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EDITORIAL

This first issue of the Hermetic Journal as a yearly publication marks a considerable change in my life and the organisation of my work. I feel sure many of my subscribers will miss the quarterly format which provided a considerable momentum and dynamic through the foursquare seasonal rhythm, however I believe my own work with hermetic ideas will deepen as I have more time to research and ponder on this material.

Since resigning as Director of the Hermetic Research Trust and taking the Journal back into my own ownership, I have refocussed my work upon research rather than book production. In future my books will be published by Phanes Press and distributed to a wider audience than was formerly available for my work. This will lead to a wider exposure for the hermetic ideas and sourceworks I have been pursuing over the years, and should in time make these more easily available to people, bringing them closer to the public domain of ideas than I achieved with the limited editions of only 250 copies.

Thus I hope that we might see an interest in hermetic philosophy over the next decade as a result of this wider publication of the Hermetic Sourceworks. Although my writings may reach a wider audience, I expect my own work to deepen, as I now have time to undertake primary research. Through the generosity of Mr Ritman of the Bibliotheca Philosophica Hermetica, who clearly realised the difficulties I was labouring under in trying to be both a

writer/researcher and a bookprinter, binder and publisher, I am now able to devote much of my time to researching the source material of the hermetic tradition. At the moment, I am undertaking a survey of the hermetic manuscripts in Great Britain (something which has never been done before), in the process of which I am uncovering some really beautiful and important manuscripts I am also going to make an especial study of hermetic symbolism, the emblem books and the beautifully coloured drawings found in manuscript sources. The small amount of research I have undertaken over the past few months has made me aware of the limits to my present understanding of the Hermetic tradition. Over the next years as I immerse myself in this stream of hermetic material, I hope to achieve a deeper awareness of the tradition and to be able to write in depth on aspects of this important though much neglected source of spiritual knowledge.

The Journal will continue to be a major vehicle for disseminating hermetic ideas and I hope it will achieve a wider distribution in its new format as a paperbound book than as a stapled quarterly magazine.

The consolidation of four quarterly issues of 40 pages into a single yearly issue of around 170 pages also means I am able to include larger items than could be handled under the old format.

In the present issue I have included a major piece 34 pages in length on Rosicrucianism in Britain, as well as a 20 page translation of the *Consideratio*

Brevis, with both of which I would have been pressed to find space under the quarterly format.

Ron Heisler has undertaken painstaking research into the letters, books, and other documents relevant to the Rosicrucian period of the early seventeenth century, and his methodology is to trace the network of links between individuals involved in the Rosicrucian movement. He has uncovered many astounding connections and shows clearly that the current of Rosicrucianism owed as much to activity in Britain as on the continent. I am also pleased to have had Christopher Atton translate the *Consideratio Brevis* into English. This is a truly important early Rosicrucian work, published together in the same volume as the first edition of the *Confessio* in 1615.

It is very gratifying to be able to publish a short extract from a forthcoming book on Philo of Alexandria by David Moir, which brought to my attention how the hermetic philosophy of number symbolism was pursued in depth during the early centuries A.D. This is a period which I personally have neglected, focussing instead on my beloved 16th-17th century material, however, it is quite clear that the roots of much hermetic speculation lie a millenium or more earlier in Neopythagoreanism, Neoplatonism and the Gnostic traditions. Robin Waterfield's article on Kabbalistic and Pythagorean Theory nicely complements David Moir's work.

Some recent research I have been undertaking on the Pseudo-Solomonic texts such as the *Sepher Rasiel* and *Key of Solomon*, which only emerge in the 15-16th centuries, shows that such works had precursors dating back to this early period. I hope to encourage, through the

pages of this Journal, more research into this early Kabbalistic/Neoplatonic/Gnostic stream of spiritual wisdom.

I would also like to thank my regular contributors such as Rafal Prinke and Graham Knight for supporting the work of the Journal though their articles. Rafal, who recently visited me in Oxford while on a short visit to Britain, has collected an amazingly comprehensive library despite the difficult economic conditions in Poland. He has an abiding interest in symbolism and luckily for us writes extremely well and lucidly on these subjects.

I am always attracted by articles which give a new insight, or take a unique or oblique perspective on familiar ideas. Thus I have included Andrew Gaze's piece on the Monas, and Nick Tereshchenko's article on extending the symbolism of the Hebrew alphabet and the Tarot. I also appreciate new insights into the interior mystical aspects of hermeticism and thus Charles Upton's Alchemical Salt and James Clark's Mystic Gate readily found a place in this issue.

With the help of colleagues and supporters such as these, I am able to commit myself to a second decade of publishing the Hermetic Journal, albeit in the new form. The Hermetic tradition is still so relevant to us today as a source of inspiration and inner nourishment, and the Journal still can, I believe, make a contribution in this field, for while retaining a solid academic approach, the Journal publishes articles by individuals who have a living connection with the hermetic stream.

Adam McLean

The Alchemical Salt

Charles Upton ©

You are the Salt of the Earth -
But if this salt loses its saltiness,
what can it be salted with?

As is well known (among those who happen to know it), the three prime active agents in alchemy are Sulphur, Quicksilver, and Salt. In traditional terminology (and I am following Titus Burkhardt here) they are said to represent Spirit, Soul and Body. In more popular terms, Sulphur symbolises the supersensual light of the Superconscious, Quicksilver the deep emotional and vital currents of the Unconscious, and Salt, again, the body. But the "body" in what sense? Or what sort of body? What is this "salt" without which the synthesis of the Philosophers' Stone, the *magnum opus*, is not possible? It is body of traditional knowledge, a body of fellow-workers, and a human body purified and recast to the point where it is capable of dealing with transpersonal energies.

Sulphur and Quicksilver each have two aspects. Sulphur is both volatilising and fixing, Quicksilver both coagulating and dissolving; for this reason their alchemical union is often pictured as a double marriage. Volatilising or radiant Sulphur marries coagulating Quicksilver; in other words, Divine Possibility - the "Intellectual Fountain" that Blake calls "Imagination" - unites with Divine Necessity, which is both the Mirror of the Divine Essence into which the Creative aspect of God gazes (as it were) so as to contemplate the eternal archetypes of the possibilities-of-creation with which God-as-creator is eternally overflowing, and the Mirror of Cosmos, in which these possibilities are concretely realised in space and time (these two Mirrors, of course, being One in Essence). This is an image of Divine

Manifestation, as represented by the upward-pointing triangle of the Seal of Solomon. In like manner, fixing Sulphur unites with dissolving Quicksilver: once a point of stability is posited which transcends the relative world – which point is none other than human consciousness in remembrance of its Transcendent Source – then the apparent forms of the physical and psychic Cosmos begin to dissolve, and flow toward union with that point; the entire phenomenal Universe becomes Shakti to the Transcendent Spirit. This is the reintegration of the Universe with its Source, and is represented by the downward-pointing triangle of the Seal of Solomon. The Seal itself reveals these two complementary processes not as successive in time, but as simultaneous, or rather eternal. They are the eternal “metabolism” of the Primordial Humanity – the Tzaddik, the Qutub – which is the conscious synthesis of manifestation and dissolution, of Cosmos and Source; this is why their diagrammatic presentation is properly the Seal of the King.

But it is also possible (again according to Burkhardt) for this double marriage to go wrong. Volatilising Sulphur can unite with dissolving Quicksilver, resulting in explosive dissipation; fixing Sulphur can unite with coagulating Quicksilver, leading to petrification and icy death – and these two unions, like the two above, are essentially complementary. In terms of society they appear as anarchy and totalitarianism; in the psyche they manifest as libertinism and puritanism, which so often coexist within the same individual; in terms of the human body they show themselves as a cycle of exhaustion leading to tension and tension to exhaustion, or a condition where muscle flaccidity coupled with muscle stiffness replaces sound muscle tone. As tension and exhaustion create each other within the body, so do anarchy and totalitarianism posit each other within the body politic, and libertinism and puritanism feed each other in secret inside the human soul. As William Blake wrote, with perfect aptness: “Prisons are built with stones of Law/ Brothels with bricks of Religion”. This is why *purgation* (in mystical terminology) or *nigredo* (in alchemical) is the necessary first step in any spiritual development: No sacred marriage can take place in an edifice ruled by prostitutes and the vice squad.

But where, in this double marriage to produce the Alchemical Gold, does Salt enter in? What is the Alchemical Salt?

The Salt is the School. It is the site, the occasion, the form in which the double wedding takes place. It is also the minister who performs the wedding, the Teacher, the Guide. It is the athenor, the vase, the hermetically-sealed alchemical vessel in which the synthesis of Sulphur and Quicksilver into Gold is accomplished – and, paradoxically, it is also in part the *product* of that synthesis. The casting of a vessel in which Gold can be produced is a way of viewing, or a stage in, the production itself. It is Gold's *matrix*, its “field” aspect. If nacre is the mother of pearl, then Salt is the mother of the

divine couple who are the Father and the Mother of Gold. This is why the Alchemical Salt is "of the Earth".

One essential quality of the alchemical vessel is its ability to *discriminate* – initially between sacred and profane, and later on between the elements and stages of the Work, between the taste of a profane amalgam and a holy synthesis. Such discrimination can be prepared for theoretically, but can only be learned on a practical or "craft" level through experiential contact with the Primal Powers, in a stable and "informed" environment.

In socio-historical terms, part of this environment has been provided by the craft tradition as such, which can be an invaluable aid in the development of clear discrimination, both because it requires great patience and concentration, and because it provides a clear reality-check: If the worker develops an ego-identification with the forces he is working with, and is consequently carried away into an unstable rapture or sunk in heavy melancholy, the work of his hands is never completed, or ruined. (Martial arts, especially highly intuitive ones such as Aikido, provide a similar reality-check, traditionally in life-or-death terms. This leads me to wonder about the spiritual resonance of the craft which bridges the two disciplines of martial arts and alchemy – the craft of the swordsmith. According to Idries Shah, the Saramoung Brotherhood, which Gurdjieff traces back to ancient Babylon and which may represent the modern descendants of those unknown technicians of the Near East who smelted the first iron and forged the first steel, are, among other things, swordsmiths.)

On the *yogic* level, the Alchemical Salt is the human body itself, along with its energy-fields, which must be strong enough, and unblocked enough in terms of its inner energy-currents, to function as the sealed vessel of the transformation. It has to be free of *leaks* on the etheric, astral and mental levels so that potentially-transformative energy is not being continually drained away into concerns and dimensions that have nothing to do with the Work at hand – if they are not actively hostile to it. At the same time, it has to be selectively permeable to both the Grace of God and the *baraka* of the tradition, as well as to the universal vital energy or "prana" of the World Soul, able to admit, digest and assimilate them in just the right amounts at just the right moments – abilities which, gratefully, are as much a product of Grace as they are of knowledge, and which include (among many other elements) the ability to determine how great a "potential difference" between Sulphur and Quicksilver, which are in one aspect like the two poles of an electric circuit, the vessel can stand without cracking. All energy, and specifically the energy of spiritual transformation, is generated by polarity: The polarity between the Superconscious and the Unconscious, Teacher and Student, the need to overcome the desires of the ego and those very desires. The transformative polarity of Sulphur and Quicksilver is a war which

leads to a wedding. Only the triumph of one can lead to the union of both. If Psyche triumphs over Spirit, contact with Spirit is lost, and the soul sinks into chaos; if Spirit triumphs over Psyche, Psyche is united with Spirit, and becomes its field of manifestation, its perfect reflection. (Note: If the Spirit "represses" the Psyche in the sense of becoming blind to it, it has in no sense triumphed.)

The Alchemical Salt has other names as well, all of which are aspects of "matrix" in the sense of "nurturing and informing context". It could be called "wisdom" or "culture" or "primary group" or "true constellation of values", "character" or "ego-strength" (which is directly opposed to "enslavement by the ego"). A name I particularly like to use is "human-heartedness". I hope these various names can let us see how Salt is essentially different from the primal or "transpersonal" energies of Sulphur and Quicksilver, though no less essential to the Work. It is relatively easy (especially nowadays) to invoke – or even fail to ward off – the primal powers of Nature and Spirit. So many people now find themselves (or *fail* to find themselves) *possessed* by the unleashed psychic energies of Nature and/or the Collective Unconscious, and even by those of the Spirit in the sense of religious fanaticism, of a "projected" and therefore displaced intuition of the Absolute. Cults sprung up around charismatic figures, simplistic and distorted belief-systems, even inanimate objects such as quartz crystals; the mass psyche has been opened by forcible means, and sorcery becomes all too easy. All this comes of our will and ability to tap the primal powers of Sulphur and Quicksilver without enough Salt to bring them into a balanced and fruitful relation. What we lack is the vessel, the *temenos*, the sacred space, clearly demarked and shielded from the (relatively) profane field of life around it, which alone makes this relationship potentially fruitful. We have angels and devils, but we have no Church. There are leaks in our vessel; consequently our pearls are automatically cast before swine, and they turn and rend us.

Psychologically speaking, if one is to bring forth the true Gold, one must keep ones human-heartedness. One must not become so fascinated by images from the Unconscious or so rapt by the wind of the Spirit that one loses oneself in identification with the Archetypes, with all the inflation and *hubris* which this entails – or all the languishing Keatsian melancholy and attraction to death. One must have the character, the ego-strength, the humility and integrity to be just oneself, no more no less and no other, while, by the Grace of God, the Spirit and Soul are carrying on their battle within ones body, working out their passionate union inside ones heart. The Great Work calls, not for the *loss* of ego through unconscious identification with transpersonal forces, leading to exile in a wilderness of magnitudes, to the alienation of a counterfeit eternity, but for the conscious *sacrifice* of ego, before the face of God, in the Vessel of Now.

This is the Alchemical Salt as individual Matrix. On the collective level, Salt-as-Matrix is that vital web of interrelatedness that is at once the Culture, the Human Species, and the Living Earth – as well as the subtle energy permeating all three and binding them together, internally and in relation, making them a harmony of giving and receiving (insofar as they can be legitimately seen as such) rather than a mass of atomised existences in chaos, or at war. In this sense, Salt might be called the Form of the World Soul, as Quicksilver is the *materia* of that Soul.

The aspect of the Matrix which bears most directly on the Alchemical Synthesis, outside of physical and psychological balance on the individual level, is Culture in the sense of Tradition – which, in practice, comes down to the right amount and kind of traditional lore understood by enough people in a living way: i.e., either a Church or a School. Without a certain amount of this kind of collective wisdom, enough to form a viable religious dispensation, true, salty, human-hearted wisdom on the individual level is hard (but not impossible) to come by; and if society at large is deficient in this kind of wisdom, then the Mystery School, hermetically sealed (from time to time) against the surrounding ignorance and greed is needed, to provide the *wealth of associations* or in-forming context we need to recognise, and respond to, the subtleties of the process. Otherwise our practice will tend to become filled with simplistic, vulgar, deluded, or fanatical elements – leaks in the Vessel.

Salt, in the Near East, tends to represent faithfulness to interpersonal commitments, as in the Arabic phrase which translates as “there is salt between us”. This symbolism undoubtedly grew out of the use of salt as a preservative of food, if not its ability to prevent the body from losing too much water, which can symbolise both “basic knowledge” and “psychic or emotional energy”. Maurice Nicoll, in his book *The Mark*, writes on the symbolism of salt in the Gospels. After talking about salt as a negative symbol of spiritual sterility, of the “letter” which both preserves truth and also may “kill” it – the regressive “looking back” over dead emotions and barren knowledge (barren in Blake’s sense when he said “Memory is Eternal Death”) which turns us, like Lot’s Wife, into pillars of salt, i.e. the negative or shadow aspect of Tradition – he then speaks of the positive aspects of the symbol. He quotes Jesus as answering his apostles’ wrangling over who should be first in the Kingdom of Heaven with these words: “Have salt in yourselves, and have peace with one another”. Nicoll then goes on to say:

There is a common phrase relating to a man who is not overwhelmed by life and so negative: “He has good salty talk”. Salt has its meaning as what preserves, what keeps things from going bad in oneself. A man can easily take the continual changing events of life – the same for everyone – with or

without salt. He can be broken, depressed by them or not. In the case Christ spoke of, the disciples were disputing about who was best, who was first – one of the commonest sources of self-pity, grievance, and resulting violence. Not to be able to laugh at oneself – to take oneself tragically – is absence of salt. A little wit about oneself – yes, a little of the salt of wit – will give another approach to life. Real esotericism should give a man salt, as sectarian religion so rarely does.

Wit, a truly "human-hearted" aspect of the Alchemical Salt, here functions as a balancing and discriminating principle. What a "refined", a civilised attitude this is, and how far from any form of extremism or fascination. Without this kind of salt, the initial coming together of Spirit and Psyche is like pouring molten metal into a bank of ice – the result is explosion, followed by formless coagulation. How often in our recent cultural history – and in our own lives if we would admit it – have tremendous potentials for spiritual transformation been aborted, because we didn't have the salt to commit to them, and make them real?

Addendum

The Gospel quote at the beginning of this article is not a rhetorical question – it is a riddle (like, for example, the seemingly rhetorical questions in the *Book of Job*). If the salt of the earth loses its saltiness, what can it be salted with? The only right answer is: "The salt of the Sea". And what power is it that makes salt out of seawater? the only right answer is: "The heat of the Sun". The Sun is dry, hot, yellow, spiritual – akin to Sulphur (as well as to Gold). The Sea is an ever-changing liquid medium, obedient to the silvery Moon – it is akin to Quicksilver. And so, amid the death of the older social wisdoms, we have grounds for hope: There will always be those few – especially in times of great peril – who are salted by God alone.

The Four-fold Shin and the Gates of Creation

Graham Knight ©

The Satan of Holiness

David Habillo was a 17th century master of Lurianic¹ Kabbalah who lived and worked in Jerusalem. He was also associated with the apostate messiah, Sabbatai Sevi (1626-64)².

Lurianic Kabbalah and Sabbatianism were the most extreme forms of Gnosticism that developed within the history of Judaism – one revered and holy, the other coming to be seen as aberrant and heretical. From out of this milieu, Habillo produced a statement of great mystical value, and one which can illuminate a whole strand of Jewish and Christian esotericism that deals with the dark aspect of the mystical life, the shadowside of illumination.

A tefillin or small leather case containing holy writ is worn upon the forehead during prayer. It is inscribed with both a normal three-headed letter Shin, and also by one which has four heads or Yods³. Shin is one of the three Mother letters of the Hebrew alphabet, whose value is 300, and whose element is fire. It is associated with the Supernal Sefirah of Chokmah. Habillo suggests that this unusual Shin indicated esoterically that there are two kinds or natures of Satan, this being the symbol of “the Satan of Holiness”.

Such a symbolism may seem at first glance wilfully perverse, or even evidence of some kind of nigromantic fixation, but in fact it is merely an extreme expression of a view encountered often in Kabbalah. Inevitably, a mysticism which bases much of its teaching upon a re-reading of the Torah or written law, must come to believe

that there are two Torahs – a visible and practical, contrasting with an invisible and hidden one. Followers of Jacob Frank⁴ opposed the Torah de Beriah with a Torah de-Atziluth – a recension applicable to the world of spirit, or those on earth who had attained to a spiritual awakening. Another version contrasted the black Torah – black writing upon white paper – with a white Torah, a reversal of the law wherein that which was forbidden would be allowed or even encouraged. This attitude was implicit already in the Kabbalistic tendency to search for a hidden meaning behind the prohibitions of scripture.

Such a view could be usefully compared with the mystical reveries of the Christian monk Joachim de Fiore⁵, who postulated three separate ages in the spiritual history of mankind. The first was that of the father, a period of restriction and law, symbolised by the Old Testament and the Ten Commandments. The second was that of the Son, and was characterised by faith and the New Testament. The third age, still to come, would be that of the Holy Spirit, and would be an age of love and freedom from all law. Joachim himself never translated these doctrines into a directly historical context, and for some time they remained unknown except to a few pious scholars. What made them revolutionary was for social and religious radicals to declare the age of Spiritual liberty to be here and now, and to act out the consequences of such a doctrine⁶.

The Letters Shin and Tau

If Shin in its original three-pointed form has a value of 300, then it is reasonable to assume that the four-fold type will have a value of 400. This means that by simple gematria it will be the equivalent of the letter Tau, and thus share its characteristics. In a previous article in the Hermetic Journal⁷, I mentioned briefly the kabbalistic parallels to the alchemical symbolism of the Flow and First Matter. Now, in order to understand more clearly the relation of Shin and Tau to this negative holiness, we must examine some Zoharic approaches to the mystery of origins, of how substance and Form appear from out of the Supernal Triad. Upon the Otz Chiim, or Tree of Life, the Pleroma or eternal realm consists of Kether, Chokmah and Binah, attributed respectively to the root/Mother letters Aleph, Shin and Mem⁸. Binah when alone is AMA, the dark Mother, but when fertilised by Yod becomes AIMA, the fertile Mother, and from out of Her proceed all aspects of the Primary Creation⁹. The Path or route of this Fall is Daath, the Son, the so-called eleventh or hidden Sephirah. The books of Greater and Lesser Holy Assembly have much to say concerning Daath – much of it highly obscure, but the basic symbolism is clear – if the three Supernals are the skull, then Daath is the exit and

entrance into the spine¹⁰. It is called the Veil, and is characterised by the letter Tau¹¹. This symbolism has many practical uses, and I may pursue these in a later article, but for the moment we should note two major points -

- 1) that Tau has the meaning of a sacrificial post or cross
- 2) and that Daath is both the bridge across and, in some senses, also the Abyss itself¹².

Thus the four (400) fold Shin, by Gematria having the same characteristics as Tau, is the Veil that hides the Pleroma, but also the Veil that must be torn or desecrated if manifestation is to occur¹³. It is the beginning of the possibility of Time - the Uroborus that devours itself (or Cronos that devours its children). It is the Abyss across which Creation proceeds, and into which it must eventually perish¹⁴.

It should be noticed that Daath as Knowledge, the son of Chokmah and Binah, has a distinctly phallic aspect, being called variously the hidden Yod, the wand, the concealed tongue¹⁵. Thus the Pillar is also sexual Knowledge, being both union and transgression, the rift that is human self-awareness, and its reconciliation in the formless conjunction of two bodies. The Serpent aroused in the genitals, whose tongue ultimately pierces the distance between creation and eternity.

Notes

¹ Isaac Luria (d.1572) lived and wrote in Safed, a small town in Galilee. He was very much a product of the post-Exilic period, and perhaps the most Gnostic teacher ever encountered in Kabbalah, deeply aware of the gulf between matter and spirit, radical in the means he chose to bridge that abyss, drawn towards the magical aspects of Kabbalistic technique. An excellent essay on Lurianic theory is included in the introductory section of Scholem's *Sabbatai Sevi* volume.

² Sevi began by claiming to be the messiah, and ended by apostatizing to Islam - claiming that by this method he could penetrate the Shells and thus redeem even the most lost of creation's elements. Throughout his career he was attracted to antinomian gestures, encouraging his followers to break various of the Jewish religious laws. His following during his life was considerable, and he continued to influence various 'underground' channels of Kabbalah long after his exoteric teachings had been obliterated.

³ Thus Ψ instead of ψ .

⁴ Jacob Frank (d.1791) preached an extreme form of spiritual nihilism, having its roots in the preaching of Sevi - "Evil must be fought with evil".

⁵ 1145-1202.

⁶ When this third Age lay in an undefined future, its impact was

theoretical. The change was to announce the time as now, and to act upon this inversion of all laws. Joachim's prophecies were disinterred by a variety of rebellious or openly antinomian groups – from the Franciscans 'de questione' to the Amaurians and Church of the Free Spirit. See *In Pursuit of the Millenium* by Norman Cohn, published by Paladin, 1970, for a comprehensive over-view of these movements.

7 *Hermetic Journal* No 38 (Winter 1987) : "The Statue and the Seed, Part II"

8 Air, Fire and Water.

9 "and that world to come is created through Yod". *Lesser Holy Assembly*, 243-255.

10 "In Daath the depths are broken up". "In Daath shall the secret places be filled", *Lesser Holy Assembly*, Ch. VII, 168-203.

11 "Into 40,000 superior worlds the brightness of the skull of His Head is extended... the just shall receive 400 worlds in the world to come", *Greater Holy Assembly*, 41-43.

12 Masak Mavdil, the Abyss into which previous creations have fallen, and into which the present material aspects of creation will also descend. It is linked both with Yesod and the Qelipboth or Shells below Malkuth

13 The Veil of the Temple that is torn by the ritual self-sacrifice of Jesus. Also the gnostic Christos whose eternal immolation upon the Tau pillar at the boundary of the Pleroma both re-establishes and maintains its sanctity.

14 "The masculine power is extended through Daath; and the Assemblies and conclaves are filled

It commenceth from the beginning of the skull, and it is extended throughout the whole body, through the breast, and through the arms, and through all the other parts." *Lesser Holy Assembly*, Ch. XX ; v. 709-710.

15 See 'Marks and signs of the Triad' in *Sex Mythology*, published London 1998, where the Tau, T, as the genitals is discussed.

The Sky-Father-God The Earth-Mother-Goddess and the Opening of the Mystic Gate

James Clark ©

In the myths and legends of the world's different mythologies, one of the most mysterious and interesting recurring motifs is the image of the gate or the door that serves to introduce the central figure in the story into a "magical otherworld" or a different dimension of being and awareness. A typical example of this image of the gate is used in *The Pilgrim's Progress* where it is called "the wicket-gate." In the tarot symbolism this gate is represented by the card called The High Priestess, and in the Waite deck this gateway is represented as a veiled entrance into a temple, before which sits the high priestess with the scroll of the Tora in her hands. Most of the great religions of the world also refer to this "mystical gate," and in Christianity Christ made direct reference to this mystic gate in his Sermon on the Mount when he said 'Enter ye in at the straight gate...' (Matthew 7:13).

The great mystery surrounding this mystic gate, however, is how to open this entrance into the "magical otherworld" of a different dimension of being. Where, then, lies the secret of the "open sesame" that unlocks this gate and introduces the seeker into "a sacred place" or "the secret garden?" In order to better understand what this mystic gate is and how it is opened, it is necessary to define and understand the nature of the primordial opposites, the masculine and the feminine, because it is the mystery of their androgynous relationship that unlocks this mysterious gate. To see the primordial opposites in their most archetypal expression, however, it is necessary to study their

manifestation in early prehistoric times, where they were known as the Sky-Father-God and the Earth-Mother-Goddess.

Most religious mysticism, and especially Christian mysticism, is expressed in the form of a duality, of a tension or relationship between the soul and God, or between the Master and the disciple, or between the lover and the beloved. For nearest to the heart or center of existence lies the basic duality of the primordial opposites, whether we consider this duality as Creator and Creation, spirit and matter, time and eternity, heaven and earth, or darkness and light. These basic opposites take many forms yet they remain essentially the same. It is necessary, then, for us to look closer at each of these opposites in their many forms in order to arrive at a better understanding of each one's essential nature. This would be best accomplished by considering the role of the primordial opposites first within the greater macrocosm of the cosmos and nature, and then within the microcosm of the individual.

In most mythologies of the different areas of the world there is a similar underlying pattern that finds its expression through what Carl Jung called "the archetypes," which comes from a common psychological ground he called the "collective unconscious."

One common motif seen in almost all mythologies of the world concerning the beginning of Creation and the structure of a cosmology is the motif of the Separation of the World Parents. The form of this separation of the original unity into two opposites usually expresses itself in the separation of the sky from the earth. As Sir James Frazer stated in his book *The Worship of Nature*

It is a common belief of primitive people that sky and earth were originally joined together, the sky either lying flat on the earth or being raised so little above it that there was not room between them for people to walk upright. Where such beliefs prevail, the present elevation of the sky above the earth is often ascribed to the might of some god or hero, who gave the firmament such a shove that it shot up and has remained up above ever since.¹

Sky and earth, then, are the first expression of the primordial opposites. In Greek Mythology, these opposites took the form of Gaea, or mother earth, and secondly Uranus, whom Gaea bore as "the sky crowned with stars, whom she made her equal in grandeur, so that he entirely covered her..." So as the first World Parents we have not only Sky and Earth, but Father Sky and Mother Earth, the archetypal opposites of the creative and receptive principles expressed as Father and Mother, male and female. Of this separation of the primordial opposites, Eric Neumann says:

The separation of the World Parents, the splitting off of opposites from unity, the creation of heaven and earth, above

and below, day and night, light and darkness – the deed that is a monstrous misdeed and a sin – all the features that occur in isolation in numerous other myths are here molded into unity....

Again and again we come back to the basic symbol, light, which is central to the creation myths. This light, the symbol of consciousness and illumination, is the prime object of the cosmologies of all peoples....

Only in the light of consciousness can man know. And this act of cognition, of conscious discrimination, sunders the world into opposites, for experience of the world is only possible through opposites.²

There seems to be some ambiguity as to who came first, the Sky-Father or the Earth-Mother. In the Homeric Hymn to Gaea the poet sings, 'I shall sing of Gaea, universal mother, firmly founded, oldest of divinities.⁶ Yet on the other hand, Apollodorus says, 'Sky was the first, who ruled over the whole world.' (It seems that the argument between the two began at an early age, and has continued ever since!) About the development of the divinity of the Earth-Mother-Goddess in the ancient world, E.O. James in *The Ancient Gods* states:

In Mesopotamia... the productive powers of the earth had supplied in prehistoric times a divinity in which the female element predominated.

When the birth cult was brought into relation with the seasonal cycle and its vegetation ritual in agricultural communities such as those of the Tigris and Euphrates valley, the Earth-goddess was conceived as the generative power in nature as a whole, and so she became responsible for the periodic renewal of life in the spring after the blight of winter or the summer draught. She therefore assumed the form of a many-sided goddess, both mother and bride, destined to be known by many names and epithets, such as Ninhursaga, Mah, Ninmah, Inanna, Ishtar, Nintu or Aruru....

In Mesopotamia 'Mother-Earth' was the inexhaustible source of new life. Consequently, the power manifest in fertility in all its forms was personified in the Goddess who was the incarnation of the reproductive forces. It was she who renewed vegetation, prompted the growth of crops, and the propagation of man and beast.⁴

The Sky-Father-God, however, had his development from ancient pre-historic origins as well and his influences along with that of the Earth-Mother-Goddess can be found in almost every mythology of the world. About the development of the divinity of the Sky-Father-God in the ancient world E.O. James states:

When the Indo-Europeans migrated from their Eurasian grasslands in a westerly direction and settled on the pastures of

Thessaly, they brought with them their great Sky-god whom they worshipped under a variety of names derived from the same root, 'to shine,' and who was finally known as Zeus, 'the sky.' On the misty heights of Mount Olympus he was 'the cloud-gatherer' sending the rain and manifesting his presence in the lightning and thunder, but his original abode was in the heavens with which he was identified and whence he controlled the weather....

His proper home, and that of the rest of the Olympians, being in the sky, it was in the celestial realms that he ruled as 'the father of gods and men.'⁵

So here, then, are the two earliest expressions of man's concept of divinity in the form of the primordial opposites, the Sky-Father-God and the Earth-Mother-Goddess. The word that best conveys the nature of the Sky-God is power, for he 'spoke in thunder and lightning' and as 'the cloud-gatherer' was the hidden force behind storms, wind and rain. The word that best conveys the nature of the Earth-Goddess is fertility or fecundity, for this was her blessing that bestowed on the agrarian peoples abundant harvests and plentiful food.

Not only in the Greek and Mesopotamian cosmologies do these primordial opposites first express themselves as the Sky-Father and Earth-Mother, but in almost every mythology of the world do these opposites first manifest themselves in these forms. There are exceptions where the opposite is the case, such as in Egyptian mythology where the Goddess Nut forms the starry vault of heaven while the God Geb forms the earth's crust, but generally speaking in most other mythologies "heaven" is associated with "Father" and "earth" with "Mother."

Thus far we have considered the divine expression of the Sky-Father-God and Earth-Mother-Goddess from a mythological point of view. It is now time to consider their deeper metaphysical significance.

In the ancient world the ancient religions were made up of a general body of worshippers that made up the community as a whole, and an inner body made up of initiates and priests or priestesses who presided over the deeper significance of their religion often called "the mysteries." The general body of worshippers worshipped the Sky-Father-God in Greece as Zeus, who descended to earth in the form of lightning and fertilizing rain, while the Earth-Mother-Goddess was worshipped as Rhea who ascended upwards towards heaven in the form of the fertile growth of abundant crops that would insure a bountiful harvest. It was in their external manifestation within the forces of nature that they were experienced and worshipped. To the initiates, however, was reserved a very different perception and experience of the Sky-Father-God and the Earth-Mother-Goddess.

The key to this deeper understanding lay in perceiving the relationship between the microcosm and the macrocosm.

Jacob Boehme (1575-1624), the German mystic, expressed this very idea when he said that "the visible sensible things are an essence of the invisible: from the invisible and incomprehensible the visible and comprehensible is proceeded: the visible essence is come to be from the expression or spiration of the invisible power...."⁶ The macrocosm of the outer visible world, then, is seen as a reflection of the inner invisible world, and all things external have an internal essence from which they proceed. Thus, just as there is an outer manifestation in nature of the Sky-Father-God and the Earth-Mother-Goddess, so also is there an inner essence within the microcosm of the individual where they have their invisible reality.

Richard Wilhelm, in his own summary of the Chinese concept of the "Golden Flower" and the "Immortal Body" in his book *The Secret of the Golden Flower*, states that "Tao, the undivided, Great One, gives rise to two opposite reality principles, Darkness and Light, *yin* and *yang*. These are at first thought of only as forces of nature apart from man. Later, the sexual polarities and others as well, are derived from them. From *yin* comes *K'un*, the receptive feminine principle; from *yang* comes *Ch'ien*, the creative masculine principle; from *yin* comes *ming* life; from *yang* *hsing* or essence.

Each individual contains a central monad which, at the moment of conception, splits into life and essence, *ming* and *hsing*. These two are super-individual principles, and so can be related to *eros* and *logos*.

In the personal bodily existence of the individual they are represented by two other polarities, a *p'o* soul (or anima) and a *hun* soul (or animus). All during the life of the individual these two are in conflict, each striving for mastery.⁷

Carl Jung expressed the internal sense of masculine and feminine within the individual or within the inner world of the psyche when he stated that "For purely personal reasons I have, in other of my writings, tried to equate the masculine consciousness with the concept of Logos and the feminine (unconsciousness) with that of Eros."⁸ Eric Neumann takes this a step further by stating that "The correlation "consciousness-light-day" and "unconsciousness-darkness-night" holds true regardless of sex, and is not altered by the fact that the spirit-instinct polarity is organized on a different basis in men and women. Consciousness, as such, is masculine, even in women, just as unconsciousness is feminine in men."⁹

Here, then, lies the real value of our mythological study of the ancient expression of the Sky-Father-God and Earth-Mother-Goddess. It is their archetypal inner significance within ourselves, the psychological reality in their inward and invisible sense within us wherein lies their spiritual reality for the initiates who experienced

the supernatural verities or "mysteries" of the religions of the ancient world.

Unfortunately, though, for the vast majority of people these two archetypal forces of masculine and feminine (that express themselves within us as consciousness and unconsciousness) exist in an unawakened state, and as such they exist in a state of separateness, apart and estranged from one another. Hence the *unawakened* individual leads a double life, disconnected, fragmented, with one life lived in our conscious-light-day selves and another in our unconscious-dark-night selves. In another sense this disconnectedness and fragmentation within the individual is the age-old struggle between *Logos* and *Eros* which as Richard Wilhelm stated are in a state of conflict all during life, each striving for mastery over the other.

But when an individual experiences a Spiritual Awakening, all this changes. All religions speak of some kind of experience that in Christianity is called Baptism, or an experience of Awakening that introduces an individual to the experience and awareness of the spiritual truth that underlies all religions. This experience is best expressed by the Eastern Orthodox word *metanoia*, which means literally 'a turning around of the mind.' This experience of Awakening, or turning around of the mind, introduces the experiencer to a whole new and alternate perception of reality, alternate because it is a new reality that is almost diametrically opposite to the concept of reality that is generally perceived by one's ordinary, every-day waking consciousness. This experience is much like the Zen concept of *satori*. The lasting evidence of this 'turning around of the mind' is the new understanding the mind now inherits from its experience. This new understanding is an awareness of the paradoxical nature of spiritual truth, for now that the understanding perceives on two different levels of reality simultaneously, the material and the spiritual, it can, through contrast and juxtaposition of these two realities, understand the seemingly absurd and meaningless paradoxes of holy scriptures such as the *Bible* or the *Tao Te Ching*: 'If any man among you seemeth to be wise in this world, let him become a fool, that he may become wise. For the wisdom of this world is foolishness with God.' (I Corinthians 3:18-19). Or again, 'He who knows does not speak; He who speaks does not know.' Or again, 'Whoso seeks to save his life shall lose it, yet he who loses his life for my sake shall find it.' (Matthew 16:25).

What has happened here is that a Light has been turned on within the mind, and a resultant Illumination of the understanding to a whole new awareness of the reality of a higher level of consciousness has been experienced. How does this happen? Deep within the center of the brain lie two mysterious endocrine glands, the pituitary body and the pineal gland. In physical appearance one is shaped like a male and one like a female. A Spark of Light has jumped across the threshold

between them. This is called the Seed of Life. It is the inner experience of the Lightning-Flash of the Sky-Father-God, which causes the experience of Awakening that results in the Illumination of the mind to the spiritual level of consciousness. This Lightning-Flash or Seed of Life is referred to by St. John when he says, 'That was the true Light, which lighteth every man that cometh into the world.' (John 1:9) Unlike the outer manifestation of the Lightning-Flash and its thunder, however, this experience is just the opposite. It is the subtlest of the subtle, yet its resultant thunder in the form of the Illumination it brings to the mind is so great that it is capable of transforming forever the entire life of the experiencer. In magical terms, the evil spell of the Veil of Negative Existence has been broken, this Veil of the understanding has been drawn aside, and life is now seen as it truly is, infinite. (This Veil is called negative because the mind under its spell perceives life only in its finite form as beginning at birth and ending in death.)

This experience of Awakening, when the Seed of Life flashes as a divine spark of lightning within the mind, is called Baptism in Christian mythology and is that second birth that Christ refers to when he says, 'Unless a man be born again, he cannot enter the kingdom of heaven.' (John 3:3). Yet this experience is only half of what is needed in order to open the Mystic Gate and proceed on the Great Journey. There is so much talk today by so many people about being "born again" and experiencing the second birth, but nothing more seems to happen. Many are deluded by the idea that this is all that is needed, and most are deceived by the idea that one needs to do nothing further and are thus stymied and led astray from any further spiritual progress.

If one seeks to further pursue the spiritual journey, it is now the task of the Awakened person to open the Mystic Gate and enter into that magical "otherworld" of the soul, the kingdom that lies within. But in order to do this, one must now awaken the Earth-Mother - Goddess.

The Earth-Mother-Goddess finds her internal microcosmic expression within the individual as the serpent power called by the Hindu religion kundalini. According to the Hindus, the goddess *kundalini* lies sleeping coiled in three and one-half coils at the base of the spine. Mircea Eliade, in his *Yoga: Immortality and Freedom*, clearly states the spiritual nature of the kundalini when he writes: "Some aspects of the kundalini have already been mentioned; it is described at once under the form of a snake, of a goddess, and of an energy.... As a door is opened with key, so the Yogi opens the door of mukti (deliverance) by opening kundalini by means of Hatha Yoga. When the sleeping goddess is awakened by the grace of the guru, all the chakras are quickly traversed."¹⁰

Here we must consider the phrase, "When the sleeping goddess is awakened by the grace of the guru....". When the Seed of Life was awakened by the Lightning-Flash within the mind in "heaven above," it caused a "divine radiance" to emanate outward from this awakened source of Light. The mind, which is normally creative in its non-stop active thinking processes, must now learn to master its opposite nature, the receptive, if the mind is to calm itself and learn to become still, for the stiller and more receptive it is able to become, the more this "divine radiance" is allowed to emanate outward and downward. This "divine radiance" is what is called in Christian terms "divine grace." This is that "divine manna" that descends downward to the base of the spine along the central nervous system and awakens the "sleeping goddess" of kundalini. Here, then, is the Christian mystery of the Annunciation. In its artistic representation, God the Father in "heaven above," (or in the mind above) sends forth from his hand a dove that descends to Mary who is usually shown in a private chapel, a church, or an enclosed garden. The words 'Hail Mary full of grace, the Lord is with thee...' usually accompany the dove's descent to Mary. This is what is meant in Hindu terminology by the "awakening of the sleeping goddess by the grace of the guru."

The kundalini as the Earth-Mother-Goddess, who in her unawakened state is normally receptive, must now awaken and struggle to become creative and active, and in Hindu terms seek to rise upwards through the seven chakras of the spine to become united with her Lord in "heaven above," or within the mind at the source of Light between the pituitary body and the pineal gland. In the external world of the macrocosm of nature, the Sky-Father-God descends downwards to Earth in the Lightning and fertilizing rain. The Earth-Mother-Goddess then ascends upwards towards heaven in the form of vegetative growth. Just as in the macrocosm of nature, so also within the microcosm of the individual.

When the normally creative mind learns to be its opposite, the receptive, and the normally receptive "sleeping goddess" of kundalini learns to become its opposite, the creative, then is experienced the mystery of the Divine Androgyne. The androgyne created by the receptive descent of the Sky-Father-God and the creative ascent of the Earth-Mother-Goddess is really the Divine Child of them both, and this androgyne is the Christ-Sophia, the divine guide of the pilgrim once he or she enters the Mystic Gate into the interior temple that lies within. An interesting representation of this figure of Christ-Sophia as the divine guide of the soul is to be found in *The Pilgrim's Progress*. After Christian enters through the "wicket-gate" he then comes to the house of Interpreter, who shows him a picture of this androgynous figure. Then said Interpreter:

The man whose picture this is, is one of a thousand; he can beget children, travail in birth with children, and nurse them

himself when they are born. And whereas thou seest him with his eyes lift up to heaven, the best of books in his hand, and the law of truth writ on his lips, it is to shew thee that his work is to know and unfold dark things to sinners; even as thou seest him stand as if he pleaded with men: and whereas thou seest the world as cast behind him, and that a crown hangs over his head, that is to show thee that slighting and despising the things that are present, for the love that he hath to his master's service, he is sure in the world that comes next to have glory for his reward. Now, said the Interpreter, I have shewed thee this picture first, because the man whose picture this is, is the only man whom the Lord of the place whither thou art going, hath authorised to be thy guide in all difficult places thou mayest meet with in the way; therefore, take good heed to what I have shewed thee, and bear well in thy mind what thou hast seen, lest in thy journey thou meet with some that pretend to lead thee right, but their way goes down to death.¹¹

This is a representation of the "androgynous understanding" of the mind. Esther Harding in her psychological commentary on *The Pilgrim's Progress* called *Journey into Self* has this to say about this particular image that Interpreter showed to Christian:

The importance of this vision was emphasized by the Interpreter when he said: "This is the only man, whom the Lord of the place whither thou art going, hath authorized to be thy guide in all difficult places thou mayest meet with in the way," and "His work is to know and unfold dark things to sinners." Obviously this is a vision of the Self, who, as hermaphrodite, combines in one *person* both the male and female elements of the individual, a symbol which thus heals the breach between the opposites.¹²

Here is expressed the "androgynous intellect," or the androgynous understanding of the mind that has been spiritually illuminated with the Seed of Light. The statement that "His work is to know and unfold dark things to sinners" establishes this "androgynous intellect" as the guide of the soul, the "only man authorized to be thy guide in all difficult places thou mayest meet with in the way." In bringing to birth the mystery of the Divine Androgyne lies the secret of opening the Mystic Gate.

Mircea Eliade stated this mystery of the androgyne when he said that "The divine myth (of the androgyne) forms the paradigm for man's religious experience."¹³ In other words, when masculine becomes feminine and feminine become masculine, the androgynous child Christ-Sophia is born, the divine guide of the soul, and the Mystic Gate opens into the magical interior "otherworld" that lies within.

In the ancient world there were several myths which contained within them the mystery of awakening the Divine Androgyne and Charles Ponce in his book *Alchemy: Papers Toward a Radical Metaphysics* suggests two myths from Greek mythology that serve to illustrate this mystery. The first myth is the birth of Athena, which serves as the Greek mystery of the Awakening. As I stated earlier, this mystical Awakening takes place when the Seed of Life is awakened by the Lightning-Flash that strikes from the pituitary to the pineal gland. This Lightning-Flash awakens the receptive reflective aspect of the constant creative thinking conscious mind, and as such represents that part of the androgynous equation 'when the masculine becomes feminine.' Charles Ponce has this to say about the Greek myth concerning the mystery of this Awakening.

This image of the reflective feminine contained and imprisoned by the masculine, swallowed up and limited by the ego, is given us in one of the myths of Zeus. We are told that Zeus was warned that the daughter of Okeanus, Metis, whom he had taken as a mistress, would one day give birth to a child or something stronger than his lightning. In the hope of circumventing his fate, Zeus swallowed Metis, trapping her in his stomach. What he didn't know was that she was pregnant and that the cause of his severe headaches shortly afterwards was the issue of their union seeking to be born. Aid was brought with the plunging of a double-axe into his head to release—
armour shining like a thousand suns—the goddess Athena.¹⁴

According to the myth it was Hephaistos, the blacksmith of the gods, who wielded the double axe that split open the head of Zeus and obtained the release of the fully-armed virgin goddess Athena from the opened forehead of the thunder-bearer. (One of the earliest depictions of this myth in Greek Art is a red-figure attic vase painting done by the Painter of the Birth of Athena, a disciple of Hermonax, on a Pelike, a sack-shaped amphora, ca. 450 B.C., that is in the British Museum in London as piece E-410. It is also illustrated in A.B. Cook's *Zeus* Vol. 3, plate 56.) The subject of this myth was sculpted upon the eastern pediment of the Parthenon, but has unfortunately disappeared. As Charles Ponce suggests, this is indeed the liberation or freeing of the "reflective feminine" from the prisonhouse of the masculine, or her freedom from being 'swallowed up and limited by the ego.'

