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Editorial

Recently there has been considerable debate on the question of whether the theory of the evolution of life should be taught in schools to the exclusion of a creationist viewpoint. Indeed, certain fundamentalist Christian groups have sought to elevate the Biblical picture of creation to a "Creationist Science" worthy of being taught equally with the Theory of Evolution.

I think we can perceive behind this outward educational struggle certain spiritual forces at work. For well over a millenium, Western man lived exclusively with the Mosaical picture of Creation by the hand and act of a Father God. All that is in the world was seen as being created by God the Father in the beginning. This patriarchal viewpoint was extremely simplistic and merely required faith in its creationist picture, to answer all questions regarding origins. However, even in the earliest times, those who pondered deeply upon its implications, realised that it posed more questions than it actually answered. Thus there arose in the esoteric traditions (particularly in Gnostic groups, and in Kabbalistic and early alchemical schools) a more subtle theory of stages of emanation. The world was here

not seen as being created at a certain point in time, but that the various facets of the underlying structure of the world was laid down through a series of emanations. However, although emanationism provided for an evolution of the creative spiritual impulses through time, it still bore within it the implied creationist patriarchal viewpoint. Within the esoteric traditions there lay a deeper and more subtle view of origins. This was outwardly pursued in the esoteric Buddhism of the East and more covertly in certain alchemical schools. The core of this tradition was that of the spiritual evolution of the Cosmos - that the substances and beings of this world evolve in time through the interaction of two forces, a creation of spiritual form from above (from the outside, working in from the periphery), and a gradual moulding of earthly form through an evolutionary working within matter. This picture of the spiritual evolution of the Cosmos, Earth and Man, was only outwardly revealed during the 19th century, originally out of eastern sources, through the occultist Madame Blavatsky and her followers. However, this spiritual evolutionary picture can be seen in many alchemical texts and diagrams from the Renaissance period, and it seems likely that this was one of the profound secrets of Rosicrucian Science.

In the late 19th Century, Scientific reductionism, being blind to the involvement of any spiritual agency in Creation, devised and perpetuated the Theory of Evolution through entirely material forces. Here was stripped from the world any sense of archetypal spiritual form, and only the mechanism of "the survival of the fittest", those forms best adapted to prevailing conditions, acted as the driving force for evolution.

The present debate over Creation-

ism - Evolutionism, is a polarisation into two incompatible viewpoints, those that see the source of all upon the Earth as lying in the Spirit, and those who see the source as lying entirely in material factors. These two perspectives are quite incompatible, Creationism involving an extremely Patriarchal view of God the Father creating the Earth, while Evolutionists look to the Material Mother Earth as the fecund source of a multiplicity of forms and structures, some of which can adapt over millions of years to prevailing environmental conditions and thus survive as a species. Both of these pictures are polarised and unbalanced. The esoteric tradition of Spiritual Evolution, preserves a picture of the co-operation of both of these forces in the structuring of the substances and forms of living beings - the Spiritual force working from outside to give archetypal form, and the earthly substance evolving in time to meet this form, so that which is below is as that which is above, and that which is above is as that which is below.

The present argument over Creationism - Evolutionism is a reaction to the scientific establishment's overbearing Theory of Evolution through natural selection, in which spiritual forces have no place, and the rebirth of interest in Creationism is a healthy antithesis of this narrow perspective. However, Creationism is similarly a narrow and polarised view. Only the picture of the Spiritual evolution of the Cosmos, presented in esoteric traditions such as Alchemy, truly holds a balanced perspective of the co-operation of spiritual and material forces in the evolution of the substances and forms of this world.

Adam McClea



THE
MUTUS
LIBER

ADAM
MCLEAN ©

The Mutus Liber, the 'Book without words' is one of the most reproduced series of alchemical illustrations, however, it remains essentially mysterious and enigmatic.

It was first printed in 1677 at the instigation of a Frenchman, Jacob Saulat, though he was not the author of the work, but this is assigned to an anonymous figure 'Altus' - 'the high, deep or profound one'. The Mutus Liber has continued to influence French occult schools down to the present time, through Fulcanelli, who mentions it in his *Les Demeures Philosophales*, his pupil Canseliet, who wrote a commentary upon it, and Armand Barbault, who was inspired to perform a series of alchemical operations using dew and plant saps, through meditating upon the figures of this silent book.

I have extracted the following section from my recently published *A Commentary upon the Mutus Liber*. This I hope may throw a little light upon the process of the Mutus Liber. This Commentary is not intended as a final statement on the Mutus Liber, but rather is presented as merely a possible interpretation of its symbolism. Indeed, in my published Commentary I touch upon many possible interpretations, and there point out that the multiplicity of different interpretations is one of the strengths of the Mutus Liber as a true document of Alchemy. I have chosen to extract a section dealing with the first process which involves the Alchemists working with dew.

THE FIRST PROCESS (Figures 2 - 7)

This begins with figure 2, already described in some detail, and as we have seen, this first process will be initiated in the watery element under the power of Neptune. Our alchemical couple must spiritually find the solar and lunar forces and dissolve them in this watery realm.

Figure 3, indicates a most important facet of the work. Initially, one might feel this plate to be out of sequence, having connections through its use of classical mythological symbols with the first and last plates of this series, but it seems to be placed here to point to the source of the prima materia the alchemists must seek for this process. Here is depicted the globe of the Earth, divided into three regions - the realm of the air above the Earth, the surface of the Earth, and the watery realm below the surface. Outside of this globe is seen the Cosmic-Spiritual world with its Solar and Lunar forces, and above Zeus - Dis Pater upon his eagle watching over the lower world. The surface of the Earth we inhabit, thus is seen as the interface of two realms; and there are forces working from above downwards, pictured as Juno and her peacock and the birds in the air - and forces working from below upwards, pictured as the realm of Neptune with the fish and mermaid or melusina creature. Living on the surface of the Earth man lives between these two streams of force. These are the currents of the Ethers that work in the Seasons - the Upper Ethers, the Ouranian forces, descending down to the surface in the Spring and Summer, and being held back in Winter; and the Lower Ethers, the Chthonic forces, which rise up to the surface from the depths of the Earth in Spring and Summer, and descend again in the Winter. We also note that this picture corresponds to the soul of man. For Man's soul, his psyche lives between consciousness (paralleling the light of the Ouranian forces) and unconsciousness (the dark Chthonic realm). The psyche is that delicate soul membrane between these two realms, and it needs for its proper nourishment to partake of both realms, and thus the phenomenon of the cycle of sleep and waking consciousness (like the



Seasons on the Earth), of rational understanding and dreamy inspiration. So we can approach this figure of the Mutus Liber on either of these levels, as an indication of the forces at work in the Earth or in the inner Soul realm of man. On the Earth's surface, we see most importantly a ram and a bull at opposite sides of our globe (ram - solar and bull - lunar). These two symbols will appear in later plates. Above, a female Earth-Mother figure tends her delicate plants, one group planted in the earth and the other artificially cultivated in a pot, thus showing that the task of alchemy is to artificially replicate a natural process occurring in the earth. An attempt is being made by the couple below this to capture the subtle living energies of the domains above and below the earth's surface, the task of Alchemy being, as we have noted, to work with the Ouranian and Chthonic Ethers (and the conscious and unconscious forces in the soul).

Now, moving on to figure 4, the third in this outline of the process, we see the picture most often reproduced from the Mutus Liber series. Our alchemical couple are gathering dew, which has been deposited on cloths they have suspended on pegs horizontally just above the ground. This is taking place on a meadow upon which is seen the ram and the bull, which here may signify the adjacent astrol-ogical signs Aries and Taurus, which being spring signs (together spanning the period from the spring equinox March 21st-May 20th) probably indicate that the dew must be collected in spring. Aries is Cardinal Fire and Taurus a Fixed Earth sign, and we have a meeting of two opposites. The ram may also indicate the stream of Ouranian forces, and the bull the Chthonic earthly energies. Streams of force descend from the Cosmos overhead, while Sun and Moon shine above their respective charges. The important element



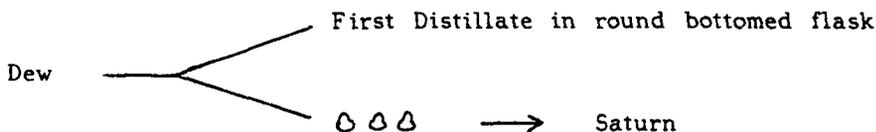
of this figure, is the dew that is being collected by our alchemical couple. Dew is a very special substance. It does not arise from a precipitation of the atmosphere like rain or the dampness of a mist, but by a subtle distillation process. For the formation of dew, a warm earth is required, a clear sky at night and cold surface air. Water in the form of dew is distilled from this warm earth, from the soil and vegetation, and condenses on the surfaces of leaves or other cold objects just above ground level. This dew contains various essences taken from the earth and the vegetation during its formation. It also bears within it a richness of etheric force.

Our alchemical couple take this dew, which they have wrung out into a shallow pan, and work with it in their laboratory through a series of operations. This is depicted in figures 5,6, and 7, like a strip cartoon and I will now examine it in sequence stage by stage.



We begin with our couple placing their dew into a vessel set into a furnace, and in the next frame the female partner places a still head upon this vessel, while the man holds a round receiving flask to the outlet, and the furnace having been lit, a volume of distillate is shown collecting in this flask. In the next picture, the woman spoons the residues, which are here given the symbol $\triangle \triangle \triangle$, into a square bottomed bottle, which in the next frame she hands to a Cronos-Saturn figure, who is depicted in characteristic pose about to devour his child. Beside him on a shield, the symbolic Luna \smile is shown and this also appears on his chest, and he stands upon a slight mound of earth. We will see later how this lunar aspect hidden within him is eventually purified and released.

Thus through these four stages our dew has been, through a distillation, separated into two fractions and we could write the following equation :-



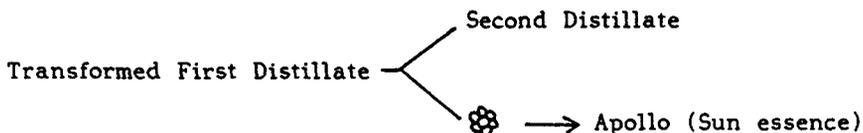
The next stage shows the First Distillate being poured into four cylindrical vessels fitted as cucurbites, that is, for continual reflux, the condensed vapours running back down into the liquid. This is the alchemical process of Circulation, and here it is undertaken in four separate parts simultaneously heated by a furnace



providing an indirect and temperate heat. This circulation should be continued for 40 days, and during this time an inner change should occur in the distillate.



The next sequence of illustrations shows the removal of this transformed distillate from the four circulating vessels and it being poured into a flask, which in the first frame above, is placed upon a water bath in the furnace. The second frame shows this being heated on the water bath (which provides a gentle and constant heating about the boiling point of water). The female alchemist has fitted a still head and a further distillation occurs, the distillate being collected in a round bottomed receiver held by her partner. During this heating a six-petalled flower forms in the distilling flask, and once this has fully formed, the furnace is cooled and the woman is seen removing this from the reaction vessel and placing it into a round bottle, which in the fourth frame is handed by the man to Apollo. We can write an equation for this process as follows :-



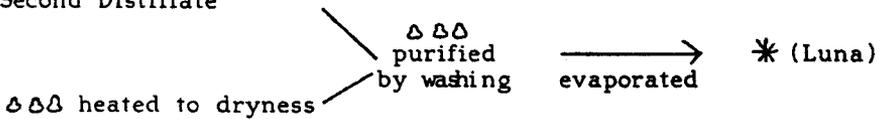
The next stage begins with the female alchemist taking the Saturn residues $\Delta \Delta \Delta$ and heating them to dryness in a shallow crucible set upon the furnace. The second frame then shows her pounding and grinding these dry residues in a shallow dish, while the male alchemist pours upon this the contents of a round bottomed flask. This must be the Second Distillate. This mixture is then poured into a large round bottomed flask and presumably left for some while to digest.





