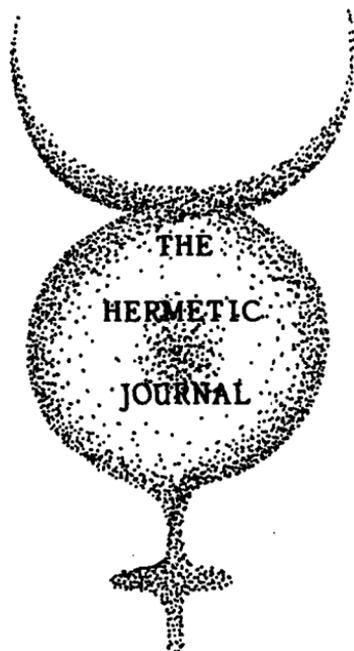


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EDITORIAL

Over the past year or so, I am sure we have all felt increasingly uneasy about the epidemic of human immune deficiency disease which is spreading exponentially throughout the world. Regrettably, we have also no doubt noted a growing lack of sympathy for the victims of this disease, and in spite of the mass publication of information on AIDS, there exists prejudice and a woeful lack of understanding among people in general. To a large extent such prejudice and misunderstanding has been compounded by the Fundamentalist mentality which pictures this disease as some kind of Divine retribution - their vision of God must be a brutal one indeed! This naive view that this disease is a kind of divine punishment for homosexuals, the promiscuous and drug abusers, may comfort a few unthinking people and

The ideas, opinions and views expressed in the articles in the Hermetic Journal are those of the contributors only, and do not necessarily reflect those of the Hermetic Research Trust.

make them feel morally virtuous and safe from AIDS, but it is an absurd stance to take against what is, in fact, a viral disease of the human immune system.

Surely it is not the manner in which this disease is contracted that is important, nor the groups of the population which are especially vulnerable to infection, but the fact that this previously unknown virus has been able to exploit a weak point in the human immune system. Bacteria and viruses are found which infect all the organ systems of the human body, but the virus responsible for AIDS attacks the very mechanism, the T-cell lymphocytes of the immune system, by which our bodies respond to infections.

Our immune system is a complex mechanism of antigens, antibodies, lymphocytes, that allows our body to recognise its own tissues and yet readily attack and destroy invasive living substances. The immune system therefore clearly defines the boundary to our physical being, what is "of us" and what is "not of us", so in a sense is the bodily system that most closely provides for the incarnation of our unique essence as a being, the embodiment for our ego or spark of soul.

I feel it may be instructive to draw a parallel, not any causal link I hasten to emphasise, with the lack of spiritual integrity which characterises our society. I believe we can see that our society has been suffering for many years from an acquired spiritual deficiency syndrome. Just as we must have an integral immune system to resist outer disease in order that our soul has a healthy physical body through which to incarnate its energies, so our soul must live within and be nourished by a living stream of spirit if a healthy inner spiritual life is to unfold. Our society more and more denies its citizens contact with this living stream that flows in our spiritual traditions. There are ever less opportunities available to people in our society to contact and live with these ideals and energies of the spiritual tradition, for the mass amusements, media entertainments and

drudgery of most work situations, give little sense of the spiritual depth that is potential in our interior life.

The human immune system which we all inherit in our genes, evolved over many millenia in order to give us as individuals, the inner security to face up to infections and diseases. Likewise, we can see a parallel in the heritage of spiritual wisdom and tradition which evolved in our society, to give the individual the inner strength to face up to the existential challenges of life.

When the immune system has been damaged through HIV, people die of various diseases they no longer have the inner immune resources to fight - pneumonias, cancerous conditions, etc. And unless we keep alive the spiritual traditions in our society, then individuals lacking spiritual nourishment will fail to gather sufficient inner strength to encounter and transcend the interior challenges that life presses upon them, consequently developing all kinds of unhealthy distorted states of soul.

The catastrophists and apocalypticans envisage that AIDS could see an end to human life on this planet, but whether or not this disease kills off large segments of the population, our society still must face a deeper challenge - that of finding ways to nourish people's inner life.

In the face of the AIDS apocalypse or the constant threat of nuclear holocaust, or the emptiness and poverty of a life of unemployment, we must not lose sight of the fact that the spiritual traditions of our society, of which the hermetic wisdom is but one stream, must be sustained and nourished.

In a sense we have all become infected with a spiritual deficiency syndrome through living in this materialist driven, exploitative and cynical world. There is much work to be done to make the hermetic/esoteric tradition relevant to our age, so it can remain a living stream of inner nourishment.

Alan McLean

## REPORT ON THE GOLDEN DAWN CONFERENCE

The conference to mark the 100th anniversary of the conception of the Hermetic Order of the Golden Dawn 1887-1987, held over the weekend of 25th/26th April seems to have been a considerable success, and everyone who participated in this event seems to have found it of value and interest to them. The speakers Stephen Skinner, R.A. Gilbert, Ellic Howe, Timothy D'Arch Smith, Francis King, and others, aired the various elements that had gone into the melting pot out of which emerged the Order of the Golden Dawn, and much new material was introduced on this theme. R.A. Gilbert with the assistance of Geraldine Beskine, put together a most interesting exhibition of original Golden Dawn material, much of which had never before been publicly displayed. Of especial interest were Westcott's own Enochian chesspieces, beautifully formed and coloured, quite unlike the designs based only upon the published descriptions of the Enochian figures as in Regardie's work. During a slide presentation R.A. Gilbert also showed us the court cards from Westcott's own Golden Dawn Tarot deck, again beautifully executed and entirely different from the popularised Robert Wang Tarot based on written descriptions in Regardie's books.

The conference ended with a question session in which the speakers bravely faced rather penetrating questioning by the audience, most of whom were very well versed in this area of study. At one point the questioning seemed to get rather bogged down over various conspiracy theory enthusiasts in the audience trying to tease out the role of freemasonry in esoteric orders. There was an amusing diversion during the question session when someone, who had not attended the conference, slipped in by a back door and suddenly appeared on stage, denouncing the event and claiming that he represented the true Golden Dawn. The manner of his intervention did not entirely endear him to the audience, and there was no rush to sign up with him or whatever he represented.

Just under 200 people attended the conference, approximately 70% of whom were subscribers to the Hermetic Journal. Much of the advertising and promotion I had undertaken proved to have been hardly effective, and in future it may prove best to organise such conferences within the sphere of Journal subscribers. I had costed the event to break even with 250 people attending and set the low admission price of £15, hoping to attract far more (the hall could have held 400), so the Conference incurred a loss which has been partially offset by the sale of books. Although, I expect we have lost some £400 or so on this conference, it was a valuable event to have organised, not the least because it gave me the opportunity of meeting up with some of the Journal subscribers. A conference like this is invaluable for the exchange of ideas and the contacts one makes with kindred spirits. Despite the format of formal lectures there was a relaxed and easy going atmosphere throughout the conference and there was a great deal of discussion during the coffee and lunch breaks. The fact that the audience was composed of people who had themselves undertaken much serious study and research in this field, created an atmosphere in which the sharing of ideas and perceptions far outweighed any tendency to the mere confrontational stating of entrenched opinions which conferences in this subject area can often degenerate into.

Overall, it was a valuable event to have organised, though it did require my devoting a great deal of my time over the last months merely to organisational matters, thus preventing my working on various publications. So I am glad it is behind me.

For those who could not attend, the lectures will be available shortly on cassette tapes, and in a few months time it is hoped to be able to publish a book based on the conference, and celebrating the 100th anniversary of the conception of the Golden Dawn.

I would like to thank all those who helped make this a successful and memorable event.

mineralis

auris

vegetabit



## THE FOUNTAIN OF THE PHILOSOPHERS

Mark Haeffner ©

Among the woodcut engravings which adorn the 1550 printed edition of the 'Rosarium Philosophorum' is a magnificent symbolic image of a fountain: the 'fons mercurialis', or mercurial fountain. The 'Rosarium' or 'Rosegarden of the Philosophers' was attributed to the legendary medieval alchemist-physician Arnald of Villanova, who lived from 1235 to 1311 (insofar as we can attribute definite dates in this remote period). For a long time this engraving has puzzled and intrigued me, and even after having deciphered the symbolism to some extent, my feeling for the mystery of alchemy still remains - the feeling of approaching the fountain of wisdom, the source not of knowledge or science, but of the mystic secrets of Nature. Underneath the picture of the fountain there is this brief German poem:

Wyr sindt der metall anfang und erste natur/  
Die Kunst macht durch uns die höchste tinctur.  
Keyn brunn noch wasser ist meyn gleych/  
Ich mach gesund arm und reych.  
Und bin doch jetzund gyftig und doetlich.

My translation:

Of metals we are the beginning and first nature/  
Art creates through us the highest tincture.  
No well or water can with me compare/  
I bring health to rich and poor.  
And yet am both poisonous and clear.

The poem conveys some of the rustic simplicity which is typical of much alchemical verse, and it would be a serious mistake to regard the art which Chaucer called a 'slyding science', as the province or aristocrats, scholars and royalty. In the introduction to his famous alchemical poem of the 15th century, 'The Ordinall of Alchemy', Thomas Norton of Bristol paid tribute to the impressive extent of the alchemical craze of medieval times: its practitioners included cardinals, bishops, priests, friars, noblemen, but also common artisans, craftsmen, metal-workers. A quantity of Middle English verse of great interest was printed in the *Theatrum Chemicum Britannicum* a product of the careful scholarship of the great 17th century antiquarian Elias Ashmole. It is clear that alchemical verse was a vital genre of popular literature, and one of the most interesting aspects of the alchemical tradition is precisely the fact that it was a universal popular

tradition. Unlike the natural philosophy or science of the universities, alchemy was accessible to those with little Latin and less Greek, and the life blood of its literature was in the vernacular.

The German verse conveys directly the whole atmosphere of the adept tradition of the alchemists, whose source can be traced back to the temple and craft mysteries of ancient Egypt. The secrets of the philosophers were never to be divulged to the uninitiated, although the vulgar practitioner might learn a repertoire of more or less dramatic chemical experiments which could be used to deceive the unwary into mortgaging their worldly wealth, in the vain hope of discovering some arcane method of transmuting base metals into gold. Most students of alchemy are agreed that the main texts handed on to us concern mystic secrets, rather than chemical information about transmutation or fabrication of gold. Jungian interpreters have emphasized the symbolic, spiritual, religious aspects of alchemical writings, and there has been a tendency sometimes virtually to ignore the practical, experimental tradition of alchemical chemistry. Medieval adepts drew a significant distinction between 'alchimia practica', being the experimental science of chemical substances and metals, and 'alchimia speculativa' which was more philosophical. The more arcane aspects of magical alchemy was probably guarded with the strictest secrecy, and we can never hope to penetrate alchemical secrets beyond a certain point: after all, many mystery cults imparted secrets which on paper would be either boring, mundane or even ludicrous. It is the aura of numinous power that is lost through publication and scholarly analysis, and this feeling of magic, or numinosity and sacredness can never be conveyed by the historian - only hinted at.

We can, however, stand in the doorway of the temple of the philosophers and admire the structure, the symmetry, the integrated wholeness of the architecture. Our verse concerns one of the key mysteries or arcana of the alchemical quest. It alludes to the most elusive of alchemical concepts, that of Mercury, or the Mercury of the Philosophers. The main texts of the tradition always emphasize and labour the point that the 'philosophical Mercurius' is quite a different kettle of fish from the 'vulgar mercury' so highly prized by unphilosophical alchemists. Perhaps it is true that the wise man sees not the same Mercury that the fool sees in his alembic or still!

Mercury was commonly regarded as the source and first nature of all metals (Wyr sindt mettall anfang und erste natur). This theory of the mercurial nature of all metals was derived from fairly common-sense rational speculation about the way in which metals come into being in the first place. Metals were, of course, a vital part of the earliest human cultures and archaeologists emphasize on the division of Stone Age from Bronze Age and Iron Age. From their first discovery metals must have been imbued with tremendous magical significance, and in his fascinating study, 'The Forge and the Crucible', Mircea Eliade has traced back the source of much alchemical thinking to very primitive, ancient origins. One of the earliest myth images or archetypes of mankind is that of Mother Earth, and metals were believed to grow and incubate like embryos in the womb of Mother Earth, evolving gradually towards maturity or even perfection. There has been much interest in an ancient Babylonian text which is discussed by Eliade, in which embryos

are sacrificed to the furnace, and a Babylonian origin for alchemy is not impossible. In general, Eliade argues that metallurgy and early alchemy involve a magical participation with nature: 'metallurgy, like agriculture - which also presupposes the fecundity of the Earth-Mother - ultimately gave to man a feeling of confidence and pride. Man feels himself able to collaborate in the work of Nature, able to assist the processes of growth taking place within the bowels of the earth. He jogs and accelerates the rhythm of these slow chthonian maturations. In a way he does the work of Time'. (p.47)

This feeling of man actively participating with Nature is crucial to the whole alchemical opus: man does not dominate, control or manipulate Nature like the modern scientist. As a magus he must work with the sympathies and antipathies in Nature; the early Greek texts of Hellenistic alchemy were fond of this motto: 'Nature rejoices in nature, nature triumphs over nature, nature dominated nature'.

The alchemical Mercurius is endowed with all the enigmatic, paradoxical, eccentricity of Nature in her work of transformation and change. Thus any attempt to define Mercury is doomed to failure: by definition, Mercurius is precisely the elusive, fugitive, baffling, unpredictable, indefinable progress of the opus. Modern physicists have acquired a respect for the 'Tao of Physics', and the mystical contradictions of oriental Taoist philosophy may be regarded as close cousins of the enigmas of modern small particle physics. Thus Mercurius still lives in modern science.

We cannot hope to define Mercury, but we can uncover the way in which alchemists wove their symbolic interpretations around this metal. Medieval alchemists inherited from the Arabs a geological explanation of the birth and gestation of metals, and this theory is closely related to the Aristotelian theory that metals are produced through interaction of two exhalations from the earth. It was natural to regard all metals as having some affinity or kinship; clearly metals have some qualities and characteristics not possessed by minerals, crystals, gems and precious stones. Above all, metals have the useful property of becoming liquid only under intense heat, and of solidifying after smelting into whatever mould they were poured. Thus metals have a magical usefulness. They may be transformed into liquid through heat, and cool back into solid, durable form. They may be liberated from their ores by roasting, by the intense heat of the furnace, then set into some useful form as weapons, tools, utensils. But there is one dramatic exception amongst metals, and that is the miraculous, fugitive mercury which was familiar to miners from very early times. Mercury is a strange and fascinating mirror liquid at normal temperatures, but it does not take much heat for it to vanish into thin air, as a vapour. Just as it is easy to vaporize, so it is easy to condense: in short, Mercury is the magician amongst metals, the trickster endowed with that most magical of powers: the power to vanish and reappear at will!

