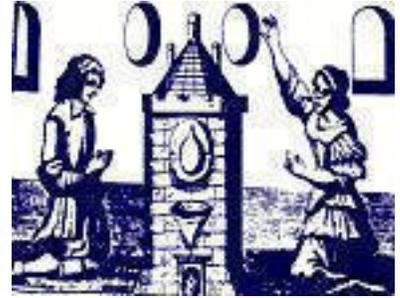


Alchemy Journal



Volume 1 No.1 Winter 2000

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Alchemy: the Cosmological Yoga (by Maurice Aniane)

Part 1: What Is Alchemy?

Alchemy in most ancient civilizations is none other than the science of the sacrifice of terrestrial substances, the liturgy for transfiguring those crafts that deal with "inanimate" matter. We find it everywhere from archaic Mesopotamia to ancient China and in India throughout the ages. In these traditions, "mythological" in form, alchemy is not restricted to any particular place: if the Spirit is everywhere, obviously it is also in a stone; when the one and only light, that of Divine Intelligence, is manifest in the sun, in an eagle, and in honey, it is surprising that it is also manifest in gold, that every metal is gold which does not know itself, and even in its ignorance is a "state" of gold? If man has no other role than to

worship in the undivided sanctuary of his body and of nature, is it surprising that he should "transmute" lead into gold? Neither can sanctity be divided, and the "miracle" of transmutation reveals its omnipresence.

Alchemy in the metaphysical and mythological traditions had no more importance than the dance which expressed the sacred nature of rhythm, showed the worshipful circling of the dancers to be the same as that of the stars, and, in the sudden immobility of the body, "transmuted" time, the sleep of lead, into the pure gold of a moment of eternity. However, alchemy was destined to have a special significance in the realm of the "monotheistic" traditions, and particularly in Christianity. Apart from traces of folklore that still exists in some rural communities of Europe, alchemy, or, more generally, Hermeticism, seems to have been the only cosmological doctrine to survive in the Christian world. It has therefore been called upon to play a major role "beneath the surface" in a religion that stressed "contempt of the flesh" and shunned cosmology.

In fact, during the early Middle Ages and up to the beginning of Gothic Art, alchemy was not opposed to Christianity but completed it. Through it, the Eucharistic effusion radiated even into the heaviest states of matter. It was no longer only bread and wine that were transubstantiated, but stone, lead, the lime of bones and rocks. Vivified by Christianity, alchemy gave the latter a "technical" application in the "psychocosmic" realm, which Christianity had neglected because its aim was not to establish man in the world but to lead him out of it.

So alchemy could not have survived in the West without the tremendous initiatic effusion of

Christianity: just as the archaic house only exists because of the chimney by which it communicates with "heaven," so there is no possible cosmology except around the "central" state, through which one can find a way out of the cosmos. However, without alchemy Christianity could not have been "incarnated" in a total order: there would have been monks and saints; but there would not have been the sacred idea of a nature which could endow the arts and crafts, and heraldry, with their character of "lesser mysteries." In a time when we are weighed down by heaviness, it is perhaps urgent to remind Christianity that it not only accepted but, in the centuries of its noblest incarnation, animated a true "yoga" of heaviness and matter.

Despite the insistence of historians of science, alchemy was never, except in its degenerate aspects, a primitive chemistry. It was a "sacramental" science in which material phenomena were not autonomous, but represented only the "condensation" of psychic and spiritual realities. When the spontaneity and mystery of nature is penetrated, it becomes transparent. On the one hand it is transfigured under the lightning-flashes of divine energies, and on the other it incorporates and symbolizes those "angelic" states that fallen man can only glimpse for brief moments, when listening to music or when contemplating a human face. Symbols are not meant to be "stuck onto" things: they are the very structure, the presence, and the beauty of things such as they are in the process of perfection in God. For alchemy, which is the science of symbol, there was no question, as has sometimes been said, of a "material" unity of nature, but of a spiritual unity – one could almost say a spiritual Assumption of nature. For nature, ultimately, is none other than the place of a metaphysical principle: through man it becomes the body of the Word and, as it were, the bride of God.

This Assumption of matter is the key to the alchemical work, which simply helps substances "to plunge into the Father-nature," that is, to incorporate, according to their mode of being, the greatest possible spiritual light. "Creatures must plunge into this Father-nature and become Unity and the only Son, "for nature, which is God, seeks only the image of God." "Copper, because of its nature, can become silver, and silver, by its nature, can become gold: so neither one nor the other stops or pauses until this identity is realized." For gold is the most perfect of metals, the one whose luminous density best expresses the divine presence in the mineral realm: through spiritual continuity each metal is virtually gold and each stone becomes precious in God. This transfiguration of nature – memory of Eden and expectation of the second coming (*Parousia*) – can at present only take effect in the heart of man, the central and conscious being of the creation. Indeed, that being so, "the eye of the heart" can see gold in lead and crystal in the mountain, because it can see the world in God.

Alchemy, like all the ancient sciences, was therefore an immense effort to awaken man to the divine omnipresence. Its importance is to have emphasized this omnipresence in the darkest heaviness: there where the pseudo-mystical, "idealistic" perspective would be least likely to look for it; there, on the contrary, where, according to the analogical inversion of a "sacramental" vision, the divine omnipresence "contracts" and most strongly withdraws into itself. If the production of metallic gold has sometimes been achieved, then it was simply a *sign*. It was no more of a miracle than that of a saint whose look transforms a sinner. Just as the saint sees in the sinner the possibility of sanctity, so the alchemist-sage saw in the lead the possibility of metallic sanctity, that is, of gold. And this vision was "operative."

