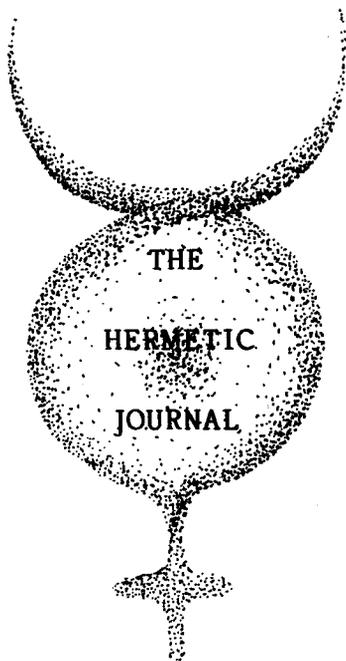


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EDITORIAL

In the past weeks two incidents should serve to remind us of the way in which our society tends to respond to cults. Sun Moon of the "Unification Church", the Family or "Moonies" was imprisoned in the USA for tax evasion, while in Britain a strongly worded attack by a British High Court Judge on the Church of Scientology has prompted a Member of Parliament to draft a Bill that will legislate to restrict the activities of cults.

It is an unfortunate coincidence that "cults" and "occult" have a similar sound to the public ear, though these words derive from different latin roots - cult from "colere" to "worship a thing, idol

or person", and occult from "celare" to "hide", and thus hidden, secret knowledge.

I believe that those of us who are working in the public sphere with esotericism and spiritual philosophies should remain vigilant and sensitive to any subtle changes in the public mood regarding the cults. For the society in which we live is in many ways becoming increasingly authoritarian and repressive and it would not be too difficult in the emotional volatile climate of public opinion whipped up by the press and media, for politicians to impose some restrictions upon cultic groups which might also come to be transferred in the public mind to esotericists or "occultists". Our materialist consumer culture provides little nourishment for the soul, and in an age of unemployment

when many people find it difficult to live within themselves and experience various existential insecurities, their souls can become extremely susceptible to grasping desperately at the slick and simplistic answers that the cults can provide for them. So it seems more than likely that the cults will proliferate and develop in our present age, particularly as we constantly live under the shadow of the Armageddon of nuclear war and the ritualised public exchanges between the superpowers of cold war rhetoric that only serves to keep people today living in a constant state of terror and paranoia. Add to this the ancient remnant of belief in the coming of the "Millenium" that still lives in people today and I think we can see just how fertile the soul of present day humanity is to the working of the ideas and beliefs of the cults.

One would be forgiven for wondering if these cults might perhaps provide positive nourishment to the soul in its quest, but one thing seems to unite the cults and that is the way in which they insidiously steal freedom of action from the souls they attract. When someone first comes to believe in the message of a particular cult, they experience a sudden rapid spiritual growth. It is as if a great block has been removed in their souls and they come to see the world afresh, and are invigorated by their new insight into the spiritual ground of all things, freshly revealed to them. However, this bright beginning often marks the end of their spiritual growth as individuals. For as they become more deeply involved, the structure of the cult, its belief system and set of ideas, tightens and restricts their freedom, binding them and blinding them to truth, programming them into rigid soul forms. This is the great danger of the cults when people become fanatical adherents worshipping and taking pride in their unconditional acceptance of

the statements and views of their leader.

Esotericism "the Occult" works in a completely different direction. This stream of mystery wisdom has been forced over the centuries to become "occult", "hidden", because it challenged the prevailing rigidities of established religion and hierarchical social patterns. Occultism has thus fostered the freedom of the individual to pursue their own vision of their spiritual quest and has sheltered in its stronghold, the iconoclast, the creative thinker, the bohemian often eccentric rebel against the established order, and it is this freedom of spirit that esotericists must continue to jealously guard, sustain and develop today.

It would be of the greatest danger if the cults which seek to convert people to the rigid views of some self appointed charismatic leader, and occultists, students of esoteric traditions striving to keep available in a hard materialistic culture a metaphysical view of humanity's relationship to the spirit that preserves the freedom of the individual soul, should become confused by media simplification.

Those of us who publicly promote esotericism must be on guard against any gross misrepresentation of the "occult" by the media, either from within the esoteric community or from more sinister or misguided outsiders. For the media often dangle the elusive prize of communicating one's message to a mass audience, if only one will sensationalise and distort the material to fascinate and intrigue their audience. Although this in the short term might benefit some individuals there is the greater long term danger that eventually the volatile public opinion may be led to turn against occultism and esotericists could find severe restrictions being placed upon our public activities.

Adam McLean

The Second Rosicrucian Symposium was held at the Artworkers Guild in London on the 23rd June 1984. The morning session focussed on the theme of the Rosicrucian vault. Adam McLean pointed out that 1984 marked the 500th anniversary of the symbolic death and entombment of Christian Rosenkreutz in 1484. He described the ways in which this archetypal idea of the vault had influenced later groups and in particular showed a 1/4 scale model of the Golden Dawn vault. Dr Deirdre Green then looked at the symbolic interpretation of the vault especially linking it with various kabbalistic ideas. A full transcription of her lecture is included in this present issue. The morning session concluded with a number of interesting points made by members of the audience.

The afternoon session was devoted to emblem books and the Alchemical Fugues of the Rosicrucian Michael Maier. Adam McLean showed slides of the 50 emblems of the Atalanta Fugiens. The next speaker, Joscelyn Godwin, described how the emblem books evolved, and then discussed Maier's Atalanta Fugiens, revealing that while he had been transcribing these fugues into modern notation he had been able to identify the original source from which Michael Maier drew the skeleton framework for his musical material. Joscelyn gave us some new insights into the ways in which Maier evolved this material through his fifty fugues. The Symposium was brought to an end with a performance by the Kent based early music group, Musica Cantiana. They began their performance with some better known pieces contemporary with the Rosicrucian period, to set the musical context for their performance of a selection of 9 fugues from Maier's work. These were performed with the slide of the emblem and in one or two cases, a reading of the accompanying verse epigram. The Maier fugues though somewhat difficult proved to have a definite charm and set a certain mood.

The Symposium seemed to go smoothly enough and those attending indicated that they found it of interest and value to them.

It was good to meet with many of my subscribers and colleagues though there was with the formal proceedings insufficient time for extended conversation.

The Symposium was poorly attended. I had hoped to get about the same audience as in 1983, i.e. 80+ (and costed the event to break even on this size of audience), but this year only 40 people turned up despite considerable advertising and mailing efforts. I thought the choice of theme might have brought out a wider range of people than my regular subscribers, but this was not to be. I would like to thank all those who did support this project and helped in various ways to enable it to take place. However, as the event did make a loss of about £300 or so, and also involved considerable other hidden costs in terms of the number of hours I had to devote to behind the scenes organisation, consequently, I have decided that this particular way of working is just not viable, both financially and in terms of my expenditure of time, and this has been the last of the proposed annual Rosicrucian Symposia I will organise. I hope readers will recognise that this is not due to my lack of enthusiasm but rather the lack of response from those supposedly interested in such ideas. Instead I intend to undertake a program of more modest and intimate meetings. In small informal group meetings of around 12 - 20 people we could explore aspects of Hermetic and Rosicrucian symbolism and ideas both in more depth and in ways tailored to people's individual interests and abilities. I hope to begin such one

day meetings this autumn or winter, and will send details to all my subscribers as soon as the project is finalised. Thus I hope to resurrect from the death of the Rosicrucian Symposium a more direct and intensive means of working with this material.

On a more positive note the 1984 Rosicrucian Symposium did produce a number of important meetings and consequences, not the least of which was the finalisation with Joscelyn Godwin of a project to publish shortly a Magnum Opus edition of the text, fugues and emblems of the Atalanta Fugiens together with a cassette tape of the fifty fugues. Meetings such as the Rosicrucian Symposium do give me the opportunity of meeting with fellow researchers and enthusiasts to share ideas and agree to work together on various projects, so I intend to continue with such meetings though perhaps on a less ambitious footing.

*** THE FUTURE OF THE HERMETIC JOURNAL ***

With this issue of the Hermetic Journal enters its seventh year of publication and it is time for me as editor to take stock and assess plans for the future.

A foundation has been laid through the work of this Journal, but I believe it still has a great deal more to contribute to our understanding of the Hermetic tradition. Already it acts as a forum and point of focus that encourages people to continue researching, contemplating and re-evaluating hermetic material. As my own enthusiasm remains strong and the subscriber list slowly grows month by month, I can unhesitatingly state that the Hermetic Journal has many years of creative life still living within it. Not so, alas, for the Journal of Rosicrucian Studies linked to the Rosicrucian Symposium. Regrettably, I have to bring the Journal of Rosicrucian Studies to a close after one issue, and the impulse that worked within it will be brought back into the sphere of the Hermetic Journal.

There will be a slight change in the Hermetic Journal which many subscribers will barely notice. I intend to give each of the four annual issues a certain focus or point of reference. Thus many though not all of the articles in each issue will focus on a definite theme. Some of these themes I have identified in past editorials and articles and they reflect the direction of my work with hermeticism.

* Exact scholarly research into the textual and historical material of the Hermetic tradition, and especially Rosicrucianism.

* The Inner Quest - meditation and inner work with hermetic symbols - links with depth psychology.

* The search for a new hermeticism relevant to the 21st century - the investigation of philosophical links between Hermetic philosophy and modern scientific ideas - the attempt to create a new language that can bridge the gulf between the terminology of modern science and philosophy and that of the ancient Art and Science of hermeticism.

*** THE ROSICRUCIAN VAULT COMPETITION ***

I would just like to remind all of my subscribers of this competition, full details of which are to be found in Issue 23 of the Hermetic Journal. As there have only been a few entries to date I am willing to extend the deadline of 30th September a little to allow those still working on their entries to have time to complete their contributions.

THE SYMBOLISM OF THE ROSICRUCIAN VAULT

A talk given at the 1984 Rosicrucian Symposium

by Dr Deirdre Green ©

This is going to be just a quick introduction to some of the less obvious possibilities surrounding the symbolism of the Rosicrucian Vault. I can't cover all these intriguing notions in depth here, so I am just going to touch on a few ideas which I hope will set you thinking.

Let's begin by reminding ourselves that a Vault is typically an underground chamber, with an arched or domed ceiling. The dome often signifies the heavens, and the whole structure thus depicts the union of 'heaven' and 'earth', so to speak, or of the spiritual and material realms. The sevenfold symbolism which is so much to the fore in the description of the Rosicrucian Vault might then correspond to the planetary heavens, or rather to their archetypal and symbolic meanings for the inner life : their meanings for us which make of the soul a microcosm binding the spiritual and material worlds together. However, I think that to see the sevenfold symbolism of the Vault as primarily concerned with the planetary heavens is a bit limiting. There is a tendency, whenever we find septenary symbolism, automatically to associate it with the seven planets. But in fact many mystical and occult traditions speak of a number of distinct layers of sevenfold symbolism, not all of them connected with the seven heavens. For example, in the early Jewish Merkavah or Hekhalot mystical tradition, and in the parts of the Zohar which draw on this tradition, the initiate has to travel in inner vision through the seven heavens ; but it's not until the seventh heaven is reached that the real experiences begin. One then has to journey through seven Palaces, which are not at all the same as the seven heavens ; and the seven Palaces are the focus of this mystical tradition.

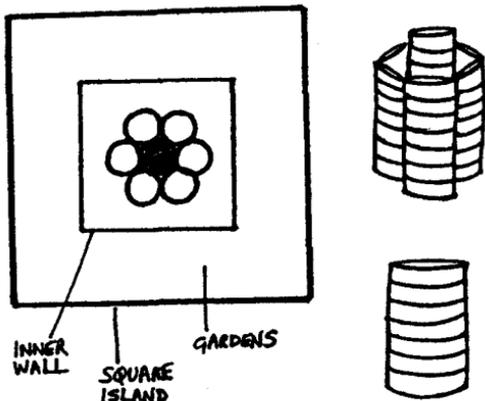
The path that we must follow if we are to gain more insight into the symbolism of the Rosicrucian Vault, must begin with our seeing the Vault in its own cultural and literary setting. We must look at the other Rosicrucian writings with which the account of the Vault and of its discovery are intimately connected. The most important parallels here are found in The Chymical Wedding. The story of this alchemical allegory is divided into seven days ; the Castle in which it takes place can be divided into seven main areas ; Christian Rosenkreutz gives away seven gifts and receives seven tokens ; and many other examples of sevenfold symbolism can be found throughout the book. Adam points some of these out in his Commentary to his new edition of The Chymical Wedding, for which I partially modernised the English. But I want to concentrate here on two images in The Chymical Wedding which are particularly interesting

in connection with the Rosicrucian Vault : the Tower of Olympus, and the Chamber of Venus.

