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Editorial

Since the Hermetic Journal first appeared in 1978, I have often made the point that there is an especial connection between the Rosicrucian period and our present age. Part of the task of the Hermetic Journal is to outline and illustrate this connection and consequently I have often dwelt at length upon Rosicrucian history and symbolism, and tried to encourage my readers to further explore and research this realm.

There are a number of ways in which I believe that Rosicrucian hermeticism is relevant to our age.

Firstly, as I have often pointed out, Rosicrucian and Hermetic Alchemy holds in trust an esotericism of humankind's spiritual relationship to the material world. In the 1980's we are having to face up to profound issues which touch upon humanities proper relationship to the material world - the question of nuclear power, of the plundering of the non-renewable resources of the Earth. Indeed, as I point out in an article in this issue, the discoveries of modern physics cannot truly be understood without recourse to hermetic metaphysics.

Secondly, Rosicrucian esoterics worked through pictorial symbolism, and during that period we note the publication of a profusion of emblem books, of enigmatic systems of symbols revealed in series of beautiful engravings such as those of Mylius, Maier, Stolcius, etc. I have often drawn my readers attention to such emblems, and, indeed, have through

the Magnum Opus series been privileged to be able to put some of these into print again after nearly four centuries. In the 1980's, humanity lives in a world of pictures, through the television screen, the cinema, the illustrated book and the new information technology. As the souls of people in the 1980's live in pictures, therefore an esotericism suited to our times should work through such a medium. Rosicrucian esotericism is indeed especially suited to this purpose.

Thirdly, Rosicrucian and Alchemical esoterics are essentially concerned with inner balance, with the inner marriage of the opposites. In the 1980's we have an amazing opportunity before us, through the impulse that feminism has given to social change. Now, more than ever, is a time for the inner experience of the opposites in our psyche. So again the inner marriage attainable through Rosicrucianism becomes important in our age.

In these and other ways there are to be found patterns in the culture and social climate of our present age that we can recognise as having a relationship to the hermetic esotericism of the early 17th century. In addition, it is becoming obvious that there are also deeper patterns of karmic connection at work here. These karmic connections can be seen in the stars.

Firstly, we note that the Triple Grand Conjunction of the outer planets, Mars - Jupiter - Saturn, which took place in the sign Virgo in 1982, is a very rare cyclic cosmic event, and that the previous similar Conjunction occurred in 1603-4, just at the time of the supposed opening of the tomb of Christian Rosenkreutz - the historical moment of the initiation of the outer phase of Rosicrucianism. The myth of the 120 year entombment of Christian Rosenkreutz, in a sense refers to the long period of inner digestion and synthesis of esoteric traditions which was necessary for this new impulse to come about. We recognise this as stretching back to Trithemius, who at the end of the 15th Century was gathering and synthesising the esoteric material that would later be woven into the fabric of Rosicrucianism. In this sense, Trithemius has

been called the first Rosicrucian. It is interesting that a parallel occurs in our time in the figure of Madame Blavatsky, who instigated the Theosophical impulse in the last quarter of the 19th century, under which umbrella many scholars laboured to research and synthesise the tradition, preparing the ground for the present day growing interest in esotericism.

Secondly, in 1608 Halley's Comet made an appearance and this was noted by several later Rosicrucian commentators as heralding the new impulse towards a culture and society founded upon the spiritual philosophy of Rosicrucianism. In 1985 Halley's Comet will again come into the centre of our solar system, marking a further cosmic-karmic connection of our age with that of the Rosicrucian period, as the comet brings back to the Earth the cosmic impulse that works in its cycle.

In 1604 a nova appeared in the constellation of the Swan, and this was taken as a sign of the new impulse of the coming Rosicrucianism. Novas visible to the naked eye are rare events, but if such a supernova should occur in our part of the galaxy in the next few years, I believe we would have to recognise it likewise as a heralding star of a new esotericism.

For all these reasons, I think that we must come to appreciate that we are privileged to live in such exciting times, when the patterns of the past unfold on a new turn of time's spiral, and ancient philosophies and esoteric systems are becoming relevant again.

As Editor of the Hermetic Journal, I will continue to encourage people to further explore the implications of these ideas. One of the ways I can help with this is through establishing the forum for the presentation of research into Rosicrucian history, the annual Rosicrucian Seminar. I do hope this will meet with a good response. Further, I hope to meet with many of my subscribers at the Hermetic Journal Seminar to be held in London in April.

Adam McLean

HERMETIC JOURNAL SEMINAR - 1983

The Hermetic Journal Seminar is envisaged as a yearly conference for subscribers to the Hermetic Journal, though others interested in the subject of the Hermetic Arts and Sciences are most welcome to attend. It is not intended as a big formal public event but as a small intimate gathering. A most important aspect of the conference will be meeting with my subscribers.

The first such conference will be held on

SATURDAY THE 9TH OF APRIL 1983
at the EAST WEST CENTRE, 188 Old Street, London EC1.

The theme of the first Conference will be,

ANCIENT ALCHEMY AND MODERN SCIENCE

and will explore the links and common ground that exists between the ancient Hermetic Science and the philosophical implications of present day physical science. I shall be presenting a few themes and ideas through the lectures and hope that we can set aside plenty of time for discussion of these themes.

The programme will be as follows

10.00 - 11.00 gather informally for coffee. This will give me an opportunity for me to meet with many of my subscribers whom I have corresponded with, and to make introductions.

11.00 Opening Session where I would like to talk a little about the Hermetic Journal, its direction and work.

11.30 The World View of the Ancient Alchemists

12.30 - 1.30 Break for Lunch

1.30 The Metaphysics of Modern Science

2.45 Coffee Break

3.15 The Etheric Realm - Meeting ground of Alchemy and Modern Physics.

4.15 - 4.30 Closing Session

The Conference Fee will be £6.00 which will include Lunch and Coffees. Can I ask those who would like to attend to let me know as soon as possible, and pay in advance as this will make the arrangements regarding the catering easier. I do look forward to meeting with many of my regular subscribers then. So please give this project your support

Send all correspondence to : Adam McLean, The Hermetic Journal, 12 Antigua Street, Edinburgh 1.

U.S. LECTURE TOUR - 1984

I am considering undertaking a lecture tour of the U.S.A. during the late Spring 1984 (April-May period). This would serve a number of purposes :-

* Firstly, it would give me an opportunity of meeting with some of my subscribers and correspondents in the United States;

* Secondly, I hope to further interest in the Hermetic Arts and Sciences, and encourage people to research the tradition and ways of making it relevant to our present age;

* Thirdly, such a lecture tour should help to promote my work and increase my subscriber lists to the Journal and the Magnum Opus sourceworks.

It would seem best to concentrate on three main areas - New York - Chicago area - and California, though I would be willing to travel to venues elsewhere if convenient.

I would be willing to give introductory talks to general audiences on various aspects of esotericism, covering topics such as for example :-

- * The Ancient Spiritual Science of Alchemy;
- * The Inner Balancing of the Male and Female components of our psyche;
- * The Cycle of the Festivals;
- * The Triple Goddess;
- * The relevance of Esoteric traditions to our present age;
- * Ancient Science and modern Physical Science;
- * The History of Rosicrucianism;

* Symbolism and the Western Mandala.

I would also like the opportunity of talking in depth to more specialised audiences, perhaps in a workshop format, and would like there to cover,

- * Meditative workings with ancient symbol systems;
- * Historical Rosicrucianism;
- * Alchemical Ideas and Symbolism.

So I need the help of my American subscribers in the following ways :-

* Suggestions as to venues or organisations that might be willing to have me as a speaker;

* Methods of publicising such events;

* People willing to act as agents or coordinators for organising and publicising some event.

I cannot afford to support this venture out of my own pocket, with the high cost of travel etc., but I believe it should not be too difficult to make such a lecture tour pay for itself, given that it is well organised and gets sufficient publicity. If any of my subscribers feel they can help with this project please get in touch as soon as possible. I would be most grateful.

WAS JACOB BOEHME A PARACELSIAN ?

RUSSELL H. HVOLBEK ©

Although several historians have noted a relationship between Hermetic philosophy (especially Paracelsian philosophy) and Jacob Boehme's Hermetic predecessors (1), specially Paracelsus, none of them has made an effort to substantiate the nature of Boehme's predecessors (1), especially Paracelsus. That Boehme was affected by Paracelsian ideas is evident by simple perusal of almost any of Boehme's works. Paracelsian terms are sprinkled throughout Boehme's works: *The Tria Prima*, *the Arcana*, *the Mysterium Magnum*, have all found their way into Boehme's philosophy. On the surface all evidence points to the fact that Boehme was strongly influenced by Hermetic ideas in general and Paracelsian ideas in particular. In what way was he a Paracelsian?

There are, of course, certain problems involved in connecting Boehme to Paracelsus, and I by no means wish to suggest here that Boehme was exclusively a Paracelsian. Whether he was or was not cannot be determined exactly for two reasons: We have no explicit information which shows that Boehme read specific Paracelsian texts and sought to follow the "master". There is a wealth of tantalizingly suggestive but never exact information which seems to make the connection obvious, but never precise. Secondly, Boehme's works exhibit too broad a gathering of information and too unspecific a scope of interest to confer absolute Paracelsian status on him. Here the confused nature of Boehme's expression, which jumps from one idea to another without apparent connection, does not lend itself to explicit referencing--except perhaps if one wished to suggest that Paracelsus was just as confusing a writer. The many terminological relationships one finds without specific reference on Boehme's part as to its source make exactitude difficult; Boehme never footnotes and he seldom mentions intellectual predecessors. At best he notes certain "masters" from whom he has learned a thing or two. He does cite Schwenkfeld, Weigel, and Paracelsus (6), but the citations do not reveal much. In short, the major problem in relating Boehme to Paracelsus is that we can draw nothing from explicit reference but must seek to substantiate connections by drawing relationships between ideas.

One other problem must be mentioned: Boehme was not a practicing magus, a physician, or alchemist as was Paracelsus, and other hermetic philosophers such as Agrippa and Fludd. Thus Boehme cannot give examples of his "work". Boehme seems to have spent more time at his desk than in a hospital or near the fire. The hands on experience so important in the practicing magus, the activities which form the significant starting point from which their thought proceeds, is lacking in Boehme. So where the magus seeks to explain in language the ideas he has learned from experience, fit the activity into a philosophy, Boehme can have no access. His philosophy is not a substantiation of that which he has learned through "tending the fire".

It is exactly at this point however that our claim of grounding Boehme in the Paracelsian soil must begin, because it is here that the relationship begins to become most visible: Boehme, it is clear, does not consider himself

to be an alchemist, a magus, a Lutheran, or even a Paracelsian. Rather, Boehme sees himself as the metaphysician or philosopher of the synthetic Hermetic/Paracelsian Weltanschauung. This, the subsidiary point I wish to make in trying to relate Boehme's thought to Paracelsianism, is nevertheless the major point of this chapter. One way to understand Boehme is to establish not only his Paracelsian heritage, but to realize that he was attempting to be the metaphysician of that heritage.

After noting the principle themes of Paracelsian thought I will show that Boehme's philosophy is an attempt to answer the questions Boehme's "great masters" like Paracelsus refused or failed to answer. Where Paracelsus leaves off and says it is impossible to try to explain the "Limbus" or the "Prime Matter", or the way in which God proceeded to manifest himself in the universe, Boehme begins. Completely ignoring the limits of his experience and his knowledge (7) Boehme explains the activity of "Prime Matter" and the forces and steps to the creation of the universe. Not a physician, Boehme nevertheless feels himself able to explain to the physician what he should, ideally, be doing; not an alchemist, Boehme nevertheless explains the practice and metaphysical basis of alchemy, as well as what one has to do in order to be a successful alchemist; not being a practicing magus, Boehme has no "experience" to explain or expound, so all that he does explain is of necessity abstract theory based on that which he has absorbed or received from others, or from his own visual or psychological observations. Boehme sought the metaphysical basis of Paracelsian/Hermetic philosophy rather than a simple reinterpretation.

The basic tenets of Paracelsian philosophy

The fundamental aspect of Paracelsian philosophy can be divided into three separate if interrelated categories:

- 1) His essentially neo-Platonic, Gnostic dualist cosmology which emphasizes spirit over matter,
- 2) His belief in knowledge as a divine gift from God, and
- 3) his "separation" theory of creation.

Along with these, Paracelsian medical ideas are important, and since Boehme has something to say about the topic we will note them also.

Paracelsian philosophy in theory and practice aims to get at the "invisible world of the 'occult' virtues that are celestial and 'astral', the world of spirit and 'Logoi'"(8). Paracelsus is interested in that which moves the material, the immaterial force, or spirit existing in things as their origin and continually necessary life support systems. This basic Neo-Platonic and Gnostic belief in two worlds, that of appearance and that beyond experience, with the former insignificant and the latter of utmost importance, is primary in the Paracelsian philosophy. As Pagel notes, "The Neo-Platonic trend in the concept of nature supplies the overriding doctrinal basis for the work of Paracelsus..."(9) The really real is that which is invisible, the forms; the transitory visible reality is but a mere expression of the invisible.