But the alchemist did not seek to make metallic gold. That was not the true meaning of his work. His purpose was to unite his soul so intimately with that of the metals that he could remind them that they

are in God, that is, that they are gold. The medieval alchemist actualized the Word of Christ to the letter: he proclaimed the good news to all creatures. "The stone is the Christ," all the Hermetic texts of the Middle Ages hopefully repeat. Through his vision of Christic Gold, the alchemist could transmute every "imperfect metal." But he did it only rarely, for as a saint, he knew that the time for cosmic transfiguration had not yet come.

The true role of the alchemist was twofold: on the one hand, he helped nature, suffocated by human decadence, to breathe the presence of God. Offering up to God the prayer of the universe, he anchored the universe in being and renewed its existence. The texts call him *king*; as secret king, he confirmed the order of time and of space, the fecundity of the earth producing grain and diamond, as did the kings of ancient societies, like the emperor of China up to the beginning of the twentieth century. In the second place, the alchemist, on the human plane, "awakening" substances and gold itself to their true nature, used them to prepare elixirs which gave "longevity" to the body and strength to the soul: "drinkable gold" was a gold *awakened* to its spiritual quality, and reflected in its order the "immortality medicine" as St. Ambrose said of the Eucharist. The true role of the alchemist was to celebrate analogically a mass whose species were not only bread and wine, but also all of nature in its entirety.

A Meditation on Paracelsus (by Mary Hurst)

The alchemist Philippus Aureolus Theophrastus Bombastus von Hohenheim, known as Paracelsus, (1498 to 1541) was a great physician, chemist and philosopher. He discovered, for example, that substances that make us sick can also, in small quantities, make us well, or protect us from further infection. He worked hard all his life to teach the truth to a reluctant medical establishment, and died at 43, probably at the hand of someone who wanted him silenced.

In studying the story of his life and achievements, intriguing insights about his personality have been coming to me between the lines of what I read. What I am discovering is that, while there is nothing funny about Paracelsus, his work, or the story of his difficult life, I still catch myself smiling, and at times I almost want to laugh. Paracelsus was deadly serious about his work, yet he had a sense of humor. The man's in-your-face style as portrayed in his writing and teaching makes me applaud, as we do any time one of the "little guys" tells the rude truth to authority. Paracelsus was a great "ranter," but he was no puritan, like his contemporary Savonarola, the reformer of Florence. He was exuberant, full of "entheos" — the God Within — alive and lusting to get inside the clockwork of the world to discover what makes things tick. He was both self-aggrandizing and humble in the face of the great mysteries. He was completely devoted to spreading what he believed to be the truth, yet with his over-the-top pronouncements and denunciations I suspect that, at some level, he was putting us on. Of course, the medical



establishment of his day did not see it that way. In fact, our word “bombast” comes from his name and is a perfect description of his oratorical style.

Art historian James Elkins (What Painting Is: How to Think about Oil Painting Using the Language of Alchemy) notes that, “After one seminar Paracelsus had infuriated so many doctors and druggists that he had to flee for his life in the middle of the night.” Imagine him pouring sarcasm and verbal vitriol onto the professors and doctors at the University of Basle, as he accuses them of doing more harm than good with their antiquated and dangerous “cures.” He tells them that their beliefs are not based on actual experience, and challenges them to “get off the couch and get to work,” to stop reading ancient texts and go out and discover the world for themselves. Rude and fearless, he burnt the classical medical works of Galen, Avicenna and others to make the point that the ancient “cures” were worthless. Paracelsus had reason to fear the maddened doctors, but even more reason to fear retribution by the Catholic Church, on watch constantly for heresy.

Again, I find a certain tongue-in-cheek quality in his attempts to avoid accusations of blasphemy by writing a history of alchemy that grounds it in the Judeo-Christian faith. As always, the wildest assertions of Paracelsus were stated flatly as unequivocal truth. In “The Aurora of the Philosophers” he begins with the assertion that Thoth (the ancient Egyptian bringer of wisdom who became a god) was in fact Adam. In his version, the Pillars of Hermes were not pillars but two stone tablets that contained information on all the natural arts written in hieroglyphics.

Skipping ahead in history, Paracelsus writes that, after the Deluge, Noah discovered the tablets “under” Mount Ararat — perhaps an echo of the Ten Commandments of Moses, found on Mount Sinai. This “universal knowledge” descended through Abraham, Jacob and the other Patriarchs of Hebrew tradition, and became the intellectual property of Wise Men called Magi, such as those who visited Jesus at his birth. According to Paracelsus, this is the true alchemical tradition, and “the Art” as “discovered” by the Greeks was corrupted. This point of view may reflect his beliefs, but it also neatly supports the Church’s position that the ancient Greeks and Romans were the original “pagans” against which the early Christians rebelled. Paracelsus insisted that the Greeks (in particular the Sixth century Greek philosopher and mathematician Pythagoras) were not true wise men because they “would not admit disciples belonging to other nations than their own.” Paracelsus’ words were supported by his actions: for example, he gave his lectures in “the common German tongue instead of Latin,” which scandalized doctors and professors at the University of Basel, where he taught in 1527. According to Paracelsus, the wisdom of the Greeks was “mere speculation, utterly distinct and separate from the other true arts and sciences.” He notes that this flawed science “flourishes with the Germans, and other nations, right down to the present day.” He tells us that European science has been wrong-headed all along, Q.E.D., from ancient Greece to “modern” Europe! I theorize that Paracelsus’ attitude toward the Greeks may also have come from an unconscious personal bias. According to James Elkins, Paracelsus (like the young Pharaoh Akhenaten, another important figure in alchemical history) had a pear-shaped body and misshapen face with protruding lips. In contrast, Pythagoras was known for his beauty and long hair. In his work and in his person, Pythagoras embodied the Greek ideal of beauty and order that excluded Paracelsus by implication. Like Paracelsus, Pythagoras was a self-promoter, however he was rewarded for his scientific and mathematical discoveries, while his less-favored descendant was frequently run out of town on the sixteenth century version of a rail.

