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## Editorial

One often meets people with a primarily intellectually centred interest in the esoteric. While talking with such a person one's mind often has to struggle hard to keep in pace with the flights of their conversation as it soars and glides, races and dives through various allusions, relating ideas by tenuous, sinuous threads of argument. Recently while trying hard to follow the arguments of a person working in this way with their intellect, I happened to respond using the word 'Soul'. This brought out the sharp and contemptuous reply, "Of course, I don't believe in the existence of the human soul". I felt a certain sadness as I immediately inwardly pictured a great chasm that lay between us, through this intellectual negation of the inner experience of the Soul.

The word 'Soul' is, of course, much misunderstood today. Indeed, I am sure many of us feels certain hesitation in using it in ordinary conversation, one feels one will be misunderstood. It conjures up in peoples minds, a picture of fay romanticism, or unctuous christian moral dogma. However, to the students of the ancient mystery traditions of Hermeticism and Alchemy, the word 'Soul' is a quite precise term, indeed, a reality of one's being that is constantly experienced and not some shadowy vagueness.

I believe it must be time that the word 'Soul' was rescued from oblivion. Of course, this could only come about if people were to become more conscious of their Souls. This sense of being a Soul is, in fact, the foundation stone for true inner work.

There are two main ways in which our fellow humans can deny their souls. Firstly, the way of the intellectual already alluded to. People working in this way, identify their inner being with their intellectual faculties. They see themselves as being mind. This is indeed a comfortable view of oneself, as the mind functions of an intellectually sharp person are very tangible inwardly, that is, such a person experiences the activity of their mind as a very definite and hard-edged entity, something for them definite and real. For someone working in this way, the Soul is an area of vagueness, incapable of being penetrated with bright intellectual mercury, a fuzzy, unfocussed area of their beings that they would rather deny the existence of altogether, it is so uncomfortable for them to live with intellectually. Mere mention of the existence of Soul to such a person, can elicit an angry response.

For another group of people who work more in the realm of sensation than the intellect, the Soul is also denied as an experience. For such people, the only reality is that which they can outwardly experience, seeing, touching, hearing. These people plunge into experience, immerse themselves in outer activity, constantly seek outer stimulation from television, music, parties, travelling, other people. For such people, the Soul is not real because it is not tangible by the outer senses. They repress their awareness of their Soul, by their quest for outer stimulation. Indeed, they spend much of their life avoiding experiencing their Soul, by saturating their being in outer activity.

It seems to me that the lack of true relationship to our Souls, is one of the major causes of unhappiness and disharmony among our contemporaries. Without an awareness of and relationship to our Souls, there can only be a vast gulf, a painful wound in our inner substance, when the inner experience of the Soul is repressed into unconsciousness.

We must try to live consciously with our soul substance, nourishing it, sensitising it, using it as a vehicle for sensing the world, for mediating between the intellectual mind and the sensations of the outer body.

The esoteric traditions in the West have always held in trust a wisdom of the Soul, and the means of encountering and working with its forces. Perhaps one of the most important roles for esotericism in the future will be to help to externalise in the social sphere some awareness of the Soul realm of humanity, and the need for people to experience themselves primarily as Souls. It has always been the role of the Mystery Schools to lead people to a vision of their inner potentialities, and now in the present age when much of the wisdom of these Mystery Schools has been made public, there is no lack of information about the existence, or indeed, the inner architecture, of the Soul. Only one danger remains, that people working with esoteric ideas, lead them into the sphere of the intellect and enclose them there, and subsequently pursue esotericism as a mind game.

A glorious opportunity to know the inner potentialities of our Souls is available to us today through the revealed wisdom of the past, but we must work with ourselves to know ourselves as Souls, and not allow this living wisdom to die into arid intellectuality.

Alan McLean

# An Interview with Arturo Schwarz

Your latest book deals, among other things, with the meaning of fire in the alchemic process. Is fire an agent of unification or of transformation ?

It is both. It is an agent of transmutation at a triple allegorical level : the fire of awareness and illumination ; the fire of love ; fire no longer allegorical but elemental, which "cooks" matter to help it get rid of its dross and thus speed up its evolution towards the ideal state of the philosopher's gold. The alchemists believed in fact that the philosopher's stone could be obtained by accelerating the normal evolutive process of minerals, which, in millenia, would cause them to evolve into gold. Fire was considered the principal agent for shortening the natural ripening process. Naturally, the philosopher's gold is an allegory for the initiate, for the adept who, in the course of his magisterly has achieved awareness, which makes him conscious of the fundamentally androgynous nature of his psyche. The role performed by fire in stepping up the process of maturation towards perfection is played, in the individual, by love. Through love the individual can attain consciousness of his real nature because the lover identifies himself with his partner ; they become one and the same flesh, a single individual - in the prime etymological sense of the word : individual, non-divided. The unifying aspect of fire is bound up with the destructive polarity. Like all archetypal symbols, fire too has an ambivalent allegorical sense : it is creative (as we have just seen) but also a destroyer. By reducing any material to ashes, which are the same and undifferentiated, fire performs a standardising role by levelling out all differences. But this negative aspect has its positive side, for fire destroys what has had its day or grown old and which constitutes an obstacle to the development of a new individual. Moreover the levelling out of differences stands, in fact, for the abolition of all contradictions, for the attainment of that state of mind which allows us to conceive and to experience the non-duality of

duality. Again, fire, by bringing everything back to the undifferentiated state of ash, is an allegory for the regressus ad uterum, that is to say, for the return to the (sexually) undifferentiated state of the foetus, which is the essential precondition - in all esoteric systems - for the attainment of awareness.

What are the different phases through which the alchemist achieves perfect awareness ?

There are four phases in the Magistry : Nigredo (blackening), Albedo (whitening), Xanthosis (yellowing), and Iosis (reddening). In the first phase of the Magistry, matter (allegorically the individual) is "killed" it dies in order to be reborn in the form of a purer essence which, in the next stage, is once again killed in order to be reborn still purer. Thus each phase of the Magistry marks the death-rebirth of matter, and parallelly its ever-increasing refinement until, after the death of the fourth essence, of the fourth stage, the fifth essence, the Quintessence, namely the Rebis or Filius philosophorum, which is the philosopher's Stone itself, rises up triumphantly.

The Rebis in fact, as the word itself implies (res-bis : the double thing) is mathematically expressed by the number three in order to indicate the non-duality of duality. In other words, the Rebis is the sum of the one (male principle) and of the two (female principle). It is not a static and arithmetical synthesis of the one and the two, but a new third dynamic term, the three, which harmoniously reconciles in itself the contributions made by the female side and by the male side of personality.

Naturally the four phases of the Magistry stand allegorically for the four stages of development of personality, but I cannot put into a nutshell what I have set down in *L'immaginazione alchemica* (published by La Salamandra, 1980), for to do so would mean giving a partial and hence false view of a lengthy and complex process.

How is fire represented in alchemic symbology ?

The geometric symbol for fire is a triangle with its vertex upwards. In this case fire also represents the male principle of ouranic awareness. Water on the other hand (and the reference here is to the cosmic water from which life is born) stands allegorically for the female principle of chthonic awareness and is represented by a triangle with its apex pointing downwards. The vertex of the triangle pointing upwards also indicates the direction of the flame, which reaches upwards ; whereas the triangle with its vertex downwards marks the direction of the flow of water.

The same upward tendency, I believe, also occurs in the hieroglyph "Kha", which with a single sign indicates different realities such as the human person, fire and the torch.

The hieroglyph "Kha" (drawn in the shape of two arms raised towards the sky) anticipates the symbolic valence of the Ypsilon in the alchemic tradition. It designates the androgyne, the Rebis, and hence enlightenment through awareness, which is why the ideogramme itself refers to such seemingly different words as torch, candle, fire, integrated individual and immortality.

As matter of fact, the hieroglyph Kha expresses the aggregate androgyny — awareness — illumination — immortality. The justification of the association of the Kha with this logical sequence is extremely rigorous : the standing individual, with arms raised to the sky, is the mimesis of an axis-mundi, of a cosmic pillar. In this position he connects Earth (the feminine Chthonic principle) to the Sky (the male Ouranic principle) and by so doing he transforms himself into the Rebis ; he integrates in himself both the male and the female principles ; by becoming conscious of his own androgynous nature he conquers immortality since immortality is the attribute of the androgynous gods.

We have talked about fire as love ; this idea seems to me immediately to suggest that of fire as a principle of death.

Corresponding to fire, principle of love, is Eros ; just as Thanatos corresponds to fire as being a principle of death. The couple Eros-Thanatos has its most complete antecedent in the couple Kama (god of love) - Yama (god of death). These two divinities of the Indian Pantheon are so closely linked that one ought not to say Kama and Yama, but rather that Kama is Yama, Yama is Kama. But her again this subject, which occupies the whole of Part Three of The Art of Love in India and Nepal, just published in Italian by Laterza, is a highly complex one.

Does the colour of fire also have its own specific meaning ?

Red is the colour of fire, of cosmic fire : of the Sun. And the Sun has an ambivalent role just as fire has. It guarantees life, and stands for the illumination of knowledge ; but it is also a destroying agent ; it can dry up water, cause drought and blind the imprudent - the profane - who cannot withstand the glare of knowledge. The archetypal figure of the fire-sun is Agni, the Vedic divinity of fire and light ; Lord of the Sky (Dyaus) and of the Earth (Prithivi). Identified with the Sun (Surya) and with the Moon (Soma), the universal Father-Mother, he is also the universal Spirit (anima mundi) that pervades and contains every thing (Vaisvanara). He is omniscient (Jatavedas) who transmits transcendental knowledge (Brahmavidya) to humans when he manifests himself as Angiras. He is the Heavenly Fire (Divya-Agni) , Surya.

Agni is born and reborn cyclically three times. The first time in the Sky, as the Sun ; the second time in the atmosphere, as lightning ; and finally on earth, under its double aspect : as destructive fire (of the funeral pile) , and as beneficial fire, both as the flame upon which food is cooked and as the gastric juices (another of Agni's manifestations) which "cook" the ingested food.

As is the case with fire, Agni is prevalently light, heat and love, and hence he is the supreme transmuting agent. To sum it up, Agni is Kama-Eros-eroticism, and the allegorical colour of Agni-Kama-Eros, as well as that of illumination, awareness, is one and the same, Red.

# Splendor Solis

Adam McLean ©

The 'Splendor Solis' is one of the most important and well known of alchemical works, primarily through the beautifully illuminated manuscript in the British Library (Harley Ms. 3469). These extremely fine water coloured illustrations have been reproduced in many recent books, and the profound symbolism of these 22 illustrations touches our souls even some 4 centuries after they were conceived, so powerful and archetypal is their content.

This work was published in the 1920's by Kegan Paul, London, in a translation by J.K. (Julius Kohn ?) with black and white illustrations of the 22 figures from the Harley Ms. Regretably the translation was extremely bad, being a paraphrase and distorted summary of the original text, rather than a true translation. This had led to the text being incomprehensible and the coherence of the work being unfairly questioned. A new translation by Joscelyn Godwin of the original German text has recently been completed and this is shortly to be published in the Magnum Opus series, and this will allow student to make a fairer appraisal of the content of the text.

