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## Editorial

Perhaps one of most relevant of thought forms that the Alchemical tradition has bequeathed to us today is that of the Principle of Metamorphosis. 1982 being the 150th anniversary of his death, it is timely to remember that Johann Von Goethe was an advocate of this view of change, and that this arose out of his exploration in some depth of the Alchemical tradition.

In my last editorial I commented upon the idea of Evolution and of its spiritual alchemical dimension. The Principle of Metamorphosis extends this picture of the spiritual evolution of life forms, into the broad sphere of all processes on the Earth and within Man's Soul.

The materialistic scientific tradition which has over the last 200 years established a strong formative hold on the intellect of the West, always focusses upon definite changes of state. Through this tradition, the scientist has been taught to look at the world, noting and describing certain fixed states of matter, and is interested in processes where sudden definite changes occur in these states. The prevailing intellectual discipline perceives events in the world as a chain of different states linked by such sudden changes, and it is only such sudden and definite reactions that seem to be penetrable by the abstract thinking of this scientific intellectual tradition.

This has had repercussions in the human sphere. In politics we find often a call is made for an immediate resolution of a political, class or inter-national struggle which one notes on deeper reflection has been going on for hundreds of years and roots deep into the fabric of a nation's life and traditions. Commentators focus upon the revolutionary changes in political facts, rather than the underlying patterns. In the personal human sphere, we also find that this narrow abstract approach to change often tries to force people under stress or mentally disturbed in some way to suddenly change the pattern of their behaviour, and a whole psychotropic pharmacopoeia has been devised to make this possible.

What is lacking is a consciousness of the Principle of Metamorphosis, of transmutation in the alchemical sense. The alchemists observed the manifold ways in which one state of being is transformed into another state. They experienced deeply the changes in the outer physical world and in Man's soul, as a living growing organism of change, a process of metamorphosis.

One of the important parameters of this alchemical view of metamorphosis is that the alchemist is looking at infinitely more subtle aspects of process than the scientist trained in the prevailing abstract scientific view. The scientist looks for a linear development  $A \rightarrow B$ , while the alchemist could accept a process of change that was non-linear, that often seemed to come to a halt, or even move in the opposite direction. Thus the alchemist came to accept that the Nigredo and Putrefaction were essential in all changes of form. The scientific view arises out of the left hemisphere domination of our thinking, which in turn is powered by the cultural domination of masculinity in thinking that has come about in the last few centuries. This unbalanced masculinity seeks to impose its abstract view that 'such a state should be'

upon subtler process, and thus human vision has become limited to the more gross processes that conform to such simplistic structuring. The alchemical tradition preserves in fact a way in which Man can perceive the world as being in a state of constant metamorphosis. The scientific analytical rationalism of left hemisphere dominance has come about by repressing the right hemisphere thinking, which is more 'feminine', intuitive, holistic in its inner parameters. Thus the scientist trained in this narrow way is frightened of what he perceives as a shadow realm in his thinking, this inner intuitive 'feminine' facet, and a true appraisal of the Principle of Metamorphosis is not possible within the scientific establishment at present. We live at a time a great change and it is important that we find valuable positive ways of looking at such processes, both in the outer world and in the sphere of our own souls. Alchemy holds in trust a view of change that is primarily one of metamorphosis, of transformation and transmutation, of finding a path for leading one state of being towards another.

In the human sphere, both in individual relationships and international political machinations, it is important to come to see ways of transforming, tinging, the present state of affairs and leading them through a metamorphosis into a more balanced and harmonious state.

So when Goethe stressed the Principle of Metamorphosis some 200 years ago, he was drawing to the attention of the then germinating Western abstract linear scientific materialism, the need to keep a consciousness of the relevance of this means of viewing change in the world. Goethe's message, and the esoteric content still bound up in the alchemical tradition, is vitally relevant today in all realms of human aspiration.

Adam M'Lean

# FOUR BASIC PATTERNS OF INDIAN AND WESTERN ALCHEMICAL THOUGHT

ARTURO SCHWARZ ©

(Lecture delivered on Monday, 2nd March 1981,  
at the India International Center, New Dehli)

The extent to which fundamental patterns of alchemical thought have been divested of their original liberatory contents can best be evaluated by the fact that, in the East, Alchemy is currently associated with the search for a drug or elixir capable of granting perpetual youth ; while in the West, the image of the Alchemist has been reduced to that of a laboratory operator whose main concern is to transmute lead into gold. The degradation of Alchemy from what it originally was - an esoteric quest for awareness - to the status of a mere handmaiden of medicine in the East and of chemistry in the West, came about in India during the Middle Ages as the result of the Moslem invasion ; and in the West, in the Third Century of our era, with the decline of the culture of Hellenistic Egypt caused by the spread of Christianity.

But Alchemy goes back in India to Vedic times, that is to say, to at least 4000 years before our vulgar era ; and in Europe to the Pre-Socratic philosophers, about six hundred years before our era. Thus the concepts which we generally associate with Alchemy are not the ones that were prevalent during over four thousand years of its history. Rather, they are those that gained ascendancy as a result of two major historical cataclysms which brought in their wake, among other tragic consequences, a dramatic reversal of the liberatory concepts of Alchemy which were originally forged into one of the most brilliant and complete philosophical systems the world has ever known.

The cardinal concepts of Alchemical thought in India are heavily indebted to the Śaivist philosophy of life and love, as we shall have the opportunity to point out again and again in the course of this talk. Tracing back the first records of Saivism means pinpointing with a great degree of accuracy the time when alchemical concepts started to take shape in India.

Śiva - the Āgni, Indra, Īsana or Rudra of Vedic times - is the most ancient among the gods because he was conceived when man becomes aware of the indestructibility of the vital principle identified with the

phallus. Śiva is the embodiment of the factor which assures the continuity of life - of sexuality. Conceived as the union of opposites, Śiva embraces all aspects of the vital principle : at the psychic level he embodies solar sexuality, that is to say, eroticism ; at the emotional level he embodies love. Both eroticism and love, which are interchangeable terms in the Śaivist vocabulary, are privileged instruments for gaining awareness. Śiva also embodies the only constant principle in an everchanging universe - the principle of the eternal transformation of every being and every thing. Since Śiva embodies the universal transforming agent he is, in the first place, the Transformer rather than the Destructor. And it is not by chance that at Khajuraho, where the most beautiful temples dedicated to love and woman are erected, he is called Mantegeśvara, the Transformer.

The oldest representation of Śiva known to us today is the famous Mohenjo-Daro seal which can be studied at the National Museum in Jam-path. This seal is datable, by the radio-carbon method, to -2300 ca. However, new discoveries in Pakistan made about 8 years ago by Prof. Moghul Mohammed, allow us to establish a date of -3000 years for similar documents.

Evidently this date, -3000 years, does not mark the dawn of the Śaivist concept but rather a point of arrival of a tradition which represents him in one of his more significant forms - naked, horned, ithyphallic and surrounded by animals - namely, as Paśupati, Lord of the animals and protector of life.

According to most scholars and to the archaeologists who were more directly involved with the discovery of the civilisation of Mohenjo-Daro; it was during the Neolithic period, that is to say about 6000 years before this era, that the basic concepts of Śaivism started to take shape.

The philosophical concepts associated with Śaivism and Indian Alchemy began their westward migration at the time of the Persian dynasty of the Achaemenids who threw a bridge between the culture of India and that of Greece. And the pre-Socratic philosophers, who first developed in Greece the basic concepts of Western Alchemy between -600 and -400, lived in the period which marked the climax of those cultural exchanges.

I mentioned, at the outset, that Alchemy was originally an esoteric quest for awareness. Indeed, the Alchemist was, at one and the same time, a man of thought and a man of action, a theoretician and a practitioner, and, in the first place, a poet and a craftsman.

In Vedic times the divorce between the different branches of the quest for knowledge had not yet occurred. The same word, Karāka, designated the creator, the artist, and the craftsman ; similarly, Kauśala - a word whose significance is very close to the Greek sophia (wisdom) - stands for a skill of any type : a skill at crafting something or at learning, while Kavi, the word for poet, and more generically, for artist, derived from the Veda, where it was used as an attribution of the sun in so far as Sūrya was the personification of the Poetic Genius.

The Alchemist of Vedic times was simultaneously a Karāka, that is to say, a creator-artist and a craftsman, as well as a Kavi or a poet,

who was endowed with Kauśala - the skill for learning. In a word, he was a wise man. We find the same situation in pre-Socratic Greece where the Alchemist is not only a demiurgos (creator) and a Technites (a technician), but was called poietēs, that is to say, an "operator, creator, poet". The Alchemist's quest - the Great Work - was thus called Pōiesis, a term which identifies Poetry with awareness.

In his quest for awareness, the Alchemist started by exploring the structure of matter because understanding matter meant understanding his own body. Understanding his own body, in turn, signified liberating the individual through the knowledge of his psyche.

### 1. Alchemy - an Instrument of Knowledge.

Alchemy is therefore an instrument of total knowledge hence of an initiatic form of knowledge which attempts to illuminate the way towards complete liberation. This knowledge obviously begins with the knowledge of one's Self, and the core of the Alchemist's teaching can be summarised in the two words inscribed at the entrance of the temple of the Oracle of Apollo at Delphi - Gnōthi Seathon - "know thy self". The same words run like a red thread throughout the Upaniṣads and the Purāṇas.

The very words which designate the object of the Alchemist's work - the Philosophers' Stone, underscore the fact that the Alchemist's quest was the quest for perfect knowledge. This meant that the means are identical to the end inasmuch as it is in his quest for the Philosophers' Stone that the Alchemist gains awareness. Hence, ultimately, the quest is the goal, just as the means are the end.

The relationship between the means and the end is best exemplified by the two sanscrit words that stand for both of those two terms. The Prajña - equivalent to the quest - is a continuous process which aims at acquiring knowledge, a process whose end is the absolute knowledge which will enable the individual to transform himself and thus obtain Mokṣa - liberation. On the other hand jñāna - the equivalent to the Philosophers' Stone - is a state of being, not of knowledge. It defines the Alchemist who, in the course of his quest for awareness, has learned to overcome all the contradictions, including those between theory and practice, and has bridged the gap between the searcher for knowledge and knowledge itself. He has become one with the object of his search and thus attains to Mokṣa. The extinction of the duality between the seeker and that which is sought means that the seeker is no longer divided from what he seeks. He has become one with the object of his quest : he is knowledge.

The concept that Mokṣa is nothing else but the awareness of one's own nature runs like a leitmotiv not only through all the alchemical teachings but also in all the philosophical religious texts of Hinduism. In Abhinavagupta's Tantrasāra we read : "Knowledge is the cause of liberation since it suppresses ignorance which is the source of dependence" (98). The same concept is expressed in the Śiva Sūtras : "Ignorance of one's own real nature ... is the cause of bondage" (1:2, p.16), while the sudden intuition of knowledge, an intuition which is a direct and spontaneous experience of reality, puts "a stop to bondage that arises on account of spiritual ignorance" (1:5, p.32). To put it briefly, knowledge - self-awareness, the first fundamental aspect of Hinduism and Alchemy - is the precondition of Freedom.

## 2. The Unity of the Whole.

The second basic pattern of Alchemical thought can be summed up in the three Greek words that open many alchemical texts : En to pan, that is to say "In the one is the whole". This unitary vision of the Whole implies the fundamental unity of the universe and hence totality is synonymous with completeness or wholeness at all levels.

In the case of the individual, wholeness signifies the achievement of the unity of the divided self. At the cosmological level, the achievement of this unity expresses itself in the discovery that the individual is an active part of the universe : the harmonious relationship that binds the individual to the Universe is doublesided : interdependence as well as interaction are reciprocal.

At the biological level, this unity of the whole implies that the individual is also a whole : both male and female at the same time and it is only the predominance on one of the two principles over the other which determines the sex of the individual. At the psychological level the fracture of the divided self is healed when an harmonious and dialectical integration of the male and female sides of our psyche is achieved.

This unitary concept of the whole is a basic postulate of Indian philosophic and religious thought.