An ugly genius, Paracelsus suffered ridicule for his appearance as well as his beliefs; one can imagine

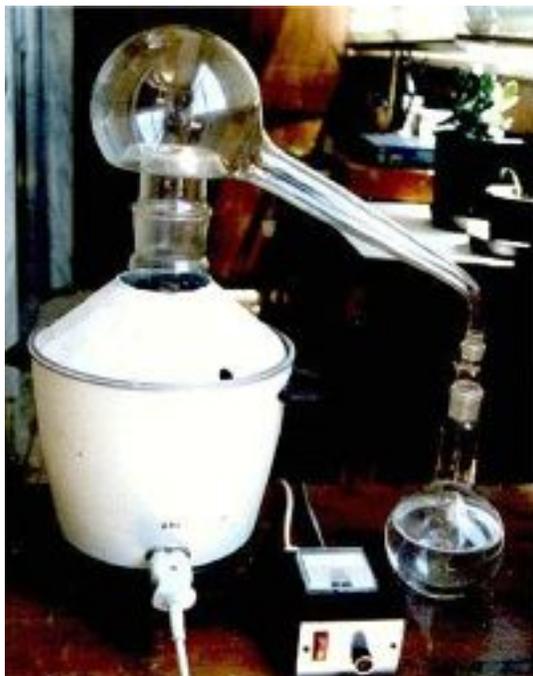
his “bombast” arising from a need to stand up for himself, his rudeness a preemptive strike against the derision he had good reason to expect. Even though his cures turned out to be effective, the medical establishment did not accept him. Yet he never doubted that he was right, and rejection only caused him to pour it on. He was a magnetic speaker, and drew crowds of disciples and detractors wherever he traveled. Despite being the archetype of a “royal pain in the ass,” I believe that Paracelsus’ enthusiasm and good humor sustained him as he was hounded from one European city to another for his beliefs. He would appreciate knowing that today he is honored and his work is regarded as indispensable to the furtherance of modern chemistry and medicine. In addition to the discovery of cures and remedies, Paracelsus’ life work was a search for what he called “the chief and supreme essence of things.” To him, the Philosopher’s Stone of the alchemists was the divine Quintessence achieved only through the highest degree of purgation and purification. This “perfect substance” was known to include in itself “the essence of all celestial and terrestrial creatures.” Its exact nature was “impenetrable” even to the wisest of the Magi. A seeker might find “wonderful and strange effects,” but such effects were not to be mistaken for the Thing itself. Was Paracelsus saying that the Quintessence, or Philosopher’s Stone is God? Or was he saying something else?

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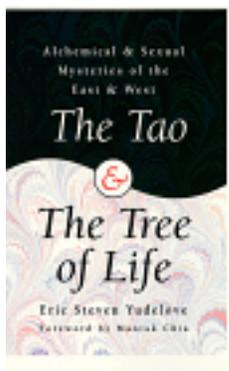
Researcher Kirsten Houseknecht is working on a study of alternative spirituality and would like people who have left traditional religious faiths for some other variety of religious orientation (paganism, Buddhism, meditation, Wicca, etc.) to take a short email interview. You can email her at Kirsten@fabricdragon.com.

Laboratory Notes



A 6-liter alchemical oven can be made with a 1,000 watt deep-frying cooker. It can be used for the distillations of essential oils, wine, and vinegar. Before buying the electric frying cooker, acquire a good quality 6-litre Pyrex glass balloon, with plane bottom, to make sure it fits in the appliance. You will need to install, between the oven and the outlet, a 1kW electronic voltage regulator. The regulator will allow you to regulate the voltage of the electric current between 0 and 220 volts AC (110V in USA) in a way that you will obtain the suitable temperature in the oven. You will also need a variety of specially-made glassware. You will also need to cut an asbestos pad to form the bottom and upper hood of the furnace. The final product is shown in the photo. (For detailed instructions, see the Alchemy Petrinus website at <http://planeta.clix.pt/petrinus/ovalemb6-e.htm>.)

New Releases



The Tao & The Tree of Life: Alchemical & Sexual Mysteries of the East & West

by Eric Yudelove (reviewed by Onelove@onemain.com)

Click on book cover to order this book at a 20% discount.

Eric Yudelove has a writing style that makes the esoteric subjects of this book very easy to understand. I have a personal bias with authors who get caught up in complexity. I feel the underlying principle of spiritual philosophy and practice is

simplicity. Not only does Eric outline Taoist internal alchemy, but he also shows the direct parallel of the Taoist system with the Middle Eastern Kabbalah system. Upon the ultimate source of all things, both the Taoists and Kabbalists are in complete agreement. All existence came out of nothingness. The Taoists call this ultimate source Wu Chi (No Chi.) The Kabbalist call it Ayin (Nothing) or Ein Soph (No End, No Limit.) Wu Chi and Ein Soph can be experienced but can not be described. The route is meditation. Experiencing this nothingness is a profound mystical experience.