Later in the fourth frame of this stage, this is poured into a shallow vessel set upon a water bath and gently evaporated, the residues, labelled * , being collected by the woman alchemist and placed in a square bottle. We could notate this as follows :-

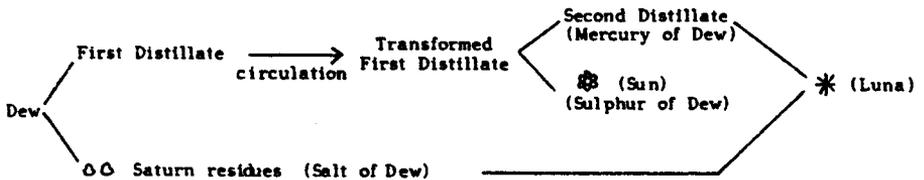
Second Distillate



The following strip shows this process allegorically. In the first image we see Saturn-Chronos (the $\Delta \Delta \Delta$ residues) being heated upon a fire, then the man pours the contents of the round bottomed flask upon Saturn in his tub, and arising from this he is able to free himself of the * material, and we see him in the act of cutting with his sword the cord binding him to this. The * is presented to Luna.



So to examine the whole process in diagrammatic form :-



Thus we have a classical spagyric technique, separating and joining together the essences of the primal material, the Dew. One could describe the $\Delta\Delta\Delta$ residues as the Salt of the Dew, the first Distillate being a crude mixture of the Mercury and Sulphur of the Dew. Through the digestion process (Circulation) the Sulphur of the Dew ☉, separates out from the Mercury which is distilled off as the second Distillate. The Mercury is then united with the Salt and a tincture * formed. At the end of this experiment, we have only ☉ (Solar) and * (Lunar) left.

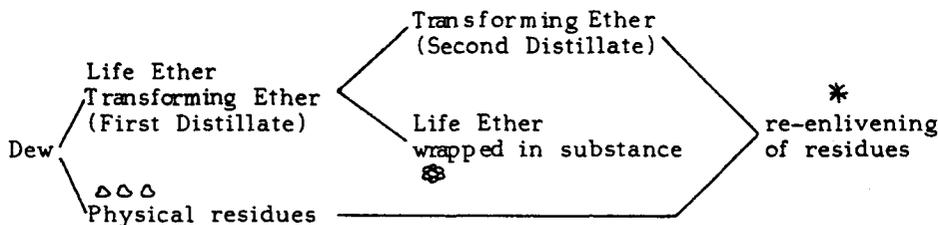
Now, if we treat this process entirely physically, at face value, it will be obvious that large quantities of dew will have to be collected in order to obtain sizeable quantities of the residues, and to the best of my knowledge, no one has repeated this experiment exactly as outlined. Armand Barbault showed that such large quantities of dew could be collected, and with considerable labour and dedication to the task, was able to obtain some 100's of litres in a season. As I have indicated, dew, through its formation, contains various dissolved substances and essences of the plant world and indeed from the soil it is breathed out from. We might note here a kind of parallel with the preparation of the Bach Flower Remedies, which are made by placing flower heads upon the surface of a vessel of pure water in bright sunlight. Extremely small quantities of the subtle essences of the plant are transferred to the water, which is then used as the Mother Liquor for the Flower Remedy.

One possible interpretation of the Mutus Liber is that "dew" is not necessarily restricted to one physical substance, but anything that is seen to have been formed in a similar way may be taken as the prima materia. Thus the important element in this is that it would be breathed out and distilled from earthly substance. Thus dew, as the nectar or essence of the earth, could perhaps be transferred to any plant essence, the fragrance of flowers, the essential oils and resins which are breathed out of plant substance. It could also be applied to some minerals which seem to form dews on their surfaces, the deliquescent substances, an example of which is Tartar. This is merely one possible further interpretation of the work, which may be of value to some readers.

If we examine this process etherically the following picture emerges. The dew contains a rich etheric energy, having been formed by the uprising etheric forces in the Earth. Here we may note the importance of site. Through my own researches into the etheric energies in the Earth (see my article in The Hermetic Journal, No. 10, The Alchemy of the Earth Forces), I have confirmed that there are certain spots on the Earth, particularly rich in these upwelling etheric forces. Such areas were often recognised as sacred by the ancient peoples and are in consequence important archaeological sites, often marked by Standing Stones, Stone Circles, Cairns or Henge monuments. The activity of such sites can be detected by dowsing, and it would be best if one wished to work with the etheric implications of the Mutus Liber, to collect one's dew at such an etherically active site. Armand Barbault located one such area rich in etheric force, by following the intuitive perceptions of his wife and partner in his alchemical work.

There are two Ethers wrapped in this stream of upwelling force - the Life Ether and the Transforming Ether. The Life Ether corresponds to the Earth Element, and the Transforming Ether is the etheric counterpart of Water. (The Ouranian Ethers that play in from above, are the Light Ether, corresponding to Air, and Warmth Ether, paralleling the Fire Element.)

During the first distillation, the Ethers woven into the dew, pass into the First Distillate, together with the more subtle physical substances in the watery vehicle, while left behind in the vessel is a purely physical residue stripped of its etheric force. The Circulation stage digests a part of the etheric force, the Life Ether that is committed more to the Earth element, and this works its pattern into the small quantity of subtle physical substances dissolved in the First Distillate. During the next stage, when heated upon the water bath, this Life Ether becomes committed to incarnate in these substances, and this is seen in the formation of the flower. This flower is woven by the Life Ether forces using as a vehicle, these subtle substances in the watery menstruum. The Transforming Ether distils off into the Second Distillate. Later, this is re-united with the physical residue $\Delta\Delta\Delta$ and this Transforming Ether (sometimes also called in occultism, the Chemical Ether) changes the dead $\Delta\Delta\Delta$ into living $*$. Thus we have, in \otimes and $*$, the physical vehicles for the incarnated Life Ether and Transforming Ether found in the original dew.



This picture of the etheric dimensions of the process will allow us to grasp more readily some facets of the later stages of the Mutus Liber process.

Magnum Opus Hermetic Sourceworks has recently published (January 1982) as the eleventh volume in the series :

A COMMENTARY ON THE MUTUS LIBER by Adam McLean

This includes an historical introduction, the 15 plates of the Mutus Liber with descriptive summaries, together with an extensive commentary.

Limited Edition of 250 copies 60pp £12.00, \$30.00

SPAGYRIC MEDICINE REVIVED

PAUL BAINES ©

Medical science, in its apparent progress, has clearly neglected more than it has pursued. Nature has been neglected in favour of science, because the latter, out of ignorance, is believed to be the all-powerful, capable of taming nature and blatantly contradicting it. Hence the failure of scientific medicine in producing any true medicines which assist nature in her healing role.

The search for new medicinal substances over the last 30-40 years has been confined largely to the realm of organic synthesis. Apart from imitating molecules which occur in nature, the organic chemist has, over the years, produced tens of thousands of new substances which do not occur in nature. Some of these substances showed physiological activity and have been developed for medicinal purposes. The human body, however, has only been designed to metabolise natural substances and does not possess the appropriate metabolic pathways capable of adequately breaking down and excreting these unnatural drugs (and food additives). This has, quite logically, lead to the appearance of a vast number of short and long term side-effects and the so-called 'doctor induced diseases'. The action of these substances at the cellular level is poorly understood and there is the ever present danger that moderate to long term use of any such substances is liable to lead to an increased incidence of DNA errors with consequent cell mutations - the seeds of cancer.

In more recent years the search for new therapeutic agents has brought about a re-examination and re-evaluation of botanical remedies. Traditional herbal remedies as well as exotic plants from Africa, Asia and South America have come under close scrutiny. The modern techniques of chromatography, mass spectrometry and clinical pharmacology have produced some encouraging results in favour of herbal medicine ; albeit in many cases science has only proved what the old herbalists already knew with regard to their therapeutic uses. On the other hand new uses for old remedies have been discovered in the way of antibiotic anti-tumour, Ig-antagonistic (anti-allergy) and hypoglycaemic (anti-diabetes) activity, to name but a few. It should be stressed that it is

illegal for herbalists to make claims regarding the therapeutic activity of such remedies. No doubt readers can form their own opinions as to the reason for this !

One of the classic errors of medicine lies in the undue attention given to the isolation of individual 'active principles' contained in medicinal plants. It is considered to be scientific and more advantageous to isolate and purify these active principles before administering them to the patient, rather than to administer an extract of the whole plant. Many such isolates are known to be toxic and to have actions unlike those of the whole plant. The secret of therapeutic activity lies not in the individual alkaloid, glycoside or saponin but in the delicately balanced combination of substances put there by nature in her wisdom - each plant species having its own peculiar chemical combinations.

In modern herbal practice whole herbs are prepared in the form of extracts, tinctures, decoctions, syrups, etc., but according to the Spagyrist in the past such preparations were deemed 'un-philosophical' and 'made in the manner of the vulgar chymist'.

Thus another area of search for 'new' remedies is the past. Spagyric medicine has fallen almost totally into disuse although limited quantities of such remedies are currently being produced in America and Europe. A study of old pharmacopoeias and related works will show how, over the years, many spagyric preparations degenerated into little more than simple tinctures bearing the original name i.e. Elixir Propriatatis. Various chemical and medical writers simplified these preparations out of expediency without having any insight or understanding of the rationale underlying the original *modus operandi*.

Let us now examine some of these essential procedures which, out of ignorance, were considered to be superfluous and time consuming.

Astrology played a major part in both the gathering of plants and the performance of laboratory operations. According to Paraclesus, each medicinal plant had a planetary correspondence relating to its characteristics and it was thus directed that a particular plant be gathered on the appropriate planetary day and hour when the prevailing forces in respect of the plant were at their maximum. Traditionally the lunar cycles played a part in governing the planting and harvesting of herbs as well as the operations of the Alchemists. The late Armand Barbault in his excellent book 'Gold-of a Thousand Mornings' makes reference to the collecting of dew during the period of Aries and Taurus as symbolised in Plate 4 of the *Mutus Liber*. Barbault himself collected dew from the beginning of Spring until Midsummer - March 21st to June 24th, the period of outgoing etheric forces when plant growth was at its strongest

Weather conditions were also taken into consideration under certain circumstances. Theodore Kerckringius in his commentary on Basil Valentine's 'Triumphal Chariot of Antimony' states that fusions of antimony, like all such fusions, must be carried out on a bright sunny day. Another preparation, Oil of Sulphur per Campanum, is directed to be made on a humid day as this increases the yield and quality of the oil.

The objective of spagyric work lies in the separation of the three principles - salt, sulphur and mercury, or body, soul and spirit of a substance followed by their purification and re-unification into a perfected Elixir. A variety of techniques were used to bring about this end, and it is hoped that in a later article a more detailed account can be given following the results of present laboratory investigations. A basic procedure was digestion in which an expressed juice or herb macerated

in rectified spirits of wine, was placed in a circulatory vessel (Pelican) and allowed to digest in moderate heat for a period of ten days to two months. In Spagyric and Alchemical literature frequent reference is made to the period of 40 days known as a Philosophical Month which commences at the full moon. The purpose of digestion over such a period was to acuate the inherent forces within the matter and to achieve a separation of the gross matter from the subtle. The moderate heat referred to earlier was applied by burying the Pelican vessel up to its waist in horse dung.

Rectified spirits of wine (SVR) was universally employed as a menstruum in Spagyric work. Ethanol is stated to be the Vegetable Mercury, and ethanol derived from the grape is said to be the highest form of vegetable mercury. Alcohol derived from any other source was deemed unacceptable as a menstruum for spagyric preparation.

SVR then was used to extract the vegetable Sulphur from medicinal plants. It was customary to distil SVR over the herb in order to obtain a distilled spirit containing the volatile sulphur, the fixed part of the sulphur remaining behind in the marc in the retort. Modern Spagyric researchers use the Soxhlet extraction method which extracts both the volatile and fixed sulphur at the same time. A crude form of Soxhlet extraction is described in some early formularies. Some modern researchers state that the vegetable sulphur is the essential oils found in plants. It is felt that this definition may be extended to include other alcohol soluble components as well, since not all medicinal plants contain essential oils.

The extracted remains of the plant were next calcined to whiteness and a salt extracted. The alcoholic extract was added to the salt and a further digestion performed to sufficiently unite the salt with the sulphur and mercury. This was followed by a series of cohobations (distillations), the distillate being returned to the residue in the retort and the process repeated until all the salt was volatilised and carried across the still. The resulting product was called a Perfected Elixir being a conjunction of the three principles. This process serves to illustrate the Spiritualisation of the Body and unification with its higher principles.

