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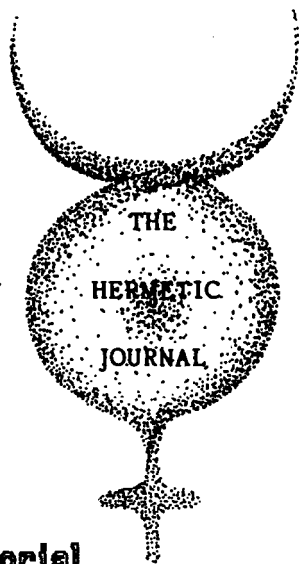
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Editorial

The Western picture of spiritual exercises has in the past been coloured (a shade of dark, muddy grey, I believe) both by its monastic and pietistic traditions. Thus we have come to expect inner spiritual work to be a rather dull and solemn business, often consisting of the constant repetition of static meditative formulae until eventually we achieve some degree of closeness to, or attunement with, the spirit within us.

This deeply rooted idea of meditation as a slow plodding gradual approach to the spiritual has recently been stood on its head by the advocates of "pathworking" exercises. In Britain this approach to inner work was especially given impulse through the groups around Gareth Knight, the esoteric school of the Servants of the Light under the direction of Dolores Ashcroft-Nowicki, and through the writings of Caitlin and John Matthews. These authors and practitioners obviously had a deep grasp of

the underlying esoteric principles with which they underpinned their inner exercises. Their "pathworkings" or guided explorations of the active use of the imagination, were given form and structure through these underlying esoteric ideas, initially based on a Kabbalistic framework, but later incorporating other sets of ideas and imagery.

However, I believe we are beginning to see that as these "pathworkings" become popularised, the expansive and downmarket pressures of the book trade has prised such material from the hands of these serious practitioners, and that now opportunist writers, less versed in the rich formal structure of esoteric ideas and with little vision or inner experience (though perceptive enough to visualise a good subject for a book), are beginning to reduce such inner work to mere acts of imagining.

It is not too difficult to close our eyes and situate ourselves in imagination beside a babbling brook, but in spite of our best efforts - even triple evocation of the Uncertainty Principle - we will scarcely muddy our shoes by the banks of this stream. And so if we close our eyes again and imagine ourselves in the presence of an angelic guide, should we claim some profound mystical encounter?

As the serious practitioners of pathworking have demonstrated, there is much more living in our ability to creatively build and experience symbols within our souls, than the mere toying with imaginings that the popularisers of this technique promote. Undoubtedly such toying with imaginings can make the less perceptive person feel they are entering

the realm of the gods, giving them an instant buzz of inner excitement - a bit like tuning into an inner television channel featuring "dungeon and dragons" fantasy games.

But despite such criticism we should perhaps not lose sight of the fact that of primary importance to this technique of "pathworking" is the sense of fun in the creative exploration of our ability to imagine and build emotionally charged paths or journeys through webs of symbolism.

For centuries meditation as a technique was seen in the West as the solemn dull work of monks, and the Theosophical and Anthroposophical currents at the turn of the century continued to perpetuate this approach. During the Sixties a number of Eastern gurus gave a new image to meditative techniques, making them come alive as a form of interior play, a game of the soul.

As we have tried to demonstrate through the pages of this Journal, the hermetic tradition bears within it a coherent system of interior work buried beneath the seeming diversity of hermetic memory systems, allegories and emblem sequences.

"Pathworking", however much it becomes trivialised, teaches us that we can encounter the spiritual ground of the Hermetic Art only when we place it in the centre of our soul's experience and ourselves step into the work, the inner laboratory.

The inner work of the hermetic tradition will come alive for us when we play its game of the soul.

It can be no accident that Hermes is a playful diety.

Adam McLean

News and Information

My move to London has unfortunately been delayed for a few months. It should be possible for me to move early in the new year. Consequently, please continue to use the Warwickshire address until I can give notice that the Hermetic Research Trust has relocated its activities to the London base.



As a result of this I have been able to allocate some of my time to producing a further three volumes of the Magnum Opus books in paperback editions. I have also been able to begin work on the layout for the much delayed *Kabbalistic Diagrams of Rosenroth* and will be able to undertake the printing and binding of copies in December, after this issue of the Journal is despatched.



It is proving very difficult and time consuming to keep the 37 back issues of the Hermetic Journal constantly in print. It would be a considerable investment of time (probably 2-3 months of work) as well as capital, for me to print up a large stock, say 250 copies or so, that would last for some years. At the moment I usually only prepare small batches (20-30 copies) and this does mean that I cannot always supply these on demand. So occasionally people may have to wait a few weeks for a particular issue, till I find time to print up another batch. In the longer term I am planning to produce the back issues in bound paperback year editions. Thus *Hermetic Journal 1983* (issues 19-20-21-22), etc. These will be 200+ page paperbacks and though I have not yet fixed a final price should be about £10 (\$18). People wishing to buy single copies of individual back issues to fill a gap in their collection should place orders within the next few months, before I move to this system. Eventually back issues will only be available in the bound yearly volumes of four issues.

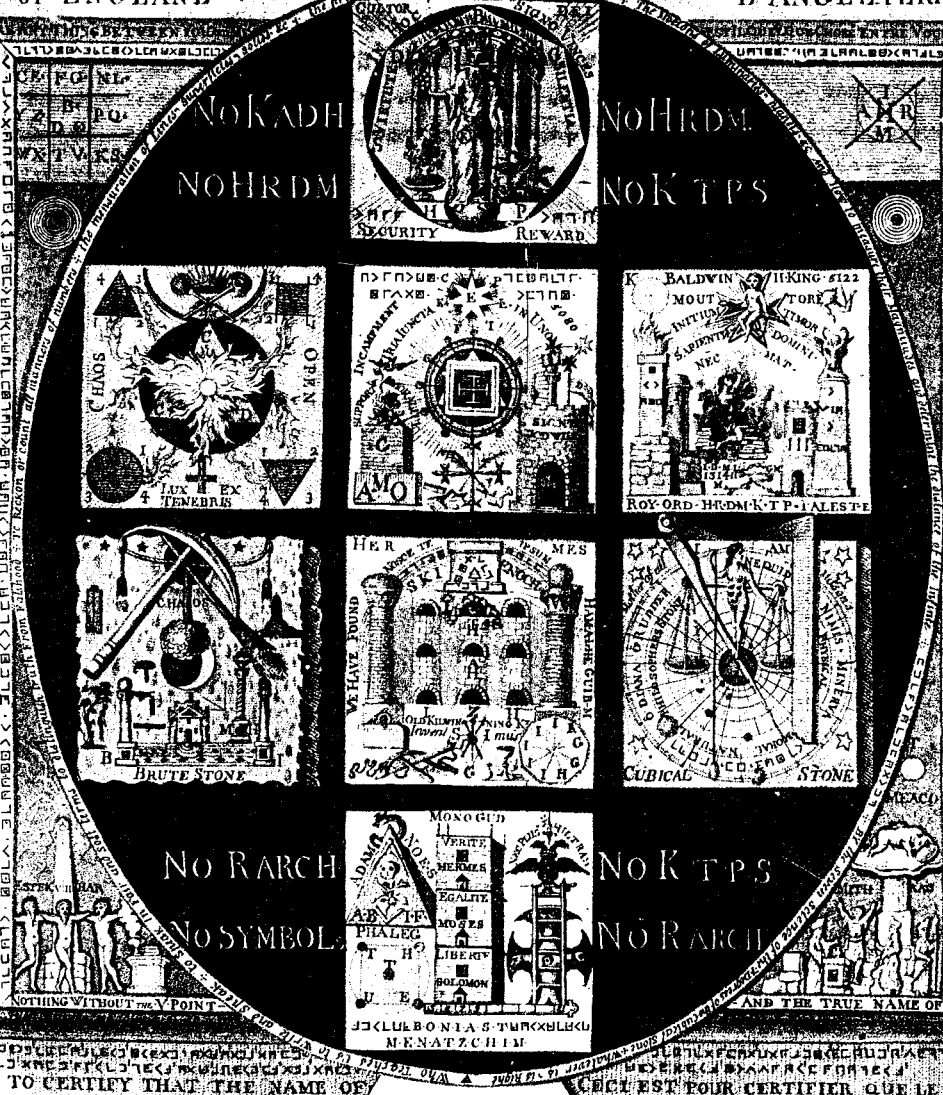


The recent fall of the dollar against the pound is forcing me to revise my US \$ pricings for all the publications. The new prices of Magnum Opus and Hermetic Research books are shown on the inside covers of this issue of the Journal. These prices include air mail postage.

In order to phase in this increase for US customers. I will allow a 10% discount against these prices until the 1st of January 1988. Please place your orders soon.