In the Taoist system, the Micro Cosmic Orbit Meditation and Healing Love sexual practices are the foundation of the higher meditations. The next stage is the Fusion of Five Elements meditation. The

Taoist view the human body as a microcosm (or miniature) of the universe (macrocosm) in the sense that they are both constructed from the five elements. Earth, Fire, Wood, Water, Metal correspond with your internal organs Spleen, Heart, Liver, Kidneys, and Lungs. There are also corresponding positive and negative emotions associated with each internal organ. It is through the meditation that you learn to purify and balance the emotions or elements and combine them with your sexual energy to form a spirit body inside your body at the navel center. The next higher meditation is Kan and Li or Fire and Water Meditation. This is where you place fire underneath water at your navel or cauldron to create a alchemical steam that rises to the brain. Also opening up the various energy centers corresponds with the 32 meridians of the Taoist system and 32 paths of the Kaballah. You are essentially building the Tree of Life within your body. Also the Taoist Thrusting Route corresponds with the Middle Pillar of the Kaballah. He mentions the path is a rather slow process because to reach enlightenment without first conquering the ego is what causes so many spiritual leaders and gurus to lead themselves and their students into trouble.

In the Sepher Yetzirah, one of the classical texts of the Kabbalah, it is stated that "In the 32 mystical paths of wisdom did Yah create the universe with numbers, letters, and sounds. The aim of Taoist Yoga is to create the Immortal Child mirrored by the Kabbalist creation of a Body of Light. The ultimate goal is to merge this Immortal Child or Body of Light with Wu Chi or Ein Soph - Nothingness. It is further explained how in the advanced meditations, that you begin to draw in the energy of the various planets Macro Cosmic Orbit or Larger Heavenly Cycle and align yourself with the North Star to accelerate the growth of the spirit body. Also it is mentioned connecting with the North Star corresponds with the Teli in the Kaballah. Teli means dragon or celestial dragon. Many of the ancient Hebrew sources say it refers to the constellation Draco. In ancient times the North Star was Thuban, a star in the tail of Draco. This is due to the shift over time. The North Star is also corresponds with the purple light of transformation. Alignment with the North Star takes place through the brain, also called the Crystal Palace or Heavenly Heart. In Western Alchemy, it corresponds with the Philosopher's Stone.

In the Congress of Heaven and Earth meditation, you combine Yin and Yang or union between the inner divine man and woman which gives rise to the spirit body becoming immortal, also referred to as the primordial Adam Kadmon. Activation of the Pineal, Pituitary, and Thymus gland also takes place. The spirit body now moves on and merges with the Wu Chi. This information has been secret for a very long time. The Taoist sages have been developing and perfecting this system of internal alchemy for perhaps three thousand years or longer. I feel that this information is the final chapter of Yogic practice that previously has been hinted at, or not spoken of at all. I also feel this information unlocks many of the mysteries throughout history and represents the highest aspiration of human existence. For the student of internal alchemy, this book is essential reading!

Website Reviews

Rubellus Petrinus has put together a wonderful alchemy website covering primarily the practical aspects of the art. Petrinus is a Portuguese alchemist who offers a multi-language website devoted to the operative and speculative aspects of alchemy, including vegetable spagyrics and salt volatilization. The furnace described in the Laboratory Notes section is from his website. Visit the Alchemy Petrinus website at <http://planeta.clix.pt/petrinus/>.

Alchemy Lectures and Workshops

EARTHSPIRIT CENTER. Los Angeles. November 11, 2000.

"Working with the Alchemical Tarot" is the title of a workshop to be held in Los Angeles on Saturday, November 11, from 10:00 AM to 4:00 PM. The tarot trump cards contain an ancient alchemical formula that provides the initiated user with an easy yet powerful system of transformation and manifestation. Discover the hidden pattern that connects the powers Above with the powers Below in this fascinating workshop with alchemist Dennis William Hauck. For registration information, contact the EarthSpirit Center at 323-254-5458. Email: info@earthspiritcenter.com.

L.V.X. Lodge (Ordo Templi Orientis). Los Angeles. Nov.14, 2000.

The L.V.X. Lodge of the Ordo Templi Orientis will present an evening with Dennis William Hauck on Tuesday, November 14. There will be a slide presentation and discussion on the esoteric principles of alchemy. One of the world's few practicing alchemists will guide you through the principles of alchemy in a unique and inspiring lecture. \$5 donation requested. For more information, call 310-645-5455.

EGYPT TOUR "In Search of the Emerald Tablet." March 15-27, 2001.

Join author Dennis William Hauck and rediscover the spiritual alchemy of the ancient Egyptians. The secret teachings will transform you, as you sail up the Nile River to an ancient source of peace and power. For a free brochure and detailed itinerary, email ETX Seminars at ETX@alchemylab.com with your address information. For online registration forms, visit the Soluna Tours website at www.SolunaTours.com/st-egyphhauck01.htm.

EDITORIAL

From the Editor ([Dennis William Hauck](#))

Welcome to the inaugural issue of the *Alchemy Journal*. This journal, like all proper alchemical endeavors, will seek to balance both the feminine and masculine ways of knowing (intuition and intellect) to arrive at truth. For that reason, you will find in these pages an eclectic blend of material, both scholarly and personal, logical and emotional, practical and spiritual. Just keep in mind that this publication seeks to stay *alive*, to become and remain a living thing in pursuit of a genuine experience of what alchemy is, where it came from, and how it works in the world today. If some of the things in this journal shock you, upset you, or set you afire with inspiration, then we have succeeded in our major goal: setting you on the path of alchemical perfection and transformation.