Christian Rosenkreutz and his companions are taken to the Tower of Olympus at the end of the fifth day. It's reached by means of seven ships, and it's situated on a perfectly square island surrounded by a high wall. Inside the wall are gardens, then there's another inner wall around the Tower itself. The whole thing looks pretty much like a mandala. The word 'mandala' is an Eastern term, of course, but there are similar stylised, symmetrical drawings in the West used for the purposes of esoteric instruction, contemplation, and symbolic representation of spiritual truths. Many of these Western equivalents of mandalas are found in the Hermetic and Rosicrucian writings. I ought to point out, though, that this diagram is just something I've made up myself to illustrate the symbolic description of the Tower given in The Chymical Wedding; the diagram is not found in Rosicrucian writings. But let us get on to the Tower itself. It's a sevenfold-sevenfold Tower, for it's described as being "just as if seven round towers had been built one by another, yet the middlemost was somewhat the higher" (1) -- I've shaded the middle tower in the illustration -- and all the seven divisions of the Tower have entrances linking them up inside. But also, we are told, each of the seven divisions of the Tower has "seven storeys one above another" (2). I thought for a moment that what was described might be a Ziggurat shape -- the text is not very clear -- but in fact this interpretation is belied by a later passage.

Inside this Tower, alchemical experiments are performed. Rosenkreutz and the others have to ascend the storeys of the innermost Tower through a series of initiatory exercises represented by the seven stages of the alchemical process. What is represented here is not a planetary scheme but rather the archetypal sevenfold pattern of spiritual transformation found in alchemical writings. Similar patterns are found in other traditions, and I may say a bit more on some of these later. Still, it would be wrong to deny that there are sometimes correlations with the seven planets, both in alchemy and elsewhere; the exact system varies from one time and place to another. The point I am trying to make, really, is that it's not that simple.

Now a few words about the Chamber of Venus, also found in The Chymical Wedding. Like the Rosicrucian Vault, this is an underground vault with a tomb at the centre. It is found not in the Tower of Olympus but in the Castle where most of the story of The Chymical Wedding takes place. The page who at this time is serving as a guide to Christian Rosenkreutz tells him that the Lady Venus lies buried here, although she is not in the tomb but lies in a kind of enchanted sleep on a bed below. Rosenkreutz is vouchsafed the sight of the naked Lady Venus -- or 'Isis Unveiled', to use a parallel terminology. This can be seen as a revelation of the feminine side of the Deity. As a result of this vision, Rosenkreutz later becomes the first Doorkeeper of the Castle. The revelation is of such a higher level that the former first



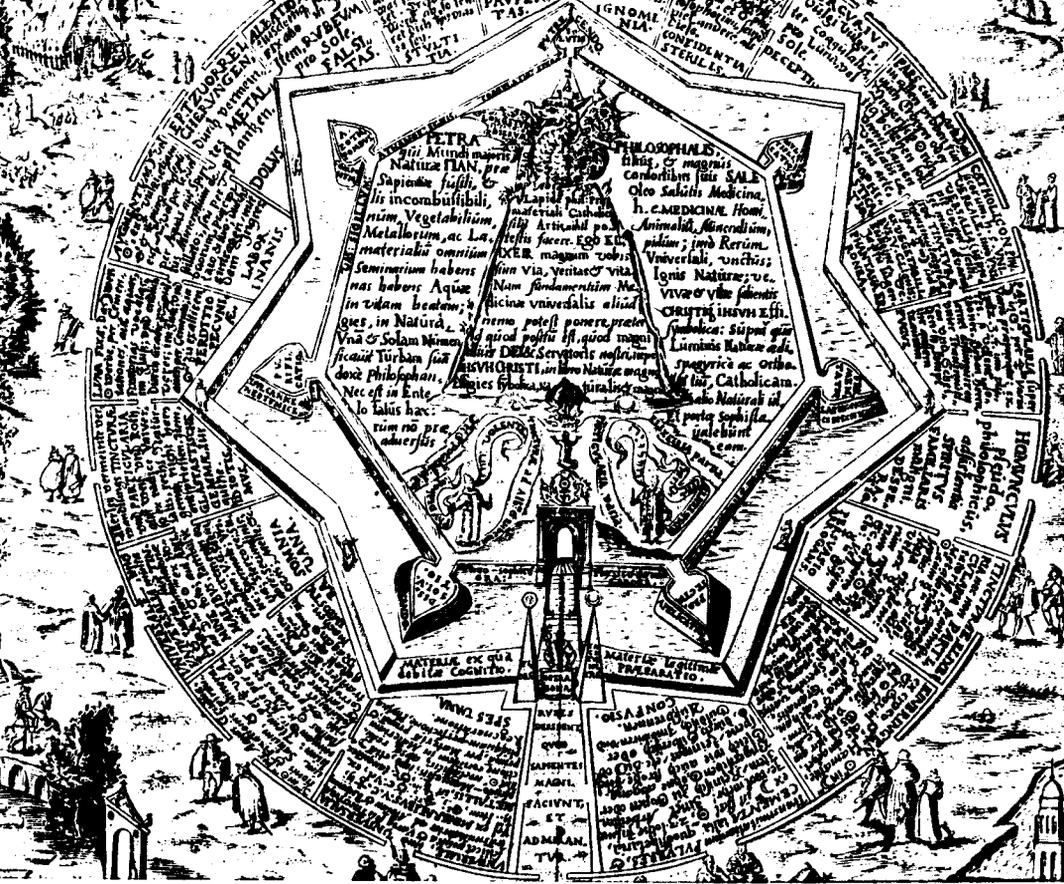
Doorkeeper is the only person outside the King's family to have seen the Lady Venus ; he is now to be succeeded by Rosenkreutz.

The allegory of the discovery of the Vault and Tomb of Venus by Rosenkreutz parallels the legend of the discovery of the Vault and Tomb of Rosenkreutz himself by members of the Rosicrucian Order. Perhaps, then, those who discover the Rosicrucian Vault -- whether in 1604, or 1984 -- undergo an initiation process similar to that of Rosenkreutz when he discovers the Vault of Venus. And perhaps they too become 'Gatekeepers' or 'Guardians of a Threshold'. I'll say something more about the Vault as an Initiation Chamber ; for the moment I'll just add that the discovery and opening of a Vault -- whether the Vault of Venus, or of Rosenkreutz -- represents the reawakening of a spiritual impulse which has been dormant or in a phase of withdrawal. Impulses connected with the feminine mode of spiritual symbolism are certainly going through this type of reawakening at the moment. And we are told in The Chymical Wedding, by means of a rather complex allegory which I won't go into here, that when opposing dualities are resolved, when we have balanced the polarities within ourselves, then Venus will awake and be the mother of a King. This union of polarities, the balance of the masculine and feminine principles, is a central theme of The Chymical Wedding.

Here's another example -- just one of many -- of sevenfold symbolism in Rosicrucianism. This rose, from Robert Fludd's Summum Bonum, has seven petals to each layer, and seven layers from the outer petals to the inner heart. So here we've got seven concentric circles, each with a further septenary division. It's reminiscent of the dual sevenfold symbolism of the Tower ; when we come across multiple groups of septenary symbols like this, it is, I think, something more complex than a planetary pattern that is referred to.



The next figure shows the 'Heptangular Fortress' of the alchemist Heinrich Khunrath : a seven-sided fortress containing the Philosophers' Stone, with seven heart-shaped bastions which refer to the stages of the alchemical process. The Fortress is itself enclosed within a circular space which sets out twenty ways of error in alchemy -- amusingly if perhaps rather arrogantly interspersed with comments from Khunrath such as "Labour in Vain, you Stupid Idiot ! Mistaken Fancies !..." and so on. (3) The gate of the Fortress is guarded by a figure holding a caduceus and standing between two pillars surmounted by a Sun and Moon. So here again we touch on the theme of the balance between the opposites. The candidate who manages to get past both the guardian of the gate and Khunrath's scathing tongue, passes over a drawbridge labelled 'The Mystery', to the inner gate which is said not to be for everyone and which represents the esoteric core of alchemy. On top of this gate is the hieroglyphic monad of John Dee. And whilst on the subject of Fortresses, Schweighardt's College of the Rosy Cross is worth mentioning. (See page 16) The basic symbolism of this Wheeled Castle is fourfold, not sevenfold ; but it does have a domed roof ; and above it in the sky are represented the two new stars in the constellations of Serpens and Cygnus, which appeared in 1604. These stars were connected



by Rosicrucian writers with the legend of the discovery of Rosenkreutz's tomb that same year. Now obviously I'm not suggesting that this Castle is really a representation of the Vault; the point is that the common symbolic themes and patterns that emerge from all this, may help us to understand the enigma of the Vault, if we reflect on and meditate on them. And this takes me on to my favourite subject: sevenfold Castles. I think there may be important links between the sevenfold Vault, sevenfold Tower, and sevenfold Castle of Rosicrucianism, and Jewish mysticism. I can only sum this up very briefly now, but basically what I am writing about as the subject of my current book concerns the image of the sevenfold Castle or Palace as a mystical and mythological symbol. I've traced the roots of this image back to ancient Babylonia and Sumeria; I've discussed its use in the early Jewish Mercahav or Hekhalot esoteric system; I've found that the tradition is continued in portions of the Zohar which are largely untranslated into English; and I've discovered a link between this Zoharic material and the the of the symbol of the Interior Castle by St. Teresa of Avila, a Spanish Christian mystic who in fact came from a Jewish background. Now according to legend, Christian Rosenkreutz is supposed to have travelled to Arabia, Africa and Damascus; he's supposed to have encountered kabbalists in Arabia, and to have returned to Germany via Spain. This need not be taken literally as historical fact, of course: the point

that is being conveyed is that Rosicrucianism adopted into its teachings, elements taken from the spiritual life of the cultures mentioned, as they were at the time when Christian Rosenkreutz was supposed to be on his travels. The legendary dates of his life are 1378 to 1484. So if we consider first of all the statement that Rosenkreutz returned to Germany via Spain, we are struck by the fact that his legendary lifetime coincides with the heyday of Spanish Kabbalism, and with the perpetuation in Spain of the use of the sevenfold Castle or Palace as a symbol of mystical progression through the various realms of being or consciousness. At this time, too, Germany itself had already been familiarised with this same symbolic tradition by the Hasidim, a Jewish mystical sect who also carried on using the earlier imagery of the seven Palaces in meditation and visualisation. There are a number of significant parallels between The Chymical Wedding and other Rosicrucian writings, and this stream of sevenfold Castle symbolism. I can't go into all these now, but there is the obvious division of a Palace, Castle or Tower into seven parts, representing advancement along a septenary path of spiritual progression ; seven stages of attainment or realisation. There are gatekeepers in The Chymical Wedding, who are paralleled by angelic gatekeepers at the entrances to each of the Palaces in Jewish mysticism. And just as Rosenkreutz is given tokens by the gatekeepers in return for certain gifts, so in the Jewish traditions dealing with the seven Palaces, the aspiring visionaries have to give magic seals to the gatekeepers, and are sometimes given passes in the form of a brilliant jewel, or a note written on paper. (The same theme, by the way, is found in the Sumerian myth of the descent of the Goddess Inanna to the Nether World ; she passes through seven gates, at each one giving to the gatekeeper some piece of regalia, until she arrives at a lapis lazuli Palace.)

To come back to the Rosicrucian Vault, the Fama tells us that this chamber is lit by an artificial Sun situated in the upper central part of the Vault ; this may perhaps connect up with the use of the Sun as a symbol of Divine Light in the Palaces stream of Jewish mysticism and Judao-Christian mysticism in Spain. Here the Sun is sometimes said to illumine the Palaces from the innermost centre. And the Rosicrucian Vault is described as a "compendium of the Universe" (4) -- a microcosm -- likewise, Teresa of Avila, following the Jewish tradition in Spain, sees her Castle of the soul as a microcosm, an "interior world" as she puts it. (5)

But perhaps even more interesting in connection with these Jewish roots is the statement in the Fama that each of the seven walls of the Vault was divided into ten squares with certain figures on them. When we come across sevenfold and tenfold symbolism together, we tend to suppose that the symbolism probably has a Kabbalistic basis, and in fact this was how the Golden Dawn interpreted the symbolism of the Rosicrucian Vault. Now Christian Rosenkreutz is said to have met Kabbalists on his travels, and he is also said to have travelled to Damascus. Let me reiterate that I don't take these statements literally ; but they do nevertheless give us clues as to the spiritual heritage of Rosicrucianism. I believe that the 'squares' which adorned the walls of the Rosicrucian Vault may perhaps have been magic squares. These were well known to Kabbalists, and in fact a system of magic squares for use in meditation was popularised in 16th century Damascus by Rabbi Joseph Tzayach. Tzayach's system uses a particular magic square to represent each of the seven planets, and in addition one for each of the ten

Sefirot. Perhaps each wall of the Rosicrucian Vault was divided into ten magic squares, each representing one of the Sefirot.