Paracelsus visualizes a spirit in each 'essential thing', and hence as many spirits as individuals and objects in nature. It is these spirits that endow things with 'life', i.e., form and function. For 'life is a spiritual invisible and impalpable thing' (10).

This spiritualized universe and its movement are broken down to include the following major themes: The universe is composed of three levels: the divine, or God, a middle level or Arcanum, and the material. Paracelsus is

careful to keep the Arcanum from which all things live, separate from God (11), so as not to evoke calls of pantheism. It is this middle spiritual realm from which all things spring. "Everything is conserved by one element, namely, by that from which it is sprung" (12). All things spring from the "invisible, we are made from the Arcanum", which is "permanent in the ultimate Mysterium magnum..."(13) This Arcanum is that which is "incorporeal, immortal, of perpetual life, intelligible above all nature and of knowledge more than human". Thus there is a correspondence between all things; everything is in some way connected through this Arcanum or partakes of its essence. The material world is derived from the spiritual, but the material, although an extension of the divine, is not exactly the Divine.

Further, Paracelsus posits the existence of seeds (semina) which instigate corporality, as well as a Tria Prima (mercury, sulphur, and salt) which are active willing Tinctures or forces in the growth of visible life. These spiritual kernels or sources precipitate existence in the material forms of life.

While maintaining belief in the Aristotelian idea of four elements, Paracelsus has, nevertheless incorporated them into his own philosophy by spiritualizing them. He maintains the material ideas of the four elements but he also gives them a spiritual side. Thus to Paracelsus, there are eight, not four elements; four lower (material) elements and their corresponding higher (spiritual) essences. These are the basic components of Paracelsian cosmological theory.

Paracelsian medical theory is derived from the above ideas, especially the correspondence and interrelationships of one and all on a spiritual level. Health became a balancing of all parts, illness an imbalance. The affliction had to be cured through a spiritual substance, identical to that which was out of proportion. Thus to Paracelsus, "like cures like". The "cure must be accomplished by means of the same salts (or mercury or sulphur) from which the diseased had its origins" (15).

The second and third principle leitmotifs of Paracelsian philosophy are more simply explained. Paracelsus believed himself to be a true magus and physician, a man inspired by God. His knowledge and understanding of medical and philosophical things, he claimed, was a direct result of divine inspiration. True knowledge was acquired through a divine intuition, the *Nous*. A gnosis and not knowledge developed or worked out rationally or through the study of texts, was the only true knowledge (16). Paracelsus asserted a new type of knowledge, "philosophical and symbolic--a new type of Gnosis" (17). Think rationally and you would never understand the true world's essence. What was needed was an act of "sympathetic attraction between the inner representative of a particular object in man's own constitution and its external counterpart", and a force of imagination which pulled one towards the true in conjunction with sound Christian faith (18).

Paracelsus explained the process of creation and the continued growth of life as a series of "separations". To Paracelsus all creation was an "essential chemical process of separation" (19). The "principle, mother, and begetter of all generations was separations" (20).

Can we discover in Boehme in any explicit and exact form similar statements and ideas? The answer of course is yes. Boehme exists with the Paracelsian spirit. To what extent? In the following section we will discuss the ways in which Boehme's ideas relate to Paracelsian ideas. In the process we hope to substantiate the claim made earlier that Boehme is essentially reacting to the Paracelsian philosophy not as a student but as an expositor of its Metaphysical foundations.

The basic tenets of Boehme's philosophy as related to Paracelsian philosophy.

The primary assumption of Boehme's philosophy corresponds identically with the neo-Platonic/Gnostic dualism of Paracelsus: Boehme too posits the existence of two different but interrelated worlds, that of the spirit and that of the material (21). To Boehme too, the "visible sensible things are an essence of the invisible..." (22) This becomes obvious if one just looks at the material world and you see a likeness of the Paradisical world. Because the world comes out of the first root, therein do all things stand...(23)
The whole outward visible world... is a signature or figure of the inward spiritual world...(24)

Moreover, as with Paracelsus, Boehme maintains that the "really real" is the spiritual part, and that each thing is just an outgrowth of this spiritual core. The "creaturly visible and the invisible (lie) before human eyes, the one part we should see only as a figured spirit" (25). The "outward nature of this visible comprehensible world is a manifestation or external birth of the inward spirit" (26).

Again in accord with Paracelsian doctrine, Boehme believes that the "earth is the gross outflowing of this subtle spirit..." (27), a "house, husk, and instrument of the inward spiritual world which is hidden therein and works through it..." (28) Boehme maintained this fundamental belief throughout his life; despite various changes in his type of expression from book to book--in the form of different metaphors and obvious philosophical growth--he remains true to the division of the world into the spiritual and the material. The former is the really real and the source of the latter.

Boehme's dualistic philosophy, like Paracelsus', however, does not end in one simple division. Just like Paracelsus, Boehme wishes to maintain God as a force in the universe, but not to have him immediately involved in the universe, and thereby accountable for evil. Boehme seems to want to avoid pantheism. God is not the immediate cause of life, nor is He all things; "God's own essence is nigh into all things, but not essentially all things..." (29)

In order to account for this seemingly contradictory situation, Boehme establishes a "buffer zone" between God and the temporal material world. He labels this zone an "Archius", "Matrix", "eternal mother", "Fiat", and ven "heaven", as well as other less commonly used names. Boehme's thought is sometimes confusing on this point. Sometimes it seems his dualistic philosophy gets the better of him and layer upon layer of originating spirit-zones accost the readers imagination, not to mention his patience. But simply stated, Boehme is only positing two origins to the universe (30) :

- 1) The generation of God from an eternal abyss to divine form, and
- 2) the generation of corporeal life from the Divine form.

The Divine form is the middle ground or "Archius", "Centrum", or "mother" from which the second stage of creation begins.

To Boehme material life originates from an "Archeus" or the "Centrum". The wonders of this world are brought forth from the "centrum" into visible essences (31). It is from this "Centrum", or "lifes-Circle" that all things are born (32). Thus God did not create the world out of a "clump of earth" or out of "several clumps of earth put together" (33), but His "eternal wisdom and power has built all things with the Fiat and he is the Werkmeister; and all things originated out of the Fiat..." (34)

It is difficult indeed not to make a connection between Boehme's

"Archeus" or "Centrum" and the Paracelsian "Arcanum"; whether or not Boehme go the idea and all its corresponding cosmological notions directly from Paracelsus is hard to say. The ideas themselves however are Paracelsian. Up to this point Boehme appears to have been clearly influenced by Paracelsus.

Boehme's philosophy also appears identical to Paracelsian thought in its notion of the "Tria Prima", or "Three Principles". To Paracelsus, as noted, the Three Principles (Mercury, sulphur, and salt) are immaterial and instigate corporality. Boehme maintains this use: The Three Principles are similarly spiritual forces which spark the generation of material life, and which form part of material life. "All things consist in these first three forms, viz., mercury, sulphur and salt..." (35), and from these spiritual forces does the "matrix become visible and material" (36).

Thus Boehme not only divides reality into spiritual and material, and creation into a "Centrum" and the universe, but he posits the existence of working spiritual forces as the essence and precipitating factor in the visible world. The "essences of the world consists in three things, viz., sulphur, mercury and salt" (37). This is typically Paracelsian.

Boehme's acceptance of the "Three Principles" however does not prevent him from adopting the original Aristotelian "four Elements". Here again he echoes the conflicting ideas of the Paracelsian philosophy. The "Four elements" originate out of four forms or forces which began through the activity of the "Three Principles" (38). As spiritual forces they appear to be one thing --i.e., originating forces--but as they exist in material objects they are each individual things: "These four are only one thing and still four different thngs...and some of each is in each creature" (40). Boehme's view of the "Four Elements" is almost identical to Paracelsian theory as noted above: The "Four Elements are both a spiritual force which sparks life, and therefore part of the "Centrum", and they are also material substances. "Fire, air, water, and earth lie in one power" (41), and are a "manifestation of this spiritual ground and are as a dwelling place of the spirit, in which the spirit works" (42).

Boehme's statements on the physician, disease and healing.

Boehme was neither a physician nor a magus. Nevertheless, it is interesting to discover what Boehme had to say about medicine, for the little he does say further establishes his relationship within the Paracelsian camp and this in turn serves to strengthen the suggestion made earlier: Boehme can be understood as a Paracelsian metaphysician.

As in his general cosmological and creationist ideas, Boehme's concerns here are with the inner spiritual elements or a priori knowledge and state of mind necessary before one can begin to cure the sick. He is less interested and of course much less able to describe an explicit method or prescription for curing the sick. Basically, Boehme speaks about what he believes are the three things one must know in order to be a good physician: 1) the doctor's state of mind, 2) the nature of disease, and 3) the inner nature of the cure of disease. All three ideas closely resemble Paracelsian ideas on this subject.

The world is essentially spiritual, and the physician should be as well. Sickness and its cure must also be spiritually based. To Boehme, as to Paracelsus, the physician is "God's minister and servant" (43). And, indeed, the first step in becoming a physician is to be "born again in God" (44). Boehme believed that no cure of disease was possible unless the individual had become divine, "provided he (the doctor) has changed himself... when he

is made alive in God" (45). The state of mind, the psychology of the individual was also important to the doctor: the physician must be a samaritan "otherwise you cannot heal the wounded and decayed" (46).

Disease to Boehme is a corruption of the spiritual essence or element in the body; sickness was therefore all of one origin: "Every disease in the body is nothing else but a corruption or poisoning of the oil, from which the lifelight burns or shines..." (47). Sickness is a corruption of the originating force of all life, and therefore by becoming Godly, the physician attains the power to use the "Archeus" "inward mercury" or some other spiritual substance to effect a cure.

Although Boehme does not state exactly what he believes sickness to be, other than that it is spiritual unbalance, we can infer from this that he believed it to be something "natural", a "loathing in the form of nature" (48). When the sick individual is out of balance spiritually, one aspect of the spiritual "oil" is overpowering the others. To cure, must be therefore to bring back into balance. This achieved in typical Paracelsian fashion of "like cures like". One cannot be cured and remedied any other way, but with likeness (49). Boehme explains this as follows:

An honest man falls into great debts, cares, troubles and distress, which does even afflict him nigh to death; but if a good friend comes and pays his debt for him then is the cure soon effected with its likeness: Even thus it is in all things; from whence the disease is risen, even such a like cure is requisite for restoring its health (50).

This is a very simplified Paracelsianism.

Boehme's idea of the magus and the philosopher

As this subject has already been touched on briefly above and we hope to devote more time and a deeper analysis to it at a later point, we will speak briefly here. Paracelsus, as noted, believed himself, not only to be a divinely inspired physician, but to have a divine and therefore universal knowledge as well. His was not a knowledge gained through books or discursive reasoning, but directly from God, "a new type of Gnosis" (51). Boehme's ideas correspond identically with Paracelsus here. Two statements will be enough to reveal this: "I am not climbed up into the Deity...but the Deity is climbed up into me, and from its love are these things revealed to me..." (52) And, "Reason should give itself up to God that the inner Archaeus will be revealed, this will unvail a true spiritual understanding God-forming ground..." (53).

Boehme's ideas on creation

The process of creation and the continued growth of life was explained by Paracelsus as a series of "separations" from a "principle" or "mother". Here again Boehme speaks an almost identical language. His primary concerns in his first four books are with an explanation of creation. In a later book, De Signature Rerum (1621), Boehme wishes to show how external nature arises "from one original and then how its inward separation is effected that out of one beginning many beginnings are produced" (54). And in Vom den Drey Principien (1619), his efforts are directed towards showing how "everything originates from the eternal mother and how all is a "separation, but not a complete break (abtheilig) from the other" (55). And finally,

we are to know that there is a separation made in the creation of this world; for this one sees in the sun and stars, as well as in all metals, stones, and earth, for this same is the manifestation of God (56).

Boehme maintains the basic principles of Paracelsian creation as a series of separations from one eternal "mother". This is clear; he accepts the Paracelsian thesis of creation. But it is also the case that he believes he shows how the "inward world stands in its Birth" (57). In other words, Boehme expresses the conviction that he knows and can explain that which Paracelsian philosophy leaves alone; he can explain that which the Paracelsians simply accepted, viz., the actual inner workings and sources and forces of the various separations.

It is at this point where Boehme's philosophy gets confusing, but it is also here that it achieves originality. It gets confusing (aside from his abstruse language) because it has not been realized what ground Boehme is working from, and therefore what Boehme is doing seems like pure chaos. It is original because it attempts, after the ready acceptance of the fundamental notions of the Paracelsian Weltanschauung, to explain its theoretical underpinnings. Simply stated, Boehme's unquestioned "Paradigm" is an Hermetic/Paracelsian one. Given this, Boehme wished to elucidate not so much how God works to form the universe or that the universe in its development was a series of separations, but the essential inner nature of the steps of creation. He knew and accepted the idea that life was a process of separation, and he believed his readers knew that also. There was no doubt or argument here, nor was there, because it was an assumed truth, much interest. The interest was in what lay behind or inside such separations. If separation is the procedure, what goes on within each separation to precipitate the next separation? That was Boehme's question. He wanted to "recall (entsinnen) life's beginning from which all originated..." (58). This must be understood in order to understand Boehme's project. "The new man speculates into the midst of the Astral birth and sees the inner and outer wonders open" (59). The "new man" goes inside the already inner spiritual process to show how those processes proceed. The "new man" is Boehme and he want(s) to show you how the birth of all essences out of all mothers and origins, how one birth leads to another, and how the one is the cause of the other (60).