Submissions

Please submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the editor at DWHauck@alchemylab.com.

Acknowledgements

"Alchemy: The Cosmological Yoga" by Maurice Aniane is from an article of the same name that first appeared in *Material for Thought* magazine, San Francisco, California in Spring 1976.

Subscriptions

The *Alchemy Journal* is posted quarterly at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. To subscribe to the journal, send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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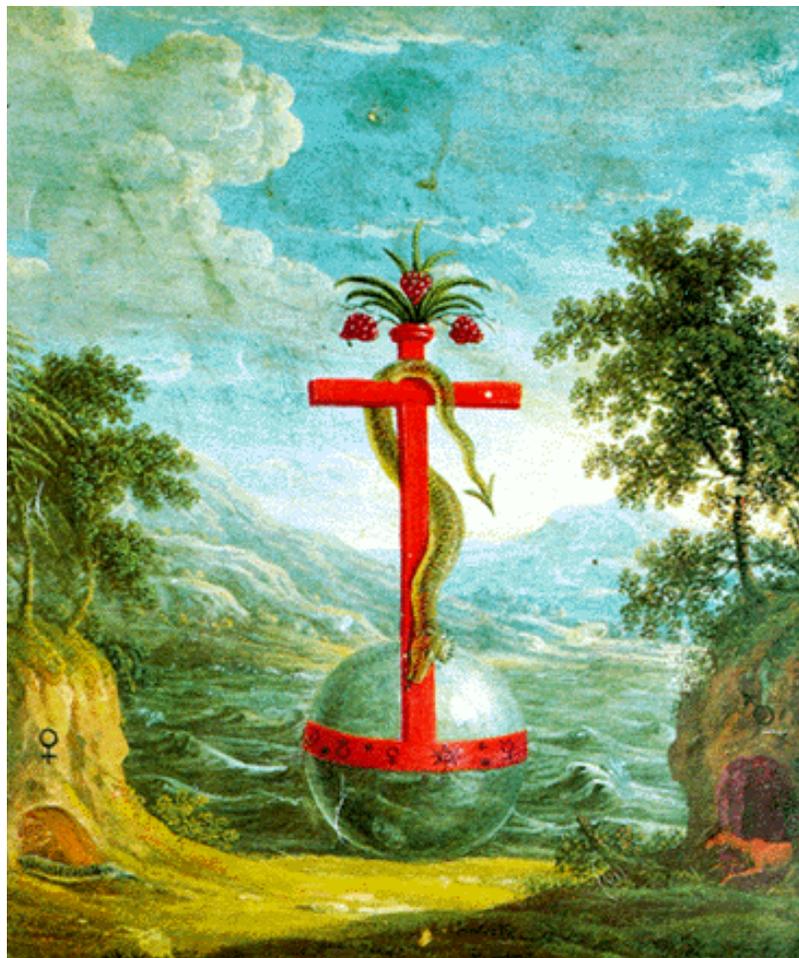
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Resources



Hermetic Meaning of the Sign of the Cross

(by [Mark Stavish, M.A.](#))

Gestures and symbols have always played a major part in the Western Mystery traditions. Yet, of all symbols, the cross has been the most prominent and influential in guiding western mystics towards cosmic consciousness. While seen as almost an exclusively Christian symbol, the cross has existed since the dawn of the mysteries. The Egyptian tau and anhk, the Cross of Christ's Passion, the Rosy Cross of the medieval and Renaissance alchemists, to the post-Vatican Two cross of the Resurrected Savior, all are historical variations of the same symbol that has lead a large part of humanity on its path to God.

Generally, the cross is seen as the linking of an upright line with a horizontal line, or the active (I)

with the passive, or receptive (-). When these two forces are combined, we have the creation of a third force, idea, or entity. While definite early sexual symbolism is present, it is on the psychological and spiritual levels that the cross is most fully explored. The Egyptian ahnk, or looped cross, is said to be an example of this early sexual (i.e. creative) symbolism, however, most of its later uses are as a sign of life force and divine power in a complete sense.

Jung suggests that the cross has its origins in humanities discovery of fire, and as such, is in reality a fire symbol derived from primitive man's rubbing of two sticks together in order to start a fire for warmth, protection, and the creation of tools. It is interesting to note, that words signifying cross, such as *krois*, *krouz*, *kreuz*, *crux*, *cruz*, or *croaz*, possess etymological similarities with words signifying fire. The roots *ak*, *ur*, or *os*, all signify cosmic light or fire.

The earliest crosses were simply marked as (T) or (X). Later variations added the additional arm to the top to form a (t or +). The equal armed cross (+) was used to represent the four cardinal directions, elements, colors of mankind (Hopi lore), as well as the Four Heavens of Zoroaster and its later

variation in Jewish Qabbalah. When circled it became the four seasons, stages of life, and all of the associations of life, death, and re-birth.

Plato in *Timaeus* tells how the Demiurge reunited the broken parts of the fragmented 'World Soul' through two sutures shaped like, what we call, the Saint Andrew's Cross (X). The Egyptian ankh, or looped cross, has for many, been the symbol of humanities resurrection, in that it shows the initiate greeting the day with arms outstretched and head held high. One theosophical writer calls this posture the "Madonna Posture" as if we are attempting to embrace all of creation. She further states that it is also good for the thymus gland/heart area, in that it creates a feeling of openness and compassion, right where the vertical and horizontal shafts meet.

