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## EDITORIAL

With the present issue number 37 we enter into the tenth year of publication of the Journal. This also coincides with my immanent move to the Canonbury Trust's building in London, which will undoubtedly give rise to many changes in the pattern of my work over the next few years. So I have been giving this some thought over the past month and would just like here to sketch in some possibilities.

Of course the basic activities of the Hermetic Research Trust will continue, that is,

publishing the Hermetic Journal,  
continuing the Magnum Opus Sourceworks Series and issuing as many of these as possible in cheaper paperback editions,  
undertaking research into the source material of the hermetic tradition and encouraging others to participate in this research.

This I see as an absolutely essential foundation for the Trust's activities, which can provide a substantive basis upon

which people can seriously approach the hermetic tradition. Publishing the source books on hermetic philosophy provides for the ongoing nourishment of the tradition and continues to forge links between the esoteric and the scholarly, essential if our studies are to be taken seriously.

Once I have the resource of a base in London many other possibilities arise, as I will have the opportunity of being able to involve some of my colleagues directly in the work.

Hopefully, we will be able to establish a network of people voluntarily working through the Trust, undertaking research, helping build up some research databases, or helping out with the publishing work.

It would be good to set up an ongoing esoteric research group, through which people could share their research, experiences and insights. We might choose some theme for a small group of people to mull over for some time, then come together and share ideas and perceptions. The sort of broad-based themes I would like to explore would be such as 'Hermetic Philosophy and the challenge of the New Physics', the philosophical foundation of esotericism', 'Hermeticism and Art', 'Ancient and Modern Cosmologies', 'Psychology and esotericism', etc. Such small workshops could constitute a kind of 'Hermetic Academy' and the subject matter explored could give rise to articles and perhaps more substantial writings.

I would like to establish an ongoing meditation group to work through hermetic material. Such inner work could be focussed around the three themes— experiencing inner alchemical processes (the way in which we can encounter, say distillation, sublimation, or dissolvings in the soul);

exploring the inner landscape of hermetic emblem systems (working through the Keys of Valentine, the Rosarium sequence or others familiar by now to the readership of this Journal);

working with the dynamic of alchemical allegories as the basis for inner journeys (the Chymical Wedding, Trinosophia of Saint Germain, etc).

Meditative work could also be undertaken on major esoteric artworks, such as, for example Bosch's Garden of Delights, or Blake's paintings, or founded on literature and poetry with hermetic undertones. There is no shortage of material to work with.

If there was sufficient interest, it might also be possible to found a group to investigate the inner core of Rosicrucian esotericism, and devise meditational ritual means of relating to and exploring this material in depth. It would be especially instructive perhaps to draw upon the symbolism of the vault.

Workshops could be held to explore the inner essence of hermetic/alchemical mandalas through painting and drawing these esoteric diagrams, following up our meditation with creative artistic work. It would be very useful to temporarily construct large floor-sized mandalas so that the energies match our human scale. These are merely sketched-in possibilities for events, doubtless other ideas will also arise. The main problems for me in organising such events will be balancing the demands on my time, for there is always present the ongoing necessity to keep producing and building up the stock of books and Journals. With 31 books and 37 Journals this is no mean task, as soon as I find the time to print up a batch of one of the volumes the stock of one of the other books seems to need replenishing. However, I look forward to this new challenge occasioned by the move to London and the fact that I will for the first time be able to directly involve many of my colleagues in the current of hermetic work that I have established over the years through the Journal.

*Alan McLean*

# NEWS AND INFORMATION

I am shortly to move again. The move to Tysoe was intended only as a temporary stop-over until property became available in London. Barring any last-minute hold ups, I will be moving in September to 6 Canonbury Place in Islington, London N 1. This is a large house which is to be used by the Canonbury Trust as a conference centre for meetings/workshops/small conferences, on esoteric themes and related areas. One of the primary focuses will be upon inner work. Though it seems likely that I will be the only person actually living in the building, I will not be directly responsible for organising the ongoing programme of activities at this centre. This will be the responsibilities of the trustees of the Canonbury Trust which oversees the building. The Hermetic Research Trust will have the use of some rooms in this building as a base for the publishing work, and at the same time I should be able to hold small conferences/workshops to further develop and deepen the hermetic work.

I do hope that once I have settled into the new premises, some of my colleagues in the London area will get in touch and perhaps be able to help in some way with the work in progress. The Hermetic Journal and the related publications can provide the foundation upon which a deeper understanding and wider appreciation of the spiritual current still living in Hermetic Philosophy can unfold. With the resource of this centre in London and the help of sympathetic souls, much can be achieved.

I will contact directly everyone on my mailing list, once I have settled into the new address, and give the new telephone number as soon as it becomes available. In the meantime you can contact me at Banbury Road, Tysoe. Mail and telephone calls will of course be redirected once I move so no one should lose contact.

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The Hermetic Research Trust in the last month has been able to purchase a new Apple Macintosh Plus computer to replace the outmoded and almost exhausted Tandy computer which I have used for the past five years. This should in time improve the layout and production for the Journal and future publications, and certainly make the task of preparing material for publication much easier for me. The present issue of the Journal has been produced using this new system and I hope readers will agree this has improved the layout. It will take a number of months before the benefits of this new system can be fully exploited—as it takes some time to learn the ideo-syncreties and tricks of the new machine and to obtain the right software for the application in hand. The typesetting for this present issue was produced on a dot-matrix printer, photo-reduced about 75%, however better quality will be achieved when we have access to a high-resolution laser printer. This system allows for a massive variety of typefaces (fonts) and even more importantly, different point sizes, previously unavailable on the daisy wheel printer which has faithfully produced the layout for the books and Journal over the past five years. I am especially pleased to be able for the first time to type Hebrew characters! The Macintosh also has excellent graphics capabilities which I have not yet had time to explore. Once we have a mass storage device, it will be possible for me to begin working seriously on developing various databases (bibliographies, libraries of symbols, catalogues of emblems) that will assist people in their research into the Hermetic Arts and Sciences.

## Notes on the "Twelve Keys of Basil Valentine"

Adam McLean ©

*The Twelve Keys of Basil Valentine* is recognised as one of the most important and influential of alchemical works. It was first published in 1599 as a text only piece but achieved its widest distribution as part of a compendium the *Tripus Aureus* (Golden Tripod) edited by Michael Maier and published by Lucas Jennis at Frankfurt in 1618. This was later included in the more massive compendium *Musæum Hermeticum* also published by Jennis in 1625.

The earlier edition did not have any illustrative plates but Lucas Jennis provided twelve engraved plates (probably by Merian), one for each of the 'keys'. These plates obviously drew on the allegorical descriptive imagery of the text, but added a coherence to the symbolism. The text is obscure, and teases the reader with paradox and riddling allegory in the best traditions of alchemical material of that period,

"The twofold fiery male must be fed with a snowy swan, and then they must mutually slay each other and restore each other to life; and the air of the imprisoned fiery male will occupy three of the four quarters of the world, and make up three parts of the imprisoned fiery male, that the death-song of the swans may be distinctly heard; then the swan roasted will become food for the King, and the fiery King will be seized with great love for the Queen, and will take his fill of delight in embracing her, until they both vanish and coalesce into one body."

However, I believe that it was the addition of the twelve emblematic figures that

made the work more approachable and led to it becoming a popular and influential work. Indeed sometimes these twelve emblems are themselves referred to as the 'Keys' of Valentine.

I will not attempt in this short article to analyse the text and its relationship to the emblems, however, I would like to present some notes that may help others to penetrate this rich and complex mass of symbolism. Often in attempting to grasp within our thought the ideas illustrated by the images or sense with our feelings the symbolic patterns that are worked into such esoteric documents, we can get lost and discouraged if we merely jump headlong into the mass of symbolism. We need some esoteric tools (in computer terms, a disassembler) to unravel the code and label some of the more obvious structural elements. Once we have an entry point into the esoteric code we can work this into meditative exercises that slowly reveal the spiritual essence woven into the allegorical emblematic structure. Readers of this Journal will be aware that my approach to such sequences of emblems is to see them as a whole entity, rather than as individual emblems. It is my belief, confirmed by my experience of working with such emblem structures, that the designers of such emblem systems worked various patterns into the symbolism of the whole sequence, so that echoes, pairings, inversions, mirrorings of symbols occur across the individual emblems. Often I find that an emblem system seems to have (at least one) underlying geometric pattern and when the emblems are arranged in this pattern much of the confusing fog of symbolism will dissipate and the sequence begins to take on a coherent form. Thus my work with the *Rosarium* series, the *Crowning of Nature*, the Mylius engravings, the *Lambspring* and other such sequences.

As part of a long term project to produce a compendium of such emblem systems, I was over the past weeks working with the Basil Valentine Keys, and decided to include this article as notes on some work in progress rather than a final polished interpretation. It may be useful for others to follow up these indications and see where they lead.

At this point in my investigations it is not entirely clear which of the possible geometric arrangements of the twelve emblems will lead to the deepest penetration of their symbolic subject matter. There may indeed be a number of simultaneously valid arrangements, so I will confine my remarks here to the appearance of triple symbolism in the emblem sequence as a whole.

Those who have read my commentary to the Mylius Engravings will find there (on page 104) that I identified an elaborate sevenfoldness (22 sets of 7 interlinked symbols in all) in the 28 Mylius engravings. These engravings were published in Mylius' *Philosophica Reformata* in 1622, and a number of these emblems are obviously derived from the *Twelve Keys* and indeed from the symbolic material in the extended poem *The Twelve Gates* of George Ripley.

The particular grouping of symbols I will explore here is not a sevenfold one but the appearance of symbols across the whole series of emblems in sets of

three. This will provide some insights into the inner geometry of the *Twelve Keys*. I have provided here all twelve of the illustrations so that the reader can follow this threefold mapping of symbols.

3 Roses	1	5	12
3 Lions	5	11	12
3 Hearts	5	9	11
3 Flasks	5	6	7
3 Classical Gods [Saturn–Neptune–Mars]	1	6	11
3 Male/Female groups dominant	1	6	9
3 Snakes	2	9	12
3 Wielded swords	2	8	11
3 Furnaces	1	6	12
3 Angel winged figures	2	5	8
3 Circles	7	9	10
3 Arrows	3	5	8
3 Animals devouring	3	11	12
3 Sceptres	1	6	8
3 where birds play a major role [cocks–crows–four birds]	3	8	9
3 where birds play minor role [bird on sword–peacock weathervane–swan]	2	4	6
3 Crowned creatures [snake–cockeral–lion]	2	3	5
3 Tools/instruments held by men [bellows–flask–tongs]	5	6	12
3 Objects held by women [flower–heart with flower–hearts with sun and moon]	1	5	11
3 Sun–Moon–Mercury symbols	2	10	12

I hope this list may encourage the reader to seek for other triplicities in the symbols, or indeed to find some other way of approaching and making comprehensible this complex net of symbols.