These are neither conclusive nor exhaustive arguments, but rather an attempt to present material which when meditated upon will revivify our understanding of the symbolic patterns inherent in the Rosicrucian Vault. So to conclude : I've talked about the sevenfold Castle, Fortress or Tower in relation to the Vault : all of these are protecting and enclosing symbols, but the Vault is a more feminine archetype, like a womb, tomb or initiation chamber. I think that this image of the Vault as an initiation chamber is an important one : it might have been a place in which one would undergo the death-and-rebirth experience typical of initiatory rituals. Perhaps significantly, the account of the Vault in the Fama closes with the words "out of God we are born, in Jesus we die, through the Holy Spirit we are reborn." (6) Likewise, St. Teresa, as part of her sevenfold Castle imagery uses the simile of a House or Palace to represent God : we enter this palace to 'die' in the inner fire of contemplative renunciation, and out of it we are also reborn. The allegory of death and rebirth is also central to The Chymical Wedding, where the plot is concerned with the beheading and the final resurrection of a King and Queen. In each case, what is represented is the sacrifice of the mundane, superficial and egocentric personality to the realisation and service of the spirit within. As in each case, an important accomplishment necessary to bring about the state of rebirth is the balancing and union of the masculine and feminine polarities.

NOTES :

- 1378 - 1484 symbolic dates of Christian Rosenkreutz' life
- 1484 symbolic date of construction of the Vault
- 1604 symbolic date of discovery of CR's Vault and Tomb
- 12th/13th Cent. Heyday of German Hasidism
- 1280/1290 first circulation of the Zohar
- 1492 expulsion of Jews from Spain
- 1515 - 1582 St. Teresa

REFERENCES :

- (1) Commentary on the Chymical Wedding, Magnum Opus Hermetic Source-works Edinburgh, 1984 ; p.56.
- (2) Op. cit., loc. cit.
- (3) The Amphitheatre Engravings of Heinrich Khunrath, Magnum Opus Hermetic Sourceworks, Edinburgh, 1981 ; pp.36-39, 89-90.
- (4) Fama, in Frances A. Yates, The Rosicrucian Enlightenment, Paladin, 1975; p.291.
- (5) St. Teresa of Avila, The Interior Castle, in The Complete Works of Saint Teresa of Jesus, trans. & ed. E. Allison Peers, Sheer and Ward, London, 1946; Vol. II, p.331.
- (6) Fama, in Yates, op.cit., p.293.

EARLY SYMBOLISM OF THE ROSY CROSS
SEARCHING FOR A LINK WITH TRADITION

Rafal T. Prinke ◉

It may be stated, with a certain degree of probability, that much of the popularity of the Rosicrucian mythos was due to the beautiful though simple device in the early 17th century manifestos of the order, namely the symbol of the cross in conjunction with the rose (or roses). The history of that symbol prior to the 17th century, as well as its origin, still remains obscure. In my article in the *Journal of Rosicrucian Studies* I suggested that the Rosy Cross may have originated with the Knights Templar in the Holy Land on the basis of the fact that an emblem similar to it appears on a late 13th century Templar ceremonial sword, which later served as the coronation sword of Polish kings, and that a plant known as the Rose of Jericho was known to Templars and used as a symbol by them. As that evidence is rather slight and may not be convincing, I would like to add two other examples of proto-Rosicrucian use of the Rosy Cross symbol. Both of them contradict A.E. Waite's claim that "outside heraldry the marriage of Rose and Cross is not to be found in printed books prior to the seventeenth century, and I know not of any manuscript illustrated by such a device or alluding to such symbolism" (*The Brotherhood of the Rosy Cross*, p. 103).

My first example is probably the same as that described by A.E. Waite and ignored by him : "The earliest example of the Rose in union with the Cross is perhaps the frontispiece of a work by Jacob Lochter, issued at Nuremberg in 1517. It exhibits a great circle of Roses having a Cross in the centre and the figure of the Christ thereon. There is, however, no to suppose that the circle is other than an ornamental border" (*The Brotherhood.*, p. 101). If I am right in identifying that frontispiece, it is a woodcut by Hans Suess von Kulmbach dated to 1515. Kulmbach was a friend and one time disciple of Albrecht Durer, whose art is full of Hermetic imagery (for example his famous *Melancholia*).

It does not seem to me that the circle of roses is only an ornament because there are five big roses in it which have a cross inside plus another similar one at the foot of the Calvary cross with the Christ figure. Those five roses separate every ten of smaller roses and are strikingly similar to the device on the Polish coronation sword and to the symbol in the *Geheime Figuren* (*Secret Symbols*). They are also similar to Martin Luther's coat of arms but as the woodcut precedes the time when he started to preach his doctrine (1516), it is impossible to suggest that these devices were inspired by Luther's arms. In fact



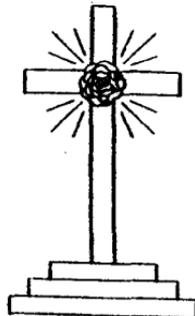
Luther may have taken an already existing symbol for his coat-of-arms, as he was the son of a miner and therefore had had no family arms. (Moreover, I have found a reference that it was not a rose but an apple flower in his arms.)

The whole circle of roses is probably intended to suggest a rosary (between each ten small roses is placed a bigger one with a cross), but there are also some more roses inside the circle. Almost all of them appear to grow on the Calvary cross. The one that is not attached to the cross is placed on the breast of God the Father above. The Calvary cross is therefore obviously an image of the Tree of Life archetype, but it may also be an interpretation of the Cabalistic Tree of Life. There are three small roses above Christ : one on the breast of God the Father (Kether) and one on each end of the horizontal arm of the cross (Chokmah and Binah), forming the supernal triangle of the Sephiroth. The three roses just below the feet of Christ form the lower triangle, and the big one with a cross inside which is placed below indicates Malkuth. There remain four roses, so probably Tiphereth is expressed by the two roses near the Christ's feet (for the sake of symmetry). The whole figure may be compared with the drawing on the frontispiece of Waite's Secret Tradition in Israel, which is almost identical. (see over).

The Cabalistic interpretation does not end here. The space within the circle is clearly divided into four parts which correspond to the four worlds of the Cabala and correct Roses/Sephiroth of the Cross/Tree of Life appear in each world, as well as figures of gradually more and more spiritually evolved people. Above God the Father/Kether and outside the circle of roses is a veronica held by two angels which obviously corresponds to the veils of En-Soph (and is difficult to explain otherwise). And thus the woodcut by Kulmbach can be seen as containing a complete Cabalistic world view.

A question arises whether this woodcut contains genuine proto-Rosicrucian symbols or whether it is just a coincidence. To answer this question positively we must find a similar image in early Rosicrucian literature. Fortunately, it is not a difficult task, since a work often referred to as "the fourth manifesto", *Speculum Sopicum Rhodo-Stauroticum*, contains on its title page a detail which is identical in concept with the woodcut of Kulmbach, though simplified to a great extent. It is a small cross surrounded by a wreath containing four roses and it appears to be the only image of the Rosy Cross in the earliest, and generally believed to be authentic, Rosicrucian writings (see page 16). It is also the only rose and the only cross on that title page and therefore it must be the Rosy Cross of the Rosicrucians.

The other example of a rosy cross symbol I want to give is that shown on the central panel of Herbaville Triptych, which is Byzantine and comes from the 10th or 11th century. The symbol is a Calvary cross with a rose in its centre, which is identical with what Manly Palmer Hall considers to be the original symbol of the Rosicrucians. Additionally there are also roses at the end of each arm of the cross.



אֵין סוֹפָה
AIN SOPH



MACRO PROSOPIUS
KETHER HEAD ELOHIM
כתר WHITE JEHOVAH
THE CROWN GOD AND HIS SHEKINAH



אבא
FATHER YOD WORD WISDOM
חכמה



מַטְרוֹן NA GREAT BINAH
Aima
HE PRIMAL UNION UNDERSTANDING
בִּינָה

וְאוֹ יְדוּעָה
VIAU KNOWLEDGE
דָּעוּת
DAATH



חַסֵּד
MERCY
חַסְדֵּי



גְּבוּרָה
SEVERITY
GEBURAH

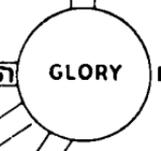
CHESED BRIAH WORLD
OF CREATION



תִּפְהָרֶת
BEAUTY
TIPHERETH



נִצְחוּת
VICTORY
נִצְחוֹת



הוֹד
GLORY
HOD

NETZACH YETZIRAH WORLD
OF FORMATION YESOD



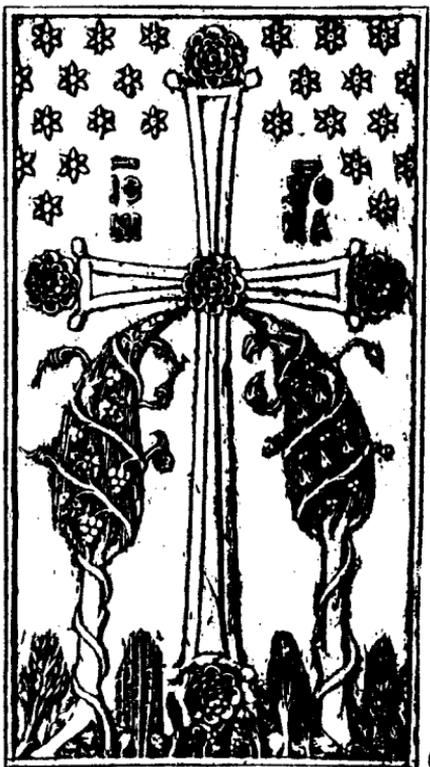
SIGNUM FIDELE
FOUNDATION
SIGNUM SANCTISS



מַלְכוּת
QUEEN MALKUTH
מַלְכוּת
BRIDE THE FINAL HEIR
ZION KINGDOM
ASSIAH WORLD OF ACTION
מַלְכוּת

The roses are eight-petalled and with three circles of petals, suggestive of the 19th century Golden Dawn symbol, but this is most probably a coincidence.

The above does not prove, of course, that there existed any organisation or secret society using the Rosy Cross and possessing a body of esoteric teachings, as some modern "Rosicrucian" organizations maintains. However, the woodcut by Kulmbach seems to indicate that the rose joined to the cross was somehow connected with Hermetic thought as early as the beginning of the 16th century. The Byzantine Rosy Cross may confirm my previous hypothesis of the Templar origin of the symbol, as the Order of the Temple had connections with the Byzantine Empire. However, there is one more instance of that symbol, which suggests a still earlier origin. It occurs as a sceptre held by St. Luke on the miniature in St. Chad Gospels of the 8th century. He holds it along with the bishop's staff and it is described as the royal sceptre of power. But it seems strange that St. Luke should hold a royal symbol, so perhaps the two staffs are symbolic of the two sides of the teachings : the exoteric (bishop's staff) and the esoteric (the rosy cross sceptre)?