It is not surprising, then, that the metallic mercury recovered from its sulphide ore cinnabar, should have acquired a magical and mystical significance. From the very earliest appearance of alchemy as a system of chemical practical and magical philosophy, distillation played a crucial part and one of the founders of the Hellenistic alchemical tradition was the mysterious personality of Maria Prophetissa, or Maria

the Jewess. In legend Maria was identified with Miriam, sister of Moses, but it seems certain that she was a significant historical scientist, an innovator and inventor of equipment for the laboratory. The water bath called 'bain-Marie' to this day is said to have been her invention, and she made important innovations in distillatory apparatus. She was widely reputed to have patented the famous tribikos, a form of alembic or still with three spouts or beaks and the 3rd century AD father of Greek alchemy, Zosimos, gives a detailed account of the construction of the tribikos, attributing to Maria the Prophetess, who probably lives in the 1st century AD. This, then, was the vessel in which the various magical transformations of mercury could be accomplished: it is obvious that from earliest times, chemical apparatus of the laboratory served very practical purposes in skills of metallurgy, cosmetics, preparations of paints, dyes and pigments; but it is also certain that long before the advent of Alexandrian alchemy, the processes of chemistry as witnessed in the laboratory were interpreted with a magical and mystical philosophy.

Throughout the tradition, mercury remains a complete enigma to the non-initiate, because it is clear that alchemists understood mercury in a powerfully ambivalent spirit. The ease with which the mirror liquid mercury could vaporize was always given the strongest magical interpretation: for this was a miraculous 'in vitro' example of how matter might rapidly become spirit, through the application of heat. Alchemists never lost their obsession with what seems like a religious antithesis of body and spirit, but this antithesis is drawn from the observable processes of nature: a vapour is a spirit, and a spirit may be drawn or expelled from a material substance, solid or liquid and this same spirit may be reunited with a body. Thus the vapour of mercury may be roasted out of cinnabar as spirit; the early Greek apparatus called the kerotakis could be used to allow a vapour or spirit to attack or interact with a metal or other solid body.

With these metaphorical ideas in mind, it becomes easier to understand to some extent the peculiar language of the alchemical texts. A good example comes from a 17th century Rosicrucian text recently published: 'He that can make the medicine of Argent vive or Mercury alone is the greatest searcher out of art and nature for there is all that in Mercury which men seek. For Quicksilver is the Mother and Sperm of all Metals and their nearest matter, and it is not only a spirit but a body; it is also a middle nature and also a Sulphur; it is a lingering mercury; it dieth and riseth again and is fixed with its own proper elements; wherefore it is first necessary that it be purged from its impurities'. (The Rosicrucian 'Secrets', edited by E.J. Langford Garstin, falsely attributed to Dr John Dee, p.65)

Our illustration from the 'Rosegarden of the Philosophers' has thus led into a tangled network of imagery and ideas. The simple rustic verse under the picture says 'We are of metals the beginning and first nature'. This apparently straightforward utterance leads back to the most primitive conceptions of metals and their origin, growth or incubation in the depths of Mother Earth, and even a very late text of the Rosicrucian period preserves the mythic notion of Mercury as the Mother of metals, also as the sperm or seed. To provide a comprehensive account of the mythology and imagery of mercury in alchemy would be the

work of a substantial volume, and only a few glimpses are possible here. Mercurius is, of course, the winged messenger of the gods whose Greek name is Hermes and he is the guide of spirits, the communicator between the realms of the dark Underworld, the depths of human unconscious, and the realm of the gods. In the confused, syncretistic world of Hellenistic Egypt, where alchemy seems to have its origins, Mercury or Hermes was identified with the ancient Egyptian god Thoth, and many magical as well as alchemical texts were attributed to the legendary prophet Hermes Trismegistus, sometimes Thoth-Hermes. Thoth was in origin a monkey god, the monkey being the obvious trickster figure in all mythology, and he was the scribe of the gods and the patron of wisdom; in his monkey form he makes his appearance in the Egyptian Book of the Dead.

Alchemical texts usually portray Mercurius as the young, athletic god, with winged helmet and sandals holding his winged staff, the caduceus and the volatile nature of the metal made this god a natural symbol. However, many other symbols are also interpreted as Mercurius: the ambivalence of mercury as liquid and vapour, body and spirit is represented by the hermaphrodite. The Prima materia, the prime matter or original chaos out of which alchemical creation takes place is often said to be mercury, and the famous dragon breathing fire is also called the mercurial dragon. Greek alchemical texts use the symbol of the Ouroboros, the serpent devouring its own tail, and mercury is very often regarded as a serpent; this was the symbol of cosmic unity, with the motto 'εν το πλν'. The famous 14th century alchemist-scrivener Nicolas Flamel worked on a mysterious text which included a picture of the winged caduceus of Mercury with two intertwined serpents.

Thus, Mercury is easily translated as the epitome of the entire alchemical opus, the essence, the fons et origo of all metals. Our alchemical fountain does suggest a rather more specific interpretation of Mercury and of the opus as a whole, for the fons mercurialis is shown with three spouts. Mercury is often shown as a hermaphrodite, as ambivalent, with masculine and feminine personality. But there is also a tendency to regard him as a triple god, representing a trinity or triad and this confuses the already baffled interpreter to the point of despair - in fact despair is a vital stage in any process of maturation, and the early alchemists certainly encountered this state of mind in many forms, as black chaos or fire-breathing dragon, or as torture and burning of sulphurous hell-fire. The scholar of alchemy must not expect to escape the old dragon!

Jung has done much to make things easier for the baffled student of these texts and illustrations. He has provided an account of the numerology which was so vital to alchemists. Our picture shows four stars at the corners, with a fifth star beneath a two-headed serpent at the top. The four stars are obviously the four elements, and the fifth represents the mystic quintessence, the fifth essence, the spiritual aspect of the universe. The dragon at the top symbolizes, represents the mercurial unity of the animal, vegetable and mineral world, and the inscription which surrounds the mercurial vessel says that animal, vegetable and mineral mercuries are one. The symbolism is handled with brilliant succinctness and economy by C.G. Jung in his study 'The Psychology of the Transference', and I will not repeat what he says

about the intricate numerology of alchemy. My theme is the quality and meaning of alchemical thought, which I hope to illustrate rather than to analyse in any comprehensive style. Jung explains in his long and difficult essay on the spirit Mercurius how the alchemists gave their Mercury any number of metamorphoses. Thus Mercury might be regarded as dual and hermaphroditic, as a trinity corresponding to the Holy Trinity, as a quaternity of four elements, as containing the essence of all metals, numbering six aside from itself. But how did this complex symbol arise, and how in practice did the simple-minded adept use it? The German poem in the text of the 'Rosarium' is scarcely the product of a sophisticated philosophical mind, and there is a great store of early English poetry on alchemy which comes from the less educated classes. It is thus justified to assume that alchemical texts did have a meaning for the common man.

The Jungian interpretation of alchemy concentrates strongly on the spiritual and psychological aspects of the quest and this interpretation has restored to the subject a dignity and significance which did not previously exist. My study will focus upon the chemical aspects of the opus which are rather undervalued by Jung, but which seem to emerge as strongly important in many sources. The alchemical fountain is surrounded with symbolism and makes no attempt at 'down-to-earth' realism: this is proven by the appearance of sun and moon symbols above the fountain, representing the opposing principles of gold and silver, sulphur and mercury, masculine and feminine, fire and water. However, alchemists did perform many experiments with mercury, quicksilver or 'argentum vivum' - live silver! The fountain shows three spouts rising from the mercurial bath, and these are clearly labelled, as 'lac virginis' (virgin's milk), 'acetum fontis' and 'aqua vitae'. Jung calls these three of the 'innumerable synonyms' of mercury. There is good evidence that alchemists did attach chemical meaning to such terms, although symbolism allowed much latitude for chemical translation. A wealth of new insight into alchemical practice has come from the notes of Sir Isaac Newton, but it has yet to be discovered whether Newton was operating within the medieval alchemical tradition, or whether he was using Boyle's sceptical chemistry to read new meanings into old alchemy. What is certain is that Newton placed the highest value upon medieval texts like the quaint Middle English poem, the 'Huntyng of the Grene Lyon'.

### The Chemical Interpretation

The following experiment from the Rosicrucian text cited above shows how 'lac virginis' was believed to be a chemical substance. The experiment involves placing a pound of Mercury Sublimate into two pounds of common 'aqua fortis'; this should be dissolved like sugar in wine and set in a bain-marie for ten days. Then the 'aqua fortis' is to be distilled away, leaving a residue of Mercury like butter in the bottom of the container. The calcined mercury is to be put into an alembic. When sublimed and dissolved three times, a white substance will remain. This is to be dissolved in a water bath, or put in a bladder hung over fuming water:

take this water thus made and digest it in a Circulatory, well

closed, the space of nine days, then put it in a body with a head and receiver well luted and in ashes or in Balneo distil the water of a white colour, or milky white which is called lac Virginis, dissolving all metals, and so you have separated the spirit of the Stone, which is also called the lingering Spirit and the white tincture of the white Stone of Mercury'. (p.67, op.cit)

The mercury sublimate whose preparation is described, should then be added to the lac virginis and this is described as the 'mystic marriage of alchemy, the coniunctio: 'so you have joined the man and the woman, Mercury with her own earth, the Spirit with the body'. It is obvious from this passage that a fairly simple series of chemical operations is being described, commencing with the dissolving of mercury in nitric acid (aqua fortis). Nitric acid was well known to early alchemists for its ability to dissolve all metals except for gold: it was thus of great practical value for separating metals, purifying gold. A mercury sublimate is created, and then dissolved in lac virginis, which is itself derived from mercury. It is easy to see how early alchemists felt that everything originally came from the same source: from some primal mercurial water of the philosophers. The marriage of body and soul, which really has a profound mystical meaning, is a symbol deriving from very simple chemical processes, in which substances combine harmoniously.

There is much evidence that the standard symbolic sequence of stages in the overall alchemical opus might be discerned in the widest variety of chemical experiments. One Rosicrucian text shows how mercury may be used to father - or to mother, a whole series of reactions, producing the sequence of colours which characterise the classic stages: the mercurial lac virginis is left to putrefy for 150 days in a water bath. After 40 days it turns black, 'it is then called the Head of the Crow'; and then it will be of a green colour, after that the Peacock's Tail 'and many false colours', including an intermediate red which precedes the white or albedo which is the initial goal. Here we have the old familiar series of classic alchemical symbols: the Caput corvi or Head of the Crow, symbolising the black stage of putrefaction, and the Peacock's Tail or Cauda Pavonis, an image of immense poetic beauty, with seemingly little application in chemistry. However, these symbols are given an exact chemical meaning.

My study will explore some other examples in which chemistry and myth are inextricably intertwined and entangled. The Rosicrucian text, falsely attributed to Dr John Dee (1527-1608) shows how mercury produces lac virginis, which is a stage along the path to the elixir which is used to project or multiply: many texts regard the elixir as the ultimate goal of the opus, and the elixir is generally described as a 'medicine of metals', which has the power to heal the imperfections or defects in metals. Gold was regarded as the most mature, perfected metal, whilst other metals were believed capable of achieving such solar perfection. The German poem of the Philosophers' Rosegarden makes the clearest allusion to this elixir, and shows a basic confusion in alchemical thought of the medieval western tradition. The source, the prima materia or first nature of all metals is also a healing elixir, a panacea for rich and poor, and the mercury is both healthful and poisonous. This was a common paradox applied to mercury: the metal

mercury is highly toxic and dangerous, especially its volatile fumes. However, mercury has always had an application in medicine and during the 16th century it was the chief 'cure' for syphilis.

It thus appears that 'lac virginis' is to be found in the texts as a physical, chemical substance. What then of the other two spouts of the fountain, labelled as 'acetum fontis' and 'aqua vitae'. 'Acetum' is the regular Latin word for vinegar and we find the substance used much in experiments by Paracelsus, whose influence on 16th century chemistry and alchemy was revolutionary. How far Paracelsian alchemy was derived from medieval tradition and how far it was a scientific revolution in medical chemistry, is difficult to establish, but it seems fair to assume that Paracelsus was instructed by alchemists of the medieval tradition. In book ten of the Archidoxies, Paracelsus deals with certain arcana of medicine, the kind of secrets which physicians guarded from professional rivals. Paracelsus is completely true to the alchemical tradition in regarding his esoteric knowledge of medical chemistry as accessible only to those who are innately disposed to receive such learning by the grace of God, through the light of Nature. 'All are not born under such a constellation as to be able to perceive the sense of our books, however diligently they study, without divine aid'. In Chapter III, Paracelsus speaks of magisteries: "Magisteries are deservedly called mysteries, on account of the great tinctures which they display in an inappropriate body, such as 'acetum' or wine". "In the magistry of 'acetum' it is to be understood that from corrupted wine, by fermentation... you make first of all a tincture that is 'acetum'". This is revealing, for it is obvious that we are talking about ordinary vinegar, from 'corrupted wine'. To the average man, the phenomenon of wine turning to vinegar is not so much a magistry, as a nuisance. But to the alchemist, the simplest of substances or liquids contains mystic secrets. A.E. Waite, who translates the Archidoxies, explains that 'acetum' is used to denote common vinegar, but also the universal solvent, or 'lac virginis'. Paracelsus discusses the dissolving of metals in a water which is called 'the Mother of Metals'. This is the term for the metal Mercury, and this is to be purged and reduced to a primal liquid which is indeed the 'sharpest metallic acetum'. Metals digested in the 'vinegar' or mercurial water will be thereby transmuted into 'acetum', thereby becoming quintessence. What is being described is simply solution of metals in an acid solvent, which is called metallic vinegar as well as 'mercurial water'. This enigmatic sentence suggests how the myth of death and putrefaction of matter is translated into practical chemistry: 'But as wine must already be... corrupted, if, indeed, good acetum is to be quickly prepared from it, so... metallic bodies must be previously corrupted or putrefied and mortified, as is said in the Metamorphosis concerning the Death of Things'.