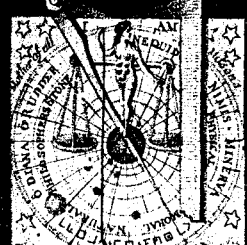
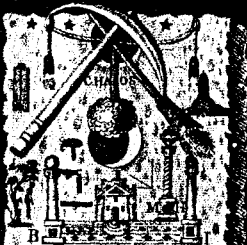
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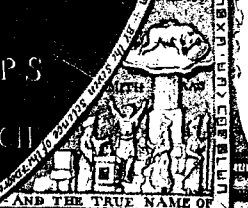
NO KADH
NO HRDM

NO HRDM
NO K T P S



NO RARCH
NO SYMBOL

NO K T P S
NO RARCH



THIS IS TO CERTIFY THAT THE NAME OF... EST ECRIT DANS LA PIERRE CUBIQUE

Hermetic Symbolism in a

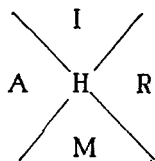
Masonic Engraving

Adam McLean ©

I reproduce here the final plate in a set of six copperplate engravings found in the archives of a masonic lodge in Bamberg in Germany. These were however of English origin, being engraved by P. Lambert R.A. and published in London in 1789. This sixth plate from the series is especially rich in symbolism and as much of which has obvious hermetic undertones it especially attracted my interest. I am grateful to Joscelyn Godwin for bringing this item to my attention. I am not a masonic scholar so am in no sense qualified to analyse the symbolism from that standpoint, however, there are so many hermetic resonances that I think it may be instructive to examine the symbolic content from the hermetic viewpoint. At the very least we can see how hermetic ideas were woven into the complex symbolism of late 18th century Masonry in England.

This engraving shows an egg-shaped space set within a square frame, here stylised into an architectural form. Around three sides of this square setting is a message spelt out in the Royal Arch cipher or secret masonic script. The key to this is given in the top left and right hand corners of the square

CE·	FG·	NL·
YZ·	B· DØ	PQ·
WX·	TV·	KS·



Thus taking the angles of the relevant square C is \lrcorner , E (since it is dotted) is \llcorner , F is \sqsubset , G (dotted) is \sqsupset , and so on, K is \ulcorner , S is \urcorner , while from the central square we see that B is \square , D is \square , and O is notated \boxtimes . This particular arrangement of the letters is a blind however, and does not decipher the text, but merely serves to illustrate the principle of the cipher without giving away the secret message too easily. I have not taken the time to work out the cipher, there being barely enough text to do a letter frequency analysis, but there seem to be three separate encipherings each section being separated by a key \boxplus symbol. I understand, however, that the texts were decoded in an article in *Ars Quatuor Coronatorum*, Vol III, 1890, pp. 36-37, though I have not been able to consult this in preparing this article.

The lower side of the square has in English "Nothing without the V point and the true Name of ...", while below this on the plinth is written "This is to certify that the Name of ... is written in the Cubical Stone K". In the circular radiance that appears from behind the square setting we have the Latin phrase "If you can comprehend these things, you know enough", and in the centre at the bottom of the plinth we have "Unless the Key is not missing". Such teasing statements are of course found on early hermetic and alchemical emblems, a well known example being Khunrath's Amphitheatre Engravings which use similar phrases to taunt the reader, but this was a common device in many earlier works. I understand that these particular phrases are found inscribed on the regalia of a Companion of the Royal Arch.

Around the circumference of the oval space we find a much more comprehensible statement:

Who teaches us to write and speak,
 To speak in fair and soft terms,
 To distinguish truth from falsehood,
 To reckon and count all manners of numbers,
 The mensuration of lines, superficies, solids,
 The proportion, harmony and discords of sound,
 The motion of luminaries, planets,
 And how to measure their magnitude
 and determine the distance of the Infinite.

[word(s) in cipher]

By the seven science of the 7 degrees of the Cubical Stone,
 Whatever is, is right.

In the dark space within the oval, is placed:

No Kadosh
No Heredom

No Heredom
No Knights Templar

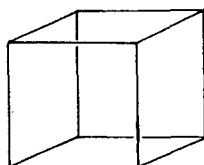
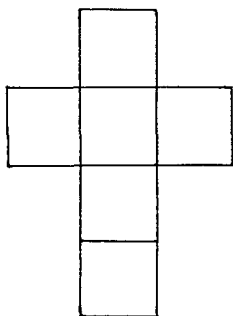
No Royal Arch
No Symbols

No Knights Templar
No Royal Arch

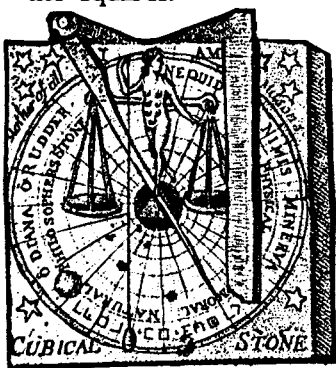
Linking to the statement at the centre bottom of the plate

“Unless the Key is not missing”

The central space is taken up by a pattern of eight squares bearing elaborate symbolism. Two of these are shaded to appear as three dimensional blocks rather than flat planes—the one on the left being the Brute Stone, whilst that on the right is labelled the Cubical Stone. The six remaining squares form a pattern, which can be wrapped up to form a cube.

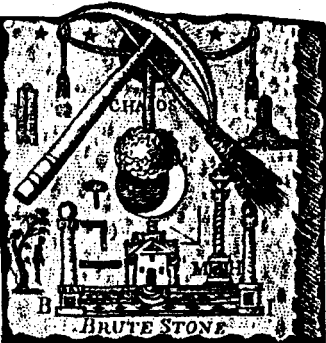
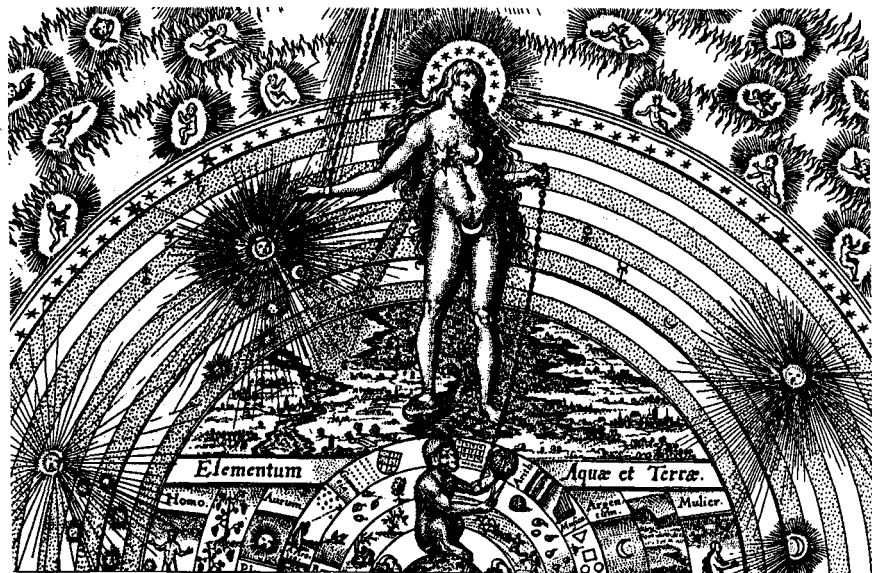


The panel in the lower corner of the outer square shows the Mithraic mysteries with a ‘priest’ celebrating at an altar formed from two flat square stones and a cube. This image is also seen on one of the squares.

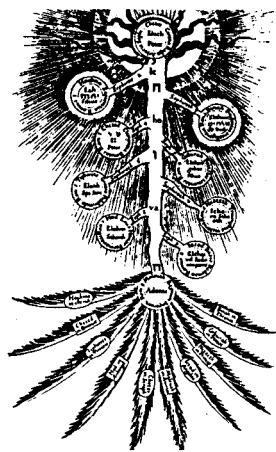


First we will consider the ‘Brute Stone’ and the ‘Cubical Stone’. The Cubical Stone shows the cosmic space of the planetary spheres and the realm of the stars. On the earth stands Diana the ‘Queen of Heaven’ bearing seven breasts. Four symbolic objects are shown—the square, compass, plumb-line and scales, suggesting the geometric patterns of harmony that are found in the cosmos. Beneath her feet is the ‘Physical,

Moral, Natural Philosopher's Stone'. This picture echoes the symbolism of one of Robert Fludd's well known diagrams.



Contrasting with this on the left side of the diagram is the Brute Stone. Here a tree is seen upside down spanning the worlds, its roots in the Sun, its branches spreading downwards through the realm of the Moon towards the earth. Again this calls to mind another of Fludd's famous diagrams. The Brute Stone also bears various masonic symbols—the pickaxe and broom, the metronome or pendulum accurately beating time, while in the lower left we see a mallet, square and level. This is the realm of the world bounded by measurement (both of space and time). At the lower centre of this is a temple with two pillars and central sanctuary and obelisk, suggesting that the spiritual can be found in this world of measurement by the right application of the cosmic spiritual principles of mensuration and proportion. At the top centre of this stone is seen a cord with tassels set across two rings. This implies a kind of veil or barrier between the cosmic world of the



planetary spheres and the outer physical world below, this gulf being spanned by the inverted tree, the descent of the spiritual principles from above as a living force, rather than abstract principles.