Sources of Illustrations

- 1 "A Rosy Wreath" by Hans Suess von Kulmbach, woodcut, 1515 (Barbara Miodanska, Miniatura Stanislawo Samostrzelnika, Warsaw 1983).
- 2 The device on the Polish coronation sword (drawn by the author as it appears on the original, Journal of Rosicrucian Studies)
- 3 The Rosy Cross from Geheime Figuren (Paul M. Allen, A Christian Rosenkreutz Anthology, p. 246, also in other books).
- 4 Adam Kadmon on the Tree of Life (The Secret Tradition in Israel by A.E. Waite, frontispiece).
- 5 The Rosy Cross detail from the title page of Speculum Sopicum Rhodo-Stauroticum (Paul A. Allen, op.cit.,p.342).
- 6 Byzantine Rosy Cross (Roger Cook, The Tree of Life, Thames and Hudson, p.102,ill.19.)
- 7 The original symbol of Rosicrucians according to M.P. Hall (Codex Rosae Crucis, p.44)
- 8 St. Luke with a rosy cross sceptre (R. Cook, op. cit., p.103,ill.21)

Sub umbra alarum tuarum



Hier wäre das dänisch vorgeleitet
 all geschicklichkeit der gantz und werlt
 all kunst und wissenschaftt angehen
 Doch such am ersten Gemes recht
 demnach rechtliches be-rath
 all-reden schreyff der nim in acht

Vorhabst und schreyff meine be-
 soerung nicht begreiffen und
 wie dem ich auch bei und mit
 freyung nach der welt elend
 was nach hien zuehalten wol
 kein gele nach gut mir angestel

Sich halt in vor mein geist



Geist wäre es danks in Ewigkeit



**SPECVLVMSO-
 PHICVMRHODO-STAV-
 ROTICVM**

Das ist:
Weitläuffige Entdeckung des
Collegij vmbd axiomatum von der
**sondern: erleuchten Fraterniter CHAIST-
 RosenCreuz: allen der wahren Weisheit Be-**
stirgen Expektanten zu fernere Nachrichtung dem von
verständigen Zoilla aber zur vnuersichtlicher
Schandt und Epret.

Durch
Theophilum Schweighardi Constantiensem.
 Cum priuilegio Dei & naturae in ewigkeit dieht
 vmbzustoßen. 1618.

Vorlesstu mit mein troue leer
 Kein buch vorlesstu nemmer



So deutlich hab ichs explicirt
 und mit signum vor augen ghest

Quærit primum Regnum Cælorum

THE FOURTH ROSICRUCIAN MANIFESTO ?

THE MIRROR OF WISDOM OF THEOPHILUS SCHWEIGHARDT

Translated by Donald Maclean ©

Introduced by Adam McLean

The Rosicrucian movement was given its impulse through the publication of its three well known texts, the manifestos of the *Fama Fraternitatis* and the *Confessio* in 1614 and 1615 respectively, followed by the *Chymical Wedding* in 1616. Those wishing to penetrate the mystery of the Rosicrucians must inevitably return to these documents to seek some insight into the Brotherhood's ideas, beliefs and practices. There are however other texts of the period that equally contributed to the Rosicrucian event, and though many of these have been almost entirely neglected, some particular texts deserve study and investigation. Foremost among these neglected secondary texts is "The Mirror of the Wisdom of the Rosicrucians" written in 1617 by the pseudonymous Theophilus Schweighardt and first published in 1618. This text contains three important engravings (The first has been commented upon in the *Journal of Rosicrucian Studies*, the second as the *Alchemical Mandala* feature in issue No. 10 of the *Hermetic Journal*)

The title page (shown opposite) has at its head "under the Shadow of your wings" with the four lettered name of God JHVH thrice repeated. Immediately below this are two male figures one in an attitude of prayer (ORA), and another working with metal on an anvil (LABORA). The text on the right says "Here is clearly expounded all the skill of the whole world, all Art and Science at the same time. But seek first the kingdom of God and then contemplate this matter and take note carefully of everything". The adept is then exhorted by the text on the left not only to look outward at the wonders of Nature but also to look within, "If you understand and follow my feelings, you will never desire anything else, and like myself you will be content and ask little of the world's misery. And I know how to maintain myself in this and no money nor goods shall be lacking to me".

Further below two female figures are set in niches one labelled *PHYSIOLOGIA* and the other *THEOLOGIA*. *Physiologia* who represents the spiritual transformative forces working in the human soul from out of our bodily nature holds a winged flaming heart in her right hand and three symbols - a Rose, a palm frond, and a latin cross, while above her is the statement "This I hold for my radiant joy". Her syzygy *Theologia*,

Theologia, representing the spiritual force working from above into the human soul, holds a heart bearing the first and last things, the Alpha and Omega, A and Z, Aleph and Tau, the alchemical AZOTH, while in her left hand she hold a ruler and compass labelled "The Art of Nature", and above her is written "God's word which remains in eternity".

In the middle below the booktitle is a panel with a complex of symbols at the centre of which is a cross surrounded with a wreath of roses with the words "I am practiced in this". To its left is the cryptic remark "Behold Reader what stands before thy eyes. This is my true counterfeit, my life and my whole position, whereby my name will be known. In this sign is my name". Below, an island rises out of the sea of ignorant opinion and useless speculation, while above, a ship set on its course to the Rose Cross is guided by the hand of God holding the angelic wings.

The title page is rather elaborate, introducing this book to us as :

"The Mirror of the Wisdom of the Rosicrucians.

The Detailed Unveiling of the College and Axiomata of the specially illumined Fraternity of the Christian Rosy Cross to all those desirous of and expecting wisdom

and to the further confounding of those who don't understand (Zoiles) and to their inextinguishable shame and mockery.

Theophilus Schweighardt Constantiensem.

With the Privilege of God and Nature,
not to be overturned in Eternity, 1618."

On the bases of the two columns we find written on the left "Unless you understand my true teachings, you will never understand another book", while on the right "I have explained it so clearly and brought it before your eyes with figures".

Schweighardt's text which I have had translated into English for the first time (Donald MacLean undertook this for me) does not need any elaborate commentary, and expresses clearly enough the search for the Rosicrucians as being an inner quest. Schweighardt, who must have been close to the mystery of the Rosicrucians (the Rhodo-staurotic Brotherhood as he refers to them) as anyone of the time, clearly identified the fraternity as an inner brotherhood of aspirants working within the sphere of a common constellation of symbols. In his third chapter he outlines the polarities that must be united within our souls if we are to consider ourselves as brethren of the Rosy Cross.

I believe that this translation and publication of Schweighardt's text, reminds and emphasises to us that there are great riches of esoteric literature still to be researched, lying neglected in public libraries and the specialist collections of academic institutions.

Through the mediation of the Elohim
I, Theophilus Schweighart Centralleanicus
with the blessing of the times, herald of the
Divine - Magical, Physical - Chemical, Triune - Universal
Philosophy

with the Grace of God, revealed to the unworthy.

wish to all those who have been granted by God to contemplate my "Sophy speculum oculis intelligentiae" peace, joy and constant prosperity from the glorious Father of Light reigning through the generations.

Dear brethren and fellow labourers in God, it is for ever the greatest cause of astonishment by what wonderfully contrary and world-loving opinion the majority of human creatures have landed in an incurable desperation, for they cannot recognise the salvation that hovers before their eyes and the final reforming of their errors, but they withstand all the grace and mercy of God. Look at and observe this age that is ending, contemplate the manifold businesses and affairs of mankind which are for the most part vain and of no account, not to mention public calumny and infamy, upon which may God have pity, in high and low degree. All this has so much got the upper hand that instead of being punished it is held more in esteem than godly virtues and heroic deeds. Oh vanity of vanities. Oh depraved human nature! My heart would leap from my body every time that I contemplate this miserable condition of such seeming joy; and though I know myself much too puny and in need of help to ward off this evil by my own person I cannot in Christian love ignore my neighbour and refrain from expounding my "Pandoram" with figures which have been published for the same reason; and from revealing the much desired Collegium, Lodge, or Dwelling of the highly praised Rhodostaurotic (Rosicrucian) brotherhood and their true philosophy, the "fidelibus, pansophiae, studiosis" to the end that mankind be awakened from its sleep of sin, and with freshly opened hearts, with heads bared and bare feet, go joyfully towards the newly rising sun and salutifero Heliae. Wherefore loving brethren in God, nature and wisdom, receive and mark this my faithful instruction, read it and examine it earnestly, and you will find what many thousands have desired from the beginning but what few have found. So be you pious, God-fearing, compassionate, well-doing and silent, otherwise this wisdom that is here made public and laid before your eyes in a manner that could not be brighter will not only shut up your treasure and close its storehouse but will turn to mockery, offence and shame. But thou, God-loving brother and friend, who wast named in the title somewhat obscurely, wilt know thyself through thy manifold experiences and promises made unto thee brought unto me in other ways, thou shalt have this Christian, godlike and nature-politic "Speculum Sophicum" as thine own gift and to thine honour as a lover of its content and one dedicated to the salvation of the faithful. And this all the more because in the past two years thou hast shewn thyself to mine unworthy self in such fashion by confiding to me thine especial secrets that I cannot but think thereon without astonishment and a corresponding brotherly affection. For thou, O brother, didst offer to hear my pansophy, thou hast shewn me the way of my work, thou wast, art and shalt be in eternity the author and refuge of my thoughts.

And although the Theonic generation of vipers have dared to set obstacles in the way of some of our departed societies and brotherhoods by unexpected means and ways, and have undone them for the cursed intention of outer appearance, I shall nevertheless hope and trust that

thy humanity and thy superior understanding will ascribe to me more belief and confidence, when I speak with an open and candid spirit, than other "Zoili" with their despicable calumnies. If thou doest this, thou mayst expect something greater and more worthy in the coming year while contending thyself with the present proffered writing which, as I have said, is in thine honour, friendship and brotherliness, with the prayer to God the Almighty that he will unite it in thee with the "Pansophica studia in centro Sacratissmae Alethiae".

Given on the 1st March 1617 from the Musaum Centralleanicum.

SPECULI SOPHICI UNIVERSALIS

Chapter I

A Brief but Thorough Description of the Collegium of the Fraternity,
Highly Illumined by God, of the Rose Cross.

It is not unknown to me, true-hearted reader, with what great appetite yet for the most part with what vain hope information is sought concerning the Collegium, Lodge, and Dwelling of the far-renowned Rosicrucian Brotherhood by persons of high and low rank hitherto. For hardly a day goes by in Frankfurt, Leipzig, and other well known places, and particularly in the city of Prague, without ten, twelve or even twenty different kinds of person attempting to gain information from art-dealers, booksellers and print-makers etc., not to mention other people of high authority who seek after the aforementioned Collegium with zeal and earnestness, and yet are so cheated and led astray by false brethren that it were better to be silent than to bring people to mockery and disadvantage in their public dealings. In order to avert such evil and the misfortunes which spring from it I have resolved to place the oft named Collegium and its statutes openly before all the world and right before all eyes in various languages, and so hopefully to prevent these terrible errors. Know therefore, brother who lovest God and art, that according to the announcement of the brethren although the incorporated gathering of all Rosicrucians does not take place in one particular place, nevertheless a true-hearted, devout and upright man can easily and without great trouble come to speak with one of the brethren; I say a devout and upright man, but not a gross and high-faluting Thraso, a gold-greedy Ardelio, or a worldly-wise Authophilus.

And now thou askest, how shall I come thereunto? Attend unto what Iulianus de Campsis says in his epistle: "I wandered through many kingdoms, principalities, domains and provinces; I turned towards the sunrise, noon and evening and finally towards midnight etc." These words will explain the Collegium clearly enough unto thee and it helps but little if thou wander through all kingdoms and seaport towns and art not worthy to receive. Study my figure, Serpentarius and Cygnus have shewn thee the way thirteen years ago to the Holy Spirit and have not the blessed videamini called unto the brethren? What shall it avail thee if thou comest with unwashed hands and a mind desirous of money? Little can the ringing of the bell or blowing of the horn help thee, and even though thou seest the gates open before thee thou mayest not enter, for thy name stands not written there, for thus it is written: "Come ye who are worthy. Thou however must be an unworthy Christophilus though thou

beest a Christophilus." Therefore the fraternity shall bethink themselves of Jehova, their leader, rather than give thee a reply. Shall we be moved? even let us be moved - that is an evil message. If that should happen thou shalt certainly either miss the Collegium or if thou art not content with this and wilt climb higher against all will, thou shalt sing the paenitere (penitence) in the dirt. Therefore hasten slowly. Pray, work and hope. If God pleases by many distinctions of things. At last. Thou seest that the Collegium hangs in the air, where God wills, he can direct it. It is moveable and immoveable, constant and inconstant, it relies upon its wings and wheels, and though the brethren call the "venite" with sweet trumpets, Iulianus de Campus stands with the sword, and thou must undergo his examination, wherefore beware. If thou pass not the examination and hast a bad conscience neither bridge nor rope shall avail thee. If thou comest high, high shall be thy fall, and thou must die and spoil in the pit of errors and opinions. Follow me, imitate the birds as in my figure, fly in the free air, go gently. There is no peril in delay, but in haste. Let the dove fly from thine ark and seek out the land. If she bring thee an olive branch be sure that God has helped thee, and thou shouldst in turn help the poor. But if the dove stays away without a sign then go into thy herb garden and feed thyself meanwhile upon the lovely herb "patientia" (in so far as it has been planted in thy garden), but beware, as thou lovest thy soul, of the weed "desperation", for although Iulianus says: "He who is not ready today shall be less so tomorrow" which is to be applied to presumptuous heads who would break into wisdom against the laws of God and nature - may the thrown dice fall! This I say: walk with a stick, for thou who art not ready today shall be so one day, for not all the day is evening, and what is not to be hoped for today shall yet come to pass. Do thou only what thou canst (as the aforementioned Campanus says) and thou shalt be in his good time released from the flood of ignorance.