The Splendor Solis is credited as being written by the undoubtedly pseudonymous, Salomon Trismosin. Nothing much is known of this adept who claimed to be the 'Preceptor of Paracelsus', although a legendary account of his life is prefaced to the J.K. version. This legend would appear to be an allegory of the alchemical quest rather than a biography proper. The Trismosin Literature appears during the closing decades of the 16th century, and in particular was gathered together as the compendium entitled Aurum Vellus (The Golden Fleece) published in 1598 at Rorschach. This material is in keeping with the spirit of the late 16th century, using symbolism in the form of engraved plates, to refer to the different levels of the alchemical process, both the outer physical work and the inner work on the soul. The text constantly shifts between

these two realms, using physical analogies to describe soul processes, and projecting inner soul experiences onto the changes occurring in substances undergoing transformation in the alchemist's retorts. The *Splendor Solis* is a fine example of the interweaving of these two realms.

We will focus for the purposes of this article upon the 22 illustrations that accompany the text of the *Splendor Solis*. On first encountering these symbols, one might be excused for trying to connect them directly with the 22 Major Arcana of the Tarot. Upon deeper consideration it will become obvious that these cannot be related in such a simplistic one-to-one correspondence, however, these 22 figures work much like a Tarot as archetypal pictures that can open the questing soul to facets of its own being. Thus one can gain much from contemplating these 22 archetypal figures as one would the Tarot symbols.

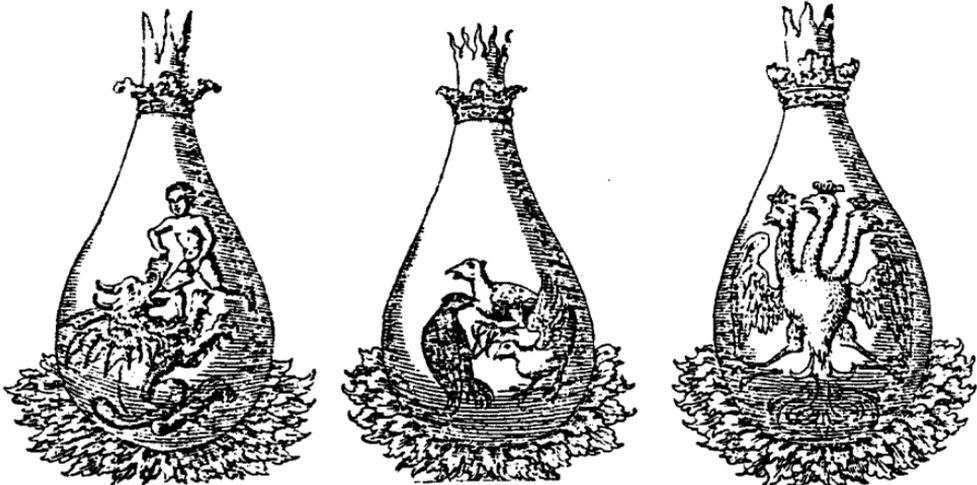
Through my own inner work with these illustrations, I believe there to be an underlying structure to the sequence of these figures, which is to some extent also found in their arrangement in the text. They are not merely 22 unrelated symbols but are tied together into a coherent whole. They can be analysed as forming the following pattern:-

	1	2	3	4			(The Prime material of the Work)
5	6	7	8	9	10	11	(Seven stages of the Process in allegory)
12	13	14	15	16	17	18	(The seven Retorts)
	19	20	21	22			(The End of the Work)

#### Illustrations 1 - 4 The Prime Material of the Work

Illustration 1 shows us the arms of the Art, the shield bearing the figure of the Sun. In the second figure we see the alchemical philosopher urging us to seek the nature of the four Elements. Next, figure three presents us with a double fountain into which two streams of liquid are pouring. Upon this fountain a martial figure stands guard with a drawn sword. Figure four pictures for us the meeting of the polarities, the Solar King with the Lunar Queen, an important aspect of the alchemical work.

These four illustrations reveal the nature of the foundation for the alchemical work. The shield bearing the Sun disc, with the actual Sun shining above, is a picture of the alchemical task of incarnating the spiritual in material form, of bringing the Macrocosmic Sun into the Microcosmic world, (symbolised here by the emblazoning of the image of the Sun upon the shield). The shield is the blank tablet of matter into which the alchemist must lead the spiritual. This requires working to extract the essence of the Four Elements of the material world as the second figure shows. This work of alchemy is not just an act of the Philosopher facet of our souls, but requires the courage of the martial knight figure of the third illustration, to unite the two streams of the double fountain into one. The fourth illustration shows the meeting of the Solar and Lunar forces - the full experience of these



polarities and their integration are a fundamental part of the alchemical work. Thus the first four illustrations provide the four cornerstones of the work of Alchemy. Without this foundation one cannot hope to begin the true work of transformation.

#### Illustrations 5 - 11

This group show an allegory of the process of transformation. Lack of space here prohibits going into a detailed description of this sequence of stages, as it would be necessary to provide the seven illustrations of this sequence, however, they can be shortly described as follows :-

- 5 The Extraction of the Ore
- 6 The Tree of the Soul
- 7 The Death of the Old King
- 8 The ascent of the purified man from out of the dark mud and his being clothed by an Angelic figure
- 9 The winged Hermaphrodite with the Egg
- 10 The Beheading and Dismembering of the body
- 11 The Bath of Transformation

These seven illustrations provide us with symbolic material of great strength. Those who meditate upon these figures will find there powerful images of soul processes. The very form and strength of their expression touches our soul directly.

#### Illustrations 12 - 18 The Seven Retorts

The next seven illustrations all picture flasks in which is seen in symbolic form the alchemical transformation. This is the same transformation as was pictured in 5 - 11, but in a more symbolic form, abstract and somewhat removed from the direct closeness to the realm of the human soul, that makes the first group of seven figures rather more uncomfortable to live with inwardly.

The seven are as depicted above. Illustration 12 opens this subsection showing a dragon being nourished by a young boy who works with



bellows to stimulate the dragon's activity. The Dragon is a picture of the primal untamed forces of the soul. The young boy is the new impulse of transformation that works to transmute the Dragon forces. Certain forces and substances pass between them, and this is a third element we can perceive in this figure.

In the next illustration, number 13, the second in this group, these three facets have separated out and form themselves into three birds, one Black, one White and one Red. These are the well known stages in Alchemy ; Nigredo - Albedo - Rebeus.

In the third of this series, illustration 14 of the Splendor Solis, these three birds have fused together, although not entirely, to form the cockerel with three heads. This cockerel rises in the flask, as a kind of sublimation. Its own inner threefoldness has only been integrated in the lower facet of its being, in the higher head element the threefoldness is still undigested and more work requires to be done.

Up to this point the flasks have been unsealed and flames have been playing below heating the contents. From now on the external heat is no longer necessary, and the process continues by its own inner energy and momentum.

In the fourth figure, illustration 15, this process of integration continues in a dragon form, the sublimation of the cockerel bird descends into the lower forces and becomes the triple-headed Dragon. This, the fourth stage, marks the turning point of this sevenfold process.

In the fifth stage, illustration 16 of the Splendor Solis, a new synthesis of the manifold energies results in the picture of the Peacock with its resplendent tail, and its iridescence of colours. This is the first positive emergence from out of the nigredo.

The next stage, figure 17, shows the formation of the White Tincture of the Lunar forces, here shown as the Queen holding orb (in her right hand) and sceptre (in her left hand) and standing in an effulgence of light.

The final stage of this process, is the Rubedo, illustration 18,

showing us the Red King with orb (in his left hand) and sceptre (in his right hand), complementing the Queen's orb and sceptre.

This is an archetypal picture of the transformative process in Alchemy, and it applies on both the material level and the soul level. On the material level we recognise the seven stages as

A dissolving of the Prime Material

The separation of the Three Principles Salt-Sulphur-Mercury

The uniting of the Three Principles in an outer way

The inner digestion of these principles, working deep into the material nature

The Resolution and integration of these Three Principles, the iridescence of the Philosophical Mercury in the stage of the Peacock's Tail

The Preparation of the Lunar Tincture - White Stone

The Preparation of the Solar Tincture - Red Stone

#### The Final Four Stages of the Work Illustrations 19 - 22

These can be summarised as follows :

The rising of the Black Sun - a counter Sun

The Play of Children

The Work of Women

> Two allegories of the work of Alchemy

The setting of the Sun in all its splendour

This short article can hardly do justice to the symbolic or textual content of the Splendor Solis, which ranks as one of the masterpieces of the Alchemical tradition, but I trust that it may have pointed to some possible interpretations of the symbolism that might help to unravel the thread of the alchemical process woven into its sequence of illustrations, that are now so well known.

THE SPLENDOR SOLIS in a new translation by Joscelyn Godwin is available late in August 1981 as Number 8 in the Magnum Opus Hermetic Source-works series, with the 22 illustrations hand coloured in accordance with the early printed editions of the work, in a limited edition of 250 copies at £20.00 (\$50.00), supplied also with a set of symbol cards.

SPLENDOR SOLIS SYMBOL CARDS available separately from the book, 22 black and white line engravings from the printed edition of the work £1.20 (\$3.00).

# The "Confessio" of Heinrich Khunrath

A PARAPHRASED TRANSLATION BY J.B. CRAVEN

## PART ONE

(Following up the short piece in the last Hermetic Journal No 12 on Heinrich Khunrath, I am publishing a summarised translation of his Confessio of 1596. This, to my knowledge, has never been translated and published in English, but I recently discovered in some Mss notes of J.B. Craven, the following paraphrased translation, as part of a book he was writing on Khunrath. As this, in spite of its obvious faults, can bring us closer to making an appraisal of the value of Khunrath's ideas in the absence of a fully documented translation, I make no apologies for reproducing it here as a two part article. This shows us quite clearly that Khunrath made the step into a Spiritual Alchemy, both out of his inner work and his work with substances, and it helps to fill in a little more of the background to his esoteric christianity that was so influential on the evolution of the Rosicrucian impulse. A. McL.)

It will be convenient to consider the two Volumes together, regarding the longer "Confessio" as the full grown development of the small volume.

Khunrath takes for his motto the sentence, "Although something may not be known to you, it may be known to others". The work is designed to be instructive - the lesser work was hortatory. I do not profess to give an explanatory commentary on the "Confessio" only by a reasonable recapitulation to give an account of it, as much as possible in the words or at least in the sense of the original.

### TO THE READER

Khunrath wishes all grace and blessing, especially to those who are searching after the natural Catholic and unconquerable Truth.