The Totality includes not only the manifestation of the creative principle - the Universe ; but also the three fundamental aspects of this principle : the Brahman, "that which is one", is pure power that manifests itself in the triad Brahmā, Viṣṇu and Śiva. This Totality also includes the Male Cosmic principle of solar awareness as well as the Female Cosmic principle of immortality.

The latter totality is expressed by the Cosmic man, the Puruṣa in whom, according to the Ṛg Veda (X, 90 : 12-14, p. 603) each aspect of the creative principle, just as each one of its manifestations, is a part of his body. The Kaṭha Upaniṣad clarifies in turn not only that the Puruṣa is hidden in all beings (KaU I, 3:12, p. 627) but only that the Puruṣa includes in himself the Female Cosmic principle, namely the Prākṛti, which is the very prime substance of the Universe.

## 3. Primordial Incest or the Conciliation of Opposites.

The third basic pattern of Alchemical thought is a logical consequence of the postulate of the Unity of the Whole and it can be expressed in a simple word, Advaita, which in vedantic Hinduism expresses the concept of the "non-duality of the duality". Advaya is the corresponding term in tantric Buddhism, while in Śaivism the term assumes an anthropomorphic connotation with the Ardhanārīśvara, on which I shall dwell in a short while when discussing the fourth and last alchemical archetypal pattern.

In the very first verses of the Śiva Sūtras we find a synthetic and precise formulation of the unitary aspect of the duality : "In its wholeness (Saṃkara) is non-dual in reality though having an appearance of duality" (SS I : 1, p.1). Saṃkara is, at one and the same time, the Supreme Awareness, Śiva ; the creative principle ; and its manifestation.

The male-female polarity is the basic model for all the other polarities; heat and cold ; day and night ; life and death ; joy and sorrow, etc. The union of the two terms of any polarity is expressed metaphorically by the theme of Incest.

The theme of the union of the male and female cosmic principles is seen as the origin of the cosmogenic process, as the origin of the Universe ; just as the differentiation of the one in its two components, male-female, brother-sister, father-daughter, is the precondition for incestuous union.

The origin of the Universe as a result of the conciliation/union of the male-female polarity is a universally disseminated theme. In the Indian tradition it recurs in all the sacred texts. In the earlier Veda, incest is expressed metaphorically by the abstract image of the One which divides into a Second with whom it unites.

Soon the image assumes a cosmological connotation and creation is conceived as the separation (differentiation) of the male element (Heaven) from the female element (Earth). The third stage of development of this incestuous pattern acquires its anthropomorphic form when it assumes the familiar character of the hierogamic union Father-Daughter or Brother-Sister. We find three different stages of this theme in one of the most beautiful Upaniṣad, the Bṛhad-Āraṇyaka Upaniṣad. At first Mṛtyu (the male aspect that personifies silence) unites with Vāc (his feminine aspect that personifies sound) to create the temporal dimension in which life can develop (BrU I, 2:1, 4, pp 151-152).

The theme of the One that divides in two is expressed a few pages later when the Puruṣa "who became as large as a woman and a man in close embrace ... caused that self to fall into two parts. From that arose husband and wife" (BrU I, 4 : p 164).

Finally, the third time we meet this theme in this Upaniṣad, we are told that it is the union of Father and Daughter which is the origin of all living creatures (BrU I, 4:4,5, p 165). One of the most poetic hymns of the R̥g Veda is dedicated to the incestuous twins Yama (Lord of the Dead, Psychopomp and personification of the Cosmic fire) and Yamī (personification of the Cosmic water, and of Soma, the heavenly dew). The human species is in fact born of the union of Yama and Yamī, which is another way of saying that each individual harbours Yama (the male principle and Yamī (the female principle) ; and that the union of awareness (personified by Yama, who is the Cosmic fire and illumination) with Yamī (the heavenly waters, Soma) points allegorically to the concept that immortality is attained by he who becomes aware of his inner self.

#### 4. The Primordial Androgyne - the Rebis.

Before discussing the fourth and last basic pattern of alchemical thought, let us summarise what has just been said. At the basis of the alchemical philosophy - which is one of the very few optimistic philosophic systems of mankind - is a twin urge whose terms are interdependent : the urge for knowledge and the urge for liberation. But in the same way as, for the alchemist, theory cannot be divorced from practice, so knowledge for its own sake is useless unless it illuminates the way that leads to liberation.

Knowledge reveals to the alchemist the universality of prime matter and the unity of the Whole. This unity constitutes the theoretical basis for his materialist and atheist conception of the world.

The impulse towards the differentiation of prime matter into its male and female components is motivated by the conflictual polarity of its opposite principles, and this polarity is conciliated at the mythical level by alchemical incest. Alchemical incest, in turn, is nothing else but the allegorical expression of the androgynous nature of the individual. The main concern of the alchemist is the conciliation of the two terms of the conflicting male-female polarity, a conciliation which gives birth to a third term which is not a static synthesis of the male and female components but rather a third entirely new and dynamic term - the mythical androgyne - the Duality whose male and female components do not cancel each other out, but, on the contrary, enhance each other.

Thus the Androgyne is not the sum of two opposite terms, but is a new term in which the essential characteristics of the male and female components co-exist harmoniously, competing with each other and completing each other.

In Western Alchemy this Androgyne is called the Rebis and its very name, Res-bis, the thing which is double, points to its dual sexual character. For Śaivism the Androgyne is the Ardha-nār-īśvara, that is to say as the name reveals, "the Lord whose half is woman", namely, half Śiva half Pārvatī. The Androgyne is an allegory of the total personality which is enriched by the contribution of both its aspects, the female as well as the male. Each of those aspects constitutes only one half of the integrated personality. The Rebis, exactly like the Ardha-nār-īśvara, stands for the complete integrated personality and hence is a perfect image of the psyche's unitary totality. The Total Individual, the homo totus of the alchemical tradition, is the initiate who recognises himself in both aspects of his personality, the female as well as the male. And Indian, as well as Western alchemical texts, anticipate with surprising precision, the concept of the androgynous psyche.

For Jung, every man carries in himself an image of the feminine which is an active component of his psyche and which he called anima; in the same way every woman harbors in herself an image of the masculine which is again an active component of her personality and which he termed the animus. Please permit me to quote two very short statements of two fifteenth century alchemists in which the very same idea is expressed.

"As a shadow continually follows the body of one who walks in the sun ... so our Adamic hermaphrodite, though he appears in masculine form, nevertheless always carries about with him Eve or his feminine part hidden in his body" (Gnosius 1610:417)

"Adam bears an invisible Eve hidden in his body" (Dorn 1581:578)

Reverting to Indian Alchemical writings and to the Śiva Purāṇas, we find the same concepts expressed in a most poetical form.

"Śakti is Mahādevī herself and Mahādevī is one possessing Śakti ... just as Śiva so also the goddess. Just as the goddess so also Śiva. No difference shall be thought of between the moon and moonlight. Just as the moon does not shine without the moonlight, so also though existing Śiva does not shine without

Śakti" (VSS 4:4, 9,10, pp 1919-20).

Let me try to sum up the importance of this last pattern of alchemical thought which I have briefly outlined for you. The acquisition of awareness, of knowledge, implies the discovery of one's own androgyny. Awareness and Androgyny are the two fundamental qualities of the divinity. In turn, since awareness and androgyny imply perfection, the divinity is also immortal. The divinity is immortal because it is androgynous. The divinity is immortal because immortality is the attribute of perfection, and perfection, in turn, implies a non-divided personality. The individual who ignores his double nature lived with only half of his being, his personality is divided and he lives in spiritual misery.

The universal myth of the androgynous divinity is an esoteric metaphor for one of the deepest psychological trends of the individual ; the urge to reconstitute the unity of one's divided self.

The alchemist thus shares with the divinity its three main attributes - androgyny, awareness, and creativity - the latter attribute being implicit since awareness is identified with the Philosophers' Stone and the Philosophers' Stone gives the Alchemist creative powers and enables him to transform himself. It is therefore not surprising if the Alchemist having gained the attributes of divinity, does away with a divinity extraneous to his being ; a divinity that would reintroduce a dualistic fracture in his unitarian and totalising universe.

#### TAT TVAM ASI = THOU ART THAT

These three words - which return again and again in the Upaniṣads the Purāṇas and even the Bhagavadgītā - express in a nutshell all that I have said concerning the identification of the individual with divinity, and hence of the individual with awareness which entails becoming conscious of one's androgynous nature. One of the most profound and beautiful explanations of these three words is to be found in the Śiva Purāṇas (KaS XIX:1-32, pp 1752-55) and I would like to convey to you the essence of this exegesis. What is intended by "That" is perfect knowledge which is at one and the same time; the Brahman (universal principle); the Atman (one's self, the individuation of this universal principle); the vital breath of all the elements ; the past, the present, the future ; and he who is liberated.

The ecstasy of perfect knowledge is the result of the union of Śiva with his Śakti. Śiva in turn is identified both with Haṃsa, the male principle of awareness, and with Śakti, the female principle of awareness. Finally, so as to leave no doubt concerning the identification of the individual with divinity and with awareness, and hence the ultimate significance of Thou art that, the "identity of man with Śiva himself" (XIX:32, p 1755) is stressed. Thou art that, in a less elliptical way : you are the Universal principle ; hence you are free, immortal and androgynous, if you succeed in gaining awareness of your identity with the Brahman who, in turn, is androgynous, immortal and free. This urge for awareness, which is synonymous with immortality and liberation, recurs endlessly throughout the Upaniṣads and the Purāṇas. Allow me to quote from the Bṛihad Āraṇyaka Upaniṣad these extremely poignant verses :

From the unreal lead me to the real,  
from darkness lead me to light,  
from death lead me to immortality". (1,3:28, p162)

The comment on the word SATYAM that we find in the Chāndogya-Upaniṣad is not less explicit :

"Verily, these are three syllables sat, ti, yam. The sat, that is the immortal. The ti, that is the mortal. The yam, with it one holds the two together ... He who knows this goes day by day into the heavenly world" (ChU VIII, 3:5, p 496)

In current language, 'sat', which in these verses is immortality, signifies the Being and, at the same time, Truth and objective reality ; while 'satyam' is Truth and Absolute reality.

The logic which governs the identifications awareness-individual, individual-immortality, divinity-androgyny, and hence individual-divinity, is reflected in these few lines of the Śiva-purāṇa :

"Avidyā (the non-knowledge) is perishable while Vidyā (knowledge) is imperishable. He who rules over the two is Lord Śiva. He is different from the Duality (US 1,6:43, p 1797). Those who know the non-dualistic nature of Śiva... have understood the concept of non-dualism... and attain an everlasting happiness... such a disciple becomes the preceptor Śiva himself... Becomes himself Śiva... This is the Śaivite philosophy of non-dualism... Duality perishes, and the non-dualism remains imperishable... This universe of the form of female and male, of the form of Śiva and Śakti shall deserve attention of learned man".  
(KaS 17:42, 48,36,48,3,33, p 1745-48)

Elsewhere it is again emphasised : "All men are identical with Śiva. All women are identical with Maheśvarī" (VSS IV:54, p 1923).

Concerning the fundamental atheism of the Alchemist and of both Hinduism and Buddhism, let me recall the words of Chandīdās, the great fifteenth century Bengalese mystic philosopher : "Man is superior to all things, and nothing excels him" (p 102).

The Śiva-Purāṇas remind us :

"The entire universe is eternal. It has no creator nor is it an object of creation. It evolves itself and gets annihilated by itself... Living beings have heaven and hell here itself and not anywhere else (RKS V:4, 28, pp 826-28).

Gautama Buddha exhorted his disciples endlessly : "Be your own lamp". He wanted to liberate mankind from the slavery of the gods and from the belief in an arbitrary God-creator. He was the embodiment of the qualities we attribute to divinity but which are latent in each one of us. "It is, therefore, not the man Gautama who was raised to the status of a god, but the 'divine' which was recognised as a possibility of human realisation" (Govinda 1960: 90).