What emerges from these citations from Paracelsus is the loose and confusing way in which alchemists did actually apply their language of mythology to chemical processes. Metals are being dissolved, we leap from the common vinegar produced from stale wine, to the 'vinegar' acid or water which dissolves metals. The concepts of death, corruption and putrefaction are an obsessive theme in alchemical illustrations, and they are standard processes in nature: material bodies are subject to decay and corruption, to death and dissolution. But such metaphor is actually applied to chemical processes. Thus it is said that in order to

create a medicine from a metal, the metal must first die, it must putrefy or dissolve in a corrosive solution, or vinegar.

This brings us to the third spout, to the 'aqua vitae' which is easy to translate as alcohol. Distilled alcohol was known as a product of distilling wines in Europe from the 11th century: it was apparently familiar at the medical school of Salerno in Italy, but during the 13th and 14th centuries this 'water of life' or 'burning water' (aqua ardens) met the fate of vinegar and mercury: it became applied to the concept of universal spirit or quintessence. There is a fascinating manuscript in the British Museum Library which illustrates the whole character and style of popular alchemical thought, when confronted with such a marvellously strange phenomenon as distilled alcohol, or 'burning water'. The title is: 'The book of quintis essencijs in latyn that hermys the prophete and kyng of Egypt, after the flood of Noe, fadir of philosophris, hadde by revelacioun of an aungil of god to him sende' (Sloane MS 73, dated ca 1460-70). This manuscript belongs to the heyday of English alchemy, the 15th century period which produced the alchemical poets Thomas Norton of Bristol and Canon George Ripley of Bridlington priory in Yorks. There has been no consistent study made of alchemical writing in English of the Middle Ages, but it is clear that it really was an important aspects of popular culture.

The work purports to belong to the writings of 'Hermes the prophet' and many alchemical writings were attributed to Hermes Trismegistus, who was widely supposed to have been an ancient Egyptian prophet of antiquity. The subject is the elixir for restoring youth and vitality, a theme which dominates Chinese alchemy, being less popular in the West where most alchemical texts treat of transmutation of metals. The tract is intended to help 'old evengelik men and feeble in kynde' who may regain their youth, provided they have suffered no injury through acts of God. The elixir of life and youth is identified by the typical terminology of the alchemists: it is 'burning water' (aqua ardens), 'the soul in the spirit of wine', the water of life (aqua vitae), or quintessence, meaning the fifth essence aside from the four elements. It is at once made clear that we are not dealing with some mystery not to be named, or with any secret arcantum of the philosophers. This precious water of life is to be obtained by distillation of the best wine, whose dregs constitute the four elements. This is to be distilled as many as 1,000 times.

Not only is the purest alcohol, distilled from the best wine, an excellent cure for old age, it also contains the secret of transmuting metals and the author of our manuscript goes on to explain how 'pore evengelik men may have withoute cost and almost for noughte the gracious influence of gold'. All that is needed is the skill of borrowing a sound Florentine florin: 'to preie a rich man that is youre freend to leene you a good floreyn of Florence'. This is to be heated on an iron plate, then cast into the mystic 'burning water'. Mixed with the quintessence itself, a great alchemical success is promised:

'Thus ye have oure hevене and the summe in him fixed, to the conservation of mannys nature and fixacioun of oure hevене, that is our quinte essence.

(I am indebted to Frederick Harrison's valuable book, Medieval Man, John Murray, London 1947, for this summary of the manuscript.

My quotations are cited by him on p56).

This kind of evidence gives us direct insight into the mind of the common practitioner of alchemy, and it is clear that, although some were extremely learned in philosophy and natural science, many alchemists were rather unlettered men, rather simple minded in their notions about the world. They became entranced by the mystery and fascination of quite ordinary chemical processes and these processes were mythologised. The texts they used were illustrated with dragons, phoenixes, black crows, hermaphrodites. The work from which the alchemical fountain is taken was mainly concerned with the mystic marriage of chemical or alchemical principles, the 'conjunctio oppositorum', being the union of those two symbolic chemicals, sulphur and mercury. What is obvious is that medieval experimenters were not rationalists as modern chemists are expected to be. They actively involved their imaginative faculties in the great work of the philosophers. Thus each alchemical stage or process was marked by a colour and one famous alchemical poem is a vision of a toad changing through the colours of the opus: this poem was composed by the 15th century alchemical Canon of the Church, George Ripley.

### The Mandala

The overall design of the alchemical engraving of the fountain is typical of the medieval mandala tradition. Students of Eastern mysticism are familiar with the mandala, called in Tibetan 'kyil-kor', meaning literally circle, which was used as a basis for developing meditative absorption or concentration. Mandalas of these meditation traditions are often highly complex, in luminous colours. Anyone who has allowed himself to become absorbed in a medieval manuscript illumination will realise that medieval painters or illuminators were little interested in realism, in photographic copies of events, or scenes of plants, animals, people. There is always a deep preoccupation with design, with balance and harmony of arrangement. Thus religious paintings so often display the symbols of the four evangelists at the four corners: the lion of St Mark, the Bull of St Luke, the Eagle of St John and the angel of St Matthew. Christ is usually portrayed within some more or less complex mandala design.

My suggestion is that alchemical pictures, like the one of the fountain, were really diagrams for meditation and reflection and a number of alchemical texts emphasize the importance of meditation. The more greedy, gold-seeking alchemist would discern in the texts and their pictures only a message about actual transmutation, about obtaining gold by using an elixir to transmute baser and cheaper metals. The 'vulgar alchemist' dreamt of fabled wealth, like the thousands who fill in football pools or bet on the races. The fact that you lose your bet never discourages the true gambler, and gambling is one of the most basic of human traits, deeply imbedded in the human psyche. The less perceptive alchemists were gamblers, and many lost all of their wealth and possessions in the vain quest to create gold. The deeper meaning of the tradition is, however, clear from the many writings which seem to emphasize spiritual or mystical realities as the goal of the true philosopher: the wise man, the hermit-philosopher does not seek wealth, for he remembers the warning in the Gospels: 'lay not up wealth where

moth and dust corrupt!' Wisdom lies in abnegating the gross materiality of the world, in sacrificing wealth for understanding and knowledge. Many alchemical texts actually quote the Biblical wisdom of Solomon, as well as the erotic Songs of Solomon.

Anyone who starts to meditate upon the beautiful engravings in the 'Rosegarden of the Philosophers', the Rosarium Philosophorum attributed to Arnald of Villanova will realise that these symbols are an introduction to a whole world view, to a way of thinking and of perceiving the world. This is why alchemy has such a profound fascination for the modern student, who has no reason for trusting the ancient theory of the transmutation of base metals into gold. Many have realised that alchemy is in its true nature a path of transforming the self, of achieving spiritual insight, balance and harmony in the more turbulent depths of the psyche. Alchemical imagery so often circulates around disturbing monsters, fire-breathing dragons, symbols of death, torture and decay, black crows, huge sinister eagles. But most texts suggest that the horrors and nightmares belong to the earliest stage, that of the blackening, the 'nigredo'. Once he has mastered the poisonous, fiery dragon, the alchemist goes on to spiritualise the material world; he gains a feeling, an intuition of mystic harmony, that nature in its depths offers a comforting balance of opposing forces.

Thus the alchemical fountain forms a mandala for meditation. There are four stars at the corners, representing the four elements: earth, air, fire and water. The fountain itself is a mysterious symbol, which has a chemical meaning, which transcends the material world. There is a fifth star which represents the quintessence, the fifth essence of the alchemists. The text cited above makes out that the quintessence is 'aqua ardens', burning water, or distilled alcohol, and there can be no doubt that alchemists were completely entranced by the wonders of such simple experiments as distillation, whether of mercury, wine, or any other substance. But the alchemical philosopher discerned in such simple processes as distillation a mystic process. Distillation has been reduced to triviality in the vast realms of modern chemistry, yet it still remains a mysterious process: you heat a brilliant red ore called cinnabar, and a shining silver liquid condenses on the side of the test tube. Just because we can explain this process in modern jargon, using chemical symbols, do we really deprive it of its mystery, its sacrosanct quality?

## DEEPER ROOTS OF THE GOLDEN DAWN

Rafal T. Prinke ◦

"... and for the merely curious who wish to see what pictures appear on the pieces still missing from the Golden Dawn puzzle, there is much that remains to be told."

R.A. Gilbert, The Golden Dawn: Twilight of the Magicians, p11.

When the meticulous documentary history of the Golden Dawn by Ellic Howe [1] was first published in 1972 it seemed that everything about the origin and early history of that most influential secret magical order was finally uncovered for the general public and especially that the fraud on which the whole structure was based was definitely proved. Eleven years later, however, the Falcon Press edition of Israel Regardie's What you should know about the Golden Dawn [2] brought an article by Gerald Suster [3] being a very violent polemic against Howe's conclusions and actually disproving most of them, though his evidence is hardly tangible.

One of the most interesting arguments put forward by Suster is a quotation from Gersholm Scholem's book From Berlin to Jerusalem in which the great Jewish scholar mentions a "so-called Frankfurt Jewish Masonic Lodge named Chabrath Zereh Boqer Aour (translated into English as the Hermetic Order of the Golden Dawn)" [4]. I have not been able to check the original source of the quotation but there does not seem to be any reason for doubting its correctness. The name of the order given in the Cypher MS [5] is ChBRTh ZRCh AVR BQD, while the form given by Westcott in his "Historical Lecture" [6] is Chabrath Zerek Aour Bokhr, translated as the Society of the Shining Light of the Dawn. The similarity is so close that it cannot be explained by a sheer coincidence and therefore it is really strange that neither Suster nor any other historian of the order followed this clue any further.

The following information is the result of checking only a few basic German sources and attempts to indicate a possible new line of research concerning the origin of the Golden Dawn. The Frankfurt Jewish Masonic Lodge mentioned by Scholem really existed and was quite well known "from the days of Napoleon" [7]. It was founded in 1807 under the auspices of the Grand Orient of France and named "Aurore naissante" (translated into German as "Zur aufgehenden Morgenröte"). Among the founders were well known Jewish Freemasons Ludwig Börne, Gabriel Riesser and Berthold

Auerbach, who were also connected with the rite of Strict Observance of Baron von Hund. Frankfurt was also the site of the Eclectic Union, a federation of various rites, originated by Baron von Dittfurth, a prominent member of Strict Observance, and Baron von Knigge, a leader of Bavarian Illuminati, in 1779 [8]. The connection with Strict Observance is interesting because of the Secret Chiefs, playing such an important role in both the rite of von Hund and the Golden Dawn, as well as the interest shown in magic and alchemy in both of these orders.

The founders of the G.D. stated that the order had a lodge in London around 1810, the leader of which was Johann F. Falk [9]. Again, the historians are quite uninterested in the person of that supposed early chief: Howe and Gilbert just quoted the communication from Notes and Queries (which was most probably given by Westcott himself), while King [10] and Colquhoun [11] do not even mention him. And here again the person is certainly real, though obscure. In fact, Rabbi de Falk or Cain Chenuel Falk was a cabalist, thaumaturgist and magician living in London at the turn of the 18th and 19th centuries. Mackenzie in his Royal Masonic Cyclopaedia mentions his son, Johann Friedrich Falk, born in Hamburg, who was the head of the "Cabalistic college" in London and died around 1824, but Gordon P.G. Hills, a masonic historian, supposes it was one and the same person [12].

The question is therefore whether the Frankfurt Jewish Lodge had any connections in London. Surprisingly enough in 1817 a Jewish Lodge "Aurore naissante" was founded in London under the auspices of the Duke of Sussex, the Grand Master of the Grand Lodge of England, who gave it a constitution without asking the Frankfurt "mother lodge" [13]. The London representative of the Frankfurt Lodge was a merchant named Anton Wolf. In 1822, however, the London lodge was closed down by the superiors from Frankfurt [14], though it may have continued to exist on its own.

From all this it appears that whosoever made up the known story of the Golden Dawn origin knew something about the Frankfurt Jewish Lodge but his information was considerably distorted. The impression is therefore that Westcott's information in the "Historical Lecture" was not from first hand but was rather derived from some distant informant, passing through several others in between, or alternatively a long time must have passed between his receipt of the information and writing it down. This possibility can be supported by the quotation from Westcott given by Howe [15]. In 1916, i.e. after Mather's death and when he was no longer connected with any of the G.D. offshoots, Westcott wrote: "In 1850 the very old Rosicrucian Lodge at Frankfurt am Main fell into abeyance; in this Lodge the first Lord Lytton was received into the Adeptship and became imbued with the ideas he displayed in his novel Zanoni". Ellic Howe was unable to identify any "Rosicrucian Lodge at Frankfurt" but the evidence given above indicates that it must have been the Jewish Masonic Lodge called Chabrath Zeher Boqer Aour! As Lord Lytton died in 1873, the Cypher Ms. may well have been produced by him as notes from the teachings and rituals he witnessed in Frankfurt, so that it would have rightly be considered "ancient" by 1887 when it fell into the hands of Westcott. It is also worth noting in this context that there is virtually nothing "Rosicrucian" about the Cypher Ms., the term is not even mentioned anywhere in the text and it is only the Rosy Cross

symbol that forms a very slight connection, which seems to suggest that the "Rosicrucian" character of the G.D. were for the most part invented by Mathers, and especially, Westcott, whose preoccupation with that subject and whose prominent position in the Soc. Ros. in Anglia are well known. After Lord Lytton's death (or maybe even earlier) his notes may have passed on to Frederick Hockley, who was on friendly terms with him and even "knew the original of 'Glyndon' in Zanoni", as certified by W.A. Ayton [16]. It is obviously difficult to say who converted the notes into cypher but it is possible that it was Hockley, who may have added the Enochian material to it, as he was interested in that [17]. The Tarot material, on the other hand, was probably included by Lytton himself, inspired by Eliphas Levi, who visited him twice in London - In 1854 and 1861. After the death of Hockley in 1885, his papers were inherited by Woodford who found the Ms. and gave it to Westcott.

And finally, how does our friend Freulein Sprengel fit into the scheme? My conjecture (a very far-fetched one, I admit) is that Westcott had access to some documents of the Frankfurt Lodge, perhaps left by Lytton, which were written in German. There is a German masonic term "Sprengelrecht", the equivalent of which in English is "Territorial Jurisdiction" [18]. This term may have been used in documents closing down the London sister lodge of the Frankfurt "Golden Dawn" and Westcott, being ignorant of the German language, may have mistaken it for a name, especially as nouns in German begin with a capital letter and the term may have been used in short simply as "Sprengel".