The chart opposite succinctly outlines the nature of Boehme's entire project (61). All the topics and ideas listed here were what Boehme was concerned with and made an effort to discuss. The chart begins from the "Byss" or "NOTHING & ALL", and works its way down to the creation of this world. It does not discuss the temporal world. Rather, it discusses all that preceded creation of the temporal world. All Boehme's books are concerned with that which comes before temporal reality. They focus on that which comes before the external world and precipitates its manifestation and continued possibility. A closer examination of the title page of Boehme's first book, the Aurora reveals this:

A description of nature/how everything is/and in the beginning has become: how nature and the elements originated/also of both qualities, Good and evil; from where everything has its origin..., how God and hell were created...(62).

At first it seems Boehme simply wants to describe nature, "A description of nature...", but after this first statement it becomes clear that Boehme is 12-19

1 Table *What GOD is without Nature & Creature.*

<p><i>what God without Nature, and Creature is, and what the My-sterium Magnum is How God, by his breath- ing forth or speaking, go- bath introduced: him- self into Nature and Creature</i></p>		Abyſs	
		I NOTHING & ALL	
	Father 2	VWill of the Abyſs.	J E
	Sonn 3	Delight or impressi- on of the VWill.	H O
	Spirit 4	Science or Motion.	V A
	5	GOD in Trinitie.	<p><i>Thus is GOD without Nature and Creature con- sidered.</i></p>
	6	WORD in GOD.	
7	VVilſdom.		

Begining of Myſterii Magni of the Eternal NATURE

<p><i>Here begineth My- ſterium Magnum as definitions in ſpeak- ing the WORD, where the WORD in Wiſ- dom is made diſtinct, Natural, Senſible, Com- prehenſible, and Inven- table:</i></p> <p><i>The Eternal Begin- ing of the Principles is here alſo underſtood, with Gods Love and Anger, in Light and Darkneſs.</i></p>		GOD in LOVE		GOD in WRATH
	8. The ſecond	Principle		9. The Firſt principle
	V	10 Tincture or ſpeaking of the Tri- nity.		11. Princi- ple or Sci- ence.
	II Angel, Light, Love- fire:	VI Sound or Di- ſtinction. VII Ef- ſence, or eſſential wiſ- dom.		12 Pure Element.
	Angelical World	Root of the four Ele- ments.		13 Paradife.
	Growing or Green- ing in the Spiritual World.			

14 *Begining of the external World.*

<p><i>Here begineth the external viſible world, as the out-ſpoken viſible WORD.</i></p> <p><i>1. To underſtood the good Life of the crea- ture which ſtands in the Quint-Eſſence.</i></p> <p><i>2. The poiſon and groſſneſs of the Earth and Earthly Life.</i></p> <p><i>3. The Reader un- derſtanding theſe, all Doubts and Queries ceaſe in him: and Bar- bel is left in Ignominie.</i></p>	The third	Principle	
		15 Heaven.	
	Stars	16 Quint-Eſſence	Good Powers.
	The	17 The 4 Ele- ments.	Devill's Poiſon introduced.
	Out ſpoken WORD.	18 Earthly Creatures.	

concerned with a particular aspect of nature, *viz.*, "how everything is/and in the beginning has become..." Boehme is interested in the origins of nature. But not only that. He also enquires into the origins of the elements and even the qualities Good and Evil, as well as God and Hell. In other words, Boehme was concerned with nature and the world, but only with their metaphysical origins, the working of the inner soul of all reality from its first stirrings in God. In the first chapter of the *Aurora* he states that he "wishes to talk about God, what God is..." (63). Boehme's efforts are directed toward fathoming the "depth of deity".

Another look at his description of what he experienced in his intuition substantiates this. He claims that he "saw and knew the essence of all essences, the ground and unground...the causes and primal conditions of this world..." (64). Boehme wished to explain the inner movement of eternal reality, its processes, changes, and the gradual manifestation of itself to its expression in the visible world. His project is, therefore, with the "entire and practical exactness of this motion of the eternal mystery of the spiritual world" (65). Yes, Boehme is interested in nature and the cosmos, but in a very special way. It is the internal motion and growth of the eternal with which he is involved.

My knowledge stands in this birth of the stars and in the midst where life is generated and breaks through death... and where the flowing spirit originates and shines through (66).

It is important to realize that Boehme was deeply aware of the 'inner' nature of his project and distinguished it from the other scientific interests of his day. Their concerns were only with the "outward comprehensibility of palpability". Let them describe the temporal and external world, he said, I will explain its inner processes (67), Boehme's philosophy is most properly understood, therefore, as a metaphysic of the Paracelsian/Hermetic cosmology. His mystical intuition was of the inner processes of creation.

An elaboration of one point can be produced to further substantiate this fact. Boehme's efforts are essentially not directed to expounding Paracelsian philosophy or any other philosophy for that matter. He is not carrying the torch of Paracelsus forward. He unquestioningly accepts the Paracelsian/Hermetic world view; in fact, he accepts the entire Renaissance Hermetic thinking characterized by Paracelsus as absolute. The universe is spiritual; the universe is dualistic; the *Tria Prima* exists of necessity as spiritual originating forces; creation is achieved through separation. These are the "facts", the "givens", the way things are. Given such "facts", given the "fact" that the universe is so constituted, Boehme asks the questions: How does it work? How did it come to be so constituted? How can I explain the inner workings of this universe rationally? My meaning? Boehme is the Kant of the spiritual Renaissance cosmology.

Conclusion

I have tried to ground Boehme in the Paracelsian/Hermetic soil and begin to assert his uniqueness. Boehme is clearly echoing Hermetic/Paracelsian thought. His views on creation, his general dualistic spiritual universe, his ideas on medicine, his over-riding Gnostic epistemology, all are Paracelsian. Yet, the psychology and the philosophical intentions of the two men are different. While Paracelsus sought to present his "system" to the world and have it accepted, Boehme has already accepted it. To Boehme this was the way the universe was. He wished to explain the accepted "systems" inner

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rationale. Boehme writes as an accepting believer, and not as a forger of a new philosophical outlook. But Boehme was unique and important in his own way, for Boehme was and saw himself as a metaphysician, the philosopher of the Renaissance/Hermetic worldview. This is where our understanding of Boehme should begin and where his significance lies. This is the way Boehme can be considered a Paracelsian.

NOTES

1. See Walter Pagel's book Paracelsus, N.Y.: S. Karger, 1958. and his numerous essays in Ambix: Vol. VIII, 1960; Vol IX, 1961; Vol X, 1962; Vol. XVI, 1969; and Vol. XXI, 1974. Note also Allen Debus' The Chemical Philosophy: Paracelsian Science and Medicine in the 16th & 17th Centuries. (2 vols. N.Y., 1977), and his The English Paracelsians, London 1965. For works by Paracelsus see A.E. Waite, The Hermetic and Alchemical Writings of Aureolus Philippus Bombast ab Hohenheim. (2 vols., London, 1894. R. Hooykaes' "Die Elementen Lehre des Paracelsus" Janus, 39, pp. 175 - 188, 1936 and Ibid. 41, op 1 - 28, 1937, is also of interest.
2. See Pagel as noted above and Francis Yates. Giordano Bruno and the Hermetic Tradition. Chicago: U.P., 1964. pp 149 - 151.
3. Pagel. Ambix, Vol XVI p. 134. Will-Erich Peuckert. Introduction to vol II of Boehme's Sämtliche Schriften. Stuttgart: Fr. Frommanns Verlag, 1961. 10 vols. All quotations in this essay by Boehme or Peuckert will be from this facsimile publication of the 1730, edition of Boehme's works. Peuckert edited and wrote an introduction to each volume, and his Das Leben Jacob Boehme is included in vol. IX. Translations are mine.
4. See Allen Debus, The Chemical Philosophy, p. 63, and p. 128. Debus notes the reprints of Paracelsus' Opera in 1603, 05, 16, & 18. Also see Lynn Thorndike. History of Magic and Experimental Science. N.Y.: Columbia U.P. 1941, Vol V pp. 518 - 625.
5. See, for example J.J. Stoudt. Sunrise to Eternity. Phil. Univ. Penn. press, 1957. pp 94 -96. Stoudt claims Boehme's old friend Tobias Kober of Görlitz "meditated Paracelsus to Boehme". Note also Peuckert Das Leben pp 50ff.
6. In his Send Schriften (Xii, 59 - 64, & 66 - 80) Boehme mentions Schwenkfeld and Weigel, but as regards salvation not creation or natural philosophy. In the Aurora he notes "high experienced masters of astrology" (vol. I, XXV, #12 & #48), but mentions no names.
7. Rudolff Otto. Mysticism East and West. N.Y.: MacMillan, 1932, p. 274.
8. Pagel. "Paracelsus & the NeoPlatonic & Gnostic Tradition" Ambix. Vol VIII, 1960. p. 131.
9. Pagel. Paracelsus. p. 226.
10. Pagel. Ambix. Vol VIII, p. 132.
11. Paracelsus. "The Philosophy addressed to the Athenians" Waite collection. III, 1 - 3. and note Paracelsus' "Archidoxes" in the same vol., p. 37.
12. Ibid., "Athenians" II, 13.
13. Ibid., "Athenians" II, 14.

14. Paracelsus. "Archidoxes" in Waite. book V, p. 37.
15. Paracelsus. "Concerning the Three Prime Essences." in Waite, #4.
16. Pagel. Ambix Vol VIII, p. 125. 17. Ibid., pp 157 & t59.
18. Pagel. Paracelsus, p. 50.
19. Debus. The Chemical Philosophy. p. 56. and Pagel. Paracelsus p. 36.
20. Paracelsus. "Athenians" in Waite, Book I, #4.
21. F. Chr. Baur. Die Christliche Gnosis. Tübingen: C.F. Osiander. 1835. Baur devotes 60 pages to discussing Boehme's relationship to Gnosticism. Here he notes Boehme's basic dualism: "Wie bei den Gnostikern bewegt sich auch bei Boehme das ganze system um die hauptaufgabe, einen ubereem von der Idenwelt zur Realwelt, von Absoluten zum Endlichen zu finden." p. 569.
22. Boehme. Mysterium Magnum, Preface #4. 2b. Boehme. Signatura Rerum. bk. III, #7.
23. Boehme. Von Drei Principien. bk. V, #18. 27. Boehme. Clavis. #104.
24. Boehme. Signatura Rerum. bk. IX, #1 - #4. 28. Boehme. Ibid. #115.
25. Boehme. Von Drei Principien. bk. VII, #35. 29. Boehme. Signatura Rerum. VI, #19.
30. The notion was common through the Renaissance and found in Valentine Weigel, who was an influence on Boehme. Peuckert notes the relationship between Weigel and Boehme in vol IV of Böehme's collected works, pp. 12 - 16. Weigel to Peuckert is seen as the "notwendige Bindeglied und als eine station des Weges, dervon dem theologischen und Pansophischen Paracelsus weiterführt zu Boehme". p. 16.
31. Boehme. Von Dreifach Leben, VII, #48. 37. Boehme, Signatura Rerum, III, 11.
32. Boehme. Dreifach Leben des Menschen. bk. II, #6. 38. Boehme, Dreifach Leben, II, 31.
33. Boehme. Von Drei Principien. bk. VIII, #3. 39. Ibid., II, 37.
34. Boehme. Ibid. bk. VIII, #5.. 40. Boehme, Von Drei Principien. VII, 36.
35. Boehme. Signatura Rerum. bk. III, #41. 41. Ibid., VII, 36.
36. Boehme, Von Drei Principien. VII, 9. 42. Boehme, Clavis, 103.
43. Boehme, Signatura Rerum, X, 46, and also note 43.
44. Ibid., X, 10. 48. Ibid., VIII, 41.
45. Ibid., VIII, 29. 49. Ibid., IX, 56.
46. Ibid., VII, 40. 50. Ibid., IX, 54.
47. Ibid., VI, 23.
51. Peuckert. Das Leben. claims that the words Magus and magic played a major role in Boehme's philosophy, "he understands them in the same way as did Paracelsus". p. 34.
52. Boehme, Aurora. XVIII, 7. 55. Boehme, Signatura Rerum. IV, 15.
53. Boehme, Clavis, 117. 57. Ibid., III, 7.

54. Boehme, Signatura Rerum, III, 11. 58. Boehme, Dreifach Leben, I, 2.
55. Boehme, Von Drei Principien, VI, 2. 59. Boehme, Aurora, XXV, 48.
56. Boehme, Signatura Rerum, IV, 15.
57. Ibid., III, 7.
58. Boehme, Dreifach Leben, I, 2.
59. Boehme, Aurora, XXV, 48.
60. Boehme, Signatura Rerum, III, 9.
61. The chart was taken from the 1656, edition of the Mysterium Magnum.
London, Lloyd & Co.
62. See the title page of the Aurora.
63. Boehme, Aurora, I, 1ff.
64. Boehme, Briefe, XI, 8.
65. Boehme, Mysterium Magnum, X, 6.
66. Boehme, Aurora, XXV, 4. Also note Von Drei Principien, Vorrede, 15,
and Von Dreifach Leben, I, 2ff.
67. Ibid., XXV, 1 & 2.