The six other squares form the surfaces of a cube when folded up, so we can suggest that this is to be placed upon the Brute Stone, representing the earthly world, and capped by the Cubical Stone, to form an altar of aspiration. This altar thus contains in a coded form the essence of the work of spiritualising the material world (the square between these two stones has at its top centre a sketch of this altar). This set of six faces of the cube seems to work especially with the symbolism of the Three, the Four and the Seven.

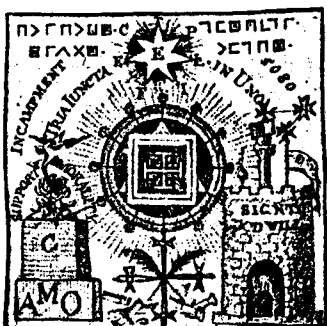


Thus the lowest square has a triangular pyramid, a square tower of three storeys (associated with Truth, Equality, Liberty – Hermes, Moses and Solomon) and a seven runged ladder. There are also found other archetypal symbols familiar in alchemy – the serpent, the double-headed eagle, the skull and the tetramorph.



Architectural symbols are repeated on some of the other squares. Thus, the second from bottom shows us the wall of a three-storeyed building, each storey having three arched openings or niches. Below on the left a nonagon bears nine letters possibly associated with these niches. Twin pillars, another symbolic element common to this set of squares frame the triple building, and (as we have noted earlier) in the central space above is the archetypal form of an altar formed from a cube and two slabs of stone. This has a triangle with nine letters set around it in cipher and from it radiates out beams of light, and what appears to be a rainbow (also bearing nine letters in cipher) forms an arc around the tower. In the small detail of this square we find a menorah (seven-branched candlestick) and also a chalice.

The third from bottom is a figure centred upon a radiant circular form set upon a cross like stem. The radiant form bears a \triangle and \square at its centre, while above flames a seven pointed star (labelled with an 'E'). To the left is seen a square obelisk upon which is a a rose above which hovers a dove. This is labelled 'support' and 'morality' while the plinth of the obelisk has 'AMO' (Love). The round castellated tower to the right is the 'sign of God's Will'. Thus Love and Will are balanced. At the top of this tower is a pillar with a book at its top



and a lunar pennant or flag with the image of the Moon. Three Templar crosses are set above. This figure recalls the form of Robert Fludd's Rose on a Cross.

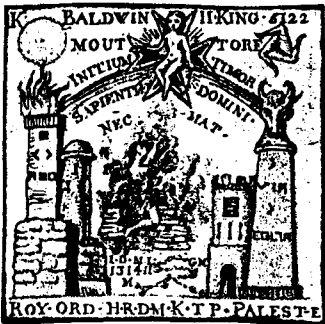


A Collection of Sacred-Magick.Com ✚ The Esoteric Library

The square or face to the left is openly hermetic in conception centred on the Caduceus or Mercury symbol. At its centre is a \triangle and set on top a ∇ of flames, thus forming the \star or Seal of Solomon. This can also be seen as Sulphur, the radiating fire-principle. At each corner of this square are seen geometrical figures \triangle triangles, \square square and \circ circle, with numbers 1,2,3,4 arranged so as to illustrate mirror symmetries and reflections. Thus :-



4	3	3	4
when mirrored become			
1	2	2	1



The square on the right seems more directly masonic in symbolism. Four towers are set in a rectangular arrangement. The square tower in the left foreground set upon a rough built plinth and crowned with fire is partnered by the obelisk on the right with a bull's head. In the background left is a circular tower on a rough built plinth, while a castellated round tower is placed in the background right. In the centre a figure seems to be offering a sacrifice at a rough built altar while above the figure of a child is seen in a Templar Cross. The masonic interpretation of this particular set of symbols are not known to me.



The final square at the top of the oval space is an elaborate symbolic statement of the operative use of this whole complex of symbolism of the Cubic stone. A heptagon set in a circular space radiates outwards beams of light, while around it is the statement familiar in Rosicrucian circles 'In Hoc Signo Vinctes' - 'By this sign you are successful'. A priestly figure crowned with the spirit (H.P. = 'High Priest' ?) stands on a globe of the world set in front of a six-columned temple. He extends his left hand holding six stars while his right points to a triple headed dragon. Thus he attempts to unite the above and the below—the realm of the cosmic spirit with that of the inner dragon. To his left is a vessel burning incense signifying the purification of the ritual space through air and fire. Between his teeth he holds a dagger while upon his vestments is a seven sided medallion with a 'K'.

The Occult Centre in Cracovia

Rafał T. Prinke ©

The Hermetic Journal has already presented two centres of hermetic and kabbalistic studies of Medieval and Renaissance Europe, namely Edzell (Adam McLean: *A Rosicrucian/Alchemical Mystery Centre in Scotland*, T.H.J. No.4, p. 11) and Gerona in Spain (Adam Mclean: *The School of Gerona. Restoring an Ancient Kabbalistic Centre in Spain*, T.H.J. No.21, p.35). Another similar centre of alchemical, hermetic and kabbalistic learning was Cracow, the former capital of Poland, which used to be known throughout Europe under its Latin name of Cracovia.

The History

The history of occult studies in Cracow has two distinct channels, one of which is connected with the establishment of the university in 1364, and the other with the expulsion of the Jews from Spain in 1492 and from Portugal in 1498, many of whom moved to Poland, forming a school of kabbalistic thought in Cracow.

The University was the main place where the hermetic sciences were taught, some openly (like astrology, which had a chair separate from astronomy), some secretly (like alchemy and magic). Astrological forecasts or "iudicia" published by Cracovian professors were well known in the whole of Europe and widely appreciated. Some of the more famous of these included Martin Rex from Przemyśl (c. 1422-

c.1460), the founder of the chair of astrology, Martin Bylica from Olkusz (c. 1434-1494) and John from Głogów (c. 1445-1507, both teachers of Copernicus, they held an astrological panel competition in the court of the hermetically inclined Hungarian King Martin Corvin in 1466. Then comes Adalbert from Brudzew (1445-1497), a friend of Conrad Celtis (who also studied in Cracow), included by Trithemius in his catalogue of notable authors. Most of these and other astrologers from Cracow published also works on palmistry and physiognomy. Astrology was taught at the University until the end of the 18th century so there would be no point in here listing all the names of professors and practitioners of that art but mention should be made about one more, Caspar Goski from Poznań (died in 1576), an assistant professor of astrology, who was honoured by the Republic of Venice with including him in the Venetian patriciate, placing his statue in the city hall and granting him a considerable annual income for his foretelling the victory over the Turkish army in the battle of Lapano in 1571. Among the students of astrology there was also the great Nicolaus Copernicus, whose handwritten copies of astrological treatises of Ptolemy and other authors survived.

Alchemy was partly taught openly at the University with in the course of medicine, and partly secretly. Several alchemical works written by University professors survive in manuscript and show the influence of Paracelsus, who in fact visited Cracow several times and was in contact with some of its inhabitants (notably the Boner family and Adalbert Baza, the court physician of Sigismund I), while several of his works were published in Cracow in Latin translations. The most famous of alchemical practitioners was obviously Michael Sendivogius, who started his career as a student in Cracow. A sort of alchemical fraternity was founded in the second half of the 16th century, centred around Georg Joachim Retyk (1514-1574), a friend of Copernicus (responsible for the posthumous publication of the latter's De Revolutionibus) and of Olbracht Łaski, known for his connections with John Dee. Retyk was a professor at the universities of Wittenberg and Leipzig but then settled down in Cracow and spent over twenty years there.

Alchemy was forbidden by the Church as early as 1317 but nevertheless monasteries were centres of alchemical practice. In 1462 the Dominican brethren from Cracow, who were "playing" with alchemy, caused a fire which burned down a church, the Dominican and Franciscan monasteries, the Bishop's palace and four streets!

Magic was the most dangerous field of studies and totally forbidden

by the Church. Nevertheless Cracow seems of have been the place where it was taught semi-officially and it is worth noting that the most notorious magician of all times, Johann Faust, learnt his art in Cracow. This is certified by a number of early sources, for instance Philip Melanchthon:

I knew a man named Faust from Kundling ... During his studies in Cracow he learned magic, where this art had already before been practised and where public lectures on it were held.

(J. Manilius: *Locorum communium collectanea... ex lectionibus D. Philippi Melanchthonis*, Basiliae 1590).

Also Johann Wierus in his famous *De praestigiis daemonum*. (Basileae 1583) says:

When years ago in Cracow in Poland magic was taught and practised in public schools, a man named Johan Faust born in Kundling came there and in a short time mastered that art to such a degree that he could then apply it in practice.

The oldest known German "Faustbuch", to add one more source, *Historia von D. Johann Faust* (Frankfurt 1587), states that Faust

then went to Cracow in Poland, to the university which was at that time famous for teaching magic and there he found similarly minded people, who dealt with Chaldean, Persian, Arabian and Greek words, figures, signs, conjurations, spells and similar things.