Oil of Tartar per Deliquium was another interesting menstruum. This was made by placing a quantity of Salt of Tartar (anhydrous potassium carbonate) in a linen bag and hanging it in a damp cellar to liquefy over a suitable container. When salt of tartar is allowed to liquefy in this way by absorbing atmospheric moisture it is also said to absorb etheric energy as well and acquire a positive charge. Paracelsus' 'Primum Ens Melissa' was made by macerating fresh leaves of balm (*Melissa officinalis*) in the above menstruum for 24 hours. The liquid was then decanted off and SVR poured over it. This was left until the SVR had acquired a bright green colour. The spirit was decanted and the process repeated until no more colour was extracted. The extracts were mixed and distilled until the remains in the retort were of the consistence of honey. This was the Primum Ens Melissa which was reputed to be an excellent remedy for rejuvenating the body. This process really involves the transfer of etheric energy from the oil of tartar to the SVR.

Paracelsus states that there are some substances in which the quintessence is contained in greater quantities than in others, and from which it may more easily be extracted. Melissa is one such substance. Thus, in theory, the above operation is not just an energy transfer but



19th Cent. Portrait based on *Symbola Aureae Mensae*

MICHAEL SENDIVOGIUS - ADEPT OR IMPOSTOR ?

RAFAL T. PRINKE ©

On the title page of *Symbola Aurea Mensae Duodecim Nationum* by Michael Maier there are twelve portraits of the following alchemical adepts : Hermes Aegyptius, Maria Hebraea, Democritus Graecus, Morienus Romanus, Avicenna Arabs, Albertus Magnus Germanus, Arnoldus Villanova Gallus, Thomas Aquinas Italus, Raymundus Lullius Hispanus, Rogherius Baconus Anglus, Melchior Cibirensis Ungarus and Anonymus Sarmata. The last of them, bearing number twelve, depicts a man in his forties, dressed in the traditional costume of Polish nobility. That man, whom Maier placed at the end of the line of the greatest adepts is the famous Polish alchemist and hermetic philosopher Michael Sendivogius (in the 16th and 17th centuries Poland was often called Sarmatia).

The accounts of Sendivogius' life and alchemical attainments in modern books on the subject are mostly derogatory and full of errors. The English language authors derive their information mostly from *Alchemists Through the Ages* by Arthur Edward Waite, which in turn is an enlarged version of *The Lives of the Alchemistical Philosophers* published anonymously in 1815 and attributed to Francis Barrett. More or less the same story is told in French and German works. It is said, in short, that Sendivogius was a natural son of a Moravian nobleman and that he had no knowledge of alchemy before 1603, when he heard about Sethon, the adept who possessed the Great Secret and who had been imprisoned by Christian II of Saxony. Hoping to learn the method of manufacturing gold, he helped Sethon to escape and took him and his wife to Cracow. But Sethon died soon afterwards because of the tortures he had suffered in Dresden and did not reveal the secret of transformation to Sendivogius. So the latter married Sethon's widow and inherited a certain amount of the Philosophers' Stone and the manuscripts written by the adept. The rest of his life, it is said, Sendivogius spent trying to discover the composition of the tincture, and when he used it all up, published the works of Sethon under his own name in order to earn some money. Finally he died in complete poverty.

Ná Herb Ostoia/nalezácn Wiel
 mojnemu Pánu/Pánu Wichálowi Sendšy
 wojowi o Korstá L. B. ná Lukowi.
 cy/ zc. zc.



N Zenořiná to byla tym Ostoiom slawnym /
 Pod bokiem Pánskiem siádać wonym wicku daw-
 Poki enotá á prawdá / w powaženiu byla / Cnym
 A nagrode bierála žnacjna meřna sielá.
 Nic niewatpiem nástána iesteje takžie cžasy /
 Wokřeřsa imie przodkow swych / Ostoiowie nášy.
 Wriednicieřego W donáři mairac wolne Progi /
 Soda snadnie fortuna fu wšytkiemu drogi.

This story is totally false from the beginning to the end. It was invented already in the 17th century by a certain Pierre Des Noyers, a Frenchman who wrote a letter about Sendivogius many years after the alchemist's death and that letter was later appended to several editions of Sendivogius' works. It is not known why Des Noyers invented this story but in some others of his writings he showed almost obsessional antipathy towards Poles and Poland.

In order to restore the name of Michael Sendivogius to its rightful place in the Hermetic Tradition, I will shortly describe his real life, stressing those points which were the cause of the greatest misunderstandings and did immense harm to the memory of that distinguished adept. All the historical facts are derived from the works of Prof. Roman Bugaj who devoted most of his life to the careful research on Sendivogius.

Michael Sendivogius (which is the Latinised form of his Polish name Michal Sedziwoj) was a descendant of the old noble family using the name Sedziwoj or Sedzimir and the coat-of-arms called Ostoja. He was born in Lukowica near Sacz, which lies between Cracow and the Tatra Mountains, on February 2nd, 1566. His genealogy was published by several Polish and Czech armorists, among them by the greatest one of the period, Bartholomeo Paprocki, who knew Sendivogius personally and wrote a separate pamphlet on his coat-of-arms (published in 1599) in which he already refers to Sendivogius as a great alchemist.

Sendivogius began his extensive studies at the Jagiellonian University in Cracow, where he got interested in alchemy, probably through the works of Paracelsus, which were very popular among Polish scholars and some of them had just been published in that city. He also made friends with Nicholas Wolski, a magnate with great interest in alchemy, who later financed (partly at least) Sendivogius' studies at foreign Universities. Wolski also introduced the young man to Emperor Rudolph II, who seems to have liked the Pole from the very beginning and helped him to undertake far travels in search for hermetic wisdom. Sendivogius is known to have travelled early in his life to Moscow, Sweden, England, Spain, Portugal, Italy (where he studied rare works of Paracelsus in the Vatican Library), Greece (where he was instructed in the Great Work by a patriarch of the Greek Church) and Constantinople (where he copied two treatises by Hermes, which were unknown in Europe). At the same time he studied philosophy, medicine, rhetoric, theology and other subjects at the Universities of Cambridge, Frankfurt, Rostock, Wittenberg, Leipsig (in 1590), Vienna (in 1591) and Altdorf (in 1594-95). It is significant in the light of later events, that among the students at Altdorf at that time were Michael Maier and Alexander Sethon. It is also reported that Sendivogius met there an Armenian alchemist who revealed the secret of transmutation to him and gave him a small amount of the Philosophers' Stone. If this is true, the same man might have initiated Sethon and Maier.

In 1595 Sendivogius came back to Prague and became a councillor of Rudolph II. Curiously enough, his friend from Rostock and Altdorf, Michael Maier, also came to Prague and was the Emperor's physician. The Polish alchemist made friends with many renowned practitioners of the Art, who were coming to the Prague court from all parts of Europe (at one time there were 200 of them in the city). He also may have met Heinrich Khunrath, whose *Amphitheatrum Sapientiae Aeternae* was first published under the auspices of Rudolf II in Prague in 1598.

Rudolph II and another one of a half of a silver plate into gold. The plate was later examined by goldsmiths in Poland and in France and it was found that it could not have been soldered or falsified in any other way. Sendivogius also transmuted a bar of iron into gold for the mayor of Gdańsk, Bartholomeo Schachman, which was testified by Adrian Pauli, a Doctor of medicine and professor of natural science.

Among his successes in the field of medical art was the cure of King Sigismund III of a grave illness. The King was so impressed that he imprisoned the alchemist in order to learn his secret, but Sendivogius managed to escape again and went to Marburg in Germany, where he performed another transmutation in the presence of Langraf Maurice and his old friend Michael Maier, who was the Landgraf's physician at that time.

Then, in 1619, the alchemist went to Vienna, to the court of Emperor Ferdinand II, whom he served until his death and whose councillor he became in 1626. He again performed transmutations, at least one of which, of silver into gold, was carried out in the presence of the Emperor.

During his stay in Vienna he made frequent visits to Cracow, where he had two houses and bought another two in 1625, and also went to Padua in 1623. Michael Sendivogius died (according to the researches of Professor Bugaj) at his estate in Krawarz in 1636 and not in 1646, as most books state. At the time of his death he was a very rich man, possessing land estates and villages in Poland, Bohemia and Austria, as well as three houses (he had sold one before his death) in Cracow. So the statement that he died in poverty is also not true (in fact it is very far from the truth).

Michael Sendivogius was the author of the following works :

1. Operatie Elixiris Philosophici (written in 1586-90 in Polish with fragments in Latin ; a manuscript copy was discovered by Professor Bugaj and published in 1965).
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6. Tractatus De Sulphure 1613.
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Two works entitled De Sale Philosophorum and Lucerna Salis Philosophorum, which are attributed to Sendivogius, are not his.

The problem of the authorship of De Lapide Philosophorum (later known as Novum Lumen Chymicum) was proved beyond doubt by Professor Bugaj. It is impossible to quote all the internal evidence for this, so I will only say that of its 54 editions only one (German translation of 1751) was attributed to Sethon. It is also not true that Cosmopolita was the name adopted by Sethon - it was first used by Sendivogius and later taken over by some other alchemists, including Eirenaeus Philalethes, in his honour. The error is derived from the misunderstanding of a statement in the relation of Des Noyes referred to above. He wrote: "Cosmopolita, whom I will call so because I could not learn his name ..." He even did not know his nationality, as he stated that : "Cosmopolita was an Englishman", while Sethon was a Scotsman.

In the "alchemical capital of Europe" Sendivogius soon became well known for his medical skills. He cured people with white and red powders, which caused complete restoration of health within a few hours. He gave a little of the white powder to Nicolas Lev de Lövenstein the town physician, who performed a successful transmutation of mercury into silver with it in 1597. De Lövenstein's account of that experiment is extant and he also says in it that Sendivogius told him he had obtained the powder from "a praeceptor from Egypt" but later learned to prepare it himself. Note that all this took place six years before "the Sethon affair".

Emperor Rudolph greatly favoured Sendivogius and entrusted him with several diplomatic missions, notably to Sigismund III, the King of Poland, in 1598, and in 1599 made him his private secretary. The court poet Carolides wrote a panegyric devoted to the Polish alchemist in 1598 and a year later, when his first wife, Veronica Stiberin, died, a Latin elegy was written by Jan Chorinski, a university professor.

Now we come to the episode with Alexander Sethon. As it was said, Sethon was Sendivogius' friend from the University of Altdorf and, when the news about his imprisonment by the Elector Christian II reached Prague, Sendivogius decided to help him. He had done some favours to Christian II, which were connected with his diplomatic activities, so he thought it would not be difficult to get access to the prisoner. He stole Sethon out of prison and took him to Cracow, where the Scotsman died in 1604. This is the whole truth and the rest of the story is pure lie. First of all, he did not marry Sethon's widow but wanted to marry a certain Anna Belvicova from Prague, though eventually he did not do that. The cause of this invention is, I believe, to be looked for in the fact that about the same time Sendivogius bought the land estate called "Fumberk" in Jilove from the widow of another alchemist, Edward Kelley, well known as the skryer of John Dee. Also the alchemical manuscripts of Sethon, if there were any, were not the same as the works published by Sendivogius (I will discuss his literary legacy later).

In 1604 Rudolf II performed the famous transmutation with the tincture given to him by Sendivogius. It was commemorated by a marble plaque with the inscription "Faciatur hoc quisquam alius quod fecit Sendivogius Polanus" ("Let anyone else do what Sendivogius the Pole has done"). It may be noted that it is not longer there, as wrongly stated by Neil Powell in his *Alchemy, the Ancient Science*.

The following year the alchemist went to Prince Friedrich of Stuttgart, where he was imprisoned by an alchemical swindler named Johann Heinrich von Mühlenfels, probably acting on the orders of Friedrich himself, who wanted to learn how to make gold. Mühlenfels stole all the possessions of Sendivogius, including many items made of gold, a string of diamonds, alchemical manuscripts and a gold box containing the tincture. However, Sendivogius managed to escape through the window of the tower and went to Cracow. On hearing about that event both Rudolph II and Sigismund III sent protests to Friedrich, and Mühlenfels was tried and executed in 1607.