The *Hermetic Musæum* reprinting of the *Twelve Keys* included a short appendix emphasising the threefold aspects involved in the practice of the twelve 'keys'. Here an especial emphasis is placed on interpreting the alchemical work through the Paracelsian doctrine of the 'Three Principles' – Salt, Sulphur and Mercury, and an emblem is given to further draw our attention to the importance of the number three in the work.



The flask contains the triangle and the three serpents of the three Alchemical Principles surrounding the double mercurial dragon – both in its winged-etherreal (volatile and spiritual) aspect and in its earthly-bodily (fixed and material) form.

It may be interesting to view the triple appearance of the symbols in the *Twelve Keys* as mirroring –

a salt, contractive, restricting, crystallising tendency,

a sulphurous, expansive, radiating, dissolving tendency,

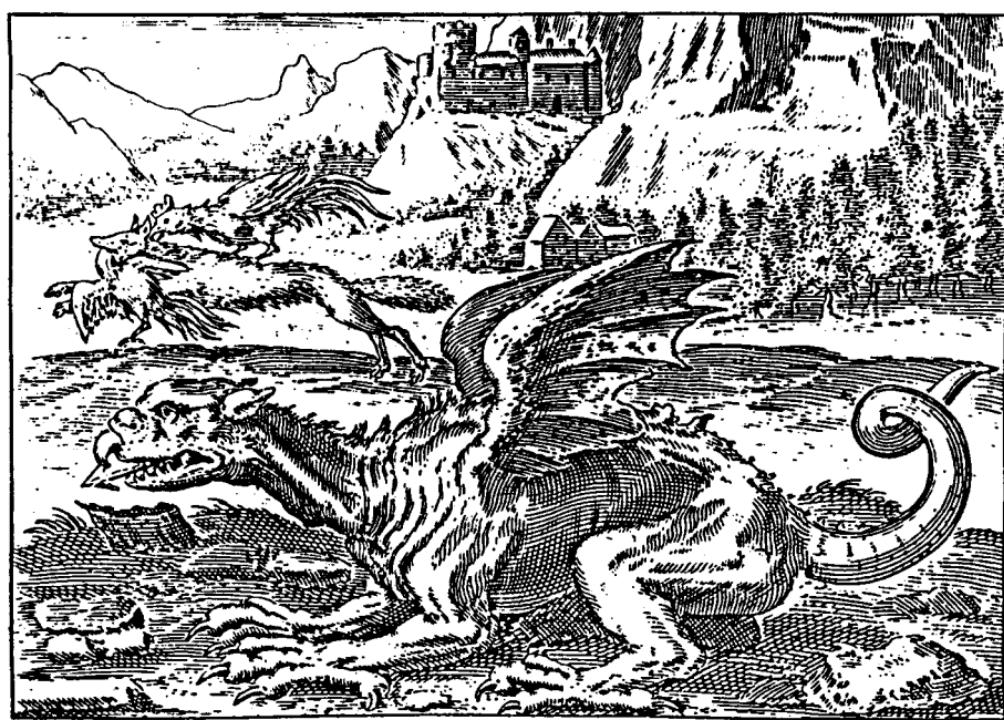
and a mercurial, flowing, interweaving, dynamic equilibrium of forces, always seeking to balance the opposing energetics of the salt and sulphur in any outer phenomenon or inner experience.



The First Key

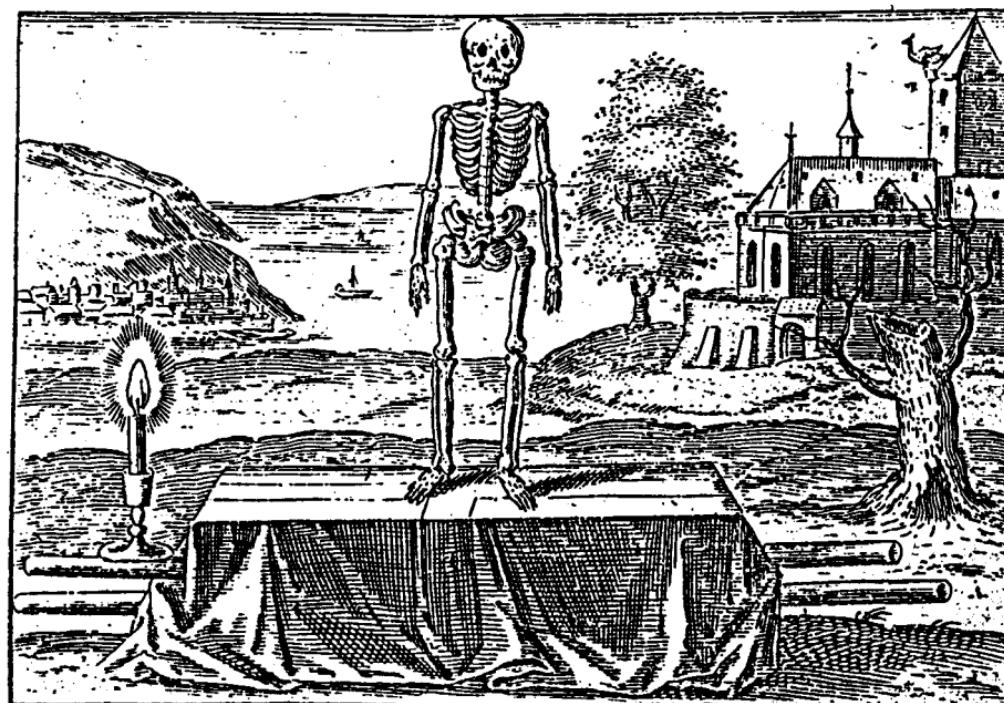
The Second Key





The Third Key

The Fourth Key

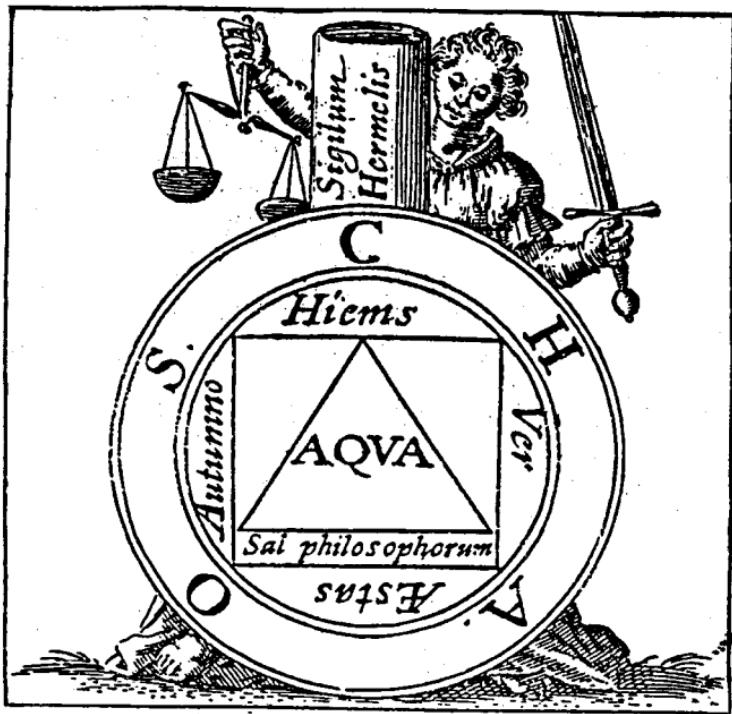




The Fifth Key

The Sixth Key

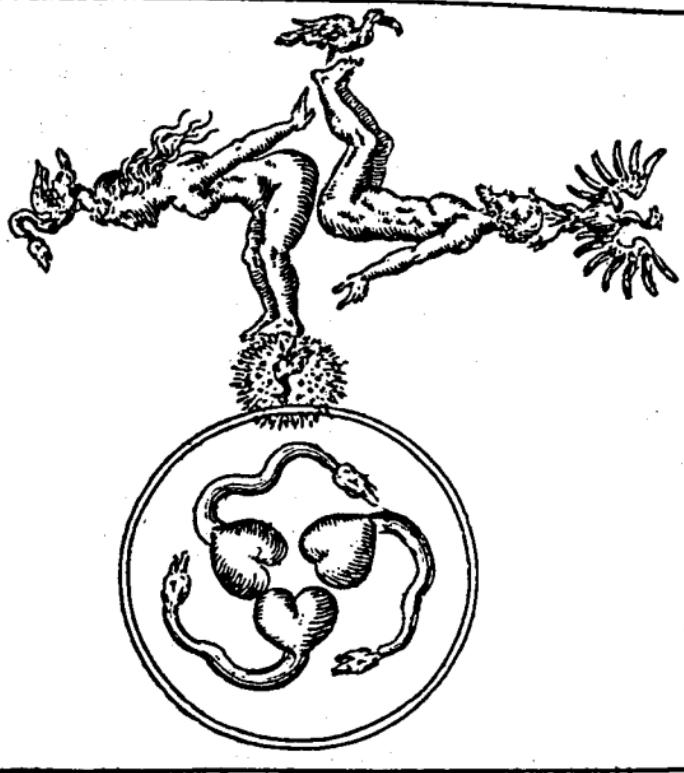




The Seventh Key

The Eighth Key





The Ninth Key

The Tenth Key





The Eleventh Key

The Twelfth Key



## Yeats and the Unknown Superiors:

### Swedenborg, Falk, and Cagliostro.

Marsha Keith Schuchard ©

A short paper read at the Golden Dawn 100th Anniversary Conference  
organised by the Hermetic Research Trust on 25th and 26th April 1987.

A more accurate title for my paper would be "Yeats, Blake and the Unknown Superiors," for my venture onto the quicksand of eighteenth century Masonic history was stimulated by reading Yeats's editions of Blake's works. Yeats seemed to understand Blake's bizarre symbolism and mystical philosophy better than any other critic (before or since). At that time, in 1973, Yeats's commentary on Blake was largely ignored by literary critics, who were embarrassed by the Irish poet's credulity and who placed Blake in an uncomfortable historical context of Christian sentimentalism or Enlightenment liberalism. But Yeats named names, as he hinted at the esoteric sources of Blake's philosophy.

Thus, Blake was not only a Swedenborgian, but a Cabalist and Rosicrucian. Moreover, he probably received initiation into an order of Christian Cabalists then established in London, and known as the Hermetic Students of the Golden Dawn. [2] "There was an emportant body working in London under three brothers named Falk." As students of Golden Dawn history, you are familiar with Yeats's own source in the assertions of Dr. Wynn Westcott that Dr. Johann F. Falk, a famous city medical man, was the lecturer on Kabala for this German-affiliated society of 1810. [3] To trace back Westcott's sources leads us into a thicket of multi-layered political and Masonic intrigues, which are often impenetrable to scholars because of the deliberate secrecy and destruction of documents by participants. The precise identity of Dr. Johann F. Falk and his "brothers" is still a puzzle, but Yeats and Westcott were on the right track. They just needed to go back further.