Summing up, it appears that the Frankfurt Jewish Masonic Lodge called Chabrath Zeher Boqer Aour or Aurore naisante was the Continental Rosicrucian body to which the Golden Dawn "Historical Lecture" refers. Its sister lodge was founded in London in 1817 and among its leaders were Anton Wolf and Rabbi de Falk. It was closed down in 1822 but continued to work on its own. Edward Bulwer-Lytton probably contacted it and then visited Frankfurt, where he was initiated and made notes of the rituals and teachings for later use. In England he gave the notes to Hockley who added the Enochian material and wrote the whole thing down in cypher thus giving the Cypher Ms. its final form. And finally, Westcott attached the last leaf of the Ms. with the Freulein Sprengel information.

The above seems to be a plausible working hypothesis which is worth further research and possible verification.

#### NOTES

[1] Howe, E., The Magicians of the Golden Dawn: A Documentary History of a Magical Order 1887-1923, London 1972.

[2] Regardie, I., What you should know about the Golden Dawn, Phoenix 1983.

[3] Suster, G., "Modern Scholarship and the origins of the Golden Dawn", in Regardie, op.cit., pp.159-178.

[4] ibid., p. 167

[5] The Cipher MSS of the Golden Dawn, London 1982, p. 16

[6] Cf. e.g. Gilbert, R.A., The Golden Dawn: Twilight of the Magicians, Wellingborough 1983, p. 102

[7] Suster, op. cit., p. 167

- [8] Lennhoff, E., Posner, O., Internationales Freimaurerlexikon, Wien 1932. Mackey, A.G., Encyclopedia of Freemasonry, Richmond 1966.
- [9] Gilbert, op. cit., p. 25. Howe, op. cit., p. 46
- [10] King, F., Ritual Magic in England - 1887 to the Present Day, London 1970.
- [11] Colquhoun, I., Sword of Wisdom: MacGregor Mathers and "The Golden Dawn", London 1975.
- [12] Mackey, op. cit., vol. I, p. 350
- [13] Lennhoff and Posner, op. cit.
- [14] Ibid.
- [15] Howe, op. cit., p. 31-32
- [16] Ibid. p.33
- [17] Gilbert, op. cit., p. 21. It should be noted, however, that the English origin of the Enochian material in the Cypher Ms. is not so obvious, as the system was studied on the Continent, too. The copy of Casaubon's True and faithful relation... in the University Library in Poznan, Poland, has most of the Enochian words in the "calls" section underlined in ink, while another copy in the National Library in Warsaw contains many marginal notes.
- [18] Lennhoff and Posner, op. cit.



THE LITTLE KEY  
TO THE GATE  
OF THE PALACE  
OF PENTAGRAMS

Harald Sundt III

I. What is a Pentagram ?

The PENTAGRAM or PENTANGLE is a five-pointed star one can draw without lifting a pen from paper, so:

It is an ancient magical symbol, and through the ages many different and sometimes contradictory meanings have been assigned to it by different cultures. It is first found on Sumerian pottery from the ancient Mesopotamian city of UR around 2,800 B.C. Here it was used as a ward against evil demons. It is likely that the pentagram harkens back to the handprints painted on cave walls at the end of the last Ice Age, and being the five fingers, expressed both the idea of a signature and a limit of one's grasp, or boundary (thus its placement at the four quarters of the Magic Circle).



Being continuous, it is an "Endless Knot"; and the Pythagoreans used it as a perfect number, being the wedding of the first masculine and feminine numbers, 3 and 2 (Appendix 6, "The Pentangle" to Sir Gawain and the Green Knight, trans. Brian Stone). In the systems of the Gnostics (circa 100 B.C. to 400 A.D.), it was the passport to the Kingdom of Light. No others could be admitted to the Chamber of the Queen Virgin Sophia, or Wisdom, the equivalent to the Jewish Chokmah. At this period this use of the pentagram flowed into the Jewish magic and mysticism destined to be the Qaballah and travelled as part of the Hellenizing stream into India; from there it went with Tantric Buddhism into Tibet.

By 1,000 A.D. the pentagram was fully brought into operation as a seal in Qaballism - note especially the use of the ☆ in the Mezuzot on page 150 of Joshua Trachtenberg's Jewish Magic. In examining the Yantras assigned to the magical praxii in the Indian Saundaryalahari, we see many fine uses of the ☆ such as that opposite - (Saundaryalahari, P. 89, ed./trans. V. K. Subramanian). Yantra to be repeated 1000 times daily for 45 days. Material for drawing the Yantra: Gold plate. Beneficial result : Victory on all fronts.



Of course, as Jewish Magic and Qaballism passed into the Christian occult tradition, the pentagram found its hallowed place in the grimoires of the Middle Ages as a defense against demons, reinforced by

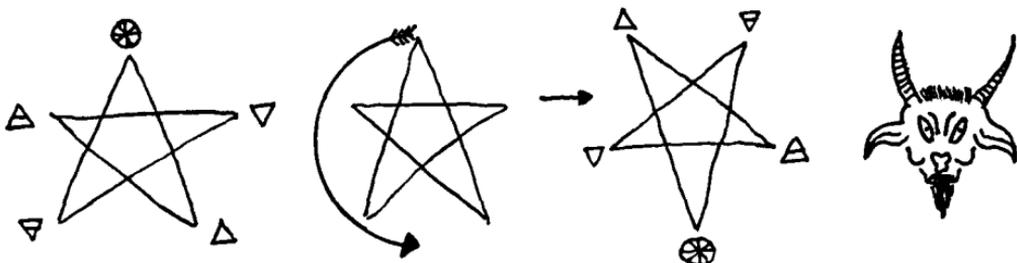
its similar use in Arabic magic that shared the ☆ with the Jews, harkening it back to the Seal of Solomon, which was considered a "defense" device, balancing the "spiritual" device of the Star of David, the Hexagram ☆, another symbol shared by Semetic and Indian magicians alike. It is as such that Sir Gawain in the poem, Sir Gawain and the Green Knight, composed in the 1300s, has the ☆ on his shield as a mark of God's protection.

In fact, the Celts seemed to have already possessed the pentacle, which came to be called "The Druid's Foot." When the Pope banned magic, this symbol suffered, being called "the device of the Devil" and "Devil's Footprint" simply because the Church wished to have the monopoly on all dealings with divine things - calling any magic but theirs "Satanic", without exception.

It is from this last unhappy event that magic and the pentagram got the "emotional overtone" of sinister rites, Devil worship and evil that the modern media, via newspapers and movies, have arbitrarily chosen to focus on to the exclusion of all proportion and true insight. Because sexual titillation and fear of the unknown sells tickets, it is as the mark of Satan that people come to first contact with the pentagram, a total reversal of its meaning in many cultures for 4,000 years!

In that a society as sterile and unfeeling as ours breeds rebellion, it is only to be expected that young people see in the ☆ a symbol of rebellion, unaware of the fact that its negative meaning is only 1 percent of the whole story. In fact, this reversal in meaning does have a true connection with the pentagram but comes about by reversing or inverting the pentagram. But this is a late development in that in Rosicrucian texts of the 1600s and 1700s, the inverted pentagram is not yet really changed in meaning.

After the five elements became allotted to the five points in the 1800s, with Spirit being enthroned on the Four Elements of Air, Fire, Earth, and Water, you could then say the inverted pentagram was "evil" because it placed the visible Elements "over" the Invisible Truth:



Before this scheme there was no real "scientific explanation" as to why the inverted pentagram was "bad." And Eliphas Levi, writing in the middle 1800s, put the coffin nail in the poor, inverted pentagram by popularizing the notion you could see the devil's face, beard, ears, and horns in it, thus making a Goat's head of it.

But in truth, this is not the whole story. But now we have the background the yellow journalism of the Press has denied us. The pentagram is a holy symbol, and those who use it otherwise, by either using it as a devil-symbol or calling anyone who uses it a devil worshipper, are only exposing the evil in their hearts and not tarnishing the pentagram.

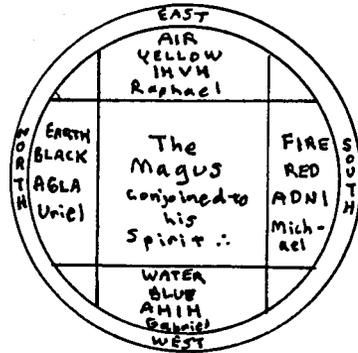
## II. The Pentagram Ritual in Context of the Place of Working.

The first thing you must accomplish is to establish a sense in yourself of your orientation in space and the primary attributions of the Four Quarters. Compare these lineal and cyclic diagrams:

### Lineal Display

<u>East</u>	DAWN	SPRING (Horizon of Birth)
<u>South</u>	NOON	SUMMER (The Great Above & The Visible)
<u>West</u>	DUSK	FALL (The Horizon of Passing Beyond)
<u>North</u>	MIDNIGHT	WINTER (The Underworld & The Invisible Realm)

### Cyclic Display



I have intentionally placed the season referents in the vertical array and the directional attributions in the circular arrangement to show their essential unity. You may someday begin the undertaking in order to understand the different ways in which the world is emanated and the Snake takes its tail in its teeth: so we can say both "As Above - So Below" and "Kether is in Malkuth, and Malkuth is in Kether" - but each in a different fashion.

Once you have grasped the basic attributions of the daily cycle and yearly cycle to the four Cardinal directions and have established them by compass in your place of working, you may proceed to the three elaborations comprising the bones, muscle, and flesh of the Pentagram Ritual.

## III. The Bare Bones of the Pentagram.

The first elaboration of what you by now must have come to grasp from its context is the laying out of the physical behaviors and the memorization of the lyrics of the Qabalistic Cross and the Pentagram. This ritual-skeleton is to be practiced daily for the days or weeks it takes before attempting to transfer your attention upward to the plan of visualization where the next two elaborations will take place.

The Lesser Banishing Ritual of the Pentagram

- 1) Stand in the center of your place of working.
- 2) Face East
- 3) Touch your forehead.  
Say: "Ateh" ... thou art  
[AH-Toe]
- 4) Bring your fingers down to your solar-plexus (your breastbone, at its base). Say: "Malkuth." ... the Kingdom  
[MAL-KUTH]
- 5) Touch your right shoulder.  
Say "Ve-Geburah." ... and the Power  
[Va-GE-BURR-RAH]
- 6) Cross your upper-chest with your fingers and touch your left shoulder.  
Say: "Ve-Gedulah." ... and the Glory  
[VA-GAH-DOO-LAH]
- 7) Reach for AHIH. Say: "Le-Olam." ... forever  
[La-Oh-LAM] (alt. to the Worlds)

Clasp your hands over your upper chest so that your forearms, wrists to elbows, lay on the cross-bar line made when you tapped your shoulders.

Say: "Amen." ... so mote it be.  
(Ah-MEN)

Steps Nos. 1-7 comprise the Qaballistic Cross in which the Divine Light shines a ray down from above to below through the crown of your head to the earth beneath your feet. Balanced by the Cross-Beam.

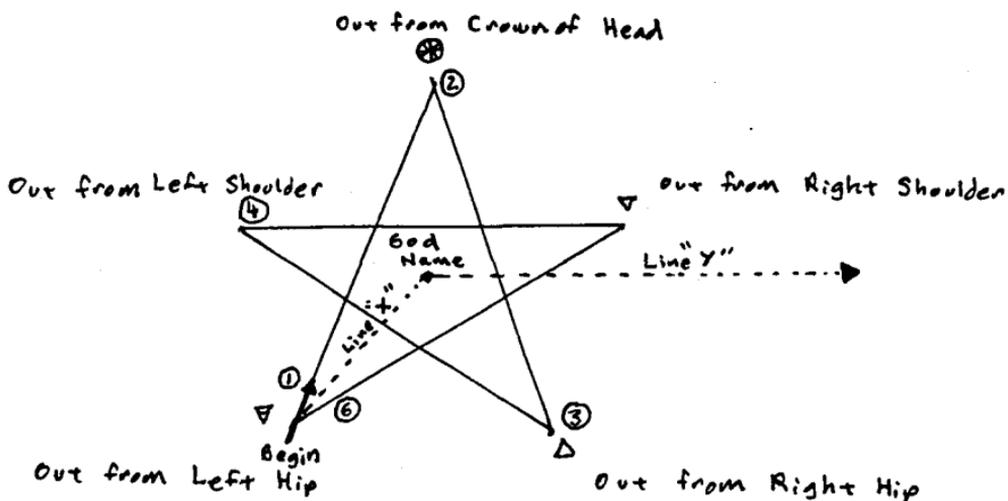
Now we pause to emphasize the current (light) and its stability (balance). Having done this, we now proceed with the

(a) establishment of the pentagrams totaling four Quarters, one in each cardinal direction sealed with one of the four Four-Letter Names of God;

(b) drawing the Magic Circle through the mid-points of the four ☆'s;

(c) the salute of the four Arch-Angels set up as Kerubs of the Four Elements.

8) Trace a Pentagram before you in the East, as so:



Use this Pattern:

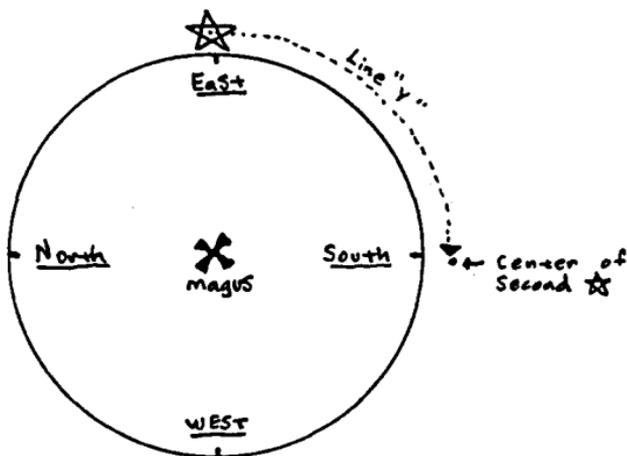
Point to center of Quarter.

Drop fingers toward left hip (dotted line x). Trace Pentagram. (Banishing begins at Earth point and goes towards Spirit point.) When pointing to lower-left corner again, return your fingers along dotted line x again to the center of the pentagram.