The wonderful Stone of the Philosophers has been explained and proved to have a solid foundation in the third figure of the "Amphitheatre". Some "lying followers" of the Evil Power (Khunrath was always very sensitive to

criticism) seem to have thrown doubt upon the sacred number Seven, a number specially used in Holy Scripture and in the works of Nature, and full of the truth of Divine secrets.

What the Philosophers' Stone is, has been explained by me, both in description and in descriptive terms in the "Amphitheatre", as also in the Confession already published. Thus by means of many accurate writers, and the traditions of learned persons, both in the theosophic Oratorium, and in the Laboratory of natural Alchemy, I bring to light the Catholic or Common Natural Chaos, in which lies the Salt of Wisdom - AESoph, Hyle, or first created things of the world. All material things are in this. It is the mercury of the Catholic or Common Nature, according to the Subject or manner in which the Salt of Wisdom lives.

Many judgements have been passed on my works, according to the natures of different people. Some declaim against my person, some scoff, some worldly persons speak in a way becoming their nature. Some show jealousy, some despise, some even blaspheme - but true it is, each bird sings as its beak is grown. It is the way of the world. Yet I am glad to say that good people and experts understand the things I have written aright. Only those divinely taught, and enlightened by the Light of Nature, can come to the proper conclusion. May God convert all perverted hearts, and give them power to recognise and accept the light of truth, as found in the Holy Bible, in the Great Book of Nature, and in themselves - But a threefold shame fall on the Devil, the originator of Evil and on all his hardened scholars. Amen.

Although the contents of my "Amphitheatre" and other writings, have been the subject of much dispute, yet I believe they will stand. The clever talk of scoffers does not disturb me, and although I have never in my life made the Stone, yet I know of a certainty of its existence and of its power. But I shall only ask my detractors to wait a little, and I shall give a statement and account at every point, how, when, whence and in what manner I have a true knowledge of what I write about. This is, God be praised, the 23rd year I have been working at Alchemy, theosophically and practically, and I have in that time read not a few books, written, printed, good and bad, have had many a queer thing before me, and have copied many wonderful receipts and processes and worked with them in a laboratory, have burned many a fine load of coals, partly in the chemical laboratory, and partly through others. I have had to put my hands in lime and coal, in order to know, or to get to the bottom of something properly, have had to build stoves and tear them down again, and have broken many large and small glasses for distilling, and such like vessels and retorts. I have travelled far after many an expert, in order to learn some good from him, and have spent much before I became really acquainted with what Alchemy and Chemistry are. Before I received the gift of Distinction in this Art of God, I have learned to distinguish the bad and false, and to maintain the good and the true.

If any say I am merely an enthusiast, because in this book of visions and extraordinary spiritual revelations, you are only a foolish dreamer, who does not know or consider what that word "enthusiast" really means. It is the Divine Breath, and if I am a fanatic, so must have been Bezaliel, Aholiab, and all other wise men into whose hearts God has put wisdom. King David, who never studied in this way, from a shepherd boy became a prophet and a man of God, Solomon who in one night's dream, one night's sleep, was filled with wisdom. Isaiah, Ezekiel, Daniel and others, prophets and apostles, became wise and learned. The special promises of God through St

James and St Paul and our Lord's own words are still shown to be true in the appearance and teaching of numberless geniuses. Even today everywhere examples are found, and amongst these some who do not study from books, who can neither read nor write. Scoffers should pray to God to make them enthusiasts. Does not St Paul declare that there are diversities of gifts, yet one God who worketh all in all. After a little he states that he has translated his "Confessio" into good German from the small latin edition so as to make it clear "for the benefit of our Germans. "But it is", says Demosthenes, "difficult to please everyone". To this the wise greek Solon agrees, saying it is difficult to please all in great things. But you, my kind reader, pray God, for the Spirit of Divine Wisdom, that He may remove your lack of understanding, and by the gracious ray of Divine Wisdom, make you understand Scripture, Nature and yourself. I commend you to God. Dated, Magdeburg, in the Golden.Dome, on my travelling through, 13th June 1597.

The next page gives a motto from John Picus Mirandola, - "Frustra Naturam adit, qui PANA non attraxerit" - and extracts from Orpheus - "in hymnus de Pani".

## CHAPTER ONE

Beginning, Khunrath announces to everyone his belief that :-

God the One Trinity, Father, Son and Holy Spirit, in the beginning created by the Word, out of Nothing, One Primate, and in the beginning of all Chaos, from which afterwards he created the whole world. Consisting of Heaven, Earth and Water, animated and made holy by Ruach Elohim moving on the Waters, that is the Dark Abyss, a mixture of Water and Earth : also . that he made Adam, the first man, the first of us all, and father of all, in the beginning, an image of the Elohim - the image of God in righteousness, true holiness and immortality, is wisdom powerful, in understanding so that he could recognise God, understand, love, and call upon Him, honour and praise Him with honest and just works, so that as God the Lord is one in the Being of Trinity, Man might be one in the same way in regard to Persons threefold in a differing being, as of earthly body, heavenly spirit and living vivifying Soul, a trinity composed by God, breathed in by Himself, given to the very same first Man, together with his children and children's children. Well is he who can accept and understand this. From true fatherly grace and goodness, gratis and for nothing, as a truly magnificent gift of God, of the alone giver of all good - that is the Son of the Great World, so out and from their double-natured seed, which is the Soul Nurse of the Son of the World, at all times of the year and seasons - can be found and received - at its place, one time as good as another. Consider "Chaos, Magnesia, Ars Hermetis, mercurium crudum philosophorum" or universal, that is the common Great Trinity of the World, being composed of Body, Soul and Spirit, which is the only right Catholic subject and material of the Philosophers' Stone, of the Universal Trinity or Great Stone of the Wise, and those loving Wisdom, also of all cabalistic, divine natural alchemistic, wonderful things in heaven and earth, 'the most wonderful subject in heaven and earth,' as says Agrippa.

Since then Mankind has received from God, through Nature and in the Great World, a certain and peculiar subject endowed with all senses - "Magisterium, materia et materia partis, in quicunque operis gradu, LAPIS appellatur." This Philosophers can prepare from it their Universal Stone, which is above all other natural and artificial Stones. Some might think

that they should take the Stone for the subject or material, such as Ruby, Crystal, coarse or big field stones, fire stones of the colour of horn (evidently flint), all kinds of water, earth and sand, gravel, etc. It is above all these. It is the Mercury of the Philosophers, alive and active together with its parts entirely for a stone consisting (or of the consistency) of melted wax, Elixir and universal medium coagulated. There is nothing equal or similar to Our Stone in the whole world, and it can only be used in the already mentioned Chaos, in which alone is the Magnesia, the Son of the Great World. But as Arnold and others say, the Material itself cannot be the perfect Elixir, art and work are required. Both Morien and Rosarius say that there is only one thing out of which what you desire is made - there, body, soul and spirit are together. Another writer speaks thus, "Our Stone is of an Animal, Mineral and Vegetable nature". Geber has added, "It is only one thing, one medicine, one Stone in which all perfection consists". Christ arose out of this, the Mediator who has given Himself for all, having brought all things together into One. As Senior says, "Suffering natures agree together". The Stone can be mixed with nothing, for everything from without goes against its nature. The material acts and boils in itself, if its inner fire has been stirred from without by the secret philosophical fire. Senior makes a comparison with a tree. Its boughs, blossoms and fruits are in itself, all from one seed. So is the Stone. It is the Phoenix - kills itself with its own arrow, dissolves in itself, blackens, whitens, coagulates, then it is red. It imbibes itself, dissolves itself, and its soul by means of its spirit prepares its own body, and its body takes on again its own soul. Hermes and Senior call Chaos, the Microcosm or the little world, the egg of the philosophers, not the sort of an egg produced by an ostrich, hen, goose, pigeon, only this by comparison. Just as in an egg, everything belonging to a young hen is found, so here everything necessary to the Stone is to be found, in one mass or piece. It has its own name, concealed as itself is, in a secret from frivolous people. Strange names have been given to it for concealment. So it is called 'The Hidden Stone'. The common materials, Mercury, Sulphur, Salt are all dissolved into primal material, but the chief secret is unwritten. It is the function of the Sun and Moon. Gratian wisely says, "Take what you should take" - "Do what you should do", then "you will have what you ought to have". So do wise men answer vaguely. The Great Stone is Christ and Isaiah the Prophet saw Him, but he had no pleasing form - he was despised and rejected of men. Thus is the Philosophers Stone also hidden. Aymon says if he had not concealed our Stone under wonderful names, even children would have laughed. To those who understand, the matter is easy. It can be taught and learned in one day, in fact in one hour, all that is necessary to be known, could be put in six or twelve lines. Bernhard says, "I tell you that, whose eyes God opens to understand the Science, would be ashamed at the round about ways which are used, for it is so easy, one would scarcely believe it a play for children, a work for women. Care is needed for great mischief may arise from naming it. Therefore, fear God, what you seek is not little, but the greatest treasure of all". God is the guardian of the Stone, and of its Name, from the world, false, unfaithful and wicked. Many Philosophers have died, rather than reveal these secrets.

(Then follows an interesting passage of self revelation by the author)-  
"After I had studied the Science for many years, I learned by the special grace and wonderful teaching of God, the subject of the Stone. How much trouble, vain work, care, unrest and expense, both in laboratory and in travelling, I might have spared myself, if I had known it sooner at the

beginning, but I had to wait the time till God sent it. God did not wish it to be sooner. Wait in patience then, and when the time comes, what should come will come, as Paracletus truly says.

## CHAPTER TWO

I know all about the Magnesia, I have examined it. Yes ! I have seen it, and speak what is true, and bear witness before the whole world, so that many may consider this wonderful work of Nature. I believe that Magnesia is the Son of the Great Work, and the Universal raw Stone of the Wise. Chaos or Magnesia, Son of the Great World as Bernhard says, is known and the whole world has it before its eyes, and yet knows it not. Hermes has said, "I have this Science from the Inspiration of the true living God, who has been pleased to make it known, not in books, read one hundred times, but by special inspiration." Geber and many others teach that they acquired the true Wisdom by visions awake or asleep and other wonderful Cabalistic and divine magic. God still presents a drink from Joseph's Well. Angels dwell in churches, Oratories, and closets, and God is with us. Prayer and work must ever go together. Spirits and Angels are sent by God to give special assistance.