The Dr. Falk who had such an influence on Blake's Swedenborgian circle was Samuel Jacob Falk, who died in 1782, just when he was playing a lead role in an ambitious effort to develop a new Judeao-Christian form of Freemasonry.[4] This

courageous, international effort was buried by nineteenth-century historians (both Jewish and Gentile), until the pioneering work of Professors Gershom Scholem, Jacob Katz, and their colleagues at Hebrew University provided the vital keys to the mysteries of irregular, illuminist Masonry in the eighteenth century. [5] Their publications on Cabalistic theosophy and its underground transmission by Jewish disciples of Sabbatai Zevi have at last provided some solid footholds in the quicksand of early Rosicrucian-Masonic history. At the same time, the identity and role of "Unknown Superiors" begins to emerge from the shadows of political polemics and occultist mythology to take on historical shape.

The search by theosophically-inclined Freemasons for the "secret science" of Cabalism, and for adepts and manuscripts of the Jewish visionary tradition, goes back further than Fraulein Sprengel's concoctions (or the concoction of Fraulein Sprengel). More unpleasantly, the accusation that secret networks of Jews exploited their Cabalistic influence to carry out political and financial intrigues goes back much further than the infamous forgery of "The Protocols of the Elders of Zion." However, the assumption that this obsession with Cabalism (and its unsavoury counterpoint in anti-semitic innuendo) was confined to Germany has made its ramifications into English Freemasonry difficult to trace. One can read in the Gentleman's Magazine as early as 1737 an odd foreshadowing of charges that would echo through the next centuries. The English writer charges that the Freemasons are a dangerous society, who admit Turks, Jews, Jacobites, and infidels, and whose international networks enable them to subvert governments. [6] Worse, their division of grades means Apprentices may be ignorant of what Masters are doing — and who knows whether they may not have an higher Order of Cabalists, who keep the grand Secret of all entirely to themselves?".

Later in the century, many Masonic seekers after Cabalistic and Rosicrucian treasures believed that the primary sources were in London—or, more precisely, in Wellclose Square in the East End. It was in this small square that the real Dr. Falk revealed his celestial arcana to Swedenborg and Cagliostro. From there, it became the most secret teaching of the Swedenborgian Theosophical Society that William Blake joined in the 1780's. In 1791 the Inquisition at Rome published a lurid account of an unholy trio of illuminists who fomented the French Revolution—Cagliostro (then in an Inquisition prison), and his Masonic mentors Falk and Swedenborg. [7] Despite his paranoid tone and persecuting purpose, the Holy Father sometimes knew what he was talking about. Moreover, his charges were picked up, elaborated, and localized by contemporary news magazines in London. [8]

To unearth the process by which the banal atmosphere of Wellclose Square became the stuff of lurid legend, the historian must explore four areas of eighteenth-century Masonic history that have been largely ignored by British academic and Masonic historians. The first is the infusion of Cabalistic and, particularly, Sabbatian theosophy and symbolism into certain systems of irregular, high-degree Masonry. The second is the Jacobite usage of Masonic lodges in France, Sweden, and Poland to organise and inspire the scattered opposition to

England's Hanoverian government. The third is the philo-Semitic and ecumenical work of the Moravian Brotherhood, whose leader Count Zinzendorf often used London as the base for his neo-Masonic, millenarian campaigns. The fourth is the continuing effort of imaginative chemists throughout the century—from Isaac Newton to Humphry Davy—to transmute base metal into gold, an enterprise that had as many hard-headed practical purposes as mystical ones. By venturing into these strange offshoots of mainstream Freemasonry, the researcher comes across many clearly defined personalities who found the role of "Unknown Superiors" a practical expedient while playing dangerous political and magical games.

Yeats and his Golden Dawn colleagues were accurate in viewing Blake's Cabalism and Rosicrucianism within a Swedenborgian framework. In most eighteenth-century accounts, Swedenborg's contemporaries portrayed him as a "chief of the luminés", a major influence on the development of high-degree Freemasonry. New Church historians generally deny the claim, and official Swedish Masonic histories ignore or gloss over the occult and Jacobite preoccupations of the early lodges. Because Samuel Beswick did not document his claims about Swedenborg's Masonic career, he has been generally relegated to the ranks of nostalgic fantasizers. [9] But, like Yeats and Westcott, Beswick was onto something. With the recent publication of new information on Sweden's cooperation with France to restore the Stuarts to the English throne, many puzzling incidents in Swedenborg's biography take on historical coherence. He may well have been initiated in a Jacobite lodge in London circa 1710-13, for he was associated with Count Gyllenborg, Baron Gortz, and Theodor Neuhof in the Franco-Swedish Jacobite plot of 1715-17. A Swedish Freemason, who was secretary to King Gustav III, the protector of the Swedish system, claimed in the 1780's that Baron Gortz had indeed brought a secret form of Masonry from London to Sweden, as part of his Jacobite intrigues. [11]

The unexpected death of King Charles XII in 1718 prevented its immediate development. By the 1730's, French and Swedish supporters of the Jacobites deliberately used a clandestine network of lodges to counter the pervasive system of postal espionage and secret agents maintained by the Hanoverians. Much of the subsequent history of the Swedish Rite was in checkmate relation to Hanoverian and Grand Lodge moves. The purpose of Swedenborg's mysterious journey to Italy in 1738, when he collected Hermetic hieroglyphs, becomes more comprehensible when his travelling companions are identified as members of Jacobite lodges in Paris and Rome. Moreover, the persistent tradition that the "true Cabalistic science" of Rosicrucianism was found in northern Italy, becomes more plausible when the overtures of Swedish Jacobites to Jewish financiers and Italian alchemists are examined. In 1744, Swedenborg's friends and political allies—led by Grand Master Karl Scheffer—secretly organised Sweden's military and Masonic support for Charles Edward Stuart. After the disaster of Culloden, this same Swedish network organised a rescue effort for the Jacobite refugees. In the midst of these intrigues, Swedenborg recorded in his diary his own initiation into a Jacobite society, whose ceremony was a "mystical series" [12] Thus, when King

Gustav III—an ardent Swedenborgian—travelled to Florence in 1783, in order to receive the Grand Mastership of the Templars from the Young Pretender, he was enacting a well-practiced part in a long running Swedish-Masonic drama. [13]

Swedenborg's search for instructors in Cabalistic arcana took him to the Jewish communities of Hamburg, Prague, Rome, Amsterdam, and finally, London. His efforts were part of a bizarre project by the Swedish government to attract rich Jews to Sweden, a campaign that was several times repeated but always subverted by the strong, popular anti-Semitism of the Swedes. [14] At the same time, Swedenborg came from a family of scholars whose philo-Semitism and interest in Sabbatian forms of Cabalism often placed them at odds with the government. Initially, Swedenborg's access to Cabalistic instruction came through his involvement in the Moravian Brotherhood in the 1740's. In Count Zinzendorf's secret fraternity, much of the structure and mythology of high-degree Freemasonry was prefigured. A German observer of Zinzendorf's society in London published an exposé that would have peculiar echoes in the next century.

Henry Rimius described the Moravians as a hierarchical, secret society, made up of men of all nationalities and religions, who obey hidden superiors. [15] "Their leaders are gradually sapping the foundations of civil government of any country they settle, and establishing an empire within an empire. Many of the secrets are probably known to adepts alone, who give blind obedience to the will of the Superiors."

Zinzendorf's discourses are in a secret cipher language that conceals the real message from the lower ranks of the brotherhood. Echoing the language of the Freemasons, Zinzendorf praises the Architect of the World and calls for the new laying of the Grand-God's foundations. Jesus is described as a carpenter and journeyman artisan, who wears a special apron. The conservative English Moravian, James Hutton, complained of the experiments in egalitarianism and abolition of class distinctions during the "Great Sifting" period instigated by Zinzendorf in London in the 1750's. [16] Interestingly, the registers of the London society suggest that William Blake's parents may have been Moravians at this time.

As early as 1741, Swedish and German critics published accusations that the Moravians and Freemasons were working together to spread their mystical Judaeo-Christian networks. In the secretive interior section of the London brotherhood—called the German Pilgrim section (der Pilger)—Zinzendorf taught the esoteric doctrine of sexual antinomianism found in radical, Sabbatian Cabalism. Rimius described these rituals as "gnostic obscenities", and many of the wildly erotic entries in Swedenborg's diaries accurately reflect the behaviour in the Pilgrim order. Zinzendorf's explorations in the more extreme forms of Jewish mysticism were part of his Judenmission, which hoped to hasten the millenium by uniting Christians and Jews via Cabalism. While Swedenborg attended the secret Moravian ceremonies, Zinzendorf was actively seeking contact with the Sabbatian Jews of Poland and Moravia. In 1759 he sent a converted Jew on a special mission to Jacob Frank, the Polish leader of the Sabbatian sect, whose mass conversion to

Catholicism caused a sensation throughout Europe. In the Gentleman's Magazine, a contemporary English writer could only lament that the Catholics got the Frankist prize, which should have gone to the Protestants. [17]

Meanwhile, in England the main representatives of the Sabbatians was Dr. Falk, a Polish Cabalist who came to London in 1742, after being banished from Westphalia as a sorcerer. Falk kept an alchemical lab on London Bridge and from his mansion in Wellclose Square, he maintained ties with secret Sabbatians, Rosicrucians, and Freemasons all over Europe.

Also located in Wellclose Square, was the Swedish Church that Swedenborg often visited and the King's Arms Tavern, where a Franco-Swedish lodge met. For nearly thirty years, Swedenborg frequented Falk's neighborhood when he was in London. In the last two years of his life (1771-72), while Swedenborg was in Wellclose Square, another colourful Cabalist arrived in London—the Italian painter Joseph Balsamo, later known as "Count" Cagliostro. It is still unknown whether Swedenborg met Cagliostro at this time, but by 1776, on his return to London, Cagliostro had become an admirer of Swedenborg, a friend of several Swedenborgians in London, and a protégé of Dr. Falk. When Cagliostro set out for the Continent in 1779, as the emissary of the Grand Cophta (i.e. Falk) and the propagator of the Egyptian Rite, he set in motion one of the most dramatic series of events of the revolutionary decades. In 1781, an indignant Catherine the Great would write to Baron Grimm that Cagliostro had arrived in Russia at a favourable moment for him, when several lodges of Freemasons, infatuated with the principles of Swedenborg, wanted desperately to see spirits. They therefore ran to Cagliostro, who they said possessed all the secrets of Dr. Falk. [18] In 1785 Catherine would boast that she had dealt a massive blow to the illuminés by publishing her satirical comedies, in which she lampooned Cagliostro and Falk in the portmanteau character of "Kalifalkerston".