Also Polish sources confirm the fact that magic was taught in Cracow, and the University registers from the 16th century many descriptions of "necromantic practices" for which students were expelled (when caught, of course). On the other hand, however, even some of the highest clergymen openly admitted their interest in magic, as for example Jan Dziadulski (1496-1559), the Bishop of Przemyśl, who advised people to study *Clavicula Salomonis* in his sermons!

The University library still has some magical manuscripts, including a few versions of *Clavicula Salomonis* and one of the earliest known and the only illustrated version of the famous *Picatrix*. A small grimoire was also published in Cracow in 1637 under the title *Thesaurus magicus domesticus sive approbatus niger libellus J.E.R.S. in extrema necessitate dicendus*. It is, however, known only from a 19th century description, as no copy seems to have survived.

Besides Faust, another great magician closely connected with Cracow was Dr. John Dee. His journey to Poland is well known and need not be repeated here but a few things that are often overlooked should be stressed. Dee and Kelley stayed in Cracow between March 13th (Old Style) and August 1st (New Style) of 1584, i.e. when the most fascinating part of the Enochian material, the so-called "new" Enochian language was dictated by the spirits, including the thirty calls with translation. Dee has even noted the name of the street where they stayed - St. Stephen's, which is still so called (in Polish-Szczepańska). During their next stay in Cracow, between April 12th and August 1585, again one of their most interesting Enochian texts was received, namely *Liber Scientiae Auxily Et Victoriae Terrestris* (Sloane Ms. 3191, see *Sothis* vol.2, no.2).

Dee contacted Cracovian professors and even presented one of his books to the University library, which is still there with Dee's dedication on the title page (the book is *De consolatione philosophiae* by Boethius). He also met Hannibal Rosselli, the confessor of King Stephen Batory and author of five volumes of hermetic commentary on *Pymander* published in Cracow in 1586. It is almost certain that he discussed with them, as well as with Laski and others, his crystalomantic experiments, as this art was well known and practised in Cracow. One of the most famous practitioners of it was the legendary Polish magician Twardowski, a figure similar to Faust, about whom folk tales were told not only in Poland but throughout the whole of Eastern Europe. He was a court magician of King Sigismund I and his son, Sigismund II August, the last king of the Jagiellonian dynasty. According to tradition Twardowski evoked for the latter the image of his dead wife in the magic mirror. The mirror itself can still be seen in the church in Węgrów (East of Warsaw). It has the following Latin inscription around it: "Luserat hoc speculo magicas Twardovius artes, lusus at iste Dei versus in obsequium est" ("Twardowski played with this mirror, performing magic deeds, now the object of play will serve God").

The earliest known Polish handbook of crystalomancy is the "Prayerbook" of King Vladislaus the Varnian from the late 15th century. It contains a description of crystalomantic practice and a number of traditional prayers adapted for divinatory purposes. This interesting document is now in the Bodleian Library in Oxford and the original Latin text was published in *Modlitewnik Władysława Warneńczyka w zbiorach Biblioteki Bodlejańskiej, z uwzględnieniem zapisków Józefa Korzeniowskiego*, Lwów 1928 (The "Prayerbook" of

Vladislaus the Varnian in the collection of the Bodleian Library, including the notes of Józef Korzeniowski).

I was not able to learn how the "Prayerbook" found its way to the Bodleian but it is not impossible that Dee had his hand in it, or even that he purchased it in Cracow and learned a new method of crystalomancy that generated the Enochian Calls (he may have learnt it also from some other source in Cracow).

A few words should also be said about the Jewish Kabbalistic School. In the old Jewish cemetery in Cracow there are still many graves of leading kabbalists from the 16th and 17th centuries, including Moses Isserles, the Rabbi of Cracow in 1542-72, author of a kabbalistic interpretation of the Bible entitled *Zohar al hatora* (The Light of Tora) published in Cracow in 1558, Mordechai Margulies, the Dean of the Jewish university in 1591-1617 and author of a number of kabbalistic treatises, Natan Spira (1585-1633), the Dean of the same school after 1617, author of *Megale Amukot* (Unveiling of Secrets) and other works. As their names suggest, they came from Spain and continued the kabbalistic tradition of Spanish centres.

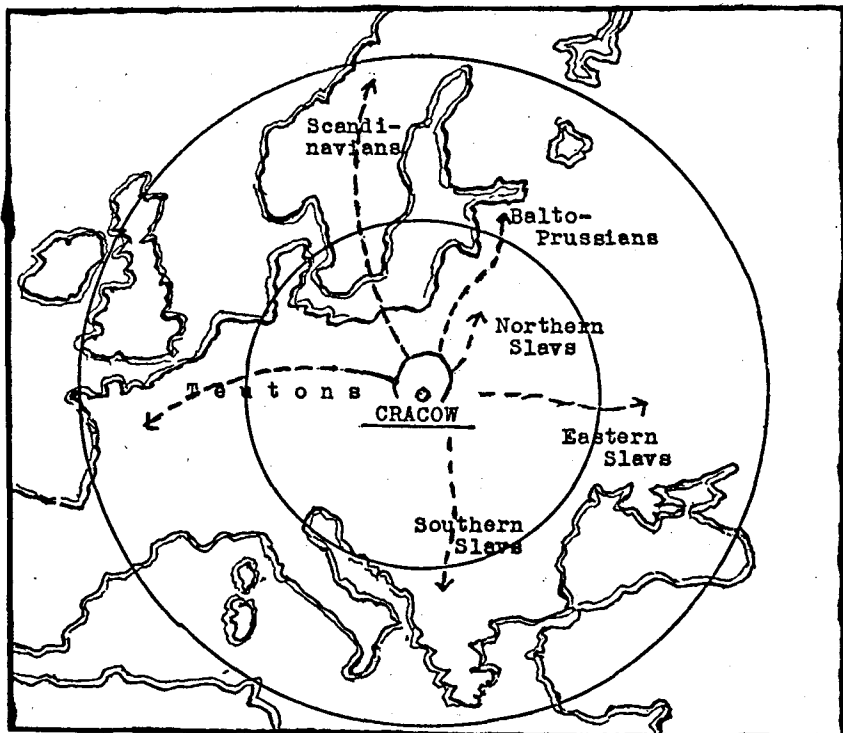
The Tradition

When the well theosophist Dr. George Arundale visited Cracow in 1932, he said:

There exists in Cracow a Spiritual Centre, established 2,000 years ago by Apollonius of Tyana. It is a kind of geyser from which incessantly flow streams of spiritual forces, whether they are used or not. This makes the City even today a Spiritual Centre which will become in the future the focus of these forces for the whole of Central Europe. One feels there a very strong spiritual atmosphere, something like a whirl of invisible currents and so powerful magnetic aura that if it is not received and adapted properly and transmuted into creative energy—it rather paralyses instead of inciting creative effort and action.

(*Przegląd Teozoficzny*, Warsaw 1932 (The Theosophical Review)).

The whole of the theosophical tradition concerning the mundane chakra in Cracow was summarised by the late Col. K. Chodkiewicz, a well known Polish occultist who remained in Britain after the war, and published himself in London in 1966 a booklet in English, entitled *The Cracow Occult Centre*. According to this, Apollonius of Tyana,



Migrations of the Nordic Subrace

during the years of his life that are not described by Philostratus, buried very powerful talismans in various places of the then known world, creating centres of occult force of future importance. One of the places chosen by him was the hill called Wawel, on which now stands the Royal Castle in Cracow. It had already been important before, being the centre where the Fifth Sub-race (Nordic) of the Aryan Root Race in the Blavatsky theosophical theory, divided into separate groups. In the words of A. Besant and C.W. Leadbeater (*Man: Whence, How and Whither*, Adyar, 1913):

Now that the swamps of the great Central European plain were becoming habitable, they moved north-westwards in one mighty army as far as what is now Cracow in Poland. There they rested for some centuries for the marshes were not yet dry enough for safe habitation, and disease fell upon them and thinned their ranks. It was chiefly from this secondary centre that the final radiations took place.

It is interesting, and somehow overlooked by the theosophists that

the name of the hill Wawel (pronounced in Polish as Vah-vel) can be connected with the Biblical Babel, the place where languages and nations multiplied.



Cracow and the Wawel Castle in the 15th Century
(after H. Scheld's Chronicle of 1493)

The Wawel Castle Cathedral is indeed a great national sanctuary as in its undergrounds almost all the Polish kings have their tombs, and the atmosphere created by this fact alone is of spiritual significance.

In recent years a group of dowzers intended to investigate the forces of possible ley lines or centres under the Wawel Hill and they found out that there is an extremely powerful centre of force under the Chapel of St. Gereon, as their pendulums swirled so rapidly that they could not hold them.