But whereas Charles Ponce suggests that this birth of Athena represents 'the completion of an androgynic consciousness,'¹⁵ I would suggest that this is only the very beginning, a first step only in the attaining of "androgynic consciousness." This splitting open of the head of Zeus with the double axe and the subsequent release of Athena, the "reflective feminine" from the prisonhouse of the ego is the experience of the Inner Lightning-Flash or what is called the Awakening, is analogous to the rending or splitting apart of the Veil of Negative

Existence and bestows upon the experiencer the perception of life as it truly is, infinite.

The reason I suggest that this experience of the birth of Athena as the "reflective feminine" is only the beginning or first step in the attainment of "androgynic consciousness" is because this experience represents only the first half of the "androgynous equation," which states, "when the masculine becomes feminine...." What about the other half of the androgynous equation, which states, '...and when the feminine becomes masculine...'? As stated earlier, this experience is the awakening and arousing of the Earth-Mother-Goddess who exists in a state of receptive sleep as the sleeping kundalini coiled in three and a half coils at the base of the spine.

When the sleeping Earth-Mother-Goddess awakens, Charles Ponce suggests the image of the Hindu lingam, or phallus, to represent this arousal, and the Greek myth he suggests that represents the mystery of this experience is the myth of the birth of Dionysus, who was born from the thigh of Zeus. About this mystery and its relation to the birth of Athena, Ponce states:

'But what really ties this imagining up for me is the fact that one of these phallic gods was also given birth to by Zeus out of his own body—Dionysus. Whereas Athena was born from his head, Dionysus was born from his thigh: the masculine in the lower zone, the feminine in the higher, as Jung has suggested. By virtue of the fact that the two were born out of the body of their father, Dionysus and Athena may be thought of as brother and sister, as were Shiva and Shakti. And they represent a dichotomy: the sister represents clarity and reflection, the brother ecstasy and freedom from reflection. Two sides of the same coin one might say.' ¹⁶

This myth of the birth of Dionysus from the thigh of Zeus as the aroused creative energy of the normally receptive Earth-Mother-Goddess represents the fulfillment of the second half of the androgynous equation, '... when the feminine becomes masculine.'

Thus Athena represents as the "reflective feminine" the awakened feminine side of the Sky-Father-God in "heaven above," i.e. within the mind, and Dionysus represents the awakened masculine side of the Earth-Mother-Goddess as the aroused kundalini in "earth below," i.e. at the base of the spine. Athena-Dionysus, then, represent in the ancient world the Greek equivalent to the fully awakened Divine Androgyne that in Judo-Christian symbolism is the Christ-Sophia, the divine guide of the soul and the opener of The Mystic Gate.

Athena, if we recall, was the patroness, protector, and divine guide of Ulysses on his long voyage home to Ithaca and his wife Penelope. She was also the benefactor and divine guide of Bellerophon and Perseus in Greek Mythology and in this sense she is analogous to the

Old Testament representation of the Divine Sophia in the Book of Proverbs.

Dionysus is linked to the image of Christ through the image of the vine, wine, and the experience of spiritual intoxication and inebriation as the divine ecstasy of spiritual experience. 'I am the vine; ye are the branches...' (John 15:5). Thus Sophia-Athena and Christ-Dionysus still retain their original qualities as representations of Logos and Eros or conscious and unconscious spiritual experience respectively, although their sex has changed to represent the attainment of "androgynous consciousness."

Charles Ponce makes another statement about this new experience of masculine and feminine that is highly relevant. He says that 'All of this leads us to consider that we are today faced not only with the freeing of the feminine, but the resurrection of another kind of masculinity.'¹⁷

Athena is closely associated with her freedom as the liberated "reflective feminine" in the myth of her birth, while Dionysus is closely associated with the image of the "resurrected masculine" aspect of the Earth-Mother-Goddess in the form of the fertility of nature.

In this sense, then, we can look "with another eye" at the most well-known representation of the Mystic Gate itself, the traditional Chinese symbol of the Tao. The two colors of black and white represent the two primordial opposites in Nature, black for Yin and white for Yang. Yin is the receptive feminine principle of the Earth-Mother-Goddess, while Yang is the creative masculine principle of the Sky-Father-God. Yet it is important to note that contained within each of these principles is the seed of its opposite, represented by the small round spots of opposite color, the white seed within the black Yin and the black seed within the white Yang. These seeds represent the potentially androgynous nature of each of the primordial opposites. When these two seeds awaken, or when the creative Yang becomes the "freed feminine" in a receptive sense, and the receptive Yin becomes the "resurrected masculine" in a creative sense, then the Divine Androgyne is born, the Mystic Gate opens, and the pilgrim is able to enter into the mysterious interior "otherworld" of the soul.

Now something about the Mystic Gate itself. Although the secret of opening the Mystic Gate lies in the mystery of the androgynous experience, the Mystic Gate itself is sometimes identified with the masculine aspect and sometimes with the feminine aspect of the androgynous Christ-Sophia. In the Old Testament this "gate" or "door" is referred to in the Book of Proverbs as the residing place of the Divine Sophia, where her cry issues forth to the sons of man. 'Doth not wisdom cry? and understanding put forth her voice? She standeth in the top of high places, by the way in the places of the paths. She crieth at the gates, at the entry of the city, at the coming in at the doors.' (Proverbs 8:1-4) Later on she says again, 'Blessed is the man

that heareth me, watching daily at my gates, waiting at the posts of my doors. For whoso findeth me findeth life, and shall obtain favor of the Lord.' (Proverbs 8:34-35) As Mircea Eliade stated, 'as a door is opened with a key, so the Yogi opens the door of mukti (deliverance) by opening kundalini.' In the Little Office of the Immaculate Conception the Virgin Mary is called "gate of the saints" and "portal of God." The tarot card entitled The High Priestess is another representation of the Mystic Gate, and the two pillars of the interior temple behind her called Boaz and Jakin imply the androgynous experience that is necessary to open this mysterious gate.

Yet this Mystic Gate is identified as much with Christ as the masculine aspect of the Divine Androgyne as it is with Sophia. In the New Testament Christ says, 'I am the door: by me if any man enter in, he shall be saved....' (John 10:9) And again he says, 'Behold, I stand at the door, and knock: if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me.' (Revelations 3:20) The creation of this inner androgyne as the Christ-Sophia, the inner guide of the spiritual wayfarer is that very experience that Mircea Eliade calls 'the paradigm of man's religious experience.'

In Christianity the mystery of awakening the Sky-Father-God is called Baptism and the awakening of the Earth-Mother-Goddess is called the Annunciation. This initiatory experience of awakening the divine androgyne as the Divine Child of the awakened Sky-Father-God and Earth-Mother-Goddess was the principle purpose of all the mysteries of the ancient world. As Evelyn Underhill stated, 'The Mysteries of the antique world appear to have been attempts often by way of merely magical initiation to "open the immortal eyes of man inwards": exalt his powers of perception until they could receive the message of a higher degree of reality.'¹⁸

Thus, the Divine Androgyne opens the Mystic Gate that leads inward into the inner sanctuary of one's interior being. It is the entrance into "a sacred place," it is to tread upon "holy ground," it is the entrance into the temple not built with human hands or edged tools, it is the entrance into the "enclosed garden," where exists the hidden and secret meeting-ground between the soul and God. It is also the beginning of the Great Journey. It is Dorothy going over the rainbow into the magical land of Oz, it is Parsival setting off on the grail quest, it is Christian leaving behind the City of Destruction and entering through the wicket-gate on his pilgrimage to the Celestial City.

Once the Mystic Gate opens, the Ancient Way lies straight and clear before the seeker, and the admonition 'enter ye in at the straight gate' summons the wayfarer from within. 'For straight is the gate, and narrow is the way, that leadeth unto life, and few there be that find it.'

The Spirit of the Valley never dies.
 It is called the Mystic Female.
 The Door of the Mystic Female
 Is the root of Heaven and Earth.¹⁹

Notes

- 1 Sir James George Frazer, *The Worship of Nature*. (New York: The Macmillan Co., 1926), p. 26.
- 2 Eric Neumann, *The Origins and History of Consciousness*. (New York: Pantheon, 1954), p. 103-104.
- 3 Felix Guirand, ed. *The Larousse Encyclopedia of Mythology*. (New York: Paul Hamlyn, 1965), p. 89.
- 4 E.O. James, *The Ancient Gods*. (New York: G.P. Putnam's Sons, 1980), p. 77-78.
- 5 *Ibid.*, p. 75-76.
- 6 Jacob Boehme, *Mysterium Magnum*. (London: John M. Watkins, 1965), p. vii.
- 7 Richard Wilhelm, trans. *The Secret of the Golden Flower*. (New York: Harcourt Brace, and Co., 1932), p. 73.
- 8 Carl Jung, *Mysterium Coniunctionis*. (New York: Pantheon, 1970), p. 179.
- 9 Eric Neumann, *The Origins and History of Consciousness*. (New York: Pantheon, 1954), p. 245.
- 10 Mircea Eliade, *Yoga: Immortality and Freedom*. (New York: Pantheon Books, 1958), p. 245.
- 11 John Bunyan, *The Pilgrim's Progress*. (London: T.C. Jack, Ltd. N.D.), p. 34-35.
- 12 Esther Harding, *Journey into Self*. (New York: Longman's, Green and Co., 1956), p. 102.
- 13 Mircea Eliade, *Patterns in Comparative Religion*. (New York: Sheed and Ward, 1957), p. 423.
- 14 Charles Ponce, *Alchemy: Papers Toward a Radical Metaphysics*. (Berkeley: North Atlantic Books, 1983), p. 112-113.
- 15 *Ibid.*, p. 113.
- 16 *Ibid.*, p. 115.
- 17 *Ibid.*, p. 118.
- 18 Evelyn Underhill, *Mysticism*. (New York: E.P. Dutton, N.D.), p. 6.
- 19 Lin Yutang, *The Wisdom of Lao Tzu*. (New York: Modern Library, 1948), p. 64.

Alchemy Conference in Groningen

Another sign of the increasing interest in Alchemy among academics was the lively conference on the history of alchemy, held at the University of Groningen, Netherlands, from 17 to 19 April, 1989. This was only the second conference of its kind, the previous one having been held at Wolfenbüttel, Germany. The conference was organised by the University's Chemistry Department under the genial guidance of Professor Jan Kommandeur with the help of his colleague Zweder von Martels, and with Mrs Kommandeur master-minding the registration and paperwork. The result was a richly rewarding three days of talks from a wide variety of scholars coming from many countries.

The first lecture was by Nathan Sivin on alchemy in China, followed by R.G. Rajan talking on alchemy in India and its relationship to the caste system. Other speakers included Antoine Faivre on the theme of the Golden Fleece, Christopher McIntosh on the alchemy of the Golden and Rosy Cross order, Allen Debus on the iatrochemical background to the Chemical Revolution, and Karen Voss on the *hierogamos*. There was a variety of events apart from the lectures, including a choral performance of Michael Maier's alchemical fugues, a canal trip and a banquet at a country house. In the town's Maritime Museum there was a simulation of an alchemical laboratory and an exhibition of books from the famous Bibliotheca Philosophica Hermetica in Amsterdam.

The proceeding of the conference, due to be published this autumn, promise to be an immensely valuable addition to scholarship on the history of alchemy.

- Christopher McIntosh

Rosicrucianism: The First Blooming in Britain

Ron Heisler ©

1 An International Movement

Contrary to traditional preconceptions, the evidence of Rosicrucian activity in England and Scotland in the first flush of the movement (circa 1604–30) is considerable. Michael Maier alerted us to this possibility when declaring that he first heard of the Brotherhood when in England – and by Christmas 1611 he was sending a Rosicrucian “greetings card” to James I.¹ Philip Ziegler’s claim, that John Dee, who died in 1608, was a Rosicrucian Brother, remains unsupported by any other source; but Karl Widemann’s assertion that Cornelis Drebbel, who settled in England in 1605 in the King’s service, remaining there for much of the remainder of his life, was a Rosicrucian, has an authentic ring to it. Widemann said that Drebbel was the man behind the pseudonym of Julianus de Campis.²

That the movement had an even earlier existence is strongly suggested by the letter Moritz of Hessen-Kassel sent to Henry IV of France (dated 17th April 1604). The Landgrave mentioned the livery “made in the form of a rose”, which many young gentlemen were wearing at Cassel, then cryptically remarked that it was “plutost signe d’une bonne amitié entre eux, que de quelques autre conséquence[s].”³ This was an age of societies, both public and secret. James I forced the closure of the Society of Antiquaries about 1608. The Robin Hood Club agreed its articles in London in 1613.⁴ The Family of Love persisted throughout the Elizabethan and Jacobean ages. Sodalities of lay Roman Catholics under Jesuit leadership were active in England in the 1620’s. The Mermaid Club (possibly a Rosicrucian front) was active in 1611/12. It had three grades of member: fellows, brothers and probationers. Several members fell under suspicion of connection with treasonable activity at one stage; and the presence of a Club document in the associated State Papers suggests that the Club itself was

investigated. It was about this period, too, that the Scottish Freemasons began the serious recruitment of nobility and gentlemen into membership. David Stephenson has recently revealed the existence of a society of court officials in 1628; and in 1624 the authorities were busy putting down two secret societies among the soldiery.⁵

Contact between English and Scottish intellectuals and their Continental counterparts was vigorous, as the evidence of the many surviving *alba amicorum* especially from Germany, indicates. The journeys of Robert Fludd to France and Italy are well known; alas, the only place we know for certain he visited in Germany was Augsburg, although his German links remained strong. Correspondence from his father to Lord Salisbury shows that he planned to attend what was probably an alchemists' convention in France in 1606. He always denied belonging to a Rosicrucian organization. But the anti-Rosicrucian pamphlet *VIII Miraculum Artis* by Hisaiam sub Cruce Ath. (Isaac Habrecht) claimed that Fludd was the original for the brother in the *Fama* who cured a Duke of Norfolk of leprosy.⁶

The great patron of Rosicrucian alchemists and medical men was Moritz of Hessen-Kassel – and the link between his court and England was intense for many years. An anglophile, he employed English “comedians” and musicians such as John Dowland. He was also the patron of the Calvinist university of Marburg. With its great chemistry faculty under the direction of Johann Hartmann, it maintained an almost incestuous relationship with the Calvinist oasis at Oxford, Exeter College. The Rosicrucian Johann Combach studied at Exeter, as did Hartmann's son-in-law, Henry Petreus; as also did James Martin, a supporter of Robert Fludd of German descent. The College remained a magnet for emigré students from the Palatinate in the 1620's.⁷

If we examine J.V. Andreae's circle, we note that Johann van der Lind, his bookseller friend at Tuebingen, had crossed the Channel; that Thomas Lansius, both teacher and friend at Tuebingen, visited England in 1604; and that Tobias Adami (editor of Campanella) probably did the same in 1606. The Rosicrucian E. Brinck came to London in 1607, with a recommendation to William Camden; and the playwright-alchemist and probable Rosicrucian Johannes Rhenanus, spent six weeks in England in 1611. Using the pseudonym of de Campis, Cornelis Drebbel wrote on the 24th April 1615 that he had met “three members of the [Rosicrucian] order.”⁸

The great medical anthology, *Nosologia Harmonia*, was published at Marburg in 1615 and 1616 under the “presidency” of Henry Petreus. It contained contributions by the known Rosicrucians George Molther, J.D. Mylius, Johann Combach and Raphael Eglinus; also by Anthony Stafford, who years later included a hitherto unpublished poem by Ben Jonson in one of his books. Perhaps they were friends. *Nosologia Harmonia's* preface refers to Dr Edmund Wilson, later a militant anti-Papist and leading light of the London College of Physicians, where he

worked closely with William Harvey and Fludd. He was made Canon of Windsor in 1616-17, an office of which he was soon deprived.

The most impressive piece of evidence we have of the Hesse-Scotland link is a letter in the possession of the Royal College of Physicians in Edinburgh from Lord George Cromarty. He wrote: "I haveing found by letters directed from Dr Politius (a Polonian or Silesian) to my grandfather Sir George Areskine of Innertile... Privy Counsellor to James VI and to King Charles I... This was sent to him by the society at Hess, and directed under the convoy of the said Dr Politius, who by his letters to Sir George declares that by the direction of that society his chief errand to Scotland was to confer with him." Politius was probably the "Politius" who edited a work by Paracelsus at the end of the 16th century. With Cromarty's letter came copies of the rules of the Rosicrucians.⁹

One of the most important figures to frequent Rosicrucian circles was the Scot Thomas Reid (d. 1624), who was usually known as Rhaedus. In 1618 he became Latin secretary to James I, in which office, in collaboration with Patrick Junius (Young), who also signed Morsius's *album amicorum*, he undertook the translation of the King's collected writings, in addition to holding responsibility for James's diplomatic correspondence. Rhaedus, who was educated at Aberdeen grammar school and then at the Marischal College, spent years studying in France, and at Rostock and Leipsig universities. In December 1608 he became a licensed teacher ("docent") at Rostock, where he taught philosophy and "humane letters". It was at Rostock that he struck up a friendship with the Rosicrucian Joachim Morsius. Morsius explained in the preface to the edition he edited of Rhaedus's collected theses, *Pervigilia Metaphysica Desideratissima* (dated 31 Aug. 1616), that they had lived together in the university town, were on terms of the greatest intimacy and had left it at the same time.¹⁰

Rhaedus' writings do not impress today, but fortunately his commonplace book, filled with drafts of letters, both private and official, survives in the shape of Additional MS 38,597 in the British Library. *F.* 71 contains a letter to Constantine Huygens, the Dutch man of letters, who was acquainted with Rosicrucians such as Drebble and Torrentius, as well as knowing John Selden and Ben Jonson. *F.*s. 71b-72 contain a letter to the Scot Thomas Seget, Sir Henry Wotton's protégé, whom Wotton had extracted from a Venetian prison and who held unorthodox political and religious views. He was a great friend of the Polish Socinian Martin Ruar (the Socinians rejected the Holy Trinity and were the ancestors of the Unitarians). Ruar and Seget apparently were dismissive of J.V. Andreae's *Reipublicae Christianopolitanae Descriptio* (1619).¹¹

A fascinating friendship of Rhaedus' is revealed on *f.* 72b, which contains a letter to Daniel Cramer, author of a classic Rosicrucian emblem book issued in 1617. This letter is dated 28 September 1622.

That Rhaedus knew Michael Maier is probable: his brother, Alexander Reid, gave Aberdeen University a copy of Maier's 1621 book *Civitas Corporis*.

Rhaedus' name is linked to the Rosicrucians in a letter printed in J.H. Seelen's *Athenae Lubecenses*, which was written by Paulus Tarnovius at Rostock on the 5th May 1617 and addressed to Kirchmannus. The letter, to my knowledge, has never been republished in modern times and throws so much light on the Rosicrucian fever then besetting university campuses that I believe it deserves full quotation:

"I have shown to Domine Lubino & Domine Asselmanno [Johann Asselmann, Professor of Theology at Rostock] the Rosicrucian Brothers trash from Stockholm. Each of these fanatics professes not to know what the dreams [reveries] mean; one of whom, when I indicated where the documents came from, urged me to give them up to Vulcan [fire]. He kept saying that that was the most powerful kind of refutation: not the sort of thing that you were expecting from this person. Is sent one of the examples to Domine Helvicus at Geissen [university] with the object of getting proof regarding the words of himself and his colleagues: however, I could find out nothing regarding the secrets of these brothers. Let Domine Gryphius be brought forward formally into the matter. Also the Senate were recently prevented from intervening by the ban of the Principal, concerning which I think I had written to you before. M. Helwigius had already departed for Sundenses [Stockholm university], whose successor has long been designated. There is an ambiguity regarding the rule of confirmation in nominating a Principal, which prevents us from naming either of the Principals, whichever one of them applies in this case. I understand that the reason for the ambiguity has arisen from the fact that Rhaedus, after he had obtained the letter of confirmation from the Junior Principal and had brought it to us, immediately went away to England relinquishing his professorship, from which M. Simon had been displaced. Therefore that matter is considered to be void in one Court, but not so in the other. But these turmoils, it would seem, would be easily quietened if the more serious ones among the Illuminated Brothers were settled, a thing to which the Deputies are paying attention."¹²

2 The Iconography of the Rosy Cross

Swathed in myth as it was, Rosicrucianism in the early years yet managed to take on a popular form. It penetrated popular

consciousness. We even have a report that the army commanded by Ernst von Mansfeld, fighting against the Hapsburgs on behalf of the Elector Palatine, chanted as it marched:

"Nous sommes les enfants de la Rose Croix,
Les défenseurs d'une juste cause."¹³

There are several literary clues to the Rosicrucian sub-culture of England. John Donne penned *The Crosse*, which the noted Donne scholar, Helen Gardner, cogently argued came from a "manuscript" edition of his poems dating from no later than 1614, which he discussed that year in a letter to Sir Henry Goodyer, a fellow member, incidentally of the Mermaid Club (20th December 1614). The poem contains these lines:

"Material Crosses then, good physicke bee,
But spirituall have chiefe dignity.
These for extracted chimique medicine serve,
And cure much better, and as well preserve."

Surely this is an allusion to the Rosy Cross! Gardner explains, "At this period a cross on an altar would be very rare, except in royal chapels: King James observed to the Puritans: 'the materiall *Crosses* which in the time of Popery were made, for men to fall down before them... are demolished as you desire.'" James was quoted from Barlow's *The Sum of the Conference* of 1604 (p.74). Donne, who had converted from Catholicism, was now visualizing a Protestant alternative to the Popish cross.¹⁴

Donne's background places him in the right company. He was a keen Palatinist, visiting the Elector Palatine in Germany in 1612 as part of the preliminaries to the wedding with the Princess Elizabeth Stuart. In 1619 he delivered two sermons before the Elector Palatine and his wife, before setting out with Lord Doncaster on his embassy to Germany intended to avert catastrophe in regard to the Bohemian succession. Donne's sermon at St. Paul's on Christmas Day 1621 had a real Rosicrucian ring to it: "They had a precious composition for lamps, amongst the ancients, needed especially for Tombes, which kept light for many hundreds of years; we have had in our age experience, in some casuall openings of ancient vaults, of finding such lights..."¹⁵ Sermons of 1619 and 1621 suggest strongly, too, that Donne was intimately familiar with the ideas of Robert Fludd and his close friend William Harvey on the circulation of the blood, which had not yet seen print. His St. Paul's Christmas Day sermon of 1624 even quotes from the Rosicrucian Daniel Cramer (Donne was not a widely read theologian by the standards of his time).¹⁶ Donne's own closest friend was probably the Scots Puritan, Robert Ker, 1st Earl of Ancrum, to whose care he entrusted his dangerous treatise on suicide, *Biathanatos*, in 1619, as well as a manuscript collection of his poetry, including *The Crosse*. The Newbattle Abbey MS in Latin of Theophilus

Schweighardt's *Speculum Sophicum Rhodo-Stauroricum* is likely to have been Ker's personal copy. Donne was also an active member of the Mermaid Club. Eighteen volumes with his signature found their way eventually into John Selden's library.¹⁷

The iconic potency of the conjunction of cross and rose in the minds of Protestant Englishmen can be deduced from the following examples. William Camden wrote a note on Thomas, Earl of Arundel - like Donne, a keen Palatinist who had converted from Catholicism: "No less did he like his invention, which for Sir Anthony Wingfield devised a Wing with these four Letters, F.E.L.D. quarterly about it, and over the Wing a cross, to shew he was a Christian, and on the cross a red Rose, to shew that he followed the house of Lancaster." James Maxwell was a London based gentleman millenarian hailing from Scotland; John Selden, Fludd's companion, was a friend. His forte was the study of prophecy, on which subject he was alarmingly erudite. He wrote several tracts on the subject. In *Admirable and Notable Prophecies*, his best known work, he reports "a certain prognosticall verse, found in an old manuscript, imparted unto my viewe not long agoe, by the judicious Gentleman and my very kinde friend Maister S. George Norry, King at armes..." The "view" reads thus:

*"Ieffe Rosa Sanguis Bruti
Portat Crucem Iesu Christi*

That is to say, the Rose of England beareth
and bringeth the Crosse of Christ to forraigne lands...¹⁸

Camden was Clarenceux at the College of Arms. His successor in this office was Sir Richard St. George, a member of the circle of Camden, Sir Henry Spelman and Sir Robert Cotton, who earlier was Norroy King at Arms.

John Davies of Hereford is rather hard to swallow today as a poet; but he has an important place in our story. In 1609 he published *The Holy Rood, or Christs Crosse* with a commendatory verse by Michael Drayton (John Selden provided the marginal notes to Drayton's *Polyolbion*). Davies depicts the Saviour as a Paracelsian Doctor. Perhaps Donne's *The Crosse* owes something to Davies; or Davies had seen the manuscript of Donne's poem. In *The Scourge of Folly* (1611) Davies included a sonnet rather obviously derived from Donne's *The Flea*, which only circulated in manuscript form at the time. Davies' *Holy Rood* has the lines:

"This kinde, most kinde, Soul-saving Emperick
His own blood broached to our Soules to save;
And for our Healthes He makes his own Heart sicke,
Yea dyes: that by His Death, wee life might have."

Davies' book was dedicated to several members of the Egerton family, including Lady Frances Egerton. Coincidentally, Robert Fludd

was interrogated in 1610 for suspected implication in a duel in which James Egerton, Lady Frances' son, was killed. Fludd, it should be recalled, some twenty years later, in *Summum Bonum* (1629), elaborated at length on the symbolism of the Rosy Cross. The Cross was the sign or signal of Jesus Christ, and its red colour was that referred to by Isaiah, when he said, "Their blood shall be sprinkled on my garments." The blood of Christ, said the Apostle, "cleanseth us from all sin." The cup of the mystic sacrament is declared to be "sanguis Christi". And Fludd explains, "In the centre of our Cross is a Rose of the colour of blood, to show that we have to plant and labour till the impure be made pure... This labour is the divine and sacred alchemy, and the full Rose on the Cross is its completion".¹⁹

I cannot quite put out of my mind the fact that the great theological stylist Lancelot Andrewes had been taking extracts in 1605 from Tertullian, Cyprian and Origen on the "Sign of the Cross".²⁰ Andrewes had been very good to Donne, lending him books on occasion. He engaged in chemical experiments. Michael Maier had a special printed dedication to him in *Arcana arcanissima*. Fludd probably had let him see a version of the macrocosmical history by the year 1609. Andrewes bequeathed his *Hermes Trismegistus*, with his library, to Pembroke College, Cambridge.

Andrewes' sermon before King James at Greenwich on Good Friday 1605 is perhaps the high point of that cluster of notions concerning the nature of the cross then in circulation, which partly account for the attraction of Rosicrucianism for the elite Protestant intelligentsia in Britain. Andrewes explained that Christ's soul suffered "much more on the spiritual, than His body did on the material cross. For a spiritual Cross there was too..." Further, "the blood of Gethsemane was another manner of blood than that of Gabbatha, or that of Golgotha either; and that was the blood of His internal Cross". Elsewhere we learn, "There is a theory medicinal, like that of the brazen serpent, and it serveth for comfort to the conscience, stung and wounded with the remorse of sin. For what sin is there, or can there be, so execrable or accursed, but the curse of the cross... what of so deep or of so crimson a dye, but the blood of it, the blood of the Cross, will do it away." Andrewes is making here the analogy between the Cross (in one of several senses he has specified) and the medicinal antidote.

Andrewes at one point slyly reminds his auditors that, "Were all philosophy [science] lost, the theory of it might be found there. Were all [academic] Chairs burnt, Moses' Chair and all, the Chair of the Cross is absolutely able to teach all virtue new again." This reminds me very much of the passage in the *Confessio* that runs: "...we hold this, that the meditations, knowledge and inventions of our loving Christian Father... are so excellent, worthy and great, that if all books should perish, and... all writings and all learnings should be lost, yet the posterity will be able only thereby to lay a new foundation, and

bring truth to light again." Finally, was it Andrewes the Palatinist speaking when he preached to King James on Easter Day 1616 at Whitehall?²¹ His words ran: "It is the time of flowers, and from flowers doth the Apostle take his term of *Marcescere*. It is properly the fading of the rose. Straight of itself the rose *marcere*, and violet *livere*, 'wax pale and wane'."

But to return to John Davies of Hereford: his firmest association with Rosicrucian symbolism occurs in the context of a fine engraving of the Princess Elizabeth, wife to be of the Elector Palatine, by the Dutch engraver, Cornelis Boel. Boel; came to England in 1611 specifically to do the title-page for the *Authorised Version* of the *Bible*, staying at Prince Henry's palace, where Davies was working at the time. In the engraved portrait, Elizabeth wears at her breast a rose shaped brooch from which suspends a pendant containing a cross. On the left arm is tied what appears to be a huge rosetta flecked with crosses. To this engraving are appended eight lines of a poem by Davies – given both in Latin and English. Van der Dort described to Charles I Isaac Oliver's miniature portrait of the Princess, done about the year 1610, as showing "some single Eglantine Roases wth Jwell about her neck."²²

We have several surviving paintings and engravings of the Princess Elizabeth, from before and after her marriage, and it is to an engraving by Francis Delaram, done a few years later, that we have to look for confirmation of what has not yet achieved its final form in the Boel portrait. In the Delaram work the Countess Palatine wears a huge brooch in the shape of a cross at her breast – but our eyes are caught by the huge rosetta tied on her left arm, which has a cross design at its centre. This is the definitive royal version of the Rosy Cross.²³ Delaram specialised in engravings of worthies associated with the Palatine cause, including Bishop John Williams, Flud's patron. Under the Delaram portrait we find the words: "Are to be sould by Compton Holland over against ye exchange." Davies of Hereford was a particularly close friend of the Holland family, the poet Abraham and his publishing brothers, Henry and Compton, as well as of their father Philemon, whom Gabriel Naudé accused of being a magician.²⁴

Although Davies was a promiscuous dedicator of verses, it is perhaps noteworthy that he wrote a verse to Sir Christopher Heydon, the millenarian astrologer, whom John Heydon described as a "Seraphimacally Illuminated Rosie Crucian." Heydon's unpublished tract of 1618-19, "A Recitall of the Celestial Apparitions of this present Trigon now in being", is written in a truly Rosicrucian spirit.²⁵

3 Rosicrucian Personalities

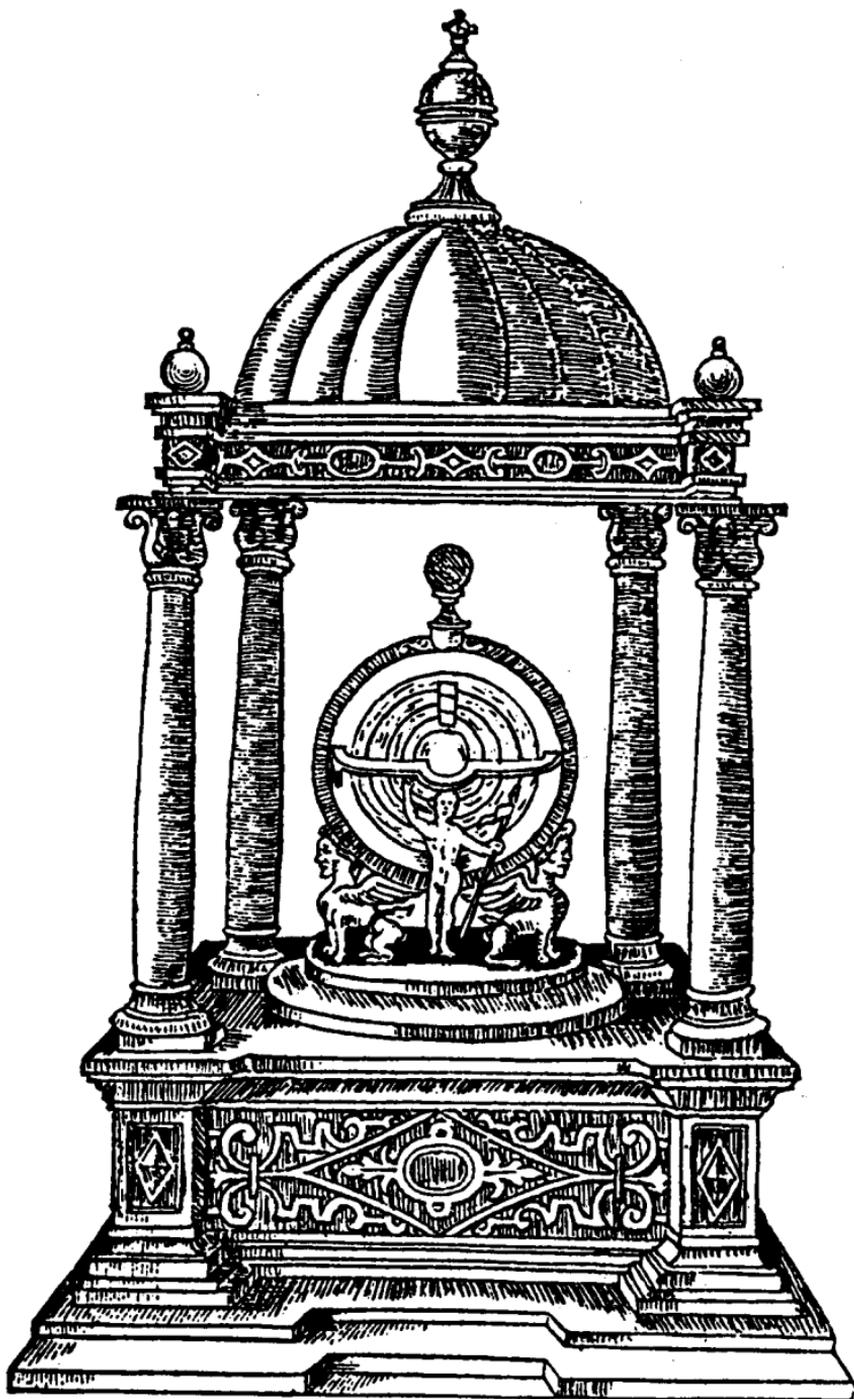
Patrick Sanders

A work of great interest for the light it throws on the confluence of influences in the evolution of Rosicrucianism is *Epistola Fratris Rogerii Baconis De Secretis Operibus Artis et Naturae...*, published by Frobenius at Hamburg in 1618 (the same publisher printed a work by Francis Anthony that year). Dedicated to "Clarissimus Restitutionis universi Phosphoris, illuminatis, Rosae Crucis Fratribus Unamis", the book prints the notes that John Dee wrote on the brilliant scientist of Brasenose College, Oxford. But other notes, by "P.S.", are included. Who was this editor "P.S."? English or Scottish associations are suggested by the references not only to Robert Fludd (Libavius' attack is described), but also to Thomas Brightman, the noted Puritan millenarian writer. That the editor was the Englishman Dr Patrick Sanders (1582-1638), who is sometimes called Saunders, can be deduced from the evidence of his papers now lying either among the Ashmole manuscripts in the Bodleian Library, or at the British Library. They clearly link Sanders to John Dee. Ashmole MS 1471 is a 14th c. manuscript containing various works by Raymond Lull with annotations by Dee, on f. 193cd there is a note stating that the papers had been given to Sanders by "Hipsly" in July 1606. Ashmole MS 424 was another Dee manuscript that reached Sanders through the agency of "Hipsly". Ashmole MS 1485 includes both Sanders' inscription on a 16th c. manuscript as well as extracts from Roger Bacon.

Patrick Sanders signed the album amicorum of the Rosicrucian Morsius. He became a qualified physician rather late in life. After becoming MD at the university of Franeker in Westfriesen in August 1619, he was incorporated as a doctor at Oxford university by the 2nd December that year. On the 30th September 1620 he was admitted as a candidate of the London College of Physicians.²⁸

Cornelis Drebbel

Cornelis Drebbel (1572-1633) was perhaps the most brilliant inventor of his age, whose achievements include the successful Bow dye, a furnace for distilling sea-water, a perpetual motion machine, made for Henry, Prince of Wales, at Eltham Palace, which fascinated all Europe (there are references to it in several Rosicrucian tracts), an under-water torpedo which was actually used in 1628 by the English navy, and a submarine that sailed in the Thames. His devices for the frivolous entertainment of his courtly patrons were almost as impressive - refrigeration, indoor rain and snow, automats for masques, even a mechanical virginal allegedly operated by the rays of the sun.



Cornelis Drebbel's Perpetuum Mobile

Drebbel's father-in-law, the great Dutch engraver Hendrik Goltzius, is thought to have been a member of the Family of Love. Drebbel found patronage under the Emperor Rudolf II at Prague, where he studied alchemy and developed an obsession with codes and secret or hidden languages. He came to serve James I in 1605; except when he accompanied the Elector Palatine to Prague in 1619, where, mysteriously, he was placed under arrest for a little while, he stayed in England till the end of his life. Poverty beset him in later years: he resorted to running a low ale-house.²⁷

Drebbel, says Widemann, was a Rosicrucian. He signed the *alba amicorum* of the Rosicrucians Morsius and Daniel Stoltz von Stoltzenberg (Stolcius). Writing as Julianus de Campis, he described Boccacini's "General Reformation", which had been attached to early editions of the *Fama*, as a piece of comedy, implying that he had taken it seriously for a time: "I myself fell into error through this when I knew no better; for it is not expedient to associate a weighty and secret book [the *Fama*] with a slight and open discourse."²⁸ Using the same pseudonym, he wrote an attack on J.V. Andreae in reply to the onslaught on Rosicrucianism in *Menippus*. This was published in Arnold Kerner's *Tetras Chymiatrica* (1618). Drebbel was often thought to be an Anabaptist. Peiresc commented that "He lives according to the laws of Nature and believes in nothing." Peiresc also noted that he "made a profession of simplicity and ignorance."²⁹ Whatever the truth of the matter, Drebbel was widely distrusted in intellectual circles. Kepler felt this way about him too.

James Martin

Robert Fludd's *Sophiæ Cum Moria Certamen* (1629) includes satirical Latin verses, directed at the French anti-Rosicrucian, and Fludd hater, Mersenne, by "Jacobus Aretius, Oxoniensis" and "I.M., Cantabrigiensis". Since "Aretius" was the pen-name of the clergyman James Martin, who had attended both of the old universities, the "I.M." verses almost certainly were his work too. Martin was a singularly flighty, even scandalous individual, the possessor of a great fund of book learning for which he was unable to find a really worthy application, although he edited some useful minor books. He was commonly judged of unsound mind. His friend, the dissolute bastard begetting clergyman John Lewis, said in his support that he was "reasonably qualified [to serve as a parson] if his brain was settled."³⁰ Martin's fluctuations of behaviour and allegiance tempt me to think he was probably a schizophrenic; but if so, he was the kind of schizophrenic one encounters in real life rather adept at promoting their career.

Martin's friendships were numerous. *Via Regia* (1615) has a marginal reference to John Selden, who remained a long-term friend. Other friends included the Rosicrucian Sir Kenelm Digby, Digby's

intellectual sparring partner Thomas Hobbes, Patrick Junius, Isaac Casaubon, Dr Prideaux of Exeter College, and members of the Houghton family of Houghton Tower, whom E.A.J. Honigmann has cogently demonstrated were probably early patrons of Shakespeare.³¹ Through his first marriage, Martin was related to Michael Drayton and possibly Sir Aston Cokaine, a rather lesser poet. His patrons included the Duke of Buckingham and John Phillips, Bishop of Man.³² Martin's interest in the occult is evident as early as *Primula Veris*, which refers to Giordano Bruno and Marsilio Ficino's Florentine Academy. *Panthea's* Appendix (1630) reports "A strange Apparition of 17. Ghosts (at once) in Wigan Church, seene not long ago". The same work has a digression on the subject of Lucifer, which seems to approvingly note that classical Roman families were wont to name their children Lucifer.

Martin was probably a mystic, fascinated by the image of the cross. In *Via Regia* he tells that in Switzerland in 1534 it rained red crosses on the citizens' houses and that during the siege of Rhodes of 1480, as the Turks assailed the Christians, "a shining Crosse of Gold" appeared in the air. In 1616 he wrote a letter to William Camden, sent "From Mr Selden's Study". Martin reminds Camden of "our late meeting" and then proceeds to describe events at Gamlinga in Cambridgeshire twelve or thirteen years before. Inhabitants had seen "over the houses in the night a shining cross in the air". Divers crosses had fallen: "Some of these my self have seen: they are of a brownish colour, and of this form ☩ ..."³³

One of the dedicatees of *Via Regia* is Clement Throckmorton, whom Sir Thomas Wotton reports as having advised the Duke of Buckingham to wear a coat of mail under his clothes some months before his assassination in 1628. Clement was cousin and intimate of Sir Arthur Throckmorton, Sir Walter Raleigh's brother-in-law. Dr Richard Napier of Lynford, Simon Forman's assistant at one time, who was a good friend of Kenelm Digby and probably was an associate of Fludd's, was related, it would seem, to the Throckmorton's. There is a correspondence still surviving between Clement Throckmorton and William Trumbull, the English envoy at Brussels; they seem to have been on close terms during the years 1609 to 1613. Trumbull is germane to our story simply for the fact that his manuscript book of music contains John Dowland's "George Aloe" song, which was featured in the Rosicrucian play *The Two Noble Kinsmen* in 1613.³⁴

In 1631 was published a vicious attack on Fludd entitled *Hoplocrisma-spongus: or, a sponge to wipe away the Weapon-Salve*. The author was William Foster, chaplain to Robert Lord Dorner, Earl of Carnarvon. Fludd is accused of being a magician and his practice of the weapon-salve cure equated with witchcraft. What had precipitated this crude assault? I would suggest that the answer lies in Fludd's unwise inclusion of Martin's verses in his book of 1629. Dorner

had been born a Catholic and is said to have died in that faith in 1643. However, in 1625 he married the daughter of Philip Herbert, Earl of Montgomery. The Herbert family were probably the leading Puritan family in the country, and before their marriage the young couple were catechised for three days by the Calvinist Dr Prideaux.³⁵ An alliance with the Herberts entailed adopting a Calvinist stance on Dormer's part; and having a Calvinist chaplain.

Martin meanwhile had become a cause célèbre in the struggle between Puritans and anti-Puritans within the Anglican church. In 1623 he was deprived of his living at Preston by John Bridgeman, Bishop of Chester, suspected of simony, accused of having churched mothers of illegitimate children "without publique confession" and of allowing the vicarage house to be desecrated. The churchwardens at Preston had presented him for neglect of duties and for taking money to free men from excommunication. Bridgeman later accused his patron, Sir Richard Houghton, of being a popish recusant. Martin argued he had been the victim of a Puritan plot. He succumbed to anti-Puritan mania: in 1626 it was "Puritans and Brownists" in Kent he was trying to root out; in 1633 it was "the Bedlam fury of Puritans". In 1632 he, with others, accused Bishop Bridgeman of "malversation" of certain monies, a charge of which Bridgeman was cleared.³⁶ The last I know of him is that in 1641, when an official to the Archdeacon of Exeter, he was accused in the Star Chamber of taking fees for the probate of wills, etc., in excess of those laid down in statute.³⁷ By publicly allowing Martin to be associated with his name, Robert Fludd had brought on himself the wrath of the Puritan lobby.

Ben Jonson

Ben Jonson's relationship with Rosicrucianism is complex. Sir Epicure Mammon in *The Alchemist* (first acted in 1610) rattles on with:

"Alas I talk'd
Of a fifth monarchy I would enact,
With the philosopher's stone."
(IV. v.)

Was this a joke at the *Fama's* expense? There we read that the Rosicrucians acknowledged "Quartiam Monarchiam for our Christian head [i.e. the Pope]; albeit we know what alterations be at hand, and would fain impart the same with all our hearts to other godly learned men..." Jonson was John Selden's bosom friend, who in turn was patient and companion of Robert Fludd. Selden and Jonson share the distinction of having signed the album amicorum of the Rosicrucian Joachim Morsius on January 1st 1619. In fact, Jonson, like Fludd, wrote a full dedication to Morsius. He also owned a copy of Morsius' collection of *Simonis Simonidae Poematia Aurea* (1619) – presumably a

gift. This copy has a number of corrections to the text in Jonson's handwriting, the nature of some of these suggesting that Jonson was consulting an actual manuscript.³⁸

The traditional assumption that Jonson was anti-Rosicrucian stems purely from later writings. He mentions the Order for the first time as late as 1621, in *News from the New World discovered in the Moon* – a couple of mild conceits, no more. *Mercury Vindicated* (1615), whilst lustily satirising alchemists in court circles, curiously fails to name the Rosicrucians. Only with *The Fortunate Isles and Their Union* (1624) do we encounter a fierce blast on the question of Rosicrucianism. This masque was intended to celebrate the royal nuptials of Prince Charles with the Catholic Henrietta Maria of France. But a careful examination of the Rosicrucian sections reveals some ambiguity as to the intended target. Was Rosicrucianism as such under serious attack? To this, the answer has to be no. Jonson makes great play with the old comedic convention of pretending that a "nobody" – in this case "Father Outis", who employs the spirit Johphiel – is a "somebody". Johphiel explains that Outis is,

"The good old Hermit that was said to dwell
Here in the Forest without trees, that built
The Castle in the aire, where all the Brethren
Rhodostauroticke live. It flies with wings,
And runnes on wheelles: where Julian de Campis
Holds out the brandisht blade."