Pressured out of Russia by the Empress, Cagliostro had made his way to Strasbourg, where C.G. Salzmann, a Martinist Mason, left a valuable account of his views. Cagliostro praised Swedenborg, who had been unfairly persecuted; however, "the greatest man in Europe is the celebrated Falk of London". [19] There are in that city only five or six Masons who have the "connaissances", but "they lack the key". In London, one of those Masons, General Charles Rainsford, was working with Falk and his associates to link a London Rosicrucian order with a new Jewish-Christian system in Europe and Scandanavia. But in 1782, Rainsford wrote disconsolately to his Masonic collaborator in Paris, "As to the Kabbala, all is upset by the unexpected death of Dr. Falk... Up to now I have found nothing certain relating to that famous Rabbi, whether he is genuine or a knave". [20] Over the next decades, Rainsford and his Swedenborgian colleagues maintained contact with the Sabbatian-Christian order in Germany and Denmark, as it developed from the "Asiatic Brethren" into the lodge "Zur Aufgehenden Morgen röte" in 1807. [21] From this German lodge, the transmission of Rosicrucian documents to the Golden Dawn allegedly took place. Our Dr. Falk, the "Ba'al Shem" of London, did have a stepson

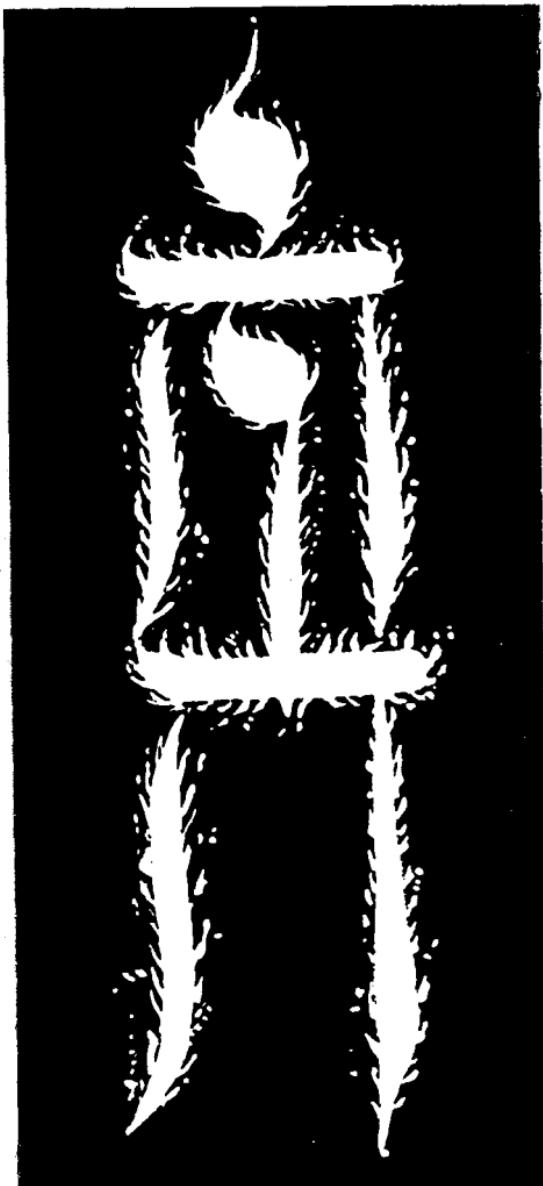
named Gedalyah, but it is presently unknown whether he played any Rosicrucian role in the early 1800's. [22] However, in Hanover, the burgomaster of the city, named Ernst Friedrich Falcke, was long active in Rosicrucian Freemasonry and he maintained contact with the English Grand Lodge. [23] Fortunately, the brilliant research of Professors Scholem and Katz on these Jewish-Christian lodges suggests that the Johann F. Falk of Golden Dawn Legend may soon become a "Known Superior".

Obviously, without the thorough documentation of a book-length study, this brief attempt to bring the "Unknown Superiors" onto the solid ground of fact must seem like a more historical quicksand. But as the German Philosopher Lessing suggests, the Cabalistic tidbits tossed by his Falk to young Ernst are merely "tunas thrown to young whales"—appetisers for the exotic feast that awaits the adventurous researchers into the Golden Dawn. [24]

## Partial Documentation

- [1] This brief survey draws on the extensive documentation to be published in my book-length study, The Men of Desire: Swedenborg, Blake, and Illuminist Freemasonry (in progress).
- [2] Ellis and Yeats, Works of William Blake (London, 1893), I, 24–25; Yeats, ed., Poems of William Blake.
- [3] R.A. Gilbert, The Golden Dawn (1983), 25.
- [4] H. Adler, "Baal-Shem of London", Transact. of Jewish Historical Society of England (1902–05), 148–73; C. Roth, "King and Cabalist", Essays and Portraits in Anglo-Jewish History (1962), 139–64; G.P. Hills, "Notes on Some Contemporary References to Dr. Falk, the Baal Shem of London, in the Rainsford MSS. at the British Library", Transact. JHSE (1918), 122–28.
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- [11] Elias Schröderheim, Skifter til Konung Gustavus III Historia (1892).
- [12] P. Chevallier, Le première préparation du temple maçonnique (1969), 22,44; E. Swedenborg, Journal of Dreams, par. 43, March 1744.
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- [14] Hugo Valentin, Judarnas Historia i Sverige (1924).
- [15] H. Rimius, Candid Narrative of Rise and Progress of Herrnhutters (1753); and Solemn Call on Count Zinzendorf (1754); Erik Eriksson, Emot Freymaurerna (1741), and Emot Zinzendorffiana (1741); A. Reincke, Register of Members of Moravian Church between 1727 and 1754 (1873).

- [16] E. Bayreuther, "Zinzendorf und das Judentum", *Judaica*, 19 (1963), 193–246; *Memoirs of James Hutton* (1856), 236.
- [17] "Friendly Address to the Jews", *Gentleman's Magazine*, 29 (May 1759), 269.
- [18] Jacques Grot, ed. *Lettres de Grimm à l'Imperatrice Catherine II* (1886), vol. 44, 212–13; W. Chetteoui, *Cagliostro et Catherine II* (1947).
- [19] Wellcome Institute; Lalande Collection. Lettre de Saltzmann à Willermoz, Strasbourg, 31 December 1780.
- [20] G.P. Hills, "Notes...Rainsford", 105.
- [21] Br. Mus. Add. MSS. 23, 675 f.19; Hills, "Notes...Rainsford", 117; Katz, *Jews and Freemasons*.
- [22] C. Roth, "King and Cabalist", 156.
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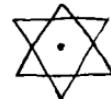
# The Name of God, and the Covenant of Abraham

Gavin S. Bennett ©

The following quotation inspired me to sketch an anthropomorphic, Tipharethic man, using the Tetragrammaton.

"The rite of circumcision is also associated with the divine name. That circumcision is of such significance can be seen from Abraham: before he was circumcised he was, as it were, a closed vessel, impervious on all sides, but when he was circumcised, and the sign of the letter yod of the Holy Name was manifested in him, he became open to the supernal influences, this being the inner meaning of the words, 'he sat at the door of the tent in the heat of the day (Gen. 18:1)". [1]

The Tipharethic man is not only representative of the covenant with Abraham, but is synonymous with Israel. Jacob having wrestled with "a man" [2] or the spirit of his own separation from Source, became יִשְׂרָאֵל [3] Isra-El, "striving with God, who prevails with God, a prince with God". [4] The sign chosen of Israel and generally representative of Tiphareth is that of the conjoined upward pointing Fire triangle, the Spirit, and the downward pointing Water triangle, the Matter, giving us the Harmony of the Six of Tiphareth, the Shield of David. The seventh is often centred with a point representing the Ain, the Source, the unmanifest within.



I have used this inverse and upright model to draw the man Israel with the letters of the Holy Name, יהוה, descending and ascending, as "they shall run like lightnings [5], and from the "shadow return backward (by) ten degrees" [6]. Their interlocking is as the commingling of the Essences of the Macrocosm and the Microcosm.

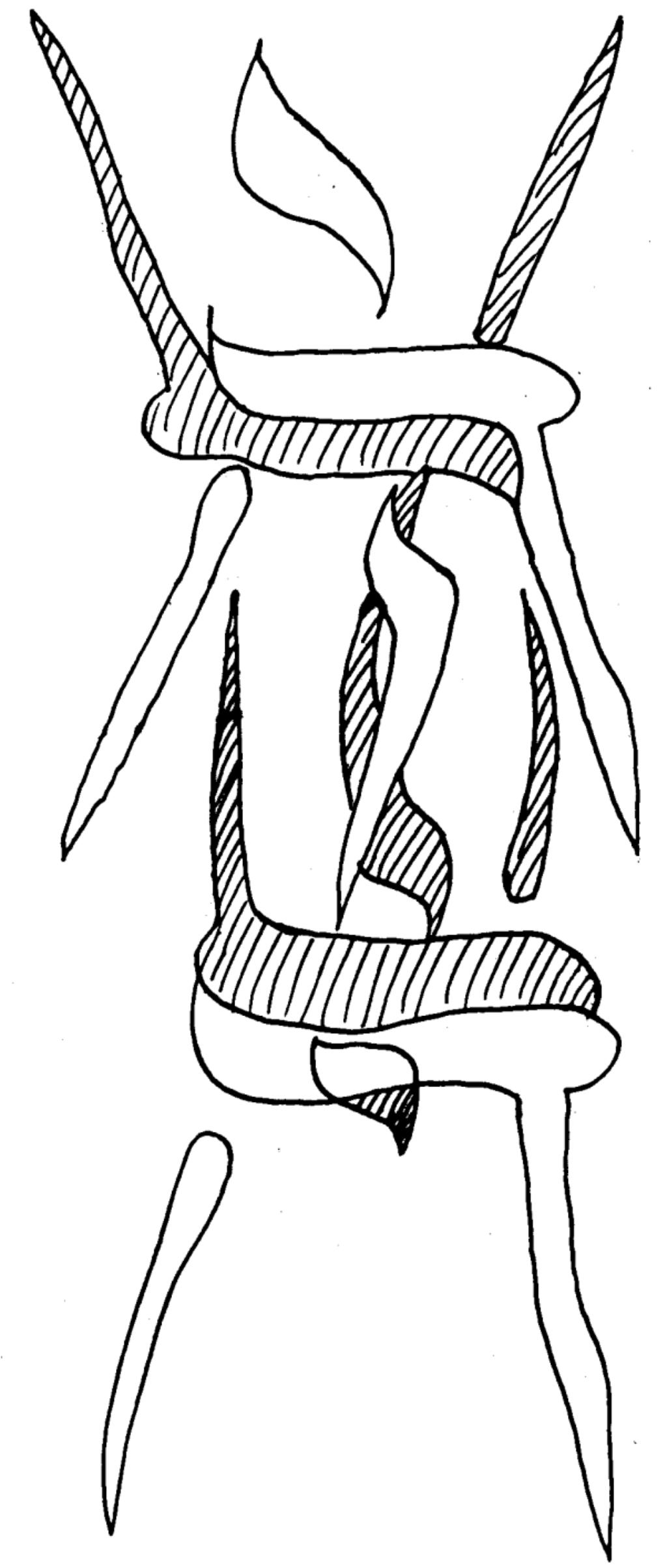
ה  
ת

In the diagram, the Holy Name in descent, the unshaded black outline, represents the Adam Kadmon. The ' , his head; the upper ה , the arms and shoulders; the ת , the spine; and the final ה , the legs and trunk; as He manifests through the Four Worlds to stand in Assiah as the involutionary model of the male/female "to be". The inverted Name, implying no superstitious perversion, shows in its shaded letters the tip of the ' as the exposed glans, which in the area of Yesod, יסוד , were the Ten Vessels to be superimposed, is separated, as the foreskin, to reveal the secret, סוד . The secret is "the door of the tent" which opens up the body to "the heat of the day" of divinity, without and within. "Shall I cause it to return into his sheath? [7]. The "door" is the inverted ה joining the trunk to the supernal arms. In our evolutionary man, this letter ה is partly made up of a כ , which, in itself, is the last letter of the extending זי' .