There is a building, a great building lacking windows and doors, a princely, aye imperial palace, everywhere visible, but hidden from the eyes of men, adorned with all kinds of divine and natural things, the contemplation of which in theory and practice is granted to every man free of charge and remuneration, but heeded by few because the building appears as bad, little worth, old and well-known to the mind of the mob who are ever heedless and seekers after things new; but the building itself is so precious, so delicate, artistic and wonderful in its construction that no wealth, gold, jewel, money, goods, honour, authority or reputation in the whole world can be named which is not to be found in that high reputable palace in high degree. It is itself so strongly fortified by God and nature, and preserved against the onslaught of the ignorant, that even though all the mines, cannon, battering-rams and petards and such recently invented military devices were used against it all human endeavour and toil would be useless and in vain. This is the Collegium ad S.S. of the Rosicrucian Brotherhood, this is the royal, nay more than imperial palace of which the brethren in their "Fama" make mention, herein are hidden the inexpressible costly treasures and riches - let this be a sufficiently lucid account thereof. Oh how many men go unknowing and without understanding through all the rooms, all the secret hidden places of this palace, unseeing, uncomprehending, worse than a blind man, or as the saying goes, as a donkey on a bagpipe, because they have not been sufficiently prepared and made worthy. He who hath ears, let him hear.

It is not possible to speak more clearly, but it is possible, and

unfortunately more than common to twist the meaning of the words. Try it at your peril. I vow to thee by the salvation of my soul, that what I write and describe here is from no presumptuous or deceptive intent, but from a true and well intentioned brotherly heart. But not long ago I was taken by a person of rank in an imperial city who had written about the Fraternity in friendly fashion, and was heard by the judges not without some despite to mine own person; and nothing was made of it than of a philosophical display and a figment of the printers just for the benefit and trouble of bookworms, so you can see how such societies are discovered and unexpectedly disappear again so that no more is heard of them just like the people on the first of April. O uncomprehending man "phy tibi tuisque?" thou think that the brethren have nothing else to do than to call upon thee with writings, beseeching thee and supplicating thee? Nay, if thou wilt not prepare thyself and adjust thyself to the signs of favour already given, thou hadst better leave it alone - herein use thy senses. I tell thee in truth, whereas the brotherhood was once in being and growing, it exists now, and there are such a number of well intentioned "collegari" (members?) (God be praised) that they do not need thee nor thy like calumniants, stay behind the stove lest the hairsplitting "philosophia" will cudgel thy lofty reason, and thou seest no more therein than buffoonery, barrel-organ, low songs and other such shameful verses, which serve only to bring some money into the booksellers' bag. Nevertheless all and sundry who hitherto have dealt with the writings of the brethren (as they must confess themselves) have suffered little harm from them, which in no way detracts from their innate, intrinsic and essential authority, but happens only by accident; and in this another benefit is hidden than can be got by a coarse intellect and perception, but I go too far.

As far as the Collegium is concerned, I know no more than this: Look about thee and pray earnestly to God and thou shalt certainly find it. The brethren are nearer unto thee than thou thinkest, whosoever thou beest, wheresoever thou art, good or evil, high or low, poor or rich, near or far, and yet they are no "ubiquitists" or devil's artists, but Theosophi. I beg thee for God's and thine own salvation's and advantage's sake, only follow, thou shalt not regret it, for thus it is if I may bring the Collegium to light in a few words to the advantage and profit of many erring persons, and beg the same heartily they will seek it in vain and they should cease from their quest, for if they are not worthy, it will not avail them as I have already said, neither blowing the horn, nor ringing the bell, nor knocking and yelling, neither writing nor travelling, for thus it must be. Moreover it is not necessary that thou go into much danger, for it must be a mean place where no brother has been within four weeks (consider my wheel in the figure) the same brother knows and recognises the thoughts better than thou canst shew him, therefore only be calm, still, place thy hope in God, pray unto him without ceasing, hearken unto and read diligently his word and ponder it in thy heart. From my heart I speak: go into thyself, put all worldly things behind thee, contemplate the two old theological works of Thomas a Kempis of 150 years ago, follow after them, in them thou hast the whole art so worthily and beautifully that they are worth setting in silver, gold and precious stones, and guarded as thy highest treasure. If thou canst and doest this thou art more than half a Rosicrucian, and soon the "Magnalia macro and microcosmica" will be found; and I will assure thee that a brother will appear in person to thee. It seems wonderfully incredible, but I beg thee, as thou lovest

thy soul and thy salvation, follow the two aforementioned more than costly little books as much as thou canst, and contemplate besides with diligent study the "Parergon", and I assure thee, thou shalt find the Art and Collegium, and this is the only way, for else there is no avail to seek the palace, for it is not and yet it is.

Seek not, in vain is all thy toil,
Mark now what I inform thee here,
If thou doest it, and followest my teaching
A brother will soon be with thee.
Write not, thou hast then proved thyself,
With prayer hast been admitted to the school.

CHAPTER II
ERGON ET PARERGON FRATERNITATIS TYPICE
(The Work and Secondary Work of the Fraternity - In the Figure)

Outline

Now that we, in a true-hearted mind, have made public the Collegium, and by means of divine help so far demonstrated that hopefully the same may bring to many that labour no little profit and advantage, we shall now, in so far as is permitted to us, take the matter further in hand and reveal faithfully the Axiomata and Conones breviter of the above mentioned Rosicrucian Order. But herein the well-meaning reader, desirous of art, shall so know how to comport himself that instead of proceeding in a Rhodo-staurosophic manner (as he should) he will avoid browsing without understanding upon the writings, all and sundry and without discrimination, of the peripatetics, stoics, the Ramists, Lullianists, Paracelcists, and what more of that ilk, and posing as a monarch of this literary empire (of which such antisophic heads there are now plenty to be found); but he will be mindful that the intention of the highly laudable fraternity is wholly and totally set - as the writings of the above mentioned and other authors stand to be mildly (mildly I say) corrected - on holding the concordances against one another and bringing them to the centre of truth in a pansophic globus. In order that this may be brought about it is imperative that thou first empty thy heart before God, thy Creator, and as St. Paul enjoins, examine all thy human dealings, especially thine own possessions, and cast out utterly all cursed "philautie" (love of self), and go with thy thoughts into thyself, into the inner man, and contemplate the remaining sparks of divine goodness: to God thy merciful Father (in whom all wisdom has her source) call fervently beseeching his grace and support; that he may be helpful to thee in the difficult work which thou hast undertaken, and know thyself too small and weak for it, and bethink thee as soon as thou trustest to thine own forces and faculties thou takest a step upon the right pansophical general road.

I know now that many who read this my brotherly admonition and the recently published "Pandoram" will hold this against me; thinking to himself: "Thou hast promised before in thy 'Speculo pandoram ante publicata' to explain thoroughly, but all thou dost is to go on singing the old song about knowing God and thyself." To him I give this answer: "If only thou knewest, dear brother, how much store the work of the brethren sets not only on thee as a philosophus, but on all and every

individual human being thou wouldst not take exception to these my repetitions; other words I cannot use unto thee in this, only the 'Parergon' as thou shalt hear more extensively of."

The Holy Divine Scripture is the fount and fundament of the fraternity, neither what thou buildest upon it shall ever fall: yea they shall bring humanity to the sustenance of life, but the Theosophi prefer to hear, curing the soul before the body. Imprint this firmly on thy mind, else is all further toil and work in vain, thou shalt lose work and reward if thou lose God. Consider thine own salvation and let this Ergon be acceptable unto thee, and then in the following "parergi" thou shalt progress the more happily in understanding. More I cannot say unto thee of this, but if thou desirest more information concerning this fundament and preparatory work, thou shalt find more thereon in the aforementioned little books of Thomas a Kempis, for the author in the same book does nothing else but teach thee to practise this work rightly and well, and so it may be called his golden writing, well and truly a fount and origin of the Rhodo-staurotic teaching. Hoc de priori.

Now thou descendent from the heights and betakest thyself among the creatures and Magnalia of God to serve thy neighbour. In this is all learned wisdom and philosophia which hitherto has been practised by many hundreds and right little understood and brought to a happy conclusion. Is this parergon general or special? The more widely it is practised the better is its effect, and so it shall be spoken of here next. Thou shalt see its theory in the figure on the following page: His father Sun (which Trismegistus says), Mother Moon; he bore the wind in his belly, his nurse is the earth. This is the matter and subject of our philosophy or of our general physiology, which are provided by time and occasion not by money. For this thou needest no wishing-cap or bag of fortune, nor special art or athletic speed, but only time and place. Contemplate my figure properly and well, the most important thing is hidden therein and it is impossible to indicate it more clearly. No father would place it more clearly before the eyes of his son than I have done before thee, wherefore I beg and enjoin thee (lest thou desire aught more useful and profitable to find in this): let this figure be highly and well recommended to thee, observe it, contemplate it, examine it not once but often, for there is nothing included in it in vain, but can be seen with our open eyes, that thou mayest boldly believe, for I am not here as a deceiver but as a brother and friend, wherefore I have not minced my words) but spoken everything freely, openly and roundly, against the will and good opinion of many.

Twofold is the matter. One comes from heaven, the other out of the earth. How little and bad dost thou appear unto the children of men, how precious however to him who understands. If thou wilt mark it, I have told thee enough, more I may not say, draw back O Harpocratis, however much I should like. If God has helped thee so far, doubt not, though it may go forward but slowly, nature will obey thee (but on the bliss of thy soul bethink thee and use it not other than a parergon, otherwise it would be better for thee if thou hadst a millstone round thy neck and wert sunk to the bottom of the sea) and open unto thee her lovely art and treasure house. As far as the Operation and Practice is concerned, because the same are clear and distinct with both old and new, they are repeated without trouble in this "Methodicum speculum". Use the figure as an aid, and whether thou straightaway gettest the long desired treasure into thine arm and power, so be mindful at all times of this: O Jehova thou gavest, may the praise be unto thee.



ER

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And here we should speak of the *Physiologia generalis* from which the *specialis* is derived. But because at the present time on account of dangerous misuse it would appear inadvisable to bring it into the public, if my true-meaning request with the present figure should reach thee, art loving reader, that thou mayest make do with the figure until either conversation by word of mouth or other means of further instruction may be given thee. *Phy: saeculo! in quos incindimus annos.*

CHAPTER III

Mirror of Art and Nature - *tam Naturantis, quam Naturatae* the Whole Science of the Brotherhood.

Hitherto we have specially treated of the Collegium, Work and Secondary Work (the Ergon and Parergon) of the highly to be praised Rosicrucian Brotherhood. But so that the true-hearted Philopansophus may have some information, and may not complain of the author's work, it seemed good to us to treat of what has been already mentioned in the foregoing work but not dealt with in detail. Therefore we shall repeat the matter in this third chapter as in a short compendiolum. May thou, O Reader desirous of art, give thine attention to the following figure, because in it are hidden many useful and highly necessary things, so shalt thou serve God and thou shalt not be able henceforth to thank the author enough, in so far as thou regardest thine advantage and salvation, nor desirest to misuse such divine Magnalia. Know however, O God-loving man, friend and brother in Christ, that what I, the author of this little tract, have in good faith revealed herein and uncovered, goes neither against God nor nature, but on the contrary is so much favoured of them both that all human efforts were too puny to overturn it in all eternity. It is not just an empty human trifling, or my own facile invention, but the eternal and only naked philosophical truth itself, which God the almighty creator of all things has implanted in nature from the beginning, and which right up into these our times has been preserved in sundry Christ-loving people in wonderful fashion: the greatest things though hidden to the examination and human cleverness may through the omnipotence of the Creator's goodness be resuscitated in the rational soul as divine sparks and flames. When thou apprehendest this aright like as in a mirror, bethink thee and believe firmly that thou shalt attain the highest point of human knowledge in this life happily, and wilt have satisfied thy mind so desirous of art. The sign of thine erudition will be a calm and peaceful conscience, contempt of all pride, and self-love (*philautos*), compassion on the poor, love of God and thy neighbour, hatred of the world, longing for eternal life, and all such divine virtues; but as long any one of their counterparts is allowed to remain in thee, thou mayest not think that the Virgin Sophia will take pity on thee and allow thee in time to enter her pleasure garden; as I myself (so that thou mayest know it) am not yet by any means perfect in my person, and human frailty and especially the devilish self-love gives me all too much pain and hindrance. But I have to thank God my merciful Father that through his grace and Holy Spirit I have climbed so high in my pansophical studies that I should not wish to exchange for it great riches and treasures of this world, and I hope also to be not too far from the goal (and I mean with the Ergon, not the parergon, that the things of others mean nothing to me) and may God grant me his grace in the future.