Wisdom can become a reality for us only if it is realised in our lifetime, if it becomes part of human existence. The Alchemist's atheism, is an obvious consequence of his belief in the fundamental unity of the universe. Nature is one, and one is the universal substance. Creator and Creature are but two aspects of the same substance. The Alchemist, as well as the Hindu, cannot accept the metaphysical and dualistic gap between creator and creature, and he therefore establishes between the two a dialectical relationship that governs the transformation of the one into the other. God is man and man is God, in the words of the Corpus

Hermeticum : "The terrestrial man is a mortal god, while the heavenly god is an immortal man...and the Whole is the product of the One" (X:25, p 126).

Let me try, once again, to sum up what has been said until now, and attempt to outline what are, on the mundane level, the consequences of the philosophical principle that governs the whole structure of Alchemical and Hindu thought which has been expressed in the lapidary formula NON DUALITY of the DUALITY.

Advaita, or Advaya, the non-duality of the duality, implies that the feminine is an aspect of the masculine, and vice versa. The existence of the one depends upon the existence of the other. The two terms are in a complementary relationship and not in an antagonistic one. Everything can be itself and something else at the same time, thus the masculine is the feminine, and vice versa ; both contain their own opposites without their identity being altered in any way by this fact. This becomes possible in the light of what Indian scholastic methodology calls Samanvaya, namely the reconciliation of notions that are contradictory by elevating them to a level where such contradictions cease to exist and are no longer valid.

Indian and Alchemical thought reject the Aristotelean principle of identity according to which one thing cannot be itself and something else at the same time and hence that opposites cannot be reconciled or united, as well as the classical notion of synthesis according to which the contradiction between thesis and antithesis are resolved in a static form of synthesis. Alchemical thought shares with Advaita and Advaya, the belief that the male-female polarity in the individual is in a state of complementary equilibrium which enhances the identity of its two component parts because it is this very complementarity which is the source of life.

The discovery of the fundamental androgynous pattern of our psyche which implies that something can be itself and its opposite at one and the same time evidenced the fact that the two terms of a polarity can have a complementary relationship instead of an antagonistic one. This belief is the basic premise for a non-sectarian, non-violent, and libertarian attitude. In the Śiva-Purāṇas, these three attitudes are ceaselessly exalted. Let me quote : "Non-violence is the greatest virtue" (RKS V:31, 18, p 827),

"All the embodied beings are equal... It is unnecessary to divide the people into different castes. When all are men, who is superior and who is inferior?...Some of the ancestors thought that the four castes are born of mouth, arms, thighs, etc., of Brahma... How can sons born of the same body or from the same body be of four different castes? Hence the division of castes do not appear to be sound. Hence no difference between man and woman should be entertained"

(RKS V:15, 42,46,47,48, p 827,829).

It is obvious that this libertarian urge should also affect the relationship between man and woman. For the Alchemist, the very notion of the androgynous Self implies the complete equality of the sexes and their complementarity. Throughout the history of Alchemy woman has been exalted as the companion, the inspirer and the co-worker. Women alchemists are frequently met with in the history of Alchemy, and

Pernelle, the wife and companion of the great alchemist Nicolas Flamel is not an isolated case but almost the rule.

Śaivist philosophy emphasises the same point. In the Lingār-cana Tantra, a play of words sums up beautifully the whole question : "Without Śakti, the supreme master (Maheśa) is nothing but a corpse (Śava). Only in union with her (his Śakti) can Sadāśiva act" (quoted by Sarasvati 1941: p 71). Śakti, the primordial energy and the female cosmic principle is the very vital energy of Śiva, his very life. The subtle play on words between Śiva and Śava is sustained by a rigorous grammatical law. In the classic devanagari script, the basic signs represent consonants plus the vowel a ; to convert the vowel a to i one must add a vocal sign, and this sign (that is pronounced e) is nothing else but the sign of the Śakti. Which means that without its feminine element i, Śiva is pronounced Śava - a corpse.

In the Śiva-Purāṇa the same concept is expressed with great poetical pathos :

"Originally, when Śiva was separated from Śakti and was pure consciousness alone, he was attributeless, free from alternatives, devoid of form and beyond the existent and the non-existent. He, the greatest of the great and of changeless form when united with Śakti, was filled with attributes and had specific forms and divine features" (RSS 2:12,13, p 279).

We find the same idea expressed in Tantric Buddhism, with a reversal of terms but with the same implications in the single brief verse : "Without the Bridegroom (Karunā) the Bride (Śūnyatā) is dead".

To conclude this talk I would like to tell you the beautiful story of the birth of the Ardha-nār-īśvara. In one of the versions of this myth it is said that Gauri (Śiva's Śakti who embodies beauty and the pleasure of love) saw her image reflected on the chest of Śankara (Śiva in his auspicious form) ; she became immediately jealous, thinking that Śiva had another woman in his heart. Having realised that the rival was merely the reflection of her own image, she asked and obtained the boon of becoming for ever, part of the body of Śiva. Almost all the other variants of the myth make it clear that the basic motivation for the birth of the Ardha-nār-īśvara is love. Thus, in the Śiva-Purāṇa it is said that Pārvatī was so much in love with Śiva that she asked to become part of his body, she thus "performed many wonderful divine sports and gained half of the body of Śiva" (RSS 43:40, p 472).

The meaning of this story is quite clear. The Ardha-nār-īśvara stands for completeness and full awareness ; its birth is motivated by love. Love is thus an instrument of initiatic awareness. The fundamental duality is the sexual duality, being able to transcend this sexual duality implies transcending all the other dualities. Love is the royal way which enables us to live the transcendental concept of the non-duality.

Awareness means, in the first place, understanding one's self. If love is an instrument of knowledge it is because to love means to understand, and hence to understand the other one, who is always a reflection of one's own Self - as the beautiful story of the Ardha-nār-īśvara teaches us. Love helps us discover in our partner our own double ; it enables us to recognise him in our own self, giving us the possibility to become aware of the fundamental androgynous nature of our psyche.

In one word, love is Jñāna - illumination. In the words of the Western alchemical tradition love is the aurea apprehensio, that is to say the golden awareness, the golden knowledge.

Insofar as love is an instrument of knowledge it is also an instrument for transforming life and the world. Transforming life means transforming the individual, and transforming the individual implies the knowledge of one's Self. And this takes us back again to the cardinal concepts of Alchemy and Hinduism. In fact, the transmutation or transformation of matter is but a metaphor for the transformation of man, and the transformation of man is enacted through the acquisition of Jñāna - illuminating awareness. Through knowledge, transformation ; through love, immortality ; since androgyny means completeness and perfection, and perfection implies immortality.

For the three basic monotheistic religions - Judaism, Christianity and Islam - woman, sex and awareness are the cause of Man's loss of immortality and of his expulsion from Paradise into the valley of tears, toil and sweat. It is evidence of the life-hating and sex-repressive outlook of those three religions that Woman, sex, awareness are embodied by Eve, the archetypal Woman and Great Mother, and that Eve embodies, in turn, everything that is evil and inferior. Adam is kicked out of Paradise as soon as he tastes the sweet fruit of the Tree of Wisdom which is offered to him by Eve - who in turn is initiated by the Kuṇḍalinī, which in the biblical account is a snake. Awareness and Love, the two cardinal virtues of Hinduism, are two deadly sins for monotheistic religion. And woman, the Śakti of Hinduism, the Prajna of Buddhism, the Fount of Life, love and of transcendental ecstasis - she who gives energy and awareness - is instead the embodiment of "original sin" and the cause of misery and death for the Judeo-Christian tradition.

I mentioned at the start that the spread of Christianity and the Moslem invasion of India were the two historical cataclysms which brought about a reversal of the liberatory concepts of Alchemy. In fact these two religions brought in their wake not only a completely different outlook concerning the two basic issues of love and awareness, as has just been pointed out, but this very approach entailed two pernicious postulates which negate the very essence of Alchemical thought.

The first of these postulates is the belief in a god alien to ourselves, this belief established a fracture between god and man and it created thus an artificial duality which denied the profound unitary nature of the Whole. By delegating to a being extraneous to himself all creative, intellectual, and decisional power, man also abdicated autonomous thinking and acting, and this meant that Awareness, which is the precondition for independent thinking, and the very goal of alchemy, was no longer to be pursued, even worse - it became a deadly sin!

The second postulate established by Christianity and Islam derived from an extrapolation of the causality principle which establishes a linear and one-way relationship between a cause and its effect such that when one occurs the other necessarily follows or must have preceded. Applying this principle to the Universe - deemed to be the effect - a theoretical justification for the existence of god (the cause) was provided. There is, of course, a flaw to this reasoning which only displaces one step backward the terms of the question, for then one is bound to ask, what is the cause of god? And if the answer is that god

is its own cause, then it is just as plausible to say that the Universe is its own cause.

But the causality principle pursued to its logical extreme is also responsible for the so-called "scientific" and "analytical" approach to reality which denies the holistic outlook which structures Indian and Alchemical thought. In the "scientific" approach no room is left for what is termed "illumination" which is always the result of bridging the gap between theory and practice, between thinking and acting.

By breaking up the harmonious whole into unrelated parts, man stopped at the tree and lost sight of the forest ; he became blind to the unitary structure of the whole and to the force which animates the Universe. Termed "advaita" by Hinduism, and "coniunctio oppositorum" by the alchemists, this force springs from the complementary relationship of the polarities.

Practically speaking, with the "scientific" approach to reality Islamic chemistry outrooted Indian Alchemy by taking in its literal sense the poetic metaphor of the transmutation of base metals (uninitiated man) into noble gold (initiated man). Thus the goal of Alchemy, which is summed up in the dictum "know thyself" was debased to the goal of chemistry which sought only to "know" raw matter instead of the subtler matter which is the individual.

Finally, Christianity and Islam not only grossly misunderstood the essence of our esoteric quest ; and not content of corrupting its concepts of love and awareness, also attempted to stamp out its liberatory urge by persecuting its exponents as heretics and misbelievers.

Hinduism and Alchemy glorify love and awareness, not misery and ignorance ; life and joy, and not death and sorrow ; the individual - be your own lamp - and not the leader. Because through love you will gain awareness, and through awareness you will gain immortality ; bearing in mind that immortality is not longer than one's own life, I wish every one of you here tonight the good fortune to fall madly in love, and be madly loved in return. In the words of the Sutta Nipata, "May every living thing be full of joy ... firm in the mindfulness of love. For this is what men call the Sublime Mood" (147, 150-151, p 47-48).

Thank you for your attention.

#### INDEX SIGLORUM

<u>BrU</u>	Bṛhad-Āraṇyaka Upaniṣad, see Radhakrishnan 1953
<u>ChU</u>	Chāndogya Upaniṣad, idem
<u>KaS</u>	Kailāśasaṃhitā, see Shastri 1970
<u>KaU</u>	Kaṭha Upaniṣad, see Radhakrishnan, 1953
<u>RKS</u>	Rudrasaṃhitā : Kumāraḥṇḍa, see Shastri 1970
<u>RS</u>	Rudra Saṃhitā, I, idem
<u>RSS</u>	Rudra Saṃhitā, II, idem
<u>SS</u>	Śiva Sūtras, see Singh 1979
<u>VS</u>	Vāyavyāsaṃhitā, I, see Shastri 1970
<u>VSS</u>	Vāyavyāsaṃhitā, II, idem

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## WORKING WITH PRACTICAL ALCHEMY - continued from page 41

this in the vessel overnight and in the morning you should see a few small crystals attached to the thread. If this is not obtained on the first occasion, try again until these eventually appear. The thread should be removed whenever the environmental temperature might rise (i.e. during the day) or else these small crystals will dissolve again. An empty beaker alongside will be a convenient receptacle to hold the thread. Next evening place the thread again into the mother liquor (you should give this a stir to ensure complete saturation, say 15 minutes or so before inserting the thread). Continue this process over a period of weeks or even months. If there is more than one crystal on the thread at the early stages, you should eventually remove all but the best formed of these. Any thread dangling below should also be lopped off. You may grow your crystal to any size you wish, though once beyond a certain optimum dimension, it will branch off into a multiplicity of crystals. For this purpose Copper Sulphate, Iron Sulphate, Zinc Sulphate, Alum, Iron and Chrome Alums, are useful, and one can experiment at length with the different forms and colours of their crystals.