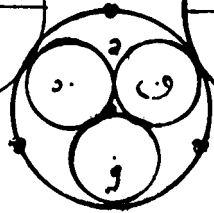
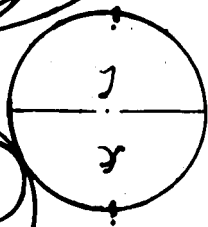
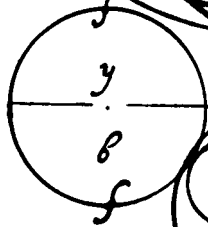
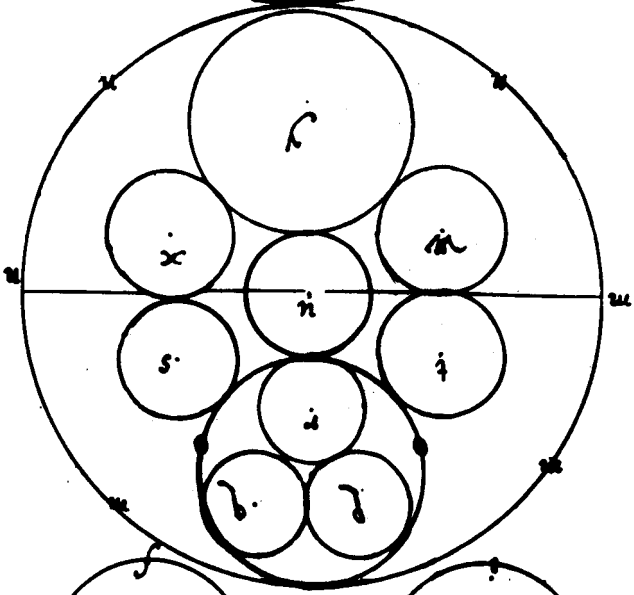
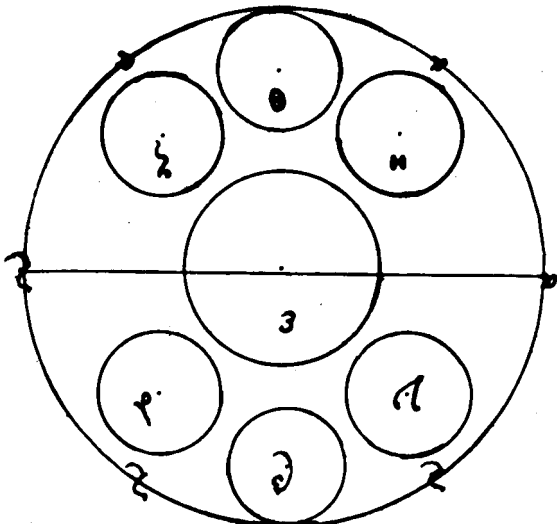
The Parable

One of the oldest Polish legends is connected with the early days of Cracow. According to it the city was founded by King Krak (meaning Raven) but its inhabitants were terrorised by the Dragon living in the cave under the Wawel Hill (which can still be seen as a tourist attraction). The problem was finally solved by a Shoemaker who

stuffed a Ram's Skin with Sulphur and left it for the Dragon to devour. When the Dragon swallowed it, it began to feel Fire in its belly and started to drink Water from the Vistula nearby, but it drank too much and was blown to pieces.

The Imagery of this fable so closely resembles that of the alchemical parables that it really asks to be interpreted in alchemical terms. The Raven-King is a double symbol of Putrefaction of Gold as the initial stage of the Great Work (building the city). The next stage consists of joining the two basic alchemical elements of Mercury, the active one (Shoemaker) and Sulphur with Radical Gold obtained from the Putrefaction (the Ram's Skin or Golden Fleece). After this Conjunction, the stage of Cibation occurs and the Green Dragon (Prima Materia) is fed with the Seed. Finally, the two opposites—the internal Fire and external Water—are balanced and fixed. Blowing the Dragon's body to pieces symbolised Multiplication of the Philosopher's Stone.

Of course, the possibility of such an interpretation does not suggest an alchemical origin of the legend in any way, but rather forms an example of the Jungian approach.



Palaces, Mansions and Shells

in a Kabbalistic Diagram

of Rosenroth

An extract translated by
Christopher Atton and Stephen Dziklewicz ©

[The following extract is an edited section from the *Kabbala Denudata* (1677-1684). The work to publish the Kabbalistic Diagrams of Rosenroth in the Magnum Opus series has been much delayed, due in part to the production of paperback editions of Magnum Opus volumes over the past year, but mostly to the problems of the layout, which required much editing and manipulation of hebrew. The Hermetic Research Trust's new computer system has enabled the editing of hebrew, and so at last this project is nearing completion.

This extract is a set of tables of correspondences found in the last of Rosenroth's diagrams (number 16). These especially deal with the Hekhalot or Palaces, and Mansions associated with the four worlds, and contrasts these with the Kliploth or 'shells'. While preparing his translation of the hebrew material associated with these diagrams Stephen Dziklewicz noticed that much of this was quoted almost verbatim in a Golden Dawn Isis-Urania instructional paper (published in, Gilbert R.A. *The Sorcerer and his Apprentice : Unknown Hermetic Writings of S.L. MacGregor Mathers and J.W. Brodie-Innes* Aquarian 1983). Mathers, of course, translated other sections of the *Kabbalah Denudata*, so was familiar with this material, but this does indicate a source for some of the more obscure Kabbalistic teachings of the Order.

- Adam McLean]

The seven Palaces of the Holy World of Binah, are as follows:

<u>Palace</u>	<u>Holy Name</u>	<u>Sephiroth</u>
1 היכל קודש קדשים [Hekal Qodosh Qadoshim] The Palace of the Holy of Holies	אל [AL]	Kether Hokmah Binah
2 היכל אהבה [Hekal Ahabah] The Palace of Love	מצפצ [MTzPTz]	Hesed
3 היכל זכות [Hekal Zakoth] The Palace of the Deserving [ZKH-'Purity, Righteousness']	יהוד [Yehud]	Geburah
4 היכל רצון [Hekal Ratzon] The Palace of Kindness [or-Delight, Satisfaction]	יהוה [Yahveh]	Tifereth
5 היכל עצם שמים [Hekal Atzim Shamaim] The Palace of Heavenly Substance	אלהים [Elohim]	Nezach
6 היכל נונה [Hekal Nogah] The Palace of Serenity	מצפץ [MTzPTz]	Hod
7 היכל לבנת הספיר [Hekal Levanath Ha-Saphir] The Palace of White Crystal	יה [Yah] אדני [ADNI]	Jesod Malkuth

The number value of the Holy Names is equal to the number value of the word תכלה [ThKLTh-'purple'] 850.

The Palaces of Yezira, are arranged in the following manner:

<u>Palaces</u>	<u>Holy Name in</u> <u>מ=42 letters</u>	<u>Sephiroth</u>	<u>The Book of Yescha</u> <u>(6: 2,3)</u>
1	אב [AB] גי [GI] חצ [ThTz]	Kether Hokmah Binah	'The Seraphim stood above him. Six wings.'
2	קרעשטן [QROShTN]	Gedulah	'Six wings.'
3	נגדיכש [NGDIKSh]	Geburah	'One in two.'
4	בטרצתג [BTRTzThG]	Tifereth	'He covered his face with his hands,'
5	חקבטנע [ChQBTNO]	Nezach	'and his feet'
6	יגלפזק [IGLPZQ]	Hod	'with his hands'
7	שקוצית [ShQVTzITh]	Yesod Malkuth	'and he started: Holy, Holy Lord of the Hosts, whose Glory covers the Earth.'

The name of 42 letters is derived from the first 42 letters of the story of the Creation, up to the letter ב [B] of the word בהו [Bohu], by various transmutations. These are described at length in the Book of Pardes Treatise 21, Chapter 13. This name is also referred to as מטטרון [Metatron], the aspects of the ruler.

The Garden of Eden has its seven Mansions. The wall of Paradise runs around it in a circle, encompassing the seven Mansions. In the centre is the Tree of Life.

- 1 The first circle represents the tears of the sorrowing.
- 2 The second circle represents the waters of creation.
- 3 The third, the waters of the Ocean.
- 4 The fourth, the salt sea.
- 5 On the right-hand side of the inner circles are the seven lands:

- 1 ארץ [Eretz-'earth, land']
- 2 אדמה [Adamah-'ground, land']
- 3 גיא [Giya-'low plain, valley']
- 4 נשיה [Neshiah-'forgetfulness']
- 5 ציה [Tziah-'desert, dry land']
- 6 ארקה [Arqa-'earth']
- 7 תבל or חלד [Cheled-'world, time']

On the left-hand side of these circles are the seven infernal regions:

- 1 שאול [Sheol-'place of Askings, Grave']
- 2 אבדון [Abaddon-'Destruction']
- 3 טיטהיון [Teyt-hion-'miry clay'] (See Psalm 40:3,4.)
- 4 באר שחת [Bar Shacheth-'Pit of Corruption']
- 5 אלמות [Tzelmoth-'Shadow of Death']
- 6 שערי מות [Sharri Moth-'Gates of Death']
- 7 גיהנם [Gehinnom-'Valley of Hinnom'] (Jeremiah 7:32.)