In order that I may not keep thee too long, gracious reader, so in God's name mark my speech, and imagine to thyself that it be no other than if thou wert hearing it from thine own father, for I desire thy harm less than my soul. Pray God the almighty Father of all wisdom, that he grant thee his grace and support herein, that thou mayst progress through God's visible help (for human power is all too slight for this). Fall with me therefore upon thy knees (mock not) and call to the creator of all things, setting all human affairs, frivolity and profitless thoughts behind thee, in the following words:

"Lord Father of all wisdom be gracious unto me poor sinner, illumine my heart to see thy wonders, and take from me all human frailty, that I may know thee and thy Magnalia in strong faith and true confidence, that I may understand the sparks of thy goodness which thou hast bequeathed, and that I may be useful to and understanding with my neighbour, for the sake of Jesus Christ thine only-begotten Son, who together with thee and the Holy Ghost ruleth, liveth and overshadoweth from now into eternity. Amen. Amen. Amen."

Quod igitur foelix faustumque esse velit
TER - MAX : Mundi MONARCHA.

Here begins auspiciously
THE PANSOPHIA RHODO-STAUROTICA

By God the Almighty established herein from eternity unto the world,
and graciously reserved for the sons of the blessed generation.

Rouse, rouse thine ears
Whosoever hath ears to hear with, let him hear
Whosoever hath eyes to see with, let him see
Whosoever hath a tongue to speak with, let him speak
And proclaim the almightiness of the All-highest.

"In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not." John 1.

This Word is the first that has been hereunto from eternity and again shall remain in eternity, without beginning and end, no thing before him, no thing after him, all things out of him one and alone. This is the Sun, the eternal, the perfect triad, sacratissima monas triade ligata in the upper sphere: from him is the life, the art of light and knowledge of all things in so far as it is granted to man in this life to explore, in short this is the highly-blessed God Jehova, the first creator, beginning, fount and origin of all creatures and Magnalia, so as the human being may wish and think of him; from him alone come riches, honour, favour, authority, skill, wisdom, health, strength and eternal life. Whoever has this has everything in him, for he Jehovah our God is almighty and an inexhaustible source of all that is good. Whoever obeyed him before the Fall need never be in care for wisdom, just as Adam suffered no lack and was free of doubt; and we his descendents would have been given the same form if the so cursed devilish Philauti

(which our ancestors called the snares of the devil) had not come up behind us, and so obscured the divine eternal shining of light (alas may God have pity) that from those brightly shining flames hardly a few little sparks are left up to this last time that is coming to an end, whereby the long awaited rising of the Holy Gospel that alone imparts bliss, and the revelation of the Son of God shall finally dispel that darkness, the beams of divine wisdom shall shine forth more and more, and hopefully soon kindle the last fire to consume the godless world and with it the stubborn hearts of those wandering in error and perilous labyrinth, who have often seen the Parergon, and because of that same darkness did not desire to comprehend the shining of the eternal divine light.

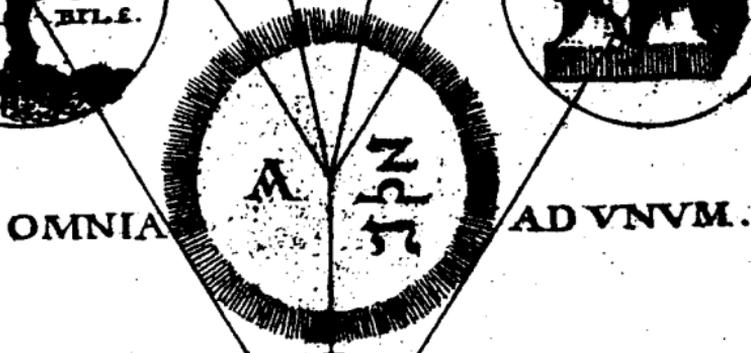
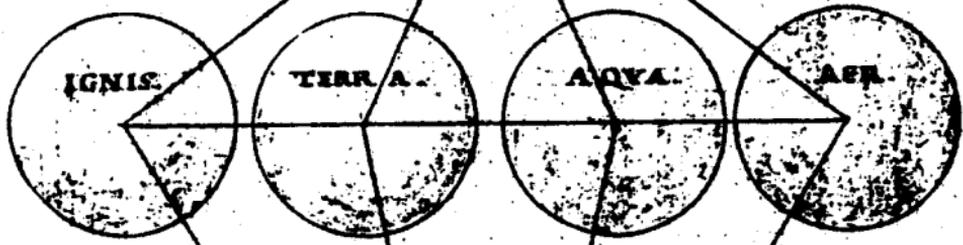
We, however, who now see the grace of God near at hand, should open our hearts, and amend our ways and life, receiving the good news with joy, and go towards the brightly shining Sun with a calm conscience and thoughts of God (not thoughts of gold). We, I say, ought to seek the little spark of divine omnipotence which has been hidden for so long, and the Pansophical Concordances which have been concealed for so many hundreds of years up till now, with earnestness and Christian zeal, and not remain sworn the whole time to slavish human opinions which are for the most part in every respect erroneous. Bethink thee, dear son, of the nature of our study, and I will proceed a little. Go to the universities, academies, gymnasia, whithersoever thou wilt, thou shalt not find aught else than useless and vain quarrelling, unnecessary questions on the meaning of this or that Aristotelian, Platonic or any other philosopher's texts, many hundreds of disputations over doubtful things, from which thou wilt come out knowing no more than before, and rarely shalt thou find a matter really and truly elucidated to its kernel. There they do not enter into experience of nature or reasoning of the mind and the senses, but for the most part it is what this one or that one says, and that is right and must stay right even though it drives nature back - may the professors and doctors forgive me, I do not speak of them all but of the majority - though they would deny that they do it to win praise. Be that as it may take thou timely advice. I do not forbid Aristotle, Hypocrates, Ramus, Paracelsus or such like, but only where they err I would not approve, but correct such error with the light of nature by means of God's help: herein is to be found the first beginning of Pansophic wisdom. If thou askest, who teaches me such correction? I answer, if thou wilt and desirest and follow the advice of good-hearted and true people then read this our Pansophia Rhodo-staurotica briefly outlined often and diligently which further declares:

God the Almighty, after having, as already stated, created in the beginning heaven, earth and all creatures, set the same under the dominion of man (as his image), intending for him as well as for the whole universe a future perfection, and so implanted in each and every creature a hidden divinely working force, by means of which all creatures might be sustained in their being and in their growth. This is called Nature, a rule and guide for all art, a handmaid of God and mistress of all human artifices, a mother of all animals, vegetables and minerals, a bright shining of divine flames.

This Nature is understood by human reason (which is directly inspired solely and only by the Creator) (for the spirits or intelligences will not be communicated here for certain reasons). All the things that Nature operates and does happen and are ordered by four of the same



OMNIA AB VNO



TI BI.

VERITAS SIMPLEX

handmaids or rather four kinds of matter which are and are called the four elements of all things, fire, air, water and earth (concerning the special matter of the sky and the stars we shall be bounden to no one) out of whose appropriate mixing and contemperation all things have their second origin or as long as it pleases God their indefinite continuation, not however to be understood as directly and immediately, as believed by many hitherto, but through seed and a soil (medium) according to the twelve little chymical tracts which constitute no mean prelude to my pansophic studies: thus the four elements give birth out of themselves by the stimulus of Nature sperma or seeds which are cast into the centre of the earth and there elaborated and transformed by different kinds of adaptations, and this sperma is the Sun, the one perfect triad, the most precious monad triply bound, in the lower or sublunar sphere, out of which secondarily everything has its origin, in which all health, strength, wealth, treasures, skill and goods of the whole world are to be found dependent; and the Physiologia generalis, which has already been mentioned, treats of these. He who knows this will soon grasp the particularia. In the previous figure it is so plainly and clearly set before the eye that it is impossible to write it more clearly.

This sperma divides its creatures out in three principal kingdoms, in animal, vegetable and mineral, and is found in each one although thou and others may read otherwise in the writings of the philosophers, but mark that everything which thou hast seen hitherto and contemplated comes together in thyself as in one centre and image of God, for all things are from one, and all things go to one, whence comes the same "Know thyself", "Know thyself" I say, and so thou shalt come to pansophic perfection, which (that thou mayest be truly informed) proceeds as follows:

Man is composed or made up of two parts, the visible transient body and invisible, imperishable soul. The more the latter is like to be of glorious, precious and divine nature, the more its perfection is to be regarded as high and great, and so we become released from our human nature and frailty, and are reunited blissfully with our Archetype, God the Almighty, we die away from the evil godless world and are new-born into the heavenly blessed Jerusalem. This is the most blissful and best art which human understanding may apprehend. Of this Boetius writes: it is a great crime that we do not love the best - and he says rightly and truly - the best should be the dearest, and this love should not regard profit or unprofit, furtherance or harm, win or loss, praise or blame, or spite, or any of these things (as our Thomas a Kempis says), but what in truth is the noblest and best that must be our dearest, and that for no other cause than that it is the noblest and best. The best, however, is the soul's perfection which comes about when we rightly recognise the inner man, and contemplate his sin and impotence, be mindful of God's mightiness and mercy, put behind us all human thoughts, commending unto him all things, obey his will, hallow his name, pray, praise, call upon and glorify him without ceasing. This is the Ergon, the preliminary work, the greatest and foremost art and science of not only the brethren of the Rose-Cross but also of all Christ-loving men. To the eyes of the worldly-wise it seems slight, but they will find with ruth how glorious and precious this treasure is, which is no other than the perfect treasure of which St. Paul speaks (I Corinthians 13). When the perfect shall come, the partial shall cease. This perfect is a being that contains and comprises everything in him and in his being, without which

and outside of whom no true constant being is, in whom all things have their being, for it is the being of all things and is in himself unchanging, unmoving, and yet changes and moves all things (Acts 13). But the partial or imperfect is that which arises from the perfect, and in which it has its origin and goes forth like a splendour and a shining flowing from the sun or a light, and is formed into whatever it may be, and is called creature or imperfect and among these imperfect things there is nothing perfect. And here is to be noted that the created soul of man has two spiritual eyes; the right eye can see into eternity, and the left eye can see into time and creatures. To recognise the difference between what is better or less, and what shall best give the body life and maintain it, that is the Parergon.

Now mark, even as much as the soul (as already mentioned) is more glorious than the body, so is the superior Ergon more glorious than this afterwork the parergon, and know and bethink thee, if thou shouldst fail in the first, thou shalt never come to the latter. Mark also what our dear brother a Kempis further says. These two eyes of the human being may not practise their work together at the same time, but when the soul looks into eternity with the right eye, the left eye must refrain from its work and not look at the creatures, but keep itself as if it were dead; but if the left eye is practising its work looking outward into time and dealing with the creatures then the right eye is hindered in its contemplation (of man is to be understood) and in its Rhodostaurosophic experience, above which there is nothing more blissful in the world, namely thus:

Look first with the right eye into eternity, know God thy creator and thyself, beseech him for gracious sustenance and for the forgiveness of thy sins, - this is the one and foremost thing - and keep thy left eye shut the while. Afterwards climb down from the mountain and look with thy left eye (but with the right eye maintaining its precedence) into time and the creatures. Look first at Nature - at what is possible for it (and that thou canst learn as well from experience and by thine own eye as from good and error-free writings which have partly and partly not yet published), then the elements and how they operate through it, the sperma, and then the three different kingdoms of Nature, mineral, vegetable and animal, and then therein finally thyself again, whence thou mountest up again to God the Almighty, thy Creator, contemplatest his mercy and remainest thus in the globe of truth, contemplating with inward pleasure God and his creatures, yet all the while casting thy left eye no further than thy body's needs and thy neighbour's obligations require.