Jonsonian allusions were never overesoteric: they were inserted in plays and masques to be comprehended in a split second by a knowing audience. This was a courtly audience expected to recall the engraved plate, with the castle in the air, of *Speculum Sopicum Rhodostauroticum* by Theophilus Schweighardt (Daniel Moegling), which had been published in 1618. So popular was this work, written originally in German, that four manuscripts of a Latin translation unknown in Germany survive in Britain, some with sumptuous coloured illustrations.³⁹ Obviously, there were many onlookers who knew that Julian de Campis was Cornelis Drebbel. Johphiel even gives his victim Merefool the choice of seeing an "Howle-glasse" rather than meeting Rosicrucians; and this is another allusion to Drebbel, who was famous for having invented a "perspective glass", or telescope, as we would say today.

What is really under attack in *The Fortunate Isles* is the silly ass Merefool, who goes around proclaiming his belief in the existence of the Rosicrucian Brotherhood. Essentially, I believe, the masque was intended to cast cold water on those who brayed aloud that such an Order existed. I think it has some bearing on the matter that it was being performed by the Palsgrave's – the King of Bohemia's – company.

To unravel its meaning, we have to look to a very odd figure called

Sir William Vaughan. He is possibly his age's worst published poet. More than slightly eccentric, he was Sheriff of Carmarthen in 1616. He invested heavily with the Newfoundland "adventurers" and wrote a medical treatise. His *The Golden Grove* (1608) has commendatory verses by Dr John Williams, later Archbishop of York and Fludd's patron; Dr Matthew Gwinne, a member of the circle of Sackville, Florio and Giordano Bruno; and Thomas James, who became Bodleian Librarian and signed Morsius' album amicorum.

Vaughan's *The Golden Fleece* (1626-7?) is dedicated to Charles I. It is the first work in English which can be fairly described as a Rosicrucian tract. We learn that news was brought to the King "that foure grave personages were newly arrived at his Court Gate, stiling themselves the Fraternitie of the Rosie Crosse... when hee better understood, that this Fraternitie were attired in long white Robes, with Olives branches in their hands, and that they were the foure famous Patrones of Great Brittaines Monarchie, Saint George, Saint Andrew, Saint David, and Saint Patrick... great was his Joy;... and after hee had reverently embraced and graced this Noble Fraternitie, hee told them the Cause of his late discontent, and that he tooke himselfe to bee much favoured that they now resorted to visit him now in his griefes extremitie".⁴⁰ This is an allegory obviously intended for Charles I's benefit; it has a rather Puritan feel to it, although Vaughan distances himself from the Puritans.

Vaughan is daft at times – but kept high class company. In 1626 was completed the translation of Boccalini's *Ragguagli di Parnaso*, whose 77th chapter had accompanied early editions of the Rosicrucian manifestos, under the title of *The New-found Politicke*. Boccalini was transparently the inspiration for *The Golden Fleece*. The first part of the Boccalini was translated by John Florio; the second by the Puritan Thomas Scott of *Vox Populi* notoriety. Vaughan did the third part himself and brought the parts together in a single volume.

Now in *The Fortunate Isles* the "airy jocular spirit" Johphiel employs two creatures, the doggerel poets Scogan and Skelton, to impersonate Rosicrucian Brothers and delude Merefool. It is curiously coincidental that Vaughan's publisher, Francis Williams, specialised in the selling of Scogan and Skelton's tales and jests.⁴¹ It is even more curious that Scogan and Skelton turn up as characters in Vaughan's *The Golden Fleece*. But whereas with Jonson they triumph, taking in Merefool completely, with Vaughan their fate is somewhat different. When the four Rosicrucian patron Saints appear in Part III, St. David speaks a sonnet in celebration of Charles I. But "Scogin and Skelton, the chiefe Advocates for the Dogrel Rimers by the procurement of Zoilus, Momus, and others of the Popish Sect [a clear dig at Jonson's attachment for twelve years up to 1610 to Roman Catholicism] very saucily interrupted him". Spencer, the Emperor's attorney for the English poets, "informed against them as Libellers". And the Lady

Pallas, the Queen Regent, decided "that Scoggin and Skelton well deserved to be published as Libellers, on that Starre-Chamber-Court."⁴² "Zoilis", by the way, turns up on the very title-page of *Speculum Sophicum Rhodo-stauroticum*.

Some tortuous relationship between Jonson and Vaughan seems to have been public knowledge years earlier, going by the evidence of Thomas Dekker's *Satiro-mastix* (1602). Dekker exquisitely parodies Jonson, with his poetic ambitions, in the character in the play called "Horace". Dekker introduces a scatter-brained Welshman with a pronounced Welsh lilt called Sir Rees ap Vaughan. Sir Rees says at one stage to "Master Horace" that he has "some cousins german at Court, shall beget you the reversion of the Master of the King's Revels, or else be his Lord of Mis-rule nowe at Christmas."⁴³ Sir Rees is taunting Jonson on a very sore point. For many years Jonson hungered for the very profitable office of Master of the King's Revels. His son actually was granted the office in 1621, only to have it snatched away immediately. Jonson had his revenge. Merefool *is* Sir William Vaughan. And the unfunny Scogin-Skelton episode in *The Golden Fleece* is an unbalanced mind's reply.

Théophile de Viau, a scandalous French libertine who was gaoled and interrogated in 1624, having been found with a Rosicrucian manuscript in his possession, of which he was the probable author, had important links with England. He is said to have taken refuge across the Channel from 1619 to 1621 with the patronage of the Duke of Buckingham, to whom he wrote an ode. He is also said to have visited England in 1616 in the company of Candale.⁴⁴ The painter Rubens once wrote that de Viau was a favourite author of the Rosicrucians.⁴⁵ The Frenchman's most famous work today remains *Les Amours Tragiques de Pyrame et Thisbé*, which his biographers have long suspected was inspired by an English source, and which some have thought was premiered in 1617. Now it happens that a phenomenally incompetent poem was published in London in 1617 under the title of *Pyramus and Thisbe*, allegedly written by one Dunstan Gale, who is otherwise unknown. The verse is comparable in its ineptitude to the compositions of Sir William Vaughan. The stock of its publisher, Roger Jackson, was assigned to Vaughan's publisher, Francis Williams, in 1626, who published a new edition. There is little doubt in my mind that "Dunstan Gale" was Vaughan's pseudonym.

Robert Burton

Robert Burton's *Anatomy of Melancholy* (first edition 1621) is a great literary classic which defies categorization. It has pertinent Rosicrucian references. With a contrived (probably) ambiguity, Burton writes at one point, "But our Alchemists, methinks, and Rosy-Cross Men afford most rarities, and are full of experiments... Cornelius Dribble [hath made] a perpetual motion..." It is not clear whether

Burton wants us to think that Drebbel was a Rosicrucian, as was the case. Elsewhere he refers to "that omniscious only wise fraternity of the Rosie Crosse, Those great Theologs, politicians, Philosophers, Physitians, Philologers, Artists, &c... if at least there be any such..." In the section called "Democritus to the Reader", Burton, with his habitual teasing ambiguity as to what he himself really believed, remarks that "We have good laws... but it seems not always to good purpose. We have need of some general visitor in our age, that they should reform what is amiss; a just army of Rosy-Cross men, for they will amend all matters, (they say) religion, policy, manners, with arts, sciences, &c."⁴⁶

That Burton was a Rosicrucian – or Rosicrucian fellow traveller – can be deduced from various sources. It appears, by the way, that he was a patient in 1597 of the magician Simon Forman, suffering from melancholy.⁴⁷ James Martin gave him an inscribed copy of *Primula veris* in 1613. Burton's second copy of this work, which I have inspected in Christ Church, Oxford, is annotated with the names or initials of the anonymous contributors – a unique guide to them. Burton's play *Philophilaster* was acted at Christ Church in 1617. The list of players included "Mr. Jonson, Master of Artes, Student, Bac." – probably Ben Jonson – and "Sr. Vaughan", who was undoubtedly Sir William Vaughan. The play has two Rosicrucian echoes. Polumathes remarks how at Rome "I was well-nigh trampled under foot by the Cardinal's mules..." "Mules" was a slang word for concubines or prostitutes. In the manuscript translation of the *Confessio* in the British Library we read that the Pope "shall be torn in peaces with muyles & and end be made of his asses cry, by a new Voyce". This differs from all other versions, which tell that the Pope "shall be scratched in pieces with nails..." In the other echo, Philobiblos and Polumathes discuss Andalusia in Spain. Polumathes explains that "when Barbarism raged throughout Europe, Philosophy [Arabic] took refuge here". When asked why he has made so long a journey to Andalusia, Polumathes replies, "So that, like unto Suppatius of Pontanus, I might counsel with wise men".⁴⁸ This section tingles with the memory of Christian Rosencreutz's journey to Spain.

Burton's deep involvement with the Rosicrucian movement is implied by what Sir William Vaughan says in *The Golden Fleece*. He states that King Charles had received the translation of Boccacini, *The New-found Politicke*, read it and dubbed Vaughan, its translator, "Orpheus Junior". We read further that "because the said Vaughan... and one Democritus Junior, which published the Anatomie of Melancholie, and one John Florio, a learned Italian, were the first messengers which blazed and reported these joyful tidings, Apollo admitted them all three into his Palace, as extraordinary Waiters".⁴⁹ Florio, whose translation of Montaigne into English remains unsurpassed to this day (Shakespeare appears to have read it in manuscript), had been a

member of that circle, led by Thomas Sackville, Lord Buckhurst – said by the freemasons long after to have been a mason – which warmly received Giordano Bruno during his English visit.⁵⁰ It is worth noting here the inscription in the British Library copy of the quarto of Jonson's *Volpone*: "To his louing Father, & worthy Friend Mr. John Florio: The ayde of his Muses. Ben: Jonson seales this testemony of Freindship, & loue". English Literature Departments have traditionally assumed this paternity to be "poetic"; we should keep an open mind, in the absence of hard evidence, as to whether the relationship was esoteric.

Burton's zeal for collecting Rosicrucian related works was unequalled in England. He had, of course, *The Golden Fleece* and the Boccacini. Also Sir Christopher Heydon's *A defense of judicial astrology* (1603). And he owned two works by the Rosicrucian Raphael Eglinus, published in 1608 and 1611. Burton had J.V. Andreae's *Menippus* and seven works written by Andreae's friend, Christopher Besold. He gave Christ Church three works edited by Morsius, all published in 1619. Burton's library includes the vary rare *Rosae Crux F R C fama e Scanzia redux bisvati..*(1618), as well as Henricus Neuhusius' attack on the movement, *Pia et utilissima admonitio, de fratribus Rosae-Crucis..*(1618). The most interesting item Burton owned, however, was the unique surviving copy of the *Disputatio historico-politico..*(1624), over which Matthias Bernegger had presided. Bernegger joined Andreae's Christian Society in 1620 and in June 1623 obtained through Isaac Habrecht a copy of the poetry of G.R. Weckherlin, who later became under-secretary of state at Whitehall and was probably a Rosicrucian. One can wonder as to how Burton got his hands on the Bernegger item.⁵¹

Before leaving Burton, there are certain peculiarities of his which require mention. The early editions of the *Anatomy* differ from later editions in many small particulars. Among them is the habit – he does it twice – of referring to the fraternity or brethren of "St Roses Crosse". Then there are the idiosyncrasies of Burton's inscriptions in his beloved books. In the 1600's he was wont to mark them with John Dee's sigilla, the monas. For many years he remained in the occasional practice of marking his books thus : "R ∴ ∴", which does not necessarily stand for "Rosy Cross", but could stand for "Robert Burton". However, his copy of John Donne's work about the "new science", *Conclave Ignati* on which he wrote down "1610. mense Februario", has the inscription done this way: "Rob ∴ ∴ Burton". On Jonson's masque about Rosicrucianism, *The Fortunate Isles* Burton wrote "R ∴ ∴ B". But in most of his library it was Burton's practice to write the mysterious inscription "r r r". There are several possible interpretations; but one should recall that the symbol and name of the "three roses" was commonly used throughout the 17th century to denote alchemical societies.⁵²

John Everard

Dr John Everard (1582-1640) was one of the great theological personalities of the pre-Civil War period, a major influence upon the growth of nonconformity, being identified closely with rebellion against hierarchical authority in the Anglican church and with a democratical spirit. With his brilliant synthesis of Puritan Theology with hermeticist and alchemical beliefs, he cast an inspirational shadow over both many followers of the Family of Love and early, radical Quakerism. At one stage he was forced to repudiate a libertine strain that had arisen among some of his more ardent followers. His appeal was among all classes of people: William Prynne claimed he was chaplain to the Earl of Holland; the Earl of Mulgrave was another of his protectors. His anti-Catholicism was staunch; his opposition to Spain, and any links of the English throne with the Spanish Hapsburgs, fanatical. He went to gaol six or seven times for preachings in which he expressed this hostility, the first time in August 1622. Said James I of him: "What is this Dr. Ever-out? his name... shall be Dr. Never-out?" His first notable sermon, dedicated eventually to Sir Francis Bacon, was *The Arriereban*, given on July 25th 1618 at St. Andrew's, Holburn. By one of those unerring coincidences we get accustomed to in Rosicrucian studies, the incumbent lecturer at St. Andrew's was Dr Edmund Wilson, who had studied at Marburg university in 1613 and was mentioned in *Nosologia Harmonia*.⁵³

Three letters to Sir Robert Cotton from Everard in 1626-7 show that Robert Fludd was Everard's friend, and that Fludd had put him onto *The Way to Bliss*, which Elias Ashmole was to eventually publish, and which John Heydon stole from without remorse.⁵⁴ Thomas Scott, no Rosicrucian himself, depicted Everard directly in the *Second Part of Vox Populi* as the victim of a plot by Gondomar, the Spanish ambassador in London.⁵⁵ In the early 1630's he began to preach sermons for "Mr Hodges" at St. Olave Jewry. This was "Thomas Hodges", whose Wednesday lectures at this church began in 1631 and who, like Everard, had a devoted following. Surely it was this Hodges whose translation of Michael Maier's *Themis Aurea* saw publication in 1656.

Everard's unorthodoxy claimed the attention of Archbishop Laud's friends, and in January 1636 he was summoned before the Court of High Commission. On November 26th 1637 the Privy Council made an order for the seizure of all the papers in his house. In 1639-40 he was again the object of investigation; it was alleged that he held private "Conventicles". He was forced to recant his views in the face of a crippling £1,000 fine.

His translations were notable. His version of Hermes Trismegistus - the *Divine Pymander* - was a great publishing success. Professor Thomas Willard tells me that Everard was responsible for the

translation of Jean d'Espagnet's *Enchyridion*, which Elias Ashmole published.⁵⁶ Everard also translated the mystic classic, Tauler's *Theologia Germanica*, the *Asclepius*, Nicholas of Cusa's *The Vision of God* and Sebastian Franck's *The Tree of Knowledge of Good and Evil*. Franck was a precursor of the Family of Love writers. Everard was translating by 1623 part of Michael Maier's *Tripus Aureus*.

There is a crucial reference to Everard, which no writer on him has previously picked up. The Winthrop family was one of the most illustrious of all early colonial families in America. John Winthrop Jr. became deeply involved in alchemy, and alchemical circles, in the 1630's. Cornelis Drebbel's voluminous correspondence with him was last seen, alas, in the 1740's. The Rosicrucian Abraham von Habernfeld was a friend he made in Holland. The young Winthrop's friend Edward Howes wrote a letter to him on the 25th February 1639/40. It reads: "the Arabian Philosopher I writ to you of, he was styled among us Dr. Lyon [this is an obviously Jewish name], the best of all the Rosicrucians that I ever met withall, farre beyond Dr. Euer; they that pretend to live in free light, they honor God and doe good to the people among whome they live, and I conceive you are in the right that they had their learning from Arabia". The editor's footnote tells us that not all the words on the page were legible, and it is clear to me that "Dr. Euer" can be none other than Everard.⁵⁷

Sloane Ms 2175 in the British Library contains various papers of Everard, including the part translation of *Tripus Aureus. The Way to Bliss* makes up *fs.* 1-51. A comparison with some of the Ashmole papers in the Bodleian Library, Oxford, is revealing. Ashmole took down the Rosicrucian manifestos in his own hand (Ashmole MS 1459 *fs.* 280-311); but these are mere copies of what is to be found in Ashmole MS 1478 *fs.* 125-9. The latter bear strong similarities to the writings in Sloane MS 2175. It was Everard's practice to end any piece with the word "Finis". Both the manifestos in Ashmole MS 1478 end in the way. And their writing - the capital "E", for example - is markedly similar to the British Library manuscripts. But the clinching comparison lies in the letter "d". Everard's little "d" in Sloane MS 2175 is idiosyncratic to the point of being unique. The Rosicrucian manifesto in Ashmole MS 1478 consistently reveal this idiosyncratic "d".

Two early sets of the Rosicrucian manifestos translated into Scots English have been known of for many years. Firstly, there is the translation in the hand of David Lindsay, Earl of Balcarres, made in 1633.⁵⁸ Little has been dug up on Lindsay's personal esoteric circle. But it is noteworthy that the poet William Drummond of Hawthornden was a close personal friend. And Drummond not only famously wrote down recollections of what Ben Jonson told him, when he arrived in Edinburgh from London, but also knew Michael Drayton and was a

friend of Robert Ker, 1st Earl of Ancrum, Donne's friend. Thus Lindsay, through Drummond, had excellent links with the English Rosicrucian network. Even more pertinently, Drummond's brother, Sir David Drummond, signed Morsius's album amicorum on an unknown date and was an overseer of Rhaedus' will. The other Scots English manuscripts of the manifestos belonged to Sir George Areskine of Innertile. Alas, nothing is known about his hermetic contacts, apart from the visit by Dr Politius on behalf of the Rosicrucian Society in Hesse.

As regards England, there are two important manuscript discoveries I have recently made, completely overlooked by historians for generations. The first, which I have not so far been able to examine, apparently lies among the papers of the Puritan Sir John Eliot at Port Eliot, Cornwall, the seat of the Earl of St. Germans.⁵⁸ Said to be in Eliot's own handwriting, this copy of the *Fama* is exciting for two reasons: to begin with, Eliot died in the Tower of London in 1632 – and “pre-1632” is the earliest certain dating for any British manuscript of the manifestos. And then, significantly, Eliot was a leading member of the Parliamentary opposition to the Crown, working closely with John Selden and with Sir Robert Cotton. Confined in the Tower, Eliot wrote *The Monarchie of Man*, which employs a phrase with a particularly strong masonic resonance: “& that greater wonder may arise, how that great Architect & workman who gave being to all things in his divine wisdom...”

On the *Monarchie of Man* text Eliot secured the comments of his close friend Richard James, librarian to Sir Robert Cotton and nephew of Morsius' friend, Thomas James. Richard James was also a friend of Ben Jonson and of Sir Dudley Digges. The latter wrote a letter to Eliot beginning, mysteriously, with the expression “Deere Brother...” John Selden also advised Eliot on the *Monarchie* draft. Harold Hulme, the modern biographer of Eliot, like all his predecessors completely overlooked Eliot's Rosicrucian manuscript, but observed that “What is noteworthy is the dearth of Christian authorities in *The Monarchy of Man*”. Hulme concluded that Eliot's real religion when composing the treatise was the world in all its pagan antiquity. Richard James wrote one letter to Eliot in which he leaves us hanging in the air with the comment, “as I have otherwise shewed out of Boccacini”. A Wood tells us that the young Eliot “became a gentleman-commoner of Exeter College” in 1607; James was also educated at the Calvinist stronghold.⁶⁰

Our other discovery is of the *Fama* and *Confessio* resting snugly amid the Royal Collection in the British Library.⁶¹ Unaccountably, they have been missed out of the Library's main catalogue; and even the printed Royal Catalogue notes of the manifestos, “Not in the old catalogues”. Undated, these MS translations are derived from Andreas Huenefeld's Danzig edition of 1615. Written in a very plain book in a

very plain script, there is not a single writing mistake in either text. They have all the signs of being conceived as master copies intended for the benefit of copyists. Now it happens that under James I and his son there was great confusion as to what belonged to the Royal Collection and what belonged to Cotton's collection – many items transferred from one to the other. To complicate matters, Charles I confiscated Cotton's collection whilst Cotton was still alive. I suspect that the manuscript translations were made for Cotton, in fact. Intimate friend of John Selden, his library being at the disposal of Robert Fludd, Cotton was an essential component of that vigorous intellectual network which gave the Parliamentary opposition its mental vigour.

Two Bohemians with strong Rosicrucian affinities were Daniel Stoltzius of Stoltzenberg and Johannes Sophronius Kozak. Stolcius, as he is more usually spelt, took refuge in England, having fled Bohemia in 1620. In 1623 he completed preparing the *Viridarium Chymicum* at Oxford, which was then published by Luca Jennis at Frankfurt in both Latin and German editions in 1624. This great emblematic compilation relies for its illustrations mainly on Michael Maier's works and on J.D. Mylius's *Philosophia Reformata* (1622). One of its dedicatees was Philip Hainhofer, friend of both Morsius and J.V. Andreae. Stolcius' album amicorum rests today in Upsalla in Sweden. The entries were made between 1622 and 1627 and show that Stolcius travelled in Switzerland, France, the Netherlands, Germany, England and Italy. There is even a portrait of Cornelis Drebbel.⁶²

Kozak (1602–1685), who was at Oxford in 1620, seems to have been a disciple of Robert Fludd. His *Principles of Natural Bodies* of 1631 is a clear sequel to Fludd's *Medicina Catholica*. His *Anatomia Vitalis Microcosmi* (1636) has a strong magical basis. One of its dedicatees is Henry Oldenberg, who decades later became secretary of the Royal Society in London.⁶³

4 The Monarchy and the Rosicrucians

The attitude of James I to Rosicrucianism, if we examine Fludd's "Declaratio Brevis", appears to have become a hostile one. His phobia developed to the point where he accused the envoy of the Elector Palatine of coming to England to whip up public support for Frederick's acceptance of the Bohemian throne so "that my subjects may drive me away, and place another in my room".⁶⁴ It is to the question of this "another", the Prince of Wales, who became Charles I, that we must now look. There is no doubt that Charles, in his father's twilight years, adopted a posture of sympathy to the Palatinate cause that encouraged Palatinists to expect great things of him. We have the evidence of Sir William Vaughan's book, which consciously links Rosicrucianism to the young King and implies Charles' favour. Then

there is the rather well known piece by the Scotsman Henry Adamson, *Muses Threnody*. Although this was published in 1638, it has always been assumed the author wrote it several years earlier. In the course of describing the topography of Perth, Adamson predicted with great confidence that a bridge would be built in the town:

“For what we do presage is not in grosse,
 For we be brethren of the rosie cross:
 We have the mason word and second sight,
 Things for to come we can foretell aright,
 And shall we show what misterie we mean,
 In fair acrosticks Carolus Rex is seen.”⁶⁵

“Carolus Rex” means King Charles, and one possible acrostic reads thus: “ROSEAL CRUX”. The “L” can be taken as an imperfect “E”. The death of James in March 1625 seems to have signalled a revival of Rosicrucian activity in the land. The Rosicrucian play by Fletcher and Shakespeare, *The Two Noble Kinsmen*, appears to have been revived for performance in either the Winter of 1625 or the following Spring.⁶⁶ Maier's *Arcana Arcanissima* came out again in 1625; a MS English translation of *Atalanta Fugiens*, now in the Paul and Mary Mellon Collection at Yale, is on a paper similar to a 1625 watermarked paper. And Vaughan's *The Golden Fleece* has certain details relating to 1625.

There are two scandalous episodes to which Charles' reactions were more than a little surprising. The first is the Ziegler affair. Philip Ziegler was the most notorious Rosicrucian prophet in Europe, whose travels encompassed several countries and innumerable cities. He called himself “King of Jerusalem”, the “sceptre of the kings in Zion”. In several places, including Paris in 1623 and Holland in 1624, he organized what were called Rosicrucian “Colleges”. In 1625 he arrived in England and in November 1626, calling himself the “President of the Society of the Rosy Cross”, he made approaches through intermediaries to King Charles, with promises of putting three millions into the state coffers, of suppressing the Pope and bringing “the Catholic King on his knees”. Ziegler was arrested and his papers seized and analyzed for their “Anabaptistical Dreams”, which included proposals for the destruction of 300,000 of the nobility and revolutionary uprising. He was not put on trial, being spared through the intervention of the Queen of Bohemia, Charles' beloved sister.

Ziegler had come to the attention of the King through the agency of Sir David Ramsay, a Scot of the troublesome, rowdy kind. Ramsay had been recommended to the King's service by the King of Bohemia. The reason I must emphasize the Ramsay association of Ziegler is that in August 1637 a number of courtiers were initiated into a masonic lodge, Mary's Chapel in Edinburgh. Among these were a “David Ramsay”, described as one of the King's special servants. This is the earliest example I know of a freemason. This is the earliest example I know of a freemason who was probably a Rosicrucian.⁶⁷

The other scandal to consider is the Torrentius affair. Johannes Symoonis van der Beck, known as Torrentius, was a brilliant painter, whose works were assiduously collected by Sir Dudley Carleton, English ambassador to the Hague, on behalf of Charles. Some of his paintings were clearly pornographic – and to Charles' taste. Following the descent on Holland of the Rosicrucian "College", of which Ziegler was the leader, the Calvinists decided to set an example. Torrentius, with a friend, was arrested and charged with being a corruptor of youth, a sexual profligate, a practitioner of black magic and an atheistic Rosicrucian. Tortured in 1627, he was sentenced to twenty years in goal and his painting burnt. Carleton, who was a very close friend of the Queen of Bohemia, pleaded Torrentius' case with Charles. The English King intervened with the Dutch. The 1630/1 Torrentius was released from prison and travelled to London, where he stayed "giving more scandal than satisfaction" until 1641–2.⁶⁸

Torrentius had a particularly serpentine English associate in Holland, one Dr Timothy Elks, who formerly had been a servant of the Earl of Northumberland. In 1612 Elks began making accusations of the Earl's involvement in the Gunpowder Plot, naming at least five members of the Mermaid Club as requiring investigation. To escape the great man's wrath, he fled to Holland in 1613.⁶⁹

5 The Nature of Rosicrucianism

Critics of Rosicrucianism there were a-plenty. Stephen Denison, in *The White Wolf* (1627), listed "The Severall kinds of Mystically Wolves breeding in England", which included the Family of Love. He complained "I would we had not Rosey-Crosse Wolves which turn Divinity into phansies, & idle speculations of their owne braine, esteeming text-men... to bee vulgar Divines... boasting also of their ability to worke such miracles as I should tremble to name".⁷⁰ Thomas Scott, in *Vox Dei*, gives a rather more sophisticated analysis:

"There are also a kind of creatures that take liberty to censure all things but themselves, & thinke it a diminution of their glory, not to be the *first* that find fault, or the only, & singular persons (perhaps) that do so. Nothing must passe currant but under their priviledge, and commonly they will be contrary to all others, and to reasoned religion too, they were (else) unworthy to be leaders, or to be the brethren of the invisible order of the Rosacru[s]ants. These are (too often) of eminent place, & may be sharpe, quick, & curiously inquisitive, in obsolete, obscure, and needless trifles, but never serious in fundamentall, and necessary points."⁷¹

George Wither, a hugely successful satirical poet, remarked in *Wither's Motto* (1621):

"I care not for that goodly Precious Stone,

Which Chymists have so fondly doted on.
 Nor would I give a rotten Chip, that I
 Were of the Rosie-Crosse Fraternity:
 For I the world too well have understood,
 As to be galled with such a Brotherhood."

Wither's friend, Michael Drayton, dedicated an elegy to Master William Jeffreys, chaplain to England's ambassador to Spain in the years 1620-5, which expressed a similar viewpoint:

"But gentle friend as soone shall I behold
 That stone of which so many have as tould,
 (Yet never any to this day could make)
 The great *Elixir*, or to undertake
 The *Rose-crosse* knowledge, which is much like that
 A Tarrying-iron for fooles to labour at."⁷²

The critics express from their prejudiced vantage points deep scepticisms about the aspirations – the ambitious utopianism – of the Rosicrucian movement. But these also tell us something about those critics themselves, about their innate fear of radical change, their shrinking away from being *engagé* with the future. The fear is understandable: Rosicrucianism in its infant years was never containable, never fully comprehensible even to the keenest intellects. To join the Rosicrucians was to start on a journey whose destination was unknowable. The philosopher's stone, the universal elixir, Elias Artista – these were myths greater by far than mere operations in an alchemist's laboratory. Readers will have observed this essay's remarkably few alchemical references in contrast to the recurrent, overflowing political overtones of Rosicrucianism. The truth is, Rosicrucianism in its heyday can best be characterized as politicized alchemy. I think it would be not too much of an exaggeration to say that the *Fama* and the *Confessio* – the definitive statements of a pan-European and pre-existent Rosicrucian culture – carried a charismatic ideological weight for early 17th century Europe equivalent to that borne by Marx and Engel's *Communist Manifesto* for the century after 1848.

The Jesuits who sent Adam Haselmayer (the author of the first Rosicrucian "Reply" in 1612) to work in the galleys were not stupid. They had sensed the power of the ideological threat almost from the moment of its birth. Giordano Bruno, Francesco Pucci and Vanini did not suffer the fate of either being burnt at the stake or being beheaded by the Inquisition for nothing. Galileo's recantation was an imperative for the Church of Rome. To talk the language of the "new science" – that melange of hermeticism and scientific method to which today's scientific world seems to be leaning once again – was to talk the language of revolutionary politics, of an unrelenting challenge to the foundations of Church, State and existing social order.

This lesson was only gradually appreciated by the Protestant rulers of Europe, who appear in some cases to have been initially indulgent towards the new movement, but who within a few years began to realize that Rosicrucianism's targets could not be limited to the Papacy and the Hapsburg empires of Spain and Austria. The questioning nature of Rosicrucianism knew no bounds. In England, it permeated the Parliamentary "Patriots" – the Cotton, Selden, Sir John Eliot group; in Scotland it touched the Covenanters. Its embrace affected many religious tendencies. In the Dutch Netherlands it mainly infected the Remonstrants, the tolerant non-Calvinist Protestants, and their free-thinking allies. In Germany, both Lutherans and Calvinists. In England and Scotland, both Calvinists and High Churchmen, such as Robert Fludd evidently was. And Erastians like Selden, who thought of the church as a convenient instrument for enabling the state to manage society the more easily, and reserved their true passion for the "prisca theologia" – the "ancient theology". By 1618 Henricus Neuhusius, who lived in the Rosicrucian centre of Danzig, was complaining that among the Rosicrucians were to be found Polish and Moravian anabaptists, Socinians and Jews.⁷³ If Jacob Boehme knew of Rosicrucianism, we know not of it. But his followers, such as Abraham von Franckenberg and Theodore Gravius, who worked as an assistant to Richard Napier at Lynford, certainly were influenced by Rosicrucianism. The movement also attracted "libertines", "atheists" and what would have later been called "deists". Taking the long view of history, it was with an "anabaptisticall" prophet like Philip Ziegler that Rosicrucianism reached its most advanced political form, with his anticipation of class conflict – of those eruptive class tensions that were to surface, if only relatively briefly, in the English Revolution.

Alchemy is intrinsically dialectical in its operations – it produces change through the interaction of opposites. In an age in which the science of politics was still immature, Rosicrucianism took the metaphor of dialectical process out of the laboratory and instilled it at the heart of political struggle. Understanding this, we can additionally understand the intense absorption of so many science orientated intellectuals of 17th century Britain in millenarian speculation. Alchemy – through Rosicrucianism and through Boehme – provided the seed which eventually germinated in the towering dialectical thought of classical German idealist philosophy.

But the "Rosicrucian Brother" is a metaphor also – brilliantly anticipating bourgeois individualism *in extremis* as it manifested itself in the "heroic" figure of the 19th century revolutionary. He is Promethean, seeking to put the world to rights – to reform society, the arts, the sciences. Heroic and alone. Crushed under the weight of the prevalent vested interests, he is forced to operate secretly. We get with the *Fama* (it was largely eradicated from the *Confessio*) a recurrent sense of alienation from the world, flawed as it was by the alliance of

Pope, Mahomet, the Holy Roman Emperor, "scribes, artists, and sophisters", by the "pride and covetness of the learned". The "old enemy", with subtlety and craft, manages to obstruct progress for the better, and thus the mass of people are "spotted with a thousand erroneous conceits". The "faults of the Church and the whole Philosophia Moralis" await to be amended. And there is "ungodly and accursed gold-making, which has gotten so much the upper hand" to be fought. The world is beset with "innumerable miseries", for "servitude, falsehood, lies" have "darkened" most part of the "arts, works, and governments of men". Men "acknowledge", but suffer, the Fourth Monarchy. But the Rosicrucian Brothers "know what alterations be at hand", are "worthy men" ready to break "with all force through darkness and barbarism. The Rosicrucian manifestos were utopias peopled with foot-soldiers. And every reader could elect to serve in those ranks.

Notes

- ¹ I am particularly grateful to Adam McLean for his enthusiasm, and comments from time to time, without which this article would not have reached its present state. M. Maier *Symbola Aurea* (1617) "A Rosicrucian Manuscript of Michael Maier" *Hermetic Journal* 5 (1979); M. Srigley *Images of Regeneration* (1985) pp. 100-1.
- ² Bodleian Library Ashmole MS 1446 IX f. 237^v. *Johann Valentin Andreae* 1586-1986 Cat. of Exhibition at Bibliotheca Philosophica Hermetica, Amsterdam p. 51.
- ³ *Correspondance inédite de Henri IV ... avec Maurice-le-Savant* edited von Rommel (1840).
- ⁴ V. Pearl *London and the Outbreak of the Puritan Revolution* p. 233. Sir Hugh Myddleton MP met with associates of Raleigh.
- ⁵ On the Familists see A. Hamilton *The Family of Love* (1981). Rosemary Freeman *English Emblem Books* (1979) p. 181 on an emblem book written for an English sodality in 1633. Edgar Hinchcliffe "Thomas Coriati Testmonium" *Notes and Queries* (Oct. 1968) p. 373 on grades of member. Public Records Office S.P. 14 LXVI/2 (Tom Coryate's "Convivium Philosophorum" poem). S.P. 14 LXVI/28 (Timothy Elks "fingered" Richard Martin, Inigo Jones, Sir Henry Goodyer, Arthur Ingrams and Sir Robert Phelps (?), all of the Mermaid Club, who were questioned). D. Stephenson *The Origins of Freemasonry* (1988) pp. 186-7. On the "Tytre Tu" societies of 1623-5 see T. Shirley Graves "Some Pre-Mohock Clansmen" *Studies in Philology* vol. 20 (1923).
- ⁶ *Mosaical Philosophy* (1659) p. 100. His. MSS. Com. *Cal. of Salisbury MSS Part XVIII* p.241. *VIII Miraculum Artis* p.72.
- ⁷ A Wood *Athenae Oxonienses* vol. II pp.269,270 (where Rumphius, later physician to the Elector Palatine, is also noted for Exeter College in 1613). On Combach and Petreus see pp.329-30.

- ⁸ R. Kienast *Johann Valentin Andreae..* (1926) p.20 on Lind. R. van Duermen *Die Utopie einer christlichen Gesellschaft* vol. 1 p.58 on Lansius. *Leben der Beruehmten Lindenbrogiorum* (1723) p.93 on Adami. *V. Cl. Gullelmi Camdeni... Epistolae* (1691) pp. 90-1 Pontanus recommending Brinck (12.7.1607). See Philipp Losch *Johannes Rhenanus* (1895). F.N. Pryce *The Fame and Confession of the Fraternity of the R.C.* (1923) p.20.
- ⁹ John Small "Sketches of Early Scottish Alchemists" *Proc. of Soc. of Antiquaries of Scotland* vol. XI (1879) p.190. See also *Hermetic Journal* 24 (Summer 1984) p.18. Johannes Politus Leodiensis ed. *Chirurgischer Bucher* by Paracelsus in 1581; new editions in 1605 and 1618.
- ¹⁰ *Dictionary of National Biography*. There are important Rhaedus references in *Bibliographia Aberdonensis* ed. J.F.K. Johnstone and A.W. Robertson.
- ¹¹ Writing to Heinsius in May 1621, Huygens mentions a meeting with Raphael Thorius, Rhaedus and Thomas Murray, the former governor to Prince Charles. *De Briefwisseling van Constantijn Huygens* ed. Worp Vol. I pp.88-9. G.G. Zeltner *Historia Crypto-Socinismi* (1729) vol.II p.379.
- ¹² J.H. von Seelen *Athenae Lubecenses* vol.IV pp.270-1. I am very grateful to Mrs Jill Gray for giving generously of time and advice regarding this translation. All the mistakes are my own.
- ¹³ J. Opel and A. Cohen *Der Dreissig jaehrige Krieg* (1862) p.53.
- ¹⁴ J. Donne *The Divine Poems* edited H. Gardner (1978) pp.26-7, lxiv,92.
- ¹⁵ *Collected Sermons* vol.II, p.25 *ff. C.S.* vol.III p.357.
- ¹⁶ *C.S.* vol.II pp.261-2. *C.S.* vol.III pp 235-6. W. Pagel "William Harvey Revisited" in *His. of Sc* vols.VIII-IX (1969-70) on Donne's 1621 allusion to research into the viscera. *C.S.* vol.VI p.182 on Cramer's criticism of Calvin. See A. McLean ed. *The Rosicrucian Emblems of Daniel Cramer* (1980).
- ¹⁷ The Newbattle Abbey or Lothian copy of the Schweighardt work (in Latin trans.) is now in the National Library of Scotland. Ker's son became 3rd Earl of Lothian, by special dispensation, on marrying the widow of the 2nd Earl. The Ker-Donne correspondence has been published. *Bodl. Lib. Qu. VI* (1931) J. Sparrow "The earliest owners of books in John Selden's Library" p.267.
- ¹⁸ W. Camden *Remains Concerning Britain* (1870) p.180. J. Maxwell *Admirable and Notable Prophecies...* pp.86-7. The dedicatees include Lancelot Andrewes.
- ¹⁹ *Notes and Queries* (1975) "A Contemporary Variation on John Donne's 'The Flea' by John Davies of Hereford" pp.539-41. S.P. (Dom) 46/75 *fs.* 18, 20-1,78. I follow here J.B. Craven's *Doctor Robert Fludd* pp.142-3.
- ²⁰ Brit. Lib. MSS Add. 28,571 *fs.* 297-303.
- ²¹ F. Bacon *Collected Works* vol.XI p.63 Letter of July 25 1608. L. Andrewes *Two Answers to Cardinal Perron...* (1854) p.cxix. L. Andrewes *Ninety-Six Sermons* vol.II pp.171,179,378. *Confessio: Yates Rosicrucian Enlightenment* p.298 (Paladin edition).
- ²² A.M. Hind *Engraving in England in the 16th and 17th Centuries* Part II plate 193 (see also text). Quoted in Roy Strong *Artists of the Tudor Court*

(1983) p.155.

²³ Hind *op.cit.* Part II plate 122 (also see text).

²⁴ A. Holland added verses to Davies' *A Scourge for Paper-Persecutors* in 1625. Davies did a commendatory poem for Ph. Holland's translation of William Camden's *Britannia. Conjuror's Magazine* vol.I (1792) pp.161-2 on Naudé's accusation. I have not found the original in Naudé. The Dutch engraver Simon de Passe, who did work in collaboration with Davies on occasion, signed Morsius' album amicorum.

²⁵ J. Heydon *A New Method of Rosie Crucian Physick...* (1658) p.41. J. Davies *The Scourge of Folly* (1610) pp.191-2 on Heydon. British Library MSS Harley 2208 f. 192 ff. Heydon's authorship is unrecognised in the B.L. Catalogue. It appears to be autograph; there are copies in the Bodleian.

²⁶ *Ep. Frat. Rog. Bac....* p.71 ff. for "P.S." annotations. P.75 refers to Johann Combach. There are references to Johannes Montanus Strigoniensis, Jacopo Brocardo and William Postel, as well as Faulhaber's *Mysterium Arithmeticum*. Wm. Munk *Roll of Royal College of Physicians of London* vol.I p.178.

²⁷ Drebbel is well documented in F.M. Jaeger *Cornelis Drebbel en zijne tijdgenooten* (1922). Also see G. Tieric *Cornelis Drebbel (1572-1633)* (1932). Also important R.L. Colie "Cornelis Drebbel and Salomon de Caus..." *Hunt. Lib. Qu. XVIII* (1954-5). Useful references are found in R.J.W. Evans *Rudolf II and his World*.

²⁸ F.N. Pryse *op.cit.* p.20.

²⁹ G. Tieric *op.cit.* p.18. F.M. Jaeger *op.cit.* p.132.

³⁰ There is much documentation on Martin, e.g. - E. Axon "The King's preachers in Lancashire, 1599-1845" in *Trans. of Lanc. & Ches. Antiq. Soc.* vol.LVI (1941-2) pp.80-1. H. Fishwick *History of the Parish of Preston* pp.179-81. *Cal. of St. Pap. (Dom.) 1628-1629* p.421. *Cal. of St. Pap. (Dom.) 1631-1633* p.578. *Cal. of St. Pap. (Dom.) 1633-1634* pp.7,10,11, 16,39,40,79,93,121,169,175,193. *Cal. of St. Pap. (Dom.) 1641-1643* p.231. *Alumni Cantabrigiensis*. But A Wood *Ath.Ox.* vol.II pp.342 and 355 makes a mess of the facts.

³¹ On friendships see *Corr. du P. Marin Mersenne* vol.VIII pp.313-20, 355-9, 402-6. Martin, in "A Muzzle for Momus" in *Panthea*, has a marginal reference to "that Worthy learned Gentlemen, Mr Tho. Hobs..." E.A.J. Honigman *Shakespeare: the 'lost years'*.

³² B.H. Newdigate *Michael Drayton and his Circle* p.9. on Drayton's connection with Martin's first wife. Martin translated Hadrian Saravia's *Vindicia Sacrae* (1629). Saravia, if he had lived to see it, would have been horrified by the dedication to the Duchess of Buckingham, who was reported to have converted to Catholicism in 1622. Another example of Martin's schizophrenic behaviour.

³³ *V. Cl. Gulielmi Camdeni... Epistolae* (1691) pp.342-3.

³⁴ *Reliquiae Wottonianae* (1685) p.233. There is a little on Clement in A.L.Rowse *Ralegh and the Throckmortons*. Bodl. Lib. Ashmole MS 1457 f. 20a; Ash. MS 240 f. 170; Ash MS 1458 f. 114a. *Marquess of Downshire*

MSS vols. II and IV have numerous references to Clement Throckmorton in relation to Wm. Trumbull. The Trumbull Lute Book is in the Berkshire Record Office. But see Robert Spencer *The Trumbull Lute Book* (1980). D. Poulton *John Dowland* (1982, 2nd ed.) p.172.

³⁵ On Robert Lord Dormer see *Dic. Nat. Biog.* Next to nothing is known about Foster except that he was M.A. of both old English universities and a friend of prominent London surgeons. Francis Osborne *A Miscellany of Sundry Essayes...* (1659), "On such as Condemn All they understand not a Reason for" p.3, says of the Fludd-Foster dispute that "Authority (to vindicate the usual case of the King's evil from being an operation of the Divil) did step in betwixt Them".

³⁶ Fishwick *op.cit.* p.180. Axon *op.cit.* pp.81,80.

³⁷ *Cal. of St. Pap. (Dom.) 1641-1643* p.231.

³⁸ All references to Morsius' album amicorum are to be found listed in H. Schneider *Joachim Morsius und sein Kreis* (1929). Jonson's copy is in Dr Williams Library, London. Jonson bequeathed some of his own MSS to the Rosicrucian Kenelm Digby.

³⁹ Milton, in *Paradise Lost* follows Fludd (*Mosaical Philosophy* 1638) in talking of the cherubim Zophiel, for which there is no precedent in the *Bible* or *Pseudepigraphia*. Fludd probably spelt the name with a "Z" to avoid the obloquy of confusion with Jonson's Jophiel. Two copies of the Scaweighardt - the Lothian and the Lindsay - are now in the National Library of Scotland. A third is with the Erskine papers at the Royal College of Physicians, Edinburgh. The fourth - origin unguessable - is in the Bodleian.

⁴⁰ Herford and Simpson eds. *Ben Jonson's Works* vol.VII p.703 on Palsgrave's Company. *Golden Fleece* Part II p.86. Other Rosicrucian references in Part III pp.81-2. There is a possible allusion to Fludd in Part III p.80: "nor could all the wits of our wisest Politicians have devised remedies to restore it, which now may in all humane probability seeme to make the Golden Fleece an absolute Catholike Medicine."

⁴¹ On Scott there are useful references in K.L. Sprunger *Dutch Puritanism* and Margot Heinemann *Puritanism and Theatre*. On 29 June 1630 Francis Williams assigned to Master Harison books in his stock, including *Piramus and Thisby* and *Scoggens and Skelton's tales. Transc. of Reg. of Stat. Com.* vol. iv p.203. Williams was assigned Scoggin's *Jestes* on 16 Jan. 1625. Williams, it is worth noting, assigned away the plates and copies of John Davies of Hereford's *The writing schoolemaster*. *Ibid.* p.190.