The two ת's form the spinal Ida and Pingali, the two Mercurial serpents of the caduceus, and numerically result in the twelve signs, the tribes, each having its own tent, or house of influence. The upper "door" of the evolutionary ה final, seen thus, ל , is the strong right arm raised in praise. With its corresponding left, both outstretched depict the Risen Daughter, awaiting the Supernal Seed, the Hand of God, ' . This is the Head, the ראש , in the בראשית , the Beginning of Man, in Wisdom [8], the בית [9], is the House, "the supernal holy Tent" [10].

## Notes

- [1] Quoted by G.H. Parke-Taylor in "יהוה", Yahweh: The Divine Name in the Bible", Wilfred Laurier, University Press, Waterloo, Ontario, 1975, p.92, and taken from Zohar III 36a, "The Zohar", trans. Harry Sperling and Maurice Simon, Soncino Press, London 1934, (reprint 1978 p.113).
- [2] Gen. 32:24.
- [3] Gen. 32:28.
- [4] C. Fillmore, "Metaphysical Bible Dictionary", Unity, n.d., p. 203.
- [5] Nah. 2:4.
- [6] 2 Kings 20:10.
- [7] Eze. 21:30.
- [8] "In (or by) the Principle" – Maimonides. "Principle Meaning the Upper Wisdom". See I. Myer "Qabbalah—The Philosophical Writings of Avicebron", Phil. 1888, (Robinson and Watkins reprint 1972, p. 207).
- [9] The letter כ "reigns" in Wisdom in the "Sepher Yetzirah", Knut Stenring's trans., Ktav Pub. N.Y., 1970. p. 23.
- [10] Zohar III 36a, op. cit., p. 113.



# THE STATUE AND THE SEED

Graham Knight ©

## The Golem

The Golem or man of clay is featured in popular legend and Jewish fiction as being an earthen model whose Ruach or spirit is given by the inscribing of a simple word upon its forehead. Emeth or Truth is written in Hebrew אֶתְהָ – Aleph Mem Tau. This Word gives life (or form) to matter, and when it is desired that the Golem should return to the clay from which it has been drawn, then Aleph is erased, removing the vehicle of sacred breath, and there remains Meth, whose meaning is interpreted as "he is dead". The Golem is mentioned in the writings attributed to Eleazar of Worms (13th Century), along with the letter magic and ecstatic states required for its creation. Amongst the Hasidim the creation of the Golem was seen as the supreme expression of mystical attainment, and there are hints that some form of communal dance or mantra was used to conjure the clay man from out of the earth. Elsewhere it is suggested that the Golem existed only as long as the Adept maintained his trance union with the divine source of such power – hence the Haye Sarah asserts that "Malkuth is termed the statue when she is united with Tiphereth" [1] – since a statue is the perfect image of Man's Form, giving intellect and triumphing over the enduring inertness of stone.

The Golem then is a demonstration of the semi-divine powers that may be obtained by an initiated command over the magical potential of the holy alphabet, when directed by an illumined intellect. The fact that it cannot survive the 'spell-bound' period of its evocation makes it clear, however, that the Hasidic adept does not strive towards permanent creative powers, a parallel universe of semi-divine individuality – rather he remains with his magic as God-given, a reward for his understanding of the complex web of speech by which the Creation is sustained from the Supernal realms. As God creates Adam, so the Kabbalist creates the Golem – but in order that this act is not to be blasphemous, it

becomes transient. Note that by a species of gematria termed Alq Bekar, both Emeth and Adam have the same numerical value – 441 – emphasising this parallel [2]. As Man is the Microcosm to the entire Tree, so the Golem is a Microcosm to the creation of Adamas within the central sphere of Tiphereth.

This 'creation in miniature' very closely parallels the Gnostics view of man's origins. When the daemonic creator-deity of Ialdabaoth seeks to copy the creative process of the Supernals (or according to an alternative reading, creates man as a vehicle for the entrapment of the divine spark, in order that it might remain longer within his Kingdom), he can create only a worm that crawls upon the ground and utters inarticulate cries. Only when the true Word takes pity upon Adam and breathes into him the Spirit can this being of earth stand upright and know the power of speech. For the Golem as for the Gnostic Adam, only the laying on of Air (breath as speech) can enliven and separate the creature from its parental element of earth.

Inherent in this veneration of speech is an emphasis upon the magical aspect of religion, in that man, being gifted with the same power of articulating his desire (and possessing the same sacred alphabet) has literally divine potential. From the 'chaos' of matter, man draws forth and enlivens the vehicle of Spirit.

### The Alchemical Statue

Rather than attempt a summary of the complex and wide ranging aspirations and techniques of Alchemy, I intend in this section to pursue a single image, and from it to interpret some of the ways in which the Artifex sought to influence both the external world and his own internal development. In the Golem section above, I quoted from the Haye Sarah, where the Kingdom is termed "The Statue". It is this symbol of the stone and the statue that I wish to investigate.

I have suggested earlier that one reason for choosing a statue as symbol for the living essence is that it shows man's creative powers exercised upon the most obdurate and enduring of Prima Materia [3]. In Alchemy the reality of chemico-physical manipulation must always exist alongside of any purely symbolic function, and so we find that marble is chosen for other, more experimental reasons: "And know ye that the Flowers of white Salt is Ethel of Ethelia. The same must be boiled for seven days, until it shall become like gleaming marble". – Turba Philosophorum. It is this parallel development within both spiritual and material processes that enables Alchemy to encompass so many of occultism's techniques.

The statue then is matter made animate by sanctified skill, but it also relates back to magical uses of the sexual act and fluids, to the ithyphallic Hermes upon whose pillars virginity was sacrificed. If semen carries the life essence, then it can animate not only the womb, but can become abstractly generative, capable of being at the direction of the inspired Will [4]: "And let them cast their seed upon

the marble of the statues, and into the deifying water like to itself" – Constl. Coniugii.

Without the ties of an organised cult, Alchemy was more capable than Jewish mysticism of taking this 'embodiment' further, to the point where it becomes the incarnation of deity – given the name and form of the hermaphroditic child Mercurius. Being both the Proxima Materia [5], and its resplendent achievement of the Red Stone, Mercurius encompasses the extremes of good and evil, light and darkness, spirit and earth, all of which must be united in order that the Great Work is accomplished, both within the Alembic and within the Artifex himself.

By so freely accepting all aspects of itself, without the need to align with social or religious morality, the alchemical child was freed to explore the totality of its own myth. By so doing, it reached into the very deepest recesses of the collective sacred memory, to the point at which man's seed, abstracted from its generative function, could be cast upon the matter that existed before Form was projected out of god-head and into eternal chaos.

Mercurius has many of the attributes of Pan, and it was this latter deity who was credited with inventing masturbation – sex without procreative goal, turned in upon itself, tension transcended yet never resolved [6]. It is via the 'negative' or daemonic aspects of deity that the alchemical mystery of the statue is best approached, for it is by such acts that morality is confounded, and the refusal to abandon either polarity of light and dark, good and evil, action and guilt, provides the neutral space in which genuine growth can occur [7].

"Likewise Marchos said, It is time for this child to be born, and he related the following parable: We shall build him a house , which is called the grave of Sihoka. He said, There is an earth near us, which is called 'tormos' where there are serpents (witches) that eat the darkness out of the burning stones, and on these stones they drink the blood of black goats [8]. While they remain in the darkness, they conceive in the baths and give birth in the air, and they stride on the sea, and they inhabit vaults and sepulchres, and the serpent fights with the male, and the male continues 40 nights in the grave [9], and 40 nights in the little house.

He will be roused, like the white doves, and his step shall rejoice, and he shall cast his seed upon the marble into the image, and the ravens will come flying, and will fall upon it and gather it up. Then they will fly to the tops of the mountains, whither none can climb, and they will become white and multiply" [10].

Note first of all the almost bizarre emphasis upon the monstrous and evil, with the shadow aspect of the imagination in full control. It is only in the second section that the seed is spilt out onto the unyielding surface, and again where white makes its first appearance. Everything points to a portion of the realm of

the underworld – the action takes place in Hell.

Each of the habitations or vessels is referred to in terms of the grave or sepulchre, being the vehicle for the earth as 'tormos'. This is the Materia in its Nigredo stage, when it has been made to parallel a macrocosmic state of material chaos [11]. In the simplest of the colour scales applied to the alchemical Work, black precedes white and red – the latter two being stages in the perfection of the Stone itself. In other words, an abandonment of Form, a return to pre-deity, is essential for the commencement of the Work – indeed, the Nigredo is the Work. The daemonic psychopomps for this region, variously translated as serpents or witches, discover and liberate darkness from out of the burning stones [12]. Significantly, this 'tormos' is described as being 'an earth near us' – not a distant and unknowable area, but so close that only a change in the habits of vision is required to discover and enter this region.

Conception occurs 'in the baths' – now in Praxis this refers to the Dew that must ascend and descend within the closed vessel, and to the gentle heat that accompanies most of the Alchemical Work, but on a conceptual level it emphasises that moisture is the basis of all transformation; the sharp and penetrating vinegar that lays open Form, reducing it to primeval Matter, existing forever in potentia. It is the male who suffers transformation, fighting with the serpent or moist solvent. After his period within the underworld or grave, this male will be born anew as the King's son, being compared to the sublimate or white doves. Only then can the sexual consecration be performed, "and he shall cast his seed upon the marble into the image" – the substance and its configuration being clearly distinguished. It is by means of this consecrated semen that the ravens can lose their blackness, and in becoming white, be given the capacity to multiply. Given the struggle between the man and serpent, it is significant that elsewhere Senior speaks of a male reptile which "will cast his semen upon the marble in a statue" – for in this realm all opposites eternally discover within themselves their own negation.