- ➔ Draw arms back and up as if grasping a ball above your head, to bring it down.
- ➔ Thrust forward, stepping forward with your left foot, bring hands together, side by side, palms down, as if to jump into the center of the Pentagram.
- ➔ Holding this salute, vibrate:  
"I.H.V.H."  
(Yod-Hey-Vav-Hey)
- ➔ Continuing to point right fingers at center of ☆ back into your original position, bringing your left finger to your lower lip in a "Shh" gesture. Let your left arm drop.

The center of this Pentagram in the East is now the beginning of your Magic Circle.

Holding your right arm out straight, in the South (by either turning in place, or circumabulating) trace the First Quarter of your Magic Circle from the Eastern Center point to what will be the Pentagram's center.



### The Magus in the Place of Working

- 9) Draw Pentagram in the South.  
Say "Adonai."  
[Ah-Dough-Ni].  
A.D.N.I.
  - 10) Continue your Circle to the West.  
Draw the Pentagram.  
Say: "Eheieh."  
[A-Hah-Yay].  
A.H.I.H.
  - 11) Continue your Circle to the North.  
Draw the Pentagram.  
Say: "A.G.L.A."  
[Ah-Guh-Lah]
  - 12) Continue your Circle to the East,  
closing the Magic Circle. Pause.  
Drop your arms; then raise them out as  
if in the symbol of crucifixion, saying:
    - "Before me Raphael!"  
[Rah-Phi-Ail]
    - "Behind me Gabriel!"  
[Gah-Bree-Ail]
    - "At my right hand Michael!"  
[Mee-Chi-Ail]
    - "At my Left hand Uriel!"  
[Or-Ree-Ail]
- "Around me flames the pentagrams.  
And in the column shines the six-rayed STAR!"  
(Repeat Qaballistic-Cross, steps Nos.1-7.)

### IV. The First Elaboration of the Ritual into the Visualization.

I intentionally will not repeat the ritual when providing these next two levels of adornment. If you have not already become proficient

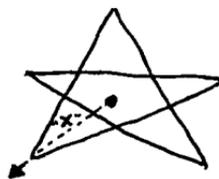
through adding this material to your own comprehension and accomplishment as you have read, then you can hardly claim to be ready to look at the next stage? There will be no harm, of course. A complete reading of this essay is needed to orient you. But if you are serious about acquiring the vast amount of information, you will be presented on this path, then you must really attempt to internalize each stage before going on to the next, lest ill-founded, your Tower collapses of its own weight.

The first and simplest of the visualizations is the imaginary enlargement of your Body of Light from the individual mortal you are to an immense Giant, with the Earth spinning as a ball beneath your feet and a single STAR shining pure white light above your head. This Giant is a type of your divine self, your midpoint between the you, you are, as an Arch-Typical human being, and the Adam/Eve androgyne fore-parent of all the generations of the human race. At the same time it is the ultimate accomplishment of Divine Human-hood, the Christos, the ideal to which we all ASPIRE. The Alpha and Omega, it is our ADVOCATE, our companion from beginning to end.

So prior to beginning the Qaballistic Cross, we "go up into" this Great Light-Form. And in counterpoint to this, we draw down the divine brilliance of EHEIEH as a ball of LIGHT to the point just above the Crown of our head. Thus Face Above and Face Below approach to confront each other's Countenance in this great Mid-Point, this Second-Adam into which Eve has been healed again. This is the foreshadow of Tiphareth (in the Astral Sphere), the fulcrum between Kether and Malkuth.

Once this great growth has been visualized, we bring a Ray down out of the Bright Sphere - in tapping the forehead and breast, we cause a Pillar of Light, or Column of Brilliance, to bore right down through the center of us to the ground. Tapping each shoulder we imagine a ball of bright light to swell from the ray just outside of each shoulder, connected by the cross-bar which balances the Middle Pillar. We have become the Qaballistic Cross.

When tracing the pentagrams, we might imagine that we are carving them in little blue-white flames that continue to blaze hung around us in space, each about three to four feet across, studding the Four Quarters of the Magic Circle made when we connected their four center points with a curving line which itself is a brightly burning hoop. (Line x, of course is not cut in flames, being just an efficient path in your gestures.)



Initially, visualize the Archangels in this following manner.

A) Image

B) Sensation

East	a hooded figure in a Yellow Robe	cool dawn breeze
South	a hooded figure in a Red Robe	furnace heat
West	a hooded figure in a Blue Robe	waterfall mist
North	a hooded figure in a Black Robe	smell of loam and leaves

These arbitrary choices of "sense groundings" have been made to let even the novice effectively "touch base" with the essential natures of the Four Quarters.

It is important to realise that this is the Cornerstone of your magic career. It is real MAGIC. As in all magic, you must "unwind" the

energies in your place of working. You must dispel all curious astral-beasties drawn when you "Light up" your part of the Astral World. This is achieved as follows:

First, return to your body along the same path as when you initially left it, going through the same sequence of visual cues but in reverse order. To neglect this sequence is to fail to forge that very habit-body that will serve as your soul's anchor when you have advanced on the path. Return down into the light form, bidding adieu to Eheieh; and as Eheieh springs upwards into the night, we shrink down into our human form, contracting our Body of Light back to its day-to-day congruence with our animal vehicle.

Then, finally, we stamp our foot and give the sign of Silence that completes the circuit of our working, begun by the sign of the Enterer, made when we entered our Temple and saluted the Altar.

#### V. The Second Elaboration of the Visualization into Fulness of L.U.X.

Now that you have the bones and muscles, you as an individual Magus are responsible for "fleshing it out."

A logical development is to research the Archangels and build up their God-Forms according to what you have learned. Visualizing the Four Four-Fold God-Names in their Hebrew Letters and "projecting" them outward with your breath is, of course, a duty.

Finally, when you really do the ☆ ritual until it is part of you, you will have ATTAINED!

#### APPENDIX: THOUGHT-FORMS AND MAGIC

To imagine an object is to give a form to a unique expression of power, or life-force.

This form becomes a sign by which that force can be announced upon its emergence into the mind.

This form becomes a name by which that force can be recalled into the mind.

By the willful repeating of this form or image or name every time a particular phenomenon takes place in the mind, a habit-form is accomplished that bonds form to force and thus establishes a two-way mechanism by which the person can call up that force and by which that force can emerge as a person itself before the person of the mind. This coupling of force and form is a Thought-Form.

When we prefer some people or places in our environment over others, it is because of a resemblance we unconsciously recognize between that person or place and a thought-form we are either comfortable with or afraid of, as its personality may be becoming stronger than the personality of the person of the mind.

By now you must be coming to the recognition that your personality - what you, yourself call by habit-form, "Me"- is itself a complex compound-thought-form.

Transformation of the "self" is possible because THERE IS NOT SELF!

What we are able to perceive "before us" is NOT US. It is a vehicle for the true Self.

It is a temporary accident and habit forged machine which is a kind of spacesuit our Holy Guardian Angel or Demon or Star-Self must wear to survive on this hostile but wonderful planet Earth. This vehicle is the clay which, moistened by our Soul, can be formed into a human body. By calling Spirits and spiritual power into it, we re-moisten this red-Adam so that it can be re-molded.

First we must distance ourselves from our profane Self so we can recognize it for the temporally and spatially local chariot or throne it is. But we must not make the error of despising it. This is immature. Hate, like Love, is a BOND. What we need is impartiality, an overview. The kind of view our True Self has of the World-Little-Self, entombed in its lack of recognition of the Higher-Planes, drunken with the intoxicating excitements of the good fortunes and bad fortunes that befall the Little Self in the profane world.

We must distance ourselves from that vehicle before we can begin to transform (in accordance with our new lofty perspective) the old habit and accident-forged vehicle Me into the vehicle of the Holy Spirit or Star-Self within. This distance must be built by cleverly using habit-forms and thought-forms to our advantage: by regular ritual practice. A ritual, in truth, is a "place we can go."

We can measure the degree of our progress by the degree of DISCOMFORT we are experiencing when we fight the habit-forms of old behaviors. This is OVERCOMING INERTIA--the challenge of the grade of Earth.

Then we must repeat our rituals and meditations until all extraneous thoughts and impulses cease to "pop up." This is the CLEANING OF THE MAGIC MIRROR - the Challenge of the Grade of Air. The more developed the habit-forged Thought-Forms of the distanced or Astral personality, the fewer "old personality" chain reactions of behaviors will be "popped up."

Then we must pay a great deal of attention to the stimuli we provide to ourselves or allow to get to us, both in the ritual and in our regular lives. This is the challenge of RIGHT INFLUENCES. Linked to this Watery Grade task is the challenge of continued, passionate bestowal of libido to the ritual. This is the Work of the FIRE GRADE.

"Gradually" we will get rolling in our magical personality. It will become a new personality. Then, by magic, we will imagine that new vehicle before us and TRANSFER OUR CONSCIOUSNESS TO IT. And in that vehicle we will become the bride of the Secret Marriage - or as this process is also called, the Calling of the Shin into the Yod-Heh-Vau-Heh, making the God take the THRONE OF LIGHT

The Earth, Air, Water, and Fire Grades of the Golden Dawn are the Outer Order, in which the Vehicle is prepared. The Inner Order (the Mysteries of Death and Resurrection) and the Secret Order (the Mystery of the Secret Wedding) are the Grades in which the Transference and UNITY Magics are taught.

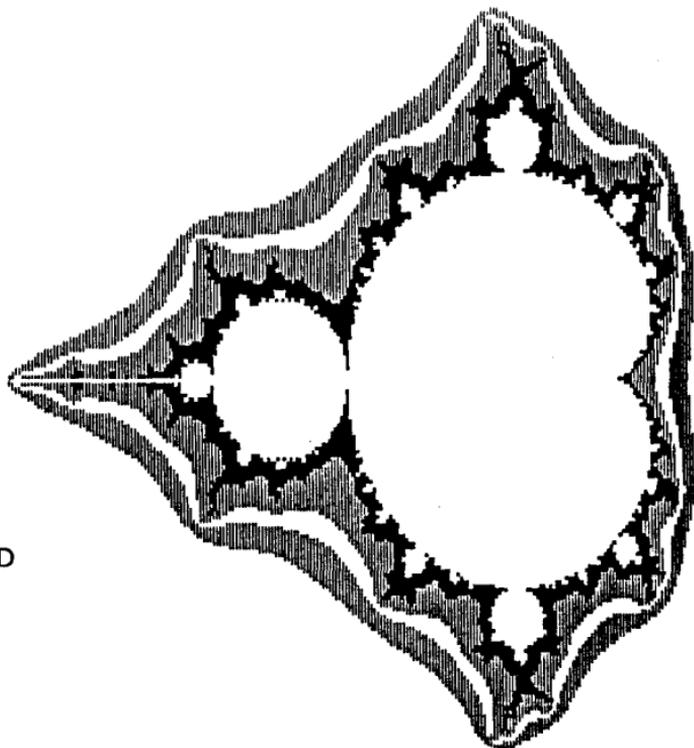
And the Magic of Light begins with recognition of the vehicle as just a Vehicle, and with the Recognition of the Higher Invisible God.

FRACTAL UNIVERSES,

RECURSION,

AND OUR INNER WORLD

Adam McLean ©

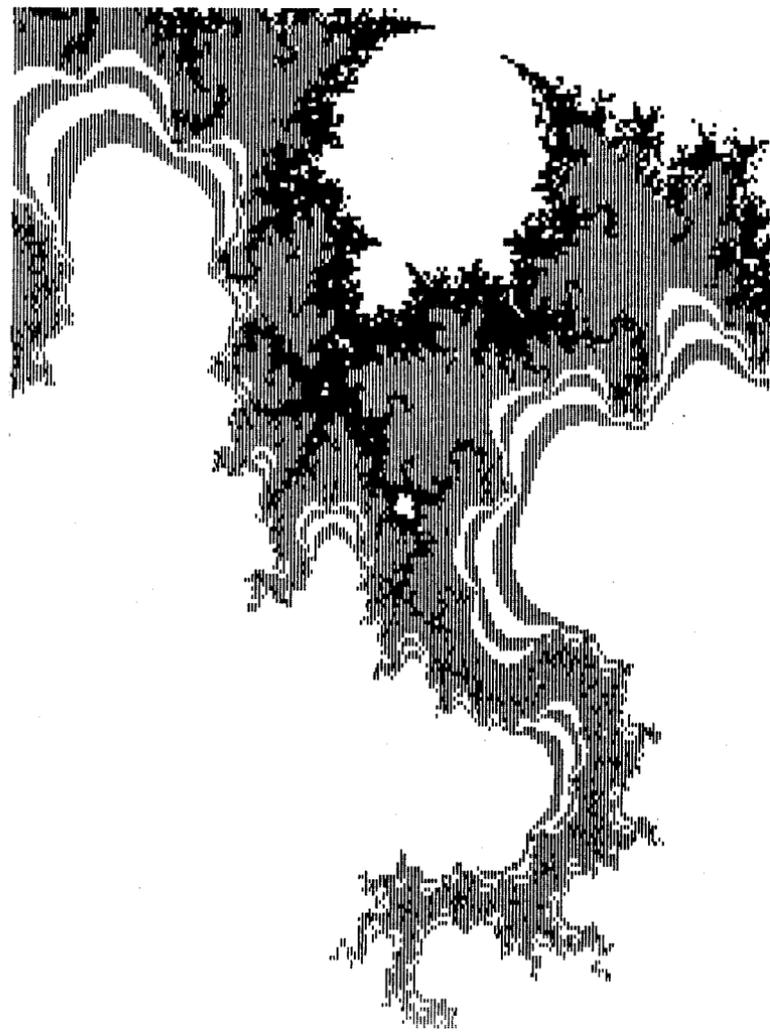
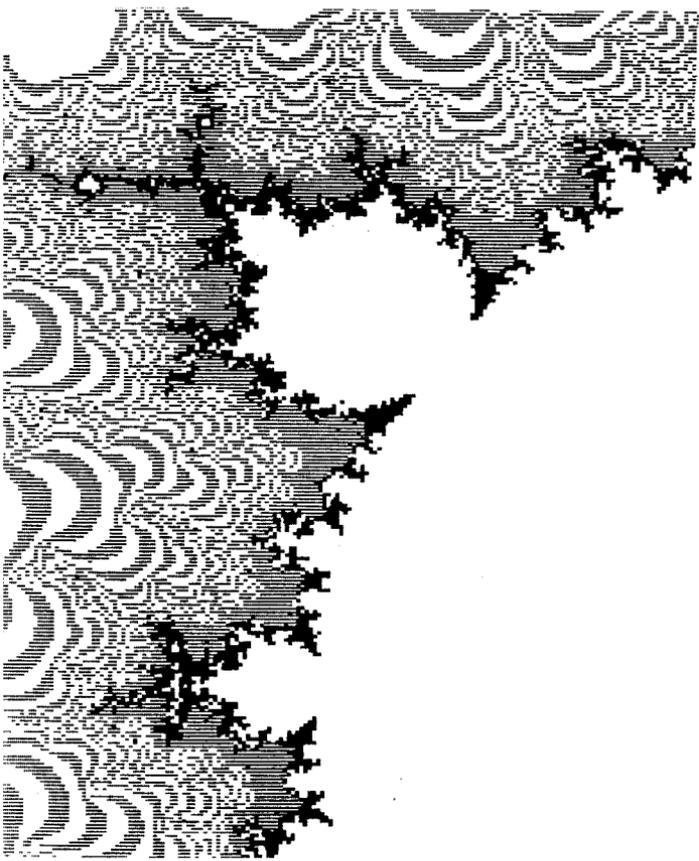