ROSICRUCIAN SEMINAR 1983

The Rosicrucian Seminar is to be established as a yearly conference sponsored by the Centre for Rosicrucian Studies, which can act as a forum and focus for research into historical Rosicrucianism. At this conference a number of speakers will be invited to present short papers on aspects of Rosicrucian history, the aim being to unite the scholarly and academic approach with the esoteric and hopefully allow an exchange and cross fertilisation of ideas.

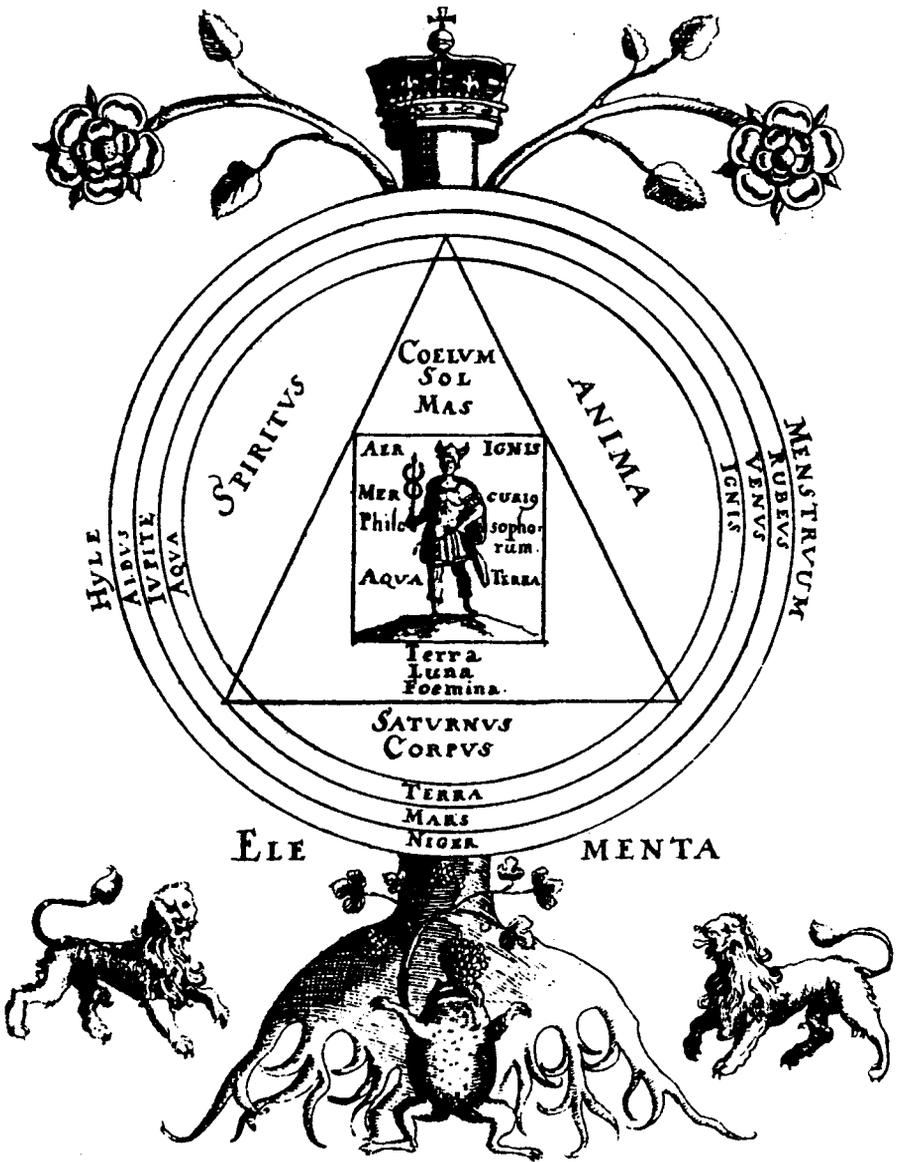
The conference will not be concerned with presenting any particular brand of Rosicrucianism but rather in encouraging research into the mystery that still surrounds this subject.

The first such one day conference will be held on the Saturday nearest midsummer day that is Saturday June 25th 1983 and will take place in London (provisionally booked at the East West Centre).

Please send to be put on the mailing list for this event. A detailed programme will be available in March or April.

As this will be promoted and advertised as a public conference, I expect a good response and will give priority to my Hermetic Journal subscribers. So please book early if you would like to attend. The conference fee will be modest (in the range £5.00 - £7.00) but you need not send any payment at this stage.

All correspondence to : Adam McLean, Centre for Rosicrucian Studies,
12 Antigua Street, Edinburgh 1.



ALCHEMICAL MANDALA

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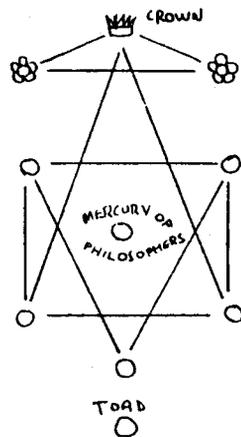
This mandala taken from Samuel Norton's Mercurius Redivivus 1630 synthesises the circular and tree aspects of western mandalas that we have often considered in this series.

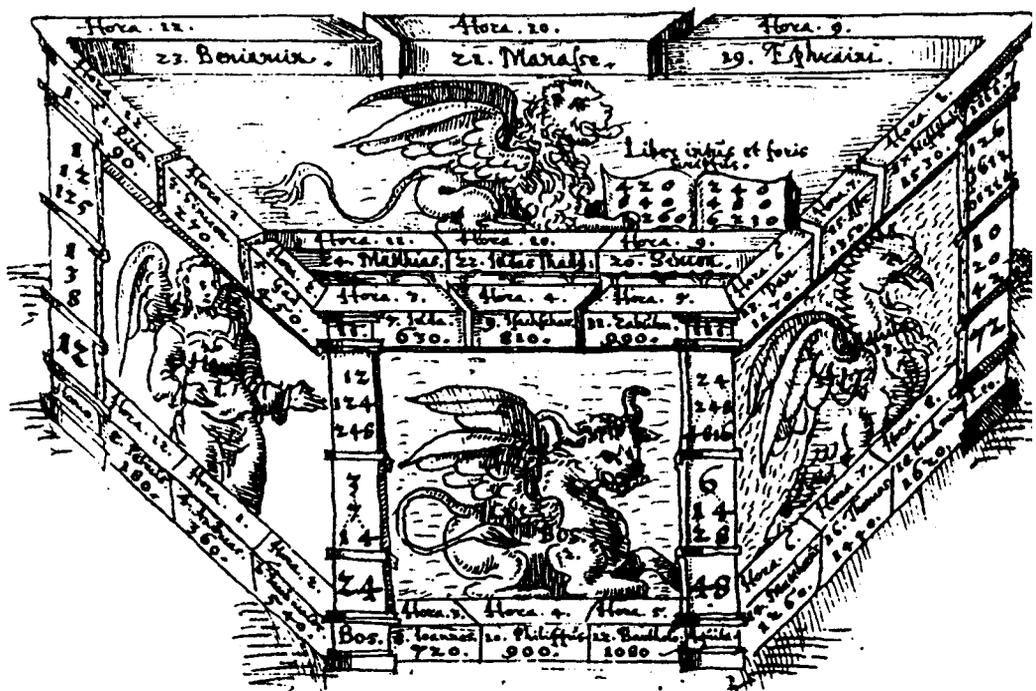
We see this mandala centred upon a tree, in fact, a rose bush, the roots of which are shown below, the flowers above, the central circular space of the mandala. This central space integrates the Three, the Four and the Two. In the outermost layer we have four circles in which three aspects are united. The outermost of these circles has - HYLE, the primal formless energy or substance of creation - MENSTRUUM, the womb of form into which this primal energy was pressed giving rise to the Four Elements as a synthesis of these two. The next layer inwards shows us - the ALBUS, or white lunar stage of the work - the RUBEUS, or red solar stage - and the NIGER or Nigredo, forming a similar triplicity, all of these being linked together as a whole, none existing without the others. Next we see three planetary God forms - VENUS, MARS, and JUPITER. Thus we have the masculine (Mars forces) and feminine (Venus forces) brought into balance by the law of Jupiter. The innermost circle shows three of the elements - Fire, Water and Earth.

Within this circle is constructed a triangle pointing with its vertex upwards, and we can picture another triangle linking the other triplicities in the four outer circles, pointing vertex downwards. So we trace the linking form of the  seal of Solomon, the interlaced triangles. The upward pointing triangle integrates Spirit - Soul - Body, and Corpus or body is also here associated with the Saturnine realm, the dark prima materia out of which the spiritual emerges. Within this triangle is constructed a square, its four corners corresponding to the four elements, at whose centre stands the figure of Mercurius, the Philosophical Mercury, balancing and uniting the polarities of the heavenly and the earthly, the Sun and the Moon, the masculine and the feminine.

This central mandala is placed upon the stem of the rose bush, linking together that which works below in the root realm of the dark earthly saturnine forces, and that which points upwards to the heavens, the blossoms and the crown. Below, at the base of the roots, a toad (itself a symbol of the saturnine dark realm of the prima materia) raises itself up from its normal prostrate position and begins to eat of the fruits of the vine growing round the rose bush. Two guardian Lions stand at the base of the stem.

There seems to be here a definite link with the Kabbalistic Tree of Life, not that the creator of this picture necessarily worked out of a kabbalistic tradition, but rather he perceived the same archetypal structure to the world. Thus the CROWN can be seen as the sephira Kether, the two roses, the red and the white, as Chokmah and Binah. The Mercury of the Philosophers is the linking element, the sap of the tree which rises and falls in the stem, ascending from the dark earth of the prima materia to its blossoming in the twin roses above. This Mercurius Philosophorum has a relationship to the sephira Tiphereth on the tree of life diagram. The interlaced triangles can be seen as incorporating the other geometric elements on the Tree diagram.





MAN	hour 12	1	Reuben	90	2	Peter	180
	hour 1	3	Simeon	270	4	Andrew	360
	hour 2	5	Gad	450	6	Elder Jacob	540
BULL	hour 3	7	Judah	630	8	John	720
	hour 4	9	Issachar	810	10	Phillip	900
	hour 5	11	Zebulun	990	12	Bartholomew	1080
EAGLE	hour 6	13	Dan	1170	14	Matthew	1260
	hour 7	15	Asher	1350	16	Thomas	1440
	hour 8	17	Naphtali	1530	18	Younger Jacob	620
LION	hour 9	19	Ephraim		20	Simon	
	hour 10	21	Manasseh		22	Juddas Thaddeus	
	hour 11	23	Benjamin		24	Mathias	