We can also here recall what was quoted earlier from the Haye Sarah, that "Malkuth is termed the statue when she is united with Tiphereth", for Malkuth is Matrona in Her most physical dwelling, the Bride who is united with the Great Man of Tiphereth in the lunar Bridal chamber.

The final sentence of this passage from Senior is highly illuminating when it states that "no man hath known this, unless he himself hath conceived it in his head", implying both that this experience is unique and existential, and also that the active element of transformation is within the brain, where the solar child is conceived.

### The solitary god

At the beginning of each religious system there stands a solitary god, from

whom lesser deities and creation in general must proceed. Since no partner was yet made, this primary act must be engendered from out of the substance of the Old One itself. Imagination being essentially anthropomorphic, it is bodily essence – blood, semen, sweat, faeces – that converts chaos into Being. Naturally it is the sexual act as masturbation that figures most prominently [13], but the point of this section is not a journey through comparative religion, but rather to show several examples that enlarge upon images already given.

Thus in the Hurrito-Hittite mythos the Father god Kumarti creates a champion – Ullikummi – by impregnating a rock with his semen. This stone man obviously parallels the Golem of Jewish folk-lore, acting as a servant to its creator and maintaining its intimate link with the earth material from which it originated. It is an intermediary creation, designed to control or defeat the newer, less chthonic strata of reality that had evolved below the primal deity [14]. The semen is thus a qualified injection of life and intelligence, sufficient for this subservient role. But as the Golem stories show, such a move is not without danger, since the creature grows (or achieves identity) until ultimately threatening its creator – just as the younger gods are seen as threatening the primacy of the Old Ones. The Golem is unmade by the erasure of a sacred letter, Ullikummi is maimed by the younger gods.

Implied in all this is an intimate link between god-head and creation, since the latter is made and activated by the most concentrated vehicle of the god's power. It is a sense of this indissoluble link that forms the basis of all mimetic and sympathetic magic, especially the Gnostic forms that assume man's control over one or other of the sacred alphabets.

Since the Gnostics assumed Creation to be a failure of divine control, their view of the creative process is of necessity a negative one. It is only due to a loss of balance within the Pleroma via its final emanation, Sophia, that the external spheres came into existence (being called an Ectroma, or abortion). The purpose of all Knowledge is to reverse the outward emanatory process, to return to a position of divine stasis. Thus gnostic myths concern either the entrapment of spirit in matter as a demonic ploy to prolong creation (and thus their power over it), or else the means by which the servants of the Pleroma attempt to save the divine sparks. Just as Lilith, Adam's first wife, was said to have had intercourse with demons, so the Gnostic god of matter, Ialdabaoth, had intercourse with Eve and created Cain and Abel [15]. The reversal of this ensnarement in matter is the Pleromic messenger Horea (or Norea) who as a beautiful virgin reveals herself to the Archons. She acts in much the same manner that a succubus was said to in medieval mythology – her temptations cause the demonic powers to 'sweat', and this euphemistically named moisture contains the spirit that had been stored within them. When collected, it is returned to its home within the Pleroma. This aligns Horea with the moon, which was considered a vessel for the collection of spirit, growing full and fat in waxing, and in its waning transferring its cargo to the sun [16].

By instilling sexuality into man, Ialdabaoth ensures material creation and a continuing supply of vehicles for its hoarded light; by conquering sexuality and creating spiritual children, man is able to hasten the re-integration of the Pleroma.

It is this dual aspect which is taken over and elaborated in Alchemical literature – the sexual creation of the mercurial child, and the inward resolution of sexuality that enables the solar child to be born out of the Nigredo. Thus the Path of the Shadow becomes the means by which revelation is achieved. In Michael Maier's 'Atalanta Fugiens', plate 49 shows the gods Sol, Vulcan and Mercurius having masturbated upon an ox-hide (that is, the alchemic Earth), in order to produce the child of the Praxis [17].

## NOTES

- [1] Quotes given by Jung in 'Mysterium Coniunctionis', p.396.
- [2] Emeth – אֶתְמָה, Adam – אַדְמָה. Also note that by removing Aleph from Adam, one has Dam or blood, and that by the same gemetric technique Dam = Meth, the letter being Emeth with the Aleph removed.
- [3] "It is a great mystery to create souls, and to mould the lifeless body into a living statue" – Mylius.
- [4] "And let them cast their seed upon the marble of the statues, and into the deifying water like to itself". – Consil. Coniugii.
- [5] The Proxima Materia is that which the Work takes as its beginning. The Prima Materia is this substance after the first stage of the Work. See especially the symbols of Barchusen.
- [6] See Hillman's essay in the 'Nightmare' volume issued by Spring books in 1972 – especially the sections on masturbation and rape.
- [7] Thus Isaac Luria proposes as the origin of the Otz Chaim a withdrawal of deity, the Simsum or contraction, leaving a circular void (Tehiru) into which Creation can be projected.
- [8] "Always extract oil from the heart of the statues; for the soul in parable is fire, and a hidden fire" – Lully, Codicillus.
- [9] It is interesting to compare this with the opposite sexual polarity in plate 50 of Maiers Atalanta Fugiens, where the woman lies in the grave embraced by the male serpent.
- [10] Senior, De Chemia.
- [11] "...and flying ravens will come and fall upon that statue. By ravens ... he means the Nigredo". Consil. coniugii.
- [12] Thus neatly reversing the normal polarity – as in Pontanus, "That which is superfluous, unclean, filthy, feculant, and in a word, the whole substance of the subject is transmuted or changed in a perfect, fixed, and spiritual body, by the help of our fire". John Pontanus, The Sophic Fire.
- [13] For example, the Egyptian deity Min. Often this male deity has traces of bi-sexuality – an echo of its earlier manifestation as the primal Mother .
- [14] Ialdabaoth's creation of Man can be seen as an abstracted and philosophical version of the same myth.
- [15] The Lilith myths – in which she rides upon the serpent husband Samael, and cohabits with Yahweh during the exile of the Shekinah within the Kingdom – has a greatly illuminating effect upon alchemical symbolism, and I hope at some future date to write about these parallels.
- [16] See Jones – The Gnostic Religion, Beacon Press p. 226. This is the same process, although viewed from a negative basis, that is revealed in Tantra and in the serpent cults of Gnosticism, the Ophites and Naessenes. Horee is the Kundalini, who awakens and guides the internal sperm in its return to the brain.
- [17] See the re-print of this classic text and its musical fugues newly published in the Magnum Opus series.

# Altar of the Theraphic Brotherhood Fraternitatis Crucis Roseae

dedicated to the Assertion of the Fraternity of the Rosy Cross

To the Reader,

Whoever has doubts about the Fraternity of the Rosy Cross, let him read this and having read the poem, he will be certain.

ANNO CHRISTI 1617

Written by a Brother of this Fraternity first in Latin, then translated into German and printed by

I.S.N.P. & Poet Laureate

Printed at Neuenstadt  
by Johan Knuber 1618.

To the very Noble, Powerful and Honourable Balthasar von Schkoelen,  
Senior Master of the Horse of the Elector Prince of Saxony.

To the Honourable, Worshipful and Wise Ambrosius Becker, County Justice  
and Worshipful Mayor of Schkeunitz.

To the Honourable, Respected and Art loving Michael Stemplin, a Noble  
Erudite and noted Spagyric Expert.

To my high protectors and Young Lords, my Brother-in-law, and my trusty  
friends respectively, Luck, Blessing and Success.

Noble and powerful young Lord, kind and beloved Brother-in-law, well  
known and trusty friend, to you I send greetings first and my service, after  
that I dedicate and write these presents, which from outward appearance  
looks a short, little work, yet according to its secret meaning and hidden  
contents it is a very weighty and far looking work, and of the goodness and  
truth of my heart.

I trust they will receive and recognise it with a thankful mind and heart,  
read it with full attention, that they will think further over these  
matters, and wait with patience until something plainer, rounder, opener  
and more recognisable—as shall happen shortly, but then in Secret and in  
confidence—occurs.

Recommending myself to them jointly or severally as theirs for any  
service

Datum the 16th September Anno 1616.

at your service

Noble, Honourable, Powerful  
also Honourable, Worshipful and Wise

Gentlemen.

I.S. N.P.P.C.

# ALTAR OF THE THERAPHIC TIE

F.

X.

R.

## Fratris Christiani Rosencreutz

People live in doubt everywhere  
If the highly honoured Fraternity  
of the Rosy Cross exist in truth  
which men declare to be so virtuous  
And the Fama is made ridiculous  
here and there as if it were a fairy tale.

The Fama I say declares one condition to the whole world.  
But whosoever likes to doubt matters clear as the Sun  
Is starblind at Midday  
No oculist can help him.

Note this, attentive and pious reader,  
What I tell you in one word  
I am a branch selected  
from the Highborn fraternity  
I tell you without guile  
In Germany our order exists in truth  
Right in the heart of the German Lands.  
And note it well, well known in foreign parts.

And although there are but few of us  
Until now, yet in these days  
And quite lately with pleasure  
The order has been extended  
By ten persons well known for their  
Understanding, honour, Art and virtue.

The Order has also at this present time  
Been newly and well reconstrued  
With many bye laws and statutues  
Which give it order, measure and object.

Could you see these, by your oath  
You would confess without hesitation  
That all and everything has been carefully  
Put into new form.

There are many who without pause or rest  
Endeavour and tireless try to come to our order,  
but by the nature of the thing,  
one does not easily reach one's heart's desires.

But many in their own mind  
cheat their own selves miserably.  
For our custom is of this kind  
that we elect those who are known  
to us for a long time before,  
And who are proved full many a year  
who are their own masters and free  
Of body not bound to anyone.

Many strict conditions are to be found  
Which bind the Fratres of our Order  
Which are to be kept without exception

Throughout your whole life.  
As a fellow a true friend,  
(Such are a thin crop in these days),  
may possibly be taken on  
So soon as he shows within him  
that he is worthy of such friendship,  
And is free from guile and tricks.

Listen, I will at this time  
Make round and clear yet another thing.  
A castle it is, a Castle fine  
Wherein the fraternal crown  
great in honour, rich in wonders  
has its lodging wonderfully.  
Which our father did erect  
And entrust to our fraternity  
and left it to them, as is known,  
Sancti Spiriti it has been called.

But the length of time through many year  
Have however altered this name.  
In our documents, however, it remains  
The same as can be read therein.

In this cloister we live, I tell thee  
Dressed all alike,  
Yet are we not bound down  
to the yoke of the Pope of Rome  
As in former times we were  
Enveloped with that ill treatment.