⁴² *Golden Fleece* Part III pp.81,93.

⁴³ *Dramatic Works of Thomas Dekker* vol.I (1953) *Satiro-mastix IV.i.1* have modernised spellings.

⁴⁴ T. de Viau *Pyrame et Thisbé* ed. J. Hankiss p.25. Also G. Saba ed. pp.10-11. A. Adam *Théophile de Viau...* pp.84,196. F. Lachèvre *Le Libertinage devant le Parlement de Paris...* pp.444-5,453 on his interrogation in 1624.

⁴⁵ *Letters of Peter Paul Rubens* trans. R.S.Magum p.147 (Oct. 15 1626).

- 46 *Anatomy of Melancholy* ed. Floyd Dell and P. Jordan-Smith, is taken from the 6th edition, but modernised in spelling. Pp.403,100,80. P.85 refers to the "Christianopolitan Republic". I assume Burton must have had a copy, now lost, of J.V.Andreae's book.
- 47 B.H. Traister "New Evidence about Burton's Melancholy?" *Renaissance Quarterly* 29 pp.66-70.
- 48 *Philophilaster* ed. P. Jordan-Smith p.13 borrows from Matthew Gwinne's Preface to *Vertumnus* (acted 1807). For my quotations see *ibid.* pp.18,49-50, 51, and footnote p.230. British Library MSS *Royal 17 CXIX.*
- 49 *Golden Fleece Part I* pp.22-3.
- 50 See the second dialogue of Bruno's *La Cena de la Ceneri* (1584).
- 51 Whist failing to recognise the Rosicrucian bias, N.K. Kiessling's *The Library of Robert Burton* tells us almost everything we need to know about his books. All my titles are drawn from there, plus the inscription descriptions. The Christ Church *Primula Veris* copy's authorial identifications are not given by Kiesling. Almost certainly, going by names listed in Burton's Rosicrucian passages, he read Maxwell's *Admirable and Notable Prophecies*. On Weckherlin, Marian Szyrocki *Martin Opitz* p.146 note 2.
- 52 *Anatomy* (1824 2nd ed) pp.81,318. Maxwell's *A Moment of Remembrance* (1813), on the departure of the Palatinate couple for Heidelberg, prints at D "three Graces are brought in presenting three Roses".
- 53 The D.N.B is inaccurate on Everard. Far better is Nigel Smith's descriptions in *Perfection Proclaimed* (1989). Better still is the Ph.D. dissertations (Univ. of California 1977) by Paul Robert Hunt: "John Everard". Neither Hunt nor Smith realise Everard's Rosicrucianism. Hunt p.82.
- 54 On Everard and Fludd see "Robert Fludd: A picture in Need of Expansion" in this issue of *The Hermetic Journal*.
- 55 T. Scott *The Second Part of Vox Populi* (2nd ed. 1624) p.17.
- 56 Letter from Professor Willard of 13.8.1988.
- 57 *Winthrop Papers* vol.IV p.203. Abraham von Habernfeld was probably the same as Andreas von Habernfeld, physician to the Queen of Bohemia. Archbishop Laud thought that he may have lived in England at one stage. *Cal. of St. Pap. (Dom.) 1640-1641* p.143. *VII Miraculum Naturae* by Hsiam sub Cruce Ath. claimed Habenfeld and Michael Maier were joint authors of *Cypel Veritatis*.
- 58 Balcarres was in Amsterdam in 1833, going by a book inscription. The MSS of the manifestos have now been transferred to the National Library of Scotland from Manchester.
- 59 Rhaedus' will : Somerset House, *Prerogative Court of Canterbury* 108 Bryde, May29, 1824. The Areskine (Erskine) MSS of the manifestos lie in the Royal College of Physicians, Edinburgh. The *Fama*, in this Scots English version, is reproduced in Adam McLean ed. *A Compendium on the Rosicrucian Vault*. Eliot papers: *1st report of Historical Manuscripts*

Commission (1870) p.43.

⁶⁰ *The Monarchie of Man* ed. A.B. Grosart (1879) vol.II p.132; vol.I pp.116,125. On James see J.W. Saunders *Renaissance Poets and Dramatists* p.88. Hulme pp.372-3. Eliot *De Jure Maistatis...* ed. A.B.Grosart vol.I pp.67,49 (Digges "Deere Brother"). *Ath. Oxon.* vol. ii p.478.

⁶¹ B.L.MSS *Royal 17 CXIX*.

⁶² See introduction to *The Hermetic Garden of Daniel Stolcius* ed. A.McLean. Also see item 8 on p.23 of *Slamboke poesialbumets och gästbokens förengangere* Exh. Cat. of Uppsala University Library.

⁶³ W. Pagel *The Smiling Spleen. Paracelsianism in Storm and Stress* (1984) p.44.

⁶⁴ Heinemann *op. cit.* p.153.

⁶⁵ *Muses Threnody* (1774 ed.) p.84.

⁶⁶ S. Wells, G. Taylor, etc. eds. *William Shakespeare: a Textual Companion* (1879) p.626.

⁶⁷ There are many references to Ziegler in *Das Erbe des Christian Rosenkreuz* (1988), published by Bibliotheca Philosophica Hermetica, Amsterdam, pp.82,83,88,173,178. I am preparing a full article on his English experiences. P.R.O. S.P. 18/540 419 ff. E.G. Cuhn *Mémoires et Négociations secrètes de Mr. de Rusdorf* (1789) pp.785-7. D. Stevenson *The First Freemasons* (1988) p.27.

⁶⁸ A.J. Rehorst *Torrentius* (1939) and A. Bredius *Johannes Torrentius Schilder, 1589-1644* (1909) pp.9. ff 17-18,82. Also R. and M. Wittkower *Born under Saturn* p.31.

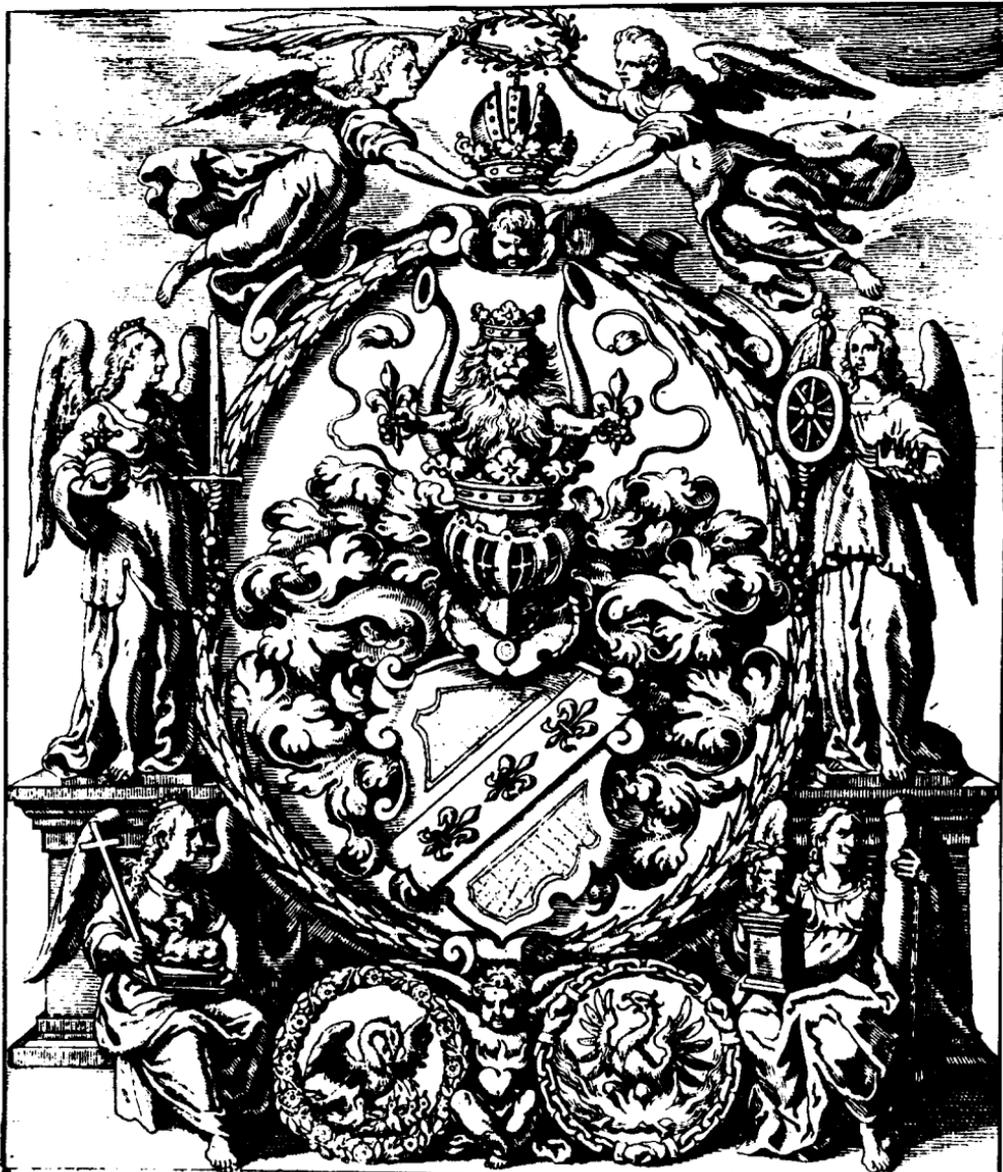
⁶⁹ See note 5. Also J.W. Shirley *Thomas Harriot: A Biography* pp.406-7. Bredius *op. cit.* pp.29,32.

⁷⁰ S. Denison *The White Wolf* p.38.

⁷¹ T.Scott *Vox Dei* p.52.

⁷² *Works of Michael Drayton* ed. J.W. Hebel vol.III. Elegies "To Master William Jeffreys".

⁷³ Both the Earl of Balcarres, Sir David Lindsay, and his son-in-law, Sir Robert Moray, accepted mason and patron of the Rosicrucians, were Covenanters. Nathaniel Hodges, probably the brother of Thomas Hodges, who according to Ashmole jointly translated *Themis Aurea* with Thomas, also took the Covenant. H. Neuhusius *Fia & utilissima...* (1618) pp.43-5. In England "patriotic" Catholics could travel with the Rosicrucians. But England is different! Kenelm Digby is the outstanding example. But John Davies of Hereford was also RC, it appears. Francis Peck, in *Desiderata Curiosa* vol.I p.461, quotes from the memoir of Arthur Wilson the playwright: "So my father left me, for halfe a year, with Mr John Davis in Fleetstreet (the most famous writer of his time)... Who, being also a papist, with his wife & familie, their example & often discourse gave growth those thrivings I had".



*Hochlöblich Kayserlich Majestat Rhat, Soder Wohledle Herr Schulteis mit recht
In Franckfurt zeigt dis Wapn und Lowgeart; Führt, Johann Martin Baur v Eyseneck.*

Arms of Johann Martin Baur von Eyseneck
from J.D. Mylius' *Anatomia Auri*, Lucas Jennis, Frankfurt, 1628.

Hermetic Heraldry

Rafal T. Prinke ©

Studies devoted to hermetic symbolism seldom touch upon its connections with heraldry though it seems that they should be obvious even to someone with quite limited knowledge of both systems of symbolism. The only works on this area of mutual influence between hermetism and heraldry I could find are in French and include *L'hermetisme dans l'art heraldique* by F. Cadet de Gassicourt and Du Roure de Paulir (Paris, 1907, reprinted in *Les origines symboliques du blason* by Robert Viel, Paris, 1972) and *Le langage secret du blason* by Gerard de Sorval (Paris, 1981). Touching upon the problem are also *De sable et d'or; Symbolique heraldique; L'honneur du nom* by Christian Jacq and Patrice de la Perrière (Paris, 1976) and *Initiation chevaleresque et initiation royale dans la spiritualité chretienne* by Gerard de Serval (1985). Even though they are interesting and make a number of valuable observations, they lack a systematic approach to the subject and their conclusions are rather overenthusiastic and tend to be more esoteric than scholarly.

In my opinion the problem should be divided into two separate areas of research, namely:

1. Hermetic Heraldry which includes (a) the influence of early hermetic ideas on the development of the heraldic system of coat-of-arms symbolism and (b) the conscious use of hermetic symbols and emblems in later heraldic designs in order to show the owner's interests or make the arms "speak".

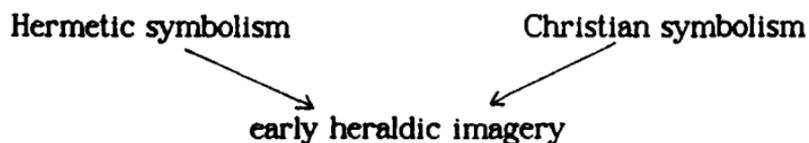
2. Heraldic Hermetism which includes the use of the highly structured symbolic language of heraldry in hermetic iconography.

It may sometimes be difficult to differentiate between the two, of course, as they were often used simultaneously but the division may still be useful for methodological purposes.

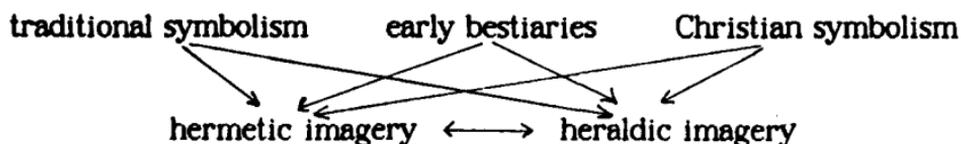
European heraldry, as we know it, is the creation of the chivalric society of the early 12th century and therefore it is obvious that if any hermetic symbolism can be discerned in it, it must have preceded heraldry itself and not the other way round. This is not, however, as simple as it may seem because there is hardly any hermetic

iconography from the times preceding heraldic iconography. All comparisons, therefore, have to be made between much later examples and from the 14th century onwards there was certainly much lateral influence between heraldic and hermetic art that makes the whole problem still more complicated.

The authors who have studied the impact of hermetic symbolism on heraldry tend to see its development like this:



I would argue, however, that both hermetic and heraldic symbolism developed simultaneously, taking from the same sources and influencing each other, which may be shown thus:



The influence of bestiaries, the books describing virtues and vices of various animals, including the mythical ones, is obvious in all later European systems of symbolic expression and thus can be questioned. It is interesting, however, that some animals are almost exclusively heraldic and hermetic symbols. While such creatures as the dove or the lion are often found in symbolic and allegorical pictures, the eagle seems to be absent from them but is one of the most important symbols of both heraldry and hermetism.

Christian symbols are quite common in both systems, so do not need special emphasis. The obvious examples are the four kerubic creatures (lion, eagle, bull, man), the dove, the lamb, etc.

Traditional symbolism, mentioned above, is meant to include ancient and Arab sources which are of the greatest interest here. First of all the colours and their correspondences must be mentioned, as crucial to heraldry and also very important in hermetic theory and art. The basic arrangement of planetary colours is most probably of Babylonian origin and was developed as a part of the system of astrological correspondences. It was later adapted by the Hellenistic astrologers of Ptolemaic Egypt and inherited by the Islamic scholars of the 8th–10th centuries. There cannot be any doubt that the latter knew it, as the whole scheme is clearly set out in the treatise on *The Perfect Man* (*Insân-ul-Kâmil*) by the Sufi mystic Jili. In theoretical texts on European heraldry, the earliest of which are quite late, this system also appears, most notably in *Le blason des armoiries* by Hyérôme de

Bara (Lyon, 1581).

Colour	Planet	Metal	Heraldic Colours	
white or silver	Moon	Silver	argent	[metal]
grey or purple	Mercury	mercury	purpure	[tincture]
green	Venus	copper	vert	[tincture]
yellow	Sun	gold	or	[metal]
red	Mars	iron	gules	[tincture]
blue	Jupiter	tin	azure	[tincture]
black	Saturn	lead	sable	[tincture]

It is also interesting that a special role ascribed to the correspondences of the Sun and the Moon in the hermetic symbolism is also present in heraldry:

System	Astrology	Alchemy	Heraldry
Sun/Moon corresp	Sun/Moon	gold/silver	or/argent
Traditional name	luminaries	perfect metals	metals
Name of others	planets	base metals	tinctures

It is very meaningful, in this context, that the beginnings of heraldry coincided in time with very close contacts of European knights and scholars with the world of Islam through the crusades and Arab occupation of Spain. The passing of the "lamp" of esoteric learning from the Arabian astrologers, alchemists and mystics to their European successors is well documented and cannot be questioned. It was the main source of occult ideas before the Renaissance translations of *Corpus Hermeticum* and other hellenistic gnostic texts. And for alchemy, which developed along somewhat different lines than the occult tradition connected with magic and the Kabbalah, the Renaissance intellectual revolution had little importance.

The same influence may be seen in the system of geometrical divisions of the heraldic shield called ordinaries. The Mathematics and geometry of the Arabs at the time of the crusades was highly



Chief



Pale



Fess



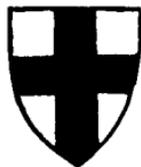
Pall



Chevron



Pile



Cross



Saltire

developed and, as some authors say, "degenerated" into esoteric interpretations of the Neopythagorean school. The mystical significance of geometrical divisions and similar simple forms was studied both by architects and by Sufi masters. This is, however, a slippery ground for speculations as geometry also played a significant role in Celtic and early Romanesque art symbolism.

Heraldic charges, or pictorial images placed on the shield, of the earliest period are very often the same as the most important symbols used in alchemy. If we were to choose two leading symbols, these would certainly be the Lion and the Eagle. Later many more were incorporated into both systems and therefore it is difficult to say which are frequent and which are not. The way of their presentation, in a simplified and standardised way, is also very similar. Looking at some alchemical illustrations one may sometimes feel that they are collections of heraldic designs without shields. Winged beasts with strange attributes, dragons, double headed eagles, suns, moons, stars, crowns, fleur-de-lis, crosses, etc. are all present in almost identical shapes.

Turning to particular examples, some of the earliest seem to be the figures from *Buch der Heiligen Dreifaltigkeit* (circa 1400) and its later version Hieronymus Reusner's *Pandora* (1588), which use both heraldicised images and actual coats-of-arms. The main motif is the black double-headed eagle intended to denote the Philosophers' Stone, and some of the more complex heraldic devices incorporating that symbol represent the whole process of the Magnum Opus. The double headed eagle divided vertically ("per pale" in heraldic language) and with each half of a different colour is also present in *De alchimia* (16th century) attributed to St. Thomas Aquinas as well as in some earlier alchemical treatises. Another interesting figure is that of Christ crucified upon fleur-de-lis, a heraldic symbol per se.

Even more meaningful and set in real chivalric context is the beautiful illustration from *Aurora consurgens* of the late 14th century. It shows a tournament scene between personifications of the Sun and the Moon, appropriately presented as a knight and a naked woman which stresses the male-female duality, riding on heraldic creatures the lion and the griffin. The most interesting feature of it is, however, that they have shields with the opposite arms, i.e. the Sun-Knight has three crescent moons and the Moon-Lady has the sun. This is symbolic of the fight of the two opposites, each of which contains the root of the other, just as in the Chinese yin-yang symbol.

In the case of Lambspring's *Tractatus de lapide philosophorum* (1678) the heraldic element is especially stressed, showing the alchemical adept on the title page dressed as the Imperial Herald standing beside the athanor which is also reminiscent of a palace. The symbolic significance of this emblem is not quite clear - probably it follows the same lines of symbolic association that appear in numerous representations of the alchemist as a gardener. The herald may be



Eagle as spirit ascending from Prima Materia. [*Hermaphroditisches Sonn- und Mondskind* 1752]



Extraction of the spirit of Mercurius from Prima Materia. [Reusner, *Pandora* 1588]



Heraldic eagle as an alchemical symbol. [Mylius, *Anatomia auri* 1628]



The shield from Thurneisser *Quinta Essentia*, 1574]



The arms from final plate of *Mutus Liber*. [Mutus Liber, 1677]

understood as the one who has power over "metals and tinctures" or heralding the Great Work, which involves some play on the meanings of the word "herald". The appearance of the double-headed black eagle on his breast is especially interesting, as the same heraldic device was used in *Buch de Heiligen Dreifaltigkeit* to denote the Great Work. In some manuscript versions of the work there is also a coat-of-arms of Lambspring, missing from the Frankfurt edition of Luca Jennis. The arms show, appropriately, a lamb passant (i.e. with one leg raised) both on the shield and in the crest over the helmet. The obvious association in alchemical context is that which the Golden Fleece, so often used to symbolise the Philosophers' Stone.

A considerable number of the alchemical treatises contain what they call *Arma Artis* i.e. the arms of the Art of Alchemy. That in Trismosin's *Splendor Solis* (British Library Harley MS 3469, 1582) consists of the Sun face with three smaller faces forming the eyes and mouth on the shield and the triple crescent Moon surmounted with the Sun in the crest. The symbolism of the former clearly displays the theory of the three alchemical principles – Mercury, Sulphur and Salt – as the constituents of the Philosophers' Stone, while the crest represents the *Conjunctio Oppositorum* of the two basic principles usually symbolised by the Sun/Moon or King/Queen duality.

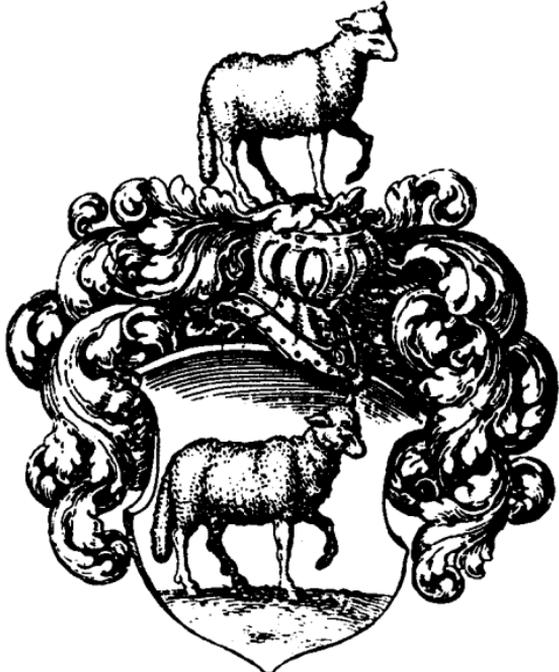
A later version of the same work, *Le Toyson d'or* (1612), contains on its title page a well known emblematic figure incorporating three heraldic shields with the double-headed eagle, lion and seven-pointed star. The same emblem was also included among the engravings of *Viridariumchymicum* by Daniel Stolcius (1624) as illustrating the text of the *Emerald Table of Hermes*.

Similar themes of triplicity and duality appear in the full heraldic achievement on the first plate in *Spiegel der Kunst und Natur* attributed to Stephan Michelspracher (1654). The quartered shield displays in the 1st and 4th a pattern very similar to the Chinese Tao symbol and certainly representing the same idea of interpenetration of the two opposing forces (Yin and Yang, female and male, etc.). The 2nd and 3rd quarters contain three circles (or spheres), apparently in the field of golden colour (the engraving is not in colour, of course, but the pattern of dots is used in heraldry to indicate the metal of gold). The symbol is actually the same as *Splendor Solis* – the three elements of which gold is made. The same basic symbolism is indicated by the crest – the duality of the two wings, each of which contains the three elements. The supporters are lion and eagle, familiar alchemical symbols of the opposites or of the White Gluten and Red Blood.

The same three elemental circles or spheres are also present in the same quarters of the shield on the engraving of the hermaphrodite Emperor in Thurneisser's *Quinta Essentia* (1574). The other two quarters contain what seems to be the chess tower which might indicate intelligence or skill.



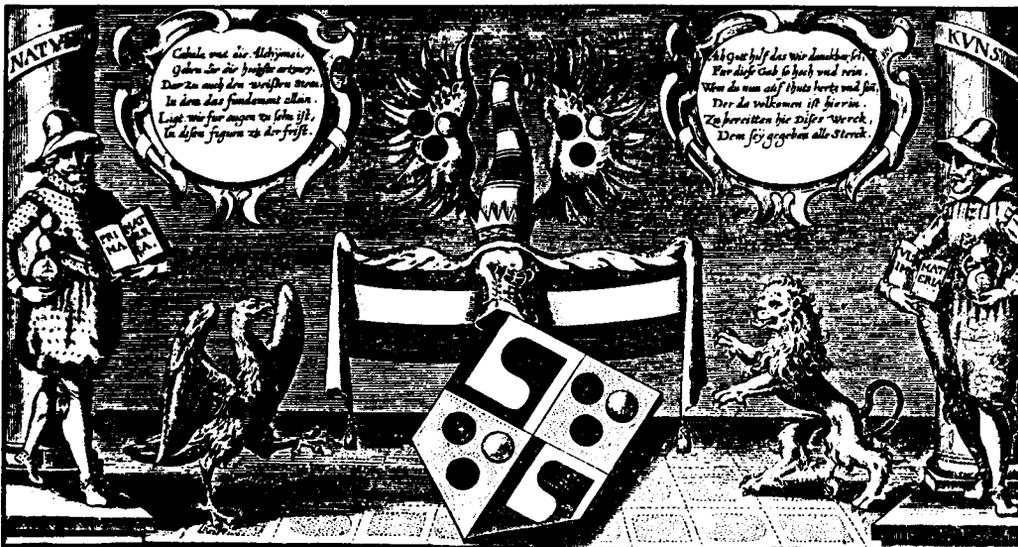
Alchemist as Herald
[Book of Lambspring]



The Coat of Arms of Lambspring



Heraldic shields as symbolic commentary upon Tabula Smaragdina of Hermes Trismegistos [Stolcius, *Hortulus Hermeticus* 1627]



The full heraldic-hermetic achievement from Michelspacher, *Cabala, Spiegel der Kunst und Natur*, 1618]



Heraldic figure in Barchusen
Elementa chemiae, 1718



Arms of Michael Maier



French alchemical designs illustrating the alchemical theories of pseudo-Aquinas and Flamel. [Lagneau, *Harmonie chymique*, 1636]

The last engraving from the *Mutus Liber* (1702) shows a shield divided by a chevron, with the three circles over a triple hill in the bottom half and what seems to be three shells (escallops that were used as badges of pilgrims in the Middle Ages) in the upper half. This reappearance of the same pattern of three circles in symbolic heraldic designs cannot be a mere coincidence.

The coat-of-arms from the fourth figure in Johann Conrad Barchusen's *Elementa chemiae* (1718), which is an edition of a much earlier treatise *The Crowning of Nature* (the version published by Adam McLean in the *Magnum Opus* series, however, does not include this figure), again shows the lion-eagle duality, this time placed respectively on the shield and in the crest. The shield has a fess across the lion, thus suggesting the triple nature of *Materia Ultima* or the Philosophers' Stone symbolised by it.

Besides the two opposites and the three principles, alchemical theory made extensive use of the four elements of ancient philosophy: Fire, Air, Water and Earth. These can be found in the "hieroglyphic" arms depicting the Philosophers' Stone that were reproduced in David Lagneau's *Harmonie chymique* (Paris, 1636). According to the commentary they were designed on the basis of the teachings of St Thomas Aquinas and Nicholas Flamel. The four quarters contain symbolic representations of the elements, which are not very heraldic, and in the centre is placed a heart with five drops of blood and a flower issuing from it. The symbols of blood and flower are often used in alchemy to represent the Red Tincture or "flowering" of the Great Work.

The most beautiful example of hermetic arms I could find is that from a German manuscript showing the Green Dragon biting its tail and holding Red Roses in its claws, with the White Eagle and the Phoenix or Dove above it. This is a heraldicised version of a well known alchemical emblem.

In modern continuation of the Hermetic tradition the most outstanding example of utilising the symbolic language of heraldry was the French work *Heraldique alchimique nouvelle* by Jorge Camacho and Alain Gruger (Paris, 1978). It contains a set of 47 coats-of-arms intended to reflect the stages of the Great Work. Unfortunately, I have not been able to see this publication.

Another field for possible research are the arms of hermetic writers and philosophers. Many of these had their inherited family crests and therefore finding occult symbolism may not be possible in all cases. An example may be the coat-of-arms of Robert Fludd or Heinrich Khunrath, though the latter's arms is displayed on the engraving of his laboratory in *Amphitheatrum sapientiae aeternae* (1604) which may indicate that even inherited arms may have been interpreted in hermetic terms just as Christian ideas or Greek myths were. Some amerigous alchemists modified their arms so that any



Figure from Reusner's *Pandora*, 1588

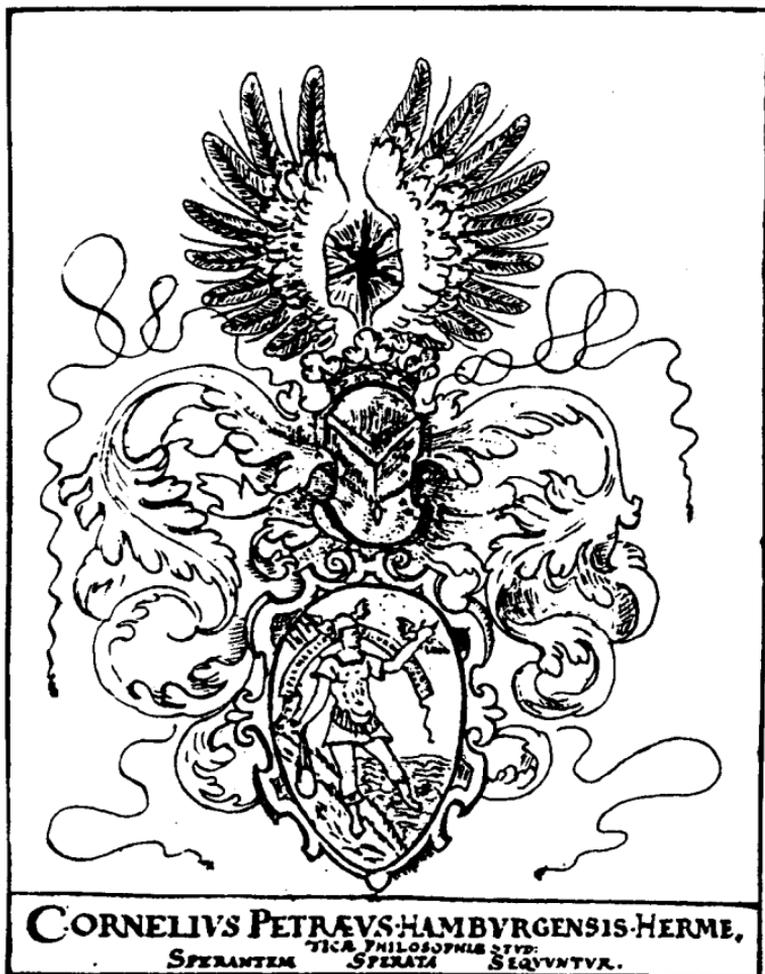
possible hermetic symbolism was stressed. This approach may be seen in the coat-of-arms of Michael Sendivogius which, in the Polish heraldic system, was that of the clan Ostoja and showed a sword between two crescents with a green dragon in the crest. As the Green Dragon was an important alchemical symbol, he used a quartered shield so that it also appeared on it and not only above the helmet.



Michael Maier's arms seem to be a fusion of his heraldic crest and one with obvious hermetic symbolism divided "per pale". The latter shows an eagle above and a toad below connected by a thin thread, and a dove with a golden ring in its beak above the helmet. The toad is the symbol of Prima Materia appearing already in medieval alchemical symbolism (e.g. Ripley's *Scrowle*) but here may refer, together with the eagle, to the Fixed and the Volatile duality. The dove with the golden ring clearly indicates the completion of the Great Work, as it is often used interchangeable with the phoenix symbol in this meaning.

Some heraldic research would be necessary for classifying the arms included in Johann Daniel Mylius' *Anatomia auri*, as it may be either inherited or adopted. This would be interesting, because it would show how one may see hermetic symbols in heraldry even if their use had not been intentional. The three fleur-de-lis on the shield may refer to the three principles of Mercury, Sulphur and Salt, while the crowned lion holding two fleur-de-lis and between two trumpets in the crest may well indicate the completion of the Magnum Opus (the Red Lion of alchemy with the Red and White Tinctures). The possibility of such an interpretation is stressed by two traditional alchemical symbols appearing at the bottom of the engraving – the Pelican and the Phoenix.

An interesting, and obviously thought out, hermetic coat-of-arms is that of one Cornelius Petraeus of Hamburg from the 17th century. It

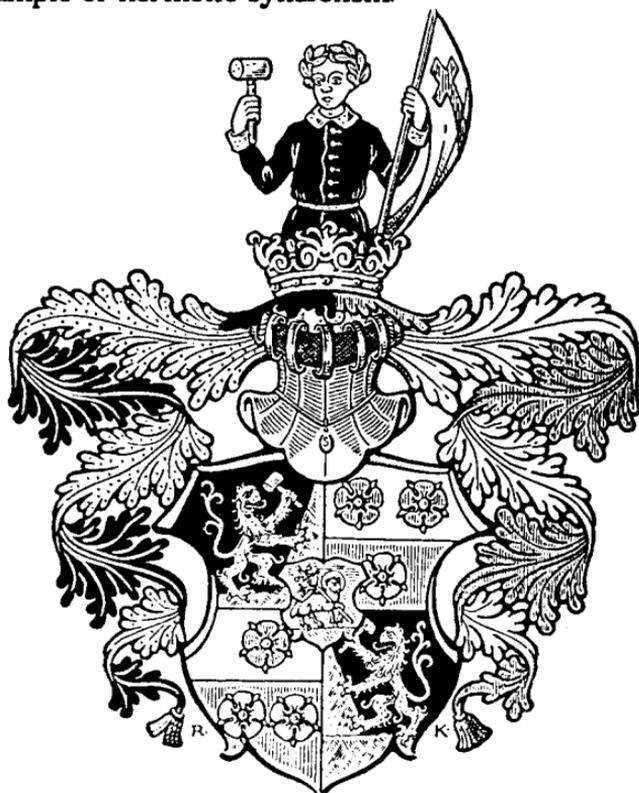


shows Mercury borne down on one side by a heavy weight, referring to the fixed, and borne up on the other side by the wings attached to his hand and leg, symbolic of the volatile. One of his feet is set on land, while the other floats over the water. In the crest above there is a seven-pointed star representing the seven planets and metals between two wings.

Perhaps the most famous heraldic device connected with the hermetic tradition is that of the Rosy Cross. It has been often stated that the symbol was derived from the coat-of-arms of Johann Valentin Andreae which displays a X-cross with four red roses. Another theory says that it refers to the arms of Martin Luther of a rose surmounted with a cross of equal arms (though some sources say it is an apple flower). One of the numerous portraits of Andreae shows 16 coats-of-arms, presumably of his direct ancestors, which proves his preoccupation with heraldry and adds another argument for the theory that he was the real founder of the Rosicrucian Order. Whatever the truth is, the later Rosicrucian tradition always used a heraldicised

rose emblem as its symbol which had also been used in much earlier alchemical tradition.

An interesting interpretation of the arms of the Schlegel family, granted to Christoph Schlegel (1613–1678), is attempted by his descendant A. Russell Slagle in Manly Palmer Hall's *The Rosicrucians and Magister Christoph Schlegel* (Los Angeles, 1986). Schlegel was a Protestant theologian praised by Andreae among "aetherei Spiritus zelotes" and connected with his Societas Christiana, and the arms were granted to him in 1651. The interpretation draws parallels with the symbols used in *The Chemical Marriage of Christian Rosenkreutz* and though it seems to fit, it is not absolutely obvious that the arms are an example of hermetic symbolism.



One of the most important modern continuators of the hermetic tradition, Carl Gustav Jung, in his essay 'The Tower' (in *Memories, Dreams, Reflections*) describes his family crest which originally displayed the Phoenix referring to the meaning of the word "jung" (youth) and so being a punning arms. His grandfather, who was a Grand Master of a Swiss Masonic Lodge, changed the arms so that it reflected freemasonic symbolism. The shield was quartered and displayed a blue cross in the first quarter, a bunch of grapes in the fourth, and a golden star in the second and third. Jung himself, however, interpreted it as being Rosicrucian and while, according to

him, the Cross and the Rose symbolised the Christian and the Dionysian elements, so the Cross and the Grapes symbolised the Heavenly and the Chthonic principles. The Golden Star, he says, is a symbol of Aurum Philosophorum. Jung's interpretations of alchemical symbols are always disputable and they tell one more about his system of depth psychology than about alchemy itself. In this case the Rosicrucian and alchemical connections of his grandfather's arms also seem to be wishful thinking biased by his interests. The same attitude may have been taken by earlier hermetic philosophers or present interpreters of heraldic symbolism.

An example of how an overenthusiastic researcher might see hermetic symbolism everywhere is the arms of a Polish town called Wejcherowo. It consists of a Maltese cross with a red rose in the middle of it, the whole surrounded by a laurel wreath and placed on a golden field. As the town was founded in 1643, shortly after the height of the Rosicrucian storm that swept across Europe, and as it is near Gdansk (Danzig), known for its Rosicrucian activities at the same time, one might conclude that it is a symbol of the Rosy Cross Order. The truth is, however, that the founder of the town, Jacob Wejcher, was a member of the Order of the Knights of Malta and had a red rose in his own family arms, so merely joined both symbols to give the coat of arms to the newly founded town. Even though everything seems to fit, there is no hermetic symbolism involved in this case, as possibly in many others.



The Consideratio Brevis of Philip à Gabella

Translated from Latin by Christopher Atton MA DipLib ALA ©

[This work was published together with the first edition of the *Confessio Fraternalitatis* at Cassel in 1615, from the press of W. Wessel – *Secretioris Philosophiae Consideratio brevis a Philippo à Gabella Philosophiae St. conscripta, et nunc primum una cum Confessione Fraternalitatis R.C. in lucem edita Cassellis, Excudebat Guilhelmus Wessellius Illmi. Pric. Typographus. Anno post natum Christum MDCXV.* It is an important early Rosicrucian document. It quotes extensively from John Dee's *Monas Hieroglyphica* and has an underlying structure based upon the lines of the Emerald Tablet of Hermes. –A McLean]

A Consideration of the More Secret Philosophy
by Philip à Gabella,

[Title page verso: 'May God give thee the dew of and the fatness of the earth' Genesis 27: 28¹]

The Consideration of Philip à Gabella upon secret matters, dedicated to the most distinguished nobleman Bruno Carolus Uffel, a knight of the order of Hass.

Those who seek the hidden and secret origins of all natural things must first trace back the perpetual sources and springs of the rivers and fountains to the oceans itself. They wonder at the ability of the waters to flow back and forth as if by a natural impulse. But does it

seem appropriate to tell of those philosophical matters that relate to these secret origins praised by another author, to whom these things were passed on, if not to you (Noble Sir) and thence to me? For it seems right that natural reason would wish to trace the origin of all things in the world, to discover their derivation, and how they come to develop. I would thus appear ungrateful were I to offer these philosophical meditations to any name but yours, and so may this work, which exalts you as being its great originator, be presented to you. Just as the waters that flow from the great ocean always seek to return, similarly these contemplations flow back to you as I gladly offer you my work. And just as the salty waters of the ocean become clean and sweet during their long wanderings through the land, I hope that this treatise – more commendable for its value than for its great age – may be decorated by the deeds, the enthusiasm and the diligence of the Rosicrucian Brotherhood. Whether my gift to you be rough-hewn or refined, I beg you to accept it kindly. The gods do not care for solemn pride or for prayers that are merely intended to impress. They think little of those who call upon them with a long procession of words and a fine speech. But you, Sir, if you have regard for my feelings and the prayers of a man who serves you well, then I beg to praise this attempt, made by one who has wished for some record of his respect and of his constant service to you in this work of a period of leisure. I wish to dedicate this work to the eternal memory of your name.

Preface to the Reader

How does it come about, gentle reader, that of nearly all the men who wish to learn and to gain wisdom, there is only one in every thousand who acquires through such study even a modicum of knowledge and wisdom? Perhaps it is because they fail to set themselves a specific goal in their studies as they are setting out on the path to knowledge, so that they know whether they are on the right path? For nothing results from their diligent attempts, if they do not at the same time hold steadfastly on the course that they have chosen as the right one. For when they have reached their goal they will find that all their pains and hard work will be worthless, if they have not first worked towards a fixed end, and directed all their thoughts and actions towards it. In such a way do sailors, when they have no harbour to make for, wander uncertainly across the vast ocean, unsure of their course, eventually arriving at an unsuitable harbour, or being wrecked on the shore. For those who do not chose a suitable goal are just like those sailors; they willingly run themselves aground or drive their ship onto sharp rocks. No sane man has ever doubted that this is a most fitting end to those mocked by Aeolus and

Neptune, and those who bring sorrow to their friends and joy to their enemies. Therefore whoever wishes to know the daughter of alchemical wisdom, resplendent in her brilliant white dress, should, before he sets out on this crystal sea, first train his eyes and prepare his strength for the struggles ahead in the pyronomic art. He should, as it were, first colour himself with dyes, and then polish and smooth himself as if with pumice, tweezers and scrapers.

But is there not always something obscure in these books? I admit that there is, yet there is just as much – if not more – that can drive ignorance from the mind and lay the foundations of wisdom. What rose could be more beautiful, more sweet-smelling and more beneficial to the mind? Such roses still have spines that tear, and thorns that prick, but even small boys can be taught to avoid these when picking the flowers, and to shun the Hyblaeon nectar, even though it is not deadly poison. Such a task is part of a teacher's duties, and such a teacher must show what is to be accepted and what discarded, what is worthy of praise and what of censure. But if anyone should accuse me of obscurity, he should also accuse Hermes, Plato, Seneca and many other philosophers, for it is upon their work that the present contemplation is founded.

Chapter One

It is truth that I present to you: Truth, whose brightness drives out all uncertainty. It is not Falsehood, which conceals the truth in the depths of obscurity. Both my own conscience and the learning of the ancient philosophers attest to that. May Plato be a friend to me, and Truth an even greater friend. I will neither write nor teach anything that has not been acknowledged by these ambassadors as being true. Time reveals all things, and you will see that what I say is correct, namely that:

The entire march of time reveals what is hidden,
yet also does it hide what is revealed.

There is nothing that will not be revealed, and nothing secret that will not be brought into the light. Plutarch in his *Problemata* wisely sought to discover why it was that in antiquity divine matter tended to arise in Saturn. This is considered important because the truth, which is generally hidden and secret is at the same time revealed here. Saturn is considered as both the Father of Time and a God, since Kronos can mean Saturn as well as Time.

Although it is often said that justice exercises truth a great deal, yet truth itself is not exhausted. Therefore time must always be given: the light reveals truth. I know enough of this philosophy to know that it is happy to have only a few judges. I prefer it to be judged by learned and good men, rather than the multitude. My aim is only to

philosophise, not to observe the heavens; I hope to find the causes and the reasons for secret matters, and above all else acquire knowledge of M^2 , which has its origin in the heavens. All things are moderated by a kind of harmony. All endeavours and all actions are governed by this premise, which has attracted the downcast eyes of some men, as they look uncertainly upon the earth, and has raised them to gaze upon the heavens:

He has given man a sublime countenance for,
whereas all other creatures lie flat and gaze
upon the earth, man can look upon the heavens,
He has ordered man, thus upright, to turn his
face to the stars.

Yet there are those who would hide themselves away with their philosophy, and take it with them, only to admire it. These would also carry off language into the shadows. How fitting is Paracelsus' description of them as men who would reap pollen, weave ropes from sand and unravel some unknown thread. Such a private study of philosophy can never hope to bear fruit.

Chapter Two

Learn from this chapter, then, and mark it well. Light and motion are the most salient characteristics of the heavenly bodies. The Sun surpasses all the other planets, since it produces its own light. The Moon, on the other hand, exceeds all others with the speed of its motion. These two planets are therefore deservedly considered the most outstanding of all the heavenly bodies. The Moon is especially powerful, since it rules all aqueous bodies. And just as it follows the brilliant light of the Sun, which is also the principal source of heat, the Moon's motion and its control over humidity are similarly joined, as if by some wonderful analogy. Through another process of analogy we can discern a pattern in the year, by simply examining a single day. For each day comprises – by the grace of the Sun and the Moon – its own spring, summer, autumn and winter. All basic qualities are produced by the heat of the Sun alone, partly through themselves and partly by chance, yet they occur in a fixed order, for if we establish a beginning, a middle and an end to each unit of twelve, a pattern emerges. It is indeed beautiful to consider how, all over the earth, each year is like a single day. You may then consider the natural mysteries of the Trinity, and with reason may you then wish for the blackness of the many-hued night to enshroud your work. From³ this consideration comes about the first and simplest form and manifestation both of things non-existent and of things hidden in the folds of nature: this is produced from the straight line and the circle. It is through these that we are able to effect marvellous changes in

the nature of things, if we urge nature on correctly by the artificial means of pyronomy (by nature I mean here everything created by the Grace of God). But we should not only use this process to produce those things visible and familiar in nature, but also to bring forth those which exist, like seeds, in the hidden places of nature. The wise man can learn about these also, but the ignorant man cannot. Now whatever emerges from this process throws out its beams all around, penetrating every corner of the world, and filling the world in its own way. And so every part of the world contains the beams of everything brought about by this process. Is it then by accident or by design that these objects project their own forms? Indeed it is by design, a far more powerful influence than chance. Those substances which comprise both body and spirit (or which are of spirit alone) are far superior to those which are purely corporeal and comprise changing and impure elements. How much finer are those first substances than those which only produce an imperfect form: for the perfect form will have the same name as the substance that produces it. But just as God has created all things, beyond all reason and the laws of nature (an act which it is not for us to contemplate), similarly it is impossible for anything to pass into nothingness unless it too is beyond the laws of reason and nature; even then it may do so only by His supernatural power.