During the Middle Ages the cross became chiefly associated with the crucifixion of Christ. As a result, the cross in an upright manner (+) became the symbol of Divine Power and Presence, the defeat of death and ignorance. By logic, the inverted cross, then became the symbol of blasphemy, demonic power, or the rejection of Christ's sacrifice. Yet this was a strictly historical interpretation at that time, for Saint Peter requested crucifixion in this manner, inverted, as he felt he was not good enough to hang the same way as did Jesus. Earlier, and later, mystical doctrines use the various forms of the cross to signify different flows of Cosmic force, potential, and rhythm.

In England the cross was associated with the Yew tree, often seen growing in churchyards. Christ in medieval songs and stories is said to have been 'hung on a tree' just like the Norse god Odin. Christian mystics would later change this to the "Tree of Life" of medieval Jewish mysticism, or Qabbalah.

By using the sign of the cross in a conscious manner, we can create within ourselves a condition that is supportive of mystical experiences and expanded awareness. We in fact, make ourselves, open and willing channels for Cosmic Wisdom, Universal Love, and Creative Power to manifest in our lives and the world. The Christian mystics called this the 'axis mundi' or World Axis - the joining of heaven and earth.

In his work, *The Nature and Use of Ritual*, Roche de Coppens quotes a masonic-rosicrucian document in which 'Bishop Theodotus' states: "When we say 'In the Name of the Father' and place our fingers on the forehead, we actually point to an important organ in our spiritual body just below the space where God dwells in us 'on high'. The vibrations set up in motion by our loving thought about our heavenly Father activates the Divine Essence of the 'Crown' which pours into our Heart center as a veritable though unseen Glory (Shaft of White Light). This activation of the 'Crown' itself is described by St. Peter: 'Ye shall receive a Crown of Glory'. When we say; 'And of the Son' and place our fingers on our heart, we again actually point to a space in our spiritual body where the Divine Light, in the words of the Prophet Isaiah poured upon us from 'on high', is activating another spiritual organ suffusing us with the Divine Love of the Son. And when we say: 'And of the Holy Spirit', touching our right and left breast respectively, we activate these spiritual sensoria within us which manifest as the creative and vitalizing power of the Holy Spirit in our lives. Finally, when we say: 'Amen' and join our hands together, mentally affirming the presence of the Triune God within us, we actually close the spiritual currents within the periphery of our spiritual body in order to maintain this awakening to spiritual awareness as long as possible." (from the S.R.I.A. Documents)

By bearing the cross of incarnation, like the Cosmic Christ before us, we can know the light of our Inner spiritual cross of Illumination, Resurrection, and Salvation. Just as Constantine went 'by way of the cross' so can we know the esoteric meaning of 'via crucis' in our daily lives. By acknowledging, accepting, invoking, and applying Cosmic Wisdom, Universal Love, and connecting the two through the power of the Holy Creative Spirit, we can personally know the Christ Within. When this happens, we partake of the true spiritual communion, or Holy Mass, in which all are joined in the 'Corpus Mystica Christi' or Mystical Body of Christ.

It is here, that all true and sincere believers are united in the Invisible Church of which Eckharthausen spoke: "It is necessary, my dear brothers in the Lord (Cosmic Consciousness), to give you a clear idea of the interior Church; that of the illuminated Community of God which is scattered throughout the world, but which governs by one truth and (is) united in one spirit.... It is the most hidden of communities yet possesses members from many circles; of such is this School. From all time there has been an exterior school based on an interior one, of which it is but the outer expression. From all time, therefore, there has been a hidden assembly, a society of the Elect ... called the interior Sanctuary or Church....But when men multiplied, the frailty of man and his weakness necessitated an exterior society which veiled the interior one, and concealed the spirit and truth in the letter ... wrapped in external and perceptible ceremonies ... which the symbol of the interior, might by degrees be enabled safely to approach the interior spiritual truths ... so that the sensuous man could ... be gradually ... led to interior truth ..." (from *Cloud Upon the Sanctuary*, Letter Two, von Eckharthausen)

Since the 'Occult Revival Period' of the 19th and early 20th centuries, several variations of the Sign of the Cross as a mystical and magical gesture have become public. While many of the organizations that lay claim to these techniques also make claims of somewhat questionable historical antiquity, the effectiveness of the method is what must be judged, and not history that may be more mythology than fact.

One of the largest, most splintered, and yet surprisingly effective of these movements is Martinism. Tracing its lineage to the French "Unknown Philosopher" Louis Claude de St.-Martin, and his rogue teacher and master, Martinez Pasquales, Martinism came into full bloom in Europe, America, and other areas around the world, prior to World War One. Under the careful formation and leadership of Dr. Gerarde "Papus" Encausse, Martinism quickly grew into one of the largest and most widespread mystical movements in the world. Unfortunately, such quick and sudden growth also led to a fractioning of the original Martinist Order into several schismatic organizations and independent lodges. Despite their political quarrels, and doctrinal differences, they all remained true to their rituals, teaching methods, and core beliefs. Since Martinism identifies and defines itself as "esoteric, Christian knighthood" based on initiation and the Qabalah, it is no surprise that several variations of the cross appear in some of its rituals.