Together with our well cared for acres  
We are surrounded by a green forest,  
A noble river quite clean  
Runs gently through our domain.  
Not far from us there exists  
A fine and farefamed City,  
Where we procure what we require  
At any time that we desire.

In this place we live, believe me,  
in the enjoyment of freedom.  
The neighbours generally, round about  
Don't know who ever we can be,  
Many poor people daily and for ever  
Knock at our door desiring relief  
which we then send amply relieved away again.  
Whoever is troubled with disease  
and those whom evil fevers plague,  
All seek their refuge with us  
Those are helped quickly and at once

Wherfore the whole neighbourhood  
Is affected with loving kindness to us  
Loves and honours us, wishes us all good things  
And if a service can be rendered us  
it is done with joyous heart and willingly.

What more then can we now desire  
There is no man who intends or dares  
to hurt us in our bodies or goods;  
What more should we therefore desire

That we would like better.

I nearly had told the place  
Where our order is concealed,  
But to tell that name now  
I have serious objections to.

In order that we have knowledge  
And news of all things in the order  
So that everything shall be free  
And unconcealed from any of us,  
We travel through all lands  
Unknown, now here, now there.

This is now my third voyage  
Which I have completed with zeal,  
Therefore have I rested a day finally in Hagenau.  
Because the rain without ceasing  
Has delayed me and the weather is wet  
Which has prevented me as aforesaid  
So that I could not get away.

Scarcely shall I complete within the space of a year  
my voyage which is prescribed to me,  
And how many countries and people do remain  
Which I have to visit yet  
In a little time and without vexation.

In the meantime it is not forgotten  
And is often done by me  
That I salute the order secretly  
By means of letters  
And communicate to them truthfully  
Many secret things frequently  
What I discover on my travels,  
That they know very soon.

And although we travel out and home  
Through foreign lands generally  
There is no host ever lived on earth  
Who received vexation and trouble  
One single time through us.  
We treat them well  
Pay for meat and meal and lodgings  
and what in such a case is fair and customary,  
Give them addition rich gifts;  
Wherefore as good friends  
We never are a burden to anybody.

The elder brethren of this order  
Have come to this agreement  
That the younger brethren henceforward  
Shall allow themselves to be used for this purpose  
But that their knapsacks are filled  
With rich and ample provender,  
Until they have in proper manner  
Deserved for troubles suffered and true diligence  
Their rest in the future.  
And have deservedly earned  
That for the rest of their lives  
They may live in peace without troubles.

We are anxiously desirous  
To study much more  
And daily to know much more  
Is our desire, wish and object  
If we find anything that is good anywhere  
Then we do it from that time  
Note it, and make note of it.

Therefore nothing can happen  
In Germany at any time  
But we see it at once with our eyes.  
If any new books come out  
The Bookguide brings it to us at once,  
who is properly met for reward appointed to this office  
We treat honourably  
Manyfold Arts diligently  
With science, knowledge, art and handycraft  
We spend the rest of our time.

So that we may never be idle  
And stand in anybody's light  
We exercise ourselves at all times  
In the foreign languages of many lands.  
In Polish, Welsh, Spanish  
We all know how to talk  
In Italian and free Gallic  
And also in others whatsoever they may be (we can converse)  
There is no language throughout all lands  
Unknown to our Order.

Nature is assiduously examined  
Experience is highly valued  
What anyone in the fraternity  
Has newly, through his brain power,  
Discovered and studied  
He submits quickly to the Fratres  
Who examine these matters at once  
And amply weigh and value them.

We have in these times many things  
Which were invented by the Ancients  
Which we admit and experiment with  
And readily allow them to pass  
Which if rightly looked at  
Are hardly to be comprehended by human mind.  
At times also the inclination takes hold of me,  
When I can hardly help being idle,  
Idleness being a bad counsellor  
So that I write Poetry,  
And in this enjoyment kill my time.,

Amongst us we maintain certainly  
The due regulations without murmuring  
Our spirits inward and outwardly learn  
In peace and flame of love,  
One mind, one soul, one sense, one heart,  
One will, one opinion, one pain  
Are dwelling in us,  
Unity is our delight and most beautiful ornament.

Nobody knows anything but that forthwith  
The others know equally well  
Just as nobody owns anything particularly himself  
It is one heart, one sense, one council.

Our worthy overseer  
Then calls us together  
At certain hours and orders freely  
One after the other regularly  
To refer in Mediem (to practically try)  
What he has learnt in studying.  
As soon as that happens  
We do not all omit  
To consider the matter  
Now to argue pro et contra  
And what then is found correct  
Is entered at once into the Protocol (Minute Book)  
What is found false, as false is rejected.

Thus do we always proceed  
There everybody begins to tell  
What he in all his days  
Has heard, read, meditated  
All is truly referred.  
Then for love of our posterity  
All this is immediately also  
Entered with care into a Book.

What then pleases the Order  
The president (praesul) when it suits  
Knows how to use place, measure and time  
And sets a task now one or another  
That he do something and experiment (laborier)  
According as his known information (according to his ability)  
And qualification for the art  
Whom the Brethren altogether  
Counsel in many ways  
By (word of) mouth, with (helping) hand and good counsel  
With assistance, science, and actual help (physical assistance)  
A library there stands  
With many thousand beautiful books.

No single trouble sorrowfull  
Is to be thought of in this world  
Which in the least could  
Trouble us anymore, nothing can be found  
That we should go short of here on earth  
God has given us plentifully  
With abundance what we lack  
No shortcomings are to be felt.  
On little do we live  
Well satisfied with some thing.  
Our bodies we cure  
According to nature properly.  
Therefore our health is good indeed  
And we live many a long year,  
Which creeps softly along like a tender rivulet  
Runs equally away on its course.

If it is required and necessity demands  
That we require money or goods  
For honours sake or necessity requires  
Then it is splendidly everywhere  
No dearth of Riches is here  
Of Power, pomp or reasonable adornment  
God give that every fellow  
Who hankers after temporary riches  
Knew thus to arrange matters  
In this world without guile or trick  
to do likewise when much honour  
would ensue to the fear of God  
And vice and shame would not  
be so plentiful in our fatherland.

God be praised,  
innocently we have to be blamed by evil tongues about many things  
by false hearts who charge us  
With things which never came into our minds.

What we began for the sake of the truth,  
That is explained in evil  
Therefore what we are charged with in evil  
We do not repay in evil  
But suffer patiently  
In our heart and peacefully

He who accuses us of magic lately and without fear,  
and quite openly incriminated us  
and branded us with disgrace,  
That very pious man  
Does not himself know with whom he has to do.  
Truly he is in error absolutely  
And knows nothing at all about us.

But this I don't at all deny  
But grant it readily with all my heart  
That we naturally in many things  
Bring many a miracle into effect  
About which many an ignorant man  
May easily give many a thought  
As in chemistry many indeed proceed  
Without measure or object  
No day ever elapses  
Which does not see something in his fire (in his crucible)  
If he thinks that all this is done  
And not without the Devil's help,  
O God he is deceived  
And is in eternal error.  
For it is our care always that we together in common  
promulgate the honour of God  
Throughout the world in every place  
Serve God purely with hand and mouth  
Out of pureness of soul from the bottom of our hearts  
Full of the fear of God is our life  
Whom we to honour it is our duty  
To our neighbour our services are  
Openly ready now and evermore  
What more do you want dear Christian (brother)

Know that our College is an academy  
full of learning of God's word,  
what more do you want  
The time will yet arrive  
That it shall be hidden from no one  
In all this world what the power of God  
Has conceived by means of an order  
Amongst all people in every land.

The value of our order is recognised  
Be it about high and weighty matters  
Which will call many to wonder greatly  
Whereof the stiffnecked world  
Shall be horror struck—as often declared,  
Out of our work it can be seen  
What benefit we have intended.

We are not lazy bellies  
Who are only trained to eat and drink  
We are no useless world plague  
Who lay themselves out for idleness  
But all our leisure is full of labour here and there  
Which labour serves to benefit  
The common weal for all his good  
And serves to your praise  
Lord Jesus Christ my saviour.

True it is and I cannot deny  
That many a false book is in print  
As if our society had published the same  
Which never came from us  
Nor would we dare to issue it.

A pious honest good man  
Can soon distinguish about these  
Who rightly considers our Reputation (Famam)  
And carefully bears in mind its sense

To say nothing about many an impudent clown  
Calls himself our Brother  
Whereas the unfortunate fool  
Widely differs from our Society

Such a deceiver a short while ago  
Has been found out at Nuremberg  
Who, amongst the common people  
Disseminated very many lies  
Until by reason of the truth  
he was in a very few hours convicted  
That he was a scoundrel and annant thief  
Who did nothing but brought misery on land and people  
Therefore on the gallows as he deserved  
His body became the food for the rooks.

In Augsburg also in the same way  
A landlouper was found out in flagranti delictu  
And his back well paid for this  
And the broom on his back he carried  
Out of the town as a reward  
And both his ears were cut off the head  
Of the wicked clown as a reward.

It serves them right all these fellows  
Who want to brag about the joint of meat  
Who have not tasted the Broth  
Such pay is proper for such tricks.

Here it is well also to bear in mind,  
Unfairly we are often thought of,  
That we do not make ourselves known  
And call ourselves after our first father,  
But his name clearly do not discover publicly,  
Indeed those altogether do us an injustice in this case  
Who say freely and without concealment  
That our name be only a dream.

You godless bumblebees do not err  
Your hive troubles us little  
Leave our Beehive undisturbed  
If you cannot please yourselves otherwise  
For your iniquity will be brought to light  
By us in a very short time

Therefore do not lightly believe  
What lyingly is painted to you  
Without you like to be made a fool of  
And deceived by false appearances  
And tell me this without wicked guile  
That in our days the world throughout  
Is dressed in the feathers of Lady Fraud  
Deceit, falsehood and wicked tricks reign now  
and every instant we find many Landswindlers.

Everybody pretends to know about us  
And lies and swindles without measure or number  
And all is ever invention alone

People hunt us very assiduously  
And many a question arises about it.  
The Jesuitical wicked crowd  
Invent many a hundred secret things  
That they may soon and above all  
Require to know of a surety  
Where we might dwell  
Day and night they enquire about us.

In order to avoid their jaws  
And look well after our affairs  
And that our order does not become the prey  
Of these unmannerly wolves  
We have always to be careful  
And not make ourselves too public.