Chapter Three

From this second consideration of the ancient philosopher's work we turn to the star, represented by . The circle⁴ cannot be produced without the straight line, nor the straight line without the point. Consequently things first came into existence through the point and the star, and whatever is on the periphery – however great it may be – cannot exist at all without the aid of the central point. Thus⁵ the central point of the hieroglyphic star represents the earth, around which both the Sun, the Moon and the other planets run their courses and make their impression. So much⁶ does she desire to be imbued with the sun's rays that she appears to have been transformed into him, and disappears from the sky until, a few days later, she reappears as I have shown her here . By joining⁷ together this image of the Moon with its solar complement a single day was made from the evening and the morning. This is the first day according to the philosophers, on which light first appeared. For just as there is the law of first motion without which all would remain motionless, so there is the power of first and sensible form (that is, light) without which other forms would be unable to act. Next we see⁸ the Sun and Moon resting upon a rectilinear cross which  – by a most fitting hieroglyphic interpretation – can signify both the ternary and the

quaternary. The ternary consists of two straight lines \rangle and a common point connecting them; the quaternary consists of four straight lines \angle —, including four right-angles produced by repeating each line. The octonary (which I doubt many will have seen before) also presents itself here, in a most secret fashion, \angle \rangle \angle \rangle and you should note this especially. According to the first fathers of philosophy the magical contemplation of the ternary encompassed body, spirit and soul. From this we obtain the remarkable septenary, consisting of two straight lines \rangle sharing a common point.

Chapter Four

In the third consideration we saw that the whole encompasses everything that we can perceive. Apart from this there are certain parts, a certain substance, that remain apart from the rest. Every natural thing desires this substance, just as art requires the touch of the artisan. Exactly what this substance is I shall now tell you. Parts of us — the hands, the nerves, the eyes — are substances that are strengthened when food is taken. Blood is also part of us, and it too is a substance, for it prepares other parts of the body and is equal in strength to those other parts. I would now ask you to pay close attention to what I say: of this whole machine (the body) a necessary part is air, for it is air that binds the heavens and the earth, that separates the heights from the depths, and yet also joins them. It receives a certain substance from the earth below, and at the same time time hermetically transfuses the strength of the stars to the earth. I consider this just as much a part of the world as I do the plants and animals. All the species of plants and animals are part of the universe since they are all part of the fullness of the universe. Even a single plant or animal may be considered a part of the universe since, although it is perishable, it is still a part of the whole at its death. In a similar way the air coheres with both the heavens and the earth, and is innate in both. For this reason the philosophers rightly call it the Hermaphrodite. Yet the natural part of any thing possesses unity, for nothing is born without unity or without the point. I do not think that you will ask out of ignorance how the earth is both part of the universe and a substance itself, but if you do then you will also need to know how it is that the heavens are also a part. This is because the universe cannot exist without either of them, for the universe is made of them, it comprises them and from both equally is nourishment distributed to all animals, all seeds, metals, minerals and all the stars. Everything is provided with as much strength as it requires, whether it be a single thing or even the world itself. And so it may be seen how it is that so many stars, however much they travel and however greedy they may be, are sustained day and night

in their work and in their nourishment. For it is in the nature of all things to take as much nourishment as they require, The world, however, would desire the full amount of time that is allotted to it and seize it all in a single revolution. The philosopher provides a mundane rural analogy to explain this serious matter: he says that eggs absorb as many humours as they need to effect the birth of the animal. Thus it is agreed that the earth is ruled by nature, and in this example from the microcosm there exist veins and arteries, the former being channels for the blood, the latter for the spirit. There are similarly in the earth channels through which water flows, and others through which the air flows. It can thus be seen that nature has formed the earth in the likeness of the human body, and that both ourselves and our ancestors have named these channels of water 'veins'. But in us there is not only blood but many types of humour: some essential, some corrupt (these being thicker). There is the brain in the head, the marrow in the bones, mucus and saliva, tears and a lubricant in the limbs which makes them flexible. Similarly in the earth there are many different kinds of humours. Some of these are hardened by nature, and these become the earth of the metals. Of these metals gold and silver are the most sought after by the greedy. There are also those that are turned to stone by the action of petrifying liquid. All of these, since they contain the four elements, also contain their own seed. From each of these comes forth a pair: male and female. Air is considered to be male when it is gusty and female when cloudy and still. Fire is male when it burns with a strong flame and female when it is harmless to the touch. When the earth is especially hard and rocky it is considered male; when it is easy to farm it is female.

Chapter Five

From the fourth chapter it is clear⁹ that the dislocated homogeneous parts of the elements can show that the elements, after they have been removed from their natural places, return to them along straight lines. It will not therefore seem absurd that the mystery of the four elements (into which each compound element can ultimately be resolved) is implied by the four \perp straight lines running in opposite directions from a single point. You should take note and diligently observe that geometry teaches us that a line is produced by the flow of a point. This is similar to the way our four elemental lines are produced by the continuous fall of drops becoming a flow (by drops we mean the points of our star). Thus does it come about in our mechanical magic. Moreover,¹⁰ the cabbalistic expansion of this quaternary according to the usual method of counting (that is, one, two, three, four) produces, when added together, the perfect number ten. As Pythagoras himself said, one, two, three and four add up to

ten. Therefore it is not by chance that the rectilinear cross (which is the twenty-first letter of the Roman alphabet and considered to be formed from four straight lines) was chosen by the most ancient Roman philosophers to signify the number ten. Furthermore, its division immediately shows the quinary. Its place in the alphabet is determined also: for by multiplying the power of the ternary by the septenary establishes it as the twenty-first. It will be seen¹¹ that this accords very well with the sun and moon, since through the magic of these four elements a most exact separation of the sun and moon into their own lines was effected. In addition, by the circumferences of their lines the conjunction \oplus was made in the solar complement (for by the laws of geometry a circle may be described for a line of any length). It then becomes clear how much the proportion of our star – signified by the cross- — – serves the sun and moon. The dagger-like, pointed¹² zodiacal sign of Aries is well-known to everyone (that is, the figure ♈). It is generally considered that from its position in the heavens comes the fiery ternary. We have added the astronomical sign of Aries, therefore, to signify the use of fire. It is agreed¹³ that this mystical sign, consisting of two semicircles joined by a single point, is most aptly assigned to the time of the vernal equinox. For a period of twenty-four hours, when arranged as at the equinox (that is, equally), denotes our most secret proportions (by 'our' I refer here to the earth). For this reason¹⁴ wise men have handed down to us the hieroglyphic signs representing the elements and Aries. Therefore drink of this truly golden milk, but if you would rather hunt the hare with the sophists, then do not catch hold of the pheasant or the ferret. You should be aware that skill is obtained by increments, for who does not know that the origin of all skills was quite crude and that it was only by the passing of time and the growth of experience (the universal teacher) that they grew to perfection? This is certainly proved by the study of medicine, a skill much sought after and continually developing.

Wisdom always increases in the presence of men.

So you must be taught, says Seneca, as long as you remain ignorant (perhaps throughout our whole lives), if we are to believe in this saying. It is true that all things increase through time and that in this way the arts have developed to such an extent that the practitioners of our day far exceed their predecessors. So it is that your own skill in the study of philosophy has itself grown: if we compare the older students of the true and more secret wisdom with you, we find that they appear quite worthless. If Hermes, the father of philosophy, were to be brought back to life today, there is no doubt that he would be laughed at by the alchemists, just as the sculptors say that if Daedalus was living today and was to make such things as those which made him famous, he too would appear ridiculous. Indeed, the wise men of today far excel their predecessors in increasing the number of

syllogisms for our ultimate benefit. Every skill increases: if the well is drawn off it fills up all the better. But once you have arrived at a right decision you must continue along that path, otherwise you will be led astray from the truth before you have even started out on your way. Pile up that which is rare and in short supply in the open air and, after it has been completely soaked by the water, the rotting damp and its location make it waste away.

Chapter Six

In the fifth consideration I did not attempt to demonstrate any other principle except that which Nature Herself has demonstrated. I acknowledge the spagyric art as representing the most skilful and sophisticated of all the arts, through which I am able to give you my opinion on these matters. For, as if by divine ordinance, it teaches us how to distinguish the pure from the impure, just as logic distinguishes truth from falsehood; it teaches us when to separate substances and when to bring them together; it teaches us the method most favourable to Nature, for it distinguishes between the clear and the confused, the subtle and the gross, the light and the heavy, fire and air, air and water, water and earth. In such a way as this did the Creator Himself show us everything in the First Creation. We are his imitators, and although we do not try to duplicate his work throughout the entire universe, yet we do attempt it in this small and confined world of ours. It is certain that since each of these considerations concerns the Universal Medicine, each one is also concerned with a method of enquiry. Therefore I affirm that the Universal Medicine for bodies is the philosophic gold, after it has been separated and drawn to the highest state of perfection. Our common gold has absolutely nothing in common with the philosophic gold we use to begin our task. In that respect common gold is dead and clearly useless. For just as a chicken is not born from a cooked egg, the Universal Medicine will not come from cast gold. Careful consideration must be given to what must be done, for we must not pervert nature but imitate it accurately to the best of our abilities. All the wise men agree that there is only this one substance, the One Medicine (speaking hieroglyphically), to which nothing is added and only the superfluous is removed (and even this process is achieved naturally). It is therefore a most difficult task to locate this medicine amongst the multitude of substances, although it would certainly be ignorant folly to look for it in an unnatural substance. The search is therefore rightly directed towards the sources of the metals and minerals. The philosophers set two of these above all the rest, that is, the sources of mercury and of sulphur. But just as they do not mean common gold, neither do they mean common sulphur or common mercury. The philosophers' gold is

living, subtle and spiritual. Common gold is dense, hard and unchanging. The philosophers' mercury is the prime material of all things: without it the M cannot exist¹⁵. But in fact liquid mercury, or quicksilver, is an impure metal which comes from its own special seed. The philosophers' sulphur is pure, permanent, white or red and flammable. Common sulphur, however, is combustible and impermanent. Hence it is easy to understand the difference between the philosophers' gold and that of those who are mistaken; between the philosophers' sulphur and that of the foolish; between the philosophers' mercury and that of the ignorant. The difference between heaven and earth is as great as the difference between the truly wise and the sophist.

The philosophers' gold is gold that has not yet solidified or hardened naturally, for if it were to do so then our man-made fire would have no effect on it, and the craftsman would be frustrated by his own skill. It is removed from the prime source of all the metals by pruning and separation through spring water, and in a natural way. For just as the Microcosm was first created out of the Macrocosm without a soul, which was later breathed into it by divine power, in a similar way does our man (mercury) appear. Later, he too receives a soul which is brought forth and kindled by the continuously regulated movement of the fire beneath. When our Mercury is joined with either magnesia or lunaria it is more correctly known as 'aqua sicca' (dry water). This does not wet the hands and when placed near a fire it flees like a runaway slave. It is also known as Proteus, since it transforms itself into various, distinct forms and is itself transformed by this process. At times it appears in the form of dew, at times like heavenly rain, sometimes even like snow, hail, hoar frost or a cloud, as if it were dressed in a cloak. This transformation can be seen everywhere: however it comes about, whether in metals, animals or vegetable matter, it is essential for the appearance of the mercury so that the work can be brought to a conclusion.

The mercury of Hermes and of all the Philosophers is water, the water that falls from the sky as rain and which the Sun, as its father, extracts from the earth each day in a very fine vapour and takes up into that part of the sky where the downpour is formed. Here it is condensed into rainwater by the innate natural force of the Moon, its mother, using that same power with which she controls affairs below. Thus it condenses into rainwater, thickens and falls in drops by its own weight. It is moved around willy-nilly by the air or the wind (which is, after all, nothing more than the movement of the air) until it lands upon the centre point, that is, the earth, its nursemaid, who must then carry it in her lap. Perhaps this seems like a Gordian knot, yet one even tighter than Alexander's, which can only be cut by the sword of reason.

As I have often told my sons of knowledge and wisdom, the

Philosophers' sulphur is first formed when the water has returned to the earth. At times it floats on the top of the water and is multicoloured, like the earth covered in foliage, or like some kind of thick broth. All these different hues derive from the greenness of the vitriol. But experience has confirmed that all water which is without spirit may be hardened by heat, and that which has spirit may be hardened by cold. He who understands how water can be hardened by heat and how the spirit can be joined with it, will certainly discover something a thousand times more precious than gold, more precious than anything. Therefore the alchemist should separate the spirit from the water and allow it to decay until it resembles a seed. After the waste has been discarded he should reintroduce the spirit into the water from above, and effect a conjunction between these two. It is this conjunction or arrangement that will produce an offspring utterly different from its parents.

Chapter Seven

The sixth consideration deals with Nature itself and so we must now define Nature. But Nature is a difficult thing to define, even amongst the wise there was disagreement about which came first, God or Nature. For if Nature came first, then God must have been created, which he cannot have been. But if God came first, then Nature must have been created, for only if Nature can have been born can it really come into existence. But some wise men define Nature as the originator of fire, and it is through fire that it enters sensible matter to enable its reproduction. Indeed it is clear that all things are created principally by fire. But Plato defined Nature as the Will of God, and this is the definition that meets with the most approval amongst the philosophers, for the Will of God is complete Goodness in its entirety and is present in all things. His will is born from his Divinity, so that things may be as they are, as they have been and as they always will be, and that Nature may be proof against aging. Nature, sensation and the whole world contains this Nature within them, in fact every living thing contains it. For each sex is fulfilled through procreation and this joining of the two or, more accurately, this unity between them—which you may well call desire or love (or both)—is quite beyond our understanding, just as much as are desire and love. However if both God and Nature are considered to exist and since neither can come from the other (for it must be that which is born of the first comes second), neither God nor Nature can be considered as having been born. Plato was quite correct when he stated that Nature is the Will of God, for God has always willed and it is necessary that he does so, for this is the truest cause of all things. Since, if it is the Will of God, Nature cannot have been born, then neither it nor God can

have been born, and thus we must understand that the nature of the Macrocosm beyond the Microcosm¹⁶ is not Nature at all but God. For this same Nature, by which the world exists, is the Will of God; but the art that pursues Nature (that is, the Will of God) is the true knowledge of the Microcosm, and of what must be done. For it is not Nature that carries the vitriol from the mountain into the furnace, or builds a fire beneath. The true concern of man, his true art, is to prepare and produce the Medicine. Every man who has known that this art is the only true one may then practise it faithfully. He who has learned may then assume control. But whoever tries his skill should take care that he does not sin against the Will of God or the Laws of Nature.

But the greatest skill is the ability to dissemble that skill, for whoever feels it necessary to put something in writing or in speech about this great study, uses his skill in speaking to conceal his true meaning. This is to be contrasted with our more usual way of speaking, so that we may more easily agree with those appearing to speak naturally, rather than with those who have perverted that natural method of artifice.

For as Euripides says, the use of language is simple, but every man abandons that natural simplicity and comes under our suspicion, just as if they are trying to deceive and defraud us. Consider well, then, the following simple and natural example of the Great Work: the rainwater, after it has been completely covered over and left outside in the bright sun, becomes fetid and mud collects in the bottom. It becomes sticky and has a bitter, foul taste. But in time this foulness is exhausted and disappears. The sediment, or solid matter, will separate from the water and precipitate at the bottom and remain there. Thus a pure, clean water is produced that is sweet, fragrant and flavoursome. Pour the water off from the sediment into another glass and once more place it outdoors until the sediment forms a scum. Repeat the process until no more sediment can be found. This water has been produced naturally and as a result it is incorruptible. One could say the same of oil, wine and other liquids except that spring water, as I shall explain, separates all kinds of solid matter of both contrary and similar qualities, from the vitriol of Venus and Mars. It will do all this gradually and by a natural process. If you combine this pure and perfect material with fire you will produce pyraustae¹⁷. After these have been left out in the sun they ferment properly.

But those fashionable Galenists and academic doctors who criticise distillation and alchemical matters generally, have not considered these matters seriously enough. They have not understood at all about the heat in wine, for example. This heat is first separated by fire from the parts with which it has been mixed, these being the cooler and more sluggish parts of the mixture. After it has been freed from these parts as if from an enemy it then exists in a fine type of distilled water

without any more vigorous operation taking place. For this reason the philosophers rightly call their work (the Medicine) 'Fortitude', for this signifies the Elixir. Into its trust they rightly pledge all nature. Furthermore, the work and the true end of alchemy may be briefly described as that of 'the Body into the Body', and those of Magia as 'the Spirit in the Body'. The wise men call their results violent since they use amounts of strength that seem greater than those ordained by nature. There is more about this in the carefully-arranged books of Paracelsus, where there is a cure for diseases that aims to ease and cleanse sickness by using symbols, words and spoken formulae. But this resembles more the casting of lots and is therefore contrary to the Will of God; for this reason we reject it in our modern age.

Chapter Eight

In the seventh and last consideration I would not want to appear to be pursuing a Euclidean strategy, nor any other: you should learn from the fifth chapter of the fifth book, which concerns the secret deeds performed by the Monarch throughout his long life. In the fourth chapter it says that the Necrolii¹⁸ (or Necrolici) are forbidden a long life, that is, they are barred from the Great Work, which Geber calls the Third Order. The elemental substances in their crude state of blackness (according to Raymond Lull they are of a blackness blacker even than black) can produce a solution for the dead¹⁹. The Scaiolae are the four elements in the vitriol of Venus after they have been purified. In the Necrolii, that is, in the First Order of the Work, are contained ridiculous travesties, sophisticated preparations indeed, that do not withstand the test of fire. Yet they do shed light on the Cyphant, in other words, on the formation of the embryo or infant (as Arnold and Lull refer to it), and which Geber refers to when he says that the instruction is not complete until the preparations of the first order have been made (these preparations were adequately shown in the previous chapter). Those who get to this stage who do not advance to the other orders and therefore do not produce pyraustae are referred to as Alloeani²⁰ by Paracelsus, since they are superficial imitators of the form and sophisticated white-washers of the tinctures of Venus and the Moon. But if we suspect that anything might go wrong with the liquor then we should proceed as follows: the distillation should be repeated more often so that the favourable path to the good may be sufficiently open to you. That is, we should distinguish between the right way, which leads to the more perfect material and the left, which relates to imperfect bodies. Some philosophers refer to these enigmatically as the eastern and the western parts.

Water envies the Scaiolii and conceals the liquor of the lunaria from them. Now he who possesses the ability to extract spring water in a

torrent is known as a water diviner; he who softens using fire is called a firetongs. Such a man laughs at the sophists, since they have little experience and act just like the easily-disturbed Necrolit when they are dormant, for they do not fix the tincture properly, which develops naturally up to a certain stage before flying from the fire. They are careless, as has often been said, about the poppy seed, which brings sleep just like the fifth essence of the vitriol. This essence brings about the coagulation of Mercury, which is alternately hard and soft. The alchemists refer to this process as fixing. This essence also brings sleep in a similar way to mandrake. But Aequaster²¹, the anatic material of the completed operation, will not destroy the position of the Scaolii, for it delights to be in that spiritual seat of the Scaolii, that is, of the philosophers' Mercury. But if the Sun or the Moon is to be added to this crude preparation something must first be removed, in other words, the receiving material must be prepared by transmutation: this is the extent of the medicine of the second order. But the greatest Adech²² exceeds even this with the medicine of the third order, for the Mercury is first prepared philosophically and then accurately and fully gathered together. Thus prepared, the Mercury advances our purpose since, according to Geber, it brings the material we have already mentioned to advance the work. But this is not all, for in this order there is a difference in the method and the subtlety of the preparation. Once the pure Nymphidic spring water has left the Moon, the latter passes through the water of the Scaolii and undergoes another transformation, where it will remain difficult to work with and virtually insoluble. This has been decreed by the earthly sun, for this process is indeed death by fixing and life by the lightening of the Scaolii. The White Sun also agrees to join with the Moon in the early stages but he undergoes a change towards the end, since the King turns red at the end of the work. But all that is written at the close of the book concerning travesties and the Nymphidic spring water lead to obscurity, since they pervert the traditional order. This is something which the teachers of this wisdom often do, since (as Augurellus has it) they are dedicated to the laws of this intricate art. So that we may comprehend the Nymphidic and understand the Aniadic Year, in other words, how we may become immortal through hard work and suffering, we should first learn the characters (known as the gift of Venus) which, as Paracelsus says, even though you may understand them in relation to each other, you do not have practical knowledge of them. For the man who summons Palemon and Leucothea does so in vain if he has not first attracted Nereus²³. Nor will he attract Nereus if he has not first worked on the primary trinity of life. His work will have no firm grounding at all unless he has first attracted Vestra²⁴. For the aqueous nature²⁵ of the Moon is referred to mystically as Saturn while it makes one revolution around the earth, by the science of the Scaolii. For the same reason it

is also given the name of Jupiter. But after it has turned through the elements three times we represent it more obscurely, in this way: ♀, which is usually known as Mercury. You can see how lunar this symbol becomes: ♀. Some wise men would hold that it is produced by the fourth revolution, but this in no way contradicts our secret purpose. Only the purest magic spirit will carry out the work of whitening in place of the moon. Through his spiritual virtue, once he is alone with us, he may speak hieroglyphically without words for almost a whole day, introducing and impressing into the purest and plainest earth prepared by us those four geogamic figures, or instead that other figure shown nearby. But is not²⁶ the mystical sign of Mars ☉+♈ produced by the combination of the hieroglyphs for the Sun and Aries? And is not the teaching of the elements included in this? And is not, I ask, the sign of Venus ♀ produced from a fuller exposition of the Sun and the elements? These planets therefore have regard for the solar revolution and the work of rehabilitating metals by fire²⁷, where there arises during its progress that other Mercury, which is indeed the uterine brother of the first. He appears once the lunar magic of the Sun and the elements has been completed, just as the hieroglyphic messenger tells us most expressively, if we will only fix our eyes upon him and give him a more attentive hearing. By the Will of God he is that most famous Mercury, he is the Microcosm, he is Adam. Yet some experts would put the Sun in his place, something which we in our present age are unable to do unless we put in charge of this golden work a certain spirit that has been separated from its body by the pyromantic art. This is difficult to do and very dangerous because of the fiery and sulphurous fumes that are produced. But this spirit will be wonderful indeed, joining Venus and even Mars to the disc of the Moon (or at least to that of Mercury) with indissoluble bonds. This then produces the Sun of the philosophers in what they call the third position, which completes our septenary number. Care must therefore be taken when such an operation takes place in the Vitriol to ensure that the central heat can change water into air, so that it can spread out over the flat earth and scatter the residue, with the aid of the rain, throughout the channels of the earth. Finally the opposite will also come about: the air will turn to water of a particularly fine type. This occurs if you bring about the overwhelming of the gold and silver by the Old Man, that is, our aqueous Mercury, so that the water consumes them: eventually he will die and be consumed as well.

The ashes of the gold are then to be sprinkled on the water, and the water boiled until it is ready. You will then have a medicine for curing leprosy. But take care that you do not use cold instead of hot, or hot instead of cold. Mix like natures together, but if you must use a substance that does not occur in nature then separate it until it resembles a natural substance. In the end - by the Will of God - the

Great Work is achieved not by hand but by fire.

Final Chapter

In conclusion, can I really put a price on my work, when all I do is provide a brief sketch of the lunarium of the philosophers? I do not even possess all the required knowledge; and even if I knew how to express myself coherently would I even dare? For I consider this matter to be old enough to be common knowledge, while it is always the modern writers who believe that they can make clearer and surpass the unskilled ancients in their writing. But however it comes out my work will at least, to the best of its ability, help to recover and restore the ancient lost arts of knowledge and science to their descendants.

By lunarium it is generally agreed that the ancient writers refer to Chalcantum, whether it be cupric or hungaric Chalcantum²⁸. Its body is metallic, called 'blacking' by the Romans. It exists in two forms: it can be dug out of the ground and can be produced artificially. When it is out of the ground it is sometimes dark, sometimes pale. Occasionally it is white, occasionally transparent like glass, which is why it is commonly known as vitriol. You may get to know the bowels of the earth well with this metal, and by purifying it you will discover the Hidden Stone, the True Medicine. Its artificial form is produced by the action of rainwater flowing through the metals and forming a pool. After passing through those substances bound to the metals, it is collected in large clay vessels where after a few days it hardens in the air. Under certain conditions this water can turn Mars into Venus. But what happens if the natural form is improved upon by the pyromonic art? As the vitriol bubbles, two vapours are released from the channels in the stone: these create the metals. The first is therefore to be found in the elements of earth and water, with the Sun acting upon them and producing the vitriol; the second cause is in the chalcantus; the third and last in the vapour, that is, in the twin spirits of sulphur and mercury that are the source of the metal, after its mother has first been impregnated by wild nature. The philosophers have laid claim to lunaria themselves, due to the aqueous nature of the Moon. Raymond Lull is chief amongst these, for we find the following repeatedly in his writings: 'take up the stone, whatever its form, and pour on the lunaria'. The flower of the air is considered to be Cheiros²⁹, that of Mars is rosemary. The magicians take this for their own and call it Martagon, as if it were born of Mars.

Undoubtedly chemistry cannot be understood without practice and experience. For all metals can be reduced to a vitriol resembling their own aqueous source,, without any diminution in their composition. This vitriol is the lunaria, otherwise known as the philosophers' tree.

According to Borissa this has seven branches representing the seven qualities of the metals. The root of this tree is the metal-bearing earth; its trunk is red, solid and suffused with black. Its leaves resemble those of marjoram: there are thirty of them in all, fifteen corresponding to the length of the Moon's waxing and fifteen to its waning. Its smell is like that of musk; at the full moon its fruit resembles the finest saffron. If Mercury is removed from it at the time of the full moon or at the waning and replaced there at this same time, it turns into the Moon. If this is then boiled six times it turns into the Sun. In short, from this pure form flows pure water. But this water, although similar to ordinary water, because it comes from a very deep well, must never be assumed to be too much like ordinary water. For the elements have been interchanged, just as it says in the Psalterium of Sonus: but although their various names have been changed, yet their influence remains throughout. Such a precise description enables you to bring to a conclusion all that has taken place in the operation. For this reason have you praised your people in all their endeavours, Lord, and you have honoured them with glory. You have not disdained them, rather have you stood by them at all times and in all situations.

Thus nothing of value can arise in man's affairs,
unless his mind first spurns all thoughts of grandeur,
and wonders at and worships the One and Only God.

Prayer

Eternal, unchanging and Infinite God, you who are truly born of yourself, and from whom all other things are created; you who are Good without comparison; you who are great without limit; eternal without time; omnipresent but in no single place. You are the only true virtue, the only perfection that alone embraces all other forms of perfection and enters into each one far and wide. You appear to us greater than the greatest; you have in your power the way to perfection. Only when we have remained in continual contemplation for a long period of time will we be fortunate enough to achieve this goal ourselves; however ignorant we may be, let us not be ignorant of this at least. Therefore, for as long as we seek you in the wilderness, let us not lose ourselves. Bestow upon us your fatherly and infinite goodness and mercy, so that we may come to find you in some way at least, by loving your glory and majesty, worshipping, admiring and adoring them. May we embrace and possess them through your only son, Our Lord Jesus Christ, who always welcomes us. We seek this from you and ask of you with our most heartfelt prayers that you will bring it to pass through your Holy Spirit, for you are truly the best and

greatest God, because of the love that you freely give to us. May there be praise and honour bestowed upon you, the One Godhead and the Three-in-One, the only Living and True God, for all eternity and for all time, Amen.

Philemon Philadelphae Rosae Crucis

The End

Notes

- 1 Cf. Dee's dedication in the *Monas Hieroglyphica*.
- 2 The letter 'M' : could this refer to either the Macrocosm or the Microcosm? Alternatively this could refer to 'Mundus' = the World.
- 3 From 'From this consideration...' to '...straight line and the circle' is taken from *Monas Hieroglyphica* henceforth *MH*, Theorem I.
- 4 From 'The circle...' to '...of the central point' is taken from *MH*, Theorem II. Throughout the *Consideratio* 'stella' (star) replaces Dee's 'monas'.
- 5 From 'Thus...' to '...run their courses' is taken from *MH*, Theorem III
- 6 From 'So much...' to '...shown her here' comprises the second half of *MH*, theorem IIII. The extract here lacks a subject, for which we must understand 'Luna'.
- 7 From 'By joining...' to '...light first appeared' is adapted from *MH*, Theorem V.
- 8 From 'Next we see...' to '...share a common point' is taken from *MH*, Theorem VI.
- 9 From 'it is clear...' to '...our mechanical magic' is taken from *MH*, Theorem VII.
- 10 From 'Moreover...' to '...as the twenty-first' is taken from *MH*, Theorem VIII. NB The sentence beginning 'Furthermore, its division...' does not appear in *MH*.
- 11 From 'It will be seen...' to '...serves the sun and moon' is taken from *MH*, Theorem IX.
- 12 From 'The dagger-like, pointed...' to '...signify the use of fire' comprises the first part of *MH*, Theorem X. I follow Josten in translating 'quasi Aciooedes' as 'dagger-like' (C.H. Josten: A translation of John Dee's *Monas Hieroglyphica...*, *Ambix* XII, 1964).
- 13 From 'It is agreed...' to '...to the earth' is taken from *MH*, Theorem XI.
- 14 From 'For this reason...' to '...the elements and Aries' is taken from *MH*, Theorem XII.
- 15 See note 2.

- 18 'The Macrocosm beyond the Microcosm' is a translation of 'M ultra M'. This seems an acceptable meaning but see also note 2.
- 17 I am unclear as to the intended meaning of 'Pyraustae' here: sometimes known as 'pyrales', they were – according to Pliny – winged insects which lived in fire.
- 18 Once more, I am unclear as to the precise meaning of 'Necrolitii', or 'Necrolitici'. There is a seventeenth century use of the word cited in R.E. Latham's *Revised Medieval Latin Word-List* as 'a prophylactic against death'.
- 19 Taking into account the above, it is conceivable that the phrase 'a solution for the dead' could be understood to mean 'can bring back the dead to life'.
- 20 'Alloeani' could be understood as 'others'.
- 21 I can find no useful translation of this word.
- 22 As with 'Aequaster', I am unclear as to the precise meaning of this word.
- 23 Palemon, Leucothea and Nereus are all sea gods.
- 24 Are we to understand 'Vesta' here (Cybele, the mother of Saturn)?
- 25 From 'For the aqueous nature...' to '...figure shown nearby' comprises the second half of *MH*, Theorem XII. 'Scaolii' replaces Dee's 'Elementi' (elements). It is unclear as to whether we are to understand 'Scaolii' as meaning 'the elements', or whether it has another meaning. For example, 'scajole' or 'scaiole' is cited by Latham, *op. cit.* as an alchemical term meaning 'the spiritual powers of the mind'.
- 26 From 'But is not...' to '...completes our septenary number' is taken from *MH*, Theorem XIII. This is the last of the extensive quotes from *MH* in the *Consideratio*.
- 27 In translating the Greek in this sentence as 'revolution' and 'rehabilitating metals' I am following Josten, *op. cit.*
- 28 Chalcantum is copperas water: if we are to understand cupric as meaning cupric, could we then read hungaric as ferric?
- 29 I have been unable to identify a flower with the name 'Cheiros' ('hand').

An Allegorical Letter about an Alchemical Adept

This allegorical letter which I recent uncovered in MS. Sloane 3667 (folios 15v-16v) in the British Library, a compilation of short pieces dated to the middle-late 17th century, is of interest as it has some parallels with the myth of the discovery of the tomb of Christian Rosenkreutz recounted in the *Fama Fraternitatis*. It is written as a drama rather than as a factual account of some events. The author leads the reader through his story building the suspense, teasing us with a few details, such as the astonishing way in which news of his master's death was conveyed a great distance through the use of a certain instrument. He keeps us waiting many paragraphs before telling us the secret. The author does to some extent give the game away, because he is so eager to capture the attention of his potential reader that he appends to the rather formal opening about the letter communicated to him by Duke Frederick the words "come and see". This enticement to read would be of course out of place in a genuine letter. The story itself is a fascinating one, that suggests the existence of a adept working for many years in so secret a manner that even his servant did not suspect the truth. This adept passes on his knowledge to his nephew thus keeping the wisdom he had gained within the family circle.

There are many parallels with the Rosicrucian myth. The quiet secrecy and dignity of the Adept, his desire to help others through giving of alms, his generosity to the writer of the letter in rescuing him from the life of an orphan, and his interest in curing diseases; his secret chamber, which was both an oratory and laboratory; his great wealth, though outwardly simple style of living. His spiritual knowledge was in some way bound up with highly developed technology, the ever-burning lights (also found in the Rosicrucian allegories), and the mechanical contrivances such as the telegraphic device. At the end of the story, as with the Rosicrucian myth, we are left holding the feeling that the knowledge known to these adepts was never to be openly revealed, and that somehow a tradition of esoteric mystical and alchemical wisdom continues hidden behind outwardly

undemonstrative and quiet individualities. The impression is given that esoteric wisdom is nourished in secrecy and quiet dignity, and that it can only be found though undertaking the kind of inner quest pursued by the Rosicrucians or the adept recounted below, and cannot be had in the brash clamour of the market place, among the hustlers and image makers. These allegories told their readers in their own time of the seventeenth century, that they must look within for the wisdom they sought, a message which is of even more relevance today when there are so many more distractions to the contemplative life.

Adam McLean

The following letter communicated to me by the Most Serene Prince Frederick Duke of Holsatia and Sleswick relates things strange and unheard of, come and see.

My Friend,

You have desired of me an account of the life, death, inheritance and heires of my master B.J. of happy memory. I returne you this answer in Latine as yours to me was, though I be not exactly skilled in it.

He was by nation a Jew, by religion a Christian, for he believed in Christ the Saviour, and openly made profession of the same. He was a man of fervent honesty and gave great alms in secret. He lived chastely, a batchelor, and took me when I was about 20 years of age out of the house where orphans are maintained by the publick, and caused me to be instructed in the Latine, French and Italian tongues, which I afterwards by use added the Jewish or Hebrew. He made use of me so far as I was capable in his laboratory, for he had great skill in physick and cured most desperate diseases.

When I was 25 years of age, he called me into his parlour and made me swear to him that I would never marry without his consent and knowledge, which I promised and have religiously kept.

When I was 30 years of age on a morning he sends for me into his parlour, and said very lovingly to me, "My son, I perceive that the balsome of my life by reason of extreme old age coming on," (for he was above 80 years of age), "is well nigh wasted, and that consequently my death is at the doore, wherefore I have writ my last will and testament for the use of and benefit of my brothers sons, and you: I have laid it upon the table of my closet, wither neither you nor any mortal ever entered, for thou doest not so much as knock at the door during the hours set apart for my devotion." Having said this he went to the double door of his closet and daubed over the joynings thereof with a certain transparent crystalline matter, which he wrought with his finger till it became soft and yeilding like wax, and imprinted his golden seale upon it, the said matter was immediately

hardened by the cold air, so that without defacing the seal the doore could no way be opened.

Then he took the keys of the closet and shut them up in a small cabinet and sealed the same as before with the said crystalline matter, and delivered the said cabinet, after he had sealed it, into my hands, and charged me to deliver the same to none but his brothers sons, Mr Jesse, Abrah, and Salomon Jootha, who at that time lived in Switzerland, the eldest of them being as batchelor.

After this he returned with me into the parlor and in my presence dropped the Golden Seal he had made use of into a glass of clear water, in which the said Seal was immediately dissolved like ice in hot water, a white powder settling to the bottom, and the liquor was tinged with the pale red of a provaince rose. Then he closed the said glass vial with the above mentioned transparent matter, and charged me to deliver the said vial together with the keys to Mr Jesse.

This being done he repeated upon his bended knees some of David psalmes in Hebrew and betooke himself to his couch, where he was used to sleep after dinner, and commanded me to bring him a glass of Malago, which now and then he sparingly made use of. As soone as he had drunk of his wine, he bid me to come to him, and leaning his hand upon my shoulders, he fell into a quiet sleep, and after half an hour time he fetched a deep sigh, and so yeilded his Soul to God to me great astonishment.

Upon this I according to my promise writ unto Switzerland to give notice of his death to Nephews and to my great wonder that very day after my blessed master died I received a letter from Mr Jesse, wherein he enquired whether my master were dead or alive, as if he had known every thing that had passed, as indeed he did, by means of a certain instrument, of which I shall make mention.

A little after his nephews came, to whom I gave an account of what had passed, at which Mr Jesse heard with a smile, but the other brothers not without astonishment and wonder. I gave the keys together with the glass in which was the fairest golden solution, but they refused to meddle with anything that day, being tired with their journey, but on the morrow, after I had carefully shut all the doors of the house and none but they and I being present, Mr Jesse took the glass vial and broke it over a china dish which might receive the enclosed liquor, and then took some of the liquor and put it upon the transparent matter with which the cabinet was sealed, and immediately the matter which before was hard as Crystal was resolved into a thickish water. So he opened the cabinet and tooke thence the keys of the closet.

Then we came to the door of the closet where Mr Jesse having seen the seal he wet it as formerly with the aforementioned liquid, which immediately gave way, and so he opened the said double doors, but shut it again, and falling down upon his knees prayed as we also

did, then we entered, and shut the doors upon us. Here we saw great miracles.

In the midst of the Closet stood a table whose frame was of ebony, the table itself was round and of the same wood, but covered with plates of beaten gold. Before the table was placed a low footstool for to kneel upon, in the midst of the table stood an instrument of a strange and wonderful contrivance, the lower part of it, or pedestal was of pure gold, the middlemost part was of the most transparent crystal in which was enclosed an incombustible and perpetually shining fire, the upper part of it was likewise of pure gold made in the form of a small cup or vial.

Just above this instrument hung down a chain of gold, to which was fastened an artificial crystal, of an oval forme filled with the aforesaid perpetual fire, on the right side of the table we took notice of a golden box and upon the same a little spoon. This box contained a balsam of a scarlet colour. On the left side we saw a little desk of massy gold, upon which was laid a book containing 12 leaves of pure beaten gold, being tractable and flexible as paper. In the midst of the leaves were several characters engraved, as likewise in the corners of the leaves, but in the space between the centre and the corners of the leaves were filled with holy prayers.

Under the desk we found the last will of my deceased master, whilst we were in the closet, Mr Jesse kneeled down leaning upon the desk, and with most humble devotion, repeated some of the aforementioned prayers, and then with the little spoon took up a small quantity of the foresaid balsam and put it into the top of the instrument which was in the midst of the table, and instantly a most grateful smell ascended which with its most pleasing odour, did most sensibly refresh us, but that which to me seemed miraculous was that the said fumes ascending caused the perpetual fire enclosed in the hanging crystal, to flash and blaze terribly, like some great star or lightning.

After this Mr Jesse read the will, wherein he bequeathed to Mr Jesse, all his instruments and books of wisdom and the rest of his goods to be equally divided between him and his brothers, besides he left me a legacy of 600 golden ducatoons as an acknowledgement of my fidelity.

And accordingly first enquiry was made for the instruments and books of wisdom. Of those that were on and about the table, I have spoke already. In the right side of the closet stood a chest of ebony whose inside was all covered with plates of beaten gold and contained 12 instruments all of beaten gold wonderfully turned and contrived with several characters engraven upon them. From thence we went to view a large chest containing 12 looking glasses not made out of glass, but of a certain wonderful unknown matter. The centre of the looking glasses were filled with wonderful characters, the brims of them were

enclosed in pure gold, and between the said brims and centre they were polished looking glasses receiving all opposite images.

After this we opened a very large chest or case in which we found a most capacious looking glass which Mr Jesse told us was Salomon's looking glass, and the miracle of the whole world, in which the characterisms of the whole universe were united.

We also saw in a box of ebony, a globe made of a wonderfull matter. Mr Jesse told us that in the said globe was shut up the fire and soul of the world, and that therefore the said globe of itself performed all its motions in a exact harmony and agreement with those of the universe.

Upon this box aforementioned, stood another which contained an instrument resembling a clock dial, but instead of the figures of the twelve hours, the letters of the alphabet were placed around this with a hand or index turning and pointing at them. Mr Jesse told us that this instrument would move of itself, upon the motion of a corresponding and sympathetic instrument which he had at home, and that by this instrument my happy master had signified to him his approaching death, and that after this signification finding that this instrument remained without motion he concluded my master was dead.

Last of all we came to the books of wisdom, which he opened not. Near the said books was placed a box of Gold, full of a most ponderous powder of a deep scarlet colour, which Mr Jesse smiling took and put up.

Near to the closet where we were was another closet adjoining, which we entered into and there found 4 great chests full of small ingots of most pure gold, out of which they gave me my legacy of 6000 golden Ducatoons in a double proportion, but Mr Jesse refused to take for himself any of the said gold for he said that those things which were afore bequeathed to him, did fully content him; for he was skilled in my masters Art, and therefore ordered his part of the gold be bestowed upon several poore Virgins known to them, to make up their portions. I myself married one of these and has with her a good portion out of the said gold. She embraced the Christian religion and is yet alive. Mr Jesse packed up all his things and carried them home with him into Switzerland who, since that, he hath chose himself a quiet and well tempered place in the East Indies, from whence he writ to me in the last year, offering me to adopt my Eldest Son whom I have accordingly sent to him.

During the time we were in the closet I saw strange miracles effected by the motions of the said instrument of wisdom, which I neither can nor dare to set downe in writing. This much my intimate friend I was willing you should know. More I cannot add.

Farewell.

The Number Philosophy of Philo of Alexandria

by David Moir ©

(an extract from his forthcoming book on
the Number Philosophy of Philo of Alexandria)

Philo (20 BC - 50 AD) came from a wealthy family who lived in Alexandria in Egypt. Philo's faith was Jewish and his native language, education and intellectual background were Greek. Little is known about his life other than that he was engaged for many years in writing a vast work on Holy Scripture. Most of this work has come down to us. It consists, for the most part, of an 'interpretation' of Old Testament Scripture.

The Scripture Philo utilised for his writing was not the Hebrew original, since he knew little if any of that language, but rather a Greek language translation known since antiquity as the Septuagint (the Seventy). The Septuagint contains the Pentateuch - the five books reputedly to have been written by Moses, these being, Genesis, Exodus, Leviticus, Numbers and Deuteronomy - and other books of Old Testament Scripture. It is with the Pentateuch that the focus of Philo's interpretation lies, specifically, with the first two books, Genesis and Exodus.

Philo's interpretation of the Pentateuch is, in the main, allegorical. It is so designed in that as a philosopher Philo took on the task to explain the deeper meaning of the writings of Moses, and 'allegory', as

Philo understood it, is the form in which the underlying meaning of a text is conveyed.

There are many occasions where Philo is applying allegory in order to 'explain' the text. Also, there are other occasions where Philo appears to find in the text the philosophical beliefs of Moses' own design. Philo writes:

"But I wonder at and am struck with admiration by the theologian's [Moses] allegorising of his philosophical beliefs." [*Questiones et Solutiones in Exodum* ii. 177]

If Moses did allegorise his philosophical beliefs then there is no certainty that his allegories carry the interpretations that Philo conveys to his readers. More often than not Philo's interpretations contain elements of Pythagorean, Platonic, Aristotelian and Stoic doctrine. And this would suggest that Philo is reading into the texts of the Pentateuch the beliefs of the Greek philosophers. No doubt Philo would have denied this. His reply could well have been that the 'truths' revealed to Moses by God have also been 'discovered' by the Greek philosophers. Or, more contentiously, especially in the case of Heracleitus, that these truths have been plagiarised from the Pentateuch.

According to Philo:

"...Heracleitus, like a thief taking law and opinions from Moses, says, 'we live their death, and we die their life', intimating that the life of the body is the death of the soul." [*Questiones et Solutiones in Genesis*, iv.152]

"...Heracleitus wrote books on Nature, getting his opinions on opposites from our theologian [Moses], and adding a great number of laborious arguments to them." [Ibid. iii. 5]

Whatever the case, Philo demonstrates, throughout his voluminous writings, the mastery skills of an 'inspired' interpreter of Holy Scripture. Of special interest are those passages in Genesis and Exodus in which numbers are mentioned. In order to explain the underlying meaning of these passages Philo applies interpretive skills which are guided by a thorough acquaintance with the number based philosophy of the Pythagorean-Platonic tradition.

This number based philosophy, or, otherwise phrased, number philosophy, in which numbers and their properties are used as the basis for speculation in philosophy, has its origins in Pythagoreanism and Platonism.

As an example of Philo's interpretative use of this number based philosophy let us consider what he says concerning the construction of the Mosaic tabernacle in *De Vita Mosi*.

"Thus the whole number of pillars visible in the tabernacle, leaving out the two in the corners, hidden from view, amounted

to fifty-five, that is to the sum of successive numbers from one to the supremely perfect ten." [*De Vita Mosis* ii. 79.

$$1+2+3+\dots+10=55]$$

If we choose to leave out a further five pillars – those adjoining the court, continues Philo;

"... there will be left the most sacred number, fifty, the square of the sides of the right-angled triangle, the original source from which the universe springs." [Ibid. ii. 80.]

The number 50 is the square of the sides of the right-angled triangle in the following sense. Any triangle with its sides in the ratio of the numbers 3,4,5, is right angled. Thus the product of the squares of the sides of the right-angled triangle added – 3^2 (9) + 4^2 (16) + 5^2 (25) – is 50.