The Names of the
Klippoth, Shells

The Spirits

Kingdoms

Sephiroth

רוח סערה [Ruach Saarah]	רהב or חמור [Chemor or Rahab]	אדום [Edom]	
the Whirlwind	the ass	the Edomites	Malkuth
ענן גדול [Onan Gedul]	שמאל or שור [Sheor or Samael]	מדי [Medi]	
the great Cloud	the ox	the Medi	Netzach Hod Yesod
אש המתלקחת [Aysh HaMethelqechith]	מצלת [Machaloth]	יון [Yon]	
the whirling fire		the Greeks	Gedulah Geburah Tifereth
נוגה לו סביב [Nogah lo sebib]	לילית [Lilith]	בבל [Babel]	
the all-pervading splendour	[Lilith]	the Babylonians	Kether Hokmah Binah

In the centre of these is [Chashmal], the inner flames of the fire.

The Klippoth and its twelve influences, are set over the twelve months of the year. The names of these influences are:

1 בעירירון [Ba'airiron] so called because it is the fourth רביעי [RBOI-'fourth'], for Samael, which is the source of these twelve influences, is the fourth of the principles of destruction. The remaining three are קמטיאל [Qemetiel], בליאל [Belial], and עתיאל [A'athiel] (see Psalm 92: 7).

2 אדימירון [Adimiron], which is the colour of דם [Dam] blood mixed with water.

3 צללדמירון [Tzalalimiron], which is the colour of צלול [TzLVL] pure blood.

4 שיחרירון [Shichiriron], which is completely black.

5 שלהבירון [Shalehbiron], which is the colour of fire.

6 צפירירון [Tzaphiriron], which is the colour of the earth.

7 עבירירון [A'abiriron], which is the colour of clouds.

8 נחשתירון [Necheshthiron], which is the colour of copper.

9 נחשירון [Necheshiron], which is the colour of snakes.

10 דגדגשירון [Dagdagiron], which is the colour of the great fish.

11 בהימירון [Bahimiron], whose armies are the colour of animals. This influence commands a thousand brave leaders, who live in the mountains. Each of these leaders in turn command a thousand others. (See Psalm 50: 10).

12 גשימירון [Nashimiron], whose shapes are those of evil women. This is sometimes referred to as חתולירון [Chethuliron], for at times it appears in the form of large dogs.

At the centre of the circle are סמאל [Samael] and אשמדאי [Asmodai]. In the South-East corner are Man, the Serpent and Lilith the Elder, the wife of Samael. In the North-East corner are the Ox, the Ass, and Aggereth, the daughter of Machalath. In the North-West corner is Scorpio, also known as אסימון [Asimon] and נעמה [Naamah]. In the South-West corner are the Lion, the Horse and Lilith the Younger, the wife of Asmodeus.

The ten sephiroth of the shells of the opposite side, that is the seven palaces of the other type, behind the sacred world of Asiah, are encompassed by the wicked Samaël, thus producing the number eleven, as in the eleven types of incense, the eleven curse of Mount Ebal, the eleven types of Manna and the eleven leaders of the Edomites. This number is also like the word אַי [AI-‘where?'] (Deut 32: 37), the eleven days journey from Horeb (Deut 1: 2) and the eleven palaces. It is also similar to the word וְהָאֲחֻשְׁדְּרָפְנִים [ve-H'Achshadraperim-‘the chief satraps’].

The first Palace comprises the following Sefhiroth:

1 Kether or כְּתִרְיָאֵל [Kerethiel], the name alluded to in Psalm 37: 34. Elsewhere it is referred to as תְּאוּמְיָאֵל [Thaumiel], תּוּמְיָאֵל [Thumiel] and קִמְטְיָאֵל [Qemetiel].

2 Hokmah, referred to by the leaders of Esau. Its shell is known as אֲבוּיָאֵל [Aubiel] and sometimes referred to as גַּעְיָאֵל [Gaghriel] or עֲגִיָאֵל [Agiel]. In the Tikkun it is referred to as אָדָם בְּלִיעֵל [Adam Bellal], and elsewhere as בְּלִי אֵל [Bell-el], because it denies God.

3 Binah, its shell is known as סְתִרְיָאֵל [Satariel] or הַרְסִיָאֵל [Harasiel]. In the Tikkun it is referred to as שְׁעִרְיָאֵל [Seriel], from bearded Esau. Elsewhere it is known as עֵיתְיָאֵל [Aythiel].

Some authors believe that there are not three types of impurity here but that there are only the seven shells. This, however, cannot be proved.

The second Palace comprises Hesed; its shell is known as גַּעְשְׁכֵּלָה [Gaghshekelah]. In the Tikkun it is referred to as עֲוִזְיָאֵל [Avziel] and חֲזִרְיָאֵל [Chazariel]. In Psalm 80:14 and elsewhere it is referred to as סַמְאֵל [Samael], in Exodus 15:1 as אֲגִנְיָאֵל [Agniell].

The third Palace comprises Geburah; its shell is known as גּוֹלְהֵב [Golaheb]. Some authors refer to it as זַעְפִּיָאֵל [Zaphiel], and in the Tikkun it is referred to as אֲנְיָאֵל [Angiel]. Elsewhere it is called עֲוִזְיָאֵל [Avziel] and שְׁעִרְיָאֵל [Seriel].

The fourth Palace comprises Tiphereth; its shell is known both as תַּגְרִינוֹן [Tagrinon] and זַעְמִיָאֵל [Zamiel]. In the Tikkun it is referred to as עֲוִיָאֵל [Augiel], after King Og of Bashan.

The fifth Palace comprises Nezach; its shell is known both as עֲרֵב זֶרֶק [Areb Zereq] and קֶצְפִּיָאֵל [Qetzphiel], but referred to by some as תְּאוּמְיָאֵל [Thaumiel], an allusion to the word תְּהוֹמוֹת

[Tehomoth-'depths, abysses'] in Exodus 15:5.

The sixth Palace comprises Hod; its shell is known as סמאל [Samael]. In the Tikkun it is referred to by the word תומיאל [Thumiel], from Psalm 9:17.

The seventh Palace comprises Yesod and Malkuth. The shell of Yesod is variously known as גמליאל [Gamaliel], נחשיאל [Necheshiel] and עבריאל [Abriel]. In the Tikkun it is referred to as סמאל [SMAL], uncircumcised. Elsewhere it is referred to as 'the blind dragon'. The shell of Malkuth is known as לילית [Lilith], 'the wicked one'. In the Sohar (Book of Acharemoth) it is referred to as דורש אל המתים [Duresh el-HaMuthim-'one who inquires into dead things-a necromancer']. The name of the serpent שחן [Nechesh] which will destroy all the shells in this world has the same number value as משיח [Messiah] (see Jesch. 25:8).

Alchemy

The Archangel came down from
Heaven

and presented him with a
turd,

*'This is the Philosophers Stone,
In It is the World.'*

Then Satan burst up from
the pit of the Earth
and presented him with a
crystal.

*'This is the Philosophers Stone,
In It is the Soul of the World.'*

Then along came a Woman
with an Apple in her hand
and she said,

*'Sod the Philosophers Stone,
lets dance,'*

And they were the world.

Nick Moore 1986

The Statue and the Seed

Part II – The Mountains of the Moon

Graham Knight ©

The second part of this article attempts to go more deeply into the Alchemical myths concerning the sexual seed—most especially when this concept or substance is reduced to its primary, that is to say, abstract first state. The main bulk of its references will be to a text by the English alchemist, Thomas Vaughan. “Lumen de Lumine”, was first published in 1651, and owes much in its setting to the Chemical Wedding of Christian Rosenkreutz [1] –but whereas the latter deals with the visible Wedding, Vaughan, as it were, deals with the hidden and esoteric aspects of the Coniunctionis. Since many of the subjects examined may appear both bizarre and obscure, I should like first to digress back towards the origins of the western tradition and describe a Gnostic system that originated amongst the Naassenes [2], and which will provide a setting for some of Vaughan’s more guarded symbolism.

The Gnostic Jordan

It was said by Valentinus, writing to Agathōpus, and concerning the Gnostic Christ, that “It was by his unremitting self-denial in all things that Jesus attained to Godship; he ate and drank in a peculiar

manner, without any waste. The power of continence was so great in him, that his food did not decay in him, for he himself was without decay". G.R.S. Mead comments thus: "When the waters of the Jordan flow downwards, then is the generation of men; but when they flow upward, then is the creation of the gods. Jesus was one who had caused the waters of the Jordan to flow upwards" [3]. This symbolic river has two aspects; one which flows upwards, thus a heavenly or supernatural function, and one which flows upon earth, being a material or natural water. The Gnostics made from this image a statement upon the Kundalini or serpent power that flows from the human sex-organs – a power that can be used to create upon the earthly sphere via its generative function, or which can be directed inwards (that is, upwards) to achieve enlightenment, opening the spinal cord and piercing the skull to finally achieve one goal in the pineal gland, another in the subtle alteration of the physiological structure of the brain.

Using symbols derived ultimately from Greek myth and Homeric texts, Gnostic sects created a series of technical terms by which to discuss the spermatic waters of the River Jordan. Above is Kaulakau, the Pleroma or Eden, the perfected Man. Below is Saulasau [4], carnal man bound to the laws of the demi-urge Ialdabaoth. The upward movement is Zeeasar, and the Veil between below and above is termed Leucalia—the White Rocks. This symbol is one we shall return to again in order to elucidate the text of *Lumen de Lumine*, but for here its should be noted that the psychopomp of the middle regions holds the possibility of not just Zeeasar (the upward flow), but also its return. This personified duality is called Geryon—a bi-sexual god-image closely aligned with Mercurius. There is then a flow (the Jordan) which when it is directed downwards creates materially, but when upwardly directed can create spiritually [5] –this generative flow in its infinite possibilities is Geryon.