It is possible to create highly etherically charged crystals by working such crystallisations with particular attention to the motions of the corresponding planets and the tidal flow of their forces. Thus with Copper Sulphate associated with the Venus forces, if such a crystalgrowing experiment be undertaken each day precisely when the planet Venus rises and ended when it sets, then the crystal will grow under the powers of the increasing tide of Venus forces, and these will become incarnated in the forms of the crystal. Such subtle processes for etherealising substances are of the greatest import in alchemy.



## IOANNES TRITHEMIVS

Spanheimensis primò, ac postea S. Iacobi in  
 suburbano Herbipolensi Abbas.  
 Literis Latinis, Græcis et Hebraicis apprime doctus.  
 Poëta, Orator, Philosophus, Theologus;  
 Magis Naturalis Magister perfectissimus  
 Quod per alia eius Scripta  
 STEGANOGRAPHIA et POLYGRAPHIA uel  
 imprimis docet  
 Nascitur in uilla TRITHEMIVM ad ripas Moselle Fla-  
 minis, Treuerensis diocesis, ANNO 1462.  
 Moritur tandem AN. 1536. etat. suæ LV. incomptis,  
 ipso die D. Iacobi sacro, non sine Magnatum Prin-  
 cipum, Virorumque doctorum om-  
 nium luctu et plangere.

Portrait of Trithemius

(From Sigismund, Trithemius sui ipsius Vindex, 1616)

## JOHANNES TRITHEMIUS

ADAM MCLEAN

Johannes Trithemius (1462 - 1516) was perhaps the central figure in the evolution of the Western Esoteric Tradition. He transformed the magic of the medieval period, synthesising it into a Renaissance Esoteric Art and Science, and the formative influence of his ideas spread over all of Europe. Two of the pupils of this esoteric teacher, Henry Cornelius Agrippa and Paracelsus, took Trithemius' teachings on the relevance of esotericism out into the broad world. Agrippa revealed the spiritual dimension of Cabalistic Angel Magic, while Paracelsus restored a spiritual perspective to Alchemy, the other main esoteric discipline. Trithemius himself, as an occult teacher, shied away from working in the public sphere, but rather worked individually through initiating and inspiring his small group of chosen pupils. He sought to work in secret, as the highly respected Abbot of the Benedictine monastery at Sponheim, but his influence was profound.

Johannes Trithemius was born in 1462 at Trittenheim near Trier on the Moselle. His father Johannes Heidenberg, a vine dresser, died when he was only a year old. His mother later remarried and he was not well treated by his stepfather. When very young he had a prophetic and formative dream or vision (this is recorded by Heidel) :-

"When asleep a youth clad in white seemed to appear who had two writing tablets in his hands, on which were written letters, who said to him to take either of the tablets which he liked. He chose one upon which was some writing. The youth who appeared, then said to him, 'Behold God has heard your prayers and will give to thee what thou has asked, and beyond what thou has required'. He was only then a boy. Next day, thinking nothing of the vision, he was from that time desirous of learning. His parents heard him repeat next day the alphabet, the Lord's Prayer, with the Angelic Salutation, the Apostles Creed, and in one month he was able to read books of the Teutonic language. Having oppressions at home and contumelies, he frequented deserted places, first near Treves and afterwards near Heidelberg."

He learnt reading and the rudiments of Latin from a neighbour secretly at night. From desire of knowledge he went to Trier and later travelled to Heidelberg, where he was to meet with a mysterious stranger who instructed him in the secret sciences. When in 1482 Trithemius decided to return to his native town of Trittenheim, this occult teacher informed him that on this journey he would find the key to his life. He got as far as Sponheim, a mile from Bingen, where deep snow forced him to seek shelter in the Benedictine Monastery of St. Martin. While there he decided to become a monk. In the preface to his 'Polygraphia' it is recorded that 'On February the first, 1482, he put aside the secular habit, and then in the Monastery of Spanheim put on the monastic habit under the rule of St. Benedict'. This important step for the young man, proved indeed to be the key to his being able to use his life's energies constructively.

Trithemius proved so able a monk that barely a year later he was appointed Abbot of the monastery (this is recorded in Nepiachus) :-

"From the time of my ordination, nothing was sweeter to me than the study of the Scriptures. Fervent in the lectures and studies, a day was unhappy if I had not studied scripture. Contrary to my desire, on July 19th, our Abbot, who delighted in my studies, I, though only a youth and inexperienced was chosen Abbot at the age of 23 years two months and 20 days. I, after being so placed, continued my studies, nothing but necessity interrupting them. Indeed, I needed to study Scripture more closely, to learn so as to teach my brethren, both older and more learned. From sleep I spent many hours learning from Scripture that I might teach, preferring study to food and sleep."

The monastery had fallen into a state of disintegration, parts of the building were in ruins, it was heavily in debt, and the monastic discipline had to a great extent broken down. The energies of the young Abbot Trithemius in a short period transformed this state of chaos into order. The monastic discipline was restored and the monks began working at various crafts, preparing parchment, copying books and adorning them with gilded initials, and worked on the land. The monastery prospered, the debts were repaid, and Trithemius began to restore the library, which had been quite extensive at an earlier period, but the indolent monks had sold many of the volumes to keep them without the need to work for their living, and when Trithemius took over as Abbot there were barely 48 volumes left in the collection. As is recorded in Nepiachus :-

"I sent out brethren to find additions to our library and made exchanges. Many precious volumes written on paper and parchment were gathered from various monasteries - Volumes on Astronomy, Music, Mathematics, Philosophy, Poetry, Oratory, History, Medicine and the Arts. During 23 years, with great labour, expense and diligence, about 2000 volumes written and printed in all faculties were obtained, the like of which was not to be seen in all Germany - A rare and valuable library, many volumes in Greek brought from Italy, 100 Greek Codices, also a Hebrew Bible and other codices."

This library, together with his scholarship and creative energy, gave Trithemius a degree of fame. People came from France, Italy and Germany to see this collection and to meet the great scholar. Princes and Kings, even the Emperor Maximilian I, sent emissaries to ask the advice of the Abbot of Sponheim.

Heidel includes the following description of Trithemius :-

"He was of elegant appearance, placid in speech, of a sweet nature, humane, modest, desirous of admiring and loving all men, of a good heart, prudent, merciful, humble, with many great natural gifts. Truly religious, merry when the occasion was suitable. In his rule there was a certain majesty of expression, yet a humane sympathy. He had a contempt of riches and did not see the need to vindicate himself from criticism - 'I do not doubt that it is God in heaven, who sees all injustice, who will vindicate those who suffer without cause'. He had moreover a contempt for fame or for praise. Piety, charity, zeal for the honour of God and for the souls of men, justice, temperance, and all he wrote, said or did has the odour of virtue."

For some 23 years he held his position as Abbot of Sponheim and must have met with many people who visited the great library. Outwardly an Abbot of the Benedictine Order, Trithemius, however, was also an adept, an esoteric teacher, and he sought to inculcate a knowledge of the vast body of wisdom in the Western Occult Tradition. He sought the spiritual within this tradition to refashion it into a form suitable for the age. All around him in Italy and in Germany, the Renaissance of Art and Culture was flowering. Trithemius sought a renaissance of esotericism. He had gathered the knowledge, the vast volume of manuscripts into his collection, and he looked for pupils who could take this knowledge out into the world. Thus there came to him his two most famous students - Agrippa and Paracelsus.

Agrippa, it seems, was given the task of making available to the broader public, a knowledge of the spiritual content of Ceremonial Magic. Up till that time ceremonial magic was contained in the fearful 'Grimoires' or books of conjuration which were so misunderstood. Trithemius must have noted the distorted views of magical practices perpetuated by the Dominicans Sprenger and Kramer in the 'Malleus Maleficarum' published in 1485, and wished to reveal the profound spiritual wisdom that was in fact contained in the grimoires of Western occultism. Trithemius gave Agrippa access to a spiritual interpretation of a Cabalistic Angel Magic, and this was codified by Agrippa in his 'De Occulta Philosophia', the Three Books of Occult Philosophy, which was circulated in manuscript from around 1510. (Francis Yates in her 'Occult Philosophy in the Elizabethan Age' suggests that Albrecht Dürer had access to a manuscript of Agrippa's work as inspiration for his famous engraving 'Melancholia I'). In 1509-10 Agrippa visited Trithemius, and wrote the first manuscript version of De Occulta Philosophia, dedicated to Trithemius. (This version still exists in the Universitätsbibliothek Würzburg, Ms. M.ch.q.30., reproduced in facsimile as one of the appendices to K.A. Nowotny's edition of De Occulta Philosophia, Graz 1967.) This differs somewhat from the printed version, published at Antwerp in 1533. Agrippa's view of magic in De Occulta Philosophia is

entirely positive, and one sees him as a reformer of the tradition seeking the spiritual parameters of the Magical work. Behind Agrippa we see the influence of Trithemius.

Paracelsus was inspired by Trithemius to spiritualise the esoteric discipline of Alchemy. With his charismatic personality and strongly voiced views, Paracelsus revitalised the Alchemy of the time, pointing always to its spiritual dimension, and asking people not to seek the material gold, but the spiritual gold contained in this discipline. This spiritual gold was, in part, the preparation of vital medicines, as Paracelsus used alchemy as a means of healing. He was a grand reformer of the tradition, and like Agrippa was inspired by his great teacher Trithemius.

Johannes Reuchlin (1455-1522), who wrote one of the first accounts of the Cabalistic system in Latin, *De Arte Cabalistica* 1517, although not perhaps a student of Trithemius, certainly met with him and must have benefited by their conversations. Through his writings Reuchlin sought to make the esoteric tradition of the Cabala underlying the Hebrew religion available to a non-Jewish readership. He brought into the public sphere, the theory and practice of the Cabala, and in particular stressed the relevance of such ideas to Christianity - a large section of *De Arte Cabalistica* being devoted to a cabalistic analysis of the name of Jesus.

Trithemius has not received recognition for inspiring these and many other disciples, whose work during the early 16th century transformed esotericism into a vital living force in the outer world, and the outward renaissance of esoteric science in the late 16th and early 17th centuries, even the Rosicrucian movement, bears a great indebtedness to the quiet work of this secret adept.

As befits one who wished to work secretly, Trithemius was much pre-occupied with codes and magical alphabets, as is evidenced by his 'Steganographia' and 'Polygraphia', and it is likely that there is much encoded in his more respectable published material, for example in his Sermons and Prayers. (Caramuel in his *Steganographia* of 1635, provides an explanation of a prayer of Trithemius, in which it is turned into a cabalistic four-sided figure, guarded by four Hebrew expressions.)

Trithemius, however, could not keep his pre-occupations entirely secret, as he was meeting with a large number of people visiting him at Sponheim, and rumours began to circulate about his involvement in the Dark Arts. In Nepiachus he complained of the false rumours circulating :-

"Unjustly, God knows, that my mind was depraved with evil and vanities of Necromancy. Many and great rumours were spread abroad as to these in me. I know not by what occasion. Arts of raising by spirits the very dead, finding out thefts, predicting the future, and showing other wonderful things. I leave my defense to posterity from lies. I am a faithful Christian, brought up in the Catholic faith, faithful, a presbyter, a monk believing in the Roman Church, a minister of Jesus Christ. Such can have no concern nor commerce with evil arts, nor make pacts with or have society with devils. Not the work of Demons do I know, but a natural, purposeful and speculat-

ive philosophy. In the time of Maximilian, a convocation of Princes met in Volmacia. They came to me at Spanheim - Libanus Gallo, a man of sanctity and learning ; with him Pelagius, a monk from Majorca, spoke much to me of arcane philosophy, but in the faith of Christ, and of the nature of spirits good and bad, of the mysteries of Nature, and much of the same disposition - a man undoubtedly most learned, he taught me much that I did not know before, and the difference between natural magic, and that which the Church condemns as Necromancy in cadavers, pyromancy, invocation of demons and all species, as aeromancy, idromancy, geomancy, aurospectulum, Augury, auspicium, pedomancy, orinocomancy, sortilegium, iromancy, maleficarium and the like.