The right-angled triangle is the original source from which the universe springs, in the sense, as Philo points out in *De Opificio Mundi* that it is the starting point of figures of a definite shape. For example, the right angle of the triangle is made up of the sides 3 and 4. 3, the number of 'surface', (1 the point, 2 the line), symbolises the incorporeal. 4, the number of 'solid', symbolises the corporeal. Together (7), the right-angle, they signify the incorporeal and corporeal, the original source from which the universe springs.

The five pillars adjoining the court, says Philo, represent the outermost sanctuary of the tabernacle since 'five is the number of the senses' [*De Vita Mosis* ii. 81.], and the senses are concerned with things external. The fifty pillars represent the inmost sanctuary, which is symbolically the realm of the mind. The bases of the five pillars are of brass representing sense objects. The bases of the fifty are of gold, symbolic of mind [Ibid. ii. 82].

The number of curtains in various colours with which Moses surrounded the tabernacle were ten.

"For he made ten curtains, as he calls them in the sacred writings, of the four kinds of material just mentioned, twenty-eight cubits in length and extended to four cubits in breadth. Thus we find in them ten, the supremely perfect number, four which contains the essence of ten, twenty-eight, a perfect number, equal to the sum of its factors, and forty, the most prolific of life, which gives the time in which, as we are told, the man is fully formed in the laboratory of nature". [Ibid. ii. 84].

The number of curtains which surround the tabernacle is significant since 10 is the number of perfection. Ten contains the whole of number since after it numbers repeat themselves. The ten curtains are made out of four kinds of material (4 is the essence of 10). 10 is actually what four is potentially. The product of 4 plus the added numbers it contains (4+1+2+3) is 10. The length of the curtains is

significant in the sense that 28 is a perfect number ($1+2+4+7+14=28$). (28 like 6 is a perfect number in the strictly technical sense of the term.) The number of different material pieces of dark red, purple, scarlet and bright white, in each curtain is four. And in the ten curtains there is contained, as a whole, forty pieces of material. The significance of this is that 40 is the supposed number of weeks of the period of gestation. The curtains display 'perfection' in their number, measure and composition.

The significance of the four different coloured pieces of material out of which each curtain is composed lies in relation to the number of elements out of which the universe is composed. Dark red is like the element air which, says Philo, is naturally black [Ibid. ii. 88]. Purple comes from the water. Scarlet is like fire and bright white comes from the earth. Philo adds:

"For it was necessary that in framing a temple of man's making, dedicated to the Father and Ruler of All, he should take substances like those with which that Ruler made the All." [Ibid. ii. 88]

Philo goes on to mention again the holy candlestick as an archetype of the solar system. In the vestibule of the tabernacle, says Philo, the candlestick is placed at the south:

"figuring thereby the movements of the luminaries above; for the sun and moon and the others run their courses in the south far away from the north. And therefore six branches, three on each side, issue from the central candlestick, bringing up the number to seven, and on all these are set seven lamps and candle-bearers, symbols of what the men of science call planets. For the sun, like the candlestick, has the fourth place in the middle of the six and gives light to the three above and the three below it, so tuning to harmony an instrument of music truly divine." [Ibid. ii. 102]

The idea that man is a microcosm of the universe is brought out by Philo in the symbolism of the priest's vesture. The priest, as man, as a creation of God, as a microcosm of the created universe, is a servant of God. Philo says:

"If a man be not worthy of the world's Maker, he should try to be throughout worthy of the world. For, as he wears a vesture which represents the world, his first duty is to carry the pattern enshrined in his heart, and so be in a sense transformed from a man into the nature of the world; and, if one may dare to say so—and in speaking of truth one may well dare to state the truth—be himself a little world, a microcosm." [Ibid. ii. 135]

The priest's vesture consists of two garment, the robe and the ephod (a shawl or shoulder covering). The robe is full-lengthened and

coloured violet. The base of the robe is overlaid with patterned golden pomegranates, bells and intertwined flowers. The material of the ephod is interwoven in dark red, purple, bright white and scarlet, and is intertwined with fine gold thread. A precious emerald is placed on each shoulder top of the ephod. On each emerald is engraved the names of six patriarchs, six for each shoulder, twelve in all [Ibid. ii. 109]. On the breasts are placed twelve precious stones of different colours. Each breast having two rows of three each "fitted into the place of reason" [Ibid. ii. 112]. The ephod and robe are attached by golden chainlets. On the head is worn a turban. And on the turban is worn a piece of gold plate fashioned into the form of a crown on which is inscribed in four letters the name of God.

The symbolism of the priest's vesture is as follows. The violet colour of the robe signifies the element air, which as Philo says, is naturally black [Ibid. ii. 118]. The full-length robe, spreading round the whole body, is like the element air which stretches down from the region below the moon to the ends of the earth [Ibid. ii. 118]. The pomegranates and flower trimmings, at the base of the robe, symbolize respectively the elements water and earth. The pomegranate's flowing juices suggest water, flowers suggest the earth from which they spring. The bells, says Philo,

"represent the harmonious alliance of these two, since life cannot be produced by earth without water or by water without the substance of earth, but only by the union and combination of both." [Ibid. ii. 119]

The significance of the pomegranates and flowers being at the base of the robe is that the elements which they symbolize, i.e. earth and water, occupy the lowest place in the stratified universe.

Whereas the robe symbolises the region below the moon containing the three elements, the ephod signifies heaven, the region above the moon. Some people believe, says Philo, that the emeralds in the shoulder pieces of the ephod indicate the heavenly bodies which rule the day and night, the sun and the moon [Ibid. ii. 122]. It is nearer the truth to suppose, he says, that the emeralds represent the two hemispheres of the starry sky; the one above the earth and the one below it. As a testimony to this the starry sphere is, in appearance, emerald hued.

The precious stones at the breast, which are arranged into four rows of threes, signify the zodiac circle [Ibid. ii. 124]. Each row of three stones represents one of the four seasons of the year. The three stones of each row symbolise the three zodiac signs governing each season. The transition of each group of three signs by the sun through the zodiac circle constitutes the changing seasons in accordance with divine mathematical law. Hence the stones are 'fitted in the place of reason' for,

"a rational principle, ordered and firmly established, creates the transitions and seasons of the year". [Ibid. ii. 125]

Philo adds that the significance of the twelve stones being of different colours is due to each of the signs of the zodiac producing its own particular colouring in the elements of air, earth and water, as well as in different plants and animals [Ibid. ii. 126]. Philo further adds that the rational principle is twofold in the universe as well as in man [Ibid. ii. 127]. Its twofold nature in the universe is indicated by the 'incorporeal and archetypal ideas' from which the intelligible world was formed, and in visible objects which are the copies of these archetypal ideas. In man, one form is that of the reason within, located in mind. The other is the outward form uttered in man's speech.

The turban symbolises the superiority of the priest to all laymen and kings, for the priest is consecrated to God [Ibid. ii. 131]. The significance of the name of God which is impressed in the golden crown placed on the turban is that of the impossibility of the subsistence of anything without invocation of Him.

The four letters of the sacred name of God impressed on the golden crown are symbols of the first four numbers 1, 2, 3 and 4, says Philo [Ibid. ii. 115]. Philo goes on to make the connection between the 'All' of this sacred name and the four geometrical categories symbolised by these numbers, under which 'all' things fall, i.e., 1 the point, 2 the line, 3 the surface and 4 the solid. 'All' the best musical harmonies are contained within these four numbers. The fourth whose ratio is 4:3, the fifth 3:2, octave 2:1 and double octave 4:1. Philo adds;

"Four, too, has countless other virtues, most of which I have set forth in detail in my treatises on numbers." [Ibid. ii. 115]

Philo lists many of the virtues of 4 in *De Opificio Mundi*. The treatise on numbers he refers to is not extant.

In summing up his description of the priest's vesture Philo writes:

"Thus is the high priest arrayed when he sets forth to his holy duties, in order that when he enters to offer the ancestral prayers and sacrifices there may enter with him the whole universe, as signified in the types of it which he brings upon his person, the long robe a copy of the air, the pomegranate of water, the flower trimmings of earth, the scarlet of fire, the ephod of heaven, the circular emeralds on the shoulder tops with the six engravings in each of the two hemispheres which they resemble in form, the twelve stones on the breast in four rows of three of the zodiac, the reason-seat of Reason which holds together and administers all things." [*De Vita Mosi*, ii. 133]

Monas Hieroglyphica and the T'ai Hsuan Ching Extrapolation and Synthesis

Andrew Gaze ©

"The Mind makes war against the Secret/
Which can explain both Yin and Yang".

-Shou 1, Tsan 2/2, T'ai Hsuan Ching

The synthesis between Eastern and Western traditions has often been fraught with dilutions and misunderstandings of one kind or another. In the quest for universals, many are driven by expediency to cram seemingly similar but ultimately disparate correspondences into one unwieldy, if homogeneous, bland mass. This placing of square pegs in round holes has been symptomatic much of the New Age movement from the outset. Those with patience, seeking informed speculation, maintaining a sense of historical perspective and knowledge of subtleties, achieve lasting insights. However, they are "silent" witnesses for the most part, even if theirs is something beyond the creeping deconstructionism of current Pop occultism. Still, as with George Burnett-Stuart' *Symbolism of the Black Hole Egg* (the Hermetic Journal, No 39, Spring 1988), they can as yet be large ripples from substantial stones cast.

One major slip in adapting Eastern esoteric lore has been its filtering in the West through a purely dualistic viewpoint. In mythology, for example, I've encountered tales that suffer a distinctly Manichean flavour in their translation and retelling. It does not help matters at all when something is unwittingly tailor-fitted to that perspective. The presence of alternatives from the same tradition is often cast aside or taken up hermetically. Sometimes it may be too complex for its time.

Two cases in point, each having a bearing on the other, are explained and synthesised in this paper. During his early travels throughout mainland Europe, Doctor John Dee, then a young

journeyman mathematician and scholar, wrote the classic alchemical treatise *Monas Hieroglyphica* (Hieroglyphic Monad). Published in Antwerp in 1584, it was a testament to his ability to perceive and synthesise an esoteric schema from such diverse sources as symbology, linguistics, geometry, and the earlier Hermetic writings of those such as Hermes Trismegistus. Distilled in the text are his theories of the creative process reduced to the single action of an unusual geometric canon (see figure 9). Various permutations and aspects of this canon act to generate the quintessential symbols, *and thus their essence in thought*, of the major planetary bodies of the solar system (figure A). Revealed in the centre, the monadic symbol is composed of three parts: the symbols of Sun and Moon joined to form the astrological symbol of Taurus the Bull, the Cross to signify the four elements, and the symbol of Aries the Ram. Dee makes his thoughts clear regarding this particular schematic arrangement:

"...Philosophers should consider the action of the Sun and the Moon upon the Earth. They will notice that when the light of the Sun enters Aries, then the Moon, when shew enters the next sign, that is to say Taurus, receives a new dignity in the light and is exalted in that sign in respect of her natural virtues. The Ancients explained this proximity of the luminaries - the most remarkable of all - by a certain mystic sign under the name of the Bull... For the same reason they said that Taurus is the house of Venus - that is to say, of conjugal love, chaste and prolific, for nature rejoices in nature,... These exaltations are acquired by the Sun, because he himself, after having undergone many eclipses of his light, received the force of Mars, and is said to be exalted in this same house of Mars which is our Ram (Aries)."

This sensitivity to the nature of archetypal symbolism did not stop there. He used linguistic aspects to corroborate his thesis, asserting that, "...the hieroglyphic figure of Taurus is the same as the diphthong of the Greeks a, which was always used in terminating the singular gender; secondly, that by a simple transposition of place we show the letter alpha twice, by a circle and a half-circle,... [Theorem XV]. Going even further, in Theorem XVI he demonstrates how permutations of the Equilateral Cross relates to the twenty-first letter of the Latin alphabet (X), produces the letters E L (thus generating a sacred name), and yields mathematical signs such as the square root. Likewise, the Aries symbol is related to the Greek letter omega 'o'. Despite this exercise in eclecticism, Dee maintains the essential point that the symbolic monad ultimately represents an unqualified union of the various generative male and female principles. This is reflected in the arrangement of the planets according to their symbols; a complementary union illustrating dynamic harmony. Mercury, in the context as a mystical element (existing as metal and liquid in one form), has two such symbols. It is ascribed its special place in

astrology because of its retrograde orbit and its rapid transit through the heavens. Earth, synthesis of all the symbols and the universal centre, is thus represented by the monad.

As an excellent cosmological representation of astronomical knowledge of the time, it stands flawed in a modern context. As is empirically known, three planets are missing from the schematic. The symbols for Uranus and Neptune could be generated easily enough, but their place in it would be unclear as it would disrupt the distinct binary pairings. Pluto itself is a major problem in that regard. What could Dee have done with the addition of these other planets? There are two approaches. One is to try to duplicate his thinking and hope for some flash of insight. The less patient, more pragmatic might try a deconstructionist method. I prefer to leave the work intact, with due respect to the history of its era and underlying *intent*: the theoretical depiction of a myriad, yet progressively unified and unifying cosmos.

The second example is the extant *T'ai Hsuan Ching*, translated by Derek Walters, a Fellow of the Royal Asiatic Society. Although not generally known, this work, along with the perhaps too well known *I Ching*, was but one of several divination systems that comprised the *Ta Pu*, The Grand Oracle. Owing to cultural and philosophical mindsets of the time, its innovativeness never gained it wide recognition. Its premises directly opposed its simpler and more popular counterpart. Nevertheless, Walters is most emphatic about the merits of this system:

"Critics who maintain that the T'ai Hsuan Ching is merely a pale imitation of the I Ching, unaccountably overlook several defects of the I Ching. The texts of the sixty-four hexagrams (discounting the 'commentaries' made by later hands) are an assembly of heterogeneous phrases which range from magic formulae (the first hexagram notably and many others later) to complete poems (as in the Song of the Well, hexagram 48). Many of them repeat whole portions of texts of other hexagrams. The order of the hexagrams is also an apparently random one (at least, no one has yet convincingly explained the reason for the sequence). On the other hand, the T'ai Hsuan Ching is an extremely sophisticated work; the order of the diagrams follows a logical sequence; there is a unifying philosophy linking the sequence together, and the texts, as diverse and varied as they are, nevertheless are assembled with care. The I Ching is a random collection of folk-sayings, which have become frozen into a complete work before maturity; the T'ai Hsuan Ching is so much more cohesive that it cannot really be compared with the earlier work. But the main misunderstanding lies in neglecting the inherent philosophy of the T'ai Hsuan Ching. Briefly, the T'ai Hsuan Ching holds that there are three forces at work in nature;... With Yin and Yang there is nothing new under the Sun. While everything can be classified as belonging to Yin and Yang, the dualistic philosophy can only account for what exists

already; no matter what resultant products or ideas are spawned,... there is no entirely new element created. The results of any action can be foretold by the component materials and forces. But new ideas, and new species, only arise from the action of the third creative force... The third force... is the Jen (Mankind) force."

In fact, it is a more consistent extrapolation of the Indian influence on China that occurred with the Buddhist missions. Nine is the sacred number in Tantra, be it of Hinduism or the Buddhism which spread to China and Japan and found itself incorporated into native belief systems. This particular idea also resonates sympathetically with the three *gunas* of Hindu cosmology: *tamas* - darkness; *rajas* - energy; and *sattva* - purity of being; which all combine at this level of existence to create the perceived world in all its complexity.

In the context of the Western traditions, the Alchemical Triad of Salt, Sulphur and Mercury must be seen as embodiments of similar forces. Despite its widespread use and acceptance, the *I Ching*, with its mere two forces and sixty-four permutations, is simply too inadequate for such adaptation. Yin and Yang mesh well with accepted Western dualistic philosophies, but it leaves the other(s) out in the colds. I argue that in accepting this, one must abandon it, especially when the underlying poetics of the *T'ai Hsuan Ching* offer a rich surpassing font of esoteric lore. The commentary verses (*tsan*), are in a decidedly alchemical context, speaking of birth, stability, and change exemplified in natural processes. The dragon, an archetypal symbol representing the embodied cosmos, occurs frequently. So do many elemental colours (yellow for earth, white for metal, etc.) and creatures (salamanders, unicorn like *ki-rin* and *hsu*). Used in a practical manner as a calendar reference, it begins in the midst of the wintery season and finds its resolution there. Parallels to our own traditions can be easily discerned.

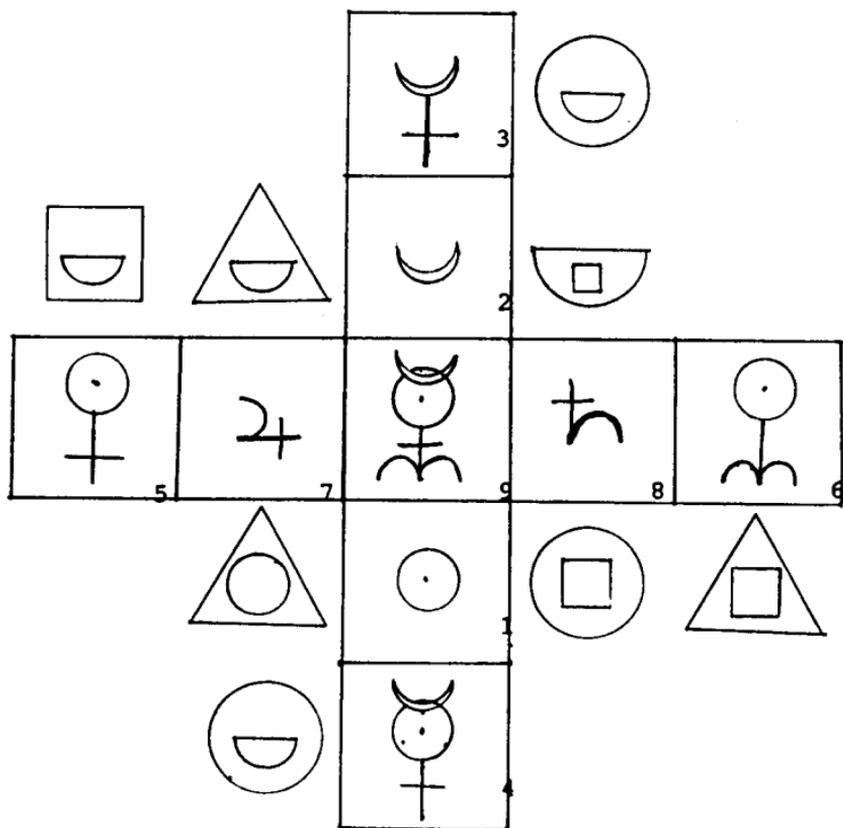
The system of the *T'ai Hsuan Ching* is composed of tetragrams consisting of set permutations of *yin* (broken lines), *yang* (solid lines), and *jen* (lines broken into three parts) which generate a total matrix of eighty one figures. These in turn are broken down into three sets of twenty-seven, three sets of nine. Numerology buffs will no doubt find intriguing correspondences here.

Figure A displays the Alchemical Cross generating the Monad. To the right of each arm, as an additional level of correspondence, are tattvic equivalents derived from Gerald Schueler's work *An Advanced Guide to Enochian Magick*. The analogous tetragrams are shown in Figure B. The making of such correspondences is nothing negative so long as one realises their individual uniqueness. The universal is perceived in many forms. Not one sees all, each sees but a part. The parts together may hopefully comprise a complete picture. I do not claim this as a perfect construct. Indeed, it can be subject to some considerable debate. Nevertheless, I must point out that in working out these correspondences, no deliberate manipulations were made to enable its aspects work out the way they do in this attempt. It will eventually work out as either a dead end or a new window. I leave that determination to the reader.

Figure 1 : SUN, Air of Fire. Representing the alchemical Salt, the Sun finds its equivalent in Shou 1 *Chung* ; The Centre, *Active Flux / Latent sprouting*. The tattva is governed by Leo and by its four solid lines, it is Supreme Yang, epitomized masculine force. Tsan, the adjunctive, poetic commentaries to this tetragram state : "The Sun is Chief in Heaven; By fortune are the seasons ordered". The sun is thus a universal centre and it is in this context that another commentary yields: "The Dragon issues from the Centre/ The Head and Tail are signs revealing/ How it will be used". Illumination reveals a method of operation.

Figure 2 : MOON, Earth of Water. Here is the second part of the Alchemical Triad - Sulphur. As per its feminine attribution, it is four lines broken in two, Shou 41 *Ying*; Befitting. What makes this system stunningly appropriate is given here: *The first half of the calendar has been displayed; The second half is regulated in harmony with it; One line proceeds vertically, one line proceeds horizontally; Heaven's laws are woven together, enmeshed, enmeshed.*

Figures 3 and 4 : Mercury, Water of Air. In a brilliant insight, Dee consigned the final part of the Triad - Mercury - two distinct symbolical functions in the monad. Schueler states the tattva is represented in physical form as "stagnant air", having a quality to "vibrate", serving as a medium of transmission. It is the force behind formative relationships and is governed by Gemini. This gives further credence to a dual nature of mercury as both catalyst and/or active agent in alchemy. Thus, a pair each of broken and solid lines assign for the Superior Mercury the Shou 37 *Tsui* : A Year, and Shou 5; *Shao* ; The Least. As with the Moon, the context of the statements for each renders them as appropriate correspondences. For *Tsui* : *Active flux. Now equally balanced, the year at its brightest, this element has the greatest light. It protects the divisions of the Sun's Brightness and activity. Shao* : *Active flux. Quietly surely, showing in the dark abyss. The element of congealing. Thus it can make itself/ A flaming aloe.*



= Earth



= Air



= Fire



= Water

FIGURE A

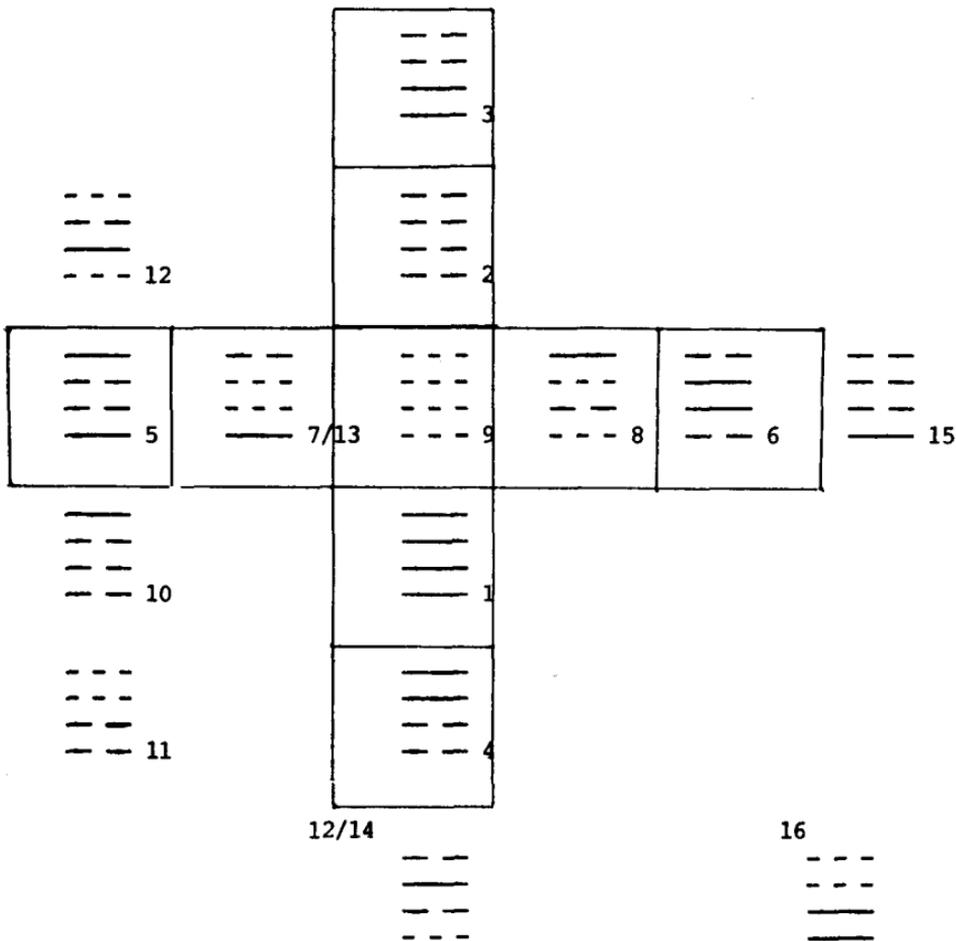


FIGURE B

Figure 5 : VENUS, Water of Earth. Female counterpart of Mars. Governed by Virgo, represented as fertile fields and the auspicious Shou 13 *Teng* ; Increase. *Active flux. Luxuriant growth increasing. This shows things daily fattening! Imperceptible prospering.*

Figure 6 : MARS, Earth of Fire. Masculine counterpart of Venus. The violent, dispersive forces of Mars are in sympathy with Shou 29, *Tuan* ; Severing. *Active flux. A frontier inside, unyielding outside* . Tsan elaborate into an ominous, war-propheying tone: "Exciting to action; still able, Yet having (the right hand) severed, Cut off completely. Severing the heart, Oblitering the conscience... Profit by curing foulness... Cutting off is not cutting off; your enemy is not indulging; So posterity will possess a halberd..."

The forces here have been simple complements to each other. The remaining two, different in nature from the aforementioned, must offer alternative correspondences. This is the best example I have been able to derive. Justifications for it are found in the upcoming numerological commentary.

Figure 7 : JUPITER, Water of Fire. Governed by the fiery sign of Sagittarius. Shou 53 *Yung*; Eternity : *By Yin the military are killed; by Yang the literary learn* : The Way which lasts forever. The balanced power of Jupiter contrasts with that of Mars yet does not necessarily combine with it. Mythopoetically, Jupiter cleaves unto Saturn as Son and Father. Sun and Moon, Venus and Mars are wedded opposites. Mercury is singular. Saturn and Jupiter represent the product of an act of consummation. The tattva has a physical representation as "reflective water" or "rainbow". Connections to the Sun are obvious.

Figure 8 : SATURN, Earth of Air. Governed by earth sign Taurus. Shou 24 *Lo*; Joy : *Yang begins to emerge. Joy is spread out and folded up. It is achieved by harmony and peace. This element is the completion of happiness and joy.* Actually, the Tsan qualify the flexibility of this sentiment in dualistic fashion: "...Joy from one extreme of the universe to the other. But a day of grief: The consequence: weeping and silently sobbing; Sighs over the means of livelihood". The conjunction of Saturn and Jupiter lies in their complementary tattvic structure. Together they form the cross and the sign of violent Aries. Joy begets sorrow, and vice-versa unless it arises from The Way ("...Neither feasting nor elegance. Propriety and joy waste away"). Mythically, father and son fought for supreme control. The lack of congruency between the respective Shou represents the conflict, the stress of which breeds a seemingly chaotic symbology; in this context, nowhere is *Jen* implied to arise in at least a sequentially logical fashion. From the hopefully positive, Heraclitian conflict, change arises.

Figure 9 : MONAD, Spirit of Spirit. The ultimate product of the consummation of all forces in the Elemental Cross, represented by the

four three-section lines of Shou 81 *Yang*; Nourishing; *Yin* - a fully stretched bow in the wilderness; *Yang* - the mysterious myriad things! Glowing crimson underneath. Now all is frozen; Hands reverently lift the crimson disc up to Heaven. There, in the clear sky, is the Mystery's secret fountain. For those who argue for an ultimate, unified consciousness, some resemblances to a description of characteristics of the Philosopher's Stone or Tincture as the Western tradition has come to understand them are unmistakable. The crimson disc referred to here is both the colour of the winter-time sun and a *pi*; a flat, doughnut shaped instrument of prayer. Crimson may also refer to cinnabar, a richly red mineral source of mercury.

The addition of various parts of the Elemental Cross via the Shou numerology generates some significant results also. The workings of the operations are richly embellished by the commentaries of this system.

Figure 10 : The pairings of Mercury (37 + 5), Sun and Moon (1 + 41), and Venus and Mars (13 + 29) all yield the number 42. Divided by 3 (pairs), it becomes 14 *Jui*; Sharpness: ... *The Summit. By sharpness (i.e. precision) things are brought to life, Completed, and scattered abroad.* As Shou, 42 is *Ying*; Greetings. The same designation for Shou 41, at this point it takes on a whole other meaning as is the first of the second half of the tetragrammaton series. So significant is this Shou illuminating aspects of the alchemical work of these particular sections of the Cross - indeed, a monument to the *T'ai Hsuan Ching* itself as a great esoteric Work! - that its verse is quoted in full: *Recessive flux. The completed form of the first half of the elements is united, flows against the current, and meets with this element in greeting.* "The Scaly Dragon lies beneath the water/ In the abyss. Crossing the water, at the third hour/ The transformation of man is completed. Through Yin's words/ One hundred clans are in harmony. The scaly dragon, lying hidden under the water/ Transforms the Centre; the essential quality is sincerity. The quintessential quality comes and goes; The weird preferences of the intelligence and consciousness. The Secret and the Yellow (Earth) greet each other; Their ideas affecting each other mutually. To see blood (relations) enter the door; Cherishing the greeting in the Central Chambers.

Figure 11 : The Shou of Jupiter (53) and Saturn (24) equal the prime 77, whose Shou is *Hsun*; Domesticated. "The pregnant woman has rich food. Daughter and son toil away. No Tranquillity their fate". (See Figure 7).

Figure 12 : The Shou of Venus (13) and Jupiter (53) equal 66; *Ch'u*; Departing: *Yang departed makes Yin, Yin departed makes Yang. The elements are now united, Unleashed and wild.* Divided in two, it yields 33 (See Figure 14).

Figure 13 : Mars (29) and Saturn (24) equal 53. (See Figure 8).

Figure 14 : In the vertical section of the Elemental Cross, the

pairings of Mercury (37 + 5), Sun and Moon (1 + 41), and the addition of the Monad (81) = 145. Divided by 5, this gives 33, *Mi*; Intimacy: *Active flux / Akin to Heaven. The myriad things / Each of the refined beauty of the orchid*. This primary duo (Sun and Moon) and trio (as Salt, Sulphur and Mercury) links most congruently as the forces governing the Creation. Yet the necessary inclusion of more diverse forces, the horizontal attributes, is hinted at in the Tsan: "United in intimacy; Lacking questions. Prying but lacking the questions/Which are the gate to the great mysteries". In "Intimacy of intimacy; Does not cleave the lady-guest of Heaven" it acknowledges to workings of the Heaven Above and partakes of the forces in even mundane things: "Intimacy within foul meat; Three days, no perception of eating".

Figure 15 : Horizontally, Venus and Mars (13 + 29), Jupiter and Saturn (53 + 24), and the addition of the Monad (81) = 200. Divided by 5, the product is *Fa*; Law : *Active Flux / The most exalted region is the Law. This is the element which respects ink. There is nothing not washed clean / By the Rule*.

Figure 16 : Finally, the sums of both parts of the Shou representing the Elemental Cross (165 + 200) = 365, the number comprising the days in the year (see Figure 9). Again divided by 5, the result is the number 73. This represents Shou *Ch'eng* ; Completing : "Completion draws in its coil of dazzling brightness; Completion flies, but there is no pursuit; The Centre and Completion alone survey the Great".

Acknowledgements

The author gratefully acknowledges the help of the now unfortunately defunct Haunted Book Shop of Old Town Annapolis, for having in its stock what was perhaps the only copy of Walter's *T'ai Hsuan Ching* in the State of Maryland. That was in the summer of 1986, and I am glad now that my compelling interest in purchasing it has now borne fruit!

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Michael Maier and England

Ron Heisler ©

Michael Maier's sojourns in England appear to have been more eventful than his biographer, J.B. Craven, ever imagined. But first, some background description. Craven says that Maier stayed at Amsterdam, a natural departure point for England, in 1611. He certainly inspected the natural history collection of Petrus Carpenterius, the Rector of a Rotterdam school, in that year. Carpenterius was Rector at the Walloon school in Norwich in 1598. At Christmas 1611 Maier sent greetings cards to both James I and Henry, Prince of Wales - that to James taking the form of an eight petal rose with a cross¹. We can't say whether Maier actually conveyed these across the Channel himself.

Maier's friend, the great Marburg chemist, Johann Hartmann, wrote to Borbonius on the 1st (11th) July 1612 that Maier had gone to London with a "Carmen gratulatorium" for the Elector Palatine and his bride to be, the Princess Elizabeth². On the 6th November that year Maier appears to have been included among the Elector Palatine's "gentlemen", who attended the funeral of Prince Henry in London³. On the 28th May 1613 *Arcana arcanissima* was registered with the Stationers' Company, having been approved by the censors. Presumably Thomas Creede, who brought out some first editions of Shakespeare, published the book within a few months⁴. Maier presented copies to Sir William Paddy, head of the London College of Physicians; Lancelot Andrewes, the Bishop of Ely; Lord Dingwall, a good looking favourite of King James with an interest in alchemy; and Sir Thomas Smith. A further copy went to Dr Francis Anthony, the inventor of a fraudulent *aurum potabile* that was extremely fashionable; a particularly good friend of Maier's, to whom *Lusus Serius* was dedicated⁵. Anthony's *Panacea Aurea* ... (1618) contains a

letter from Alexander Gill (this must have been the elder Gill) to Maier lauding Anthony's medicine⁶. Gill was high master of St. Paul's school; his pupils included John Milton from 1620 to 1625⁷. Gill appears to have fallen under Maier's spell and then reacted hostilely. He comments in *The Sacred Philosophie of the Holy Scriptures* (1635, p. 66), "I had beene more than once gul'd with such titles, *Arcana arcanorum arcanissima arcana* and the like, wherein these writers sweat more, than for any thing in the booke beside: yet being interpreted, a pious and very profound meditation of the deepe mysteries of the Apostles Creed, I supposed that such bumbast would never be quilted into a treatise upon the grounds of our Religion..." The British Library owns two versions of *Arcana arcanissima*. One has the common fine engraved frontispiece; the other has a cruder frontispiece dated, absurdly, "CXIII". This copy's owner was "Johannis Morris"⁸. Cornelius Drebbel, the Rosicrucian inventor, most probably met Maier either in the Netherlands or in England. His *Tractatus duo* (two distinct editions in 1621) is enlivened by a page of Maier's commending the Rosicrucian enthusiast Joachim Morsius.

In Maier's associations there is a pattern of an unexpected dimension. Sir Thomas Smith was Treasurer of the Virginia Company, which was engaged in developing the colony of Virginia. Francis Anthony was appointed to a committee of the Company in 1619⁹. George Sandys, who became Company treasurer in 1621, in his 1632 Commentary on his own translation of Ovid's *Metamorphosis* remarked, apropos alchemical interpretations of the legend of Jason and the golden fleece, "But he who would know too much of this, let him read Mayerus; who that way allegorizeth most of the fables."¹⁰ Finally, John Selden, the Company's legal adviser, owned two works by Maier¹¹. *Atalanta Fugiens* (1617) may have been deeply inspired by the utopian vision of America.

Elias Ashmole, in describing how Maier came "to live in England; purposely that he might so understand our English Tongue, as to Translate Norton's *Ordinall* into Latin verse..." ventured the cryptic remark that "Yet (to our shame be it spoken) his Entertainment was too coarse for so deserving a Scholler."¹² The reader is left floundering in the air. What did Ashmole actually mean by this? The answer, I would suggest, is to be found in the correspondence of Sir Thomas Overbury.

The Overbury affair is the greatest murder scandal of the seventeenth century. Overbury, a talented literary man who specialised in creating enemies, was a close friend of the royal favourite Sir Robert Carr, Viscount Rochester - maintaining an extraordinary dominance for a time over this mediocrity. Overbury had schemed himself into becoming a crucial player in the plottings of the parliamentary radicals, the so-called "Patriots". By getting Rochester to exert his charms over the King, they hoped that their man, Sir

Henry Neville of Billingbear, Kent, would eventually be appointed to the key office of Secretary of State.

Frances Howard, Countess of Essex, had set her cap at Rochester - and Overbury, for a while, acted as their intermediary. But soon he developed a passionate loathing for the "base" woman and the idea of her marrying Rochester, which he made abundantly and naggingly clear to the infatuated Viscount. With the King's enthusiastic compliance, her marriage to the Earl of Essex was finally annulled, on the unconvincing ground of his claimed impotency. In the meantime, to rid Rochester of his embarrassing companion, it was proposed that Overbury be sent off abroad as an ambassador. Overbury refused the offer, provoked the King's wrath - and was sent to the Tower. Rochester dissimulated somewhat: Overbury long after believed their friendship still held. Perhaps apprehensive that Overbury could still strike back at them from a distance, Rochester and his lover arranged to have various officials at the Tower replaced by their friends. A correspondence was maintained between Overbury and Rochester, the letters being hidden in tarts and jellies. Alas, with the connivance of Sir Robert Cotton most of these were later destroyed.

James I arranged for his own personal physician, Sir Theodor Turquet de Mayerne, to attend Overbury. The apothecary officially appointed was de Mayerne's brother-in-law, Paul de Lobell. However, unofficial aid reached Overbury. His health had begun to decline, and desperate to emerge from the Tower, he thought up the stratagem of simulating extreme sickness in order to impress the official doctors and gain the King's sympathy. Sir Robert Killigrew, an amateur alchemist, prepared potions for him and other potions reached him through the agency of Mrs Anne Turner, a black magician and associate of Simon Forman, and discreditable characters such as Richard Weston and the apothecary James Franklin. He even obtained some *aurum potable* from Maier's friend, Dr Francis Anthony, as an antidote to poison.¹³ Overbury died on the 14th September 1613. Few wept for him. Any suspicions about the manner of his death were suppressed for almost two years. But at the start of September 1615 the King was persuaded to order an official investigation into the affair.

Sir Gervase Elwes, the lieutenant of the Tower, Mrs Anne Turner, Weston the gaoler, and Franklin were executed for their parts in the poisoning. Rochester and Frances Howard were tried and found guilty. But with that exquisite sense of justice prevailing under Jacobean despotism they were eventually pardoned. A large number of manuscript reports of the case have survived, as well as many minutes of the three hundred examinations. Remarkably, although the King ordered that de Mayerne be examined by Sir Edward Coke, no record of his examination is known. Nor was he even called to give evidence at any of the public trials. Modern historians of the affair have voiced the suspicion that something was being concealed. Strangely, not one

of them has realised the fact that besides de Mayerne, who signed himself "Mayernus", another physician was present in London in 1613 (assuming he was around when Creede entered *Arcana arcanissima* with the Stationers in May that year), who signed himself "Mayerus" - i.e. Michael Maier.¹⁴

A careful examination of letters owned by the British Library, written by Overbury and bound in manuscript volume Sloane 7002, reveals several references to "Mayerus" by Overbury. Written in a clear hand, there can be no mistake in this respect. In fs. 281-2, Overbury, using the false name "Robert Killigrew", writes "I have now sent to the leittenant to desire you Mayerus being absent to send young Crag hither, and Nessmith, if Nessmith be away, send I pray Crag and Allen." The following item (f. 282) indicates a scheme of Overbury's for his letters to be got out of the Tower "under unknown names by May: [f]or the Apotecary, now he is sicke is a fitte time to urge a commiseration of my sickness [with the King]." In f. 286 Overbury explains that "whiles I was abroad [I] was never well however as Mayerus knows, which made me returne so soone..." Overbury was absent from England by October 1608 and did not return till August 1609. He traveled in the Netherlands and France. he certainly stayed at Paris and Antwerp.¹⁵ In f. 286^b Overbury claims that "for my sickness of Consumption and Flatus Hypochondriacus, Mayerus may be cald upon his oath if they doubt your presence..." In f. 287 Overbury complains of a "loathing of meat and my water is strangely high, which I keep till Mayerus com." One concludes Overbury had not only the services of Sir Theodor Turquet de Mayerne but also of Michael Maier. The apothecary de Lobell alleged whilst under examination that Rochester "willed him to Dr Maiot concerning physic to be given to Overbury".¹⁶ Is "Maiot" a misspelling of "Maier"?

James Franklin, after he was condemned, began to make curious allegations of wider plots, particularly about the premature death of young Henry, Prince of Wales, in November 1612. A paper of the Attorney-general, Sir Francis Bacon's, relates that "Mrs Turner did at Whitehall shew to Franklin the man, who, as she said, poisoned the prince, which, he says, was a physician with a red beard".¹⁷ Sir Theodor Turquet de Mayerne had tended the prince during his sickness. Mayerne has left five portraits. In none of these is there an indication of red hair. But the engraving we have of Maier by a contemporary shows a man with the bristly, wiry hair consistent with a type of red headed man. Of course, these are vague allegations, quite uncorroborated by any other known evidence. But recent research by Professor Karin Figala and Ulrich Neumann has revealed a rather more complex Michael Maier than J.B. Craven ever imagined. At Padua, in July 1596, Maier seriously wounded a fellow student, was arrested, fined and fled. And from 1618 he acted as an "intelligence" gatherer for Moritz, Landgrave of Hessen-Kassel.¹⁸

But there are other facets of Maier to consider. In *Symbola Aurea* (1617), after stating that he had first heard of the Rosicrucian Brotherhood whilst in England, he tells how the Rosicrucian Brothers had traveled from the Barbary Coast (North Africa) to Spain.¹⁹ He discusses the prophets, with their magic, of Morocco and Fez, and links them to "Mullei Om Hamet Ben Abdela" and "Mullei Sidan". Perhaps he was thinking of the Sufi mystics, who were already being reported by Elizabethan visitors to Muslim lands. Now it happens that in 1609 a sensationally popular book had been published in London, *A True Historicall Discourse of Muley Hamets rising to the three Kingdomes of Moruecos, Fes, and Sus*, which gave a particularly detailed account of events of 1602 to 1604. Dedicated to the great friend of Robert Fludd, John Selden and William Camden, Sir Robert Cotton, the anonymous author related the "adventures" of Sir Anthony Sherley, his sons and other English "gentlemen" in the Moorish regions. John Davies of Hereford, whose Rosicrucian ties I explain elsewhere, dedicated commendatory verses in various works to several of these travellers, some of whom were his personal friends. One feels that Maier had been privileged with anecdotes from these travels that never saw print in England. Even George Sandys, who later recommended Maier's works, had spent time in the Middle East.

1616 appears to have been Maier's last year in England. *Jocus Severus* (1617) was written on his road from England to Bohemia, whilst the dedication of *Lusus Serius* was written in September 1616, "having returned from England, on my way from Prague." The dedication of *De Circulo Physico Quadrato* was dated Frankfurt on Main, August 1616. It should be noted - perhaps it is relevant - that the final trial arising from the Overbury affair began on May 25th 1616 and was concluded within a day or two.

Although Fludd appears to have got on the wrong side of Maier, who wrote harsh things about him in a private letter, Maier seems to have had access to a manuscript by the English Rosicrucian, the "Tractatus de tritico", which Morsius noted in his *album amicorum*.²⁰

Maier's fame in England burned bright for many years. In 1625 *Arcana arcanissima* was either reprinted or reissued in London; but by a society of booksellers, not by an individual publisher. An English translation of *Atalanta Fugiens* was made, which never saw print, but has all the signs of being a printer's fair copy and has been related to the watermark of a paper made in 1625. John Everard was translating part of *Tripus aureus* in 1623. A further MS translation of *Atalanta Fugiens* with some of the verse left uncompleted, was done, possibly in the 1670's or 80's; whilst in 1676 a MS translation was made of *Silentium post Clamores* by Richard Russell, who was possibly the brother of Charles II's apothecary. A full MS translation of *Tripus aureus* meanwhile had been made, which has been dated at about 1640.²¹

The first work by Maier that was actually seen through the press in English translation was *Lusus Serius* (1654). Behind the translator's pseudonym of J. de la Salle was one of the most brilliant intellectuals of the era, John Hall (1627–1656). My guess is that he was both a Baconian in scientific aspiration and a *sub rosa* Rosicrucian. He translated two works by J.V. Andreae, *The Right hand of Christian Love Offered* and *A Modell of a Christian Society* (each remaining in manuscript only). A friend of Thomas Hobbes, as had been, it would seem, Aretius, he was a highly valued member of the Hartlib circle – that energizing network of friendships that gave birth eventually to the Royal Society. He wrote an outstanding tract on the reform of the universities. It has not been previously realized that several of the designs in his *Emblems with Elegant Figures* of 1648 are inferior copies of some of the magnificent illustrations to be found in the works of Robert Fludd. Hall died, it is sad to report, of a combination of debauchery and fatness.²²

Two years after *Lusus Serius* in 1656, *Themis Aurea* was brought out in English translation. Dedicated to Elias Ashmole, this edition was registered with the Company of Stationers on the 2nd October 1655. The translator was “Tho: Hodges, gent”, who appears to have been a rich royalist Puritan with a loathing for “Heterodox Preachers”, whose funeral was held on the 1st May 1656. A “Thomas Hodges” had been among the “Adventurers” of the Virginia Company in 1612.²³

The greatest honour done to Maier came late in the century. Isaac Newton studied his writings meticulously, leaving 88 respectful pages of notes.²⁴

1 J.B. Craven *Count Michael Maier* p. 3. *Tractatus de Volucris Arborea* (1619) p. 43. On Carpentarius see H.W. Rotermond *Das Gelehrte Hannover* (1823) vol. I. A.McLean “A Rosicrucian Manuscript of Michael Maier” *The Hermetic Journal* 5 (Autumn 1979). Scot. Rec. Off., Edin., GD 241/212. British Library Royal MS 14B XVI.