THE NAOMETRIA OF SIMON STUDION

ADAM MCLEAN ©

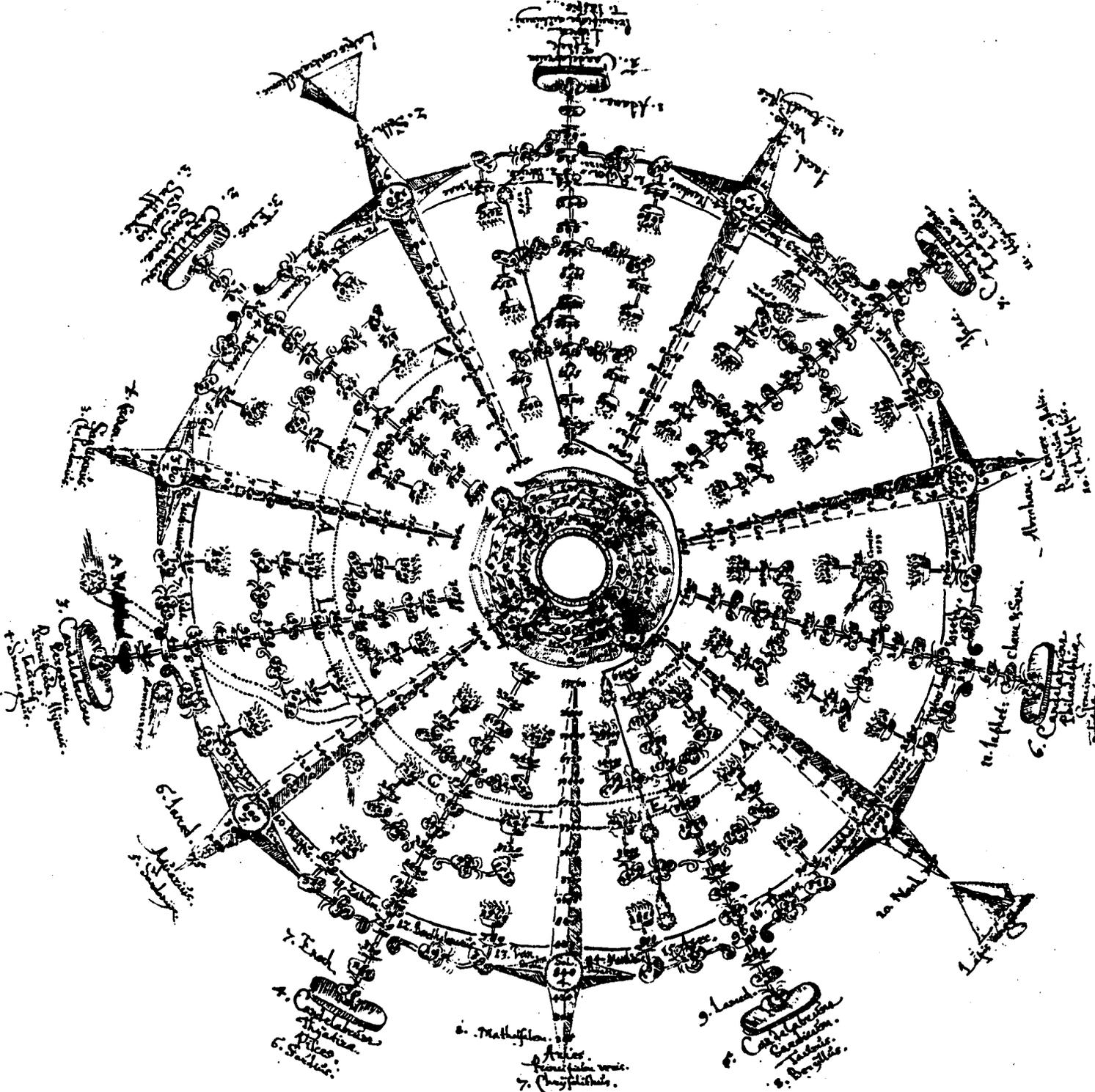
This fascinating though lengthy Latin Manuscript (amounting to over 2000 pages) was presented in 1604 to Friedrich Duke of Wurttemberg, a notable German patron of esotericism. Frances Yates in her 'Rosicrucian Enlightenment' identifies Frederick as an important figure in the preparatory period a decade or so before the public unveiling of Rosicrucianism in 1614 with the publication of the manifestos. The date 1604 is of importance in Rosicrucian history as it is mentioned in the 'Fama' as the date of the opening of the tomb of Christian Rosencreutz, and it is also said to have been the year in which J.V. Andreae wrote the 'Chymical Wedding'.

Simon Studion's 'Naometria' is considered to have played an important and formative part in this pre-Rosicrucian period, even though it was never published. The manuscript outlines an elaborate system of occult numerology, in which the numbers of dates are permuted and manipulated (almost in the manner of Kabbalistic notaricon) to provide a revelation or prophecy of the events in the near future - the date 1620 being especially noted as an important turning point, marking the end of one age and the transition point into another. (In Rosicrucian history, you may recall, this was the date of the Battle of the White Mountain, with the consequent downfall of the Elector Palatine and his Queen in their attempt to take on the role of Emperor of Bohemia and establish a state founded on the principles of Rosicrucian esotericism). Studion presents in his Naometria (from 'Naos' - temple, and 'metria' - measure) a system of occult numerology of time periods leading to the building of the Temple of Jerusalem. In this sense he is a chiliastic, millennialist or apocalyptic writer, however, his prophecies are not of the destruction and end of the world, but the rather more positive vision of the end of the old order and the coming of a new age. It was this element that inspired the Rosicrucian esotericist to work openly in the world.

We will look at two illustrations from this manuscript.

The first shows the walled city of the New Jerusalem strangely drawn in reverse perspective, with the front wall in the foreground foreshortened. The base of each of the four walls is composed of 12 bricks and these correspond each to one of 12 'hours' (on the top face of the bricks). The sides of the bricks bear the names of the 12 Disciples and an associated number of the years since the birth of Christ. The top course of each wall is similarly composed of 12 bricks corresponding to the 12 hours and to the twelve tribes of Israel, and an associated number of years A.D. See the illustration opposite and the table I have abstracted from it. Thus each hour in Simon Studion's system is 90 years long and these are alternatively ruled by the archetypes of the past (Tribes of Israel - The Old Testament) and the forces of the future (Disciples and the New Testament).

There are four pillars (numbered I - IIII) corresponding to the Four Beasts - Man (Air), Bull (Earth), Eagle (Water), Lion (Fire). These are divided into three sections each having series of numbers with their permutations upon them. The Lion bears a book written from the inside and the outside, whose three sets of numbers are not quite mirror images of each other.



Year	Tribes & Disc.	Gen. V	Rev. II & III			Rev. XXII
0	I CANDLESTICK (120)	1 Adam	Ephesus	Libra	Principle of Autumn	1 Jasper
120	I SWORD (180)	2 Seth	Saturn		Lapis Contradictionis	
240	II CANDLESTICK	3 Enos	Smyrna	Scorpio		2 Sapphire
360	II SWORD	4 Cainan	Jupiter	Sagittarius		3 Chalcedony
480	III CANDLESTICK	5 Malabel	Pergamos	Capricorn (Taurus)	Principle of Winter	4 Emerald
600	III SWORD	6 Jared	Mars	Aquarius		5 Sardonyx
720	IV CANDLESTICK	7 Enoch	Thyatira	Pisces		6 Sardius
840	IV SWORD	8 Methuseleh	Sun	Aries	Principle of Spring	7 Christolith
960	V CANDLESTICK	9 Lamech	Sardis	Taurus		8 Beryl
1080	V SWORD	10 Noah	Venus		Lapis Angularis	
1200	VI CANDLESTICK	11 Iaphet Ham, Shem	Philadelphia	Gemini		9 Topaz
1320	VI SWORD	12 Abraham	Mercury	Cancer	Principle of Summer	10 Chrysoprase
1440	VII CANDLESTICK	13 Isaac	Laodicea	Leo		11 Hyacinth
1560	VII SWORD	14 Iacob	Moon	Virgo		12 Amethyst

The second illustration I have chosen shows Simon Studion's interpretation of the numerology of Revelation. Here he pictures as a strange mandala, the Vision of the seven Candlesticks of the first three chapters of the Book of Revelation. There the Godhead appears to John, holding in his right hand seven stars while a two edged sword issues from his mouth, and at his feet are the seven Candlesticks of the seven churches. So in Studion's diagram, the seven Candlesticks are represented each with seven branches (each candlestick having 40 nodes in 16 levels, with each node bearing a number based on a system of multiplying certain basic numbers, so creating a complex numerological system of years). Alternating with the candlesticks are 7 Swords, each being in turn the 'star' of the corresponding church. (The seven swords have 16 levels and only 16 nodes of numerological symbols).

Each Candlestick and Sword has associated with it a complex of symbolism, bringing together the 12 precious stones upon which the walls of the New Jerusalem were founded (Rev. XXII), Zodiacal and planetary correspondences, the Four Seasons, the Twelve Tribes of Israel, the Twelve Disciples, and the Corner Stone, the Lapis Angularis, and its opposite, the Stone of Contradiction. Each Church together with its 'star' (the Sword) rules a period of 240 years, with the sevenfold cycle coming to an end in 1620. This system of spiritual rulership of time periods reminds us of the 'Angel Periods' of Johannes Trithemius which he based upon a sixfold division of the Platonic Month of 2160 years, into periods of 354 years, however, are no obvious or direct connections with between these two systems.

I have extracted these correspondences in the Table. There would seem to be a few small errors in the diagram, and I have taken the liberty of correcting these in the table, indicating the original entry in brackets.

At the hub of this wheel-like mandala are depicted the Four Holy Beasts, Lion, Bull, Eagle, and Man, and the middle region is obviously meant to represent in some way the celestial sphere, as it has at its middle level the words 'Via Lactea' - the Milky Way. Also we see a number of comets depicted influencing certain nodes on the Candlesticks. In particular, the Comet of 1533 is likely to be Halley's Comet which appeared in that year. It is interesting that only a few years after this diagram was completed by Simon Studion, Halley's Comet made another appearance in 1608. Several later Rosicrucian commentators, particularly Theophilus Schweighardt in 1616, noted the appearance of this comet in 1608 as heralding the new esotericism of the Rosicrucians. It is of further importance to realise that if we add to 1620 three of Studion's 'Candlestick periods' of 120 years, we have $1620 + 360 = 1980$, and again around this time Halley's Comet is due to make an appearance. Thus there seems to be patterns of connection between our present age and the Rosicrucian period, at least in the numerological system of Simon Studion.



FUNDAMENTAL PHYSICS :

RECAPITULATION OF THE ARCHETYPES OF THE ANCIENT ALCHEMISTS

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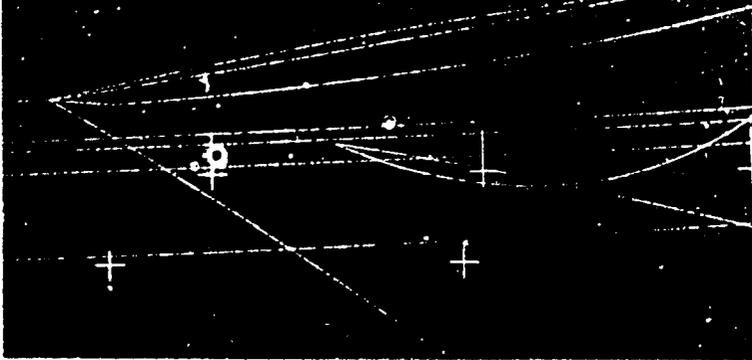
Present day Physical science has extended the boundaries of our perception into the material structure of matter through developing powerful instruments, the particle accelerators, which seem to allow a glimpse into the innermost structure of the material world. Over the past three decades, each few years or so sees the completion of ever bigger and more powerful machines than previously available to the scientific community. All the theoretical physicists eagerly await the first results from these bigger machines hoping that the greater energies available will give them a clearer picture of the ultimate structure of matter. However, in a strange way (that is, from the especial point of view of materialistic science), this much sought after experimental evidence often seems only to further confuse and confound. The more deeply the fundamental physicists gaze down with their massive machines into matter, the more a clear and certain picture of its structure seems to recede.

In the 1920's things were much simpler as the only fundamental particles then identified were the electron and the proton. Later, came the neutron. These three particles seemed at first to provide a simple picture, but as further research was undertaken it became more and more unsatisfactory, as this model could not account for the binding forces that held the particles together in the nucleus of atoms.

In the 30's and 40's a new particle was discovered, the Meson, an intermediate (mes- "middle") particle which seemed to unite and bind the other particles together, and for a few short years physicists believed that they had a coherent view of matter.

The invention of particle accelerators, the early generation of cyclotrons and later the synchrotrons, quickly destroyed this simple picture. As they probed deeper into matter through firing more highly energetic particles against target atoms, instead of a single meson a whole family of such particles emerged. The pi-mesons (π^-, π^0, π^+), the mu-meson group (μ^+, μ^-), the K-group (K^+, K^-, K^0, \bar{K}), etc., each with different characteristics (mass, charge, spin, half-life, and mode of decay).

As if it wasn't enough for these scientists to try to bring some theoretical order into this proliferation of the meson particles, a new class of heavier particles was soon discovered - the Hyperons. These particles were of a greater mass than the proton and neutron, and although they lived for an extremely short life - a mere hundred millionth down to around a ten thousand millionth of a second - they had enormous energies bound up in them. The particle physicists favoured capital greek letters to name them -

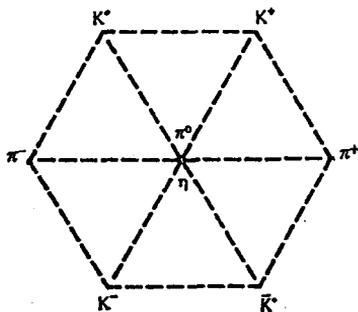


the Xi group ($\Xi^-, \Xi^0, \Xi^+, \Xi^0$), the Sigmas ($\Sigma^+, \Sigma^0, \Sigma^-$), the Omega particles ($\Omega^-, \bar{\Omega}^-$), and the Lambdas ($\Lambda, \bar{\Lambda}$), among a profusion of others. These proliferated greatly as the scientists poured over their photographs of decay patterns from the bubble chambers, and we must remember that this picture was further complicated by the fact that each particle had its corresponding anti-particle. The Hyperons, in addition, had properties which made their decay into simpler particles at the end of their short life-times, obey a strange set of rules which did not apply to the other classes of particles. Indeed, the physicist Gell-Mann went so far as to label them 'strange' particles, and this quality of 'strangeness' was in fact formalised into a quantum number or parameter describing such particles.

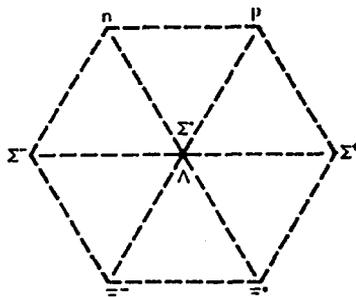
At this time, the 1950's and early 60's, the fundamental physicists lived in a climate of great excitement, almost every month a new particle was discovered and written up in the scientific journals, and through its tracks left behind in cloud or bubble chambers, its mass, charge, spin, strangeness, etc., could be calculated. Although was an exciting period, it was somewhat disquieting to these scientists who realised that they could make no sense of the mass of new information that poured out of the experimental particle physics laboratories of Berkeley, Brookhaven, Stanford and Cern.