From 1605 Sendivogius lived in Cracow and continued his alchemical work together with his old friend and patron Nicholas Wolski, now the Marshal of Poland. He also became the private secretary of King Sigismund III, who shared his interest in alchemy and even arranged a laboratory on the first floor of the Wawel Royal Castle (it is room No. 16 at present). The alchemist performed several transmutations in the presence of the King, including one of a medal with the portrait of

Rudolph II and another one of a half of a silver plate into gold. The plate was later examined by goldsmiths in Poland and in France and it was found that it could not have been soldered or falsified in any other way. Sendivogius also transmuted a bar of iron into gold for the mayor of Gdańsk, Bartholomeo Schachman, which was testified by Adrian Pauli, a Doctor of medicine and professor of natural science.

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Now let us examine whether Sendivogius was an adept (as I do believe) or a neophyte (as stated by A.E. Waite, or "the lucky inheritor of a Master's powder of projection" (as imputed by K.R. Johnson in his *The Fulcanelli Phenomenon*). First of all, how did people, generally believed to have been adepts, treat Sendivogius? Michael Maier, as I indicated at the beginning of this article, included him among the twelve greatest adepts in history, and, it should be stressed, he was a close friend of Sendivogius from their studies in Rostock and Altdorf, through their stay at Rudolph II's court in Prague, to the transmutation in Marburg. Elias Artista, the adept who visited John Frederick Helvetius, recommended that the latter should study the works of Sendivogius. Edward Bulwer-Lytton, believed to have been a Rosicrucian, took most of the mottoes to the chapters of his *Zanoni* from Sendivogius. Fulcanelli, the contemporary adept, quotes Sendivogius very often in his celebrated work *Le Mystere Des Cathedrales* (the number of quotations from the Polish alchemist is the second greatest and K.R. Johnson somehow overlooks this fact!). It may also be noted that Isaac Newton, whose interest in alchemy is well known, collected and admired Sendivogius' treatises.

In the anonymous biography of Sendivogius entitled *Vita Sendivogii Poloni* (it was not written by Jan Bodowski or Batowski, a Polish nobleman and alchemist, but by an unknown German author) there is an account of a curious event. It is said that two people visited Sendivogius in Krawarz (Grauarnae), showed him a letter with twelve seals and said that they were representatives of the Rosicrucian Fraternity. They offered to initiate Sendivogius into their organisation but he declined.

K.R. Johnson makes a most illogical comment on this episode, saying: "Had he been even reasonably advanced on the Path and not simply the lucky inheritor of a Master's powder of projection, it is almost certain that Sendivogius would have responded favourably to an invitation to join the secret fraternity, which might eventually lead to the disclosure of even greater secrets". Logically just the reverse is true: even the least advanced person would certainly join a fraternity promising to teach him the secret of transmutation! The fact that Sendivogius did not accept the invitation may only prove that he found out by questioning the two men, or in some other way, that they were swindlers or spurious Rosicrucians. In fact there is a further proof of this. The account of that event in *Vita Sendivogii Poloni* ends with a remarkable statement that, after the conversation and Sendivogius' disagreement to join the fraternity, the visitors departed but "later a book was published in German, entitled *Rhodostauroticum*, which stated that Sendivogius was a frater, though did not mention him by name". However, the book in question, *Speculum Sopicum Rhodo-Stauroticum*, was published in 1618, while Sendivogius had not lived in Krawarz before 1630, so the visitors could not have been the authors of that book. The *Speculum* was published under the name of Theophilus Schweighardt, who may have been one Daniel Mögling or Johann Valentin Andreae himself (both from Tübingen). Anyway, this work is closely related to the early Rosicrucian manifestoes and if it is implied there that Sendivogius was a Rosicrucian, he certainly was.

There are also other indications of Sendivogius' connections with the Fraternity. His friend Michael Maier is believed to have been a member and the initiator of Robert Fludd. If so, then he would also also initiate Sendivogius (if not vice versa). The manuscript English translation of the 55 Philosophical Letters preserved by Manly Palmer Hall in the library of the Philosophical Research Society is entitled

Letters of Michael Sendivogius to the Rosey Crusian Society. The printed editions of this work call them the letters to "a companion newly accepted into the Society of the Cabala of Unknown Philosophers T.S.P. M.S." (I could not work out these abbreviations) and in the text of the first letter Sendivogius greets a young Frenchman in the Society and expresses the wish to spread the organisation throughout France. He also says he is sending the Latin statues of the Society and mentions by name the new companion's tutor and his friend in the Society, a certain Briquis.

The name of the Society of Unknown Philosophers reminds one of the Fama and Confessio, in which the members of the Rosicrucian Fraternity are described as adopting the style of living of the average inhabitants of the country they are staying in and as never looking for fame. It also brings to mind the curious illustration from Speculum Sopicum Rhodo-Stauroticum representing "the invisible college of the Rosicrucians". Moreover, Robert Boyle mentions the Society of Unknown Philosophers in his correspondence and it appears to have been an organisation from which the Royal Society emerged. It may also be mentioned that another person often associated with the Rosicrucian Fraternity, Comenius (Jan Amos Komensky), may have been known to Sendivogius as he spent most of his life in Poland.

Michael Sendivogius certainly behaved like an Unknown Philosopher and published his works anonymously or semi-anonymously, using the nom-de-plume Cosmopolita or the anagrams of his name Divi Leschi Genus Amo (Leschus or Lech was the legendary founder of Poland) and Angelus Doce Mihi Jus. It was at his request that Michael Maier did not give his real name on the title page of Symbola Aureae Mensae but described him as Sarmata Anonymus. Other alchemists called him by various names e.g. Nobilis Polonus vel Cracovia (Borel) or Heliocantharus Borealis (Croll). It should also be noted that Sendivogius did not dedicate any of his works to any emperor, king or prince.

There is no space here to discuss the alchemical theory of Sendivogius or his purely chemical discoveries, or the similarity of some of his ideas to those expressed later by Francis Bacon. The English translation of his four principal treatises was published in London in 1650 and again in 1674 as *A New Light of Alchemy*, and *A Treatise of Sulphur* was reprinted in *The Hermetic Museum* edited by A.E. Waite in 1893.

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PLANNING THE APOCALYPSE

MICHAEL JONES ©

Scene : Somewhere warm. Eight glasses of water stand on a leather-topped table in the Boardroom of a tall building overlooking the Earth. Lightning flashes intermittently and thunder rolls. Eight indistinct forms begin to take shape out of the night, emitting a greenish glow upon the proceeding.

Beelzebub :

As it is eighty-one nights since we last met, I would like, before we hear the reports for tonight, to make a number of statements concerning general aspects of our current situation in relation to mankind as a whole.

We need always to bear in mind that the concrete facts drawing people to us belong not to the category of our far-sighted intelligence but to our undoubted enormous potential and power over the earth. In a nutshell, as long as people continue to see us as the basic motivation behind what life is doing to them, we may happily continue to use them to practise on others whom they consider less powerful than themselves. In other words, most people accept our presence willingly enough provided enough of our power sparks off on them to hit someone else for a profit of some kind or other.

We look back with nostalgia not untinged with jealousy to our predecessors, who moved up and down through the earth like raving lions, seeking out those poor unfortunates they could devour with relish. In those heady days of high romance it was quite in order for those, our vessels, to stand out plainly from the crowd as the great oppressors, torturers and mass murderers, who did so much for themselves whilst making it intolerable for others, but always sweet to the eyes of our Company.

(Twenty eyes flash ruby red, fading to pinpoints in the greenish glow.)

Whilst we continue with our well-attested methods, which are still reaping many souls, we are well aware that there is a new Dispensation ahead of us. Indeed, since Michael and his angels were banished into the heavens, our colonisation of the earth has progressed by leaps and

bounds. The brutish barbarities of the past sink below the horizon and, as night draws in, the first rays of really efficient clinical procedures slither into history.

The development of the lines of work I am referring to have been outlined in several recent papers which, although they do not directly concern your work, belong to the overall picture of our endeavour. I will briefly allude to a number of recently published recommendations.

Treatment by the most humane and enlightened methods is to become a matter of course for those tiresome anti-social characteristics and personality problems that still crop up from time to time. While the resources of this - our world - are in our grip, the population can be bought and sold for what in all modesty refer to as the most complete captivity of souls since concentration camps became fashionable. Of course, the down-beaten poor, the starving and suffering, are still creating a bad impression ; but we are aiming for a future in which the whole earth will become a paradise for those who cheerfully sell their souls for a percentage in our profits.

Ownership of world-wide media is enabling us to programme human destinies for several generations. Compliant and non-resisting souls will be compensated to a degree for keeping our code, until they grow inefficient and ripe for disposal. (There is no need to be alarmed about security.) Only a very few are likely to try and discover us ; and they will not locate anyone in particular, merely parts of a leaderless progressive programme.

Bartzabel (through a peal of thunder) :

You have only to say the word and I will turn the screw just one more notch ... The carnage will be so soothing as it spreads.

Beelzebub (with a hint of menace) :

May I draw your attention to a recent memorandum, my ruddy slave ? War is now out-moded and only strategically planned disturbances are permitted in the interest of justifying our growth. Take care!

To continue. Our youth work is progressing splendidly. By creating an ever-widening gap between the generations, we have nearly succeeded in destroying the spiritual continuity of the past, effectively blocking off any access to other worlds.

We are phasing out the church work as it is no longer viable, but you will be glad to hear that that most wonderful symbol of our united endeavour, the crucifix, is still helping to provide a few souls for us to nail up.

But it is your work, my faithful demons, ever active to turn scientific discovery to our ends, that prepares the way for our take-over on earth ; your dazzling and frosty intellects, shining like the proverbial seven stars on our predecessor's fallen crown, are beginning to crawl like canker-worms into the whole being of man, giving us an inspiring confidence that he must and will be refashioned according to our will.

Let us take the reports in order, beginning with our most ancient friend, Zazel.

Zazel (stirring out of a fungoid sea of grey flecked with pink) :

As progress of the Surazal project is very slow I will permit myself to remind you of the preparation of our future hosts. When our

servant, Dr Bedford, was pronounced dead in the early nineteen-sixties, workers in our foundation immediately opened his chest and massaged his heart to keep his brain full of blood. His body temperature was lowered to about 8° Centigrade, his blood replaced, then he was finally frozen to minus 79° Centigrade and stored in a vault in Phoenix, Arizona.

Since that time, many others have followed his example and are waiting for us to revive them. We still have a few technical difficulties to work out, but I am recommending that we do a trial animation for the psychological benefit it will credit to our overall programme. But there is no great hurry.

Hismael (condensing out of electric blue clouds, with yellow sparks) :

By inserting numerous thin strands of wire into the brains of cats chickens, rats and monkeys (and a few criminals), I have found out exactly how the brain works. Now I can make a goat drink, even when it is bloated with water. Ha, Ha ! I have found how to operate the food centre and the sex centre. I can produce ecstasy and horror at the flick of a dial.

My current work includes research on the use of micro-chips inserted in human brains, and is immensely promising. Soon mankind will be able to play themselves like an orchestra. Every fantasy can take shape and seem more real than reality. The ecstasies of saints and sinners will soon be on the market, cut-price.

Control of the brain by electricity and hence of the whole human being opens up exciting new possibilities for industry and education. We are currently introducing the idea of seating the little learning devices in the brain at birth. The members of our Security Council have expressed great interest in the project : the beauty of it is that once we have them wired up, we can light up millions of brains with this small control unit.

(He passes round a multi-coloured cube.)

Bartzabel (materialising out of a huge migraine-red crystal splattered with black spots) :

As the distinguished members of our Group well know, my project involves both anxiety and power. (He smiles as machine-gun fire sounds up from the earth.) For example, when I exploded our first little Plutonium device in the Mexican desert, Teller's figures suggested a reaction in the nitrogen that would set the atmosphere of the earth on fire. But anxiety over the war effort allowed us to instil the idea of the necessity of calculated risk. Fortunately for us, the experiment went ahead and the vibrations released the Beast from the abyss.

So I came up trumps and presented armies with the first weapons worthy of nations dedicated to protecting the free world. At last the voice of freedom carries weight as it encircles the earth, thanks to the power I have placed behind the words. Plutonium factories - known in the outer world as 'nuclear reactors' - have since become common property, each under the control of my rods. I am especially proud of my walking missiles, they don't even have to rattle their chains. As long as the cold war continues - and you can rely on me to keep the pressure on - the development of the earth-bomb is secure. Then my time will come, Beezebub !