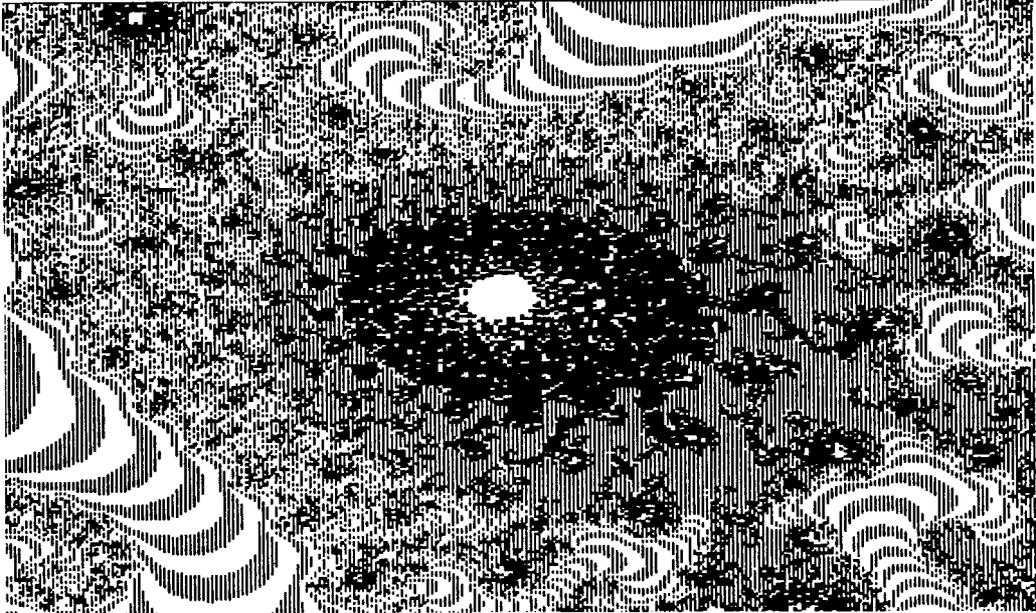
In the last few years, since the invention of powerful desktop computers, a new class of mathematical objects has been discovered - the Fractals - mathematical structures which exhibit fractional dimensions. We are all used to one-dimensional lines, two-dimensional surfaces, and three-dimensional volumes, as well as the four-dimensional space/time of relativity theory, but fractals are mathematical entities which, in a sense, inhabit the spaces between these dimensions. A fractal line may have a dimension of, say, 1.53 ; a fractal surface may be of the 'two-and-three-quarters' dimension, for example.

Surely such rather abstruse mathematical oddities can only be of interest to mathematicians, so why am I trying to draw this to the attention of students of esotericism in this rather obscure little *Hermetic Journal*? One particular mathematical entity, the Mandelbrot Set, does, I believe, pose a challenge to the sensitive hermeticist. This Mandelbrot Set is a set of points existing in the conventional mathematical space known as the complex plane. It is based upon an extremely simple equation or generating function -

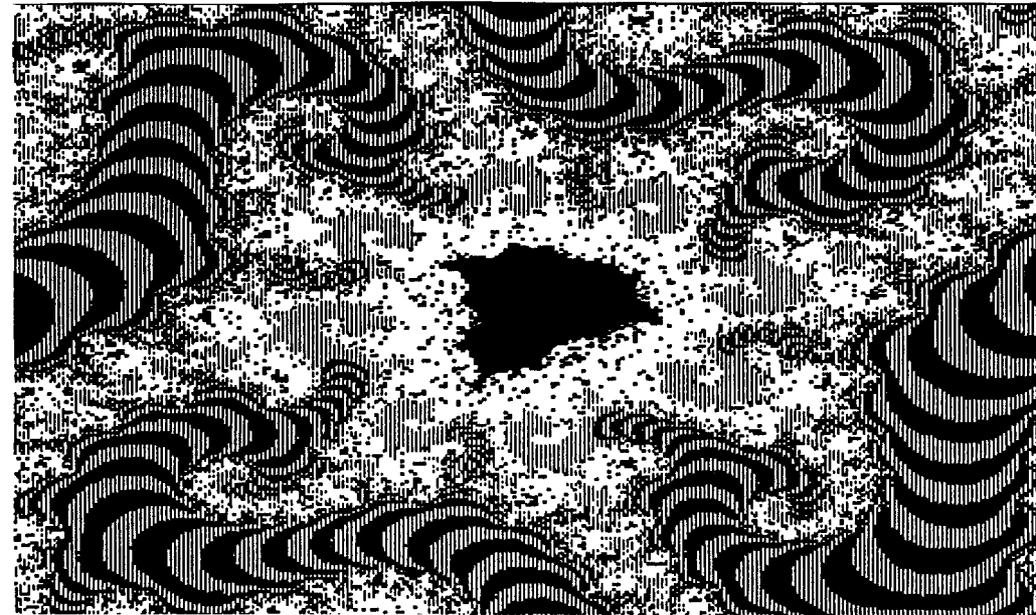
$$Z = Z^2 + U \text{ (where } Z \text{ and } U \text{ are complex numbers)}$$

however, as the value of  $Z$  is repeatedly fed back into the equation until a boundary condition is met, solving this equation for each point of the plane requires many thousands of calculations, and consequently this structure could only be described once this task could be undertaken by a computer. (Even with a powerful desktop computer and a program written in machine code, plotting a region of the Mandelbrot Set can take many hours). The Mandelbrot set, as a whole, appears merely to be a heart shape region with a smaller circle attached, both with rather fuzzy edges, having smaller versions of the Mandelbrot set attached to them. The fascinating thing about this set of points is that as we look at it in greater detail ever new complexity emerges. If we zoom in to examine one small region of the set, we find elaborate patterns, and if





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we zoom in still closer upon a fragment of one of these patterns, in turn we will find even more complexity. In fact, this complexity has no end, and yet never exactly repeats itself. It is a little universe of never-ending, ever changing layers of complexity, vortices, spirals and other strange never-repeating shapes.

The Mandelbrot Set thus challenges the presuppositions of the scientific world view - that every object is built up from a series of simple building blocks - complex chemicals built up from atoms, or the complexity of living cells being derived from the simplicity of a sequence of four DNA bases. This strange mathematical world, although seen on the macro level to be quite simple, on the microscopic level reveals a never-ending complexity of structure and elaborate ramification.

The essential mathematical process used in generating the Mandelbrot Set is that of recursion. A function which can act upon itself can be described as recursive. Only a few computer languages are truly recursive (many implementations of the conventional computer language BASIC, for example, are not recursive, and could not directly be used to plot the Mandelbrot Set). Few computer programs use recursion, but rather have a tightly structured linear logic State A  $\Rightarrow$  State B  $\Rightarrow$  State C ..., set up to accomplish some particular task, such as sorting data into some special order, performing calculations, or processing words into print. Anyone who gets to know the inner workings of computer programming, quickly senses the gulf between the way we as humans try to solve a particular problem, our ideas leaping about following up our intuitive feeling that a particular path will lead to our goal, and the sequential step by step approach we have to haul (usually painfully) out of our consciousness in order to write down a computer program to accomplish the same task.

I believe, we should come to see that our inner world is essentially recursive - it is essential to our thought that we think about how we are thinking, that we are aware of being aware, that we attend to our state of attention. From a naive viewpoint, our consciousness may seem quite simple, 'We are aware, sensing the outer world', 'We are conscious of our environment', however, once we begin to ponder and explore deeper into our interior world, it appears rather to be a Mandelbrot Set, an interlinked complex web, growing ever more intricate and mysterious, the deeper we penetrate into ourselves. Indeed, our interior universe is undoubtedly a more complex and interesting world to explore than the wonders of the cosmos with all its galaxies of stars. (It has been calculated that there are more interconnections in the neuron net of each of our brains than there are atoms in the outer universe).

The Mandelbrot Set (and other such fractal universes) can be seen as a picture of our interior world. In this sense it is yet another symbol for the Universal Mercury of the Philosophers.

The Mandelbrot Set can never be fully explored in a finite time, for there will always be at higher magnification a further layer of complexity, still unseen and unexplored, and in this sense it stands outside of time as an entity that can only be known in eternity, a beautiful image of our own human spirit.

SPECULATIONS ON THE MONAD AND ITS MATHEMATICS

PART 2 : THE MATHEMATICS

Chris Pickering ◉

Having expounded upon the Monad as the goal of Monas Hieroglyphica we can return to Corpus Hermeticum IV, which I have proposed may be used as a key to John Dee's book, to see how number symbolism is indicated as the means to the Monad. The Monad creates, or has in it the seed of every number [39]. "But everything engendered is imperfect and divisible, may be increased and diminished; but to that perfect, nothing of these things happens; and what may be increased also is increased by the Monad, but is consumed by its own weakness, when no longer able to receive the Monad" [40]. Thus a system of number symbolism is introduced, yet barely explored (though one or two points are noted elsewhere) [41]. For the reader would be expected to see it more as a reference to the system of number mysticism in the Pythagorean tradition.

Pythagoras was one of the ancient philosophers Dee listed whose work may be elucidated by Monas Hieroglyphica, and Pythagoreanism and its system of number mysticism was one of the major sources of Renaissance magia. Giovanni Pico's Conclusions was the first expose of the whole synthesis of Renaissance magia and includes fourteen Pythagorean theses, the first of which tells us that One is the cause of all numbers. Johann Reuchlin employed the Pythagorean grounding to complete the integration of the cabala into Renaissance magia. In De arte cabalistica he identified the cabalistic ars combinandi with Pythagorean number mysticism and in De verbo mirifico noted the relevance of the Pythagorean tetractys in the study of the tetragrammaton. Cornelius Agrippa expounded upon various significant numbers in De occulta philosophia, beginning with a chapter "Of Unity" [42].

To this list may be added Francesco Giorgi's De harmonia mundi which F.A. Yates has suggested as a possible influence on Monas Hieroglyphica. The verse Dee quoted from Genesis on the dew of heaven and fatness of the earth is quoted twice in De harmonia mundi - in its usual interpretation as divine grace, and as a symbol of the tetragrammaton [43] - and throughout the book runs the idea of the Monad as the source of number out of which proceeds harmony. Another suspected influence upon Monas Hieroglyphica is the work of Johannes Trithemius in which

number bounds as a basic ubiquitous doctrine as it also became in Dee's work. C.H. Josten has noted points of similarity between Monas Hieroglyphica and the work of Trithemius and Gerhard Dorn - a disciple of Trithemius and contemporary of Dee.

There is every reason to believe that in the period preceding and during Dee's composing, or rather, committing to paper then to print his Monas Hieroglyphica in March 1564, his mind was occupied by the divine science of number as exploited by Trithemius and others. This may be discerned by a well known letter of 16 February 1563 to William Cecil in which Dee requested an extension of his stay upon the continent. Dee based his case, to the apparently like-minded Cecil, upon his life's search for the knowledge of number mysticism.

Yet for as much as the Infinite Wisdom of our Creator is branched into manifold more sorts of wonderful Sciences, greatly aiding divine insights into a better view of His Power and Goodness, our Country has no man (that I have ever heard of) able to set his foot or show his hand in the Science De Numeris formalibus, the Science De Ponderibus mysticis and the Science De Mensuris divinis (by which three the huge frame of this world is fashioned compactly, reared, established and preserved): and in other Sciences, either collateral with them or derived from them, or prompted by them ... by diligent searching and travail (for a short a time !) such men and such books have come to my knowledge concerning the aforementioned Great Sciences, as I'd never hoped to have in terms of assistance, either from the one or the other [44].

As proof of his success Dee informed Cecil that he had come across a copy of the elusive Steganographia of Trithemius owned by "a nobleman of Hungary" In return for borrowing the manuscript to make a copy for himself, Dee was bound to the service of the Hungarian noble to teach him of such sciences. Thus Dee's reasons for an extension to his visit was due to number mysticism, and for much of that time Dee was engaged in the subject, building up to the publishing of Monas Hieroglyphica

The symbolism of number in Monas Hieroglyphica is as obvious as that of alchemy, and just as obscure. Dee believed that he was presenting theories which encompass all numbers and explain the Monad [45]. In the penultimate theorem he descends deeply into Pythagorean number mysticism and presents two schemes to display the system of number symbols that he had constructed to describe the laws of nature.[46]

We will show by some examples that certain useful offices in Nature were assigned by God to the numbers which, 9ither there or in other parts of this little book we have ingeniously elicited from [our] speculations ... we try to show, therefore, (as we have promised) how much authority there is in our numbers when elements are to be weighed, when measures of time are to be determined, [and] finally when the power and virtue of things have to be expressed in certain degrees [47].

English contemporaries such as Ralph Rabbards and Thomas Tymme [48] interpreted Monas Hieroglyphica as primarily alchemical, but continental readers were generally better versed in Renaissance magia and saw in the book the number mysticism which is the monadic operation. In Mysticae Numerorum Significationis Liber (Bergano 1585) Pietro Bongo paraphrased

passages from Monas Hieroglyphica on the mystery of numbers. Nathan Albeineus referred to Dee's book on the link between geometry and nature in Bibliotheca Chemica Contracta (Geneva 1653). In order to elucidate the original interpretations of Monas Hieroglyphica more research is required on the book's reception amongst a broad spectrum of the loyalties throughout Europe in the seventeenth and late sixteenth centuries.