In *The Martinist Tradition* (vol. 1), Rene Cossey gives a copy of a Martinist ritual. The preface to the ritual outlines some of the long-standing history of the cross in both Christian and pre-Christian periods. Quoting Jean Danielou's *Les Symboles Chretiens Primitifs* (Paris, 1961), Cossey points out that the tau was used as a "Sign of the Elect" in the Old Testament, being traced on the heads of the initiates by the Angel of Yahweh. The ancient Egyptians, Gnostics, Eleusian Mysteries, and Rites of Dionysos, all had uses for the tau prior to its being written about in *Revelations*, or adopted as the Passion Sign of Christ.

The High Priest of Israel had it traced upon his head with Oil of Unction upon his consecration. Early Christians in North Africa had it painted or tatoed on their heads as as sign of faith. Medieval rabbi's visualized it as they were tossed into the flames during the Inquisition as a shortened version of the Tetragrammaton. For the purpose of this ritual however, the 'operator' is advised to trace it upon his or her forehead with their right thumb (while possibly visualizing it in the aforesaid Qabbalistic fashion), after making a plea for Divine Intercession in the world's state of affairs. At one point however, the ritual changes to tracing the cross with the thumb, as well as the forefinger and middle finger. This possibly symbolizes the coming together of various Cosmic forces. An alternate method of tracing it is to use a candle in the air in front of oneself. By drawing it as such (✚) it symbolizes resurrection, when drawn (✚) it symbolizes Divine incarnation or assistance.

While the teachings of Martinism have had a wide influence on many mystical organizations, particularly those either claiming the Martinist banner, or of a Rosicrucian variety, the Hermetic order of the Golden Dawn has by far had the widest and most well publicized impact on Western occult thought in the last 100 years. Formed in the last quarter of the 19th century, the Golden Dawn was a direct offshoot of a quasi-masonic Organization calling itself the Society Rosicrucia in Anglia (S.R.I.A.). Formed by a group of Masonic scholars seeking the Rosicrucian roots of the Masonic Order, the SRIA later became the nucleus for the Golden Dawn. Through the Golden Dawn, the S.I.R.A. sought to establish an outer organization where members could be trained in spiritual rites, whereby they might be prepared for later admittance into the Order of the Ruby Rose and Golden Cross, or their version of the Rosicrucian Order. Like Martinism which came only a few years later, the Golden Dawn sought to re-establish the lost entrance way into the secret and highly sought after Rosicrucian Order.

The Golden Dawn's greatest contribution to the understanding of the Sign of the Cross comes in its highly revered ritual meditation known as the "Qabbalistic Cross". In this ritual, like that described by Bishop Theodotus, the initiate visualizes brilliant spheres of light and the formation of a cross of white or golden light within themselves as they recite the invocation: "For thine (head), is the Kingdom (heart), and the Power (right shoulder), and the Glory (left shoulder), unto the ages, Amen (hands together in prayer)." This simply, but powerful act, when done with concentration and sincerity, can bring us into contact with Cosmic Wisdom, Love, and Creative Power, just as its Christian variation can.

While this is just a brief and hopefully practical introduction to the meaning and uses of the cross by mystics across the ages, it is important to remember, as Eckharhausen has pointed out to us, we are not alone on our spiritual journey. We are supported by a host of "Unknown Superiors" or invisible allies that constantly seek to uphold us on our Pilgims Progress. By seeking a deeper understanding of our spiritual symbols, and using them in our daily meditations and prayers, we can strengthen ourselves inwardly and bring ourselves one step closer to God's promised Kingdom - "Via Crucis!"

Mark Stavish is a long-time student of esotericism and has written over a two-dozen critically received articles, book reviews, and interviews on western esoteric philosophy and practices. Email: MrkStavish@aol.com. Website: www.hermetic.com/stavish.

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The Alchemy in Spiritual Progress

Part 2: Dissolution

(by [Nanci Shanderá, Ph.D.](#))



In Part I of this seven-part series of articles, we considered the first stage of alchemical transformation, Calcination, where our egos are shocked, disillusioned, deflated, thrown into the abyss, torn to shreds, or burned to ashes. We discussed the purpose of this as preparation for personal awakening, the state of consciousness where we know who we are, why we are here, and how we are an integral and essential thread in the cosmic tapestry. (Check your ego on that statement: does it recoil at the idea of being “just a thread?”)

This time we will approach the second stage of alchemical transformation: Dissolution. This is the experience of being dissolved into the waters of emotion, often experienced as tears, crying,

sobbing, feeling totally lost and fearful of the unknown. It comes about as a result of the ego’s deflation in the Calcination stage. As the ego’s rigid control over our lives is released temporarily (this is not fully completed without many such experiences which ultimately create a new pattern), we experience underlying structures created to protect our more fragile aspects of beingness which are based in fear. Fear of the unknown. Fear of feeling. Fear of emotion. Fear of revealing who we truly are. Fear of being who we truly are. The ego leads us to believe that if we reveal who we really are we will be somehow harmed, rejected, denied, criticized, or annihilated.

The origin of this ego-based belief system lies in our childhood, when we were truly unable to protect ourselves in most areas of our lives. So we “hired” our egos to protect us by creating an “I don’t care” attitude, seeming cold and aloof. Or we might have used emotional displays to confuse and control others, and in so doing, we were protected from being vulnerable. Or we could have chosen to be a “nice girl or boy,” which is a way we live on the edge of our sensitivities, but without revealing the full range of our feelings in order to remain “safe.”

