fred Gettings 410 pages HB £15.95  
Routledge and Kegan Paul 1981

This latest book by Fred Gettings should be recognised as the sourcework on Sigils. An enormous amount of work must have been undertaken by the author in compiling this listing of some 9000 sigils gathered from consulting over 300 volumes of primary source material, and all serious students of the esoteric traditions will applaud the thoroughness, and evident enthusiasm with which he has approached his task. Fred Gettings has here produced the first ever systematic dictionary of sigils, which will be of the greatest possible value to researchers in occultism, hermeticism and alchemy, in that it provides an alphabetic listing classifying the 9000 sigils from traditional sources under 1500 headings, with added details of the provenance of each alternative sigil under the heading, together with short notes on interpretation of the sigil. To illustrate the thoroughness of the dictionary we might just consider the entries for ARIES, under which we find 30 sigils dating from a 2nd Century source through to items from twentieth century writings, and ARSENIC, which includes 37 sigils found in ancient Greek manuscripts, 16th century alchemical treatises, and more recent sources. The author has also introduced a method of classifying each sigil according to the number of strokes in its construction, whether it is formed of lines, circles, curves, whether the sigil is open or contains a closed region, etc. and through this he has devised an easily usable index, so that given an unknown sigil, it is a very easy task to analyse its construction according to the author's scheme, and thus find its listing in the dictionary section. To the best of my knowledge, this is the first time such a system of analysing sigils has been devised and its remarkable success, I believe, derives from Fred Getting's artistic background, which has enabled him to look at the sigils in terms of the movements of the pen required for their construction, rather than upon some external formal aspect of their design. Thus we grasp the interior energy of the sigil rather than its external form, and this indeed captures the essence of sigilization, in that the forces and movements made in tracing a sigil, relate to the esoteric energies bound within its form. Although this is a dictionary, a practical guidebook to sigils, rather than a treatise on the theory of sigilization, Gettings allows himself some space in an introduction to make some interesting points on the history of sigils and their importance as a facet of Western Art hitherto unrecognised by Art historians.

I would expect that all serious students of the occult traditions would obtain a copy of this book, and indeed I recommend it without hesitation as the essential sourcebook on sigils. It will certainly be of the greatest help to me in my own research.

I think we should also commend the publishers Routledge and Kegan Paul for having such a positive attitude towards publishing important items of hermetic interest, which one doubts are financially very rewarding. Over the past year they have published the important alchemical bibliography by Alan Pritchard, Charles Nicholl's Chemical Theatre, and now this dictionary of Sigils by Fred Gettings.