Sorath (out of a golden amber sunrise, a shadow falls across the room.)

Those of you who do your regular hospital visits, in the course of securing your daily bread, will have noticed the trend towards two separate hospital crews around those who try to escape from our clutches. Alongside those dedicated to keeping the body alive, there are now those, equally dedicated, waiting for that moment when that body is pronounced dead. Their task is to save those precious organs - hearts, eyes, kidneys, skin, etc.- which can be of such benefit to us in our work. I have no wish to criticise old Zazel's efforts to counteract the fear of death through his resuscitation programme. We must at all costs stop souls looking too far. But I am sure that in the long run my methods are more secure. What wonderful opportunities arise here ! Just consider the spin-offs : all the hopelessly retarded, the morons, idiots, imbeciles, criminals and brain-scattered vegetables who can feed our servants with their fresh and useful organs. (Sorath opens his thin mouth to show row upon row of metal teeth.) Those who progress in our ways can be kept in use for generations ! We are already doing a roaring trade in the organ transplant business. Our new project, 'Growing embryos for organs' has been carefully generated in several leading minds by our usual methods. Society is being encouraged to make the sacrifice of its inferior specimens to allow those with superior qualities to develop further.

Beelzebub : I am well satisfied. Now let us hear from our three younger members.

Kedemel (a yellowish-black dwarf flecked with white, twists and turns as he speaks.) :

It seems only yesterday that I watched Dr Roux inject those fifty sheep with the most virulent strain of anthrax we could produce at the time. When they opened the door of the pens two days later to a small crowd of the curious, half the sheep showed no signs of sickness. Twenty-two lay dead on the ground, two were about to die and the last was panting and looked infected. The healthy twenty-five had received the vaccine of Pasteur and we were not slow to see the possibility of this step in evolution. We have worked in many a laboratory and used up rats and rabbits and cats and dogs and larger animals by the thousand. In our fight for the 'magic bullet' to free men from infection, we beat back many diseases and exploded the population. The object of our work is to keep the human organism in balance from outside. This will enable us to free the soul from the body and bring it further under our dominion. Disease was inevitable as man adjusted to our condition, but we can overcome it with our remedies from the depths, and keep the shell whole while we crack the nut. Unfortunately, progress with the anti-cancer virus has not yet led to any significant results. There is an anarchy in the cells that fails to respond to our control. There may be an analogy here with certain phenomena observed by our social wrokers. Of course, while all this work has been going on, we have chanced upon a number of interesting new plagues and diseases, so far only released on a very small scale.

Taphthartharath (a beautiful olive female form with no eyebrows) :

My work is connected with that of Kedemel. My office is trying to bring order into the arbitrary birth process and wipe out hereditary influences. We have organised the collection and cataloguing of the frozen sperm of the geniuses and athletes of the age. Given time, I am sure we can find a way to breed perfect men, pious and harmonious, healthy and wise. I quote from one of our recent pamphlets : 'Why be distended and preyed-upon by large internal parasites that at the end of nine

months must be expelled with effort and discomfort ? Transfer the process to a machine and bring order into your life.' To date we have been able to artificially-inseminate human wombs and have to admit that the bulk of our work still lies in the future.

Shad, Barschemoth, ha-Shartathan (a three-headed citrine giant sparkling with azure stones) :

We are growing increasingly impatient with the research going on to breed the superman. We have the blue-prints for the genetic printing press. Every cell in the body contains the entire genetic code. We have just unmasked the totipotent single cell. Give us a cutting from the superman and we can make thousands, we can people the world with them. Just imagine it, the whole population one great vine spread out over the planet - our clones, our men.

Beelzebub :

Members of the Board, your reports have sent a delicious thrill chilling my old heart. Since those far-off days when we persuaded man to awaken from that dream he called his Paradise, we have toiled unceasingly to make their dreams come true on earth. We have been the objects of ingratitude from the beginning, blamed for every little weakness they exhibit, and made into outcasts. See how our very hands have been worn into claws from inflicting their discipline and our justified revenge. Ever more is demanded of us to satisfy their insatiable greed as the inflated price of souls soars upwards. We must always bear in mind that our success is not automatically guaranteed and that there are forces ranged against us. Those that escape from our gravitational field seeking what they sometimes call 'the Self' generally slip back into our clutches without realising it.

We admit that there are those on roads that we cannot interfere directly with and these, when we find them, we watch and test carefully for evidence that we might be mistaken in our general diagnosis of mankind. After all, we are pragmatists and do not consider ourselves incapable of error. (And we can well afford to lose a soul or two now we have effective methods of neutralising their influence.)

My demons, remember always that this earth is but an atom in the universe, and even I, to whom you look up to in awe, am but an atom among many others. This will help you carry out your work with selfless devotion to our cause. Return now to the safety of your human shelters and drink up your pleasure as we destroy to the full the work of the gods !

(Thunder rolls.)

The demon forces spread out and flow into each other. They make a ring that becomes grey as it spirals faster and faster across the table and disappears in on itself. The thunderstorm ends abruptly.

A child enters, turns on the electric light, glances at the eight glasses of water and picks up the multi-coloured cube left by Hismael.)

DIVINE FIGURE OF THEOSOPHY: CABALA: NOT ONLY MAGIC AND PHILOSOPHY, BUT ALSO CHEMISTRY

THE ETERNAL SUN
NATURE, AND

IN ITS DIVINE
FORCES

THE TRIUNE GOD
THE CENTER

WILL COME OUT OF
IN THE CENTER

UNDERSTANDING ACCORDING TO PHILOSOPHY

THE HEAVENLY AND NOT THE TERRESTRIAL

ETERNAL
HEAVENLY, DIVINE

INVISIBLE
TRINITY

NOTHING ELSE IS
NOTHING ELSE WILL EVER
TEMPORAL
EARTHLY

NOTHING ELSE WAS
BE IN ETERNITY AND TIME
VISIBLE
HOLY TRINITY

GOD BECOMES NATURE
AND GOD SPOKE

THROUGH HIS UTTERANCE.

BREATH OF GOD
HOVERED ABOVE
GOD AND NATURE

ELOHIM

OF NATURE, YOU ARE
IN THE PATTERN
NATURE AND ALL NB
THE CREATED
EFFECTS AND

DO NOTHING IN VAIN
IN TRUTH CREATED
AND LIKENESS OF THY GOD.
NB. FROM THE CENTER IN THE CENTER.
SUN IN HIS
CHARACTER

THE UPPER, GREAT
MOVABLE SPIRITUAL
WORLD. NATURE'S
HEAVENLY RESIDENCE
AND SPIRITUAL
PALACE.

THE LOWER, SMALL,
LATENT, AND COR-
POREAL WORLD IN
ITS CENTER. NATURE'S
EARTHLY ABODE AND
CORPOREAL PALACE.

THE PHILOSOPHERS

PHILOSOPHY

CHEMISTRY

SIX POINTED
SIGNAL STAR.

HOT SUN—COLD
WATER—AND MOON-
SHINE BREAK MANY
AN OVEN AND GLASS.

DO NOT SEPARATE

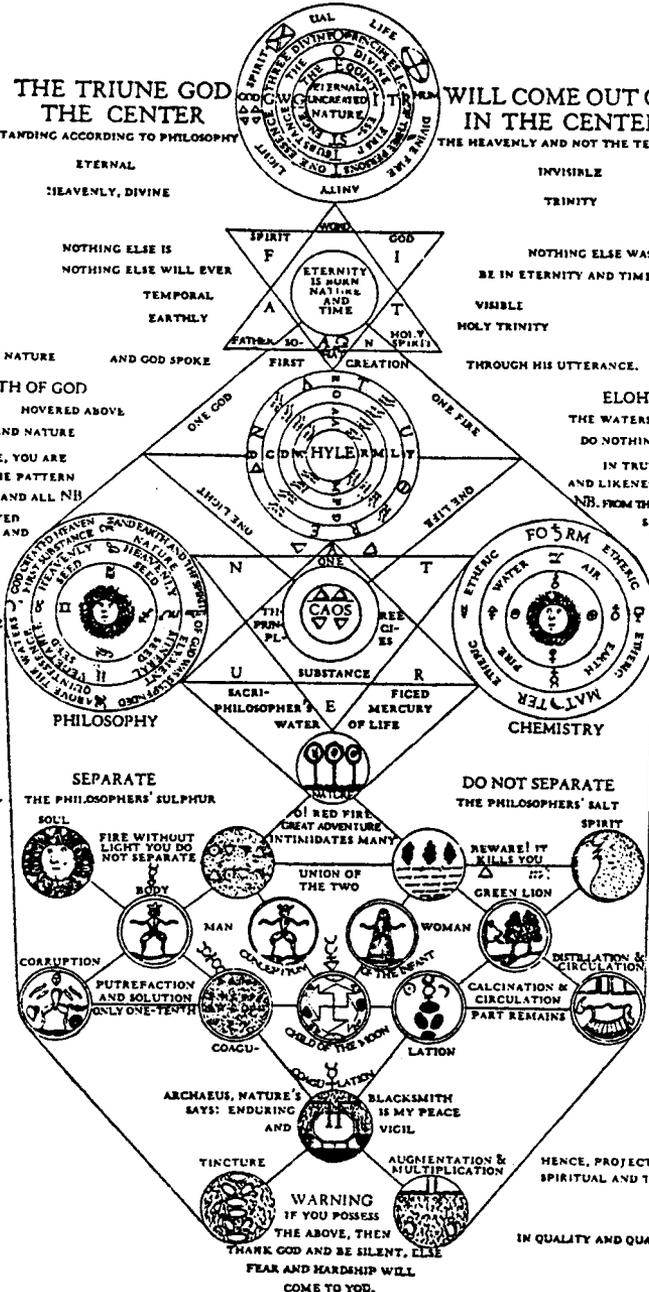
NB. WATER WAS THE
BEGINNING OF MY
LIFE, IT SHALL BE
MY DEATH.

NB.
I WAS DEAD, AND
BEHOLD! I LIVE
AGAIN.

NB.
EXPLANATION
FOLLOWS.

NB. OF
ALTHOUGH I AM NOT
GUILTY OF IT, REASON
IS THE SOPH-
ISTS' OPINION.

EXPLANATION WILL
FOLLOW SINCE THE
2800 PARTS ARE
EXPLAINED IN A KER-
NEL OF WHEAT.



This mandala from The Secret Symbols of the Rosicrucians published at Altona, 1785, and found in the D.O.M.A. manuscript in the collection of Manly Palmer Hall, is relatively late being dated to the end of the Eighteenth century. However, the roots of the ideas contained within it, lie back in the late 16th and early 17th century alchemical symbolist tradition. This work should be seen as a late synthesis of this tradition and this mandala, one of many from this compilation, is a detailed picturing of the Rosicrucian Alchemist's view of the forces bound up in creation and their emanation through the process of the spiritual evolution of the Cosmos.

It should be read from above downwards, from the Eternal Uncreated, pictured as a spherical radiance through the six-pointed star of the First Creation, then a further spherical realm of the Primordial Hyle and the eventual separation into the realms of Light and Nature, the Above and the Below, the external and the internal. Now that this separation has occurred between Substance and Essence, it is the task of man to reunite these opposites tendencies, and this process is shown in the lower part of the mandala, presented symbolically in the form of a complex six-pointed star.

Now we will look at each of these realms, these stages of emanation, in turn.

The first realm, the Uncreated, from which the creation emanates, is the realm of the Eternal Sun wrapped in its Divine Nature and Power. The Triune God rests in this centre and will come out from this centre. This Eternal Uncreated Nature at the centre, bears within it the germ of the three persons in God, shown as the three circles around this centre; the innermost being 'Geist' - Spirit, 'the Eternal Quintessence', then 'Gott' - God, the Primal Material of God or 'First Substance', then the Word, the 'three principles in one essence'. The outer part of the circle shows God's Spirit, God's Life and God's Light, the Divine Fire, which all find expression in humanity.