Behold, dear Christian, this is Pansophia Rhodo-staurotica, this is man's highest perfection in this world, wherein (as already stated) all treasure, riches and skill is hidden, outside of which and without which there is nothing on the surface of the earth. All theological acumen and spirituality, all justice of the law, all medical healing, all mathematical subtlety, all ethical, political, economic practice, all metaphysical, logical, rhetorical, grammatical finesse, in sum all that a man may speak and think is contained in it, only how and in what way it is not necessary here to paint as it were before the eye and so offer any ill-disposed person the instructions and occasion to misuse it in the forgetting of honour.

But to any one who means well and is Christian, and with whom the Ergon goes from the heart, I will give my sincere advice. Let him not grudge a little money, but buy at the booksellers the oft-mentioned

little book of Thomas a Kempis, read it and re-read it often, and order his life as humanly possible accordingly, and if he does this from his heart, a brother or such like will soon present himself (as was stated in the first chapter) either in writing or orally to him with the Parergon. Let him not weary the while, but let him wait in patience, hope and quiet silence. Praise be to God the brotherhood against all expectation goes mightily forward, and I do not believe there is a place in Europe where at least one brother if not more is hidden, but it is not yet time to cry out and write about it abroad on account of certain motives and causes. But if thou wilt take my writing aright thou shalt also proceed haply to the Parergon, for I have given thee instruction as far as it behoves me ; more I cannot do, more I may not do, yea I bethought me before I revealed this, and it had never come about, had not a faithful good friend with Christ-loving earnestness and zeal held me to it insistently for some time ; therefore take it in truth and goodness and be mindful that thou has a little script but a great work before thee. For further information concerning this (for further speaking is forbidden until a later time) consult the attached figure whose truth cannot be paid for with all the goods of the world.

To this belongs the figure of the cup.
Hereafter the tree of Pansophia.

Resolution to the God-loving and Art-loving Reader.

Behold now, gracious reader, I write to thee little of what thou shalt receive in future and of what thou mayest expect from the Brotherhood, but if thou understandest this then thou understandest more than if thou hadst imagined thou hadst all the writings of the philosophers (without exception) at thy finger-tips.

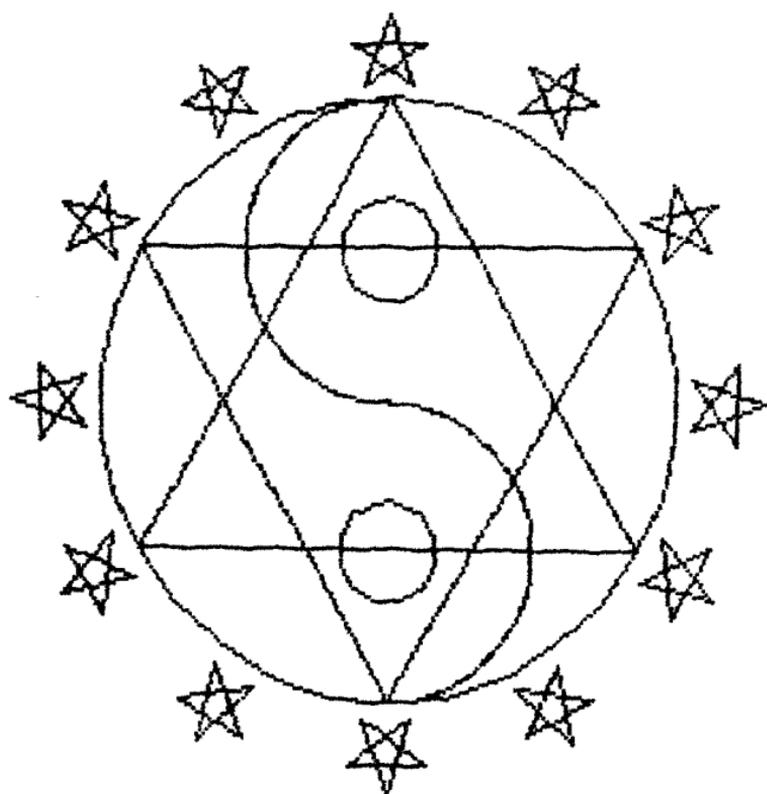
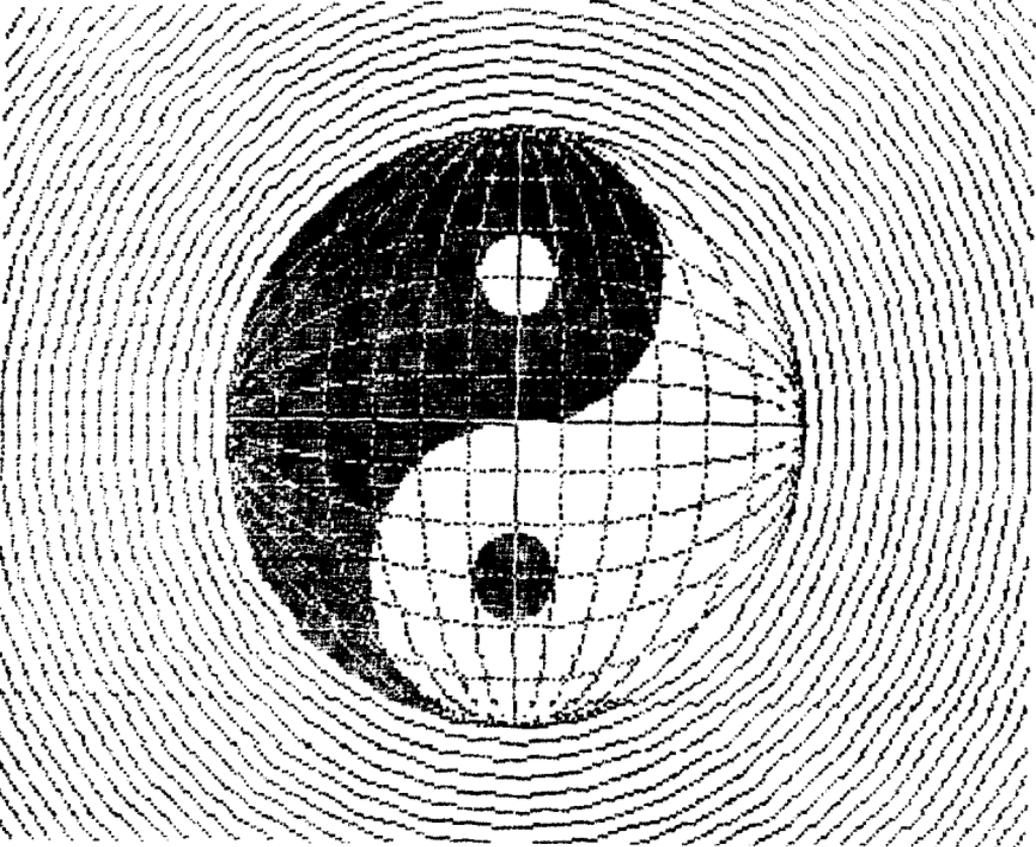
What wonderful judgements will be made of my writings I know and understand beforehand, but little I care.

"Let each man write what pleases him, my work is not affected thereby; and whether it is held in high or low esteem, what I have written once I will write again."

Nevertheless I have often been in great danger and pestered on account of my only beloved Pansophia, but how much I seek thereafter my writings show. Whosoever will not be instructed may remain who he is, for I remain who I am ; and let the noble symbol of Theophrastus be highly commended unto thee when he says : Let him not be another's who can be his own. Verily, verily, let this be a brotherly warning unto thee : begin not higher than thou trustest to accomplish. I remember the time when I thought myself fortunate when I was in high authority and esteem, but I revoke, I revoke. Nay, nay, I desire this no longer (thus speaks the innocent studiosus and can content me a while with much less. From youth up I have been pregnant with greater pansophic thoughts (though my ill-wishers say I have dreaming of the devil), and I have through God's help proceeded not to the end but a long way, and I trust to serve my neighbour and myself in time with this, but that I should boast, be that far from me, for I cannot boast of aught save my own weakness and knowledge of God - and a good wine needs no label or certificate - for it speaks for itself, nor is it necessary to cry the pansophical precepts and method far and wide. If thou understandest and art devoted thereunto thou needest not much enjoiner. Why should I not

be content that I have no particular gain from this, but what I do, I do for the sake of the common good and Christian love. God the true Father of all wisdom grant his grace and Holy Spirit through Jesus Christ the true and right Brother of the Cross, and may he haply continue the reformation which has truly begun. Amen. Amen. Amen.

TIBI NON NOBIS





Lokanath Maharaj ©

This may seem a curious junction of interests. After all, most occultists rely on tradition and the past, and technology, with its exploitation of resources, is not the favourite of most people on a spiritual quest. But this article will attempt to explore the many ways in which computer technology can aid and assist the working occultist.

Micro-computers have fallen in price so much in the last four or five years that they are now within the pocket of most. The usual configuration is a keyboard containing all the electronic bits and pieces, a TV screen or monitor, and a cassette recorder. As additional extras, you may buy dot-matrix printers or electronic typewriters which in the first case can reproduce the graphics you may make. In the second case, you can use your computer as a word-processor, producing high-quality and justified text.

A micro-computer is also capable of generating graphics, speech and music. Programs written by the user can accomplish the most complex designs in a fraction of the time it would take to draw or paint them. Some examples produced on my own micro are shown here.

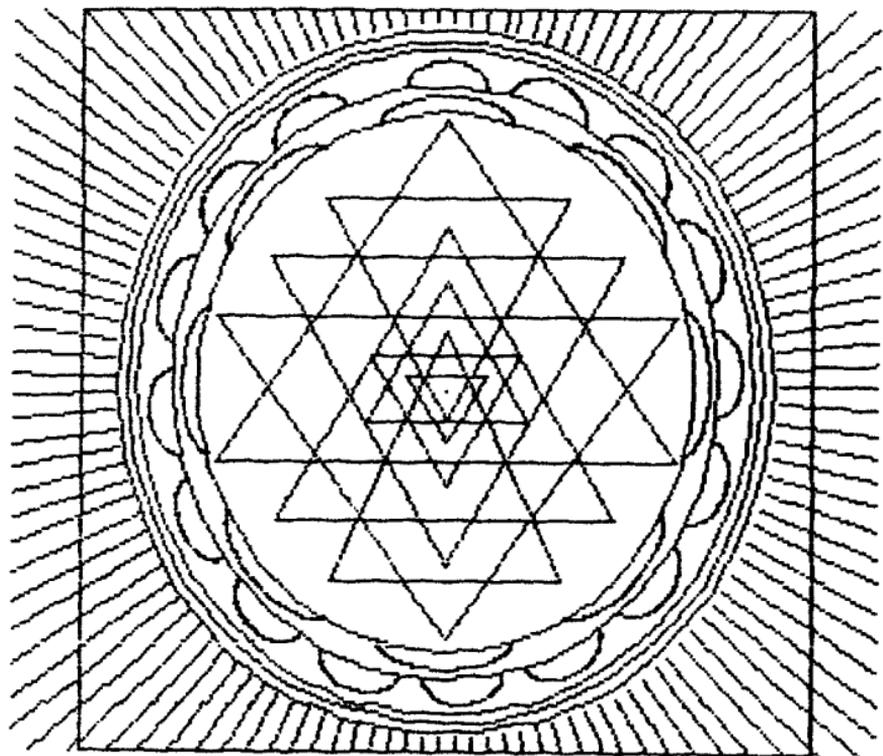
As a guide to the uses a micro might well have to the occultist, I shall describe my own use of one. As well as editing the magazine AZOTH I also am the organiser of an occult group AMOOKOS. As many of our members live abroad, the production of grade papers, newsletters and other associated literature is a necessity.

This is nearly all produced on the word-processor inside my micro. After typing in the text adjustments may be easily made, the text saved to tape for possible future use, and a camera-ready copy printed out on an electronic typewriter ready to go to the printer or to the photocopier.