I am a lover of Divine Wisdom (in man and in Nature). This is the Magic I follow. Any other which is superstitious, diabolic, condemned by the Church, I abhor and with its authors condemn. Whosoever, therefore charges me with the crime of Magic and believes me to bad Arts, does me injury before God, his Angels, and mankind, and so made contumelious and a liar. "

The Abbot's reputation for sorcery rests upon an alleged feat, similar in kind and strongly reminiscent of those attributed to the Witch of Endor. In 1482 he is said to have astounded the Emperor Maximilian by calling up before him the shade of his deceased spouse, Maria, daughter of Charles the Bald. The Emperor was not permitted to converse with the apparition, but he appears to have satisfied himself by looking for and discovering a wart upon its neck, which seems to have been a peculiarity of the deceased Empress. This idea is embodied by Marlowe one century later, in his play of Doctor Faustus :-

"Emperor : Master Doctor, I heard that this Lady while she lived had a wart or mole upon her neck ; how shall I know whether it be so or no ?  
Faust : Your Highness may boldly go and see."

Interestingly, it is Trithemius who is the first to tell the story of Faustus :-

"The first mention of Faust is by Trithemius, in a letter of August 20th, 1507, who speaks of him as a pretender to magic. Magister Georgius Sabellicus, Faustus Junior, whom he met at Gelnhausen." (M.C. Conway : Demonology ii, p 336)

Thus it may be that Trithemius created the Faust story, which was formative in developing the Renaissance picture of the Archetype of the Magus and the temptations he met on the occult path. It seems cruelly ironic that Trithemius' own reputation was to be stained with this very image of the Necromancer.

### THE STEGANOGRAPHIA OF JOHANNES TRITHEMIUS

This important work of Trithemius was published as No 12 in the Magnum Opus Series, in an English translation prepared by Fiona Tait and Christopher Upton. Limited Edition of 500 copies £20.00, \$50.00 (with a facsimile supplement £3.50, \$8.00)



## DR RUDD'S TREATISE

### SOME NEW INSIGHTS INTO THE ENOCHIAN SYSTEM

I include this short extract from Ms. Harley 6482 as I believe it throws new light upon aspects of the enigmatic Enochian System of Angelic Magic of John Dee and Edward Kelley. The practical key to using this now well known though as yet unexplained magical system was through a specially prepared 'Holy Table' which had placed upon it a number of panctacles and square tables of letters and numbers. These were used in some ritual way to set up a magical working so that a communication with Spiritual Angelic Beings could be established. The diagram opposite, from Casaubon's A True and Faithful Relation... shows us the layout of this Holy Table.

These strange tables of letters and numbers have never been explained, nor the precise means of operation described, however, Ms. Harley 6482 which is a treatise on Angel Magic by a Dr Rudd, written in the late 17th century, contains a fascinating description of these tables. Little is known of Rudd, but another item among his manuscript collection includes an alchemical piece "copied from sheets of Dr. Dee", so he may have inherited or had some esoteric connection with Dee, perhaps through John Dee's son Arthur Dee who worked in a more alchemical direction than his father and continued his occult studies well into the 17th century. Arthur Dee may possibly have had a small circle of esoteric students around him, and this could have been the source for Rudd's Treatise.

In this manuscript, Rudd shows the various letters and symbols on these Seven Tables (which he connects with the planets according to a definite scheme) to be references to members of the 72 Spiritual Beings of the Goetia System (the Lesser Key of Solomon) and the 72 Beings of the Kabbalistic system of the Shemhamphorash. Also, and most importantly, he mentions some subservient or officer spirits ruled by one of the Angels - Caspiel - from the Steganographia of Johannes Trithemius, and this may provide further proof that the Steganographia Angel Magic system underlies John Dee's Enochian System.

I hope in time to be able to publish the whole of Dr Rudd's Treatise on Angel Magic in the Magnum Opus Series.

The First Table of Enoch hath relation to the South part of the Square governed by Michael.

The Second and Third Tables have relation to the East part of the Square and West part governed by Gabriel and Uriel.

The Fourth and Fifth Tables have relation to the East and West part of the Square governed by Gabriel and Uriel.

The Sixth and Seventh Tables have relation to the North part of the Square and governed by Raphael.

These Tables as well as the second and seventh are charged with Spirits or Genii both good and bad of several Orders and Hierarchies, which the wise king Solomon made use of.

THE FIRST TABLE OF ENOCH divided into 40 Mansions or Squares.

TABULA LUNAE.

	2 buer botis †	Gaap botis buer	Glacia Labdas	22 Leg Botis	Bathin 24 Leg botis buer bael	botis buer Lotque Buer	Balam 101 leg	Belial
	botis bael buer balam 8	Gaap botis 8	bael buer	gaap gaap botis	buer	bael	62 leg bael Belial Balam	Belial † Bael
9 stands for quingent	Chaniel 9 5 C leg 9	bael Ose Ose dhal	Belial 29	Buer 9 times invocated	Valac Belial 5	Buer 5 times	bael 3 times	botis 3 times 83 leg
	Buer 6	Botis	Buer murmur 166 leg	buer buer	bael murmur	Caim murmur	Belial	buer Amman 155 bael
	buer	Belial	buer bune	buer Fetra- gram- ton	4 times Belial Bael 7	Belial Bael Balam buer botis	buer botis 72 leg Furcas	bael

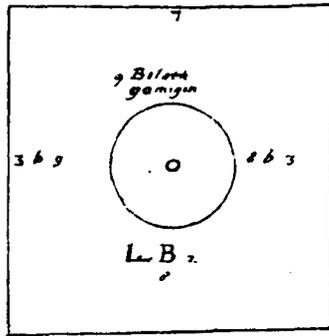
Intelligentia Intelligentiarum Lunae -  
Malcha Betharsissimi hod bervah.

Demonium Lunae -

Schedbarscemoth Scharththam

THE SECOND TABLE OF ENOCH

TABULA MERCURII.



Intelligentia Mercurii : מִרְיָאֵל

Daemonium Mercurii - תַּתְּהַרְתָּרַתְּ Taphthartarath

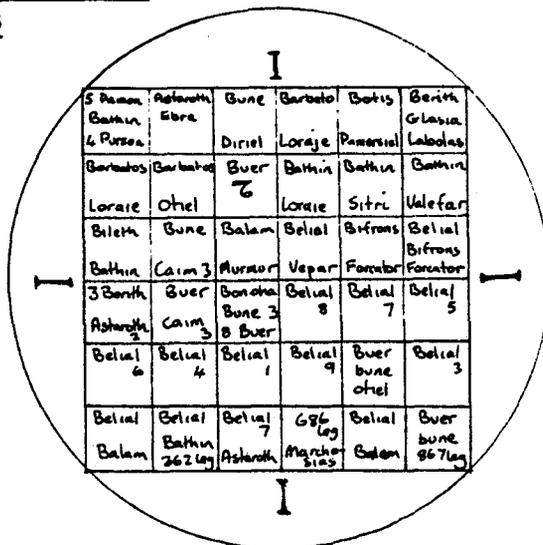
- (7) denoted Cassiel in the 7th Orb or Heaven of Saturn in the Order of the Thrones.
- (8) shows Methratton in the 9th Heaven. Bileth attends there and Gamigin.
- (3) shows Anael and Bune 9 times to be invocated.
- (8) shows Raziel in the starry firmament in the Order of Cherubims 3 times to be invocated.

Underneath is placed  $L B_2$  that is to say, Larmol that is one of the 12 Dukes that waits on Caspiel, a great Emperor ruling in the South, and with him appears Budarym, twice to be invocated. (See Chapter XVIII of THE STEGANOGRAPHIA OF JOHANNES TRITHEMIUS - Editor)

As Cassiel governs the head of the square, so Raziel governs the bottom.

THE THIRD TABLE OF ENOCH divided into 36 squares.

TABULA VENERIS



THE FOURTH TABLE OF ENOCH contains 32 Mansions.

TABULA SOLIS.

gaap	Bilet	buer Bael	Betal	Balam osael	ose Laquet	Baley	gaidel
Dameel 2	<del>Lorard</del>				buer 9 9.29		baluel
Gabriel	30lag	8	2			82lag	Dochnael
ose	† 9	buer 2	bael	Buer 3	bilet	Belial	buer bael
porra	∩		2 Rael	2 Rahu- mel	11 Raph- ael	Balam 12lag	9 Friagne
Baciel 98lag	Balidet	8 Gaap				Tunel	
Baliel Baley	Michael 2	Masga- biel	Molayel	Dameel 2	Mathuel		Bebel
buer gaap				Bac- riel 7		Tatel 6 3	<del>Bael Buer 2</del>
Mitron	buer bael	bilet 9	buer bael	⊥ Bar	Hynel	Nelapa	bilet
buel 9:9	⊥	⊥		⊥			buer 4
Laquet	4.6			2 4	Balidet 38lag	Bilet 9	bael

THE FIFTH TABLE OF ENOCH contains 24 Mansions or squares.

TABULA MARTIS.

buer <sup>2</sup> bael	buer buer	537 Leg	buel Belial gemori valac	Turiel 13 leg.	buer 9 times
	∇ ose	buer buer buer		buer buer buer	
Deamiel 4	ose 4 Belial	Bileth 14	Botis buer bileth	barbatos Gamigin	buer botis
Baraborat	bathin	☾	Paimon 3	Ophiel	Cimeriel Vuul
8 Camuel	Och ose 7 buer bael	∞	99	99 Balam	buer Leraie
Gemori ose 36 lag Belial	9.3 buer bael	99 5 buer botis	♁ 6	7.2 buer Barbatos	Bileth Bathin • 8 3

In the 10th Mansion of the Fourth Table you find  $\Omega$  which signifies Caspiel who is the highest and greatest Emperor ruling in the South.

In the 15th Mansion of the Fifth Table you find  $\sigma$  which signifies the Spirit Bealphares.

In the 22nd Mansion of the Fifth Table you find  $\text{𐤀}$  which is the seal of Pamersiel.

In the 24th Mansion of the Fifth Table you find  $\Lambda$  which is the seal of Asmodai.

THE SIXTH TABLE OF ENOCH consists of Twelve Squares or Mansions.

TABULA JOVIS

\* Sitrami  
Gusoin

Gabriel $\text{𐤂}$ Bilet 28 leg	Michael 30 9 Osael Babel Gabrael	999 Rael Osael Babel Gabrael
Berith $\text{𐤁}$ the five Kings of the North Sitrael Malantha Thamaor *	$\text{𐤃}$ Baliel —0 Arcan	Lobquin hymiel Balay Galdel Osael
Asmodai 5 Buer $\text{𐤄}$ Padiel $\text{𐤅}$	Mathiel Dabriel darquiel buer 2 Amaimon	Laquel 30 leg buer patmon paidiel
Valac } 9 times } hymiel bilet 22 leg	9 2 9 baer 9 anon 9 gusoin ose	25 leg Baraborat Lama damael

Intelligentia Jovis :

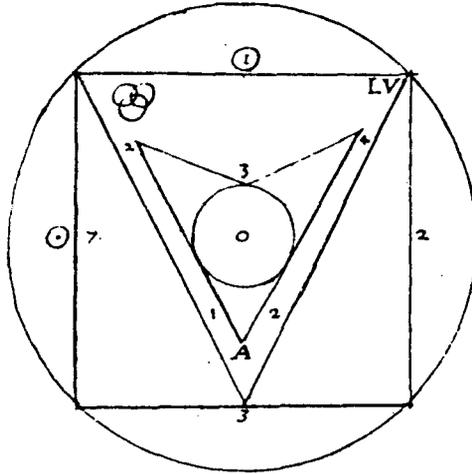
$\text{𐤅𐤃𐤁𐤀}$  Jophiel.

Daemonium Jovis :

$\text{𐤅𐤃𐤁𐤀}$  Hismael.

In this Table in the third square or Mansion I find (999 R) shows that 1200 ministering spirits attending Rael are sometimes invocated and ready to obey, for where you find 9 it signifies quadringeni the like of two.

THE SEVENTH TABLE OF ENOCH



Intelligentia Saturni :

ⴁⴂⴃⴄⴅ Agiel.