The Eternal Invisible Heavenly Trinity of Spirit, Word, and God, each, through the Divine Fiat, emanates a syzygy, the Temporal Visible Earthly Holy Trinity, the Father corresponding to God, the Holy Ghost corresponding to the Spirit, and the Son corresponding to the Word. At this stage in spiritual evolution, from Eternity is born Nature and Time. This is the radiant six-pointed star, the union of the heavenly pointing trinity and the earthly pointing trinity. This stage still exists on a high spiritual plane not having descended far from the high spiritual level of Uncreated sphere and it contains the Alpha and the Omega, the beginning and end of creation. In Eternity 'Nothing else is, nothing else was and nothing else will ever be'.



Now the Spirit takes a step into more material embodiment. The Ruach Elohim, the Breath of God, of the First Creation, the radiant six pointed star hovers above the waters. This is the realm of the Hyle, the prim-

Figura Divina Theosoph. Philosoph.

The eternal Sun in his

Deus Triunus exivit

understand according to Philosophy

Eternal invisibile heaven

Nothing else is, nothing will ever be, in eternity

Temporal visible earth

And God

God becomes Natura

Deus & Natura

o Nature! thou art truly a created

Natura atque res omnes

The Created Sun in his

The great upper moving spiritual world.

Nature's heavenly house and spiritual palace.

Hot Sun, cold water and Moonsbine break many furnaces and glasses.



I was dead and behold! I live again.



Follows Explicatio.

Cabalist. nec non Magica & Chymica.

Godly nature and power.

ex Centro in Centrum

Coelesti and not terrestri.

ly Holy Trinity.

else was, nothing else and in time.

ly Holy Trinity.

through his words. nihil faciunt frustra, image and likeness of thy God.

ex Centro in Centrum. actions and attributes.

The small lower resting bodily world in its Centro.

Earthly and bodily abode of nature.

Though I am not guilty of it, Reason is on the minds of the sophists.



What was my life in the beginning, also is finally my death.



Explicatio will follow as the 2300 parts are described in a grain of wheat.

Give, projectio, understand: 1. spiritual, 2. bodily, in qualit. & quantitate.



LUMEN GRATIAE



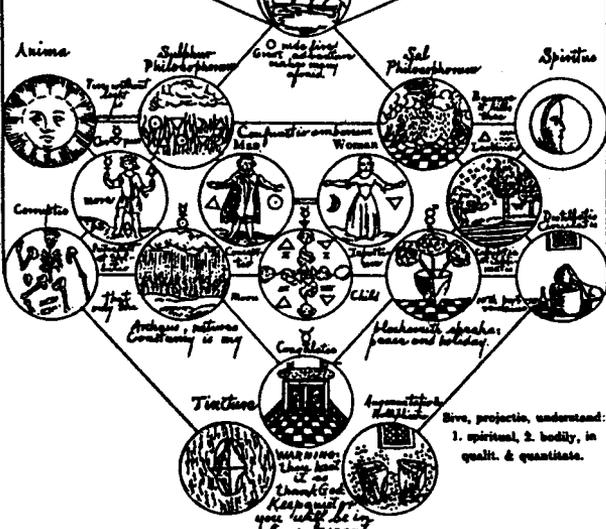
RUACH ELOHIM



One Spirit. One Life.

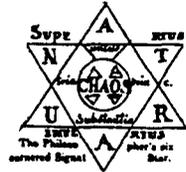


SEPARATIO NON SEPARATIO



ordial root substance (the 'mulaprakriti' of Eastern esotericism), shown in the circular symbol contained within the square of the quaternary, One Spirit - One life - One light - One Fire, mirroring the eternal uncreated realm. The Hyle, the primordial substance has four qualities, warmth - dampness - cold - and dryness, as dimensions of its being, and these at a later stage of evolution create the archetypes of the four elements. Thus, the realm of Nature is born, created in the pattern and likeness of thy God (the eternal uncreated).

A further stage of descent occurs in the next part of the figure, in which another separation takes place, symbolised by the interlaced triangles of the six-pointed star at the centre of this mandala. Now the spiritual essence has been committed to and united with the Hyle, the primordial substance, a densification occurs and the Hyle becomes Chaos. Through this densification, a separation comes about between a superior world and an inferior world. These two are shown as the two spherical universes on the left and right. On the left, we have the upper, great, moveable, spiritual world, Nature's heavenly residence and



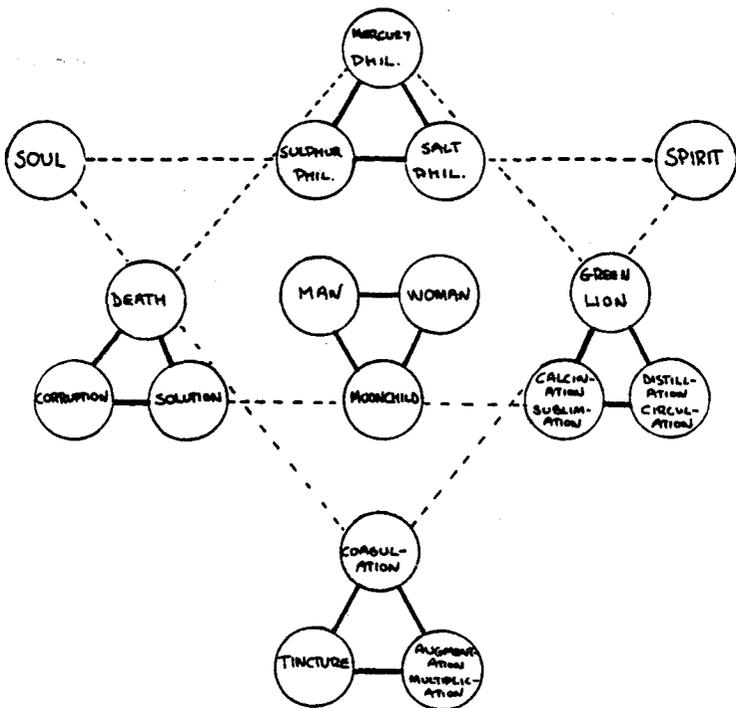
spiritual palace, and on the right the lower, small, latent and corporeal world in its centre Nature's earthly abode and corporeal palace. The Upper world is the realm of the stars, as we see the zodiacal signs on the the three rings of the diagrammatic representation. This is the realm of the creative archetypes, 'God created Heaven and Earth, and



the Spirit of God was suspended above the Waters'. The creative archetypes emanate the spiritual essences of the human seed, the animal seeds, the vegetable seed, and the seed of the minerals. The lower world is the realm of the planets and the elements. These receive the archetypal forces of the upper realm and weave them into substance through the activity of the Ethers. Both of these are centred upon the Created Sun. This is the Sun in its natural rather than spiritual embodiment, who through these activities and attributes is the centre of all creation. This Created Sun is the lower manifestation of the Uncreated Sun of the highest realm of our mandala.

The Philosophers' six-pointed star at the centre of nature is the point of separation and unity between the above and the below, between Form and Matter, Essence and Substance. The spiritual archetype has here descended into the four elements, and there arises the Three Principles in One substance. From this, through the operations of PHILOSOPHY and CHEMISTRY, the essence which has been now woven into substance can be revealed and activated again. Thus the lowest part of our central six-pointed star touches upon the realm of the PHILOSOPHERS' MERCURY, and out of this all the work of the alchemical evolution of substance will follow.

The lowest section of our mandala is in the form of a complex six-pointed star with various alchemical operations placed upon the vertices. Through contemplating this arrangement of symbols, we will find the key to the alchemical work that man must undertake to enoble matter, to spiritualise it and bring it into the state of a tincture.



At the top we have a triangular arrangement of the Three Principles, the Sulphur and Salt radiating out from the Universal Mercury of the Philosophers. These link in with the outer vertices Anima-Soul and Spiritus, which bear the solar and lunar archetypes. These find their completion in the third vertex of this downward pointing large triangle which is at the bottom of the figure and labelled coagulation, and which forms the basis for the completion of the work.

This diagram breaks down into four further sets of triangular arrangements, mirroring the three principles at various stages in the process. Below Anima, we see a triangle formed of DEATH - CORRUPTION - SOLUTION. This is the beginning of the work, the NIGREDO of the prima materia. Then follows an inverted triangle at the centre of the figure MAN - WOMAN - MOONCHILD, the Conception, the sowing of the seed in the prima materia. The Moonchild incorporates the four elements in a spiritualised form. Following this we note under the Spiritus side GREEN LION - CALCINATION & SUBLIMATION - DISTILLATION AND CIRCULATION. These are the processes through which the spiritual essence is woven into substance.

Finally, below, we see the product of the Solar and Lunar forces from the previous stages are fused together in a COAGULATION, out of which arises the TINCTURE and its AUGMENTATION AND MULTIPLICATION.

Thus we have in this sketch, an outline of the alchemical work that man must undertake upon matter, raising it to the stage of a spiritual Tincture. Meditation on this mandala as a whole, will develop an inner perception of Mankind's involvement as a participant in the process of the spiritual evolution of the material world.

HISTORICAL NOTE CONCERNING THE EMERALD TABLET

This valuable historical note on the important foundation stone of alchemical literature, 'The Emerald Tablet of Hermes Trismegistus' was included as an appendix to a chapter of 'Les Meditations sur les Arcanes Majeurs du Tarot' by an Anonymous author, published by Aubier Montaigne. This has been translated by Robert Powell
1980 ©.

Here is the Latin text of the Emerald Tablet, known since the time of Albertus Magnus, as given by Julius Ruska, Tabula Smaragdina (Heidelberg, 1926), p.2 :-

"Versio Tabulae Smaragdinae Hermetis"

-Qualis ea vulgo Latino Idiomate, e Phoenicio expressa circumfertur-
Verba secretorum Hermetis Trismegisti.

1. Verum, sine mendacio, certum et verissimum.
2. Quod est inferius, est sicut (id) quod est superius, et quod est superius, est sicut (id) quod est inferius, ad perpetranda' miracula rei unius.
3. Et sicut omnes res fuerunt ab uno, meditatione² unius : sic omnes res natae fuerunt ab hac una re, adaptione¹.
4. Pater ejus est Sol, mater ejus Luna ; portavit illud ventus in ventre suo : nutrix ejus terra est.
5. Pater omnis thelesmi totius mundi est hic.
6. Vis (virtus) ejus integra est, si versa fuerit in terram.
7. Separabis terram ab igne, subtile a spisso, suaviter, cum magno ingenio.
8. Ascendit a terra in coelum, iterumque descendit in terram, et recepit vim superiorum et inferiorum. Sic habebis gloriam totius mundi. Ideo fugiat (fugiet) a te omnis obscuritas.
9. Hic (haec) est totius fortudinis fortitudo fortis : quia vincet omnem rem subtilem, omnemque solidam³ penetrabit.
10. Sic mundus creatus est.
11. Hinc adaptiones erunt mirabiles, quarum modus est hic.
12. Itaque vocatus sum Hermes Trismegistus, habens tres partes Philosophiae totius mundi.
13. Completurn est quod dixi de operatione Solis.

- Notes
1. According to K.C. Schmeider, *Geschichte der Alchimie* (Halle 1832), p.30, one meets also the variants "penetranda" and "praeparanda".
 2. According to an Arabic manuscript, discovered sunsequently, this should read "mediatione".
 3. Another (inexact) variant is "adoptione".
 4. Another variant is "et omne solidum".

The following English translation from the Latin text *Tabula Smaragdina* is based on that by Robert Steele and Dorothy Singer, *Proceedings of the Royal Society of Medicine* xxi (1928), p.42, who also discuss the manuscript tradition of the text, its content, and the sources of the text (*ibid.*, pp.41-57).

English translation of the Tabula Smaragdina

1. True it is, without falsehood, certain and most true.
2. That which is above is like to that which is below, and that which is below is like to that which is above, to accomplish the miracles of (the) one thing.
3. And as all things were by contemplation (mediation) of (the) One, so all things arose from this one thing by a single act of adaptation.
4. The father thereof is the sun, the mother the moon ; the wind carried it in its womb ; the Earth is the nurse thereof.
5. It is the father of all works of wonder (thelema) throughout the whole world.
6. The power thereof is perfect, if it be cast on to earth.
7. It will separate the element of earth from that of fire, the subtle from the gross, gently and with great sagacity.
8. It doth ascend from earth to heaven ; again it doth descend to earth and united in itself the force from things superior and things inferior. Thus thou wilt possess the glory of the brightness of the whole world, and all obscurity will fly far from thee.
9. This thing is the strongest of all powers, the force of all forces, for it overcometh every subtle thing and doth penetrate every solid substance.
10. Thus was the world created.
11. Hence there will be marvellous adaptations achieved, of which the manner is this.
12. For this reason I am called Hermes Trismegistus, because I hold three parts of the wisdom of the world.
13. That which I had to say about the operation of Sol is completed.