2 G. Gellner *Zivotopis Lékaře Borbonia a výklad jeho deníka* p. 96.

3 John Nichols *The Progresses... of King James the First* vol. 2 p. 496.

4 *Transcript of Registers of Company of Stationers* ed. E. Arber vol. 3 fol. 239b.

5 Some of these are listed in Craven. The Andrewes copy, with a special printed dedication, is in Dr Williams' Library, London. On Dingwall see Ethel Seaton *Literary Relations of England and Scandinavia in the Seventeenth Century* (1935) p. 157.

6 *Panacea Aurea*.. pp. 71–73. Anthony dedicated his *Apologia veritatis... pro auro potabile* (1616) to Maier.

7 See *Dictionary of National Biography*. Also C. Hill *Milton and the English Revolution* for Milton's friendship with both the elder and younger Gill.

- 8 British Library Pressmark 236 k. 33. A "John Maurice, or Morres" was vicar of Blackburn about this time: *Jnl. of Nic. Assheton* ed. F.R. Raines p.99.
- 9 C. Drebbel *Tractatus duo* facing F5. *Abstract of Proceedings of Virginia Company of London 1619-1624* vol. II pp. 7-8,11.
- 10 George Sandys *Ovid's Metamorphosis...* (1632, reprinted 1981) p. 253 (333).
- 11 Selden owned *Themis Aurea* and *Septimana philosophica*. Both are in the Bodleian Library.
- 12 *Theatricum Chemicum Britannicum* A2.
- 13 The best work on the scandal is Beatrice White *Cast of Ravens*. But indispensable is the documentation in Andrew Amos *The Great Oyer of Poisoning* (1846). Anthony: White p, 241. Anthony was examined on October 29th 1615.
- 14 James's instructions re. Mayerne are noted *Cal. of State Papers (Dom.) 1611-18* p. 307. Amos p. 161 on non-examination of Mayerne.
- 15 There are extracts from some of these "Mayerus" references in E.F. Rimbault's *The Miscellaneous Works of Sir Thomas Overbury* (1856) p. li. Rimbault's renditions vary considerably from my readings. Sir Thomas Overbury *His Observations in his Travailles...* various editions, 1626, etc. *Marquess of Downshire Papers* vol. II pp 103, 273. Bodleian Library Selden Ms. 3469 f. 50, Degory Wheare to Overbury in France (dated London 10 Oct. 1608).
- 16 Amos pp. 116 and 140.
- 17 Amos p. 446.
- 18 *Atti della nazione germanica artista nello studio di Padova* ed. A. Favaro vol. 2 (Venezia 1912) pp. 81f., 100.
- 19 *Symbola Aurea...* p.290.
- 20 Source: personal communications from Bruce T. Moran and Karin Figala. C.H. Josten "Truth's Golden Harrow" *Ambix* III (1949) p. 94.
- 21 *Alchemy and the Occult* Catalogue of Paul and Mary Mellon Collection (Yale Univ. Lib.) vol. II p. 286. Ibid. vol. III MS 48 called "Atalanta running". British Library Sloane MS 2175 fs. 145-7. Brit. Lib. Sloane 3645 "The Flying Atalanta", bound with MSS dated "1681" (f. 107b) and "1675" (f. 176b). Held in Bibliotheca Philosophica Hermetica, Amsterdam. *Alchemy and the Occult* vol. III MS. 56.
- 22 On Hall see *Dict. of Nat. Biog.* and references in C. Webster *The Great Instauration*. A Wood was confused and wrote that Robert Hegge did the translation.
- 23 *Trans. of Reg. of Comp. of Stat.* ed Eyre and Rivington vol. II p.14. On Hodges, see Thos. Watson *The Crown of Righteousness* (1656), a funeral sermon.
- 24 Keynes MS 32 King's College, Cambridge.

A New Look at an Old Anachronism

Nicholas Tereshchenko ©

"It is important, with regard to any observation, that all the possibilities of interpretation be presented; that different rival theories be formulated and defended. In science, as elsewhere, intellectual inertia, current custom, the weight of institutions and the display of authoritarianism must always be feared. Heresies play an essential role. They keep minds in a state of alertness." [1]

"There are two ways, essentially, of approaching Tradition. On the one hand, seeing it as an archaic knowledge – some of whose keys have been preserved, other falsified and others still lost – one may try, by exegesis of ancient documents still existing, by the use of various heuristic processes as well as a certain intuition, to reconstruct this knowledge in the form one supposes it did have. On the other hand – and this is how we look at it – confronted by the innumerable difficulties and uncertainties of such an enterprise, one can try – this time exploiting all the resources of modern thought – not to reconstruct this Tradition such as it might have been, but to constitute it into new knowledge, integrating the old one with the specific features of present day knowledge." [2]

We are now entering the age or aeon of Aquarius, when all the old and accepted dogmas and all the superstitions and traditions hoary with age must be thoroughly dusted off, looked at, cleansed and dissected, discarding what is found not to be true, hence useless, and finding how to use what is left to mankind's best advantage, in the light of all new knowledge, be it "scientific", "metaphysical", "magic" or "inspirational". All can be grist that comes to the mill of Human Intellect and Reason.

In doing so, many sacred cows will undoubtedly have to be sacrificed, papal and other "bulls" notwithstanding. One of these "cows", by many believed to be sacrosanct and not to be interfered

with, is the Hebrew alphabet which for millenia has been unquestionably taken as holy and untouchable, above all critical and/or logical examination.

Briefly, the dogma on this alphabet states - despite all reason - that it consists of twenty-two (22) letters only and that all of them are consonants. And this assertion is made despite the admitted fact that there are five signs (5) signs called "finals" different in their shape and in the number they represent from any of the other letters and from the "standard" letter of the same name. It is thus clear to anyone who is not obstinately blind to all evidence, that in cold fact there are at least twenty-seven (27) letter-signs in the Hebrew alphabet.

Moreover, and whatever Hebrew speakers and scholars (both Jews and Goim) may say, no less than five of these letters serve as and are vocalised as vowels, either exclusively or when necessary to make a word pronounceable by the human vocal apparatus. These five are : ALEF א , HEY ה, VAV ו, YOD י, and AYIN ע. The quite amazing fact is that the most sacred of the Names of God - the 'Ineffable Tetragrammaton' - is made up of three (3) of these letters, one of them repeated twice : YOD - HEY - VAV - HEY יהוה.

When Franz von BAADER (1775-1841) thoroughly examined the question of the "androgeny" of letters and languages, he established that the vowels represented were the masculine "tincture", while the consonants are wholly feminine. This is well summarised by Professor Antoine FAIVRE in his book *Accès de l'ésotérisme occidental* (Gallimard, Paris, 1986) thus:

[The spoken word] supposes the production of sounds, both active and passive, in which it expands and which contain and define it... At the very origin of language there is a superabundance of desire to communicate and at the same time its ambiguity: silence, the feminine tincture which, inasmuch as it is the omnipotentiality of all sounds, desires to be filled, defined, and to achieve this end it excites the production of a sonority, the masculine tincture, which represents the hunger seeking the medium in which it can express itself. The one needs the other to avoid either complete mutism or inarticulate grunts. In speech, which is therefore genitus, the androgynous relationship of the two tinctures is reproduced by the combination of vowels and consonants. The vowel, masculine tincture, needs the consonant to express itself, to be completely articulated. The consonant, feminine tincture, needs to vowel to be pronounced. It is obvious that God is thus the vowel par excellence, the vowel sound which is the superabundance of His sonority, determined in the bosom of the intimate exchange between the Three Persons, allows by its natural eternal matrix

to give form and expression to the consonant of creation. Sophia, which is neither created nor creative, represents the equilibrium, the unison between the vowel divine and the creature consonant... The sonority full of meaning of the Word-God thus flows into the womb in order to achieve a distinct significance and, at the same time, to give it the essence, to make it advance from silence to life, in accordance with the principle of the Emerald Tablet so often quoted by Baader: 'Vis ejus integra est, si conversus fuerit in terram' ('It's power is perfect if it be made into earth') "[3] .

But there is more: seven of the letters are, quite "officially", called *double* because each represents *two* sounds. These letters are named BETH בּ, GIMEL גּ, DALETH דּ, KAF כּ, PAY פּ, RESH רּ, and TAV תּ. As an example, the letter בּ (Beth) when thus written is in fact pronounced *V* and becomes a *B* only if a dot, called "dagesh", is placed in its middle, thus בּ. And two of these double letters, KAF and PAY, also have a "final" form. Another example: פּ (Pay) when thus written is pronounced as *F* and becomes *P* only with a dagesh inside it פּ; so that with its two finals ף and ף , it is clear that we are dealing with *four* letters and not just one.

Let us here note that VAV ו, one of the 12 letters called "simple", is so described quite inaccurately, as it in fact represents no less than three different sounds: V, O and U. Nowadays, to facilitate the reading of Hebrew, to indicate that it is an O, a dot is placed above it ו̇ and to indicate that it is an U, a dot is placed inside it, that is, to its left, thus ו̇.

It is also admitted that in Hebrew each alphabetical sign or letter represents a number, as well as a sound. But are all the numbers given in grammars the "right" numbers? And/or the "only" numbers?

Already the French post-war philosopher Raymond Abellio queried this and has attributed to each letter a basic numbers, different from the "traditional" one in virtually all cases (for his reasons and his conclusions based on the new number attributions, see *Introduction a une theorie des nombres bibliques: essai de numerologie kabbalistique* by Raymund Abellio and Charles Hirsch, Gallimard, Paris, 1984).

Let us add one more little known item of information. At the beginning, in the most ancient Hebrew, there was one letter, now not only lost, but forgotten. Here is what the great scholar Gershom G. Scholem has to say about it (in his book *On the Kabbalah and its Symbolism*, Schocken Books, New York, 1965).

"There are two strange ideas that deserve special attention. Not infrequently the kabbalists of this school express the belief that in our Shemittah, or cosmic cycle, a letter of the Torah is

missing. This statement was interpreted in two ways. In one view, which seems to have been shared by the author of the *Book Temunah*, a certain letter of the alphabet is in its present form incomplete and faulty, whereas it was perfect in the preceding *Shemittah* and will again be so in the next. Since every letter represents a concentration of divine energy, it may be inferred from the deficiency of its present visible form that the power of severe judgment, which sets its stamp on our world, impedes the activity of the hidden lights and forces and prevents them from being fully manifested. The limitations of our life under the rule of the visible Torah show that something is missing in it which will be made good only in another state of being... In the other view, which is far more radical, a letter is actually lacking in our alphabet; in our aeon this letter is not manifested and hence does not occur in our Torah. The implications of this view are obvious. The original divine alphabet and hence the complete Torah contained 23 letters, one of which has become invisible to us and will again be made manifest only in the next *shemittah*. It is only because this letter is missing that we now read positive and negative ordinances in the Torah. Every negative aspect is connected with this missing letter of the original alphabet.

The second idea is based on a passage in the Talmud to the effect that the complete Torah contained seven books. The Kabalists related each of the books to one of the seven *sefirot* which govern the seven cycles or aeons. Only in the present *Shemittah* did this Heptateuch become a Pentateuch."

Once before I have briefly commented on some of the inconsistencies of the Hebrew alphabet and with its traditionally accepted attributions (see my article *The 130 cards Tarot ?* in the *Lamp of Thoth*, No. 15, Vol. III, No. 3, 1984: - the title is the editor's, mine was simply *How Many Tarot Arcana Should There Be ?*). And now I wish to examine this alphabet further, and more particularly from the point of view of the order of the letters and of their numerical values.

EXOterically, for the everyday spoken Hebrew, it is fair enough to accept the traditional order and values (even though three letters are no longer used as numbers in ordinary life). But is this order and these numbers ESOterically true?

Even at the very first look at them, it is obvious that many of the square letters are so similar in appearance that one must either be a very acute observer with excellent eyesight or know where to look in order to spot at once the difference between Beth and Kaf, Gimel and Nun, Samech and Mem final, for instance. Only someone not quite right in the head would make so many letters hard to tell apart without

having a good reason for this. So this similarity in outward appearance is not an accident or meaningless, but a hint to follow. Accordingly, I propose to group letters into "families" exhibiting common features and thus make a complete revision of the order of the letters and of their values as numbers.

To begin with, let us take the smallest letter, which moreover does not have another one in any way similar to it, that is, the letter YOD. Exoterically, it is said to represent either a pointing finger or an open hand; but esoterically it is the "spermatozoön" from which arise all the other letters, because they can be conceived as being formed from combinations of several Yods stuck together in varying patterns. Therefore I place it not as the tenth letter in the sequence, but as outside the sequence, as a model, and give this Yod the Numerical value of 0 = Zero = Nought. With reference to this, let us note that the Arabic Number system does not represent the Zero as we do by a circle, but by a squarish dot, thus: ♦

In making my new Hebrew alphabet table I have kept so far as possible to the following "rules":

- 1) The first nine letters stay as they are in position and in the value of the number they represent, that is they are the units;
- 2) The "double" letters are separated into two, with different number values, but stay, so far as is possible on the same line;
- 3) The letters similar in appearance also are placed on the same horizontal line whenever possible;
- 4) The three "mother" letters ALEF, MEM and SHIN are at the head of the verticals, so that Alef=1, Mem=10, Shin=100 and Mem final=1000;

As to the missing letter, I consider it to be outside the sequence of numbers and to represent ∞ Infinity. Perhaps it has its place in the Veils of Negative Existence. In this case we could consider our eleven levels table of letters as corresponding to the Tree of Life, Yod being KETHER and TT'AV therefore MALKUTH, the level JIMEL-GHIMEL - NUN-NUN Final in that case is DAATH.

Thus we obtain an "Esoteric" alphabet of 38 letters, giving us the units 1 to 9, the tens, the hundreds and the thousands νp to 10,000, as well as the essential Zero.

The Hebrew alphabet is closely associated with the Master glyph of the Qabala - the Tree of Life. Let us take a quick, but not too superficial, glance at it. On the basis of the *Sepher Yetzirah* which expounds the doctrine of the ten (10) numbers/Sephiroth and the twenty-two (22) paths, it is said to represent graphically "The Thirty-two Paths of Wisdom".

But are there only 22 possible connections between the 10 Sephiroth? Try it yourself, and you will find that there are actually 38

such possible canals or paths. This makes in all $10 + 38 = 48$ items which, curiously enough, is the same number as the number of "Laws" to which our Earth is subject in the cosmology of Gurdjieff (see my article *The Teaching of Gurdjieff* in *The Hermetic Journal* No 18, Winter 1982 and *A Look at Fourth Way Work*, No 2 of Adam McLean's Hermetic Research series (now published and distributed by Phanes Press, P.O. Box 6116, Grand Rapids, Michigan 49516, USA).

As, traditionally, to every path corresponds a Major Arcanum of the Tarot, perhaps this indicates that there should be 38 Tarot Major Arcana? In *The Cosmos Tarot* [4] the existence of five additional Major Keys is proposed. Two of these Trumps I actually describe in some detail, but give a sketch only of the three not yet fully explored. This leaves to the Aquarian age generation of Tarot students and adepts eleven (11) more arcana to discover and reveal in due course.

Perhaps the 16 additional and so far hidden paths are paths of "unwisdom" rather than wisdom, but is this not quite consonant with human nature? And perhaps, moreover, we should not forget and neglect the mysterious, possible forbidden to man, Sephira DAATH. If it exists, then for completeness' sake, should we not add an eleventh numbered card to each of the suits of the Minor Arcana, these being traditionally attributed to the Sephiroth? We shall thus obtain a $38 + 60 = 98$ cards Tarot deck, and 98 is twice 49, the mystic number so ably described and commented by Paul Krzok in *The Hermetic Journal* No 40, Summer 1988.

And now I feel I must call it a day and not pursue any further this preliminary new look at the Hebrew alphabet.

To conclude, not being a Hebrew speaker myself, I cannot now proceed to a gematric re-examination of the Volume of Sacred Law in accordance with the new letter-values proposed. But may I, and dare I, suggest that it could be the fourth of the seven keys to the meaning of the Bible. The first key is of course the plain outer meaning, as read, accessible to all and everyone; the second is obtained by the use of Gematria, Notaricon, etc, of the 22 letters alphabet; the third by the new number values suggested by Abellio and Hirsch, already quoted; and now this might be the fourth, with three more to go - sub umbra alarum tuarum YodHeyVavHey.

YOD י = 10

ALEF א = 1	MEM מ = 10	SHIN ש = 100	MEM ׀ = 1000 (final)
VET ב = 2	BET בּ = 20	KHAF כּ = 200	KKAF כּ׀ = 2000
JIMEL ג = 3	GHIMEL גּ = 30	NUN נּ = 300 (final)	NUN ׀ = 3000
DALET דּ = 4	DDALET דּ׀ = 40	RESH רּ = 400	RRESH רּ׀ = 4000
HEY הּ = 5	FEY הּ׀ = 50	PEY הּׁ = 500	FEY הּ׀׀ = 5000 (final)
VAV וּ = 6	(V)O(V) וּ׀ = 60	(V)U(V) וּׁ = 600	PEY וּ׀ׁ = 6000 (final)
ZAIN זּ = 7	AYIN זּ׀ = 70	TSADDI צּ = 700	TSADDI צּ׀ = 7000 (final)
KHET חּ = 8	QOF קּ = 80	KHAF חּ׀ = 800 (final)	KKAF חּ׀׀ = 8000 (final)
TET טּ = 9	SAMEK טּ׀ = 90	LAMED לּ = 900	THAV טּ׀׀ = 9000

TTAV ׀ = 10000

[1] "Il est important que, vis-à-vis d'une observation quelconque, toutes les possibilités d'interprétation soient présentées, que différentes théories rivales soient formulées et défendues. En science comme ailleurs, l'inertie intellectuelle, la mode, le poids des institutions et l'autoritarisme sont toujours à craindre. Les Hérésies jouent un rôle essentiel. Elles tiennent les esprits en état d'alerte."

Hubert REEVES in *Patience dans l'azur... l'évolution cosmique*.

[2] Il existe essentiellement deux modes d'approche de la tradition. D'une part, en y voyant une antique connaissance dont quelques clefs ont été préservées, certaines faussées, d'autres, enfin, égarées, on peut tenter, par l'exégèse des documents qui nous sont parvenus, l'emploi de procédés heuristiques divers ainsi qu'une certaine intuition de reconstruire cette connaissance sous la forme qu'on lui suppose avoir possédée jadis. D'autre part - et c'est là notre idée - devant les innombrables difficultés et incertitudes soulevées par une telle entreprise, on peut chercher, en exploitant cette fois toutes les ressources de la pensée moderne, non plus à reconstruire cette Tradition telle que l'on imagine à présent qu'elle ait pu être, mais à la constituer comme connaissance nouvelle intégrant aussi bien l'antique savoir que les traits spécifiques des connaissances actuelles.

Raymond ABELLIO and Charles HIRSCH in *Introduction à une théorie des nombres bibliques*.

[3] Elle suppose une sonorité à la fois active et passive dans laquelle elle s'épand et qui contient, la définit (l'écho est un phénomène typique dans lequel se manifeste la constitution originelle de la Nature). A l'origine du langage il y a la surabondance du désir et du même coup son ambiguïté: les silence est teinture féminine (il serait donc féminin!) qui, comme omnipotentialité de tous les sons, désire être rempli, défini, et pour cela excite la sonorité, teinture masculine, qui de son côté représente l'appétit cherchant le milieu dans lequel s'exprimer. L'un a besoin de l'autre pour éviter soit le mutisme absolu, soit les sons inarticulés.

Dans la parole, qui est donc *genitus*, est reproduit le rapport androgyne des deux teintures par le concours de la voyelle et de la consonne. La voyelle, teinture masculine, a besoin de la consonne pour s'exprimer, s'articuler complètement; la consonne, teinture féminine, a besoin de la voyelle pour être exprimée. Il est évident que Dieu sera dès lors la voyelle par excellence, qui dans la surabondance de Sa sonorité, déterminée au sein de l'intime échange entre les Trois Personnes permet par sa matrice naturelle éternelle de donner forme et expression à la consonne de la création. La Sophia, ni crée ni créatrice, représente cet équilibre, cet unisson, entre la voyelle divine et la consonne créaturelle.

La sonorité signifiante du Verbu divine se coule donc dans la matrice pour se faire signifié distinct et du même coup donne à celle-ci l'essence, la fait passer du silence à la vie, selon le principe de la *Table d'Emeraude* si souvent rappelé par Badder: "*Vis ejus integra est, si conversus fuerit in terram*".

[4] *The Cosmos Tarot* is the title of my book, at present available only in

French, under the title *Les Trésors du Tarot: Accès aux mystères du Cosmos* (published by Guy TREDANIEL, 76 rue Claude-Bernard, 75005, Paris, France).

Hopefully, it will be published in its original English - revised and augmented - by the end of next year.

POST SCRIPTUM

Up till now only 78 pages of *The Book of Thoth* have become more or less well known to mankind, in spite of many inaccuracies in their copying by many scribes throughout the ages.

But those who are working daily on and with the Tarot in this golden dawn of the Aquarian Age, see more and more clearly that there must be more than just 78 pages of the Book in its fullness.

In the present volume 2 more pages have been sketched and commented on, within the limitations of this scribe's knowledge and ability. And an idea of what 3 pages still occulted could contain has also been suggested. But it is most probably no more than a very imperfect approximation of their true form, as expressed in symbols accessible to human minds.

It seems therefore meet to end this present volume by stating that, according to what had been vouchsafed to me, there are 108 pages in the Book, 38 devoted to the Major Arcana and 70 to the Minor Keys. Clearly, a whole suit of Minor Arcana - which will correspond to Ether the Quintessence - is still to be revealed, when we finally leave the age of the Tetragrammaton to enter into that of the Pentagrammaton, already prefigured by our Lord and Grand Master JESUS THE CHRIST.

And the 16 not yet fully known Major Trumps surely represent the 16 secret and hidden paths on the Tree of Life, until now forbidden, but just beginning to unfold in this Age of Aquarius, when Man must either reach his perfection or perish utterly.

Those who have ears, let them here, for men do not light a candle and put it under a bushel, but on a candlestick so that it gives light unto all who are in the house; and there is nothing covered that shall not be revealed, and hid that shall not be known; so, what you find in darkness, that speak you in the light, and what you hear in the ear, that preach you upon the house tops.

Extract from *The Cosmos Tarot*.

Kabbalistic and Pythagorean Theory

Robin Waterfield ©

(Synopsis of a talk entitled *Kabbalah in Ancient Greece* given by Robin Waterfield at the Saros Talks, Autumn 1988.)

It is often stated that one of the chief sources for the Kabbalistic formulation familiar to us today and for the past few hundred years is Pythagoreanism. Since reliable information about Pythagoreanism is hard to come by, the statement is likely to be either meaningless or glibly accepted. As far as is possible in the compass of a short article, here is some elucidation of the matter. Note that I have restricted myself to Pythagorean *theory*: Pythagoras introduced or at least gave impetus to the doctrine of reincarnation in the West, and designed a whole moral and practical teaching to purify the soul and break out of the wheel of incarnations, but I shall not here touch on this practical side to Pythagorean work.

It takes only a little acquaintance with the Kabbalistic Tree of Life to see that the following numerological laws are fundamental: the Law of One (because all is one), the Law of Three (the three pillars), the Law of Four (the four worlds), the Law of Seven (the octaval lightning flash) and the Law of Ten (the ten sephiroth, or 'numbers'). The Pythagoreans worked with laws for every number from 1 to 10, but I will extract some of what they said about the above five laws.

The Kabbalistic formulations of the Law of One are that 'Kether is Malkut and Malkut is Kether', or that Kether encompasses all the sephiroth. Similarly, in Pythagoreanism, 1 is 10 and 10 is 1, and 1 contains all other numbers. 1 is 10 and 10 is 1 because numbers were seen to cycle around, as if in a stadium:

	2	3	4	5	6	7	8	9	
1									10
	18	17	16	15	14	13	12	11	

The sequence of numbers starts with 1 and progresses up to 9; 10 starts a new sequence, which progresses up to 18. Note that 10 is equivalent to 1 because $1+0=1$, and so on up to 18 being equivalent to 9 because $1+8=9$. Thus the number 10 is simply another 1 (and so are 19, 28, 37 and so on – the cycling of numbers is infinite).

Likewise, 1 contains all other numbers. In Pythagoreanism, 1 is not an actual number, but a seed of number (perhaps like 0 is for us today). They distinguished many different types of number – too many and often too technical to go into here – and found that 1 was the seed of all types of number and numerical relations. Thus 1 contains the nature of every type of number; it contains all numbers in potential; and since number informs the whole universe, then 1 contains the whole universe. It is the matrix, out of which everything arises and to which it returns, since everything is completed at 10 and that is just a repetition of 1.

It is important to distinguish two formulations of the Law of Three. If we look at the fact that the Tree contains three pillars, we say that every sephira is *either* on the force pillar *or* on the form pillar *or* on the mediating consciousness pillar; and we might likewise say that actual events, in so far as they fall under one or other sephira, are *either active or passive or mediating* (or whatever terms are preferred for the three forces). I call this the 'exclusive' Law of Three, since it is the exclusive 'either-or' formulation.

However, there is also the formulation that any actual event contains or is the result of all three forces at once, and can therefore be analysed into its three components or perceived as such a threefold complex. I call this the 'Gurdjieffian' Law of Three.

The ancient evidence is occasionally ambivalent, but it is safest to say that the Pythagoreans recognised only the 'exclusive' Law of Three. We find a variety of expressions of this law. Since number informs the whole universe, the three forces are often expressed as evenness, oddness and even-oddness (the latter is sometimes called oneness, which is both even and odd at once). Or we might read that everything has either excess or deficiency or occupies a mean point between the two. Or that everything is either a limiter or a non-limiter or a combination of the two. One interesting fragment suggests that: 'There are three fates in theology because the whole life of both divine and mortal beings is governed by emission and receiving and thirdly requital, with the heavenly beings fertilising in some way, the earthly beings receiving, as it were, and requitals being paid by means of those in the middle, as if they were a generation between male and female'.

If the Law of Three in Kabbalah is a law of completion in the sense that everything falls under one of the three forces (the 'exclusive' law) or under all three (the 'Gurdjieffian' law), the Kabbalistic Law of Four

is also concerned with completion in a different sense. Again, there are two formulations. The 'hierarchical' law is that substance progresses from maximum simplicity and rarity in Azilut to maximum complexity and density in Assiah; this is a law of completion in the sense that there are only these four worlds and that God cannot behold God until materialisation is complete. Then there is the 'simultaneous' law, that everything subsists simultaneously in all four worlds; this is a law of completion in the sense that once you have seen the Azilutic, Briatic, Yeziratic and Assiatic nature of everything, then you have a complete picture of that thing. The latter formulation is important in that it allows recognition that the divine is here now, not just remotely out there somewhere.

The Pythagoreans recognised both formulations (they are, after all, two sides of the same coin). We find the hierarchical or exclusive formulation in their statements that there are, for instance, four types of time (eternity, time, opportunity and time as it passes) or four ages for humans. We also find it in their emphasis on the quadrivium of sciences: that every natural object can be studied by either astronomy or geometry or music or arithmetic. The Pythagoreans naturally stressed that this can often be seen as a law of completion through progression: people progress, for instance, through the four ages and then their lives are over. Or, fundamentally, there are four stages up to solid embodiment: point, line, plane, solid. I say they 'naturally' stressed this, because it is a manifestation of the tetraktys: $1+2+3+4=10$, and 10 is completion.

They come close to the non-hierarchical formulation in dealing with the four elements, which are mixed in various proportions in all things: since they are mixed, there is no hierarchy. Similarly, following Plato, they distinguished the components of an individual as body, appetitive soul, passionate soul and rational soul.

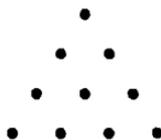
The Law of Seven or Octaves, as we are familiar with it within Kabbalah since the work of Z'ev ben Shimon Halevi, cannot readily find a counterpart in Pythagoreanism. They recognised that the Law of Seven is a law of process, as we do: they pointed to the phases of the moon and tides, and they divided human life into seven stages, and each stage was also subdivided by sevens. But Halevi's law is a sophisticated and post-Gurdjieffian law, including, for instance, the idea of shock points in the octave, and that the final 'do' is the first 'do' of a fresh octave.

This latter idea is present in the tenfold stadium I referred to earlier, rather than in their researches into sevens or octaves. And if Pythagoreans used a musical analogy for process at all (the evidence is surprisingly scanty), we are on safest ground if we speculate that it is a threefold analysis (again, not seven- or eightfold): that in the tetraktys of 1 to 2 to 3 to 4, the process moves via the three primary

musical intervals. The level of 1 is discounted because it is a seed; 2 begins the process since it is the source of movement; then there is the first ratio of 2:3, then the second of 3:4, and the process is complete with the double proportion of 2:4.

The Law of Ten in Pythagoreanism is easily stated, and is clearly identical to its Kabbalistic formulation: there are ten and only ten principles of the universe. However, it is extremely difficult and unprofitable to relate the ten Kabbalistic principles to those of Pythagoreanism. This is chiefly because there is little apparent order to the Pythagorean set of ten. Justice, for instance, is identified within single texts as being the number 4 *and* the number 5; marriage is both 5 and 6. Or again, when they associate the Greek gods with the numbers, they omit important gods and give inconsistent attributions.

All this is a reflection of the fact that the chief Pythagorean symbol, the tetraktys, is a far more flexible tool than the Tree of Life. The tetraktys looks like this:



Here, for instance, there are no paths drawn in. There is evidence of Pythagorean research which could have led them to draw in paths and sequences, but essentially there is little to limit the use one makes of this symbolic tool.

This lack of guidelines for the student is, in my opinion, due in turn to the fundamental monotheism of Pythagoreanism. The decad of the first ten numbers is the means God uses to impose order and harmony on the universe. Provided that principle was clear, then the Pythagoreans were little concerned to restrict the arithmological research a student could do to understand God's Providence for the world as expressed through the ten laws. Limited only by the broad framework, a student could make whatever attributions he or she chose, as long as they led him or her to a greater understanding of and conformity with God. 'Their life is ordered with a view to following God, and it is the governing principle of their philosophy', as Aristonexus said.

Even in the compass of a brief article, I hope to have suggested, first, that Pythagorean research and thinking is not at all alien to modern Kabbalists, and second, that the assertion that Pythagoreanism is a source for Kabbalah is justifiable. These two points induce another: that Pythagoreanism is simply an earlier formulation of the same, single Western tradition of which Kabbalah, astrology and alchemy are the best-known examples.

Robert Fludd: A Picture in Need of Expansion

Ron Heisler ©

William H. Huffman's *Robert Fludd and the End of the Renaissance* largely replaces J.B. Craven's erratic, and sometimes unreliable biography, which has dominated the field since 1902. However, Huffman's book has an anti-climactic feel to it, if only for the fact that it does not seem to mark much advance on the excellent article the author published in *Ambix* a decade ago.¹ This reader's insatiable desire to know as much as possible about the fascinating Elizabethan polymath is, I admit, quite unreasonable. But since it will probably be a very long time before we see a fresh biography of Fludd emerge, perhaps I can be excused for indicating some of Huffman's omissions.

There are key identities that Huffman has not clarified. The most significant of these is that of 'Jean Balthasar Ursin Bayerius'. Quite inexplicably, Huffman indexes a 'Jean Balthasar', whilst inconsistently not indexing 'Ursin Bayerius'. Fludd quotes this individual in *Declaratio Brevis* which was prepared at the request of James I, as commending his work. The letter is dated February 3rd 1618 and was sent from Vienna, the author (who is better known in Germany as Johann Bayer) signing himself off as "Your most obliged friend and servant". Huffman has missed the very important letters, one signed 'Janus Balthasar Ursinum Bayerius', Bayer sent to William Camden, the doyen of the Society of Antiquaries and encourager of Fludd's friends, John Selden and Sir Robert Cotton. Bayer's letter to Camden, dated January 1618 and emanating from Vienna, discusses the Bohemian political scene and refers to the London based apothecaries, Paul de Lobell and Wolfgang Rumbler, the latter being the King's own servant. He mentions Fludd, and Thomas Davies of the College of Physicians, in discussing the planned *Pharmacopoeia Londinensis*, which the King was to allude to in his 1618 proclamation of the Apothecaries' Charter.² There are two letters by Bayer addressed from London, one dated September 1615, the other December 1616.³ In an undated letter, which seems to belong to early 1618, Bayer makes several references to Fludd and his

'Microcosmo'.⁴

That Bayerus was the same man as Bayer can be gauged from the fact that Fludd mentioned his friend was "a certain Doctor of Law" and Bayer is known to have been a professional lawyer in Augsburg. The only town Fludd is known to have visited for certain in Germany happens to have been Augsburg.⁵ Bayer, I suspect, carried Fludd's early manuscripts to their Continental publishers. Bayer (1572-1625), who had spent time in Hungary, produced a landmark in the history of astronomical chart-making in the great *Uranometria* of 1603, which clarified the mapping of the stars. The British Library has another book in which Bayer was involved, of the greatest rarity: a small but epoch making logarithmic tract by John Napier of Merchiston, which was published at Strasbourg in German translation in 1618, the year after Napier's death. The frontispiece tells the work was brought to completion by 'Frantz Keszlern' under the 'inspiration' [encouragement] of Bayer.⁶

The prospect of a Fludd link with Napier is alluring. Of course, Dr John Craig, Napier's personal friend, was a fellow colleague of Fludd's in the London College of Physicians to begin with. Then there are the conferences Napier had in 1607 and 1608 with the alchemist Dr Daniel Mueller in Edinburgh. His son Robert referred to him as 'D.D. Mollierus'.⁷ Gregor Horst, a notable physician in attendance on the Landgrave of Hessen-Darmstadt, was a Fludd enthusiast, whose commendatory letter Fludd quoted to James I. Now it happens that in 1607, at Wittenberg, was published a medical disputation under the presidency of Horst; it included a certain 'Mollerus Lub-Saxo' responding on 'De venae Sectione'. In the 1609 reprint of the disputation, this person became 'Daniel Mollero Lubecensis'.⁸ The chances of Fludd having known Napier, who visited London, are quite high. Interestingly enough, Shakespeare's son-in-law, Dr John Hall, whose patients included Michael Drayton the poet, recorded Horst's vessicatory remedy for an eye condition in his manuscript notes. Another of Hall's patients was John Thornborough, Bishop of Worcester, Fludd's particular friend.⁹

Who actually wrote *Summum Bonum* allegedly from the pen of 'Joachim Frizius', which was published at Frankfurt in 1629, and which many have assumed to be by Fludd himself? As Huffman points out, Fludd stated on page 26 of *Clavis Philosophiae & Alchymiae* (1633) that he had translated part of the Frizius book from the Scottish into the Latin and made some minor additions of his own. Fludd actually says it was by a Scot. But Huffman does not pursue the point apparently unaware of the existence of a letter written by Henry Oldenburg, secretary of the Royal Society, to Georg Franck von Franchenau on the 9th August 1677: "As for your question about the Maxwell manuscript, I wish you to know that by our more sound philosophies there are judged to be things of greater worth than those

are, which were produced by him and by Fludd".¹⁰ Thus we learn the allegation of written collaboration between Maxwell and Fludd. Franck von Franckenau published William Maxwell's *De medicina magnetica libra III* at Frankfurt in 1679. Huffman makes no mention of this book, in which Maxwell is described as 'Scoto-Britano' and as the friend of Robert Fludd. The manuscript had come to the editor through the agency of Stephanus Polier, 'Dominus de Botans'. In the preface, apparently composed by Maxwell, there is a reference to Sir Edmund Stafford, of Mount Stafford in Ireland. Elias Ashmole knew Fludd's nephew, Dr Levin Fludd, quite well, and records that he met Levin with Sir Edmund Stafford on one occasion. The book is regarded today as a forerunner of the theories of Dr Mesmer. The British Library has some medical recipes provided to a Dr 'Maxwell' by the apothecary Joseph Hall in 1652.¹¹

Huffman is totally foxed by the commendatory letter Fludd quotes from 'Justus Helt', who reported on the reaction of the Jesuits at the Frankfurt book fair to Fludd's *Macrocosmus*. It is a pity, by the way, that Huffman has not picked up the fact that *Utriusque Cosmi Maioris...* (1617-23) was placed on the Papal Index.¹² I have encountered only two references to Helt. The Wellcome Medical Library owns the *liber amicorum* of Johann Elichmann. There are two entries for Frankfurt for the 7th April 1626, one being Helt's. His companion (assuming they signed in the same room at the same time) was the scandalous Weigelian Rosicrucian 'Henricus Philippus Homag[i]us, alias Morius (Gottlieb)', who had created furore at Geissen university three years earlier.¹³ The album amicorum of Christopher Conrad Nithardi of Augsburg has some resonance in our context. Homagius signed it in 1591. Daniel Moegling, the author of the Rosicrucian classic, *Speculum sophericum Rhodo-Stauroticum*, for which he used the pseudonym of Theophilus Schweighardt (of which three illuminated manuscript copies exist in Britain), signed the album in 1593. In 1609, presumably during a London visit, Paul de Lobell the apothecary signed it; on the reverse of the leaf with Lobell's inscription is the signature of the apothecary Wolfgang Rumbler.¹⁴ Thus Nithardi's circle took in two prominent Rosicrucians and perhaps the two most esteemed apothecaries in London in the reign of James I. The other Helt reference is to be found in the diary of the distinguished German poet, Georg Rudolf Weckherlin, who had dealings with Fludd in the 1630's. On the 14th December 1636 Weckherlin wrote to "Mons. Helt, at Hamburg".¹⁵

Jacobus Aretius will mean little even to the most thorough reader of Fludd's works, or even to Jacobean literary specialists, so Huffman is to be pardoned for not mentioning him. However, *Sophiae cum Moria Certamen* (1629) has verses supportative of Fludd, which savagely attack his critic Mersenne. One is signed 'Jacobus Aretius, Oxoniensis', the other 'I.M. Cantabrigiensis'. Aretius was the pen-name of James

Martin, who styled himself 'Germano-Britannus', and I suspect that 'I.M.' was Aretius's *alter ego* since he was a member of both English Universities. An intimate friend of Dr Prideaux, the head of the Calvinist Exeter College, Oxford, Aretius had dealings with Isaac Casaubon, and there is a letter to William Camden with a note to indicate that it was written in 'Mr Selden's Study'.¹⁶ His other friends included Sir Kenelm Digby, the Roman Catholic Rosicrucian, and Patrick Junius (Young). After Fludd's death, he started up a correspondence with Mersenne.¹⁷ In the British Library, one of the most important verse compilations of the 1620s-1630s has the inscription on the cover 'J.A. Christ Church'. In view of the fact that Aretius matriculated from Christ Church, Oxford, in 1604, and the political attitudes in the poetry – which are plentifully expressed – are so consistent with his known beliefs, I don't doubt for one moment that he was the volume's owner at some stage. The name of 'Robert Killigrew' is written on the book,¹⁸ and Aretius probably inherited it from Sir Robert Killigrew, who died in 1633 and whose name is attached to a 1613 letter mentioning Michael Maier (Mayerus). Aretius presented a book he published in 1613 to Robert Burton, whom I believe was of the Rosicrucian enthusiasm, and he appears to have been married to the niece of the poet Michael Drayton.¹⁹

Fludd, in his defence to James I, invoked the names of 'my worthy freinds Mr Dr Andrew and ... Mr Seldein', claiming that 'Andrews' had read his macrocosmical history four or five years before news of the Rosicrucian Fraternity had pierced his ears. Huffman, in considering the identity of 'Dr Andrews', has uncritically assumed it was Richard Andrews the physician. The evidence points strongly to it being the distinguished theologian and translator of the Bible, Dr Lancelot Andrewes, successively Bishop of Chichester, Ely and Winchester, a man highly esteemed by the King. Michael Maier presented the Bishop with a copy of *Arcana arcanissima*, with a unique printed dedication leaf, which implies that Andrewes was his financial patron.²⁰ Francis Bacon mentions that Andrewes engaged in chemical 'experiments'. Andrewes was a close friend, and ardent protector, of Fludd's intimate, John Selden, and was wont to discuss his Bible translations with Selden.²¹ Intriguingly, Andrewes paid for the expenses of William Bedwell whilst he lodged in Leiden in 1612 at the house of the Familist printer-publisher, Thomas Basson – the Basson house published Fludd's *Apologia* (1616) and *Tractatus* (1617).²² Selden lent books to Bedwell. Thomas Basson's son, Frederick, incidentally, was described as a 'Doctor of Medicine in London' in 1617.²³ In his will, Andrewes named William Backhouse, Elias Ashmole's alchemical 'father', as one of the beneficiaries at Pembroke College, Cambridge.

An important source of information on Fludd's latter years overlooked by Huffman is the diary of Georg Rudolf Weckherlin, an under-secretary of state at Whitehall concerned with foreign

correspondence.²⁴ His dealings with Lewis Ziegler, the agent of Lord Craven, principal financial backer of the Queen of Bohemia, are noteworthy. On the 1st December 1636 the under-secretary drew the Rosicrucian sign above Ziegler's name. In February 1634 he had written, 'To Mr Ziegler sending him gloves'. This last gesture seems undecipherable until we realise that Robert Plot, in a work published in 1686, said it was the freemasons' custom that a new initiate sent gloves to all the members of a lodge.²⁵ We are probably detecting here indications of Weckherlin's initiation into a Rosicrucian society; he certainly permitted books intended for Sir Kenelm Digby, the well-known Rosicrucian, to be left at his home.

I have come across three references to Fludd. On the 27th January 1636 Weckherlin noted down, "I wrote an answer to Mr Cliff, to accept of Mr Fludds house for 3 years - paying present money 50 St. or else the most 20 St. p. ann." On the 12th October 1636 he noted, "I did write a letter to Mr Cliff, giving him notice that I had bargained with Mr Flud (as I did the day before in the presence of his brother Mr. Hamlet), to give him near 20 St. p. an. for his house..." On the 27th May 1637 Weckherlin commented, "I received a letter from Mr Fludd with the enclosed from one Barthol: Nigrinus from Danzig, with commendation from Martin Opitius". Opitius is better known as Martin Opitz, the best German poet of the age, who lodged with Bartholomæus Nigrinus (1595-1646), pastor of the St Peter and Paul Church in Danzig. The pastor had worked with Comenius in Elbing on the Czech's 'pansophie'; on occasion he acted as a diplomatic agent for King Wladislaus IV of Poland.²⁶

At the end of *Summum Bonum* a letter is appended written by a member of the order of the Rosy Cross. This must have been Fludd's addition. There is an explanatory note to the effect that the letter had been "written and sent by ye Brethren of R.C. to a certain Germaine, a copy whereof Dr. Flud obtained of a Polander of Dantziche, his friend". Almost certainly this is a reference to Nigrinus. A little more ought to be said about Opitz, who in 1627 had been enrolled as a member of the Fruchbringende Gesellschaft (fruit bearing Society) at Koethen. When Opitz died in 1639, Nigrinus with two collaborators, including the Socinian Martin Ruar, who had visited England over twenty years before, edited Opitz poetry in an edition published by Andreas Huenefeld. Huenefeld had published the Danzig editions of the Rosicrucian manifestos. Opitz's chief patron and employer in the 1620's had been the great nobleman Karl Hannibal von Dohna. Dohna had signed the album amicorum of Selden's friend, William Bedwell, on the 18th August 1606. A relative, Burgrave Achaz Dohna, the Bohemian envoy, signed the album amicorum of the Rosicrucian enthusiast Joachim Morsius whilst in London on the 25th January 1620.

Fludd's Baltic links must have extended beyond the Nigrinus circle. At Rostock, Joachim Jungius founded the most distinguished German

scientific society, the Gelehrte Gesellschaft, in 1622. Jungius, who associated with J.V. Andreae, and who was rumoured decades later to have had a hand in the Rosicrucian manifestos, has left us extensive papers discussing Fludd's theories. Among the membership lists of his society is to be found the name 'Joh. Seldener' – surely none other than Fludd's intimate, John Selden.²⁷

Weckherlin's father-in-law was William Trumbull, who served in the English embassy at Brussels from c. 1605 to 1625, where he rose to become envoy. A friendship between him and Moritz of Hessen-Kassel seems to have existed by January 1610. A further friend of his was Thomas Floyde, the secretary to the English ambassador at Paris 1611–13. On December 15th 1609, Floyde wrote to Trumbull that "Dr. Lloyd, my brother Jeffreys and my cousin Yonge have often remembered you". And on February 23rd 1609–10 Floyde wrote "My good friend and yours, my brother Jeffreys, Doctor Floud, my cousin Floud, my cousin Yonge and myself... kiss your hands".²⁸ A music lover, Trumbull's music manuscripts included 'The George Aloe' theme by John Dowland, taken from what I argue elsewhere to be the Rosicrucian play by Shakespeare and John Fletcher, *The Two Noble Kinsmen*.²⁹

One of Huffman's most interesting oversights relates to the duel on the 21st April 1610 in which James Egerton, son of the Lord Keeper Egerton, was killed by Edward Morgan. A demand for a trial for murder arose. Fludd was interrogated on the 26th April by Henry Spyller. His servant, John Nicholas, was also examined. This scandal may have been the origin of the malicious jibe at Fludd being an 'armigerous' physician, i.e. one entitled to bear arms.³⁰

It is a pity that Huffman does not recount the story of how Fludd took the penniless orphan Robert Wright into his household, where he learned some philosophy and pharmacy. Wright was responsible for the tale that when sick Fludd relied on the advice of the Galenist Dr Goulston.³¹ Huffman, whilst detailing Fludd's success with the steel patent, misses the complaint of the widow of John Rocher, "the inventor of transmuting iron into steel", on May 23rd 1625. She claimed he had died of grief, being defrauded of the third part of the benefit of his patent by Fludd and Caleb Rawlins.³²

Huffman speculates at length on the likelihood that Fludd had recourse to the library of his friend, Sir Robert Cotton. An inspection of Harleian Ms 6018 f.180 in the British Library would have confirmed the fact. There we learn that Fludd had borrowed a 'History of Asia and Tartary' as well as 'A book on Arabian Astronomy'. Rather more irritating an omission on Huffman's part is his failure to make any reference to 'A Breife Treatise or hypothesis of one Booke called Speculum Universi or Universall Mirror', and eighteen page manuscript, long owned by the Wellcome Medical Library. Whether or not it was composed by Fludd is worth serious consideration. Ending

with, "And thus committing the rest to the industrie of the speculator, I abruptly concluded this analittical abstract, untill the publication of the volume itself...", it has marginal references to what was obviously a much larger manuscript. The tenor of Ms 147 is much in line with Fludd's published writings. Written in a mixture of English, Latin and occasional Greek, there is even a Hebrew quotation. The superabundant biblical references in the margins, including some for the Book of Genesis, have the familiar Fludd stamp to them. The manuscript reveals a sort of ur-text, from which the overall schema of Fludd's macrocosmical and microcosmical works developed. Much is said about 'analogy'. Nothing comparable by other English writers of the period springs to mind. The transcript probably belongs to the 1600's.³³ Another well-known manuscript which Huffman, almost unforgivably, overlooks completely is Sloane Ms 870 in the British Library: twenty seven pages on 'De Instrumentis et Machinis', which are to be found in the *Macrocosmus*. With its numerous diagrams and illustrations, this is almost certainly done in Fludd's own hand.