What I wish to emphasise here is the concept of a generative river, whose change of dimension is Leucalia, the White Rocks over which the waters flow. For those engaged in practical occultism, I would further note that the above system translates well into the Middle Pillar

KAULAKAU

—LEUCALIA—

↑	Z		↑
	E		G
	E		E
	A		R
	S		Y
	A		O
	R		N
			↓

SAULASAU

Lumen de Lumine

Just as Nicolas Flamel had his wife Perenelle, so Vaughan used his wife Rebecca as *soror mystica*, and much of his work is imbued with a sexual basis. In the present book the psychopomp is Thalia [6] who leads Vaughan into an underground or interior region, where the secrets of physical Alchemy are revealed to him. An appendix to the work summarises the Praxis in a series of aphorisms, which act as keys to the symbolic pageant of the main section [7].

The book begins in the same manner as the Chymical Wedding: an adept, exhausted by intellectual labours, falls asleep—that is, he abandons rationality in favour of an intuitive ‘feminine’ approach. This, objectified, is Thalia, and she directs attention to an area so important that I shall quote at length—using Waite’s edition, last published by University Books:

“...Thou dost here behold the Mountains of the Moon, and I will shew thee the original of Nilus; for she springs from these invisible rocks. Look up and peruse the very tops of these pillars and cliffs of salt, for they are the true, philosophical, lunar mountains. Didst thou ever see such a miraculous, incredible thing?

“This speech made me quickly look up to those glittering turrets of salt, where I could see a stupendous cataract or waterfall. The stream was more large than any river in her full channel; but not withstanding the height and violence of its fall it descended without any noise. The waters were dashed and their current distracted by those saltish rocks; but for all this they came down with a dead silence—like the still, soft air.

Some of this liquor—for it ran by me—I took up, to see what strange woolen substance it was that did thus steal down like snow. When I had it in my hands it was no common water but a certain kind of oil of a watery complexion. A viscous, fat, mineral nature it was, bright like pearls and transparent like crystal. When I has viewed and searched it well, it appeared somewhat spermatic, and in very truth it was obscene to the sight but much more to the touch. Therupon Thalia told me it was the First Matter and the very natural, true sperm of the great World.”

The Mountains of the Moon are Leucalia, the white rocks. Waite misunderstands the symbol of Nilus, suggesting it simply as of unknown source, and therefore parallel to the First Matter, but obviously the hidden source of Nilus is in Egypt, and this latter is always the archetype of bare materiality—thus Nilus originates in the Muladhara chakra, between the anus and genitals. It is Geryon in its manifestation as Saulasau [8].

The lunar mountains are salt for a variety of interconnected reasons; they originate from out of the Great Sea [9] via the power of Fire, and this element of salt unites the highest—the Pleromic Ocean—with the lowest—Earth of the Kingdom, symbolised by Salt’s cubic crystals. Salt is also bi-sexual, being both the saline vehicle of the sperm, and the womb of all life.

Across and through these salt rocks flows the silent First Matter. As in the quotations from Zosimus given in my last article [10], this holy and secret nature is “obscene to the sight but much more to the touch”—a contradiction embodied in the gods of this region, the Naassene Geryon and the Alchemical Mercurius. There is a sense of desolation for man when Form is stripped away from Matter, and this is part of the emotion embodied in the Nigredo stage of the Work. In Section III Vaughan expresses this very well:

“That which is beneath, all degrees of sense is a certain horrible, inexpressible darkness... That which is above all degree of intelligence is a certain infinite, inaccessible fire or light... it is unveiled Deity apart from all vesture.”

Thus Matter broken open and laid waste is “a porous, hollow, froth-like, spongy salt... It is a thin, slippery, oily substance... The River of Pearl hath her name from it, for there it stands like the

sperm of frogs in common water" [11]. Students of Alchemical literature will recognise the stage of the Work symbolised by fishes scales or eyes, or by frog's spawn [12]. All of these, along with the peacock's tail, also of this stage, have a sexual and procreative resonance, in their abundance being more feminine than male. It is worthy of note that though the Kundalini is phallic within the muladhara, being a serpent and lingam stone, when aroused and ascending within the spinal Najas, it is portrayed as a beautiful young woman.

The Magical Aphorisms

"VI- Among things visible the waters first shone forth, the feminine aspect of brooding fire and fruitful mother of figurable things.

VII- She was porous inwardly and variously clothed with skins; in her womb were interfolded heavens and inchoate stars.

VIII- The Artificer, who parts asunder, broke up the womb of the waters into spacious regions."

These Aphorisms, whilst on the surface dealing with Creation on a cosmic level—the Fall of the fertilised Ocean (Aima) through the Veil of the Son (in Kabbalistic terms, Daath)—are equally applicable to each of the forms in which the Work may be experienced. Thus the chemical flask is the creative womb, and the Adept's own body is the sealed circulatory vessel [13].

Mercurius is the alkaline water in which is carried the sulphur or seed—thus the Flow unites within itself the passive and active, female and male [14]. The mountains that stand between the Pleroma and Creation already prefigure in their saline structure the Moon and Earth that will in turn provide the Proxima Materia for the Great Work.

"...in the wood of wonder her fountain sings" [15]

Notes

[1] First published in Strasburg in 1616, it is the third of the major Rosicrucian documents. The first two, the *Fama Fraternitatis* and *Confessio Fraternitatis* were published in 1614 and 1615, though known to exist at least two years before that date. Both were apparently composed by Johann

Valentin Andreas or his circle. Vaughan was very much involved in the Rosicrucian controversy, as his *Fame and Confession of the Fraternity R.C.* compilation (1652) bears witness. For a very lucid exposition of the whole Rosicrucian puzzle, see *The Rosicrucian Enlightenment* by Frances Yates. The second section of *Lumen de Lumine* is a "Letter from the Brothers of R.C.", which links their magical mountain of Horeb with Vaughan's Mountains of the Moon.

[2] A name deriving from the Jewish Serpent, Naas—"the moist substance... It contains within itself, like the horn of the one-horned bull, the beauty of all things".

[3] From G.R.S. Mead, *Fragments of a Faith Forgotten*. Mead is one of the forgotten precursors of modern Gnostic research. His *Echoes from the Gnosis* series are soon to be published by Chthonios Books.

[4] Oehler suggests that these two terms derive from Isaiah XXVIII, 10, "precept upon precept, line upon line, here a little". But this is rejected by Francis Legge.

[5] As an example of the former, a Marcionite text from the Chenoboskian library (No. 19) says "The river Jordan...is the strength of the body, that is the essence of pleasures, and the water of Jordan is the desire for carnal cohabitation".

[6] Thalia—meaning 'to bloom', and being one of the Greek muses.

[7] *Lumen de Lumine* consists of 12 sections or chapters, the first of which is the vision itself, the second being the R.C. letter as previously described. The remaining ten relate the text to the chemical Praxis (and conversely the latter to its physiological manifestations). Finally there are 12 'Magical Aphorisms'—a cosmic overview of the Great Work, which also offer many veiled insights into the stages and progress of the Work.

[8] See the figure 142 in Jung's *Psychology and Alchemy*, which is a plate from Libavius' *Alchimia* (1606), in particular the notes on the mountain and stream (section L).

[9] Kabbalistically, Binah—the Great Mother, who is AMA when sterile, ALMA when fertilised by the YOD, and the letter MEM of the primal Element Water.

[10] See "The Statue and the Seed"—*Hermetic Journal* No. 37.

[11] Quotes are from V, The River of Pearl.

[12] At the 'dessication of the sea' there is left that which 'shines like a fishes' eye'—Ripley, *Opera*.

'Until it begins to shine like fishes' eyes'—Morienus, *Art. Aurif.*)

[13] The tan t'ien or lower cauldron. See the illustration from Ko Hung's *Pao P'u Tzu* (4th Cent. A.D.)—it appears in Leon Wieger's *History of Chinese Philosophy* p. 386, or on p.8. of Kenneth Rexroth's foreword to Vaughan's collected works—University Books, 1968.

[14] A concise and objective overview of the Alchemical process occurs in *Apologia Alchymiae* by R.W. Councell—published by Watkins, 1925.

[15] Aphorism X.

THE MUTE BOOK OF ANGELS

THE GOLDEN LEAVES

Kevin Wilby ©

Over the past century or so, we have been treated to a vast amount of magical tracts and manuscripts, they being of many and various natures, and quite a good number of these have been given the dubious distinction of being called enigmatical. Now the word *enigma* in the esoteric sense breaks down nicely into two distinct categories, which for simplicities sake I will call higher and lower enigmas. The higher enigma concerns those things which are either written or are symbolic and hold a great amount of hidden spiritual truth which only the participant in that particular enigma will be able to penetrate. The second or lower enigma is that of etymology or origin. In this case no one knows the author, or the book or manuscript, nor the origin from whence it was manifested.