Through their looking ever deeper into matter with these powerful instruments, a whole new layer of reality was uncovered. A layer so rich and full of new states of matter that it seemed impossible to see a pattern in this chaos. This gateway that initially promised to reveal the ultimate nature of the material world, instead only seemed to confuse and confound. This attempt to explain the mystery of matter in material terms, seemed to be in danger of failing at the outset. As the scientists gazed into their bubble chambers and pondered over the new 'particle of the month', one can sympathise with the inner exasperation they must have felt at this time. In a sense, these experiments remind me of the work of the early alchemists, who likewise pondered over their retorts, gazing into them for the merest flask, a slight coruscation of light, the fleeting glimpse of the Peacock's Tail that might indicate or reveal some important thing to them. In a strange way, what next arose in the consciousness of the scientists in the 1960's, paralleled what had happened, four or so centuries earlier in the souls of the alchemical investigators of matter.

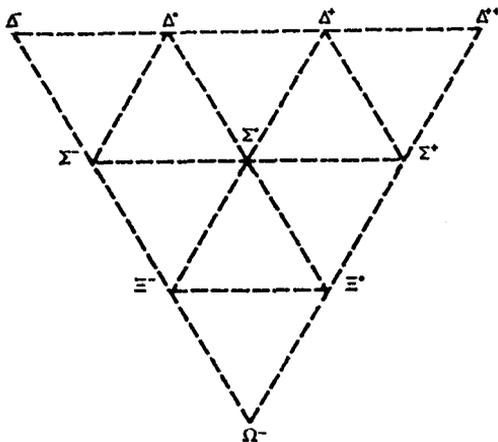
A great joy swept through the community of physicists during this period, when it was realised that the families of these particles could be arranged diagrammatically into symmetric forms - the so called, Unitary-Symmetry Groups. Suddenly the blackboards and notepads of fundamental physicists were covered with what could be mistaken quite easily for Mandalas.



the meson octet



the baryon octet



the baryon decuplet

Such diagrams would not be out of place in an alchemists notebook, and we have often explored in the pages of this Journal these geometric patterns of ideas. Although they were not looking at the same material phenomena, nevertheless, both the early alchemists and the fundamental physicists of our present age shared the same stance of soul - they sought to penetrate into the ultimate mystery of matter. It should not be too surprising to us that what arose in their souls through this experience was an encounter with inner archetypal patterns which they then projected outwards onto the phenomena they were investigating.

To the Alchemical worker these patterns were a revelation of the spiritual forces underlying the material world. As these corresponded to the patterns the alchemist also experienced underlying his soul realm and the Soul of the Macrocosm, he was satisfied that this metaphysical reality existed and was the medium through which the archetypal forces of the spiritual world manifested in their material embodiment. Thus they pictured the underlying metaphysical patterns as strata of the bridging realm, as the inner architecture of the etheric forces, and were satisfied with this picture not needing to reduce it further.

The fundamental physicists of the 1960's were, however, not inclined to posit the existence of an 'etheric' world, even although from the point of view of an alchemist they were entirely given up to investigating this

supra-material realm. These scientists wished to further reduce the phenomena they investigated to material terms, to intellectually grasp the fundamental structure of matter without recourse to metaphysics.

These experiments continued and their neat arrangements of the fundamental particles dissolved under a mass of new information, new particles that could not be so easily fitted into the patterns.

Up till this time duality had characterised the way in which these scientists conceived of matter. Matter to them was fundamentally polarised - positively or negatively charged, or spinning clockwise or anticlockwise, having even or odd parity, or was a particle or antiparticle. This dualism began to show signs of breaking down. The theoretical structure creaked and groaned under the ever increasing numbers of new particles it had to incorporate.

At this time a certain group of physicists came to the conclusion that it was impossible to find any fundamental particles, that such 'fundamental' particles were an illusion of the human consciousness, a projection of our inner need to analyse forces into ultimate material components. This group following the lead of Geoffrey Chew thought that all one could do was to identify and describe events, rather than analyse and explain them in simpler forms. They called this the "bootstrap" theory of sub-atomic particles, and established a physical theory in which there were no fundamental particles, merely processes of change and transmutation. They said that since nucleons could be seen in certain circumstances as being composed of mesons, and that mesons could in other situations be seen as composed of nucleons, there was no 'fundamentality' among sub-atomic particles, only states of being, energy temporarily occupying definite quantum states as a particular particle. The view of Frithjof Capra and associates such as Gary Zukhof, that there was no stratum of fundamental particles underlying the material of the world led them to a more mystical envisaging of matter. Indeed, Capra though brought up in a western academic environment became attracted to the Eastern philosophies of Buddhism, Taoism and Hindu cosmology to give him a more substantial world picture. He saw the sub-atomic world of ever-changing and transmutating particles as a "Dance of Shiva" and wrote of this experience in his book "The Tao of Physics". In this sense the bootstrap theory led physicists into mysticism and to consider the world as being grounded in spirit and not in any supposed set of fundamental sub-atomic particles.

However, all was not lost for those more inclined to a theory in which a foundation of fundamental particles underlay matter, and in 1963 the great theoretical physicist Gell-Mann was able to devise a theoretical picture in which all these families of particles (several hundreds having then been discovered) were formed by the interaction of three archetypal (though undiscovered) particles. As I hope the reader is now beginning to see that the consciousness of the fundamental physicist penetrated to the same archetypal realm as that of the alchemists and renaissance hermeticists, it should come as no surprise that Gell-Mann turned to that most obscure and hermetic of twentieth century writing's James Joyce's 'Finnegan's Wake' (which is a sense pictures an alchemical transformative journey through symbolism in the soul), for inspiration in naming these three supposed particles. "Three quarks for Muster Mark" ran a line in Finnegan's Wake, and thus the three quarks became the fundamental particles of 1970's physics. Gell-Mann was not without a sense of humour for "quark" in Joyce's sense refers to the sounds made by seagulls, however, the word seems to have captivated the minds of physicists as being a suitable name for their fundamental particles. I suspect it was its closeness to "quirk" that attracted Gell-Mann to the word "quark",

for he was very aware that these hypothetical particles arose out of a quirk of his theoretical manipulation of equations rather than from any observation in an experiment.

Now, to this date, there is no experimental evidence for the existence of the quarks, even although the sub-atomic world often seemed willing to assist experimenters by giving them a new particle whenever they needed a lift to their spirits. The pressure for the existence of the quarks comes rather from within the psyche of the investigators. If they exist they impose an order on the seeming chaos of the experimental work.

There is a parallel here with a transformation which occurred in the late 16th century in the Alchemical tradition. The earlier dualistic alchemical models of matter were based on the polarities existing in the Four Elements, a naive dualism. Thus processes were seen as arising from inner battles of heat and cold, of moisture and dryness, of dissolution working against crystallisation, etc. In the 16th century, particularly through the work of Paracelsus, this naive dualism was augmented by a triplicity of fundamental forces, the Salt-Sulphur-Mercury theory. Thus material process arose as the dynamic balance of its inner Salt, Sulphur and Mercury facets.

This inner need for a triune view of the processes in matter also manifested itself in the consciousness of the fundamental physicists in the 1970's, and so the quark theory was born. This provided an integrated picture in which the particles of matter were seen as arising from the interaction of the three quarks. These were called the 'up quark', the 'down quark' and the 'strange quark' - the 'up' and 'down' referring to the method for notating them by means of an arrow either pointing up or down, while the 'strange quark' bore the quality of 'strangeness' I referred to earlier. The 'up' and 'down' quarks were the building blocks of ordinary nucleonic matter, so we see how an element of duality began to creep back into the theory. The 'strange' quark was only found in specially created particles such as mesons and hyperons having the quantum number of strangeness. The hundreds of individual particles could be explained as resonance hybrids of the triplet of quarks. A kind of inner peace arose in the souls of the physicists. Now they need only show materially the existence of the quarks, and they could rest assured of their having discovered the ultimate constituents of matter.

The spiritual world, even in its lowest facet of the etheric realm, is however, not so easily stormed by the intellect. In 1974 without warning a maverick particle turned up in a routine experiment. When its parameters were calculated, the physicists were dismayed (and simultaneously delighted with the novelty) to find that its existence could not be explained in terms of the quark theory. It possessed a quality that could not be fitted into their neat model. As it was identified by two separate researchers it was initially named both the J-particle and the Psi-particle, though this was eventually double-barreled into the J-Psi, affectionately contracted to the "gypsy" particle.

As I indicated earlier, these fundamental physicists live on the edge of consciousness of the metaphysical, constantly treading the boundary between material physics and spiritual metaphysics. Their souls often gaze longingly across this threshold which their minds will not allow them to cross. So as with the 'quarks' a name was found for this new quality that arose out of the inner prompting of their souls' closeness to its metaphysical ground. It was called 'charm'. Such particles were seen to have a charmed life, in that they lived much longer than was theoretically possible under the predictions of quark theory. 'Charm' was accepted as a new quantum number of matter and the theoretically simple triune picture began to show strains. Other

discoveries of 'charmed particles' meant a revision of the theory and so a fourth quark, a 'charmed quark' was added distorting the neat triune model.

But triplicity had to find a place, there was such an inner need for it in the souls of the scientists, and in the last few years the theoretical model has been further extended by the inclusion of two new quarks. These are more prosaically described as the 'top' and 'bottom' quarks, as they arose out of purely theoretical considerations to preserve the symmetry of the diagrams on the blackboards and notebooks of scientists, rather than in the noumenal realm of their high energy accelerator experiments. This brought the complement of 'quarks' to six, which together with their antiquarks made the esoterically important number twelve, thus uniting the four and the three. We can see so clearly how the pressure for this picture arises from the soul of the physicists. In their attempt to grasp the mystery of matter without recourse to supra-material (etheric, astral, spiritual) considerations, they have in fact imported and used metaphysical speculations which in fact were experienced by ancient alchemists, the hermetic scientists of some four centuries ago, who similarly pondered upon the fundamental mystery of matter.

In the last few years, these theoretical physicists have added other threefold parameters to their models, in the form of the 'colour' theory. Each quark was seen as being able to exist in one of three possible states which were assigned one of the three primary colours Red, Blue, Green (their antiquarks thus having in this system anti-colour or complementary colours Turquoise, Yellow, Violet). This odd idea actually helped physicists to inwardly visualise the interactions between particles, composed of a complex of quarks. These colours do not correspond to actual physical colours but are merely a technical device to help physicists build a picture of quark interactions. Thus a further layer of triplicity has been grafted onto quark theory, which has been elevated to a distinct branch of science called quantum chromodynamics, some physicists going so far as to name this as a new fundamental force of physics, the colour or super-strong nuclear force. Of course, since none of these particles has ever been detected, they still only exist in the consciousness of the physicist.

A further triplicity arose from dividing particles into three groups - the massless photon and supposed graviton, travelling at the speed of light ; the Leptons (electron, mu-meson and two corresponding neutrinos), which were not composed of quarks and therefore had an independent claim to being fundamental particles ; and the Hadrons (nucleons, heavy mesons, hyperons) which were seen to be composed of quarks.

At present there is a great amount of work being undertaken to try to discover a further lepton, provisionally named the τ particle, however, it might have to wait for a new generation of accelerators with enough energy to discover such a particle. Physicists are extremely excited by the symmetry such a discovery would bring into their theoretical picture, for then they would have six leptons (four + the τ and its corresponding neutrino) and six quarks (the up, down, strange, charmed, top and bottom quarks) and thus there might be a connection between these two previously independent groups, and the possibility of a unified theory. Many physicists are confident that with the discovery of such a particle and a further proof of the existence of quarks then they would have a complete and consistent model of the fundamental constituents of matter.

Such confidence can hardly impress those among us who are open to an awareness of the spiritual ground of the material world. I think we can see quite clearly in the history of twentieth century fundamental physics, the



working out of a number of archetypes from within the souls of physicists. In their attempts to unravel the ultimate constituents of matter, they in fact reveal more of the power of these archetypes bound up in the human soul, the inner need for a triplicity to supplant simplistic dualism. The history of contemporary physics reveals a struggle between dualistic models of matter (where it is seen as being polarised into positive and negative, matter and anti-matter, etc.) and models with a triune form in which these three facets are woven together, uniting and synthesising polarities.

Historians of Science should come to recognise the parallels with the alchemical views of matter in the 16th and 17th centuries. The fundamental physicists in their experiments with their vast particle accelerators are in fact gazing into the etheric realm, the realm where matter dissolves into energy, into the etheric forces which are not formless and amorphous but have an inner structure recognised and described in the esoteric traditions. As they penetrate into this realm of flowing energy, it is not surprising that they should encounter the archetypal patterning of the etheric formative forces which lie behind the material world.

Thus in two ways do contemporary physicists reflect the esoteric concerns of the ancient alchemists - they have picked up from the depths of their souls archetypal mandalas of order which they project into their theories, and in a further way their pursuit of the ultimate constituents of matter (to explain the mystery of matter entirely in material terms without recourse to a metaphysics) has in fact led them through their contemplation of the etheric forces underlying matter, to perceive the archetypal patterns inherent in this realm of formative spiritual forces.