I placed all my thoughts in God to know the Magnesia, that is the Catholic Stone of the Philosophers, so I shall now in part describe the marvel. Hermes has said, "It is the strength of all strengths". It conquers bravely with power the strength of the four elements. Therefore it is called - "Elixir Fortitudo", as also as Scalinger says, it is called EL, in the Hebrew, as in the Latin POTENS, mighty and strong. I mean one, X, the perfect numbers, the Greek letters EIS, is called in Latin, the splendour, or spark or lightning. In this manner I say, E.I.X. is really a clear light or spark of the one mighty or strong. Therefore it is the very highest thing existing, that of which Geber says - I have searched everything, and have learned much, but have seen nothing continuing to exist in the fire, but only the humid residue which is the root of all metals. It is the true Aqua Permanens, the remaining and ever-living Water, for it remains existing in the fire, in the beginning and end of our philosophical work. The dry transparent matter of the philosophers, Water which does not make the hands and feet wet, which is neither devoured in the fire, nor yields its parts, one from another, but remains in the fire quite whole, or quite unburnt or undissolved, comes out to the same weight, not the common Mercury which flies away. Hermes calling it Elixir, says it is a thing that does not die as long as the world shall exist. It is the Saturn of the Philosophers, the oldest substance of the golden age. Plato says Our Stone is never touched (i.e. hurt) by fire. Out of it Our Mercury has its origin. Not by urine or Sal Ammoniac, as gold and silver are released, Nature alone makes the dry water. It is the purest substance and the innermost being, which lies hid in quicksilver, as in a house or vessel. Arnold describes the first material of the metals as a vaporous substance, which has in itself a greasy dampness, and from which substance the scientist separates the Philosophical dampness useful for the work, and which is clear as a tear, and in which dwells the metallic Quintessence, agreeable to the metals. Thus it purifies the tinctures, because it has both natures of Sulphur and Mercury. Pythagoras has declared that all the secret of this Science is in Lead. Rhazes says that "in lead lie hidden Gold and Silver." Ovid has declared that "time devours all things". The first material devours all that is made of it, or comes from it. Saturn devours his children. The Son of the Great World is the strongest of all things. The Father is

the Sun, the Moon is the Mother. The Sun is the Soul of the World, the Moon, Primate water; Hyle, so by Schamin (Ether, the spirit of the body and the body of the spirit, that is sometimes as if it were a body and at other times as if it were not a body, and at one time as if it were a soul and again as if it were not a soul) is the world united, as Agrippa says. Originally hermaphrodite, self mixed, this is the beginning of Earth and Water, TOHU and BOHU, that is desert or empty, the Ruach Elohim breathed and created, and this also applies to the Microcosm, a fiery watery Spirit Water, a quickening power moving in itself, perpetual motion by and with a Catholic Spark of the Spirit of the Lord, or as the Hebrew says, by the Breath of the Lord, the Trinity as taught by Moses in the beginning on the Watery Chaos, the Nature Soul of the World.

### CHAPTER THREE

Nature itself is a wise, quickening light and fire, moving in itself, and doing wonders.

God in Trinity, a fire and Spirit originating from itself, making the world holy and pregnant, keeping all that is created and in the Great World.

In God is the Soul of the World, the Light of Nature shining in darkness. All possess, even the grass, an immortal Spirit. In all is a light which by its power, and by the help of the Spirit of God still gives Kabalistic power, and Alchemists by this become wise. All is before the world, but is not recognised by it. The Salt of Wisdom is without Sulphur, and both without Mercury. The Ruach-Elohim is a complete existence, not the third person, yet belonging to that Person.

In order to understand the great Secret, know that this great light of Nature is an emanation from God in Trinity, and of the Divine Power and Spirit, and fills the Earth and should be in everything. Jehovah in the beginning by means of the Divine Spirit, has made the Chaos corporeal, and has concealed in a material way, yet made visible for a useful purpose.

Theokosmos, God and the World, in this dwells the whole of the living Nature. The Macro- and Micro- Cosmos are united by Schamin.

The inconceivable Word and Eternal Son of God has been received through the Spirit of God in the pure Virgin body of Mary, disguised itself in our poor flesh, first in Adam, the red earth, primeval dust. The Virgin was also of the primeval earth. The flesh of Christ is therefore taken from our flesh, for all have the same Father. The flesh of Christ was not newly created in Mary, but from her material blood and seed of woman, made holy by the Holy Ghost, instead of man, and without sin. The Stone is the natural image of Christ and is in the great Book of Nature made the Universal Medicine, and Saviour of the Great World, renewing being, being filled with love.

### CHAPTER FOUR

I saw brought into the laboratory the Green Catholic Lion of Nature, that is the fruitfulness of Nature, which comes to all material things. Our Vitriol is blood red internally. Hermes says, "O Natura maxima naturarum creatrix ... cum Lumine venit et cum Lumine genita est, et quam tenebrosa nebula preperit, quae Omnium Mater est".

He who has seen the Green Catholic Lion of Nature conquering all natural things, enticing from its holes, mountain and earth, has smelt it and proved it, as well as its rosy coloured blood, can understand. The Green Lion of Catholic origin conquers all in Nature. The fiery sparks of the Soul of the World, or Light of Nature, are scattered in and through the Great World, in vegetables, animals, Gold, Mercury, minerals, to each has been given its own spark of light.

The universal Elixir or great Stone works in such a manner as nothing else in the world. It is complete in its existence. The complete Stone is neither Gold nor Silver, only in them. Experience teaches through suffering. In the Microcosm is placed the Universal Spark of the Light of Nature. Man alone is the Triune Stone of the Wise, coming from Three into One, and ending with Three in One, and excels all other bodies as the Sun excels other stars, the Seed of the World, wonderful in conception, birth, Name, form, preparation, new birth, powers and virtues. Consider how by the cold philosophy of Aristotle, by the Jewish, Turkish, heathen Philosophies, that God has a Son. Yet this is true from all Eternity.

#### CHAPTER FIVE

The first material of the metals is not common Quicksilver, but that of the Philosophers - "a fat, damp, smeary vapour", says Rosarius. What is Argentum Vivum? It is the first material because in it is the power which vivifies metals to a powerful vegetation. The One thing in all. The Watery Azoth, useful for all projections. Rosarius says, "Our Mercury which is the green and devouring Lion, is that from which God has created or made all minerals! Gold at one time asked, 'what can or will you prefer to me, Lord of all metals, resisting Fire?' Mercury answered, 'It is indeed true, yet it is from me that you take your birth, and a part of me vivifies you. I am the whole secret, and in me all the whole science lives, Mercury yet not Quicksilver is the root and Mother'. It does not dissolve metals but by means of the philosophical Azoth. Our Stone has been called Antimony, but this is wrong. Ripley says Antimony is no more use for the work than a rotten fig. The Black slate is called the Lead of the Wise, and by Hermes, the Crow's Head. This is only a comparison for the Stone contains neither Antimony or Lead. They are not the material of all metals, nor the primate of minerals, Magnesia, is as like nature, with the aid of man, and brings to light a dry earthy water, or watery fixed earth, in which Sulphur and Mercury remain incombustible. Be content and glad Antimony is not Magnesia, and learn to recognise the foggy Chaotic dry water. I have almost said too much. Not common burning Sulphur, white, blue, yellow or red, not cinnabar. Something much more substantial. Nature brings like to like and makes metals perfect. "Who distinguishes well, learns well". Books may show how, but it is nature that makes knowledge perfect. The Stone is triune, Catholic, therefore Divine, as shown in the third and fourth figures of my "Amphitheatre". It hides itself. Higher metals to improve lower, must be improved by a new birth. Natural alchemy makes it perfect in itself. This is done by the other fermentation. All this can take place in Germany, France, Italy, England, Holland and Bohemia. Just as the "quick" shall be changed in the last day. Gold and Silver metal dissolved in Azoth as the Catholic Fountain of which the King - the Sun - was made in the beginning, black, white, red, liquid like wax. This also in fleshy bodied in a mechanical way.

Our work is from one root and of two mercurial substances - One Primate, golden, taken raw, pure and clear as the fountain. By fire, two become one, and in it they are so mixed the body is become spirit, and the spirit, body. The fat, tough, greasy salt, is in dampness, the first material, nothing can be done about the Chaos, the Magnesia of the Philosophers. Paraclesus said the regeneration or renewing of metals is just like man, who goes back to earth, which he came from, and will be born again from it at the last day - thus the metals may go again into the Mercury from which they were born again the second time. In short the great Stone requires no metals, but metals require it before they can be regenerated.

Why do you keep all Chemicals, thinking to make Gold and Silver solutions? If you think by these to accomplish the Work, you are sailing in a fool's ship.

The great Substance is not a metal or mineral, it is rather a meteoric mineral, by outward appearance imperfect. This, the Nihil of the Philosophers, is their All. Zacharius has said that the material nature has prepared for our science in a special form, known by experienced persons, without doubt the material of which our Divine work is made, only one thing similar to that universal material which Nature makes use of in the clefts of the Earth for conceiving and bringing forth metals. Geber says that the Most High who created Mercury gave it an incomparable power for the producing of the majesty of our Science. The material of the Stone is Magnesia, purified in a philosophical manner. It is the Materia Materiae for the Catholic work, in the first part, the second is known by its proper name to philosophers. It is the seed of the world and the living water. The very smallest bone in man, Agrippa thinks, and the Hebrews believed, that the spiritual body sprang from it. Not mummy or embalmed microcosm or man, nor in Vegetable things like wine, the effects of which can easily be seen in men. It is indeed Aqua Vitae, but not of the grape. It is not to be found in apples, pears or other fruits, but is of that Apple Tree, very nearly related to the Paradise Tree of Good and Evil. How can an indestructible tincture be taken from decaying roots? It is only what is unchangeable that can produce lasting things.

# A Lullist Alchemical Illustration

Adam McLean ©

TEXT TRANSLATED BY PATRICIA TAHIL

This illustration is found in a 15th century manuscript copy of a Lullist work on Alchemy. This 'Opera Chémica' is unlikely to have actually been written by Ramon Lull (Raymond Lully) (1235-1316), but rather is a pseudo-Lullist piece, written after his death by someone working in the spirit of Lullist thought.

Lullist writings are characterised by a systematising of philosophical and theological ideas using three basic diagrammatic forms - circular arrangements, the 'wheels', divided into various segments each bearing a letter and associated idea ; 'trees', in which the inter-relationship of ideas is shown through branching diagrams in the form of trees ; and 'ladders', in which the hierarchical structure of certain ideas is exhibited, each idea occupying a separate rung. These diagrammatic expositions of philosophy constitute the Lullist Art of Memory, a synthesising of ideas into a whole, that could be grasped through a diagram as a totality. One can see quite clearly that later alchemical diagrams and illustrations from the 16th and 17th centuries often use a kind of Lullist framework as a skeleton for their design. Most of the early Lullist diagrams are entirely abstract, but the particular item here illustrated (which must be quite late) shows the evocative artistic use of images that one expects to find in Renaissance alchemical works. In its use of symbolism, it has gone beyond the purely abstract and into an imaginative use of symbols that speaks directly to the soul and not just through abstraction to the mind. Diagrams such as these were to be worked with inwardly as meditative exercises, rather than just illustrating or tabulating abstract ideas.

This illustration is centred upon a tree, rooted in the earth, its trunk growing through a vessel, and having seven main branches, which is the habitation of a serpent. Around the branches of this tree are eight circles, and outside these a fourfold structure is created through four figures in the corners of the illustration.



At the top centre of the illustration is seen a Professor in his chair, his banner declaring : "I am the teacher of Natural Science".

The four figures that surround the Tree make pronouncements about the Dragon-Serpent.