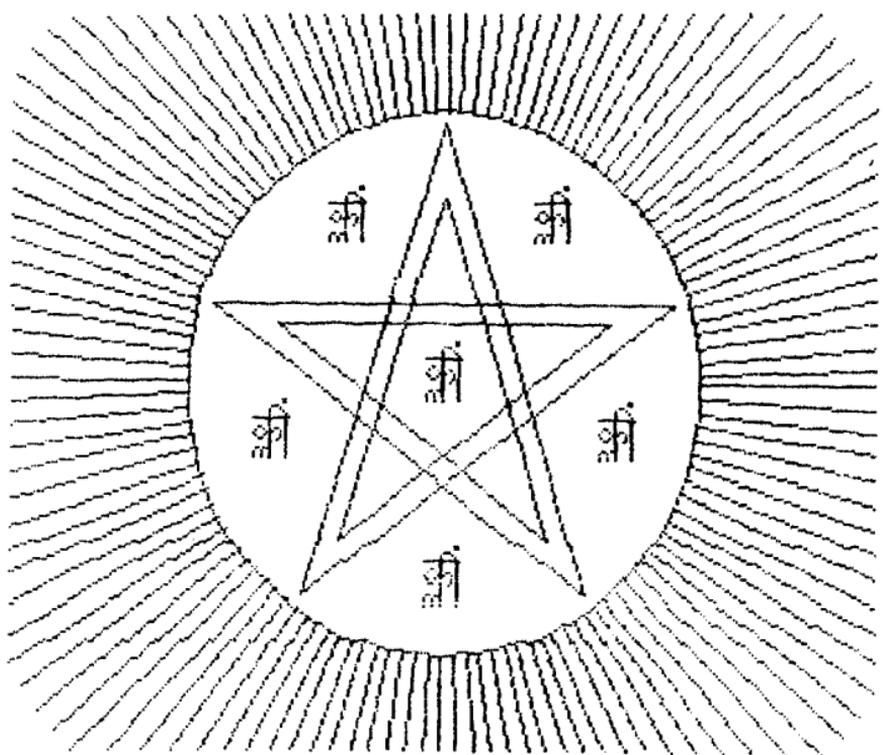
Another use in AMOOKOS is in classification of our Archives. We have between 120 to 150 Sanskrit Ms all of which have English summaries. We also have a very large astrological archive containing over 25000 charts. Only a micro allows us to keep track of these, to print out lists for members and so forth.

Records of individual members are kept on a database, a sort of electronic filing cabinet also on tape, which may be updated and the new version printed out immediately. A mailing list can also be kept on tape, allowing me to print out labels of each subscriber and change or delete those people who no longer are members or subscribers.

I have always been interested in astrology, and other people interested in this subject will know that the most time-consuming and tedious chore is the arithmetical computations involved. I have written



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a program using spherical trigonometry which allows me to enter a time, date, and place of birth, which prints a horoscope out -- together with aspects -- in less than one minute. This is an enormous saving, not only in terms of time but also expense. My program covers the years 1750 to 2000, and the ephemerides for periods earlier than the 20th century are very expensive.

Once having gathered a large number of horoscopes together it is simple to devise programs which analyse and print out whichever parts of the horoscopes that I am interested in.

For readers interested in the Qabalah there is no difficulty in writing a program which can analyse any word within a fraction of the time normally required. It is possible to compile a database of words having the same meaning.

As micros generally contain random number generators it is possible to use them for divination, perhaps employing the graphics to show on the screen the hexagrams of the I Ching, or the dot patterns of Geomancy.

The sound facilities may be used for experimenting on the relationship of musical and celestial harmonics. A colour display is also possible. If your micro has a good colour system inbuilt, it is easy to produce the flashing colours as used by the Golden Dawn.

A very popular game with the young is the Adventure Game. This generally involves wandering through various mythical locations at some of which there are things which need to be done in order to protect oneself, perhaps like slaying dwarves, finding treasure, magic rings, etc. A version exists for most popular micros based on J. R. Tolkien's 'The Hobbit'. This idea can easily be extended to the Qabalah.

A program along these lines could be written so that as one worked the path and sephiroth of the Tree of Life, one came across figures or symbols relating to the particular location.

Because it is possible to redefine characters on the screen, it is possible to print on-screen Sanskrit, Hebrew, Arabic, Runes, Magical Alphabets and so forth. A speech generator will generally allow one to simulate mantras or words of power in whatever language one wishes.

Using the graphics facilities one can outline lodge diagrams, initiations, arrangement of paraphernalia and so forth.

One of my projects has been a graphics display of the Shri Yantra in full colour. It is possible, using a single lens reflex camera to photograph this from the screen of a monitor, and then to have slides made which can be projected onto the wall or perhaps incorporated into a dissolve system using either photographs or other graphics displays. This gives a new and striking ritual environment which, because it is light and not pigment based is very effective for meditation.

These are just some of the ideas I have experimented with in the last few years using a microcomputer. Other applications will probably occur to readers. Like Adam McLean I feel we that we have to live in the present or perhaps even in the future. Despite the fact that this technology has come about primarily as a result of weapon-system development it may still be adapted by the working occultist and give beneficial results.

P.S. As I was finishing this article on my word-processor I remembered the archives of AMOOKOS. It was simple matter to find a space between paragraphs and insert the piece. In the old days the whole article would have to be retyped. This is one example of the power of the micro.



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This well known circular engraving from Heinrich Khunrath's Amphitheatre of Eternal Wisdom published in 1609, perhaps is not in a technical sense obviously a mandala, however, it appears in the Amphitheatre together with three circular mandalas and provides a uniting of various polarities. It is obvious that it influenced the designer of the second engraving in Schweighardt's Mirror of Wisdom (see page 26).

This figure reveals the foundation of the esoteric path to wisdom, through the complementarities of Work and Prayer. Here we see the realm of the Christian-Kabbalistic-Alchemist's work, on the left side an Oratory and on the right side a Laboratory. Between these in the centre of the plate a gate opens inward upon the mystery of the Amphitheatre of Eternal Wisdom which is portrayed in the interior space of this illustration. Another engraving in this series shows this gate from the outside where it is the goal of a group of seekers who attain to it by ascending a flight of seven steps cut into a hill and entering a deep tunnel into the rock. Above the entrance we see inscribed "Be vigilant even when asleep", which indicates that the alchemist must endeavour to obtain some continuity of consciousness in sleep, and become aware of the forces then working in his sleeping being and in his dreams, though his nightly encounter with the unconsciousness.

On the left, we note Khunrath's Oratory, pictured as a tent or Tabernacle within which we see an altar upon which stands a book bearing symbolic diagrams as the bases of meditative exercises. A Bible lies open at Psalm 145, "Then they were in great terror for God was with the righteous generation". Above a plaque warns, "Do not talk of God without light", and beside this hangs a lamp. It is through prayer in this Oratory that "God addresses himself effectively to us". From a thurible beside the Oratory rises the smoke of incense "The prayer rises like smoke, a sacrifice agreeable to God" says the text in the fumes. The figure of Khunrath is seen in devotional aspect, his soul immersed in the work of inner purification, creating his soul's relationship to the Divine through inner experience. Through prayer and meditation, the Divine is revealed to the seeking soul. The Oratory thus appears on the left side of the diagram, the intuitive side of the human psyche.

On the right hand of the diagram, the analytical, experiential side of the human psyche, is pictured the Laboratory in which the seeker must work with the substances of the material world to find the revelation of the Divine in Nature. The furnaces of the Laboratory are founded upon a square plan with the supporting pillars of Reason and Experience (complementing the circular plan of the Oratory).

In the foreground, forming a third point of a trinity, we see a rectangular table with various musical instruments and a balance, indicating the harmonising of the above with the below, music being the reflection of the cosmic harmonies in the physical world. On the cloth at the front is written "Sacred Music gives flight to sadness and to ugly pessimistic spirits, because the Spirit of Jehovah sings happily in a heart filled with the joy of the holy." Above this central table a seven branched candelabrum hangs from the ceiling upon which is written "Nobody is ever great without Divine inspiration."

The alchemist's work is to seek through inner experience in the Oratory to make connection with the spiritual world, and in the Laboratory to gain knowledge of the secrets of Nature through outer experience, and then to bring harmony to the soul though the meeting of these two facets in music which is here also perhaps a symbol of human creativity.

GNOSIS by Kurt Rudolph. Translated by R. McLachlan
Wilson
417pp. T & T Clark Ltd, Edinburgh 1983. £15.50

In 'The Religious Experience of Mankind' Ninian Smart enumerates six 'dimensions of religion' : ritual, social and ethical, mythological, doctrinal and experiential. Whereas most studies in the Gnostic religion tend to concentrate on the last three aspects Professor Rudolph's book seeks to do justice to all six. Moreover the author is a specialist in Mandaean gnosis with first hand experience of the extant communities in Iraq. Non-German speaking students of Gnostic traditions owe a considerable debt of gratitude to Robert McLachlan Wilson for his translation of a work that ranks alongside 'The Gnostic Religion' by Hans Jonas.

Jonas' book was published when research into the Nag Hammadi Codices was still in its infancy and so the appearance of a comparable work, incorporating this research is an important event in this field of scholarship. After an introductory account of the main sources, the heresidological literature and new Coptic texts, Professor Rudolph turns to the nature and structure of Gnosis in late antiquity. By applying the phenomenological method he shows how Gnostic cosmology and anthropology, mythology and ontology, soteriology and eschatology are all inter-connected. Extracts from the Hermetica, the Nag Hammadi and Mandaean scriptures are woven into his exposition so as to allow the Gnostics to speak for themselves. His analysis concludes with a substantial chapter on the ritual, social and ethical dimensions, thereby preparing the ground for a historical survey. The second section opens with a discussion of the problem of the origins of Gnosis, followed with an account of the major schools and their founders, Simon Magus, Basilides, Marcion and Valentinus. A separate chapter is devoted to Mani, the only Gnostic to establish a universal church. Finally there is an account of the Mandaeans who face the problem of surviving in the modern world.

The presentation of the book is excellent ; sources and cross references are conveniently located in the margins, there is a comprehensive index and a classified select bibliography. As well as a map at the back the author has included a chronological table so that the development of Gnosis can be seen in its full historical context. In addition the text is generously illustrated with some beautiful colour plates of Manichean art, black and white prints of Mandaean shrines, rituals and iconography, as well as reproductions of the Nag Hammadi papyri. T & T Clark, the publishers, have managed to offer all this at an eminently reasonable price.

Henry Corbin once remarked that the Gnosis "in all its manifold forms and variants ... deserves to be called a world-religion". Kurt Rudolph's Gnosis, with its masterly grasp of each of its dimensions, is eloquent testimony to Corbin's statement.

Andrew Mouldey

THE MULTIPLE STATES OF BEING by René Guénon
translated by Joscelyn Godwin. Larson, New York,
1984, 140pp.

Many esotericists, understandably, find Guénon too verbosely theoretical. Whilst not myself objecting to his abstract and complex style, I am, however, no longer convinced (as once I was) by the metaphysical structure presupposed by his writings. In common with many writers on spiritual themes in the early decades of this century, Guénon supposes that this metaphysical structure represents the 'perennial philosophy' underlying all contingent manifestations of spiritual and religious thought. Fifty years later, the trend of thought is rather that, if there is such a 'perennial philosophy', it is not one that can be conceptually expressed. Guénon, in his attempt to speak whereof one cannot speak, constructs his own metaphysics, based largely on his (considerable and valuable) study of Eastern mysticism and esotericism, and projects this framework into different contexts.

In spite of these reservations, though, I continue to find much that is worthwhile in Guénon's penetrating insight, shaped out of his rare blend of intellect and intuition ; and for this reason, Joscelyn Godwin's new translation of Les Etats multiples de L'etre is to be welcomed. Joscelyn Godwin has managed to convey the sense of Guénon's notoriously difficult prose without obscurity. The gist of Guénon's book concerns the typically mystical truth of the importance of self-knowledge, which itself entails understanding of all things, as the mystic becomes one with the thing known, which is the source of all knowledge and being. The metaphysics inherent in this spiritual realisation - including such matters as plurality and unity, necessity and contingency, knowledge and being, the spiritual hierarchies and so on - is discussed in depth ; but this book cannot really be summarised adequately ; it has to be read.

Like all Guénon's strictly metaphysical writings, this is a 'heavy' book, and may be found indigestible by those without a strong intellectual and philosophical bent. For these latter, however, it will be seen as a profound and valuable work of esoteric philosophy.

Deirdre Green

ALCHEMY : THE GREAT WORK by Cherry Gilchrist
160pp illust. Aquarian Press 1984. £4.95

Thorsons and Aquarian Press have a vast range of titles in their lists covering all aspects of the esoteric, but which until now had a rather large gap, lacking a popular book on Alchemy. This has been remedied by Cherry Gilchrist's book which provides an introductory survey of alchemical ideas, history, personalities and practices. The author has not attempted in this volume to pursue the subject in depth or investigate original source material and the book is almost entirely derivative from well known 20th century writers - like Holmyard, John Read, Sherwood Taylor, Jack Lindsay, Jung and Cottie Burland. So although this book will be only of passing interest to the serious researcher, it provides a worthy non-obscurantist introduction to Alchemy, which I believe might serve to encourage some people to delve deeper and investigate further the ramifications of our subject.