Daemonium Saturni :

ⴁⴂⴃⴄⴅ Zazel.

Within the Circle ① is signified the first Orb or Heaven of Luna in the Order of Angels wherein resides and governs that glorious ministering Angel Gabriel. On the left side of the square is ⑦ where Michael and Uriel reside in the 4th Orb or Heaven of Sol in the Order of Virtues, and over against it is 2, which shows the second Orb or Heaven of Mercury in the Order of Archangels.

Underneath is 3, showing the third Orb or Heaven where resides Anael of the Order of Principalities.

Within the square is ⑥ showing the great mystery of the Trinity. In an infinite Circle or Orb within the square is a Triangle pointing downwards, and signifies the Microcosm or little world, man, made up of Salt, Sulphur and Mercury, and note that within the ∇ is this figure ⚡ which demonstrates that all animals are composed of Salt, Sulphur and Mercury. The figure about the Microcosm imports that Man is a Trinity composed of the four Elements, that he hath, first a Vegetative, second a Sensitive, third a Rational, Soul. A underneath the ∇ signifies Animal Corpus vivens sentiens rationale.

(7) within the square shows Cassiel or Zaphhriel in the seventh Orb or Heaven of Saturn in the Order of the Thrones. On one side of the ∇ is ② which signifies the Seal of Sibillia, the gentle Virgin of the Fairies and at the opposite end is placed LV, i.e. Leraiv Valefar. Note

Note that some of these spirits are to be Invocated as often as they are repeated by numerical figures not exceeding 9 times.

## ROSICRUCIAN APHORISMS AND PROCESS

### FROM A MANUSCRIPT OF SIGISMUND BACSTROM

In the Hermetic Journal No 6 (Winter 1979), I published a document of membership into a Rosicrucian Society organised from London by Dr Sigismund Bacstrom. Bacstrom had been initiated into Rosicrucianism by the Comte de Chazal on the Island of Mauritius in 1794. The Comte de Chazal was connected with the French stream of Rosicrucianism probably linking back to the Comte de St Germain.

The text of the Admission of Membership was taken from the copy made by Alaxander Tilloch contained in the Ferguson Collection, and it has appended to it a most interesting section of Rosicrucian Aphorisms and Process, which I now publish in its entirety. This process is of great value as it is in the tradition of earlier Alchemical texts concealing its Prima Materia and yet explaining all the subsequent stages in great detail, while using the exact chemical terminology of the 18th century. Thus, for example, it has precise measurements of temperature for the stages of the Process, using Fahrenheit's thermometer, and precise measurements of quantities. Such quantitative details are often missing in early alchemical texts. It also uses a great deal of Hebrew nomenclature, indicating an esoteric background which included Kabbalah.

It is astounding that this work, written at the end of the 18th century, should remain in the same archetypal mould as works of some three centuries earlier, and this I believe shows us the inner integrity of this alchemical process of the Red and the White Stones through the Nigredo, Putrefaction and Peacock's Tail stages, with the final potentiation through Multiplication of the Tincture. This process, a source of alchemical inspiration for half a millenium and more, contains mysteries that have still to be revealed and I hope that this further piece of material might help to make this process more clear.

In Nomine Dei Omnipotentis, qui nobis elementia  
sua tanta Dona largiri voluit! Cui sit  
gloria et laus sempereternus  
Amen.

## APHORISMI

### Operis maximi Antiquorum Sapientium

1 The soul of Man as well as all rational Spirits (the Angels) consist (according to their primitive Essence) of the Spirit of the World or Anima Mundi and the power of reasoning. They are Unities and most simple, and consequently in their very essence immortal.

2 In the Beginning God created the Universal Spirit or the Universal Agent of Nature, the Soul of the Universe.

This is the first emanation of Divine Light ; it is a unity and immortal, capable of manifesting itself, when moved or agitated, into Light and Fire. It is multipliable and yet is and remains but one. It is Omnipresent and yet occupies no visible space or room, except when manifested or multiplied in its third principle, Fire.

It has the power of becoming material and of returning again to universality.

This is the subject of the Stone or Medicine of the Philosophers. The more you take this in its simple, universal, unspecified or unmarried state, the easier, simpler and greater is your work, but the more this subject is already specified the more troublesome prolix and expensive is your process.

3 Our Magnet to attract it (although every subject in Nature is Mag-netical) is Man, and principally עפר מין האדמה (the Dust or red earth of Man), which in the months of March, April and May, the Sun in ♈ and ♉ is abundantly found in המ of a healthy man ; the Spirit of the Universe during this season residing therein most abundantly, universally and unspecified.

האדמה signifies the first man Adam or Red Earth, which appears when the subject is dried up. In האדמה lies concealed המ that precious fluid, wherein dwells the Universal Spirit, attracted by inspiration, and עפר the Dust of the Red Earth, left by itself when the Universal fire of nature quits it.

This Universal Fire is truly Nature.

4 The happy success depends on the subject being good, from a young man, if possible of a jovial Temper or Choleric, in good health, collected in a proper season, which is in March, April and, at farthest, in May, while the Sun is in ♈ and ♉ : best after Northerly winds have prevailed.

## PROCESS

This is the first of all Works, the most simple, the least expensive, the easiest and the greatest in its effects. There are various works and different processes, but this is the oldest.

1st The subject contains fire, air, water and earth, and requires no addition of any foreign matter, except when introduced into the metallic department.

It contains the fire of Nature, or the Universal Spirit, with Air its vehicle : it contains Water, which must be separated from it in the beginning of the work and also earth which remains behind in the form of caput mortuum, where the fire has left it, and is the true צבוי wherein the fire dwelt for a while.

The subject, duly collected, should not be less than eight nor more than sixteen ounces : place it in a china or glazed basin and cover it loosely to keep the dust out.

2nd In five or six hours time the first natural separation is made : the ▽ is carefully poured off as useless and pernicious.

(This water is called the Waters of the Deluge, which are not easily dried up.)

The cold subject is placed in a double piece of clean linen in a clean china basin, in order that the superfluous ▽ may be soaked up or absorbed by the linen, and that the cake may become dry, in a cool shady place, free from dust. This superfluous ▽ would retard and hinder putrefaction, which is the key to regeneration.

3rd As soon as the Cake is freed from all superfluous humidity, cut it to pieces with an ivory knife (do not touch it with any metal) and put it by means of a glass funnel into your Globe Glass.

4th The globe glass is immediately to be shut with a stopper made of oak, which fits nicely, in order that the superfluous remaining humidity (the phlegm) may, during the putrefaction, penetrate and evaporate through the pores of the oak.

The joining of the neck and the stopper must be luted with something that is able to resist outward warmth and moisture.

5th Place your luted globe glass or glasses (for it is most prudent to work with five or six glasses at once, from as many different good subjects) in a hogshead or wine pipe, filled two-thirds full with צבוי already in proper fermentation, so as to show a degree of heat from 120° to 140° or 150° by Fahrenheit's thermometer. The greatest heat is in the middle, where it is generally from 140° to 150° : less heat is round the staves, where it varies from 90° to 100° and from that to 120°.

Your צבוי must be procured before, as it takes sometimes five, six or more days before it ferments and gives the necessary heat. This is soon discovered by the steam arising from it, and by the thermometer buried in it nine or ten inches deep.

You must have two hogsheads or casks, in order to prepare a second before the fermenting heat has entirely left the first; which heat seldom lasts longer than three weeks; as your work must never become cold one single moment.

You must cover the top with clean straw pretty thick, and also all round the casks, especially in winter, or the work will be too cold and your operation will be very much retarded, if not fail.

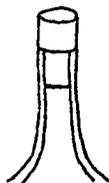
6th Your bath thus previously prepared, and your glasses well luted and varnished all round the joining of the neck and stopper, except the surface of the oak, bury them in the bath all round the cask, where the gentlest heat prevails, deep enough that only the upper part of the neck and stopper, that which is luted, may be in sight or level with the surface of the bath. If they were buried in the middle in the beginning of the work your subject would dry up instead of liquefying and putrefying.

7th Every morning and night take out your glasses and shake them gently every one, by a circular motion, in order to promote the solution of the red earth, which is generally effected in two or three weeks time. The whole earth dissolves into a deep ruby-red liquid, called by us Aqua permanens or Chaos.

After this liquefaction is accomplished the glasses are shaken no more, it being then unnecessary.

8th In this manner, pursuing this most simple process, moving your glasses from one cask into the other, as often as your heat ceases, you must proceed with your קנין bath during eight or nine months time, sometimes longer, as the exact time cannot be ascertained by any one (the philosophers say "coque nec desine coquere") taking care never to suffer your work to become cold, so that the glasses may feel cold, not for one moment, as in that case your labour would be lost.

The surface of your oak stoppers will turn black and moist from the penetrating flegm. This causes the stoppers to swell and will burst the neck of every one of the globe-glasses, if you have not previously secured those necks with strips of linen pasted round them, and harpsichord wire wound over the linen, with a varnish over the whole, and with lute where the stopper joins the upper brim of the neck. This lute may be sealing wax dropped on (all round) by a burning candle, or rosin, or quick drying varnish, thickened with filings of iron, or any other good luting that can withstand warmth and moisture ; but take care to keep the bottom of the stopper in sight, by not covering the neck of the glass quite so low as to hide it.



9th After liquefaction of the subject, putrefaction takes place immediately. At first you see veins resembling ♀, running down from the neck to the permanent ruby ∇. After those veins or streams are vanished the Peacock's Tail begins to appear all round the globe, sometimes coloured like the Rainbow, sometimes purple, green, nay Gold and Silver colours, most wonderfully beautiful, present themselves.

10th During putrefaction, which generally lasts 150 days, sometimes longer, the subject smells through the stopper like a human corpse ; sometimes so strongly as to be smelled all over the house ; and the colours variegated most beautifully.

11th After this putrefaction, which is called the Raven's-head, and which generally lasts 150 days or longer, has continued its time, the stench diminishes gradually, and the subject becomes a dry brick-red coloured ♀, עפר, or dust, which remains settled at the bottom of the glass. This must not be moved nor disturbed.

12th Then sublimation takes place, the Universal Spirit forsakes the dead body עפר, ascends and descends invisibly and now produces general colours of large extent ; one day the globe is black, some days after it becomes olive-green ; after that sky-blue and beautiful parrot-green ; then again purple or violet and crimson, mostly in general colours all round the globe, with beautiful small gold, silver, green and purple spots in the neck, like a Peacock's Tail or a Rainbow. Sometimes it looks like polished copper, then like polished steel, and sometimes like bell-metal.

13th After eight or nine months all appears white or, rather, like run-

ing mercury, of a metallic colour, and the Universal Spirit sublimes and fixes itself at the bottom of the oak stopper in the neck, and remains there for three or four weeks, as white as Silver ; and is the regenerated Universal Spirit, corpororified in a sweet fusible salt of Nature, above half fixed.

Below remains a foliated  $\nabla$  of a grey colour, called by us Terra foliata, which is of no use if you choose to take this white salt or sublimate out for multiplication, in order to make the White Medicine ; but if you prefer continuing the Digestion, you must by no means open the glass nor meddle with it.

This white sublimate from one glass will not be more than three, four, five or six grains at most.

You have now in your possession the Corpororified Spirit of the Universe, the Regenerated Fire of Nature, the Saviour and Regenerator of matter, or the White Medicine in its first infant state, the  $\text{ק.ר.י}$  or Regenerated Light. This is already a universal medicine for the animal creation, but it is to be carried further, to greater perfection.

This sweet salt or sublimate looks like copelled silver, or like the Moon in the Morning.

Process for the Red Medicine,  
or Perfected Salt of Nature.

$\text{ק.ר.י}$  i.e. Consummatum est Perfectio.

14th The glasses are now to be removed to the middle of the bath and kept there, as the work now requires more heat. (By Fahrenheit's thermometer the heat in the middle at the depth of 10 or 12 inches is generally from 130° to 150°.

Continue the digestion, Coque nec desine coquere, renewing your  $\text{ע.נ.ו.ל}$  every fortnight or three weeks, a few days before your heat ceases ; removing your glasses from one cask into another from time to time as your heat may require.