SEXUAL SECRETS : The Alchemy of Ecstasy

by Nik Douglas and Penny Slinger Destiny Books 1980

Large Format PB 383 pages many illustrations \$12.95

Over the past few years a number of books have been published purporting to reveal the occult basis of sexuality and the secret tradition of Indian Tantricism. Most of these have been notable only for the absurd pretensions of their authors in attempting to describe a subject which they obviously know so little about. However, this book by Nik Douglas and Penny Slinger stands out as a true landmark in our understanding and appreciation of the role of sexuality in Tantra and Taoism. These two writers have truly explored the Indian Tantric and Chinese Taoist traditions, indeed have written on the subject extensively, produced a number of documentary films on Tantra, and created a set of Tarot like cards which help one explore the archetypal symbols that are an essential part of Tantra. In Sexual Secrets : The Alchemy of Ecstasy, the authors explore the use of sexuality as a dimension of human spiritual development. Sexuality, in the Indian esotericism of Tantra and the Chinese Taoist tradition, is stripped of the Western sense of guilt and sin and its contra-spiritual image that arises from the peculiarly Western myth of the Fall of Man through sexuality, and is here explored as an avenue of the senses that is capable like other facets of the human senses, of becoming a vehicle for the experience of the sublime, the spiritual ground of the world. This book is thus an explicit and overt investigation of the cosmic dimension that lies behind human sexuality. It divides into three sections, mirroring the threefold nature of the Divine Unity, as Brahma the Creative, Shiva the Transcendental, and Vishnu the Preserver. Under these headings the authors explore the relationship of the masculine and feminine energies. These polarities of masculine and feminine, which exist in the highest realms of the spiritual world (the Gods themselves existing in a continual state of union with their Shakti's), are manifested in the microcosm of the human realm in the sex forces, and one aspect of Tantra and Taoism is the experience of this higher spiritual dimension, the cosmic sexuality, through certain methods of working with the sex forces. Nik Douglas and Penny Slinger show that such methods of working are entirely healthy and natural and do not necessitate any perversion or unnatural distortion of these energies in order to experience this cosmic dimension. In the purest sense the sexual secrets arise out of the natural human impulse of love. If human love is wrong then and only then can the use of human love to experience the divine be wrong. This book breathes a current of fresh air into a subject much distorted in the west by the 'Sex Magick' of Crowley, Franz Bardon, and others. Sexuality is so radically misunderstood in the West, due to the repressive social forces working throughout our history, but I believe that all sensitive and reasonably balanced people will find in this book only positive and much needed insights into the esoteric and spiritual dimension of our human sex forces.

INNER ALCHEMY : A Modern Approach to Exploring the Inner Worlds  
by William Anderton Soluna Publications 1981  
108pp PB £2.50

Bill Anderton's involvement in consciousness-growth and healing through wholeness groups over a number of years, has given rise to a wealth of experience which he has distilled into this book. Here he has produced an integrated account of the methods of raising and transforming consciousness. Woven into this easily readable book are the ideas of Carl Jung on the structure of the psyche, the perceptions of Rudolf Steiner on the architecture of the soul, and the key to the wealth of symbolism of the Western Tradition. The author gives us the fruits of his experience in working with such ideas, and has transformed the difficult and obscure into practical indications for living in harmony with ones soul in the present age. He stresses the need for continual development of consciousness through seeking and exploring ones being through creative imagination. In creative imagination one touches upon the true soul energies behind dreams and other manifestations of the deep well of the unconsciousness within us. Through inner Alchemy, the individual can heal the wound of the conscious/unconscious split in his being that is the cause of so much psychic distress and unhappiness today. In the final section Bill Anderton includes a description of an inner imaginative journey to the roots of the Self, which is a kind of extended meditation using various symbols from the Western Tradition. Those who do not merely read this section but try to work with it inwardly, will experience something of the sense of inner transformation, that Bill Anderton wishes us all to undertake as we collectively enter the New Age of Aquarius, when there is such a strong necessity for an open awareness of soul.

LID OFF THE CAULDRON : A Handbook for Witches  
by Patricia Crowther 156pp HB 10 Illustrations  
Frederick Muller Ltd. 1981 £6.95

Patricia Crowther is a practicing pagan and she shares with us here many of the secrets of the cult of the Witch. She reveals that the pagan religion that underlies Witchcraft relates to the ancient Gods and Goddesses of Britain and the worshiping of these as archetypal polarities of the human soul. She further explores the importance of sacred sites, and emphasises the need to celebrate the cycle of the seasons through the old festivals which involves the flow of cosmic tides. There is some interesting information on the use of the formative energies of sound in ritual, and she also explores the energies released in dance. The book concludes with descriptions of the complete series of seven planetary rituals. Patricia Crowther has been much influenced by the late Gerald Gardner and indeed includes a sympathetic character study of Gardner as one of the Chapters of her book. She has produced here an easy to read yet solid account of the nature of contemporary Witch practices in Britain, and as she does not attempt in any way to sensationalise or exaggerate a subject that has been so much clouded with bad publicity, I believe that this book with its clarity of statement can only help to dispel the distorted and erroneous prejudiced opinions that still rise up in people's minds when the subject of Witchcraft is mentioned.