Dee also employed number symbolism so that the mathematical structure of the macrocosm might be mirrored and therefore be made available for use in his practical magic. Thus he had to ensure that he had correctly formed the letters and numbers of the Liber Logaeth and Sigillum Emeth, and other paraphernalia such as the Ensigns of Creation, also known as the Tables of Enoch. "The powers and virtues of Numbers whereof Enochs Tables are founded are, to be reckoned from Unity - *Unitas omnem Numerum simplicissime penetriat, omniumque numerorum communis mensura, fons et origo* " (All numbers are in the most simple Monad, the universal measure, source and beginning of all numbers) [49]. Thus the letter B - which has a prominence in the Ensigns of Creation and related hierarchies of angels - is employed to denote monadic beginnings. According to the lore of the Zohar the letter B was that which begun the creation and thus is also the first letter of the hebrew Old Testament.

#### Mathematics Defined.

The doctrines of mathematical philosophy, as may be found in Monas Hieroglyphica, are presented by Dee in his "Mathematicall Praeface" to the first English translation of Euclid's Elements. Dee explained that there are two principal mathematical things: number, whose science is arithmetic, and magnitude, whose science is geometry.[50].

Number, we define, to be, a certayne Mathematicall Sume, of Units. And, an Unit, is that thing Mathematicall, Indivisible, by participation of some likenes of whose property, anything, which is in deede, or is counted One, may resonably be called One. We account an Unit, a thing Mathematicall, though it be no Number, and also indivisible: because, of it, materially, Number doth consist: which, principally, is a thing Mathematicall [51].

So we see that numbers are compounded out of Units, and that the Unit is related to the Monad. "Note the worde, Unit, to expresse the Greke Monas, & not Unitie: as we have all, commonly, till now used" [52].

Magnitude is also a sense of measurement, of volumes, areas, and lengths, and also has a monadic root, this time the Point. "Both, Number and Magnitude, have a certaine Originall sede, (as it were) of an incredible property: and of man, never hable, fully, to be declared. Of Number, an Unit, and of Magnitude, a Poynte, doo seeme to be much like Originall causes: But the diversitie never the lesse, is great" [53]. The Point has position but no measurement, whereas the Unit has measurement but no position. The Point may have motion by which a line is produced, but since motion is a change in position the Unit cannot have motion and cannot produce a number. A line does not consist of Points but a number consists of Units, therefore a magnitude may not be divided into atoms of Points, but a number may be divided into atoms of Units [54]. Thus magnitude may only come into existence in conjecture, whilst numbers are corporeal and perceivable by the senses and whose

souls may be commanded by man [55].

As the Monad bears the Unit which is arithmetically compounded into numbers, so it also bears the Point which is geometrically expanded into lines, planes and solid bodies ... and from these solid bodies and this sensible world, a globe with all its orbits, its constituent elements: fire, air, water, earth" [56]. Thus Dee could trace the geometry of this world and of his hieroglyph back to the Monad. "Hence, things first began to be by way of a point, and a monad" [57]. This is also consistent with the cabala, for by notaricon the tetragrammaton - the identity of the Divine Unity - was often expressed as the letter Iod, written as a dot. Reuchlin tells us that "the letter yod, because of its shape as an indivisible dot, should denote the ineffable tetragram" [58]. Then Agrippa gave the form of the Monad in the sphere of the demiurgic archetype as Iod: "One Divine ... whose name is expressed with one most simple letter" [59]. Thus Dee was only required to briefly note that using Iod to represent the unity of God was not contrary to his theory of the Monad [60].

Dee continued to expand on number mysticism, following his belief that the demiurgic logos was of a mathematical nature, or after a mathematical archetype. He believed that God created in numbers, by compounding out of Units, and indeed that God continues to create by maintaining these Units. "For his Numbryng, then, was his Creatyng of all things. And his Continuall Numbryng, of all things, is the Conservation of them in being: And where and when he will lacke [in giving] an Unit: there and then, that particular thying shalbe Discreated" [61]. In Corpus Hermeticum IV this is expressed by the idea that when their imperfections prevail, numbers no longer have the strength to hold the Monad and so decompose; and in Monas Hieroglyphica it is expressed by the idea that elemental bodies are sustained by the imbibition of the dew formed from the effluvia of the sun and moon [62].

### Monadic Beginning and Ending in the Circle.

In addition to the Point, the circle is also used as a geometrical symbol of the Monad. Dee presents the circle in Theorem I of Monas Hieroglyphica, though its monadic nature is not explained until the second theorem. "Yet the circle cannot be artificially produced without the straight line, or the straight line without the point. Hence, things first began to be by way of a point, and a monad. And things related to the periphery (however big they may be) can in no way exist without the aid of the central point" [63]. This circle represents the universe as the extent of the Monad, where any and every part of the universe is dependant upon the Monad just as the circle is dependant upon the central point from which derives its circumference and area. Then at the end of Theorem XXIV Dee returns to the circle; to a geometrical emblem composed of a circle with its central point, and with a tangential straight line meeting its circumference (as tangents do) at a single point. Accompanying is the motto "Intellectus Iudicat Veritatem. Contact ad Punctam". (The

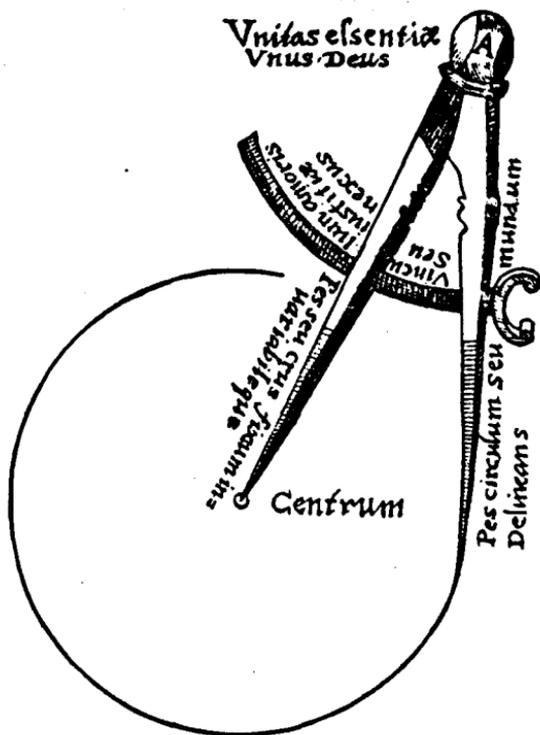


intellect examines the truth. Contact at a point). The straight line is the limited human intellect which, when it reaches the monadic point, is put on the infinite circuit of truth. This emblem is echoed in the *Sigillum Emeth* which, as we have seen, represents the plains of the earth rendered monadic by the imbibition of dew. This Seal of Truth is circular, just as in Theorem XXIV the Monad of Truth is depicted as a circle.

Amongst the wealth of material left by the rosicrucians there are emblems displaying the same sentiments as Dee's circular Monad, if not indebted to Dee. In *Utriusque cosmi ... historia* Robert Fludd gives an emblem entitled *The Mystical Compass* depicting a pair of compasses with its head at the Monad, one foot at the centre, and another foot describing the circumference labelled the circle of the world. I believe this, and another circle emblem from the rosicrucian inheritance which I shall examine afterwards, reveals two differing yet inseparable manifestations of the Monad in the human symbol of the circle. The Monad may manifest as a point on the circumference, which is a line of infinite length resulting from a point whose motion has no end. Alternatively the Monad may manifest as a point at the centre of the circle. This point in motion gives rise to the radius of the circle; and in turn the radius revolving around the

centre describes the two dimensional circle. Thus we see that through the compasses the Monad can manifest as two individual points, each of which can give rise to the monadic circle.

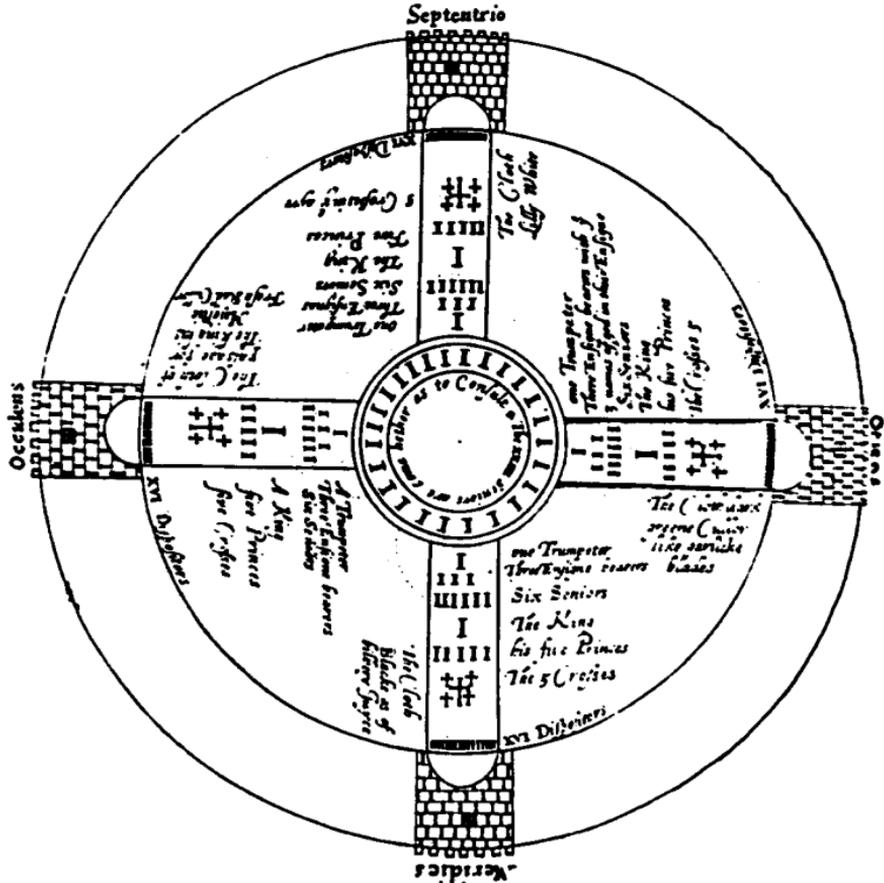
In *Atalanta Fugiens* Michael Maier presents us with Emblem XXI "Monas or the One" which is believed to derive from *Monas Hieroglyphica* [64]. It is quite obviously an allegory of the alchemical opus: "From a man and a woman make a circle, then a square, then a triangle, finally a circle, and you will obtain the Philosophers Stone". Emblem XXI is notable for its use of the circle, again constructed with a pair of compasses, which I believe again points to the dual symbolism of the Monad. However, whereas the two forms of the Monad in Dee's Theorem XXIV were overlapped in the single circle of the emblem, Maier employed two circles and overlapped the two forms of the Monad in the point at the centre of the emblem. The inner circle has the Monad at its circumference and appears to symbolise the chaos of the *prima materia* with which the alchemical opus begins, the infinity of diversity which has its beginnings in the Monad. The second circle is a symbol of the end of the opus and the attainment of the Philosophers Stone, after





which man receives the unity of monadic ending. This beginning and end may be elicited from from dual symbol in Dee's Theorem XXIV in which the Monad on the periphery of the circle must be reached by the straight line which is then set upon limitless motion on the circuit of truth. Participating in and completing the infinite, the practitioner becomes a part of the All and the complete unity of the Monad this time symbolised by the point at the circle's centre.

Further research might reveal the Monad as beginning and ending at other levels of symbolism in Monas Hieroglyphica. For example, Dee discusses two different mercuries - the first is possibly mercury as the avatar delivering the first dewy Monad, and the second is apparently the mercurius philosophorum by which the conclusion of the opus is attained [65]. To help put this dual form of the Monad into perspective, it can also be seen within the symbolism of Corpus Hermeticum IV where the crater provides the Monad of Nous which enables man to ascend to "The One and Only" - the Monad of God.



The Circle as Temenos.

Another notable example of the monadic circle in Dee's work is the Vision of the Four Castles received from the angels as an emblem of their world. The circle of this emblem is divided into regions of four castles, one at each cardinal point, thus presenting the idea known in Jungian archetypes as squaring the circle or breaking down the chaotic prima materia of monadic beginning into the four elements which are then reconstituted into their most perfect form, approaching the unity and divinity of the second Monad. This circular Vision also falls into the pigeon hole of that other Jungian archetype, the temenos: a portion of ground set aside and isolated for God and the spiritual task. The temenos often appears as a walled city or fortress with four gates or towers defended by spiritual guardians. In Dee's Vision the four castles are Watch Towers housing "4 Angeli Terrae" to preserve God's people against the Devil. Trumpets sound from each watchtower to herald the founding of the temenos, just as in Corpus Hermeticum IV a herald is sent to announce the arrival of the crater.

Within the circle of this angelic emblem various orders of spirits leave the four castles and approach the monadic centre which is encircled by twenty four Seniors. With this new symbol of the twenty four Dee alludes to the method by which the circle - attained through the first Monad - is completely synthesised to attain the second Monad at its centre. Twenty four is the number of the order to which the



The circle as temenos may also be found in comparable rosicrucian emblems. One example is Fludd's Fortress of Health, found in Summum Bonum, which appears likely to be indebted to Dee's Vision of the Four Castles and to the dew allegory. Fludd shows the four towered Fortress of Health housing Homo Sanus - man receiving the medicine of God - and with an archangel at each quarter defending the temenos from their hellish opposites who attack with plagues of ungodliness. Throughout, the Monadic tetragrammaton beams down dew and the promise of Psalm 91, 10-11, that no evil or plague shall enter the temenos.

Dee's emblem is also consistent with the illustration of the Invisible College of the Rosicrucians in Theophilus Schweighardt's Speculum Sopicum Rhodo-Stauroticum. As with Dee's Castles and Fludd's Fortress, this College has four walls facing the four cardinal points, whose battlements are defended by angelic figures. Within the College the author and another rosicrucian conduct their alchemy to attain the dew of the Monad delivered by the two stars which descend from the top corners of the illustration. These are the two stars which appeared in the constellations of the Serpent and the Swan in 1604 upon the opening of the Tomb of Christian Rosenkreutz - himself a mercurial figure as a bringer of the dew of wisdom and divine knowledge. From a window Christian Rosenkreutz Frater ("C. R. F.") sounds a trumpet to announce to the cognoscenti the arrival of the Rosicrucian College. This is comparable to the trumpets of Dee's Vision of the Four Castles and to the herald in Corpus Hermeticum IV - reinforcing the idea of Christian Rosenkreutz as a mercurial figure delivering the Monad.