Your White Sublimate, fixed at the bottom of your stoppers, will descend again into  $\text{ע.פ.ר}$  and from thence re-ascend, and will pass through all the former colours several times more, until it fixes itself once more at the bottom of the stopper (by us called querca domus) and becomes first of a saffron colour, but in the course of a few weeks more of a fiery-red colour.

This business (from the White to the Red) requires sometimes three or four months, but the exact time cannot be determined.

Now you are in possession of  $\text{ק.ר.י}$  Consummatum est, of Moses and Aaron.

15th During the first and second digestion the subject dries and liquefies several times, and undergoes many changes of colours, which appear all round the globe and in the neck of the glass, and never cease until the red sublimate is brought to perfection.

There remains again an earth, the Dust  $\text{ע.פ.ר}$ , which is of no further use, being now totally deprived of  $\Delta$ , which is life.

(Admire the simplicity and truth by which the subject and this primitive dust is plainly declared in the words  $\text{ק.ר.י. מ.ו. ה.א.ר.י.ו.ל}$ , as well as the Magnet.

First Multiplication of the Red Medicine  
in Quality and Power, by the Metallic  
radical humidity ; and its specifi-  
cation towards Mineral Nature  
for Transmutation.

16th There are only three Universal passive fluids or humidities in Nature. These three, centrally, are very analogous to each other.

For the Animal Kingdom the animal fluid or Blood is appointed, for the Vegetable Kingdom  $\nabla$  , and for the Mineral  $\text{♀}$  , which is the radical humidity of metals.

Each of these three fluids contains  $\Delta, \nabla, \text{♀}$  - Soul, spirit and body-  
 $\text{♀}, \text{♂}, \theta$  . From each of these fluids, if properly treated and duly anim-  
ated by the Universal Spirit a Universal Medicine may be made.

Now in order to specify towards Metallic Nature, your Universal re-  
generated Spirit or Salt, the White or Red Medicine, proceed thus :

17th Take four parts of the White or the Red Medicine, and ten parts of highly purified Mercury (best revived from Cinnabar) and make an amalgam as follows :

Put the very accurately weighed ten parts of  $\text{♀}$  in a small china tea cup, or in a small smooth crucible, on a gentle charcoal fire, and let it stand until the  $\text{♀}$  begins to fume. Take it that moment from the  $\Delta$  (avoid breathing the fumes) and at the same instant add the four parts of the White or the Red Medicine (previously enveloped in softened wax \*) to the just fuming hot  $\text{♀}$  . Stir it with a clean solid glass rod and you will have an amalgam.

The multiplication is performed according to the table of  
° ° Pythagoras ; radius or one side of the equilateral triangle  
° ° ° to the whole figure, thus. That is, 4 parts of the Medic-  
° ° ° ° ine to 10 parts of the metallic  $\nabla$  .

Process of Digestion with the Metallic  
Water or Ferment.

18th This a a a is put immediately into a small globe glass, of suffi-  
cient strength (the neck previously secured with linen, wire and varnish  
to prevent it from bursting), not above 2 inches in diameter, or of such  
a capacity that the amalgam may fill no more than one fourth part of  
the globe in height. If the globe, however, be a little larger there will  
no harm : it is better a little too big than too small.

Secure your glass with an oak stopper, and lute it exactly as you  
did before.

19th Place it in your bath, but now in the middle, where the greatest  
heat is, in  $140^\circ$  or  $150^\circ$ . Bury it in the  $\text{אבן כחול}$  , so deep that the  
stopper may be a little under the surface of the bath.

20th Do not move it except when you are obliged to place it in the other  
cask.

By degrees the Universal Medicine unites radically with the Metallic  
water, and becomes in two or three months time, if the white sublimate  
has been employed, a silver white tinging Medicine, a dry substance  
extremely fusible, in one solid mass, after having passed through all  
the colours : but if the Red Medicine has been employed it becomes a  
Red tinging Metallic Medicine, which looks in the dark like a glowing

\* The wax is probably an interpolation .

or fiery coal.

This is the more perfect and multiplied  $\square \cdot \gamma \gamma$ , if the White  $\square \cdot \gamma \gamma$ , (consummatum est) if the Red Medicine. Aaron wore them both in his

21st Both these medicines, the White as well as the Red, when perfectly fixed remain at the bottom of the globe-glass, and must be carefully separated from the  $\nabla$  or  $\odot$  of the  $\nabla$  underneath it, sticking to the bottom of the glass under the medicine. It is necessary to break off the neck of the glass.

22nd Both Medicines once multiplied or fermented with the metallic radical humidity ( $\nabla$ ) do not require any further fermentation with  $\odot$ ; but tinge already, after this first multiplication.

One part of the White Medicine tinges 10 parts of mercury, lead, tin, copper, and iron into pure silver of 16 fine.

One part of the Red Medicine, once multiplied, tinges 10 parts of  $\nabla$ ,  $\zeta$ ,  $\eta$ ,  $\theta$ ,  $\iota$ ,  $\kappa$  and  $\lambda$  into pure  $\odot$  of 24 carats fine.

The metallic medicines tinge each metal in proportion as they abound in  $\nabla$ , therefore  $\nabla$  itself in the greatest quantity, with very little loss,  $\zeta$  the next with a little more loss; then  $\eta$  and  $\theta$ ;  $\theta$  with more loss than  $\zeta$ ; and lastly  $\iota$  and  $\kappa$  with a great deal of loss and a large scorification of external metallic  $\nabla$ , as these two last metals contain but a small proportion of  $\nabla$ , which is the only metallic principle that is ameliorated and fixed.

23rd After the first multiplication with the metallic water, the White Medicine is the  $\square \cdot \gamma \gamma$  in its first multiplied state, tinging and ameliorating the inferior metals into the purest and softest  $\eta$ . The Red Medicine once multiplied with the metallic  $\nabla$  is the  $\square \cdot \gamma \gamma$  in its first multiplied state - the Exalted Universal Medicine striking at the root of every acute and cronic disease of man and animals, and tinging the mercurial principle of all the inferior metals and minerals into the purest and softest Gold of 24 carats.

Both medicines are soluble in rectified spirit of wine and even in water.

#### AUGMENTATION of the Medicines in Quantity, not in Quality nor in Power.

24th If the White medicine, once multiplied, be melted with pure silver-one part of the Medicine to four parts of pure refined  $\eta$  - the silver becomes a white, brittle, glassy substance. The medicine is in this way Augmented in quantity only, but not in quality nor in power, as it now tinges no more than ten parts, in the same manner as before; but you thus obtain a greater quantity of the same medicine, for Transmutation only.

25th If the Red Medicine, once multiplied with mercury, be melted with pure refined  $\odot$ , 1 part of the Medicine with 4 parts of pure  $\odot$ , the Gold becomes a brittle, deep orange coloured vitreous substance, and the Medicine is augmented in quantity, but not in quality nor in power; it tinges only as before, 1 part tinging ten of inferior metals into most pure  $\odot$ , but you have more medicine in quantity.

The White and the Red Medicines thus fermented with  $\eta$  or with

⊙ are no longer soluble in Rectified Spirit of Wine, and much less in ∇, and therefore are no longer medicinal for the human body or for animals ; on the contrary, they are now highly pernicious, corrosive and destructive to animal life, and also to vegetable ; and they cannot be multiplied any further by the metallic humidity.

Second Multiplication of the Medicine  
viz, in Quality, by the  
metallic waters.

The Second and every subsequent Multiplication of the medicine, with the metallic ∇ (♀) in quality and power, is done exactly like the first, according to the table of Pythagoras, as has been mentioned and explained before.

26th Make your amalgam as before, with the same accuracy and precaution - 4 parts of medicine to 10 parts of pure ♀ - put your ā ā ā in a globe glass, so that three or four parts at least remain empty ; lute the neck with the oak stopper, and bury it again in the middle of your bath where the greatest heat prevails.

This process will be finished in a much shorter time than the first; and every subsequent multiplication is sooner accomplished than the foregoing, because the Multiplied medicine increases wonderfully in fusibility, the power of penetrating, and fixity, and therefore it is sooner multiplied than before.

It passes again through all the colours, dies and is regenerated as before.

This can also be done over a lamp provided your heat is nicely regulated so as to imitate that necessary, gentle animating heat of יצוק

During the first labours of liquefaction and putrefaction, we prefer the יצוק to the lamp, as the most natural, though divers philosophers have used divers means.

27th You will again find your exalted medicine at the bottom of the globe upon a small ⊕ or mercurial earth, from which ♀ you must carefully separate your medicine ; which is easily done as the substances are distinct enough.

Now you have the Medicine of the Second Order, more fiery than the first, and ten times more powerful. One part of this medicine tinges one hundred parts of the inferior metals into ☽ or ⊙, according as you have employed the white or the red medicine.

28th This Medicine, infinitely more soluble, more fiery, more penetrating and powerful, can no longer be administered in substance to the human body, being too great a fire for our constitution to bear.

The Medicine of the First Order may be administered in substance, 1/4th of a grain or less for a dose ; but we will give you our method how to dissolve and administer our medicine with safety.

29th The third, fourth and fifth Multiplication, always with the pure metallic ∇ or ♀, is performed exactly in the same manner as the first and second, but each succeeding multiplication is sooner performed than the foregoing.

We do not know that ever a philosopher ventured so far as the Fifth, as we truly believe that so fusible, ingressive and penetrating a substance, which is actually Δ and Light, would run through every glass.

30th The Medicine, whether White or Red, of the First Order, of the First Multiplication with ♀, tinges ten times its weight.

The Medicine after the Second Multiplication tinges one hundred times its weight.

After the Third multiplication one part tinges one thousand parts.

After the Fourth Multiplication one part tinges ten thousand parts.

After the Fifth Multiplication one part, one hundred thousand parts; that is, one single grain would produce 17lb 4oz of ♀ or ☉.

(Who can comprehend the incalculable  $\Delta$  of Nature ! infinitely multipliable !)

#### Method of safely administering the Medicine to the Human Body.

31st Take four ounces of the purest, most highly rectified Spirit of Wine (not Corn spirit) ; dissolve therein, without heat, or at most only in the Sun's heat, one grain of the First, Second or Third multiplied Red Medicine, and, observing well the colour of the Tincture thus formed, add a second or a third grain (according to the power of your medicine) and fourth or fifth, or more, until your Spirit of Wine becomes tinged of a translucent Ruby colour, like Burgundy Wine - then cease to add any more of the Medicine.

The Medicine of the Third Order will sooner tinge the Spirit of Wine sufficiently deep than that of the First.

This Heavenly Essence is the Highest and most Universal Aurum Potabile of the earliest ages.

With this glorious Essence we tinge a pint of Madiera or Lisbon or good old Rhenish Wine, dropping our Ruby Essence into the White Wine until the latter become of a deep orange or pale Burgundy, or deep Malaga colour, and appears so in a two ounce phial.

This medicinal wine may safely and without the least danger be given to both sexes and of all ages in every disease : whether the disease be hot or cold, acute or chronic, makes no difference.

A teaspoonful may be given for a dose, once or twice in 24 hours, in dangerous acute, or obstinate chronic diseases, cancers and the like ; but in slight cases one dose only will effect the cure.

32nd The Red Medicine, thrice multiplied, placed in a glass globe, with a stopper luted in, and suspended in a room, gives light in the dark like a fiery coal.

33rd The White Medicine, after the First Multiplication, coagulates and fixes a tumbler or glass full of clear water into a rock crystal. Put grain after another into the  $\nabla$  until a disturbance is observed to take place in the  $\nabla$  ; then cease, and in half an hour the glass will break leaving the crystal fixed.

34th The same White Medicine projected on glass in fusion, leaves the glass, when cold, perfectly ductile and malleable.

35th With the Red multiplied Medicine, glass fluxes or crystals are fixed into diamonds, rubies, emeralds and other precious stones.

#### Concerning the Globe-glasses.

The glasses are globular digesting glasses, of five, or at most six, inches in diameter, with a neck five or six inches in length and wide enough to admit your thumb or at least your middle finger.