Present day physics is in many ways very close indeed to a form of esoteric science. One suspects that many medieval and renaissance alchemists would not feel out of place in this realm. I believe that if we look deeply behind these links, we can discern a karmic connection at work here, and this should make us even more aware of the importance and continuing relevance of the hermetic arts and sciences to our present age and the future. That which seems to lie buried in hermeticism tied to the past, is still extremely relevant. The archetypal patterns of ancient hermetic science are not dead fossils only of interest to the historian, but live still in the soul of those who deeply contemplate the mystery of matter. Alchemy indeed holds in trust the esoteric wisdom of mankind's spiritual relationship to matter.



THE TRIPLE GODDESS

ADAM

MCLEAN ©

The Goddess is an eternal archetype in the human psyche. She will always be with us, even though we neglect her, repress her, or outwardly deny her existence. She has shown herself to us from the earliest times of our civilisation, in cave drawings and primitive sculpture, in the great mythologies, and appears in many guises in our present culture. She is part of the fabric of our being that all humanity must inwardly relate to, if we are to have an inner balance in our souls. So essentially is she a part of humankind, that even if in the next centuries we become children of the Cosmos, leaving the Earth planet behind voyaging to the stars, we will undoubtedly meet her in the dark depths of space.

In ancient times we projected her outwardly from within ourselves, saw her in the Kingdoms of Nature, within the body of the Earth, or working behind human destiny. We experienced her as a power beyond and above ourselves - a power that transformed and challenged us, as well as a being that nourished, protected and preserved us.

During this present century we have come to recognise a structure or layering of human consciousness, and that the Goddess dwells as archetype within our inner space, as essentially a part of our being as our physical heart. And yet she has been so exiled in our souls that often we do not recognise her subtle workings, and only when she manifests in an outwardly powerful or disruptive manner do we see her at all.

The past two and a half millenia have seen the rise and domination of the soul by powerful masculine divinities, who not content with their proper half of the Cosmos and the human soul, usurped her place in the scheme of things, and tried to destroy her outer manifestations. So she wrapped herself in our inner soul substance and worked from within. The Patriarchal religions triumphed outwardly, imposing their will upon humanity. This Patriarchal period, which we can now see as coming to an end, saw the development in the human soul of various abilities, the mastery of the physical world through Imperialism and the development of a material scientific tradition wedded to

a technological culture, the exploitation of and rape of the limited resources of the Earth planet, the organisation of aggression in society through nationalistic wars. We can all recognise the inheritance of this period of polarised Patriarchy.

But the Goddess stayed with us. While we remain human we could not be truly separated from her. She worked subtly through this period of her repression, surfacing occasionally in outer history at times when we see her attributes projected onto personalities or movements in society. It would make a fascinating and informative study to trace her many appearances and the impact of her energies on the outer history of the past millenia. In many ways our Patriarchal tradition has taught us that the human being has evolved historically through developing more and more consciousness of the masculine sense of grasping and mastering the forces in the world and human society. From city state through Empires to great Nations. But often when we look at history and cannot understand a particular development in these terms, we have to recognise other factors impelling a particular historical process, arise out of the inner ground of the human soul, where the Goddess has been banished. In this way she still works within humanity though we may be unconscious of the source of such transforming energies.

In recent years, especially since the mid-point of this century, humanity has been beginning to reconnect in a conscious way with the feminine side of the psyche. Tentatively, the Goddess begins to emerge again, in the concern for the being and wholeness of the Earth planet under the name 'Ecology'; the rejection of the warmongering of the Patriarchs in the foundation of the peace movement; the development of 'caring' facets in our society in social work, the education and health services; the recent emergence of the 'gay' community from the shadows and fringes of society, with a new sense of the integrity of their individual sexuality and its more feminine orientation ; and of course, in the Women's Movement both in its political and personal developmental aspects. In all these and in many other ways, we can recognise the emergence of a new relationship of humanity with the feminine, the Goddess within our beings.

At such a moment it is important to understand the energies and qualities of the Goddess. To take stock of the ways she can manifest within us and in the collective being of humanity, we can look at the past tradition of the Goddess, of how she appeared in the ancient Mythologies, and perhaps this might equip us better to grasp her appearance in this present age. Of course, we cannot return to the old ways and recapitulate the past, but we can learn from these ancient patterns something of our own inner being.

The ancient Mythologies, being derived in part from the Mystery religions and Initiation traditions, projected the inner structure of the psyche outward into the world, picturing the Gods and Goddesses as forces in the outer realm of Nature. One of the most important developments of this century is the unfolding of a 'psychology' that recognised the formative energies of such mythological pictures, and realised that by contemplating the ancient Mythologies we are, indeed, looking at the fabric of our own souls. We in turn can breath in the substance of these myths and come to see clearly the patterns of our own inner nature.

So it is the task of this book to outline a few manifestations of the Goddess in Mythology, for the purpose of providing a greater understanding of her impact and relevance to our souls today. Mythology must not be studied too abstractly, or else we will stand remote and detached from its substance, rather we must immerse ourselves in its stream, contemplating its symbols, meditating upon its profundities, and letting it enter our dreams and creative

imaginations.

The Goddess is triple, manifesting in a threefold form, because she unites within herself the complementarities, the opposites, in the psyche. Thus she is both gentle and caring, and at the same time harsh and ruthless. She is both full of light and fair visions, and simultaneously can lead one into darkness and terrible horrors.

Of course, such polarities are an essential part of the architecture of the human soul. The important thing we have to realise is the complementary nature of these polarities, of how one flows inevitably into the other and then resolves back again. The polarities depend on each other, are part of one another, through their relationship and encounter arises the dynamic energy of the psyche, the inner mercury of the soul substance that constantly moves from one pole to the other, creatively discovering and exploring in its eternal movement. Without this polarity our inner life would become dried up, merely a dead husk, a fossilised realm, a frozen planet.

The prevailing impulse of Patriarchy that began to come to its ascendancy some 2000 - 3000 years ago, through its denial of the feminine could not preserve a mythology that united such polarities, and instead sought to deny one of these poles. Thus arose the awful disease of dualism, where the Patriarchal tradition identified one polarity as 'good' and another as 'evil'. This, of course, produced a sense of an absolute 'rightness' important for such patriarchal civilisations founded upon military might and imperialism. Such civilisations could always project the image of 'evil' upon some race or peoples they wished to conquer or destroy, while basking in their own rectitude, sure of the fact that their 'God' was on their side. Such impulses are by no means eradicated from our present world, where the East-West, Capitalist- Communist dualism still provides the driving energy for an absurd conflict and competition between nations and peoples.

The masculine mythology of the patriarchs could only incorporate duality into its mythic structure as rival gods, one of which that society would entirely identify with while denying the other a place, condemning him as 'evil' or 'demonic'. Thus in such a naive dualism there was a hierarchy of 'good' gods, full of light and well intentioned towards humanity, and an inverted hierarchy of 'evil' gods of the underworld, constantly plotting against humanity and trying to destroy all that the particular patriarchal religion or society stood for. Thus the warring of the Arabs and the Christians, each party 'denying the other as 'infidel' unbelievers in their particular God, and in turn the Christian and Arabic persecutions of the Jews throughout history.

It is obvious that a masculine mythology cannot integrate the polarities of dualism, and if we as a society continued to work through these archetypes, we would be condemning ourselves and our descendants to the continuation of interpersonal and international struggle and conflict. On a personal level we would also be denying an opportunity for the integration of the opposites in the psyche and the corresponding release of the enormous resources of creative human energy bound up through this dualism within our beings.

The feminine is, however, able to unite the opposites in herself. Her cosmic image is the Moon, with her dark New Moon phase, her bright Full Moon phase and her intermediate waxings and wanings. She is not constant but moves through her cycle, entering the darkness and later bringing light. The male gods identifying with the light of the Sun, could not go through such a cycle, and their mythologies were forced into dualism - the 'good' Sky Gods and the 'evil' gods of the dark 'underworld'. The Triple Goddess bears in

herself all the polarities. We meet her in a variety of guises, and as she is changeable, she challenges our one-dimensional thinking with contradictions and seeming inconsistencies, as she shifts her shape with each turn of her cycle.

When we relate to the Triple Goddess facet of ourselves, we will initially be disturbed and perturbed by her changeability. The centuries of patriarchal rigid one-dimensional abstract thinking within our souls struggle against her, rejecting her impulse as 'chaotic' and leading to an inner anarchy. But as we change inwardly and the patterns of our souls mould to her formative energies, we will see her more clearly and come to value a consciousness of the inner cycles of change within our souls. Once we have come to an inner relationship to the Feminine, then we can begin the process of uniting the masculine and feminine facets of our souls - the true Mystical Marriage, the Conjunction of Opposites, which is the most exciting and valuable adventure that any human being can undertake in this age, for out of this Conjunction, this inner meeting and integration, can arise such a powerful current of creative energy as few have ever experienced. If humanity could collectively embark on this journey, such creative energies would be released that humankind could certainly earn the right to count itself as a significant element in the unfolding of the cosmos. At the moment we can only claim to be parasites of the Earth planet, but our potentiality soars far beyond this, if only we can solve the inner problem of our souls, and make them true vessels for the spiritual energies of the future.

To find the Triple Goddess in mythology, we must go back to an early stratum of myth. Even long before the ascendancy of the Christ Myth, the primal myths of the Goddess had been overlaid with generations of masculine Gods usurping her place in the scheme of things, taking over her sacred centres and grasping to themselves some facet of her attributes. If, we go back to the earliest myths of humankind we will find the Goddess in her purest, usually Triune, form. In ancient Egypt it is Neith Nut and later Isis, who represent her to us, and we note how, although in later dynasties of Egypt, there begins a masculinisation of the hierarchy of Gods with Amen-Ra, the worship and recognition of Isis remains strong. In ancient Greece, the earliest myths outlined many manifestations of the Goddess, and those who have studied Greek mythology can see how at a certain point, probably at the beginning of the first Millenium BC, the European Sky God Zeus-Dyeus is imported into Greece, possibly by a migration of people into this area, and from then on the character of the Greek myths change somewhat as Zeus through rape and cunning replaces many of the centres of Goddess worship. He fathers sons upon individual Goddesses and these sons eventually gather to themselves some of their mother's attributes. Thus we can see that the Greek peoples at this transition point in their culture, needed to identify with male gods rather than the older Goddess, so they reweave their mythology to suit. However, this process is quite transparent and it is easy for scholars to trace such changes in the myths and recover the essence of the primal Goddesses. Greek mythology will in fact provide us with the richest source of Goddess material. As an example of such a process, consider the God Apollo. Apollo is fathered by Zeus upon Leto, a titan Goddess belonging to the ancient stratum of Gods and Goddesses existing in Greece before Zeus and his consort Hera. Hera is jealous of this relationship with the older goddess and tries to prevent Leto giving birth, but she is able to escape to a distant island. There she gives birth to Apollo and his twin sister Artemis. Apollo is a Solar God and Artemis becomes the huntress-virgin goddess of the Lunar light. Apollo is gifted with music and many of the myths tell of him as a source of

inspiration, playing upon his lyre. However, though Apollo was a popular god amongst the Greek people, somehow he could never entirely usurp the place of the elder triple goddess, the Muses. The Muses remained in Greek mythology the feminine spiritual inspiration behind music, poetry and the arts. We can see how the cult of Apollo tries to replace the Muses with the masculine god, but the collective psyche of the Greek peoples could not surrender their Goddesses of Inspiration so easily. Apollo thus has to become a protector of the Muses rather than their rival. One can trace many examples of such processes where male divinities try to replace Goddesses in early mythologies. Greek mythology is quite transparent in this way, probably because it was written down while such processes were underway. Other mythologies, for example those of the Teutonic and Scandanavian peoples, were only written down centuries or even millenia after these processes had been completed, and it is more difficult to unravel the threads and easily identify the earlier stratum of Goddesses.

The triplicity of the Goddess is very important. This is not merely a multiplying by three, but rather a threefold manifestation, the Goddess revealing herself on three levels, in the three realms of the world and humankind. Thus the human being is threefold, having body, soul and spirit, and the Goddesses' three facets often are seen as corresponding to these realms within the Microcosmic human being. The Macrocosm is also threefold, consisting of the heavens (Ouranian realm), the surface of the Earth (also sometimes the Sea) and the depths of the Earth (the Chthonic underworld). Some triple goddesses have facets linking with these three realms. Also the realm of time is threefold, Past-Present-Future and some Goddesses correspond in a threefold manner to the division of time.

As I indicated above the Triple Goddess united the dualities, so in some of her appearances one facet of the Goddess is positively inclined towards human beings who encounter her, another facet is negatively disposed, while the third facet mediates between the two and decides her course of action. However, the most important triple aspect is that of the Young Woman, Virgin facet - the Mother - and the Old Woman, Crone or Hag. This is perhaps the easiest for people to identify with as this triplicity corresponds to the three phases of a woman's life. It also links us to the cycle of the Moon's phases, and the female menstrual cycle, ovulation - possible impregnation - menstrual flow, corresponding to the Young Woman - Mother - Old Woman facets. This threefoldness can be followed up into many facets of life and makes the Triple Goddess an easy figure to identify with. She links into the very substance of our humanity and, if we allow her space to act as a mythic figure, can inspire our souls, nourish and sustain our inner resources and transform our innermost being.