The Schoolman on the upper left declares : " Know that this Dragon never dies, except with his brother and sister".

The Schoolman on the upper right declares : " Know that this Dragon kills himself with his own dart, by swallowing his own sweat".

The King on the lower left declares : " I am the King, strong and powerful, and I fear nothing except that Dragon".

The young man on the lower right declares : " I am the naked man and the subtle beggar, of a strong nature, for I bear arms, and am made to kill the Dragon, and deliver you from fear and terror".

Thus we are pointed to the essential work of this process, the transformation of the Dragon-Serpent. This is the primal energy of the Soul, the raw psychic energy, the inner potentialities of which so frightened the Patriarchs of the Jewish-Christian tradition, that they placed it in the Garden of Eden on the Tree as the Tempter. The alchemists, however, knew they could not deny the being, the essence, of the serpent within their souls, but had to encounter it, and come to terms with it, even though there were dangers to be met with on this path. (This serpent was recognised in other traditions, perhaps the best known being in Indian Esotericism, where it is pictured as the Kundalini energies, the 'Serpent Power' in the soul.)

The Schoolmen point to the fact that the Serpent (Kundalini) does not die (i.e. become transformed) 'except with its brother and sister', (the Pingala-Solar and Ida-Lunar streams within the soul, that parallel the Kundalini-Shushumna or central channel of energy). This Serpent-Dragon 'kills himself with his own dart', and is transformed by its own inner forces 'by swallowing his own sweat', by working upon, transmuting, its own substance. The old King represents the hardened fossilised mass of experiences and memories of the alchemists soul, his past, that fears the disruption of encountering the Serpent. The Young Man is the courageous power of the alchemist's soul, that wishes to tackle the Serpent, and he is naked, not clothed with the past experiences that shackle the King facet, thus he is that part of the soul which lives in the present moment as a 'subtle beggar'.

The illustration centres upon a tree growing upwards strongly rooted in the earth. It has seven main branches upon which are seen nine faces plus the triple-headed figure at the bottom of the trunk. These are the Ten Sephiroth of the familiar Kabbalistic Tree of Life. (The Sephira Tiphereth is here represented slightly higher in the structure than is usual, but the geometry is obvious). The heads are coloured in various ways, some being silvery, one golden, another coppery, and some dark metallic grey. These are the seven planetary metals, the forces of Saturn, Mars, Venus, Mercury, Sun and Moon in the Soul. Around the central bole of the tree is entwined the green serpent, its head curling round the Sephira Kether, shown as the golden head of a woman, its tail reaching down to Yesod, shown as a silver-headed crowned man. These

Sephiroth are the subtle architecture of the Soul, the inner structure of the psyche, the balanced tree of forces that unites the upper and the lower, the heavenly and the earthly sides of the soul, through three pillars or channels - Pingala, Ida and Shushumna channels, the Solar, Lunar and central currents of soul energy.

The Tree bears four legends inscribed on banners, one pointing upwards the other downwards. These are the four archetypal level on the Tree. From the top these read :-

"After it has been put in the womb, and after the nuptials, the colours are green and citrine."

"It consigns it to death with its odour, so that it may dwell in life."

"He does not die, unless he appears dead."

"He who kills me and gives me my soul, shall rejoice with me for ever."

At the base of the bole of the Tree is seen, in the position of the Sefhira Malcuth, a triple-headed form, the central head being golden. From the necks of these three heads, three steams pour down, spiralling round the trunk of the tree to flow into a grand vessel or chalice. This is the vast sea of the unconscious within our beings, the three streams are the three archetypal links with the conscious side of our soul. In Alchemy these are often characterised as the Salt, Sulphur and Mercury soul energies. The Salt is that tendency in the soul which leads towards the hardening, materialising, crystalising, precipitating of soul impulses ; the Sulphur element is found in the outwards radiating, fiery rush of soul enthusiasm towards some facet of the soul's life, bright energy darting here and there, mobile, reaching out and touching many things. The Mercurial archetype synthesises and balances the Salt and Sulphur tendencies, making the constrictive element of Salt more mobile, and making the intangible nature of Sulphur more solid and fixed.

These three archetypal facets of psychic energy are found both in the conscious and the unconscious realms of the soul, indeed they constantly move between the two. Thus a sulphurising tendency in the soul towards some aspect of one's experience, could arise either through a conscious decision or out of the unconscious realm, and this also applies to the others of the triple of the Three Principles. They meet and flow together in the water of unconsciousness, the chalice holding the green living soul substance. The three heads connect us with the Ida-Pingala-Shushumna psychic channels, and the heads on the right and left are nourishing two storks, that on the left being golden, and that on the right of a silver colour. These are a picture of the Pingala and Ida Nadis or channels. Storks are known as birds that eat snakes, and this image has been used in the tradition of alchemical illustration ( See for example Matthieu Merian's engraved title page for Phillip Sidney's Arcadia of 1630). Here these two soul birds of the solar and lunar forces, keep the snake confined to the central channel, the channel of synthesis that is unpolarised and indeed unites the two polarities. If the serpent-dragon were to find its way into the solar or lunar channels, a distorted rush of energy would flow through the soul, and lead that person into psychic problems and imbalance. Thus the storks are guardian figures, ready to eat up the snake forces if they intrude upon regions of the soul that they are not meant to occupy.

The branches of the tree are surrounded by an aura of seven circles plus one inner circle. These correspond to the Ethers and Elements. The three outer circles (uncoloured) correspond to the three Ethers. The next four circles moving inwards correspond to Fire, Air, Water, and Earth. These bear the following legends :-

Outermost circle "Observe that at the end of the tenth month, the spouse is ready, who is then born, a most generous king, wearing a diadem on his head. Therefore, take your King, coming from the fire, crowned with a diadem, and nourish him with his own milk, until he has attained his perfectly complete age and nature."

Second Circle " And because he is prepared for begetting sons and creating daughters, to replenish the earth and see his sons and daughters to the first, second, third and fourth generation, know that these sons and daughters cannot perform remission except by pressing out blood and smearing ash, for there is no remission unless this is done."

Third Circle "Pouring blood and sprinkling ash, this is the divine circle, and the names put down on the sacred page, the laws of life, and natural things over which I have power, emanated, we believe, from the Ineffable."

Red Circle "This is indeed the Element of Fire."

Yellowish-Brown Circle "Truly the Element of Air also performs much work, and unites to the men possessing it, so that in that Day, it goes forth in a strong and beautiful state."

Green Circle "Now the Element of Water, when it has been well and truly prepared, in the way that you know, works wonders ...(damaged section of manuscript)... and regulates the lung."

Blue Circle "Truly, the Element of Earth, when it has been separated and divided, divides everything, and is the treasure of the work, and drives off dross from the spittle and congeals Mercury."

The innermost (Orange) circle poses a question to the alchemist :-

Orange Circle "There will be a great question (asked me by my friend), and he who has understood the great question clearly and well, shall have the Philosophers' Stone."

The alchemist must work through the seven realms of the Ethers and Elements if the work is to proceed.

The two statements on the right and left, outside of the King and the naked young man, perhaps sum up the interpretation outlined above.

On the left " Let the reader observe the snake in the branches, next the three green living faces ; let the skill of the worker who knows what he is doing hurry it thence into the hollow, in the form of drinking-water, desired by the thirsty, so that it unites the storks ; this occurs when they have swallowed it. I have seen the three faces give way to a single product when they have been buried together, and when they have taken notice of each other in their hovel. So saying, let us proceed to fresh waters from the womb."

On the right "The familiar group that are in the mountains are united in the tree, face to face, and look back to the highest heights when they have come down. (You will also obtain all the elements by these little-known means). Their shape and form are in the mountains, but the portion in the sea helped them to become one. They have said with one voice that ants (sic!) truly draw the four elements out."

The snake twining round the central three faces or Sephiroth in the upper soul, must be brought down into the vessel of the lower soul. The three heads of the Three Principles flow together, 'give way to a single product' in the green living waters that pour through the chalice. The storks, the Ida and Pingala guardian figures, solar and lunar forces, are united through their swallowing the substance of the transformed Serpent-Dragon. The polarities in the Soul - both horizontally, male-female, yang-yin, right-left, sun-moon, and vertically, spirit-matter, heaven-earth, upper-lower - are united together.

An illustration such as this reveals some of the profound insights into the architecture and energies of the Soul that were an essential part of the Lullist esoteric stream, incarnated by Ramon Lull and worked through others into the 14th and 15th centuries, providing a solid foundation for the symbolist tradition of Alchemy.

The interpretation outlined above only touches upon one facet of the content of this illustration, and others working from different perspectives will find other layers within its architecture, for its form, its symbolic structure, reflects an archetypal reality, that can be approached from different angles, and still remains true. Ramon Lull was indeed concerned with incarnating archetypal ideas in a structured form, and this illustration certainly works in Lullist terms.

Our Father, which art in Heaven

Hallowed be Thy Name

Thy Kingdom come, Thy Will be done

On Earth as it is in Heaven

Give us each day our Daily Bread

Forgive us our sins, as we forgive those who sin against us

Lead us not into temptation

But deliver us from Evil

For Thine is the Kingdom, the Power and the Glory

For ever and ever. Amen !

## The Reversed Lord's Prayer

Adam McLean ©

In many recent sensationalist books on Magic, Witchcraft and Occultism, there is accounted how witches and magicians of old used to recite the Lord's Prayer backwards in their rituals. This is interpreted as an inversion of the 'good' Christian magic bound up in the ritual recitation of the Lord's Prayer, and consequently a working with the 'evil' forces, the dark forces, the shadow of the Divine. Such naive dualism is, of course, inevitable with such a polarised statement as the Lord's Prayer.

Recently, while pondering on this 'backwards Lord's Prayer' and considering Rudolf Steiner's interpretation of this, in his 'Macrocosmic Lord's Prayer' (which formed part of his Foundation Stone Meditation of September 1913), I saw that the extreme patriarchal nature of the Lord's Prayer, necessitated, indeed contained in essence, a syzygy, a reflection in which the patriarchal statements were replaced by others reflecting the feminine, goddess side of humanity, and the structure of the Prayer reversed. A short meditation inspired the form of words given above.

The Lord's Prayer, as a statement of patriarchal Christianity, leads those who work with it to see the Divine as a Sky-God - the 'God Above'-

Amen !