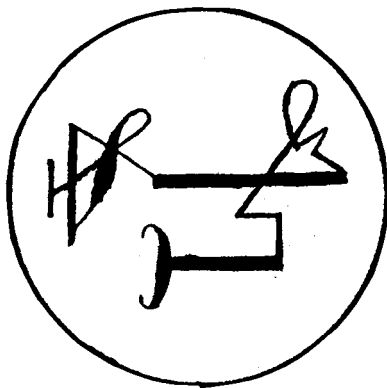
It is on account of this second enigmatic reason that I have written this short article. My dilemma is that a couple of years ago a magical manuscript was placed in the hands of myself and my friend Richard Bartle-Bitelli, which we were entrusted to translate and transcribe. Through our labours and work with the manuscript we gained all the esoteric truths and knowledge about the higher enigma of the system that we were able to. However we were left without any clues as to the originator of this system of talismanic magic, except that we were left in no doubt of the fact that the system has a very strong kabalistic leaning.

I shall now give a brief description of the manuscript and its contents before going on to give some examples from the text and show a few of the various forms of the angelic seals. The manuscript

itself is a small green leather bound affair and its title "The Golden Leaves" derives from the fact that it is written in gold ink. It contains a series of 240 angelic seals together with the names and offices of some of these angels, however only 90 of the 240 angels in the system have their particular offices attributed to them. The reason behind this I do not know but again another enigma appears, and once more everything goes mute (hence the title of this article). When we were given the manuscript, we noted that it was written in none of the better known magical alphabets, and so we were relieved to find enclosed a letter from a lecturer in Iranian languages who had broken 95% of the code and given us the keys, showing it transliterated into English. The other small percentage was broken by myself by the simple process of letter frequency analysis.

Over the next pages are shown some pages from the manuscript, including the alphabetical key, the deciphered text of the seals and offices of some of the angels. It is hoped that a complete copy of the manuscript will be published sometime in the New year. If anyone can help or give any clues as to the origin of this work I would be most grateful. [Kevin Wilby can be contacted through the Hermetic Journal-Editor].

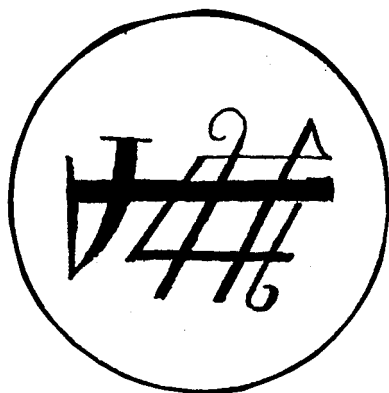
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9

1 ADVACHIEL. 2 HANIEL. 3 CAMBRIEL. 4 BARCHIEL.

Truth the secrets of vervain. Of vain virtue. Consecrated holy water, consecrated offerings. Of magicians secrets. Of haunted money gold, or cattle. The finding of hidden treasures in mines or rocks or a vault, or a pite or a house. Surprising virtue of in horse, that shes are enchanted. To prevent thieves breaking into houses or churches. To make holy a book of magic by order of consecration.



10

1 HANIEL. 2 CAMBRIEL. 3 BARCHIEL. 4 PHUTCURTUM.

One god holy jeovah, adonai, abffa. The enchanting of bird to make them talk and tell the thoughts of other men. Dreams of fire, and the casting out of evil spirits from men and children. To be fortunate in travelling. To gain the love of all men. Angelic music the commanding of in unknown spirit to rise before midnight, the onyx more precious.

Daath, Kether and the Event Horizon

Gavin S. Bennett ©

“Ten ineffable Sephiroth, ten and not nine, ten and not eleven” [1]

In Chabad philosophy as its acrostic name implies (Chokmah, Binah, Daath), Daath is stressed as a Sephirothic combination of Chokmah and Binah. Kether is considered as inconceivable, being but a little removed from the Aur of Ain Soph. [2] In Western Tradition Kabbalah however, Daath is usually seen as a non-Sephiroth with Kether predominating.

It is a matter of emphasis born of approach as to whether one considers Kether with true Judaic reverence or with the tendency of the Hermeticist to see Godhead as ultimately attainable through Knowledge.

“When Keter is considered as one of the Sephiroth, Daat is not.
If Daat is considered as one of the ten Sephirot, Keter is not.”
[3]

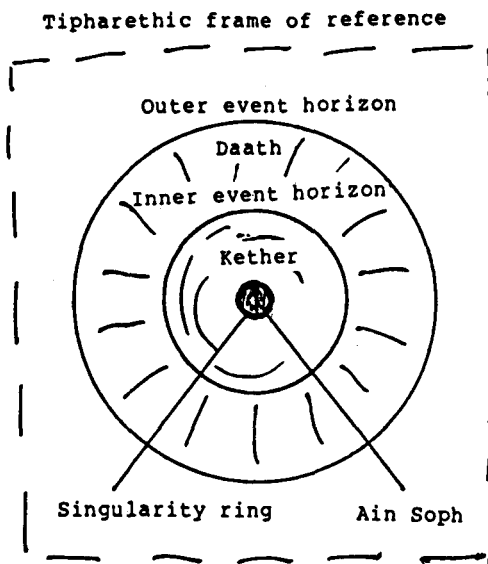
In either case the experiential link between Daath and Kether is undeniable. Whether as the lower representative of the Ketheric force in Chabad philosophy or as the gateway of the risen Tipherethic Self in attainment of Kether, Daath is that mysterious blackness, void or emptiness which receives of and ultimately leads to the Brilliance of the White Head.

"He made darkness his secret place; his pavilion round about him dark waters thick clouds of the skies. At the brightness before him his thick clouds passed..." [4]

The whole Tree of Life is concerned with the dynamics of the distribution of the metaphysical Ketheric Light from the Ain Soph stepped down to the physicality of the Assiatic. In ascent of the Tree when Daath becomes Kether, theoretical Physics, Relativity theory and current scientific ideas concerning space-time, gravitation and black holes may, by analogy, return this physicality into the realms of metaphysics using astronomical models.

When the central core of a massive star has finally used up its nuclear fuel, progressing from the basic hydrogen up through the list of elements, it can no longer sustain the pressure of its own gravitation and it begins to collapse inwards. As it becomes denser so its force inwards becomes greater and in becoming smaller and smaller, theoretically it will eventually crush itself out of existence. This is akin to the Self of Tiphereth in ascent.

This becomes the Daath state when the "event horizon" is reached, when any light from the star is literally bent back upon itself. Space "becomes so curved by the tremendous gravitational attraction around the star that it becomes completely closed off..." [5]. This separation, however, is only mono-directional in that all matter within the gravitational field is sucked in with tremendous force. As light bends back on itself the star disappears, "...nothing happening inside can ever be communicated to the outside." [6] Such is true Knowledge.



The dual function of Daath as the Abyss of annihilation or as an entrance into the other World of the Ketheric is echoed

astrophysically within the event horizon. If we are considering a non-rotating electrically neutral black hole its "singularity" or infinite tidal force is at its centre, compressing to oblivion all that is ultimately drawn to it from within the event horizon. However, in the case of a rotating, electrically charged black hole, its singularity is as a central equatorial ring within a further inner event horizon.

On passing through the outer event horizon time and space as traditionally considered are reversed, as Einstein's "moving clocks run slow" actually run backwards (although consideration of outside concepts of time are inapplicable inside the event horizon). Control over movement through space is impossible as we are drawn towards the ring of singularity.

The situation changes, however, within the inner event horizon. Manoeuvrability returns, 'time' flows on. "The region he has now entered is in fact joined onto another universe altogether." [7] "In this Universe, the traveller would emerge through a white hole—the exact opposite of a black hole. Just as anything inside a black hole falls inwards, so anything inside a white hole must travel outwards, and must emerge through the event horizon." [8]

So Daath becomes Kether, ever emanating its brilliant effulgence, "of the heaven to give light upon the earth." [9]

[1] Knut Stenring's 1923 trans. *Sepher Yetzirah*, Ktav reprint, 1970, NY., p.17.

[2] Rabbi Jacob Immanuel Schochet, "Mystical Concepts in Chassidism", Part IV of Bilingual edition of Rabbi Schneur Zalman's *Likutei Amarim-Tanya*, Kehot, London, 1980, p.836 and Note (38), p.852.

[3] Manuel Litwak, *The Tree of Life, Modern Psychology and Jewish Mysticism*, Union for Experimenting Colleges and Universities, Cin., Ohio, Ph.D. dissertation 1984, p. 31.

[4] Psalms 18:11, 12.

[5] John Taylor, *Black Holes: The End of the Universe?* Souvenir Press, 1980, p.53.

[6] Ibid.

[7] Ibid., p.97.

[8] Nigel Henbest, "Doorway to Beyond: Inside a Black Hole", in *The Unexplained Orbis*, 1987, p.44.

[9] Genesis 1:15.