The second part of the experiment begun in the last issue involves the preparation of metallic mirrors. This requires a more subtle method for precipitating the metal from a solution of one of its salts. The metal trees can be grown by displacement from solution by a more electropositive metal, i.e. mercury replacing silver or gold, zinc replacing copper, or tin. Metallic mirrors, however, are formed by the process of reduction of a salt to its metal, an oxidation-reduction process rather than a simple ionic one.

We will begin by considering a silver mirror, and will give some indications of how to prepare a gold mirror (though this is a very expensive procedure), and copper and lead sulphide mirrors. These different mirrors have individual characteristics, the copper having a pinkish tinge, and the lead a bluish reflection. If such a metallic film is deposited on thick glass one might have a very useful magical mirror or skrying crystal that bears a planetary correspondence to its particular metal. Indeed, one wonders if these techniques might have been used centuries ago to produce magic mirrors.

For our silver mirror we shall need to weigh out substances accurately and measure volumes carefully. There is a slight danger in experimenting with these chemicals of accidentally preparing silver fulminate which is unstable and explosive (and this also applies to gold fulminate). Indeed, there are many records of explosions occurring in the laboratories of alchemists, for which silver or gold fulminate was probably responsible. This is completely avoidable by working with dilute solutions only. Care should be taken not to work with concentrated solutions as these can give rise to this unstable substance. (Never add solid silver nitrate to concentrated ammonia, for example, and especially never add solid silver nitrate to ammonia in the presence of sodium hydroxide or other alkali).

For the Silver mirror we require :

Silver Nitrate	Lunar Caustic
Ammonia	Volatile Alkali
Sodium Hydroxide	Caustic Soda
Dextrose	Invert Sugar

Accurately measure out the quantities !

Take 1 gram of Silver Nitrate, and dissolve it in 100 mls of water and add stirring constantly 2 mls of Ammonia - Label this Solution A.

Take 1 gram of Caustic Soda, and dissolve it in 100 mls of water - Label this Solution B.

Take 1 gram of dextrose and dissolve this in 100 mls of water - Label this Solution C.

In order to initiate the reduction process we take Solution A and add the whole of Solution B, all the time stirring well. Then add this to Solution C, our reducing sugar, and the reaction begins immediately. We will have here 300 mls of solution.

As an initial experiment this can be done in a large flask, say 500 mls size. This will, of course, become coated with silver on the inside. If we wish to coat flat pieces of glass, then we will need a flat dish, like say a photographic developing dish, in which we can place our glass to be silvered. To make the silver adhere itself readily and evenly to the glass, we need a

further solution - a tinning or sensitising solution. Take a few grams of Stannous Chloride (Tin Salt) and dissolve it in a litre of water so that we have an extremely weak solution. Stir to make sure it is completely dissolved. This must be made up freshly. Clean the glass plate to be coated very carefully with a detergent and rinse thoroughly, then avoid handling the surface to be silvered. Pour the tinning solution over the cleaned glass plate and rinse off, then immediately proceed to mix the silvering solutions and pour these over the plate leaving this in the shallow tray till a good mirror has been deposited. You should be able to prepare a good quality silver mirror by following these instructions exactly. A good item to make into a mirror is an astronomical reflector blank. (You don't need to grind this to make a proper parabolic reflector, but these chunky pieces of glass about an inch thick, will make an excellent magic mirror).

I have stressed the danger of the formation of fulminates, but if the experimenter follows these instructions, taking care both with the weighing out of quantities and the measurement of volumes, working only with dilute solutions, and not storing solutions for more than a few hours then no problems can arise. So make up solutions immediately before use and do not store made up solutions. After they have been mixed and the reduction process is initiated then there is no danger. (Never add extra silver nitrate to a mixture of ammonia and alkali !).

A gold mirror can be made in a similar way (this formula does not have the danger of fulminate formation).

solution 1	1 gram of Gold Chloride in 100 mls water
solution 2	7 grams of Sodium Hydroxide in 100 mls water
solution 3	5 grams of Glucose in 100 mls water

Mix the three solutions together to initiate the reaction, and immediately pour over your prepared glass, which should have been previously 'tinned' with stannous chloride solution as with the silver mirror above.

A copper mirror is somewhat more difficult to form, but can be made by the reduction of a complex compound of copper called Fehlings Solution, which is formed by mixing in solution copper sulphate with Rochelle Salt. This has to be reduced metallic copper using a stronger agent than glucose, and for this purpose Formaldehyde is the most convenient.

Mix these together to make up Solution A	}	Take 7 grams copper sulphate in 100 mls water
		Take 35 grams Rochelle Salt in 100 mls water
		Take 10 grams of Sodium Hydroxide in 100 mls water and 10mls of glycerine.
Solution B		Take 10 mls Formaldehyde in 100 mls water.

A small quantity of gold chloride, considerably less than a gram, say 1/10th of a gram or so, a small crystal, should be added to solution A. This will help with the adhesion of the mirror to the glass. Mix solutions A and B together and immediately pour over the prepared glass surface, which should have been 'tinned' as before. (Note : Formaldehyde is irritant to the skin and especially to the eyes and should be handled with care. Use only in a well ventilated space - best to use in a fume cupboard).

A lead sulphide mirror can be precipitated onto glass using the following:

Solution 1	40 grams lead nitrate or acetate in 100 mls water
Solution 2	12 grams Sodium hydroxide in 100 mls water
Solution 3	6 grams Thio Urea (Thiocarbamide) in 100 mls water

Pour solution 1 into solution 2 stirring vigorously then add solution 3 and immediately pour over the glass prepared and 'tinned' with stannous chloride solution as for the silver mirror. A blue grey mirror forms within a few minutes or so.

Note that soluble lead salts, the nitrate and acetate, are very poisonous, so care must be taken not to ingest any of the material or let it contact the skin through which it is readily absorbed. Indeed, since many of the solutions used in mirroring are also caustic, it is essential to use rubber gloves when doing these experiments. Further, as it is unwise to pollute the environment with soluble lead, it is a good idea before disposing of the waste solution to precipitate the lead as an insoluble compound. It is most convenient to precipitate the sulphate either with an excess of dilute sulphuric acid or using a solution of sodium sulphate (Glauber's Salt). Add sufficient of either of these to the left over lead mirror solution to precipitate the lead as an insoluble sulphate.

The metallic mirrors involve the deposition through reduction of extremely small particles of metal to form a thin film, a mirror, on a glass surface. For our next experiment we will be considering colloidal solutions of silver and gold, when the particles of metal are even finer, so that they do not fall out of solution. In this state we will find that they exhibit strange relationships to light and exhibit peculiar colour phenomena.

REVIEWS REVIEWS REVIEWS REVIEWS REVIEWS

THE CIPHER MSS OF THE GOLDEN DAWN

Sothis-Weirdglow, 42 Hay Lane, London NW9, 1982, PB
24pages. £2.00

As far as I am aware no facsimile edition of the Cipher Manuscript that was the basis for the Golden Dawn System has yet been published, but this publication by Sothis-Weirdglow under the editorship of Mike Magee, of a transliteration of the document provides a valuable addition to our knowledge of Golden Dawn history. In this short paperback edition, the bare outlines of the manuscript has been transliterated out of the code it was written in (incidentally, taken from Trithemius' Polygraphia). It is very interesting to see how lean and spare the original manuscript is, compared with the polished and elaborate rituals used in the Golden Dawn workings, and one cannot doubt the genius of Mathers in transforming these bare bones of a system into the beautiful structure we recognise in the Golden Dawn ritual and knowledge lectures. This is an important item and I believe that it would be of great value to occult scholarship if a further edition of the cipher manuscript could be prepared showing its possible sources, outlining its suspect history and showing the ways in which Mathers and his colleagues transformed this sketchy material into a working occult system. Although this present volume does not meet that aim. it is a most valuable reference work and I trust its publication might inspire further work with this material.

DE MYSTERIIS ROSAE RUBEAE ET AUREAE CRUCIS
by One whose number is 777. Khephra Press, 1976,
distributed by Sothis-Weirdglow, 42 Hay Lane, London
NW9, PB. 12pages, limited edition 400 copies, £1.50.

Also distributed by Sothis-Weirdglow, this is an excellent companion to the Cipher Mss. being an analysis of the symbolism of the Rose Cross Lamén used in Golden Dawn workings. The author, likely to be Frater Achad, takes on the archetype of an Adept addressing the reader from a seeming great height as 'My Son' (reminding me of the tone and style of many early alchemical and hermetic texts), nevertheless provides a clear and penetrating insight into the symbolism of this well known symbol.

THE SECRET OF THE ILLUMINATI by Elizabeth Van
Buren, Neville Spearman 1982, HB 184 pages profusely
illustrated, £6.95.

Since occultists over the centuries have often had to work in secret, it is not surprising that in the public mind occultism is often linked with sinister secret societies involved in unhealthy political manipulations. In the last few decades not a few sensationalist books have attempted to make capital out of this secret side of occultism, suggesting all sorts of dark plotting for power to enslave humanity lay behind the occult orders of the West. (We might consider here Trevor Ravenscroft's atrocious dark dream of the 'Spear of Destiny' and Robert Anton Wilson's 'Illuminati' trilogy of novels.) Elizabeth Van Buren is most concerned in her latest book to set the matter right, to redress the balance and show that the Illuminati were not some terrible international conspiracy or secret 'bund' behind every brutal act in history, but rather should be seen as guardians of the Western spiritual tradition, who worked for the good of humanity, for evolution, not enslavement. Elizabeth Van Buren surveys various aspects of our tradition pointing to various symbols laid down in our culture as reflecting the conscious working out and unfolding of a plan of evolution. In this sense, she finds through her survey of the tradition a picture of the Illuminati close to that of the theosophical "Masters". I believe that we should recognise the concept of a 'Master' or 'Great Adept' is an important archetype living in the soul of western humanity. In the cynical age we live in, such archetypes are easily ridiculed and repressed, or even inverted into figures of evil, but in a strange way I feel that such archetypes will become more relevant to the next generations. Elizabeth Van Buren is courageous enough to have a positive view of the future, while not blinding herself to the realities and problems of the present age. In this book she asks us to take consider the great achievements of figures behind the esoteric traditions, and to take heart and positive example for our future.

When I first received the publicity handout on this Bibliography of A.E. Waite, I wondered if it would not be a rather thin volume perhaps containing a mass of seemingly irrelevant information on different editions. After all had I not, over the years, surely read all of Waite's writings that were important? However, I am delighted to be proved wrong, on both counts ! for R.A. Gilbert, who is well known as an authority on Waite and as a collector and bookseller of 19th and 20th century occult literature, has provided us with a masterly survey of Waite's writings that allows us for the first time to appreciate and fully assess his contribution to the present day interest in the occult traditions. Now, a Bibliography must of necessity be a listing of books and consequently can be dry as dust, but R.A. Gilbert's notes make fascinating reading, for through these he gives us a picture of Waite's relationship to his publishers, his expectations of a book and his disappointments when a particular volume failed to sell well. Looking through the listings, I am amazed at the volume of Waite's writings, and when we further consider that some of these books were 600 pages long, we have to realise that Waite devoted his life to researching, translating and writing on various aspects of the Occult traditions. Though Waite's style is perhaps unfashionable today, being experienced as too heavy and difficult to digest, many of his books have been reprinted in the past decades and are still widely read. For his writings do give us a sense of the importance of ancient traditions handed down in secret orders through the centuries, and he always manages to convey the fact that there is more to these traditions than can be seen merely through surface scholarship. Waite set a style of occult scholarship in which he was able to combine an inner commitment to occultism without losing that degree of detachment and objectivity necessary if one is to keep high standards of scholarship and solid research. This excellent book will allow us to perceive the immense achievement of Waite, and the debt that present day esotericists owe to him, in giving a solidity to the speculations of occultists and mystics. In a sense we should see Waite's books as a foundation stone of present day esotericism. They have certainly been plundered often without due acknowledgment by many lesser writers in the past decades. This Bibliography will be of great assistance to anyone researching the history of occultism during its revival at the close of the 19th and the beginning of the present century. What is lacking is a biography of Waite and as I understand that R.A. Gilbert is also working upon this at present, we shall be doubly indebted to him for giving us a greater understanding of this important figure in the history of western occultism.

MONTAGUE SUMMERS - A BIBLIOGRAPHY by Timothy
d'Arch Smith, Aquarian Press 1983, HB 170 pages, £9.95

Also published by the Aquarian Press is a Bibliography of the works of Montague Summers by Timothy d'Arch Smith, which can be seen as an excellent companion volume to R.A. Gilbert's Waite Bibliography. The Rev. Montague Summers is best known for his interest in Witchcraft and in particular for his translation of the atrocious document of witchcraft persecution the 'Malleus Maleficarum'. This Bibliography which fills in the details of Summers varied writings, will be of value to those wishing to research the revival of interest in witchcraft in the present century.