Huffman glosses over the comment by Anthony à Wood in Athenae Oxonienses regarding the physician necromancer Simon Forman (died 1611), that "the latter used much tautology, as you may see if you'll read a great book of Dr Robert Flood [in Musaeo Ashmo'eano], who had it all from the MSS of Forman".³⁴ À Wood is not always reliable, but was less credulous than John Aubrey; and this claim is worth pursuing. To start with, it is indisputable that Fludd's sister-in-law, the nymphomaniac Jane Fludd, was a client of Forman.³⁵ Forman had once been the servant of John Thornborough, Fludd's friend. Dr Richard Napier of Lynford had been an assistant of Forman's, and according to William Lilly acquired the "rarities, secret manuscripts, of what quality soever", left by the scandalous physician.³⁶ Ms 1380 in the Ashmole collection is a pocket-book of Sir Robert Napier, the nephew of Richard Napier, containing the recipe "Dr Fluds d: of dr. Pilulae proprietatis Mynsichti - Pil. rosatae Myns". In the same collection, Ms 1492 contains "Exact Notices of 32 Latin alchemical tracts contained in 'Dr Flood's Ms' ". Bound with these are letters of Richard Napier. We can't be sure on what principle these papers were bound together, yet they do imply some sort of association between Fludd and the Napier family. Sir Richard had been bequeathed his uncle's books.

In Ms 1492 there is also a letter from Dr Edmund Deane directed "To his loveing brother Mr Theodorus Gravius, at Mr Rich. Napierus, at Linford". Gravius was Napier's assistant. Deane probably belonged to Fludd's circle we can deduce, if only for the fact that the eight quarto pamphlets of works written by the alchemist Samuel Norton, which he edited were brought out by William Fitzer, Fludd's publisher at Frankfurt on Main.³⁷ Fitzer published *Tractatus de natura elementorum* (1628), written by the English based Dutch Rostcrucian

Cornelius Drebbel. The finest thing in Fitzer's rather small list was the epoch-making work on the circulation of the blood, *De motu cordis* (1628), written by Fludd's close friend, Dr William Harvey. Fitzer turns up in the English State Papers; he evidently was an English intelligence agent. In 1632 the whole edition of Fludd's *Clavis Philosophiae & Alchymiae* was destroyed at Frankfurt by the militia. On July 31st that year Fitzer wrote to Vane pleading, "I pray your Lordship that you will remember me about Heidelberg and that I may have a note, under the secretary's hand, for bookselling and printing books..." The *Clavis Philosophiae...* was reprinted in 1633; Fitzer still had 300 copies in stock in 1639. It is a fascinating possibility that the publication of Fludd's later works were financed by the English government. Towards the end of May 1633 John Dury told Sir Thomas Roe that he had sent a letter by means of Fitzer, which he hoped Roe would show to Samuel Hartlib. Fitzer is notable in one other regard. He published the second impression of the complete theological works – anathema to the Calvinists – of the Remonstrant Arminius. The first edition had been brought out in the greatest secrecy at Leiden by Govaert Basson, Robert Fludd's first publisher.³⁸

Huffman deal quite inadequately with the Mss left by Dr Levin Fludd, who died in 1678, although observing that "Since Levin received his uncle's library and was a graduate of Trinity, it is possible that he donated the 'Philosophical Key' Ms to his alma mater".³⁹ Levin's generosity to his old college can be in no doubt. Two Mss there have his inscription on them: 'Le: Fludd'.⁴⁰ Ms 1376 is noteworthy for sustaining the claim that Fludd had access to the Mss of Simon Forman the necromancer, for it binds together an alchemical notebook described as 'Notae Roberti Fludd' and a 'Dream' of Forman's. The college library also owns an astrological Ms of Forman's, some notes and receipts attributed to him, and Ms 1419 *Magica Simonis Forman* is definitely in the magician's own hand.⁴¹

The remainder of Levin's Mss appear to have ended up in the collection of Elias Ashmole, who is unlikely to have ever met Robert Fludd, Fludd dying when Ashmole was but twenty years of age. In fact, Ashmole's interest in alchemy and the occult seems to have been born in the late 1640's. The Ashmole collection has not only Robert Fludd's 'Truth's Golden Harrow' in his autograph, but also a 13th century Ms with 'Edward Grovely' written on it several times, as well as the inscription 'Robert Fludd 1612'.⁴² In the margins of various other Mss Ashmole wrote 'Dr Flood', it rarely being clear whether he was referring to the uncle or the nephew. Ashmole had numerous Simon Forman papers, some of which were probably in the possession of Robert Fludd at one stage.

In a way, the most fascinating relationship that Huffman has missed is that between Fludd and Dr John Everard. There are three letters from Everard to Sir Robert Cotton amid the Cotton papers in the

British Library, which none of the several recent writers on this dissident clergyman (often sent to goal by James I) have stumbled upon. Everard, in a letter dated 23rd December 1626, told Cotton that he was sending a messenger to locate 'Mr Harrison' to obtain "that Booke whereof I have so often spoken to you". In a letter dated merely 'Jan 15' Everard announced to Cotton that "though a stranger I shall be troublesome unto you. There is a Manuscript wch is entitled the way to Bliss". It belonged to a Mr Harrison "who was lately a Schoolmaister in Red-croffe street (for as Dr Floud of the Black-friars assureth me, he hath it)". Everard wanted Cotton to use his influence with Harrison to allow Everard to copy the manuscript. The third, undated letter reports that "Doctor Floud assured me yesterday of Mr Harrisons being in town & withal that he told him that he hath the booke...".⁴³

The *Way to Bliss*, written by an anonymous English alchemist probably between 1600 and 1620, is a classic that has somehow become annexed to the Rosicrucian tradition through being (a) plundered by the Rosicrucian charlatan John Heydon and (b) being published in an excellent edition by Elias Ashmole in 1658 as a conscious riposte to Heydon's effrontery. Ashmole's preface explained that the marginal notes he printed alongside the text were by Everard. Ashmole had "obtained those Notes (they being added to a transcript of this Work, and both fairly written with the Doctor's hand) from a very intimate Friend... [Thomas Henshaw, the patron of Thomas Vaughan]..."⁴⁴ In his notes, Everard quotes both Michael Maier and Fludd. In fact, Everard's copy of *The Way to Bliss* in the British Library is bound with several of his papers, including his translation of a section of Maier's *Themis Aurea* (1618), which is dated August 8 1623.⁴⁵

Everard's notoriety was accumulative. His cardinal sin under Archbishop Laud's regime was to be perceived as a central focus for the activities of the Family of Love, even if it has not been proved to this day that he was an actual member. He certainly was the most distinguished and learned energiser of this remarkable underground movement, with its mystical and spiritualistic tendency, whose supporters, like the Rosicrucians, were directed to deny their membership. Everard, like Fludd and the Familists, believed the Bible was to be interpreted allegorically and figuratively.⁴⁶ Now we should be careful not to read too much into the association of Fludd and Everard. However, we should recall that in *Declaratio Brevis* Fludd felt impelled to repudiate allegations of sexual license. He declared the Rosicrucians were "batchelors of avowed virginity" and was still rebutting allegations of libertinism in *Clavis Philosophiae & Alchymiae* in 1633.⁴⁷ One of the popular assumptions about the Familists was that they practised free love. Fludd also felt impelled in *Declaratio Brevis* to affirm his religious orthodoxy. He was no Calvinist, he claimed, but

a loyal Anglican. The problem was, members of the Family of Love were known to be enjoined to outwardly maintain membership of the official church whilst secretly attending their Familist conventicles. In 1623 there were allegations of Familist activity among the staff, primarily musicians, of the Chapel Royal. Fludd boasted of his links with the musicians, English and French, at the court.⁴⁸ That the Rosicrucians evolved out of the Family of Love has been argued before.

Finally, I find it a trifle disappointing that Huffman does not throw any new light on Craven's well-known but uncorroborated assertion that Michael Maier got on well with Robert Fludd. In fact, Huffman is content to perpetuate the mystification by claiming "Another tie between Landgrave Moritz [of Hessen-Kassel] and Fludd was the physician and fellow mystical philosopher Michael Maier".⁴⁹ I am not alone in observing that in their published works neither eminent writer ever directly refers to the other. Bruce T. Moran's researches in the Kassel archives have uncovered a letter by Maier, dated April 17th 1618, addressed to Moritz the Landgrave, which refers to Fludd. Moran's translation reads: "I see that the author [Fludd] is pretty insolent in his censure concerning nations... while tractate 2, part 6, book 3 on the organisation of the army in the field makes German princes... out to be sluggards, negligent and slow men, but portrays the English as magnanimous, brave, but not squeamish etc. Indeed I would like to take the stick to these immature censors and show them who, of what sort and how many are the Germans".⁵⁰ I am grateful to Professor Dr. Karin Figala for pointing out in a private communication that Maier's *Verum Inventum* was "a sort of response to the derogatory allegations of Fludd and others about the Holy [Roman] Empire".⁵¹ Fludd's congenital insensitivity, it would seem, had created yet another bitter critic in the shape of Michael Maier, who, like so many, would have liked "to take the stick" to him.

Notes

¹ Routledge & Kegan Paul (1988). W.H. Huffman & R.A. Seelinger, Jr "Robert Fludd's 'Declaratio Brevis' to James I" *Ambix* xxv (1978).

² Bayer has no satisfactory biography. But there is Franz Babinger-Muenden's article in *Archiv fuer die Geschichte der Naturwissenschaften und der Technik* 5 (1915). British Library. Ms Cotton Jul. C.V. f. 153, f. 225.

³ *Ibid.* f. 154.

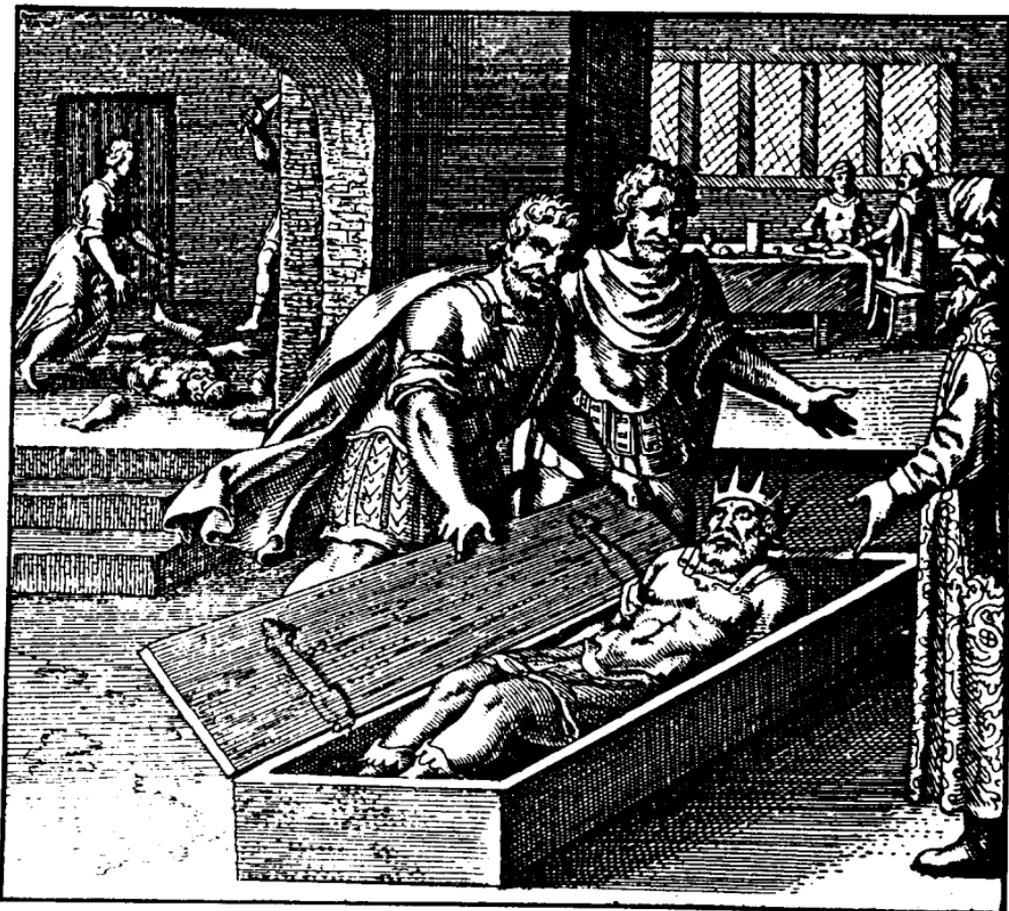
⁴ *Ibid.* f. 226.

⁵ *Mosaic Philosophy* (1659) p. 100.

⁶ John Napier of Merchistoun *Kuenstliche Rechenstaeblein... Auss anleytung des ... Herrn D. Bayrn durch F. Kesslern zu Werck gericht* (1618).

- 7 John Small 'Sketches of Later Scottish Alchemists' *Proc. of Soc. of Ant. of Scot.* vol xi (18780 pp. 412-13, 418.
- 8 *Disputationum Medicarum* (1607) Praeside Gregorio Horstio.
Disputationum Medicarum viginti (1609). Both are held in the Brit. Lib.
- 9 H. Joseph *Shakespeare's Son-in-Law: John Hall, Man and Physician* p.62.
p.4 Joseph notes a William Harvey prescription. Harvey was Fludd's close friend. John Hall *Select Observations on English Bodies* (1657) p. 243.
- 10 *Corr. of Henry Oldenburg* vol. XIII (1676-1681) p. 340.
- 11 Elias Ashmole ed. C.H. Josten vol. II pp 89, 490. Brit. Lib. Ms Sloane 3505 fs. 218^v-239^v.
- 12 F.H. Reusch *Der Index der Verbotenen Buecher* I (1883) p. 177. Clement 8, 377.
- 13 Wellcome Ms 257.
- 14 Brit. Lib. Ms Egerton 1212 fs. 100,32,69v,69. Rumbler (f. 69) wrote the libertine sentiment "Women and win[e], as they be amiable,/ even so their poison is delectable". f.79v has the signature of the Scot 'Robty Olyphantus'.
- 15 Berkshire Record Office. Trumbull Ms Misc. LXI. Unfoliated.
- 16 See biog. in *Alumni Cantabrigienses. Athenae Oxonienses* vol II "Fasti Oxonienses" 342 (1611) & 355.
- 17 *Corr. du P. Marin Mersenne* vol. VIII p. 318, letters pp. 313-20, 355-9, 402-6.
- 18 Sloane Ms 1792.
- 19 Brit. Lib. Harleian Ms 7002 f. 281. The letter was actually written by Sir Thomas Overbury. N.K. Kiessling *Library of Robert Burton* p. 10. B.H. Newdigate *Michael Drayton and his Circle* p.9.
- 20 Huffman p. 25. Copy in Dr William's Library.
- 21 D.S. Berkowitz *John Selden's Formative Years* p. 28.
- 22 J.G. Bishop *Lancelot Andrewes Bishop of Chichester 1605-1609* . p. 21. See A. Hamilton *William Bedwell the Arabist 1563-1632* . Jan van Dorsten 'Thomas Basson (1555-1613), English printer at Leiden', *Quaerendo* vol. xv/3 (1985).
- 23 A. Hamilton *William Bedwell* p. 52. J. van Dorsten *ibid.* p. 219.
- 24 Berk. Rec. Off. Trumbull Ms Misc. LXI.
- 25 Robert Plot *Natural History of Stafford-shire*.
- 26 B. Ulmer *Martin Opitz* (1971) pp. 34-5. Various references to Nigrinus are made in M. Blekastad *Comenius* including pp. 239,350,357-8.
- 27 A. Hamilton *op.cit.* p. 22. Ludwig Keller *Comenius und die Akademien der Naturphilosophen de 17. Jahrhunderts* (1895) p. 60. Christopher Meinel ed. *Der Handschriftliche Nachlass von Joachim Jungius* (1984) p. 125.
- 28 *Marquess of Downshire Papers* II pp. 201,249.
- 29 R. Heisler 'Shakespeare and the Rosicrucians' *The Hermetic Journal* (Autumn 1986).

- 30 Public Record Office S.P. 46/75 fs. 18,20-1,78^d. Huffman p. 4. Parson Foster's attack on Fludd included the sarcasm that Fludd "...being a weapon-bearing Doctor, may well teach the weapon-curing medicine".
- 31 Brit. Lib. Sloane Ms 2149 Baldwin Hamey the Younger 'Bustorum aliquot Reliquae'. Also J.J. Keevil *The Stranger's Son* p. 53.
- 32 His. Mss Com. *XII Report* App. I. p. 197. Also Brit. Lib. Add. Ms 64, 883 f.60.
- 33 Wellcome Ms 147. The British Library has other Fludd extracts among its Mss: i.e. Sloane 2283 f. 28, Sloane 3645 f. 169, and the letter to Paddy in Sloane 32. Almost certainly, none of these are in Fludd's own hand.
- 34 Huffman comments p. 169 "Fludd never mentioned either of them [John Dee and Simon Forman] in his own writings... but this did not prevent him from being associated with them by others in a negative way..." A Wood's statement in *Athenae Oxonienses* II p. 100 is taken from William Lilly's *History of His Life and Times*.
- 35 A.L. Rowse *The Case Books of Simon Forman* (Picador) pp. 29-30,251-2.
- 36 Lilly *Life and Times* p. 44.
- 37 Bod. Lib. Ashmole Ms 1380 fs. 84^b-85. Ashmole Ms 1492 VI 19^a-22^b. On Fitzer see E. Weil "William Fitzer, the publisher of Harvey's *De motu cordis*, 1628" *Trans. of Bibl. Soc.* 4th ser. xxiv (1944).
- 38 Pub. Rec. Off. S.P. 81/38/f. 344. Cal. of State Papers. (Dom.) 1633-34 p. 68. Papers given by Theo Boegels: "Govert Basson, English Printer at Leiden".
- 39 Huffman p. 228.
- 40 Trinity College Lib. Mss 1160 and 1287.
- 41 Trinity College Lib. Ms 1117, Ms 1163 and Ms 1419.
- 42 Asmole Ms 1462.
- 43 Brit. Lib. Cotton Ms Julius C III f. 172, f. 171, f. 173.
- 44 Quoted in R.M. Schuler 'Some spiritual alchemies of seventeenth-century England' *Journal of the History of Ideas* 41 (1980) p. 311.
- 45 Brit. Lib. Sloane Ms 2175 fs. 1-51,145-7. There is also a translation of Michael Sendivogius *Novum Lumen Chemicum* (1604).
- 46 There is a good chapter on Everard in Nigel Smith *Perfection Proclaimed* (1989). The best survey is Alastair Hamilton *The Family of Love* (1981).
- 47 *Clavis Philosophiae & Alchymiae* pp. 22,59.
- 48 Edmund Jessop *A Discovery of the Errours of the English Anabaptists* pp. 90-1. P.J. Amman 'The Musical Theory and Philosophy of Robert Fludd' *Journal of Warburg and Courtauld Inst.* (1967) pp. 218-9.
- 49 Huffman p.31.
- 50 Letter from Bruce T. Moran of 13.8.1986.
- 51 Letter from Professor Karin Figala of 23.1.1987.



Transformations of the Alchemical King in the Allegories of Merlin and Duenech

In the alchemical tradition we find a number of allegories which involve the transformation of a King, the *Duenech* and *Merlini* allegories being among the earliest. I recently uncovered an English translation of the *Allegory of Merlin* in a 17th century manuscript in the British Library (MS Sloane 3506, f.74-75), which sparked off my interest in the piece so I have decided to include it here. The allegory (minus the 'Merlin' title) exists in a 14-15th century manuscript in the Bibliotheque Nationale in Paris (MS. Lat. 14005), and it was published as *Merlini-Allegoria, profundissimum Philosophici Lapidis Arcanum perfecte continens* in the alchemical compendium *Artis Auriferiae*, I, 420-424, Basel, 1593). The association with the Celtic 'Merlin' figure is obscure and there are no internal references (nor indeed any links with the Merlin mythos), which might explain why this name is associated with the allegory. It shows the death and resurrection of the King. The King drinks a special water which kills him, and through drying off this water a transmutation occurs and the King is brought back to life in a more energetic form. This allegory has obvious links with the Duenech allegory (which was published in the vast alchemical compendium, *Theatrum Chemicum* III, p.756-757, Ursel, 1602). I have appended for comparison a summary translation of the Duenech allegory from H.M.E. de Jong's *Michael Maier's Atalanta Fugiens: Sources of an Alchemical Book of Emblems* Leyden 1969. De Jong provides some very interesting notes on the sources and symbolism of these allegories which were of especial interest to Michael Maier, who devoted two of the emblems, epigrams and discourses - numbers 28 (Duenech) and 48 (Merlin) - in his *Atalanta Fugiens* to these allegories. In the Duenech story (Duenech being derived from Arabic Dueneg = 'vitriol'), the king or duke does not die but sweats out the interior poison which has been holding back his alchemical perfection. These allegories are obviously paralleling alchemical operations on metal ores, however they provided a form

which was later elaborated in the Bernard of Treviso 'Fountain allegory', the *Parabola* of Henricus Madathanus, and the *Chymical Wedding of Christian Rosenkreutz*, as well as finding symbolic expression in series of emblematic figures such as *Splendor Solis*, *Book of Lambspring* etc.

- Adam McLean

Allegory of Merlin

A King intending to conquer a mighty people prepared himself against them for war, and when he would get upon a horseback, he commanded one of his soldiers to give him a cup of water which he mightily loved.

The soldier answered and said, "My lord, what is this water you ask for?"

And the King said, "The water which I long for is a water which I love, and also the water loves me above all things".

Then considering, he went and brought it, and the King getting it drunk, drank again till all his members were filled, and all his veins inflamed, and he was much discoloured.

Then the soldier spoke to him, "My lord, see the horse here and if you please get upon his back".

However the king answered, "I can not".

But the soldier said "For what reason can you not".

And he answered, "I find myself heavy, and my head aches, and I fancy all my members divide themselves from one another. Therefore I command you that you do bring me into a light chamber, which must be in a warm and dry place, then I shall sweat and the water will be dried in me, and also I will be freed from it".

And they did as he commanded them, and the time being over they opened the chamber and found him most dead. But his relations went presently to the Alexandrine and Egyptian physicians, and brought them to him and told them what had happened to the King. When they had seen him, they said that without doubt he might be delivered from it.

Then they asked "Who is the Master among you?"

And the Alexandrines answered "We if you please".

But the Egyptians said "We are Masters if you please and we will be it, for we are more ancient than you, also we seem to be younger".

To which the Alexandrines consented.

Then the said Masters did take the King and cut him in very small pieces, grinding these. Then they did mix them with their moistening medicines a little, then they put him also prepared into his chamber in a warm temperate place as before for a day and a night. When this



The King, sick from drinking the waters, is cured by the physicians and regains his health.

Emblem 48 from *Atalanta fugiens*

was done, they did take him half-dead, but having yet a little life, and seeing this the King's relations said, "Ach the King is dead".

To which the physicians answered, "He is not dead, do not make a noise as he sleeps".

Now they did take him again and washed him with sweet waters so often till the least of the medicinal waters went off. Then they mixed him again with new medicine and put him again in his place as before, and when they did take him out they found him quite dead.

Then his relations did exclaim, "The King is dead".

To which the physicians did answer "We killed him for the reason that after his resurrection and the Day of Judgement he may become stronger and more powerful in this world as he was before".

When the relations did hear this, they fancied they were impostors, and then taking from them their medicines they forced them to leave the kingdom. When this was over, they deliberated together what should be done with the dead poisoned body, and they concluded that they should bury him that his stink might bring no damage.

When the Alexandrine physicians did hear this, they came and said, "Do not bury him, for if you please, we will make him better and more powerful than before".

The relations began to scorn them saying, "Will you impose on us also as the others have done? And if you do not perfect what you promise you shall not evade our hands".

To which the physicians consented, and they did take the dead king, as the others hath left him and grinding him they washed him well till nothing remained of the others medicines, then they did dry him. Then they did take of salt armoniac one part, and two parts of Alexandrine Nitre. This they did mix with the powder of the dead King. Then they did make a paste of it with linseed oil, and put it into a chamber, made like a perforated crucible, and under the hole they put another clean crucible. There they left him for one hour, then they covered it with fire blowing till all was melted into the other crucible, descending through the hole. Then the King, also brought from dead to life, cried out "Where are the enemies. Let them know that I will kill them, if they do not obey me immediately".

When they heard this they came before him saying "My Lord, we are ready to obey all your commandments", and from that hour all kings and neighbours did fear him, and when they would see his wonders, they put one ounce of washed mercury into a crucible and projected upon it as much as a grain of linseed of his hairs, nails or blood. When they blowed gently the coals, then they left him to cool, and they found a stone which I know. Of this stone they projected a little upon purified Saturn and presently its form was altered as I know of which afterwards. They put one part upon ten of Venus and it would be all of one goodness and colour. And by another way they did take the said stone powdered and mixed him with salt and Sol as



Here the Father sweats profusely, while oil and the true tincture flow forth from him.

Figure 14 from *The Book of Lambspring*

before, and melted him and projected the said dissolved salts into goat's cream, and then it grows good for all things.

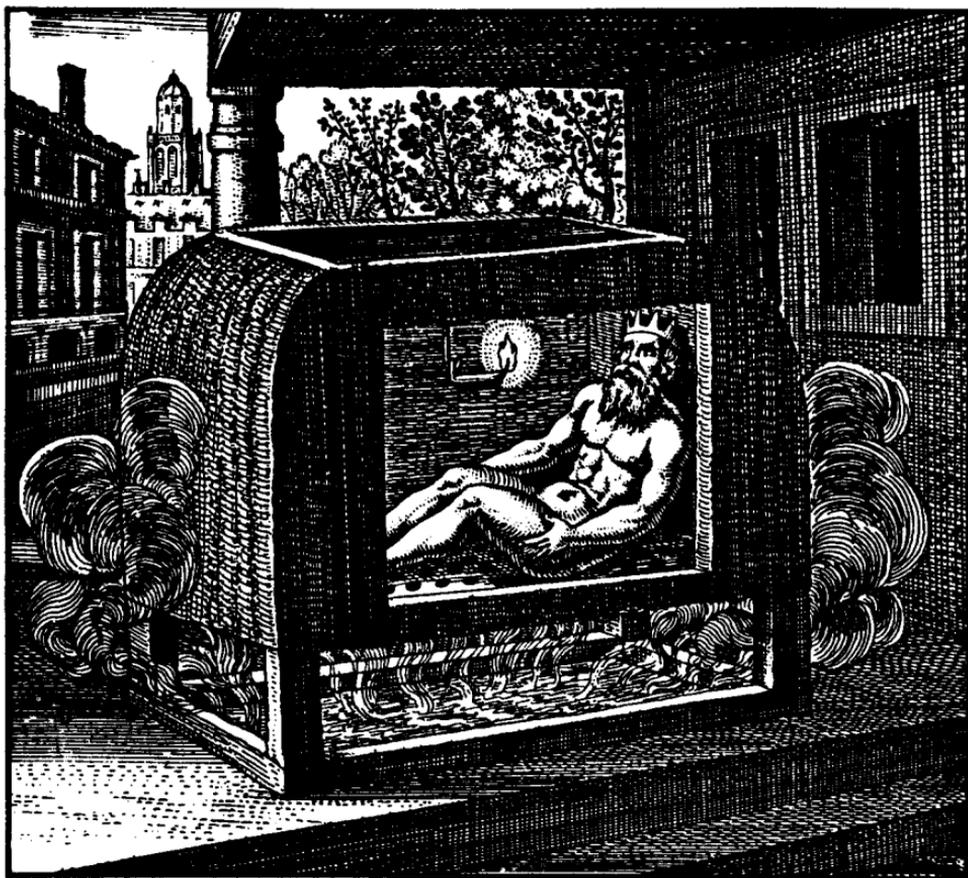
Brother, keep secret this treatise for it is of an importance amongst the fools, and no importance amongst wise men, and this is the Royal way of three days, for they will have but little labour and great lucre. Let us glorify the Most High Creator who has taught his faithful Servant to transmute accidents into substances, also that they may bring to action these powers which lay hidden in divers things.

Duenech Allegory

There was an old duke, called Duenech. He saw himself despised in the meeting of monarchs, on account of his deep melancholy. After a deliberation with friends how this melancholy could be suppressed and how the blood with the other excellent temperaments could get the upper hand, he sent for the physician Pharut and offered him a high reward, if he, Pharut, the prince of physicians, could cure him. Thereupon Pharut said that it would be a protracted and difficult cure which only he could bring about and he promised to cure Duenech. They fixed a time to begin, namely when Saturn was in opposition with the Sun. Thereupon Pharut ordered everybody to leave the duke's house, with the exception of a little fool in gay-coloured garments, who was allowed to stay to entertain the duke.

After Pharut put Duenech in a bed with white sheets and covered him well, so that he might not be killed by the smoke of the nearest furnace. Then he gave him clear water, in consequence of which Duenech began to sweat so strongly that the white sheets were completely stained. The black bile had been dissolved in the whole of Duenech's body. Thereupon Pharut prepared another bed for him, the bolster of which was filled with the feathers of a young, black eagle, and the pillow with swans' feathers; on the bed a black sheet and a white cover were laid. Duenech was put in this bed and all air holes were entirely closed so that neither sweat nor vapour might escape. This bed was heated and Pharut rubbed Duenech's body and feet with evil-smelling oil until the black bile had spread to the top of his head. From the change of colour it was clear that Duenech became unconscious several times. Pharut opened Duenech's mouth and rejoiced when he saw that Duenech's palate was white. At last he laid the exhausted monarch into a third bed and revived him there with water and oil, mixed with sulphur.

When Duenech looked at himself, he saw that he was freed from melancholy and had new, healthy blood, and that he surpassed all his fellow-soldiers in power.



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The King is bathed, sitting in a steam-bath, and is freed from black bile by Pharut.

Emblem 28 from *Atalanta fugiens*

Reviews

Deirdre Green, *Gold in the Crucible: Teresa of Avila and the Western Mystical Tradition* Element Books 1989. 215 pages, paper £8.95.

Teresa of Avila (1515–82) is recognised as one of the greatest of the Christian mystics. However, it is now widely accepted that she came from a Jewish background. In this original and challenging work, Dr Green reveals the influence that Jewish Mysticism and “Christian Kabbalah” had on Teresa’s thought. Of especial interest is a chapter on ‘The *Interior Castle* and Jewish Mysticism’, which analyses the parallels between the symbolism in the *Interior Castle*, the most well known of Teresa’s writings, and the Merkavah and Hekhalot mysticism.

Exploring the relationship between her mystical experiences and her spiritual teachings, our attention is drawn to the significance of her visions, raptures and ecstasies, and to the symbols she used to express her experiences.

“The soul was purified by this pain; it was burnished or refined, like Gold in the crucible, the better to take the enamel of His gifts.”

Focusing on Teresa not only as a mystic but as a woman, Deirdre Green draws us into the life of this remarkable and influential character, examining her place in the Western mystical tradition as well as addressing the issue of woman’s spirituality.

– from the publisher’s publicity notes.

Hilary Gatti, *The Renaissance Drama of Knowledge: Giordano Bruno in England*. Routledge, 1989. 228 pages, hardback £35.

Giordano Bruno’s visit to Elizabethan England in the 1580’s left its imprint on many fields of contemporary culture, ranging from the newly-developing science, the philosophy of knowledge and language, to the extraordinary flowering of Elizabethan poetry and drama. What gives his work particular power and emphasis both within his own times and more generally within the modern world is the nature of his response to the cultural crisis which had developed towards the end of the sixteenth century. His impulse towards a new ‘faculty of knowing’, with its disruptive effects on existing orthodoxies – religious, scientific, philosophical, and political – is traced by Professor Gatti through Bruno’s influence on English figures as different as the Ninth Earl of Northumberland, Thomas Harriot, Christopher Marlowe, and William Shakespeare. What is at stake is a vastly enlarged vision of the

universe – post-Copernican and stretching out towards the infinite – within which the human intellect can freely develop its enquiries and debates. In Northumberland's library and in Harriot's mathematical manuscripts, Bruno is present as a powerful stimulus in the definition of a new cultural identity for intellectual man.

– from the publisher's publicity notes.

Theology of Arithmetic translated by Robin Waterfield.
Published for Kairos by Phanes Press 1988, 130 pages, paper
£8.00. Distributed in the UK by Element Books.

The major architect of the religious and philosophical system of later Neoplatonism was Iamblichus of Chalcis who taught in the late 3rd and early 4th century AD. One of the things that Iamblichus did for his students was to put together a series of introductory works on philosophy, and one of this series seems to have provided the basis for the *Theology of Arithmetic*, although it owes its present form to a later compiler. All these introductory works were based on material from previous writers and made no claim to originality, but for us they give a fascinating glimpse into philosophical instruction at a more popular level as well as much incidental information on Neoplatonic teachings and attitudes. However, the *Theology of Arithmetic*, which encapsulates a long tradition of Pythagorean number-symbolism, invites readings at a deeper level. In fact, it is the most extensive and detailed treatment of ancient number-symbolism or arithmology to have been preserved. That it stems from the Neoplatonic school gives it an added interest as an example of that systematising of ancient wisdom and learning at which the Neoplatonists excelled. But perhaps the most interesting and exciting feature of the *Theology* for us today is that it is a prime example of the way in which ancient thought was able to perceive an inner core of meaning, replete with emotional and spiritual dimensions, in matters which for most of us now are purely abstract and intellectual. A work like this seems to provide a healthy contrast to the dislocated and fragmentary state of knowledge in our own society.

The theology is enhanced by its foreword by Keith Critchlow and the careful introduction and notes by Robin Waterfield. This is the only translation into any language of the difficult and corrupt Greek text, and one welcomes the kind of co-operative venture which has made its publication possible.

Stephen Ronan

The Exhortation to Philosophy translated by Thomas M. Johnson, Phanes Press, 1988. 128 pages, paper £10.00. Distributed in the UK by Element Books.

This work of Iamblichus' is better known under its Latin title of the *Protrepticus*. Phanes Press has done students of Neoplatonism and 'Ancient Wisdom' a service by reprinting Thomas Johnson's rarely seen 1907 edition, which is the only English translation.

The Exhortation is one of a series of introductory works on philosophy that Iamblichus assembled for the use of students. As such, it laid no claims to being original and quoted freely from previous popular introductory work, most notably Aristotle's own lost *Protrepticus*. One interesting feature is the carefully exoteric nature of the Exhortation; there are for instance no references to more rarified matters like Theurgy or the Chaldean Oracles. The only time the work touches on more esoteric matters is in the fascinating discussion of Pythagorean symbols on p 94ff, which is perhaps alone worth the price of the book. Johnson considerably enhanced the value of his edition by including the only English translation of fragments of Iamblichus' letters and also a translation of the precious remaining fragment of Proclus' Commentary on the Chaldean Oracles.

The serious and sober style of Thomas Johnson's introduction is balanced by a refreshing foreword by that doyen of modern Pythagoreans, Joscelyn Godwin.

Stephen Ronan

Porphyry's Launching Points to the Realm of Mind Translated by K.S. Guthrie, Edited by Michael Hornum. Phanes Press, 1988, 93 pages, paper £4.95. Distributed in the UK by Element Books.

This is a welcome re-edition of Guthrie's translation which originally appeared in his four volume edition of Plotinus' *Enneads*. Porphyry was one of the greatest of the Pagan Neoplatonists who is nowadays, chiefly, though unjustly, remembered for his fine editorial work on Plotinus. The *Launching Points* (more often referred to under its Latin title of *Sententiae as intelligibilia ducentes*) is one of the very few of Porphyry's works to have survived relatively intact. It is an exposition and discussion of major Neoplatonic principles. The work is important for any in depth study of Neoplatonism, but it isn't particularly approachable as a beginner's text, so its probably best not undertaken if you are looking for, say, an easy introduction to the *Enneads*.

Included here, and also translated by Guthrie, are a selection of fragments by various Neoplatonists on the soul. The editor Michael Hornum has usefully added an introduction, a concordance to the

edition of the Greek text by Lamberz (Teubner 1975), and a list of Porphyry's writings.

Stephen Ronan

Normandi Ellis, *Awakening Osiris: The Egyptian Book of the Dead*. Phanes Press 1988, 227 pages, paper £6.95. Distributed in Uk by Element Books.

This is not a literal translation of the Book of the Dead but rather a poetic rhapsody inspired by its words and chapters. Such a project could so easily become shallow self-reflection, so it is an eloquent testimony to its author's abilities that it is nothing of the sort. Normandi Ellis has given us a work which is animated by a brilliant intensity, vividly alive yet well focussed and disciplined. I am awed by her ability to make an ancient religion so immediate and vital. What a rare treat !

Stephen Ronan

Nicholas H. Clulee *John Dee's Natural Philosophy: Between Science and Religion*, Routledge 1988, xiv + 347 pages, frontispiece + 39 plates.

This latest academic publication on the much studied John Dee has a polemic flavour. Clulee admits that his own work is "an out growth of my encounter" with the work of the late Frances Yates. But he also takes issue with what has become known to students of the history of thought as the Yates-thesis, and apparently belongs to the school of academics that might be described as the post-Yatesians or even anti-Yatesians.

Clulee's book takes an original approach and brings much new original evidence to the study of Dee, to present a persuasive argument that is guided by the results of research. It is this weight of evidence that gives credibility to his thesis, as opposed to the appeal of the thesis and the style of rhetoric employed, as is the hallmark of the Yatesians. Following the greater awareness of the methods of study and presentation that resulted from the success of the Yates-thesis, Clulee's general thesis aims to sweep away some of the unproven assumptions concerning Dee, and replace them with a method of study that lays greater emphasis upon academic scepticism and caution regarding evidence. For example, he warns of the danger of extracting autobiographical material from Dee's writings, pointing out that it was usually heavily tainted by the purpose for which Dee wrote it. And he advises caution in citing the titles found in the inventories of Dee's famous library, pointing out that we cannot always be certain when or even whether Dee read these books and how they influenced him, if at all.

Of particular value is Clulee's coverage of the relationship to Dee's works of the social background of his life. Dee continued to consider himself deserving of court patronage with all its fame and freedom, whilst his employment degenerated from short lived patronage by notable figures, through minor ecclesiastical posts, to a limbo of constant but vain requests to the court. Dee is portrayed by Clulee as a man unable to conceive that his work might not be as valuable as he himself judged it to be. Who was possessed by a desire for fame, recognition of his work, and unconditional patronage; whilst having no understanding of the machinations of the court and of the forces of politics and economics, nor how to fulfil the requirement of patronage – practical results or the advancement of the patron's fame.

Clulee rejects the unproven assumption of previous writers that Dee formed his basic philosophy at an early date and adhered to it for the rest of his life. In its place Clulee offers the thesis of an evolution in Dee's beliefs over the decades. So that Dee's first publication is confined to the natural realm, and the first foray into the metaphysical realm comes with Dee's second publication, followed by further evolution leading to the extreme angel magic of the 1580's. Even the Yates-thesis allows that, though Dee's philosophy was an unchanging unity, it encompassed a natural progression towards towards the counsel of angels. This debate is perhaps a difference of perspective rather than of conclusions. Clulee, requiring solid evidence, writes of Dee's philosophy that "he never developed a systematic exposition of it, and the texts that remain are just so many fragments". Yet behind the fragmentary evidence Clulee does admit to seeing a continuity – "not so much of philosophical content or principles but of an intellectual intent and method". This ground for compromise is advanced upon in Clulee's conclusion – "Despite the abyss... there is a thread that ties the various manifestations of his natural philosophy together, a thread not of philosophical principals but of intellectual intent... the desire to know nature... a firm conviction that mathematical principles and procedures offered important aid in understanding nature... Further, the pursuit of this knowledge of nature was something of a religious quest because he thought of it as entailing an understanding of the divine" (pp.231-2). But this "intellectual intent" that remained whenever Dee changed his beliefs and can be detected behind each of his works *is* Dee's philosophy, which the Yates-thesis sees as a unity containing within it a diversity of pursuits. Everything Dee did was a search for God, believing the path is through nature, this being his natural philosophy. Clulee is able to call it an intellectual intent since Dee's is an epistemological philosophy, a search for knowledge, based upon the idea that possession of knowledge of the creation is the means to union with the Creator. Clulee's emphasis upon the role in Dee's activities of metabasis – the free movement between intellectual disciplines – compromises Clulee with the Yatesian unification of Dee's

philosophy in not only intent but also schools of thought followed by him.

Clulee also argues against the Yatesian assumption that Dee was a magus in the renaissance hermetic tradition (p231). Yet Dee did believe or hope he was or would be a magus. And this aspiration alone made him a magus since it caused him to manoeuvre himself into the position of that which a renaissance magus was and did – aspire to become privy to the ‘ancient theology’. Clulee does agree that Dee believed in the existence of, and sought for, the ancient theology (pp.116,137,190), and does agree that Dee did follow neoplatonic, metaphysical and contemporarily acceptable sources; the difference in Clulee’s thesis being an emphasising of Dee’s dependence also upon natural, Aristotelean, medieval sources. Yet the ancient theology was not believed to have survived in one piece nor be consistent between its keepers, and the renaissance magi would draw upon and synthesise numerous diverse sources that need not exactly match the sources of other magi. This search for the ancient theology was part of Dee’s intellectual intent, and he could see it in medieval sources as well as the hellenic sources that are more usually associated with the renaissance magus. Even Yates came to realise that the renaissance magi’s sources were potentially more diverse than she had first thought, and Dee’s sources just happen to be particularly diverse. Dee did take up the apparent directions of late renaissance magia, the continuing reconciliation of more unorthodox mystical ideas with lawful natural philosophy, joined by the reconciliation of the abstract theories of occultism with the new trend of scientific pursuits, principally after the impact of Paracelsus. And I don’t think it inaccurate to claim that Dee’s work *was* part of the historical progression of renaissance magia, which Clulee denies (pp.236–7), and *was* one of the components between the generation of Reuchlin–Trithemius–Agrippa–Paracelsus and the later rosicrucians and early seventeenth century occult movement. Unfortunately Clulee’s present publication – his only book length and comprehensive study to date – consciously chose not to cover Dee’s influence upon others in conjunction with the influence of others upon him, which would help to confirm or deny the idea of the progression of a tradition through Dee from earlier to later figures.

The only real disappointment is that Clulee has not applied his talent to any great extent to the question of Dee’s angel magic of the 1580’s. The main text of Clulee’s study is divided into four, entreating of the four major texts *Propaedeumata Aphoristica*, *Monas Hieroglyphica*, the *Mathematical Preface* and the *Libri Mysteriorum*. Of its 241 pages, 124 are devoted to the 1547–64 period, 58 to the 1565–83 period and only 30 to Dee’s angel magic, showing the tendency of weight away from Dee’s difficult unorthodox mysticism. He *does* try to study *Monas Hieroglyphica* as the marker of Dee’s transition from natural to mystical philosophy, or to a wider philosophy that includes the

metaphysical, but he hasn't really deciphered it, in contrast to his exposition upon its sister publication *Propædeumata Aphoristica*. There is a wealth of information, mostly new, especially to the non-academic reader, that lends enormous help in understanding Dee's work, gathered from both the scattered primary sources and erudite secondary sources. All of Clulee's work, this book being preceded by a series of articles, is the most valuable addition in recent years to the study of Dee. Clulee obviously represents a swing away from the Yates-thesis, but I think it will be a while before there is a full understanding of the implications of the anti-Yatesian stand or before Clulee's new set of emphases can become widely accepted. Though it yields a greater sense of proximity to the truth, Clulee's book is almost sad in that it takes much of the magic out of Dee, portraying him as a man not ahead of his time but ignorant of it, not a visionary but a daydreamer.

- Chris Pickering