As the above (Latin) text has been known in the Occident only since Albertus Magnus (1193/1206-1280) and as no other text or manuscript for an earlier date could be found over the centuries, historians at the beginning of this century were of the opinion that Albertus Magnus was the author of the Emerald Table. It was considered apocryphal not only from the point of view of its authenticity as a work of Hermes Trismegistus, but also from the point of view of its intrinsic authenticity as a work worthy of inclusion in the Corpus Hermeticum (= the collection of apocryphal texts from the first centuries of our era attributed to an author known under the name - or pseudonym - of Hermes Trismegistus). Now, the text of the Emerald Table is not contained in what is considered to be the most complete edition of the Corpus Hermeticum - that of Walter Scott, *Hermetica* (4 volumes ; Oxford, 1924). The same remark applies also to Corpus Hermeticum edited and translated by Nock and Festugière (4 volumes, Paris 1960). Scott wrote the following :-

"... the masses of rubbish which fall under the...head...of writings concerning astrology, magic, alchemy and kindred forms of pseudo science...the contents of which are also ascribed to Hermes Trismegistus." (W.Scott, Hermetica, Oxford, 1924, vol.1, p.1)

The criterion which Scott makes use of to establish if a writing attributed to Hermes Trismegistus is to be included in the Corpus Hermeticum or to be rejected, is whether it is concerned with religious and philosophical problems or not. In other words, the writings dealing with problems of religion and philosophy belong to the Corpus Hermeticum, whereas the others are not worthy of inclusion, e.g. those writings concerned with Nature (in a "pseudo-scientific" manner) are to be rejected. However, Hermes himself says :-

"I bear in mind that many of my writings have been addressed to him (Ammon), as again many of the treatises on Nature...have been addressed to Tat..." (Asclepius, prologue; trans. W.Scott, Hermetica Vol.1, p.287).

How can it be permitted to reject all the writings on Nature and to consider the sole category ("addressed to Ammon") as authentic, when one has knowledge of the fact that the author of a writing Asclepius, recognised as authentic in the Corpus Hermeticum, has proclaimed in an explicit manner that he is the author of another category of writings, namely those concerned with Nature? With respect to the Emerald Table, the affinity of its ideas with those expressed in Asclepius are all too apparent. Thus, for example, Hermes says :-

"(Air) enters into earth and water ; and fire rises into air. That only which tends upwards is life-giving; and that which tends downwards is subservient to it. Moreover, all that descends from on high is generative; and that which issues from below is nutritive. Earth, which alone stands fast in its own place, receives all that is generative into itself, and renders back all that it has received."

(Asclepius, trans. W.Scott, Hermetica, vol.1, p.289)

Why should these ideas be considered as more "religious and philosophical" than those of the Emerald Table, which also speaks of movements above and below and of generation by father sun and mother moon and similarly of the nourishing function of the earth? Perhaps because at the time of Walter Scott's researches no other text of the Emerald Table had been found prior to the thirteenth century?

Now, in 1926 the Heidelberger Akten der Von-Portheim-Stiftung published a work by Julius Ruska, Tabula Smaragdina Ein Beitrag zur Geschichte der hermetischen Literatur. This book contains a description of G. Bergsträsser's manuscript in Arabic. This manuscript comprises 97 folios, of which 25 relate the history of Joseph, 40 contain an alchemical treatise, which includes as a summary the text of the Emerald Table (in Arabic, like the entire manuscript), followed by 32 folios devoted to other subjects, notably particulars concerning the calendar of the prophet Daniel. The alchemical treatise was written by a priest named Sagijus of Nabalus - its contents originating from the master Balinas the Wise (which is the Arabic name for Appolonius of Tyana), who himself had discovered it in an underground chamber. Here is a rendering in English of the German translation of the Arabic text of the Emerald Table that is given in Bergsträsser's manuscript (c.f. Ruska, pp.113-4):

"Here is that which the priest Sagijus of Nabalus has dictated concerning the entrance of Balinas into the hidden chamber (the following words of wisdom were found at the end of the book by Balinas the Wise) :- After my entrance into the chamber, where the talisman was set up, I came up to an old man sitting on a golden throne, who was holding an emerald table in one hand. And behold, the following - in

Syriac, the primordial language - was written thereon :

- (1) Here (is) a true explanation, concerning which there can be no doubt.
- (2) It attests : the above (comes) from the below, and the below from the above - the work of the miracle of the One.
- (3) And things have been (formed) from this primal substance through a single act. How wonderful is this work! It is the main (principle) of the world and its maintainer.
- (4) Its father is the sun and its mother the moon; the wind has borne it in its body and the earth has nourished it.
- (5) (It is) the father of talismen and the protector of miracles,
- (6) whose powers are perfect, and whose lights are confirmed (?),
- (7) a fire that becomes earth. Separate the earth from the fire, so you will attain the subtle as more inherent than the gross, with care and sagacity.
- (8) It rises from earth to heaven, so as to draw the lights of the heights to itself, and descends (again) to the earth; thus within it are the forces of the above and the below; because the light of lights (is) within it, thus does the darkness flee before it.
- (9) (It is) the force of forces, which overcomes every subtle thing and penetrates into everything gross.
- (10) The structure of the small world (microcosm) is in accordance with the structure of the great world (macrocosm).
- (11) And accordingly proceed the knowledgeable.
- (12) And to this aspired Hermes, who was threefold graced with wisdom.
- (13) And this is his last book, which he concealed in the chamber."

But Julius Ruska is not the only one to have discovered an Arabic text of the Emerald Table. The author of Alchemy, E.J. Holmyard (Pelican, London 1957), points out that he found a shortened text of the Emerald Table in Arabic. This text is part of the Second Book of the Elementary of the Foundation by Jabir or Geber (722-815). Prior to this discovery, made in 1923, only the medieval Latin text was known of. Subsequently, another variant in Arabic was discovered by Ruska in a book entitled The Secret of Creation attributed to Apollonius. Jabir (or Geber) himself, in giving the text of the Emerald Table states that he is quoting Apollonius. Now, Kraus has shown that The Secret of Creation was written, at least in its final edition, during the Caliphate of al-Ma'mun (813-833), and it includes parallels with a book written at this same time by Job of Edessa. The latter was a scholar whose translations from Syriac into Arabic merited the praise of even such a severe critic as Hunain ibn Ishaq. Therefore, even if Job did not write The Secret of Creation, he probably drew from the same, more ancient sources as the author of the said treatise. Kraus has shown that one of these sources was the writings of Nemesius, Bishop of Emesa (Homs) in Syria during the second half of the fourth century A.D. Nemesius wrote in Greek, but his book On the Nature of Man does not contain the text of the Emerald Table. To summarise, it can be concluded that the most ancient rendering of the Emerald Table that is known, namely that in Arabic, was probably translated from Syriac, but this can equally well have been based on an original Greek text. Whether this original dates back to the time of Apollonius is an insoluble problem (cf. Ruska, op.cit., pp.78-79, pp.96-97).

The present state of historical studies on the Emerald Table is therefore as follows ; it was known in Arabic as a translation from Syriac at the beginning of the ninth century ; two variants in Arabic are extant ; there is no reason to reject the Arabic tradition that it was translated from Syriac, or for that matter the tradition that it originated with Apollonius.

One could add that if there is no reason to doubt that it originated with Apollonius, there is no more reason to reject the tradition that Apollonius in his turn found it in the manner described by the priest Sagijus of Nabulus. Be that as it may, it is immediately apparent that the Emerald Table is of a considerably more ancient origin than was believed up to 1923, and consequently there is room to reconsider the opinion that it is not worthy of inclusion in the Corpus Hermeticum.

For our part, we have every reason - subjective as well as objective - sufficient for us in fore interno (i.e. in good conscience) to be sure that the Emerald Table is without doubt the only absolutely authentic fragment in the whole Corpus Hermeticum. And this, moreover, in the sense that its author is neither the "third Hermes" nor the "second", but actually the first, that is to say the founder of the Hermetic tradition as such - in which tradition the principal links are (according to Ficino, writing in 1471) :- Hermes Trismegistus - Orpheus - Pythagoras - Philolaus (Divi Platonis nostri praeceptor) - Plato - the Neopythagoreans (Apollonius) - the Neoplatonists (Plotinus).

Spagyric Medicine Revived - Paul Baines

Continued from Page 15

a combining of the quintessence of Melissa and the etheric energy absorbed from the atmosphere and concentrated into a medication.

These then are just two examples of the many spagyric preparations to be found in the old pharmacopoeias, dispensaries and other related works. Much would need to be done to investigate these remedies fully. First they would have to be prepared according to the original methods and the end products analysed. Chromotography and mass spectrometry would be essential tools for identifying any new compounds. The Paracelsus College of Salt Lake City have done some work in this field and have, for example, produced a red oil of antimony which was subjected to thin layer chromatography and found to contain 16 components yet to be identified.

The clinical use of spagyric remedies is at present limited. Spagyric herbal remedies may be safely employed but the products of antimony and mercury, despite the claims of Basilius and others, should not be tried except in homeopathic dilutions until such times as these products have been proved harmless.

The potential of spagyric medicine is worthy of serious investigation and there is plenty of scope for the imaginative researcher who is prepared to work in this field.

In alchemical texts we constantly meet with the planetary metals as symbolic of various archetypal aspects of the world, and it is perhaps time that we experienced these seven metals as physical substance. Through working with these metals and experiencing their individual physical properties, we can gain a deeper insight into their essential being. Rather than approach these metals merely as intellectualised concepts, working with them practically in the following experiments, will give us a deeper appreciation of their archetypal nature, founded upon experiencing them as individual substance.

We should obtain from a laboratory supplier, samples of each of the planetary metals Gold-Sun, Silver-Moon, Mercury-Mercury, Copper-Venus, Iron-Mars, Tin-Jupiter, Lead-Saturn. In the case of Gold and Silver, it is only viable to obtain small quantities of these precious metals (and one could obtain them in the form of jewelry). We will need 100-250 grms of each of the other metals, Copper, Iron, Tin, Lead and Mercury. Place a sample of each metal in similar small glass bottles or stoppered tubes, and have them around you over a period of time and examine them closely. Read what one can on the different properties of each metal and try to experience these with the samples. For example, the metals have different degrees of hardness, some tarnish or rust easily (Iron, Copper, Lead) and are consequently dull being covered with a thin layer of oxide. Try to experience the archetype of the metallic nature through comparing the metals with other materials in nature. Their metallic character gives them a certain strength, an inner integrity, a spiritual quality, that one will find is rooted in their lustre and density. Work with them experiencing their individual properties. Divide them into two groups the Lunar Metals Silver ☾, Tin ♃, and Lead ♄; and the Solar Metals Gold ☉, Copper ♀, and Iron ♂, and the singleton Mercury ☿, that stands on its own, unique in its liquid energy and mobility. Place a small quantity of each metal in a crucible and heat on a gas flame. Apart from Tin and Lead, it will prove difficult to melt these except in a blowtorch flame with forced air, although one can see Copper or Silver in the form of a fine wire, melting in a strong flame. However, we will find Tin and Lead liquefy very easily (Tin melting at a lower temperature than Lead). **MERCURY MUST NEVER BE HEATED IN AN OPEN CONTAINER AS ITS VOLATILE FUMES ARE POISONOUS.** We will see that Tin and Lead when heated become like 'Mercuries', forming a silvery liquid drop. The ancient alchemists often used the term 'Mercury' to refer to any liquid metal. We should also note that the molten Lead forms a slag of oxides on its surface, indicating its less than noble nature. The liquid metals often exhibit an iridescence on their surface, and contemplating liquid metals, this mysterious state of matter, is an important alchemical exercise.