By our seeking Kingdom, Power and Glory

We have brought Evil to rule our world

And sense of guilt has stopped us knowing the wholeness of life

We seek to escape the responsibility of our Karma

And have cut ourselves off from the sustenance of the Nature Forces

Fearing to let the natural forces flow on the Earth

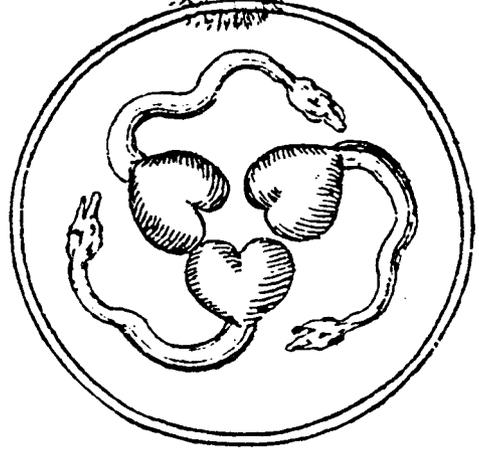
Having abandoned and abused the natural order

We have forgotten to celebrate your Name

Our Mother who art the Earth

whose Divine grace descends from on high down to the Earth, where humanity all live in a state of sin, having deviated from his high standards, needing His blessing, forgiveness and release from the burden of sin or karma, for going against His Divine Law. This polarised Prayer ignores the spiritual destiny and impulse of the Earth-Mother archetype for the human sphere. It suggests that the answers to the spiritual questioning of our inner nature are found by looking upwards to the Sky God Archetype, and ignores the spiritual nourishment that can be found by working with nature and the Earth-Mother. Indeed, through this extreme patriarchal Christianity, mankind has been cut off from working spiritually with the Earth. Thus the Lord's Prayer has created a kind of counter image of itself, which points to the fact that many of the problems of today arise out of our ignoring that which works from below, from out of the Earth, from out of the darkness of our unconsciousness. Thus the backwards Lord's Prayer, in which each of the ten petitions or statements of the prayer have here been interpreted in an opposite way reflecting a matriral viewpoint and placed in reversed order, points us to an awareness of this fact.

Perhaps some prayer such as this was indeed used centuries ago in the matriarchal paganism of witchcraft, or in the rituals of hermetic magicians who were wise enough to realise the extreme polarisation of the Lord's Prayer could only result in a distortion of the human soul unless balanced with its syzygy. Through contemplating the spiritual paternalism of the Lord's Prayer and its effect on our culture, and the loss of the Earth-Mother facet from our spiritual life reflected in this inverted form, in time perhaps a new prayer of the Human Soul can be written, where mankind can find the balance of the Earthly and the Heavenly, the female and the male, the Yin and the Yang.



This is the Ninth Key in the series of The Twelve Keys of Basil Valentine, a treatise published in the Musaeum Hermeticum in 1625 by Lucas Jennis, with engravings by Matthaeus Merian.

The mandala divides into two sections.

The lower section shows us three hearts out of which grow three serpents. These are the Three Principles, Salt, Sulphur and Mercury, or the realms of Body, Soul and Spirit. The hearts are the points of centrality in these three facets, the essence of the three principles, while the snakes are the polarised expression of these principles (as we have seen explained in other articles, the snake with its head and tail is a symbol of polarisation). We note also that the heart with its two chambers has already a tendency towards a certain polarity in its form. The three snakes in this illustration are reaching out to grasp each other's tails, which are still fused with the central hearts. Thus they begin to integrate and we see a cycle from essence (heart) of the Three Principles, to polarised outer expression (snakes) and the uniting of these into a wholeness again (the final form the symbol tends towards could indeed be pictured as a three petalled flower).

The upper section of this mandala is a working with the Four and the Two. We see two figures, a male and a female, in a strange position, as bottom to bottom they form a most odd cross with their heads and feet. Their arms reach out backwards to complete the form of a square. So we have a fourfold cross-square formed out of the polarities of the male and female. At the points of the cross, we find the four alchemical birds we have often met before in these mandalas.

At the man's feet we see the BLACK CROW, at his head the PHOENIX. At the woman's feet the PEACOCK with resplendent tail, and at her feet the WHITE SWAN. These are symbols of the four stages in the alchemical work. Black Crow - Nigredo, the initial darkness or chaos into which the substance must descend in order for its further evolution to occur ; Peacock's Tail - a sudden iridescence of colours that marks the beginning of integration, the formation of the philosophical mercury ; White Swan - the preparation of the White Tincture of the Lunar forces, philosophical salt ; the Phoenix - the preparation of the Red Tincture of the Solar forces, philosophical sulphur. These four birds are also connected with the elements ;

Black Crow	-	Earth	Peacock's Tail	-	Air
White Swan	-	Water	Phoenix	-	Fire

These bird symbols, being related to the masculine and feminine figures, form certain interesting polarities. The Black Crow is thus opposed to the Peacock's Tail stage, and White Swan (White Tincture) polarised with the Phoenix (Red Tincture), however, another set of relationships are created through connecting the head and feet of the figures. Thus working through the masculine polarity from feet to head, leads the Black Crow to the Phoenix, while a working of the feminine polarity from feet to head, evolves the Peacock's Tail into the White Swan.

The essence of this mandala is the integration through experiencing the polarities, of the Three Principles, the masculine and the feminine, and the four stages of the alchemical process, which are seen polarised in different permutations.

# Advances in Physical Alchemy: Modern Taoist Transmutations

Mobius Rex ©

Transmutation (the conversion of an atomic element to another) is standard operating procedure among nuclear physicists, who employ enormous wattages to smash trace amounts of elements with various particles in order (or chaos) to prove their will, thus fulfilling (in effect, if not in principle) the ancient conspiracy of traditional alchemists, among whom only a few adepts actually attained to true success in such wise. Few scientists today acknowledge that any alchemists of old accomplished the fact of transmutation in crucibles without sophisticated electronic battering rams. But transmutation with particle accelerators is not the only means of converting elements, it is merely the only technique known to most contemporary physicists, who are ignorant of (or ignore or discount) the considerable body of historical evidence that alchemical transmutation has been consummated so many times and with such credible documentation that, in the words of Rupert T. Gould, "did it relate to any more probable event, we should be compelled to accept it or cease putting any faith in recorded testimony".

Today, physical alchemy is enjoying a revival supported by scientific methods which it lacked in the past. Among the numerous examples which can be cited, a group of Japanese experimenters recently reported the transmutation of sodium to potassium, and of carbon to iron and other elements (including gold), using simple techniques and equipment inspired by the ancient Taoist cosmological principles of Yin and Yang (female and male, negative and positive, etc., respectively) and applied to Dr Louis Kervran's discovery of biological transmutation.

About twenty years ago, Dr Kervran presented the idea that sodium, potassium and other elements change into each other under certain natural conditions which are described in his first book, Biological Transmutations, and subsequent publications. These conversions occur widely in the mineral, vegetable and animal kingdoms of Nature. and

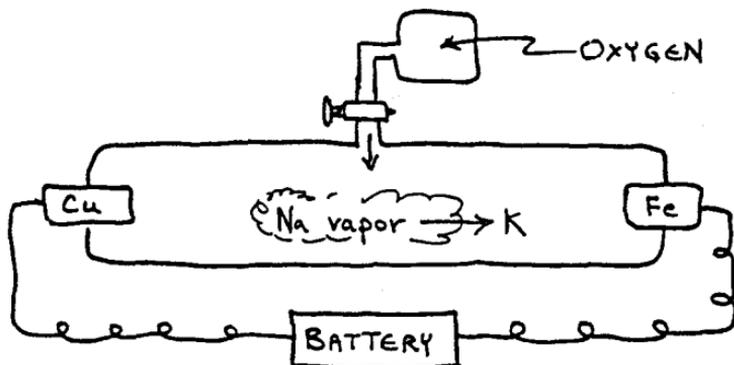
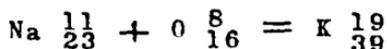
have come to be recognised by many scientists who are quickly finding new industrial, medical, agricultural, and other applications of these effects, which are accomplished with very low energies, compared to those used in particle accelerators or stars.

Inspired by Louis Kervran's pioneering work, George Ohsawa sought to transmute sodium to potassium 'in vitro' (in glass, i.e. artificially). The method was revealed to him in a symbolic dream.

"From the darkness of heaven a big hand stretched out ; every time it stretched out, thunder and lightning shot out from its fingers. While this was happening, on the surface of the earth, various elements began to arise, creating the beginnings of life."

Designing his experimental equipment by analogy, Mr Ohsawa, with the aid of associate professors at a Japanese University, constructed a vacuum tube (representative of infinity, Tao) containing sodium, with Yin-copper and Yang-iron electrodes and a valve to admit oxygen from a reservoir.

FIGURE I



The reaction was monitored with a spectroscope. After applying electricity to raise the sodium to a plasmic state, a molar equivalent of oxygen was added. The orange spectrum of sodium suddenly gave way to a blue band of potassium. Complete analysis of the reaction product confirmed the result and revealed an unexpected extra - a minute amount of gold had been accidentally produced by the combination of sodium, oxygen, and potassium with portions of the copper and iron electrodes.

Working with Michio Kushi, Mr Ohsawa proceeded to develop the process for industrial scale production. They estimated that potassium could be manufactured and sold profitably for 1% of the current price (now about \$80 per lb.). After approaching several major chemical companies, most of which would not accept the very idea, they entered into negotiations with "F" (Fisher ? I.G. Farben ?), only to withdraw when Mr Ohsawa decided that disclosure was premature at that time : they held no patent on the process.

Ohsawa and Kushi then turned their attention to an attempt at making steel by transmutation. The experimental arrangement (Fig. II) worked as predicted, and surprisingly produced several other elements resulting from combinations of carbon and oxygen with atmospheric nitrogen, etc. Strangely, iron produced by this manner does not rust!

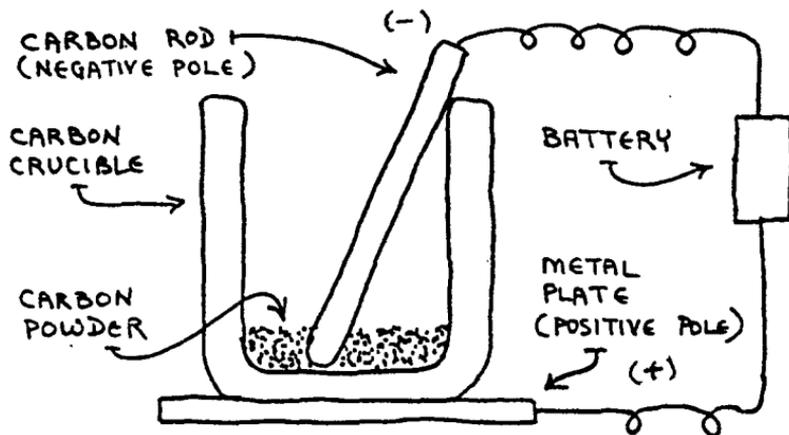
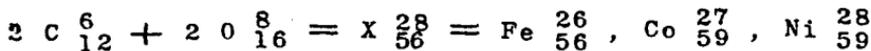
Shortly after these successes, George Ohsawa died at age 78. Little has been done since then to develop his alchemical discoveries. Because of their simplicity, relatively little expense is required to replicate the experiments. Further information is available in the primary reference :

KUSHI, Michio : Kushi Institute Study Guide 10 : Special Issue on Atomic Transmutation.

Available (£3.75) from :-

Kushi Institute  
 Publications Dept.  
 P.O. Box 1100  
 Brookline Village  
 MA 02147  
 U.S.A.