In Schweighardt's illustration the rosicrucians who have received the first Monad of dew within the protection of the temenos have become "invisible" to man. This invisibility was a notorious characteristic of the rosicrucians, such that Descartes went out of his way to be seen in public to prove that he was not invisible and therefore not a rosicrucian. In the letter quoted from previously concerning the Steganographia and the divine science of numbers, Dee alluded to this invisibility of the cognoscenti. He talks of the men he has searched for to teach him understanding, "men hard to find, although daily seen" [68]. This invisibility is not so much a physical state, but a quality akin to secrecy. That philosophers may be seen every day, yet are not known as magi, rosicrucians or other cognoscenti, and therefore the true cognoscenti are invisible or not to be seen. Again a year later Dee alluded to invisibility in Monas Hieroglyphica as a symptom of the magus who has received the Monad and gone into a metamorphosis or spiritual transmutation [69]. One of Dee's sources may have been the antediluvian prophet Enoch who achieved a metamorphosis or "translation", had this invisibility, and finally ascended to God. It is also curious to note that this ascension was attained upon the second Monad, upon completing the twenty four stages of the opus - signified by labelling Enoch's ascent as verse twenty four (of the fifth chapter of Genesis).

The circle is only one of many symbols employed by Monas Hieroglyphica, and only one of many expressions of the Monad; however I believe it is indicative of the opus of Dee's hieroglyph, "by the square mystery of this Hieroglyphic Monad something circular and altogether even[ly round] is being conveyed" [70]. Through all his play upon the Pythagorean tetractys Dee is aiming for the Monad, principally symbolised by the circle.

Mathematics is a major part of Dee's philosophy as the science of the Divine and the means to harmony in this world, and the Monad was also obviously important to Dee since it was the subject of his foremost publication. Corpus Hermeticum IV reveals that the two go hand in hand, and that number enables man more than any other art to form an Imago Dei, an image of the God whose ultimate identity is the Monad. It is by number that the Monad manifests into the diversity from which comes man as an effect isolated from its cause, and it is by number that the Monad may again be known by man. Monas Hieroglyphica does not present the wall of allegory and symbolism behind which had been hidden the path to the Monad. Rather, Dee was attempting to persuade the potential patrons of Europe that he was able to present the Monad in the most perfect form that may be held by the human intellect - the form of number.

## NOTES

[39] Corpus Hermeticum, IV, 10 in J.D. Chambers, The Divine Pymander, (New York 1975), pp34-35, (CH hereafter).

[40] CH, IV, 11, p35.

[41] CH, XII, 14-15, pp82-83 and XIII, 12, p92 note that the Monad remains throughout the compounding and dividing of numbers, and that the decad is a notable vessel for the Monad since it is a cyclic return to the unity (in the decimal system that is).

[42] Cornelius Agrippa, Three Books of Occult Philosophy, tr. James

French, (London 1651), II, iv, pp174ff.

[43] Francesco Giorgi, De harmonia mundi, (Venice 1525), II, 7, iv; II, 7, xviii. See below on the Monad and the tetragrammaton.

[44] As quoted Gerald Suster, John Dee: Essential Readings, (Wellingborough 1986, pp27-28.

[45] C.H. Josten, "A Translation of John Dee's Hieroglyphica with an Introduction and Annotations" in Ambix, XII, pp84-221, (MH hereafter), p129.

[46] MH, pp209-214.

[47] MH, pp209-211.

[48] George Ripley, The Compound of Alchymy, ed. Ralph Rabbards, (London 1591), sig Aiiii verso. Ashmole MS 1440, article 15; Ashmole MS 1459, III, articles (3)-(6) which are pieces that were to accompany an english translation of Monas Hieroglyphica Tymme intended (or perhaps completed but since lost).

[49] Dr. Rudd, A Treatise on Angel Magic, ed. Adam Mclean, (Edinburgh 1982), p66.

[50] "John Dee his Mathematicall Praeface" in The Elements of Geometrie of the most auncient Philosopher Euclide of Megara, tr. Henry Billingsley, (London 1570), (MP hereafter), sig \*i recto.

[51] *ibid*.

[52] *ibid*, in margin. This is in fact the first known use and definition of the word "unit".

[53] MP, sigs ai verso - aii recto.

[54] MP, sig aii recto.

[55] MH, p129.

[56] Johann Reuchlin, On the Art of the Kabbalah, tr. Martin and Sarah Goodman, (New York 1983), p219.

[57] MH, p155.

[58] On the Art of the Kabbalah, p311.

[59] Three Books of Occult Philosophy, II, iv, p176.

[60] MH, p127.

[61] MP, sig \*i verso.

[62] CH, IV, 11, p35; MH, p181.

[63] MH, p155.

[64] H.M.E. DeJong, "Atalanta Fugiens": Sources of an Alchemical Book of Emblems, (Leiden 1969).

[65] MH, pp163-165.

[66] MH, pp217-218.

[67] Meric Casaubon, A True & Faithful Relation of ... Dr. John Dee, (London 1659), Part One, p170.

[68] As quoted John Dee: Essential Readings, p29.

[69] MH, pp135-137.

[70] MH, p129.



This mandala appears as an illustration in the late nineteenth century writings of Eliphas Levi, and like many of the plates illustrating Levi's works it is obviously drawn from the symbolism of the Hermetic tradition.

It has been described elsewhere as a plan of Solomon's Temple, however, this interpretation does not entirely stand close scrutiny - for surely it is a Masonic-Rosicrucian emblem. The mandala divides into three distinct areas, each of which has a cross - the area below, with the tower and pillar; the domain above, of the pelican surmounted by the Rosy Cross; and the middle region which is found within a border reminiscent of the boundary forms of many of the yantras and mandalas of the hindu and buddhist tradition (for example, the Shri Yantra appears in such a border). This border is divided into 28 regions, the twenty-eight Mansions of the Moon and we further see the four phases of the Moon and the circle divided into 360 degrees. This is the circle of the zodiac with the twelve months (with their French and Hebrew names) within which is a cross of the four elements. At the centre of this cross is the eye in the triangle with the surrounding letters indicating the Universe or the World, and within this is drawn a sevenfold star. Also around this is the sacred word I.N.R.I. ("Iesus Nazarenus Rex Iudaeorum"), sometimes interpreted in rosicrucian circles as "Igne Natura Renovatur Integra" ("Nature is wholly regenerated by Fire").

Central to this mandala is a picture of the world seen as an interflow of the energies of the Moon and its four phases. The Moon mediates the light of the Sun to the world through its rhythmic phases, which continually cycle through infancy - waxing first quarter, maturity - full moon, waning third quarter - old age, and new moon - death. A parallel is being drawn with the death-resurrection of Christ on the Cross, which is echoed above in the symbol of the pelican nourishing its seven young with its own blood. This is framed between the Rose and Lily (Lily of the Valley - Solomon's Seal).

It is tempting to interpret the tower and pillar, as Joachin and Boaz, the pillars of the Solomonian Temple, however, the tower (on the left) is more like a medieval castle tower, while the pillar on the right is a more conventional picture of the Boaz pillar. Between these two is a circular figure bearing the word 'Immanuel' and a cross with a Rose at its centre. Around this would seem to be a reference to the 18th degree of the Ancient and Accepted Scottish Rite of Freemasonry, the Rose-Croix grade, with the symbol (in musical notation) of the admittance battery of seven knocks below. (This sevenfoldness is echoed in the sevenfold star and the seven chicks of the pelican). Interestingly, in the Rose-Croix grade, the neophyte at one point is given the title Knight of the Pelican and Eagle, and later is given the word I.N.R.I., which appears on various parts of this particular emblem. In one sense this mandala seems to contain the spiritual essence of the Rose-Croix ceremony of this particular brand of freemasonic working which drew upon the hermetic and Rosicrucian ideas in the structuring of its ritual.

THE ENCYCLOPEDIA OF TAROT Volume Two, Stuart Kaplan,  
U.S. Games Systems, New York 1986, (distributed in UK by  
Thorsons), HB, 552 pp.

For those who know Stuart Kaplan's Encyclopedia of Tarot Vol One, published in 1978, this is a second volume in the same format with a cover uniform with the first. It contains a further series of essays on various aspects of the history of tarot cards. There is a mass of new research material on the Visconti Sforza families and the early tarot cards which bear their name, a article on Bonifacio Bembo and the fifteenth century Tarocchi artists, an interesting piece on the influence of Petrarch's Triumphs, and useful long chapters on the early symbolism of the major arcana and their sequence and titles. The rest of the book consists of illustrations of Tarot and Tarock packs not included in the earlier volume. Together with Vol One we have here an exhaustive documentation of Tarot cards and their history, though Kaplan is presently working on a third volume, to bring this scheme up to date. Among the wealth of beautiful illustrations one item caught my eye - a game called Labyrinth by Andreae Ghisi, published in book form in 1616. The rules of the game seem to be obscure, but it consists of a series of 84 different layouts of 15 square emblem pictures derived from the Tarocchi of Mantegna. I include my redrawing of some of these emblems below.

This book is a necessary reference source for anyone interested in the Tarot or the hermetic tradition in general.



ARCANA MUNDI : Magic and the Occult in the Greek and Roman Worlds, Georg Luck. Crucible, Aquarian Press, 1987, pb, 395pp, £8.99

Magic, miracles, daemonology, divination, astrology and alchemy were the Arcana Mundi, the 'Secrets of the universe' of the ancient Greeks and Romans. George Luck has provided the first comprehensive sourcebook and introduction to magic as it was practised by witches and sorcerers, magi and astrologers, in the Greek and Roman worlds. 'For a long time it was fashionable to ignore the darker and, to us, perhaps, uncomfortable aspects of everyday life in Greece and Rome' Luck writes. 'But we can no longer idealize the Greeks with their 'artistic genius' and the Romans with their 'sober realism'. Magic and witchcraft, the fear of demons and ghosts, the wish to manipulate invisible powers - all this was very much a part of their lives'. Luck has gathered together more than 120 documents from the eighth BC through the fourth century AD, bringing together the observations of poets, historians and philosophers as well as the actual charms and incantations used by the ancient magicians. Until now, many of these documents have been known only to specialists; many appear here in English for the first time.

- from publisher's publicity notes

THE MURDERED MAGICIANS : The Templars and their Myth, Peter Partner. Crucible, Aquarian Press, 1987, pb, 209 pp, £6.99

The history of the Knights Templar has long been overshadowed by the cloudy circumstances in which the Order, accused of heresy and perversion, was ruthlessly suppressed by the French monarchy in the early fourteenth century. But the dissolution of the Templars was only the beginning of a new and strange chapter in their history. In due course they became the focus of numerous beliefs based on their supposed occult powers, and by the eighteenth century the influence of the Templar myth was felt not only in the fantasies of occultists but even in the Gothic novel, with its frequent tales of monastic impropriety. In this widely praised study Dr Partner, as well as providing a succinct account of the rise and fall of the Templars, examines the fabrications and illusions about the history of the Order, from the Renaissance magicians to varieties of Templarism in our own time, and shows how a medieval act of political injustice grew into a modern fantasy.

- from publisher's publicity notes

SCIVIAS by HILDEGARD of BINGEN, translated by Bruce Hozeski, Bear and Co, USA 1986, (distributed in UK by Element Books). pb, 430 pp.

Hildegard of Bingen lived in the Rhineland during the twelfth century, and now, 800 years later, her extraordinary high awareness is suddenly illuminating our vision as we approach the twenty first century. At age forty-two she found herself overwhelmed by a force to write down, to paint, and to set forth her visions to music. The resulting creation was Scivias ("Know the Ways"), which may be the most complete documentation of a mystical illumination experience in the

history of the human race. Hildegard had the resources at her disposal to describe what she saw in written form, paint what she saw in her illuminations, and transcribe what she heard as oracular voice messages. The clarity of her visionary experience was so powerful and lasting that she was able to capture it in many media, and her music, writing, and paintings trigger mystical responses in many people.

Why was she forgotten for eight hundred years? The early medieval period was a time of remarkable mystical sensitivity. This kind of individual breakthrough is always a threat to the established political and ecclesiastical authorities. Therefore, Hildegard was suppressed even though she was a famous doctor, political figure, scientist, artist, and mystic in her day. Also, she was a woman. Matthew Fox, popular Dominican theologian, has often remarked that Hildegard would be one of the most famous people in the history of the human race if she had been a male. Now, however, we live during a time of reawakening of woman spirit, a time of reawakening of mystical consciousness. Hildegard is finally available to us in this edition of Scivias with text and black-and-white renditions of her illuminations.

Hildegard is alchemical and pantheistic. Translator Bruce Hozeski comments, in regard to Hildegard's profound understanding of the microcosm/macrocosm : "according to Hildegard and other thinkers of her time, life from God was transmitted into the plants, animals, and precious gems. People, in turn ate the plants and animals and acquired some of the gems, thereby obtaining 'viriditas', which is the life or growth principle. People then gave out 'viriditas' through the virtues, hence their importance in the chain of being'.

- from publisher's publicity notes

THE MYSTICAL WAY AND THE ARTHURIAN QUEST,  
Derek Bryce, LLanerch Enterprises, LLanerch, Felinfach,  
Lampeter, Dyfed, 1986, pb 160pp, £4.50

This book started off with the title of 'The Meaning of the Quest'. It was intended to be an explanation of the symbolism and profound meaning of the knightly quest. It soon became clear, however, that the meaning could not be adequately explained within the context of the Arthurian Saga alone. It could only be fully understood by taking into account the world-view of ancient and traditional times, and the language and methods of the mystical ways of those times. The first few chapters have therefore been devoted to the mystical way in general, to familiarise the reader with the ancient and traditional world-view, and with the ways and methods of the mystery cults and religions, and aim at providing the reader with a fabric within which the profound meaning of the Arthurian tales can be explained. The middle section of the book includes not only the story of the Holy Grail, but also the love-quest, as typified by the romance of Tristan and Isoude, Peredur, Culhwch and Olwen, and the story of Sir Gawain and the Green Knight. The final chapter of this book deals with the form taken by the quest after the Middle Ages, with reference to the English Platonists, some of the alchemists of the period, and writers such as Shakespeare, Rabelais, and Cervantes; it ends with an indication of the relevance of the quest to modern times.

- from publisher's introduction.