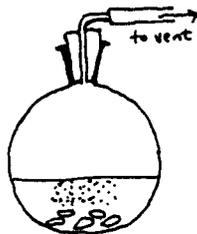
Another way of exploring the metallic nature is to see how readily they can be dissolved in Acids. Apart from Gold and Silver, none of the other metals occurs on the earth in pure native metallic form, but are bound up in ores which must be smelted to release the pure metal. (We will, later in this feature, perform a series of smelting operations to experience this release of metals from their ores.) There are three main strong Acids used in the Alchemical tradition :

VITRIOLIC ACID	☉	(Sulphuric Acid H_2SO_4)
AQUA FORTIS	☿	(Nitric Acid HNO_3)
MURIATIC ACID	☉, ☿	(Hydrochloric Acid HCl)

(Later in this feature, we will explore the nature of acids more deeply and perform experiments to prepare some of these acids). For the meantime, we should obtain dilute solutions of these three acids (a 20% solution of each) from a laboratory supplier. **ON NO ACCOUNT SHOULD WE**

WORK WITH THE CONCENTRATED ACIDS AT PRESENT, as these require some experience to use safely (and are dangerous even to dilute with water unless a fixed procedure is followed). The concentrated acids will cause burning of the skin and will corrode many materials, cloth, paper, etc., however, the dilute acids (at say 20% solution) are quite safe if one takes sensible precautions not to come into contact with these. Any spillages should be wiped up immediately with plenty of water.

We will set up the following simple apparatus, consisting of a 100 ml flask, held in a stand, the flask being fitted with a special ground glass stopper with connection for flexible tubing. We should connect to this a length of plastic or rubber tubing and lead this to a nearby open window. This will allow for the safe release of any gases expelled during the experiment. **THE FLASK MUST NOT BE SEALED WITH A PLAIN STOPPER**, as the pressure build up could cause the flask to shatter.



Take a small amount of each metal in turn and place it in the flask, and add sufficient of one of our acids to cover the sample and fill the flask about $\frac{1}{3}$ full. Fit the stopper with the gas release tube, and examine the action in the flask. These acids are not of equal strengths and the various metals are of different degrees of 'nobility' so different results are obtained with each metal and each acid. 21 experiments are thus outlined, and you should tabulate the results with full notes on the precise activity, speed of action, type of activity, the colour of the gases evolved, colour changes in the solution and surface changes in the metal substance. (If the reaction rate is very slow, the flask can be gently heated - but not to boiling point - with a spirit lamp). When each experiment is in progress, try to inwardly grasp the mystery of the dissolution (or otherwise) of the hard lustrous metal, of how the metallic nature disappears and enters the liquid solution (we will recognise this as a different form of solution than we explored in the previous exercise in the last issue). The metal is not lost but transformed into a subtle soluble form. Later we will explore ways of precipitating these metals back out of solution. If one merely evaporates the solution in the flask, no metals are obtained but crystals of metal salts. The early alchemists perceived this as a great mystery and meditated deeply on this dissolution process, and much can be gained today in repeating these simple exercises.

For reference, our table of reactions will be as follows :-

METAL	HCl	H ₂ SO ₄	HNO ₃
○ Gold Au (Aurum)	no action	no action	no action
⋈ Silver Ag (Argentium)	no action	no action	slow
♀ Mercury Hg (Hydro-argentium)	no action	no action	very slow
♀ Copper Cu (Cuprum)	no action	slow	fast
♂ Iron Fe (Ferrum)	fast	fast	fast
⋈ Tin Sn (Stannum)	slow	slow	fast
⋈ Lead Pb (Plumbum)	no action	no action	fast

We thus can see a kind of hierarchy of nobility among these metals and can place them in the following order of decreasing activity, Iron - Tin - Lead - Copper - Mercury - Silver - Gold. In modern chemistry this is called the electrochemical series, but in alchemical terms nobility corresponded to metals being able to withstand the attack of acids and other corrosive substances.

THE HOLY BLOOD AND THE HOLY GRAIL By Michael Baigent, Richard Leigh and Henry Lincoln. Jonathan Cape 1982, 445pp £8.95 HB.

(As this is a controversial book I have asked two contributors to review this volume - Editor)

HOLY BOMBSHELL - Briefly, the central thesis propounded in this remarkable book is that Jesus Christ had offspring and that his descendants and their supporters have been and still are the focus of an undercover movement with vast ramifications in European history and culture. The book is both an exposition of this theory and a riveting account of the steps which led the authors to it. Their quest arose out of Henry Lincoln's three television programmes on the mystery of Rennes-le-Chateau, a village in southern France where, in the late 19th century, a priest named Bérenger Saunière had apparently discovered a mysterious treasure as a result of some cipher documents found under the altar of his church.

From this mystery certain clues led the team to investigate the Knights Templar, and this in turn led to the discovery of a shadowy order which was believed to be behind the Templars but which later split off from them - the Prieuré de Sion, or Priory of Sion. It was the Priory of Sion, they claim, that was behind the election of Godfroi de Bouillon as King of Jerusalem in 1099, that supported the Merovingian claim to the throne of France, that sparked off the Fronde uprising against Louis XIV, that helped de Gaulle to become President of France. Why did they do all this? Because, according to the theory, all through the centuries the Priory has been guarding the blood-line stemming via Jesus from the ancient Kings of Israel. This is what lies at the root of the Grail legend. The old French name for the Grail, "Sangraal", is really "Sang Royal", "Royal Blood", and it was this that was brought across the Mediterranean to southern France in the person of Jesus' offspring, carried by his wife Mary Magdalen.

The existence of this dynasty has been a carefully guarded secret, but the truth has been hinted at symbolically over and over again. It lies not only behind the Grail stories but also behind the legend of Arcadia with its underground river representing the blood-line; hence the mystique of Poussin's paintings on the theme of "Et in Arcadia Ego" (Poussin himself is reported to have been a Grand Master of the Priory). It lies also behind Rosicrucianism and behind much of the symbolism of Freemasonry. This symbolic area of speculation is, to me, one of the most fascinating parts of the book. In one of the so-called "Prieuré documents" that were made available to the authors there occurs the following revealing passage:

"Allegorical works have this advantage, that a single word suffices to illumine connections which the multitude cannot grasp ... The inexplicable success of certain works derives from this quality of allegory, which constitutes not a mere fashion, but a form of aesthetic communication."

The way in which I have summarised the book's thesis may make it sound like the wildest conspiracy theory ever thought up. But the fact is that Baigent, Leigh and Lincoln have proceeded with great meticulousness, posing bold hypotheses but always testing them carefully before taking the next step. Their findings confirm what certain earlier writers have grasped intuitively without realising the full truth. For example, Karl von Eckhartshausen in his Cloud upon the Sanctuary and A.E. Waite in his Hidden Church of the Holy Grail show that they

had seen at least the tip of the iceberg. Writers such as these have made us aware that somewhere behind the diverse symbologies that surround us there is a centre at which the threads meet.

Have Baigent, Leigh and Lincoln finally reached the centre ? Perhaps not. Perhaps the Priory of Sion and the blood-line itself are veils of something even deeper that remains to be discovered. But in the meantime these writers must be congratulated on taking the great quest an important step further and doing so in such an enthralling way.

Christopher McIntosh

The far-reaching claims made for this book lead one to suppose that it would be firmly based on scholarship and history. That this is not the case is only one of the facts which make it both disappointing and, at times, irritating. The thesis must by now be familiar - the intriguing mystery of the sudden acquisition of riches by a poor parish priest in the 19th century has been the subject of many books, including those of Gerard de Sède, a kind of French von Daniken. The authors proceed to construct, from such sources as these, a 'history' of the shadowy Prieuré de Sion, a secret order which, it is claimed, was the power behind the Knights Templar, the Cathars, the Rosicrucians, Freemasons and, indeed, played a formative role in the history of France. Working backwards from this point they speculate that Christ was really married, that his descendants founded the Merovingian Dynasty and that their descendants perpetuate the 'secret blood line' today. Such extravagant claims require the most stringent support from contemporary documents and, while the authors are at some pains to provide footnotes and references, it becomes increasingly evident that many of the sources are either missing, lost, or unobtainable, and that those which are accessible are of a most doubtful provenance. The collection generally described as the 'Prieuré Documents' upon which a great deal of the argument rests, will not stand up to close scrutiny. More serious still, is the authors' apparent ignorance of the work of Walter Stein, the German Scholar, whose arguments for the historicity of the Grail and its close connections with the Merovingian dynasty, would surely require acknowledgement.

Despite much heated reaction to the suggestion that Christ was married - a comparatively unimportant notion, inconsequential upon either the Christian faith or its founder - the authors take this as further evidence for the Cathar link in their chain of connections. Contrary to their theory, however, the Cathars did not disparage Jesus, but rather saw him as a messenger from the realm of light.

Positively, this book does fill in several gaps in the history of the Crusades, as well as defining the background and origin of the Templars. But against this must be set numerous imaginative leaps. In the chapter concerning the Grail there are numerous errors, such as the description of Galahad as the son of Joseph of Arimathea ! Somewhat unsettling is the unquestioning acceptance of some of the more unlikely interpretations of the sources and dissemination of the Grail romances. On page 32 we read : "We were not prepared to regard the Grail as anything more than a myth", thus relegating the mythical structure of the Grail's origins to a very literal understanding. While demythologising the Grail the authors show no such scruples in remythologising the history of Europe.

Read as a piece of investigative journalism, The Holy Blood and the Holy Grail is exciting, heady stuff - one wishes one could believe it. Presented as a serious historical study, it needs a great deal more to support its claims than we are given here.

John Matthews

This excellent book in the format of Thames and Hudson's Art and Imagination series, provides us with a broad survey of the various elements of the Grail Mystery. John Matthews resists any temptation to reduce the Mystery of the Grail to a one dimensional picture, and elects to reveal the many facets of this important Western 'Mysterium', within the restricted space available in the format of this book. He covers the origins and sources of the Archetypal symbol of the Grail vessel in the Soma cup of ancient India, the Krater cup of the Eleusinian, Orphic and Dionysian Mysteries of the ancient Greeks, the Cauldrons of Celtic Mythology. He surveys various ways of looking at the Grail - as a revelation of a feminine element in Christianity, the Mary Mystery; as an agent of transformation, the Grail as the Stone of the Alchemist (as in Wolfram's Parzival); and the Grail as a Temple of the Mysteries, the idea of an esoteric Order, and its particular connection with the Cathars in Southern France. The author shows that the Grail works on various levels, The Grail of the Heart, the Grail of the Mind and the Grail of the Spirit, and it is this very multi-dimensionality that is the source of its enduring archetypal power. As with other books in this series, the publishers allow the author extensive illustrative material, and he has here chosen material to illustrate the broad sweep of the Grail myth. One hopes that John Matthews may have the opportunity to write a more extensive volume on the Grail, as his broad approach and sensitivity to the mystery and spiritual core of the material he introduces to us, and the thoroughness of his scholarship (which is never overbearing but is used rather as a servant to his need to communicate a clear picture of the material he handles), here give us an excellent inner picture of one of the prime Mysteries of our Western Tradition.

ADDITIONAL NOTE ON THE MUTUS LIBER

In my recently published Commentary on the Mutus Liber, I noted that the first plate contained a mystery in the form of a number square, that I could not interpret. Since the publication of this volume, Dr. E. Grundy one of my subscribers, has been kind enough to point out to me the significance of this series of numbers. These, when

read backwards give	Gen : 28 - 11,12,	Gen : 27	21	11	82	Neg
- 28, 39, and Deut :	33 - 18, 28,	these	93	82	72	Neg
texts all having	reference to	important	82	81	33	Tued
facets of	the	Mutus Liber.				

Genesis 28 - 11, 12. And he lighted upon a certain place, and tarried there all night ; because the sun was set ; and he took of the stones of that place, and put them for his pillows and lay down in that place to sleep.

And he dreamed, and behold a ladder set up on the Earth, and the top of it reached to heaven ; and behold the angels of God ascending and descending on it.

Genesis 27 - 28, 39. Therefore God gave thee of the dew of heaven and the fatness of the earth, and plenty of corn and wine.

And Isaac his father answered and said unto him, Behold thy dwelling shall be the fatness of the earth, and the Dew of heaven from above.

Deuteronomy 33 - 18, 28. And of Zebulun he said, Rejoice, Zebulun, in thy going out ; and Issachar, in thy tents.

Israel shall dwell in safety alone ; the fountain of Jacob shall be upon a land of corn and wine ; also his heavens shall drop down dew.