FIGURE II



# Archibald Cockren - Modern Alchemist

Patricia Tahil ©

Archibald Cockren, modern alchemist, qualified in 1904 at the National Hospital for Paralysis and Epilepsy "for all purposes of massage, remedial exercises, and electric treatment", what we might call a sort of super-physiotherapist or sports doctor. In 1917-18 he was attached to the Millbank Military Hospital, in 1919 he was on the Peace Conference Staff of the Australian Prime Minister. After that he took up private practice in the West End of London till the Second World War at least, and finally lived in Sussex where some of his friends witnessed his alchemical experiments in progress. He died in Eastbourne in the nineteen-sixties.

Now, even in the nineteen-twenties whole families, mother, father, and three or four children could, and did, die one after another in as little as eighteen months. The spirochaete of syphilis, entering the body in early adulthood, could, and did, cause what was known as General Paralysis of the Insane in the elderly, by attaching the central nervous system. Much as we may berate today's medicine, the chemical pharmacology of Cockren's early days was a poor crude thing by our standards, and what he encountered at the Millbank Military Hospital during the last two years of the Great War must have brought this bitterly home to him.

Medicines based on metals, whose introduction is credited to Paracelsus, were still much in use. It is hard to realise that penicillin, the great-grandfather of all antibiotics, was not in common use till thirty-five years ago. Organo-metallic compounds of arsenic and mercury were employed to treat venereal diseases, inorganic salts of gold for rheumatoid arthritis. Babies' teething powders still contained calomel (mercurous chloride) as a standard ingredient, and it may very well be that Cochren turned to alchemy for his medicines because of the glowing accounts of the marvellous and non-toxic remedies to be prepared from metals. The toxicity of medicines has always been a problem.

He took alchemical literature seriously, then, and, in his "Alchemy Rediscovered and Restored", tells us how, by patient decoding and application of the texts, he was able to prepare "oils" from each of the planetary metals - except perhaps, tin. He found that they had the correct properties too, for instance, the oil of iron was good for inflammatory conditions. The oils of copper and iron, mixed, he says had a very exhilarating effect, so that even after a hard day's work the prospect of several hours in his alchemical laboratory held no terrors for him. From antimony, following Valentine, he prepared a "fragrant, golden oil". Gold salts being very apt to decompose and deposit the metal, he had great difficulty in preparing the Oil of Gold, and was only able to obtain a few drops of it for all his labours.

It is interesting that in connection with these oils he refers to the Quintessence, to Paracelsus' lambasting of other physicians for giving their patients poisons from which the poison had not been removed, and to the statements that metals must be much purified and reduced in bulk to produce remedies, for alchemical theory supposes that by performing all sorts of chemical reactions on one's starting material, one's end product is the same starting material purified, or reduced to its essence. Modern chemical theory, more pedestrian, states that by performing all sorts of chemical reactions on one's starting material, one may end up with something quite different, and that if one starts with a lot, and finishes with a little, one has simply obtained a low yield.

It is clear, however, that Cockren embraced alchemy as a complete philosophy. Doctors of medicine are taught little chemistry, students of ancillary medical disciplines even less. Cockren remarks feelingly that "the 'gibberish' of the Hermetic tracts is scarcely less intelligible to the layman than is modern chemical phraseology". What science he was taught when he was in training was undoubtedly the simplistic theory of the universe as a closed mechanical system, whose behaviour was almost perfectly known already. Since it is evident that he was a deeply spiritual man it is no wonder that he found the broad vision of alchemy more attractive and realistic.

He appears to have been little acquainted with the physics of the nineteen-thirties, already coming to grips with the immateriality of matter. The only theory he discusses at length and with approval, is that of the ether, a substance without properties, a sort of all-purpose jelly, invented by some nineteenth century physicists as a medium for light to travel in. It was soon struck off scientific register - electromagnetic radiation, from  $\gamma$ -rays, all the way through X-rays, light, heat, micro- and radio- waves, "travels" on its own and is its own medium. Cockren equated it with the astral light, prana, electricity, the quintessence. Maybe there is a hint here of the radioactive transmutation of matter. He would surely have found the insights of modern theoretical physics congenial.

His attachment to the psychic dimension of alchemy was the greater because he found it to work on the physical plane. He denied that it was "only" valid on the spiritual level. "A science to be a science", he says, "must be capable of demonstration on all planes of consciousness .... Alchemy can withstand this test".

Being so thoroughly committed to alchemy, he wrote in the rich vocabulary of traditional alchemical language, using Spirit interchangeably with air, water, vapour, phlegm or mercury, speaking of Soul, whose synonyms are fire, sulphur, blood, balsam, calidum innatum (innate heat), bond or band of union, and of Body, which may be, according to circumstance, salt, calx, ash, vitriol, glass, caput mortuum, or earth.

In describing his practical work and asking us to come with him to his laboratory, he warns us that he speaks as an alchemist, and says chemists need not look for chemistry here. However, since alchemists pursue the One by the practice of chemistry, chemists need not despair, either.

And so to his experiments.

He cites the Isaacs Holland for their plain speaking on the work of metals, so plain that modern writers have dismissed them out-of-hand. Of Basil Valentine's works (he quotes both the Twelve Keys and the Triumphal Chariot of Antimony), he says that having teased out enough information to start experimenting, he would invariably come to the apparent omission of a vital step with the interpolation of a flowery theological discourse. Equally invariably, this interpolation held a hidden clue as to what the next step was. The order of operations was also pried.

So it was chiefly by reference to the Hollands, Valentine, and perhaps Thomas Vaughan, that he rediscovered the procedure that resulted in his preparation of the oils of iron, copper, silver, lead, mercury, gold and antimony.

This is it, as put together from different pages of his "Alchemy Rediscovered and Restored" :-

Take a metal, dissolve it in acid to reduce it to its "vitriol", or salt, and recrystallise and wash several times in distilled water to obtain an acid- and contaminant- free salt, and calcine it to redness, drawing off its spirit "in a special manner". Carefully distil and redistil this spirit several times to give the oil of the metal. A salt is obtained from the calcined metal by a "special process", and carefully distilled and redistilled several times in rectified spirits of wine to give the oil of the metal. One might infer that the special process for preparing the salt of the metal that is finally distilled with alcohol involves the distillate from the calcination.

However, he still had not found the Stone. Antimony was a blind. At last he had a flash of inspiration, aided, he says, by the work he had already done, and began a fresh series of experiments "with a metal of which I had no previous experience".

He carried out the procedure outlined above, that is, obtaining a salt of the metal, by using the Green Lion, one assumes, washing and recrystallising, calcining to redness, preparing the "special salt", and distilling with alcohol; rectified spirits of wine is almost pure alcohol, the drinking kind. His reward was the Golden Water, the Aqua Bebedicta, the Eagle, the Quintessence, the Azoth, the Seed of Metals, a flammable, volatile, golden-coloured liquid, with the penetrating odour testified to by Flamel, Cremer and others, "like June flowers, or rain on parched earth".

At first It came over from the retort "with a noise like machine-gun

fire", and he had to employ a water-cooled condenser and "perfect government of the heat" to collect it efficiently. From it he obtained, "by distillation", a clear, colourless, even more volatile liquid, and a deep red tincture, the Red and White Mercuries, Luna and Sol, the Red Man and his wife.

When these two portions of distillate were remixed, though in what proportions he does not say, there resulted the Philosophic Gold, a deep amber liquid that caught the light and shone, and deepened in colour on keeping. He calls it a "far more potent elixir" than the Oil of Gold he had so laboriously prepared before.

The volatile part of the distillate, the Spirit of Mercury, dissolved washed salts of gold into the potable gold of the alchemists, a perfectly stable solution from which metallic gold did not separate out on standing.

This clear Spirit of Mercury has the properties enumerated by Valentine, it is expelled by Vulcan (driven off by heat), if caught it resolves into a pure, clear, transparent water, intangible, incombustible, "without earthly aquosity" (it does not wet the hands), by which all metals may, without corrosive, be broken opened, and resolved into their First Matter, that is dissolved.

It was one of the tenets of ancient scientific theory that everything, animal, vegetable, or mineral, originated or "grew" from a common root, or First Matter, which was a liquid.

Next to prepare the Elixir Vitae. The "black dregs of the Metal", left in the flask after distillation of the Golden Water, were, in their turn, calcined to redness, and a special white salt (the Body) was prepared. The correct amounts of volatile white water (the Spirit), and red tincture (the Soul) were added, the whole sealed up hermetically, and placed over a gentle heat.

A leaden mud was formed on conjunction of the three ingredients. It rose like fermenting dough, and there appeared an amber, crystalline formation that melted into an amber liquid with increase of heat, then sank into a black earth at the bottom of the flask. At this stage, equated by Cockren with the Sign of the Crow, more of the Mercury or Ferment was added, and the flask resealed. Continual sublimation and resublimation of the vapour up and down the neck of the flask occurred, and eventually the stage of dry blackness was reached. Here yet more Spirit of Mercury was added, the black powder dissolved, then the Cauda Pavonis or many-coloured Peacock's Tail appeared, and it became a white liquid.

By further increase of heat, we are told, the Citrine and finally the Red stages of the Work may be achieved, but Cockren finishes his account here, simply remarking that many alchemists seem to have found the citrine-coloured solution sufficient for their purposes. It seems most likely, therefore, that he did not attain to that reddish, shiny, extremely heavy, fusible substance, the legendary Stone itself.

Despite this, and although he gives away no important secrets, this twentieth century practitioner of the Art has much to tell us. His account provides an Ariadne's clue to whole sections of the alchemical labyrinth. The Stone is indeed "made of threes", yet it does spring from

a single root. We may see that it is the final process in the Hermetic Egg, where Conjunction, Marriage, Putrefaction, Fermentation, Conception, and Birth take place, "without external addition", for the spirit of Mercury and the Body arise from the same root, that is the process described over and over in alchemical literature, with slight variations. The preceding stage, the preparation of the Azoth, receives less attention, the first stage, the purification of the chosen metal, hardly any.

Of the three separate parts of the preparation, Part One is described in Ruland's Lexicon, as the "manual operation not spoken of by the Philosophers, but essential for success". It comprises the dissolving and recrystallising of the starting material, the calcination of the washed salt, and probably goes on to embrace all procedures up to obtaining the Azoth, the golden volatile liquid, "the one and only water which we should use", or "Luna, carrying Sol in her belly".

Part Two is the distillation of the Azoth into the Flighty Boy, and the Red Tincture of Sol, and the preparation of the black dregs in the flask. These dregs may be the Dragon without wings. The preparation of the special salt, or "pearly foliate earth" almost certainly involves the use of either or both parts of the distillate from the First Water.

Part Three is the non-manual operation in the sealed flask, leading to the final Stone.

Alchemy is splendidly vindicated at every step, and its every statement shown to be truthful. As a psychic process it has received its share of attention over the past fifty years. It is Cockren's glory to have lived it to the full, and demonstrated it as a reality on the physical plane as well.