You must make stoppers of fine grained, very dry Oak, to fit nicely into the necks which should be ground in the inside a little way so as to form a nice round hole for the stopper : the stopper should go into the neck one inch deep, and should leave one inch above the neck.

The globes for multiplication are about two inches in diameter, with necks three or four inches long and wide enough to admit a finger.

All the glasses should be made of considerable strength - at least one eighth of an inch in substance.

SUPPLEMENT  
to the foregoing Aphorisms.

If the globes containing the subjects be three, four or more times electrified in the beginning, before you put them in the bath ; so as to introduce the Electrical Universal principle, or the Universal Spirit of Nature into the subject by motion, the same spirit in the subject will be greatly strengthened, the operation will be accelerated and improved, and you will obtain an increase of the first White  $\Theta$  or  $\equiv$  below the Oak stoppers.

Above I have faithfully communicated our Aphorisms.

London 5th April 1797

Sigismund Bacstrom

M.D.F.R.C.

For our continuing work with these practical alchemical exercises, I would like to encourage people to experiment with the crystallisation process. Crystallisation is in general very slow in action, and it is difficult therefore to observe the formation of crystals throughout these processes, however, the revelation of crystal forms from out of an homogenous solution, is in itself a great wonder and of the greatest value in our meditative experience of substance.

We will deal here with two ways of working with crystallisations.

#### EVAPORATION OF SOLUTIONS TO PRODUCE CRYSTALS.

For this we need some watch glasses (shallow glass vessels), and some small beakers (say 50 ml) plus a glass stirring rod. We dissolve our substance in pure water (preferably distilled water). This can be heated to encourage the substance to dissolve. We then place some this solution into our watch glass which should be put in a warm place where we can observe the process of crystallisation. An Aluminium plate supported on bricks can be heated by an electric light bulb, will accelerate the process allowing it to occur in a few minutes. The substances we can use are many, for example :-

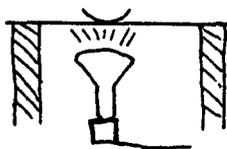
SODA	Sodium Carbonate
BLUE VITRIOL	Copper Sulphate
GREEN VITRIOL	Iron Sulphate
WHITE VITRIOL	Zinc Sulphate
ALUM	Potassium Aluminium Sulphate
SALTPETRE	Potassium Nitrate

The growth of such crystals, the particular patterns they form, is a subtle process, sensitive to etheric forces. Some experimenters have used this as a method of revealing the etheric patterns in plant saps or other extracts from living matter. (See, for example, 'Sensitive Crystallisation Processes' by Ehrenfried Pfeiffer, Anthroposophic Press 1975).

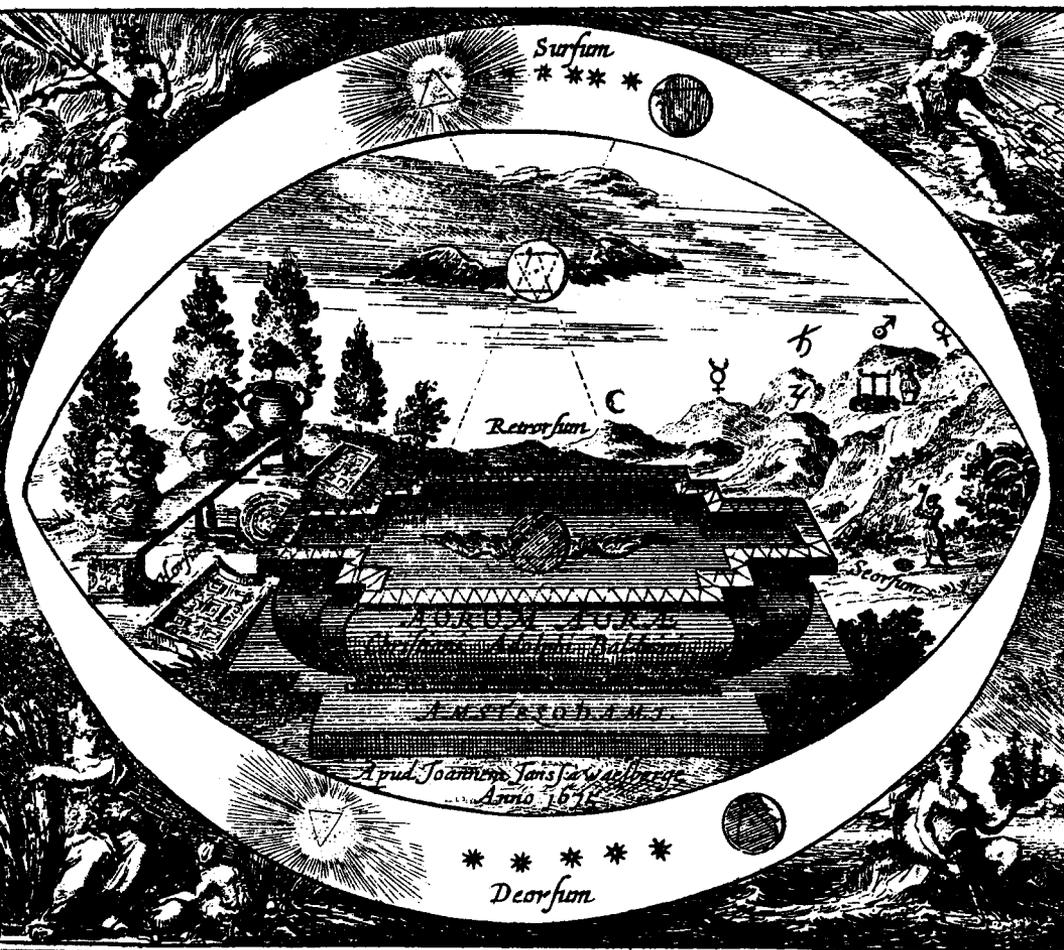
#### GROWING CRYSTALS IN MOTHER LIQUORS OR SATURATED SOLUTIONS.

Our other method is the growing of a large crystal. Such an experiment requires many months of work, though only a few minutes each day. The method uses a saturated solution of the substance to be crystallised. One should make up about 150-200 mls of our 'Mother Liquor'. Start with say 100 mls of pure water in a 250 ml narrow walled beaker heated gently. Continue to add the substance, stirring continuously with a glass rod until no more appears to dissolve. Top up the volume to about 150-200 ml and add more substance if necessary to obtain a hot saturated solution. Cover the beaker with cardboard disc or a watch glass. There should always be a surplus of undissolved substance at the bottom of the beaker.

The trick here is now to find an environment where the temperature of the liquid gradually falls and never increases, say in a room heated by day but with no heating at night. Thus in the period from night to morning we are assured of a gently falling temperature. (Thermostatically controlled heating will not provide this environment.) Take a short piece of thin cotton thread and secure one end through a hole in a cardboard cover to fit over the mouth of the beaker. The thread must be long enough to dangle into the mother liquor. Place



(Continued on page 17)



This Mandala is the Frontispiece from Christianus Adolphus BALDUINUS' Aurum Hermeticum of 1675, and brings to our attention the central hermetic maxim from the Emerald Tablet - "That which is above is as that which is below, and that which is below is as that which is above"

At the four corners of the engraving are seen figures representing the Elements - Fire and Air, top left and right respectively ; while Earth and Water occupy the bottom left and right corners. These show the God and Goddesses of the Elements with their Elementary Nature Spirit inhabitants - the Salamanders of Fire, the Sylphs of Air, Gnomes of Earth and Undines of Water.

Within the square of the Elements, an oval space is seen. In the arc above, 'Sursum', we see the Sun, Moon and five planetary bodies. The Sun has the upward pointing triangle  $\triangle$  (Fire) while the Moon has the downward pointing triangle  $\nabla$  (Water). These are also seen in an arc below the central oval space, in a kind of mirror image, 'Deorsum', below - that which is above is as that which is below.

This reciprocal balancing of separate upper and lower realms is fine as regards the Cosmic Spheres, however, on the Earth the upper and lower planets meet in a more active, dynamic, union.

Hovering in the air, we see a winged disc bearing the interlaced triangles  $\star$  of the Sun and Moon above, from which rays descend. Below this in a strange vessel filled with water a shadowy image of this winged disc is seen. This is the mirrored inversion 'Retrorsum' of the upper winged disc. These are two realms within the Soul of man. The winged disc in the air is that part of the Soul that can reach up to the higher spiritual perceptions. The Disc with  $\star$ , the unity of the Solar and Lunar forces, acts as a link with this higher realm. The vessel with the water is a lower realm within the Soul, closer to the material world of incarnation, that important region often disparagingly labelled the 'unconscious', however, it is in this inner watery realm that Spiritual impulses are truly digested, inwardly absorbed and fixed into incarnation. Thus the alchemist must develop this inner image of the winged disc in his unconsciousness (like a photographic negative) so that this awareness can truly be a part of his Soul realm.

To the right of the vessel, we see a man with an axe in the process of cutting something in twain. This is labelled, 'Seorsum', 'apart' or a separating movement. This is the analytical facet of thinking, that takes ideas and things to pieces to find out how they work. On the left of the vessel is shown a bench with pot plants growing healthily. This is labelled 'Horsum', an approaching or bringing of things together. This is the synthesis facet of human thinking, that unites ideas and perceptions of things, to grasp their wholeness. The growing of plants is seen as an image of the bringing together of the Above and the Below in an harmonious manner. Behind the man with the axe on the right we find a man turning a windlass at the top of a mineshaft, set upon hills which bear the ores of the planetary metals. These are the 'planets below' in the earth. The alchemist raises them and purifies them to unite the Above and the Below.

The alchemist must unite, in the inner vessel of his Soul, the forces of the Above and the Below, and of the left and right sides of his being (hemispheres of the brain), analytical and synthetic thought processes.

LULL AND BRUNO : Collected Essays Volume One  
 by Frances Yates. 32 pages of illustrations HB  
 279pp £12.50 Routledge and Kegan Paul, 1982.

Frances Yates, who died aged 82 in the latter part of 1981 is well known for her important contribution to the history of the evolution of thought in the West. She worked to bring a fresh approach to the subject matter of the western mystery tradition, and was able to unite impeccable scholarship with an enthusiastic commitment to her view of the relevance of occult movements and traditions to the history of ideas. It is this enthusiasm founded upon a solid academic base that makes her work approachable, relevant and above all of immense value to students of these esoteric traditions. Shortly before she died, Dame Francis gathered together some of her longer essays (all but one having been earlier published in the Journal of the Warburg Institute) and edited them into the present volume. Here she deals at length with the Art of Ramon Lull, analysing and revealing the manner in which this great Catalan esotericist of the 13th century constructed his occult systems, his 'Wheels', 'Trees' and 'Ladders' memory systems. Almost all of this initial essay is new material for our view of Lull, as Dame Frances worked from the original primary sources. In her second essay, she focusses upon the much neglected John Scotus Erigena, who lived in the 9th century, and she carefully shows how Erigena was an important link link between the Christian Neo-platonism which flourished in the 6th century and Ramon Lull. Frances Yates establishes the profound influence upon Lull of Scotus Erigena. The other four essays in this volume are centred upon Giordano Bruno. Now of course, it has been Frances Yates above all other scholars who has pointed us to the importance of Bruno in the Western tradition (See her Giordano Bruno and the Hermetic Tradition), so it is fascinating to see here some additional information on Bruno's life and work. The book concludes with a recent essay on Renaissance Philosophers in Elizabethan England : John Dee and Giordano Bruno, where she provides sketches of these two Renaissance Magi and assesses their contribution to the intellectual and cultural climate of the Elizabethan Age. Dame Frances had a special interest in John Dee and has done much to raise his reputation in academic circles, where he has in past years often been dismissed as an idle conjuror of spirits. It seems a great pity that she did not write a full length book upon Dee, as I feel such a volume would have provided us with many insights into this important personality, however, I note that the publishers Routledge and Kegan Paul have subtitled this book as Frances A. Yates, Collected Essays Volume One, so I await eagerly future volumes in this series, which I feel sure will provide us with the wealth of material, enthusiastically written and researched, that I have found in this present volume on Lull and Bruno.