O holy and powerful God  
Save us from this wicked lot  
Cast down their godless impudence  
Keep our order in your protection  
If so be that you are pleased at this time with all our works,  
Turn away, turn away all our enemies  
Who have become wickedly wrath  
That they in no wise on us may  
Satisfy their great hatred

Protect the pious, Lord Jesus Christ  
Who art the refuge of us all  
For it is our wish all together  
To be known publicly  
To the world and the globe of the earth  
As God the best of witnesses knows

Oh that this in a short while may happen,  
How great would be our delight  
But if without end or finish  
Yet many obstacles be found  
We think the best counsel to be  
To keep as we are for a little while longer  
But in such a way that meanwhile  
We certainly make many more friends

Therefore we appeal to many a learned man in our writings  
With letters and by our own hands  
Although our names are not known,  
That is known to many a philosopher  
Many a chemist, many a Doctor  
Many a Reverend, many a worthy man  
Knows the sound of our trumpet.

Were I to let you know all  
And mention their names  
O Eternal God, what a book  
would this indeed become  
Go now and doubt more  
Whether in untruth and dishonour  
Our free Brotherhood  
Really be in the nature of things

You must not make silly remarks  
The work itself will convince you  
What this noble brotherhood has  
Of might, of vitality, of power

But—where have I finally got to?  
I have almost gone too far  
Therefore that I do not go beyond  
My object or say too much  
Or more than is permitted to me  
I will finish for this time  
And lay away my pen

Go be with you, and fare thee well  
  
And now I beg kind permission  
What I have communicated to you this time  
If you do that and we get knowledge of you  
You will soon receive more.

B.M.I. of the Fratres R.C. the least  
He wrote this during his third journey at Hagenau  
in which place he lay several days quietly, stopped by the rain.  
Done the 22 September Anno 1616.

# THE SEVENFOLD KABBALAH

Paul Krzok ©

It is well known amongst esoteric students that the philosophy of the Kabbalah is based on the pattern of the ten Sephiroth. They will also be aware that the three upper Sephiroth, the Supernals, are separated from the rest of the Sephiroth by the Abyss. In modern books on the Kabbalah, not very much, if anything, is made of this fact. But if older Kabbalistic texts are examined, it can be seen that the importance of the seven lower Sephiroth in their own right is emphasized quite clearly, although not extensively for some reason. Perhaps this is why modern teachings have ignored the sevenfold system?

Although this septenary system needs to be researched more thoroughly, I hope that the following information will stimulate both Kabbalists and other esoteric students to examine these ideas.

When Kabbalistic texts are examined, it can be seen that seven is mentioned more than any other number and is said to represent perfection, as the Zohar puts it: "Because all mysteries and glorious sanctifications are centred in the mystery of seven." [1] Also: "When that contact was established the kingdom was firmly erected with support from the world above, whose symbol, in David's case, was 'seven years', seven being the number of perfection because it contains all." [2]

## The Macrocosmic Aspect

There is no denying that the teachings of the Kabbalah are based on the ten Sephiroth which are the attributes of God. But it appears that the three upper Sephiroth are not directly active in the macrocosm (i.e. heavens, earths, hells, etc.) or the microcosm (i.e. man). The Supernals in fact exert a subtle influence

through the lower Sephiroth by the agency of Daath (which is formed from Chokmah and Binah and is really Kether on a lower level), which permeates the lower part of the Tree: "And it (Daath) entereth into the head of the Microprosopus (the six Sephiroth below Binah) and formeth another brain. And thenceforth it is extended and goeth into the interior parts of His body, and filleth all those conclave and assemblies of His body." [3]

It seems then that the three Supernals have a distinct and separate existence to that of the lower seven Sephiroth, as the following suggests; "Thus the world of Emanation (Atziluth) is divided into 'Origin' (the Supernals) and 'branch'. And it is the Origin that we are forbidden to speak of. But of the branch, the seven Sephiroth, we are obliged to study." [4] Moses Cordovero says that the three Supernals belong to the area of divine thought, unlike the lower seven which belong to the divine emotions and actions. He warns against contemplation of the three Supernal and bases this idea on a mystical interpretation of a passage from the Bible: "You shall let the Mother (Binah) go, but the young (the lower seven Sephiroth) you may take to yourself" (Deut. 22:7). [5] Also, the following line from the Bible is used by Kabbalists to express the remoteness of the Supernal: "The nakedness of thy father (Chokmah), or the nakedness of thy mother (Binah), shalt thou not uncover" (Lev. 18:7). [6]

The distinction between the three and the seven is also shown in the following passage: "When God created the world, He established it on seven pillars, but upon what those pillars rest (the three Supernal) no one may know, since it is a recondite and inscrutable mystery. The world did not come into being until God took a certain stone, which is called the 'foundation stone', and cast it into the abyss so that it held fast there, and from it the world was planted." [7] And: "This stone has on it seven eyes, as it is written, 'One stone seven eyes' (Zech.3:9), and it is called 'foundation stone'..." [8] These pillars and eyes are obviously the seven lower Sephiroth, which the text clearly shows to be the blueprint for Creation, whilst the three Supernal remain concealed.

The seven lower Sephiroth of Atziluth, which are often known as the "seven Sephiroth of construction," seem to be the archetypal pattern for all levels of the cosmos, including man. I have shown this pattern to some degree in my article in the Hermetic Journal No. 20. [9] Here I have shown that the lower seven Sephiroth of Atziluth have set the mould for the Seven Halls or Upper Heavens (Beriah), the Lower Heavens (Yetzirah), the Seven Earths (assiah), and the Seven Hells. Rabbi Krakovsky also seems to agree with this conclusion: "The seven lower Sephiroth of the world of Emanation; Mercy, Judicial Power, Beauty, Triumph, Splendour, Foundation and Kingdom, as we have learned, are the first pattern by the Infinite to be used in the creation of all the worlds." [10] This pattern of seven can be seen in the Bible as the "Seven Voices" of Psalm 29, the "Seven Channels" of Isaiah 11:15, and the seven attributes of God in 1 Chronicles 29:11.

In the Zohar, the "Seven Palaces", which are lower analogues of the seven

Sephiroth, are given as follows: "The first palace is the palace of love; the second, of fear; the third, of mercy; the fourth, of prophecy through the clear mirror; the sixth, of righteousness; the seventh, of justice." [11] These perhaps give an indication of the modes of consciousness that can be experienced at the seven palaces.

The importance of the sevenfold principle is clearly expressed in the Sepher Yetzirah when discussing the seven double letters. It says: "From the seven He hath produced the Seven Heavens, the Seven Earths, the Seven Sabbaths: for this cause He has loved and blessed the number Seven, more than all things under Heaven." [12]

According to Professor Matt, in his abridged edition of the Zohar [13], the Shekinah is called "Seven" because she contains all of the lower seven Sephiroth. This demonstrates that the lower seven Sephiroth are semi-independent of the three Supernals. This is of particular importance when it is remembered that God works mainly through the Shekinah when he is active in this world. Therefore, the active form of divinity is sevenfold.

A further aspect of the Kabbalah's sevenfold nature is the Shemittot, which is another teaching of the Kabbalah which seems to have been totally neglected by modern writers, except for G.G. Scholem, who wrote a brief account of it in the Encyclopædia Judaica. [14] This doctrine of cosmic cycles states that the first three Sephiroth remain concealed and do not activate worlds outside themselves. Each cosmic cycle is based on one of the lower seven Sephiroth and is called a Shemittah (a term taken from Deut. 15), and has an active period of 6,000 years. In the seventh millennium, the Sabbath-day of the cycle, the Sephirotic forces cease to function and the world returns to chaos. Subsequently, the world is renewed through the power of the following Sephira. At the end of all the Shemittot there is the "great jubilee", when the lower worlds and the seven supporting Sephiroth are reabsorbed into Binah. The important points of this doctrine are that the three Supernals remain apparently inactive, whilst the seven lower Sephiroth control the cosmic cycles.

### The Microcosmic Aspect

In man, seven has a position of fundamental importance, which in the Kabbalah is almost identical to the septenary system in Yoga, although few esoteric students seem to be aware of this. Usually, when the Sephiroth are compared with the chakras, the former are usually bunched together so that the ten Sephiroth can artificially match the seven chakras. This is usually done by making the Ajna equivalent to Chokmah and Binah, the Visuddhi equivalent to Geburah and Chesed, and the Manipura equivalent to Hod and Netzach. This is clearly ridiculous. Logic would suggest that the lower seven Sephiroth are equivalent to the chakras, but to show this more clearly would obviously need a separate article. To return to the

main theme, the following passages should show the sevenfold pattern in man.

Here Rabbi Hai Gaon (939-1038), head of the Babylonian academy at Pumbedita, describes the sevenfold principle in man during meditation:

"He must then place his head between his knees and chant many songs and hymns known from tradition. From his innermost being and its chambers, this individual will then perceive the Seven Chambers, and it will be as if he is actually seeing them with his own eyes. In his vision, it is as if he is entering one chamber after another, gazing at what is in each one." [15]

These seven chambers are either the Sephiroth, heavens or palaces or alternatively, the microcosmic equivalent in man himself.

In the following quote from the Zohar, the priests of Israel are anointed or ordained daily for seven days (see Lev. 8:33) which corresponds to the lower seven Sephiroth:

"Happy indeed are the priests who are crowned with the crowns of the holy King, and anointed with the holy oil, because thereby is put in motion the supernal oil which moistens all the Seven and from which the seven lamps are lit, this oil comprising them all, as we have learnt that there are six, and this is the consummation of all; hence 'seven days he shall consecrate you'. Therefore, too, the Community of Israel is called "Bathsheba" (lit. daughter of seven), because She is the consummation of six others." [16]

In the Bahir, which is an earlier Kabbalistic text than the Zohar, the septenary nature of God and man are discussed:

"And what are the sons? I have already told you that the Blessed Holy One has seven Holy Forms. All of them have a counterpart in man, as it is written (Gen. 9:6), 'for in the form of God He made man.' [17]

The following short quotes from the Zohar give clear indications that man contains within him seven centres and not the ten which is more commonly taught: "Before it (the soul) enters into the body of man, the Holy King crown it with seven crowns." [18] "...the term 'and I will make thee swear' implying that the servant will be invested with the mystery of the seven celestial lights which constitute the mystery of sublime perfection." [19] "Similarly seven lamps were attached to Aaron, and he lit the lower lamps from the higher." [20]

## Conclusion

Firstly, I feel that it has been shown beyond any reasonable doubt that the seven lower Sephiroth are the active and immediately accessible forces in the cosmos and man, and that they should be concentrated upon in working with the

Secondly, I believe it could bring the eastern and western esoteric teachings closer together to a greater mutual understanding if the Kabbalistic septenary system could be further researched and compared with the eastern ideas. I suggest this would be particularly fruitful if more of the earlier Kabbalistic texts could be examined.

Finally, most readers will be aware that the sevenfold pattern occurs in most ancient religions such as the Gnostic, Chaldean, Egyptian, Tibetan and Chinese, as well as the Hindu religion. This being so, it would be very useful if their sevenfold systems could be carefully examined and compared with the other, for no doubt interesting ideas and conclusions would be generated.

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