This meditation exercise follows on the work with the processes of Nature, and is concerned with an inner encounter with the fruiting process, which is in harmony with the late summer and beginning of the autumn months.

The meditative technique use here is the same as with Nos 9 and 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.

We should seek some phenomenon of the fruiting process easily accessible in the world around us, and which attracts us and holds our interest. We will not directly be concerned with the form or colour of fruits but will try to empathise in our meditation with the essence of the fruiting process.

When we have found the phenomenon, the particular tree, bush or plant, that we wish to work with, we begin by contemplating the whole plant on which the fruit is found. Meditate on the forces that work through that plant. Once one has a clear outer picture of the plant, its form, the shape of its leaves, the nature of the stem, its habits of growth, try to bear this inwardly through the meditation and build an inner picture of the essence, the being of the plant. When this has been achieved, even to a small degree, begin to examine the fruit, first outwardly, in the first phase of the meditation, examining its form, and then in the inner phase of the exercise trying to relate it to its parent plant.

If one continues to work with this phenomenon of fruiting, one will begin to feel that the fruit is no longer a part of the plant forces, not like a leaf or stem. The fruit has an inner essence of its own independent of the parent plane, and if we pursue this inner picture further, we should begin to experience the fruiting process, seeing how the forces of the plant, that we meditated on firstly, have become pressed out from its centre and taken on an independent life in the fruit. This can be seen physically in the formation of the fruit, but it also has an inner etheric counterpart, which is more important for our work. Through meditating upon this process of making an independent fruit body, we should touch upon the experience of the etheric essence of the fruit, the separation of etheric energies. If we remove the fruit from the tree or bush, we can meditate further upon this independence of inner forces.

Inwardly we should also try to encounter the fruiting process in the soul, which we experience when we nourish and develop some facet of our soul, an impulse or interest which we enliven with our inner energies, and eventually see this fruit and become separate and independent from our inner centre of being. Indeed, one of the important results of these exercises should be in experiencing the soul life as being like to a plant - the inner energies of the soul, live grow and develop like the plant in Nature

We are only dealing here with the formation of fruits, and not their subsequent decay and the germination of new growth. What we are trying to grasp in this meditation is the archetypal fruiting process, the separation and making independent of currents of life forces, both in the soul and in a physically incarnated form in nature.

# Meyrink's 'Der Golem'

## A Study in Alchemical Transformation

D.M. Cooley ©

I would like to bring to the attention of all who are interested in Hermetic Philosophy, a novel that is both interesting from an entertainment standpoint, and a very descriptive and useful Alchemical study. (Der Golem : by Gustav Meyrink (1868-1932) Dover Publications Inc.) In the Dover edition, E.F. Bleiler gives some interesting biographical information regarding Meyrink, who was a student of many philosophical systems.

The novel, written 1906-1912, is set in 1905 in old Prague. The dream cycles, however, are set back to about 1890. Meyrink lived in Prague and some of the people and places mentioned actually existed. The work is almost entirely a dream experience from start to finish and the personae of the novel are in essence mostly aspects of the narrators self. The term "Golem" (Heb. "clod") is somewhat misleading since in history/legend the golem was a clay figure that was given a kind of automaton-like life by the cabbalistic operations of a famous Prague Rabbi. In Meyrinks novel the Golem is of a different nature and is clearly a part of the being of the narrator, free from material limitations.

### Personae :

- 1 The narrator
- 2 Athanasius Pernath - the narrator in his dream identity, a Stone cutter
- 3 Rosina the Prostitute - a sexual figure
- 4 Angelina - an attractive woman who comes to Pernath for help and is somehow tied to his childhood. She is not so openly sexual as Rosina
- 5 Miriam - a beautiful, transcendent Jewish girl. The "Queen" of the opus and the goal
- 6 Schemajah Hillel - Miriam's Father. A religious and "guide" figure like Jung's "Philemon".

7 Laponder - Pernath's counterfigure, a sex criminal and murderer (the Jungian's might consider Laponder as the "shadow")

While it is difficult to do justice to the story in a short summary, we might attempt a brief outline.

The narrator is drifting in sleep, questing for the symbolic stone. Slipping in and out of dream, he remembers that when at Mass in the Cathedral earlier in the day, he has accidentally come away with the hat of "Athanasius Pernath". This starts his adventures as Pernath. Then appearances of Rosina the prostitute, then Angelina begging for asylum. Then a man (later recognised as the Golem and even later recognised as himself) brings him to a strange, archetypal book "Ibbur" ("growth of the Soul"). He is to restore and repair the letter "I" on the cover. The reading of this mystical book is NON-VERBAL and yields various visions including a gigantic Female Colossus, the Female principle of the Universe, in whose pulse can be seen the life of the entire world, and a man and woman embracing who become an hermaphrodite with a red crown of wood, on a mother-of-pearl throne. He realises that the book was his own mind and contained everything that had been there all along, below his conscious thoughts.

The appearance of Hillel and Miriam. Some struggle in the narrators mind between Miriam and Angelina, Hillel tells Pernath he is about to "waken" and to learn to "see" that all physical things are but symbols clothed in earth, that he who has "waked" cannot die.

Later in prison, longing for Miriam, he tries by breath control to get his doppelganger ("double") to appear to carry a message to Miriam. It appears with a Hebrew inscription on its breast, which I roughly interpret as (right to left) "Good tidings, Light, Shining Glory". This fills the narrator with hope. Later he meets Laponder in prison, who when sleeping speaks in Hillel's and Miriam's voices. Laponder explains about the individual's inheritance of many diverse personalities which are the spiritual vestiges of our ancestors, and the development of a single ego and immortality. The idea (also found in Novalis - Henrich von Ofterdingen) of dream to reality/life to dream. The key to awakening - in sleep, consciousness of the ego-form and ascendancy of the true "I" (self-consciousness or self-remembering). The doppelganger is the King. When he is Crowned one is free of the bonds of sense and reason.

Later, released from prison he resolves to search for Miriam and Hillel. He has remembrances of childhood at Christmastime which he encourages. Then his doppelganger appears with crown and white cloak. Suddenly the Hotel is on fire (the alchemical fire motif). Escaping on a rope, he sees Miriam and Hillel through a window. He falls and wakes in an Hotel, and realises that he is not Pernath. Later he goes to return Pernath's hat which he got by mistake in Church. On the way he has feelings of a previous enchanted existence, a hazy dreamy feeling of having lived many times and places simultaneously. Finally on the Street of the Alchemists (which exists in Prague), at the "last Lamp House", which apparently can only be seen by a few, the site being marked by a huge grey stone, he finds a marble house like a temple. A servant answers the Garden Gate which is decorated with a gleaming, golden, hermaphroditic motif. He sees Pernath and a youthful Miriam on the steps, holding hands,

gazing down at the town. Miriam turns and smiles. Pernath turns slowly and the narrator is shocked to see that Pernath is his exact double. Then the gate swings shut and the servant in a booming voice conveys Pernath's thanks and regrets that the rules of the house forbid the narrator from entering the Garden. -Fini-

The ending indicates achievement of the Chemical Marriage. As "Pernath" the narrator has achieved the goal of the work. Interestingly though, one aspect of his self is not able to "enter the Garden".

Some interesting points :-

- 1 Qualities of the awakened state. (Attended by Hillel) feeling at ease, perfect nervous health, ideas coming forth on command, grasp of all things.
- 2 No matter how interesting our outer life is, it is dead-end. Only in the dimly seen aspects of our inner being is to be found the answer to our greatest secret.
- 3 We must try to go backwards, to that "distant homeland" which lies beyond all thought.
- 4 He attempts to achieve a vision of the mystical "book" by closing his eyes and ears with his fingers, stopping all thoughts, then following his pulse.
- 5 The Egyptian aspects/origin of the alchemical art alluded to in the story.

The narrative has interesting points of comparison to :-

- 1 Novalis - Henry von Ofterdingen. (In both cases, near the point of realisation, the narrator looks out across the city and the river in a hazy fashion from a high place - the symbolic city and the river of time).
- 2 Dante. (The Beatrice/Miriam parallel).
- 3 Jung. (The underground tunnels to the secret room - Jung's "temenos").
- 4 Die Chymische Hochzeit. (The fire motif).

Many people will no doubt notice points in the narrative, similar to those dreams of their own which have an hermetic aspect.

This strange dream-romance by a forgotten Austrian author is certainly worthy of study !

I will end with a quote from the Tractatus Aureus :

"By this (Art), the Almighty favouring, the greatest diseases are escaped, and every sorrow, distress, evil, and hurtful thing is made to depart. It leads from darkness to light, from this desert wilderness to secure habitation, and from poverty and straits into freedom."

May God grant this to us all.

# Reviews

THE PATTERN OF INITIATION In the Evolution of Human Consciousness  
By Peter Dawkins and Sir George Trevelyan  
Large Format PB 56pp Illustrated £5.30 by post  
Francis Bacon Research Trust, Castle Ashby, Northampton.

The Baconians have in the past been rather badly treated by the media. Their esoteric work has been reduced in people's minds to the Bacon-Shakespeare controversy. However, the Francis Bacon Research Trust will, I feel, through its present phase of work, dispel this stigmatisation and over-simplification of its aims. The Pattern of Initiation is the first in a cycle of 16 booklets forming the Journal of the Francis Bacon Research Trust, that will provide a foundation stone for a true grasp of the esotericism of the western tradition that flowed through Francis Bacon and his circle during the Elizabethan and early Jacobean age. This booklet introduces us to the Great Instauration of Light, the long term transformation of the inner being of Man and his outer social conditions, that Francis Bacon worked so hard to achieve. Bacon, as an initiate, was aware that this great task could only take place through a long cycle of centuries. It is almost 400 years since the impulse for this Instauration of Light was initiated, and the present rebirth of interest in this period of our Western esoteric history is perhaps an indication that the energies of this Instauration are still at work in our time, and that our age has a special inner relationship to that period. This booklet provides a clear statement of many important aspects of the Western path, in particular giving a picture of the ladder of Initiations and their connection with the cycle of Festivals. Peter Dawkins, the Director of the Francis Bacon Research Trust, shows that the Eightfold Cycle of Festivals, the four Solar festivals of Solstices and Equinoxes, and the Lunar festivals or the four fire festivals, is a cycle of transformation, a cycle of initiation, that should be lived through consciously in our present age. Indeed, the Francis Bacon Research Trust holds its meetings at these energy points in the cycle of the year. Sir George Trevelyan, well known as the elder statesman of New Age esotericism, contributes an article on Shakespeare's The Winters Tale and shows that into this play there is woven the myth of Persephone. This cycle of books, constituting the Journal of the Francis Bacon Research Trust, should provide us with some remarkable insights and information on the unfolding of the substance of the Western Esoteric tradition, and it seems that the appearance of its work in the outer world is indeed timely, for as we approach the end of the twentieth century we see that the desperate need for a social optimism arising out of spiritual considerations is making its demands upon our age.

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