In Dissolution, we make active use of the waters of emotion in order to “re-own,” or take charge again of, our natural emotions - in other words, it takes expression of emotion to access and integrate the original and necessary emotional core within us. It’s the alchemical process of dissolving the ashes of

Calcination in water (emotion) so we may further refine the raw material of our Soul. In this second stage, we are seeking to bring back to conscious presence the emotions we repressed because of fear of others' reactions to them. Most of us learned very early that society tends to judge emotions harshly, unless they are "acceptable," such as love. But authentic Love encompasses all with the compassion of understanding and acceptance. It is not exclusive, qualifying the only ways we can experience it. In a state of true Love, we would know that emotions take two basic forms: Soul emotions and human emotions. Soul emotions are Love, grief, anger, sadness, and joy. Human emotions are feelings based in jealousy, rage, pettiness, fear, competition, manipulation, etc. But before you nod and say these human emotions are "the bad ones," look again. If Love encompasses all, then it must include these difficult feelings. Perhaps the unconditionality of such a Love allows for the human state of beingness to experience "learning" emotions, those which are presented to us here on earth to help us to evolve and awaken. The purpose of such emotions is to challenge and strengthen us in our resolve to grow and to seek the highest possible outcome of every experience.

You may still be questioning why the emotions of the Soul would include grief, anger, and sadness. Most tend to think the more difficult emotions would not exist in higher realms of consciousness. But in research done on the between-lifetimes states of consciousness (I recommend books by Michael Newton, Ph.D. and Joel L. Whitton, Ph.D., on this subject) it has been found that a majority of subjects reported feelings as being a necessary part of the learning experiences between one life and the next. There is a "life review" in this period, where the Soul looks at the life just experienced. If we did anything to regret, we feel sorrow, remorse, or anger at having done so. These feelings help us make changes that help us to evolve. Our Soul may then choose to re-embody in the next lifetime in a way that corrects and rebalances the wrong that was done.

Whether on the Soul level or in the human realm, emotions are essential parts of our beingness. Rejected, they become heavy, dark aspects of ourselves that we live in fear of. We put great energy into trying to fool ourselves and others into believing that we don't have those unacceptable feelings. The fascinating thing about running away from our fears is that when we finally are confronted by whatever it is that we've protected ourselves against, the thing itself is never as bad as our fears had us believe. Many people feel amazed, and even a little foolish, at how much time, effort, and energy they put into hiding a feeling, only to discover that when re-integrated, it made them feel whole. The fear of being annihilated by an emotion is the fear of feeling alive. Isn't it funny what we do to avoid it and yet pursue it anyway?

Next time, we will work with the third stage of alchemical transformation called Separation, which is the experience of further sifting through the ashes to discover what is truly valuable in our lives. Until then, consider your emotions and how valuable they really are to you. Perhaps it's time to unconditionally accept them.

Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor and dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: *Digging for Gold: the Art & Soul of Spiritual Experience*. She can be reached at (323) 254-5458. Website: www.EarthSpiritCenter.com.

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Alchemy: the Cosmological Yoga

Part 3: Methods of the Work

(by Maurice Aniane)

The ancient character of alchemical ascetism explains why it has less to do with renunciation than with detachment, less with escape from the world than with a purified participation in its divine celebration. It can be said that its aim is in fact the penetration of the cosmic ambiance, a "cosmicization" of the soul, to use the expression of Mircea Eliade. Like the *vas Hermetis* that is its support for meditation and in a way its symbol, the soul of the alchemist must become "round" so as to "imitate" the spherical perfection of the cosmos; it must contain the earth and its lower fire, heaven with its sun and moon. It must "be homologized" to the

world, so as to become, with it, the "womb" and the "egg" from which the *Filius philosophorum*, the miraculous stone, will be born.

Since, according to the proverb, "one cannot make gold except with gold," the alchemist will begin from the grains scattered in ordinary life, "moments of suspension" or "golden instants," which will sometimes rend our sleep and allow a glimmer of the inner gold to filter through to us, through the mountain of our ignorance. To collect these grains of gold, the major practice of alchemy seems to have been "imagination": not imagination in the ordinary sense, but "true imagination" which the texts carefully oppose to "fantasy." True imagination actually "sees" the "subtle" processes of nature and their angelic prototypes. It is the capacity to reproduce in oneself the cosmogenic unfolding, the permanent creation of the world in the sense in which all creation, finally, is only a Divine Imagination. It is also the faculty of interpreting Biblical tales and Greco-Roman myths as ever-present realities which lead the universe back to God through the mediation of sacred time in which there then exists but one Man.

The true imagination of alchemy is a vision: it sees space as a symbol and time as a liturgy. "Horizontally," it penetrates the subtle ambiance, it is "the star in man, the celestial body," the *astrum* being in this case an expression derived from Paracelsus which signifies the Soul of the World. "Vertically," this imagination leads cosmic life thus deciphered back to spiritual reality: it then takes the name of "*meditation*," "*inmensa diuturnitas meditationis*," and consists of the prolonged and silent invocation of God or rather of the "inner angel," of the "good angel": indeed, the aim of alchemy, whose role must remain cosmological, is not union with transcendence, but the establishment of a contact with it through the "angelic" ray which unites the supraformal with the world of forms.

Thus, when Hermetic authors speak of "seeing with the eyes of the spirit," it is not a question, as Jung

believed, of a hallucinatory projection of the individual (or collective) psyche on chemical substances whose true nature would remain basically unknown; it is a question of a "divination" of the mystery of things, first of the still ambiguous mystery of the Soul of the Worlds, then of the luminous mystery of the Spirit. It is a question of no longer seeing things as humanity-hereditarily and collectively-dreams them, that is, in their sensory outerness, but rather as God dreams them, that is, in their spiritual innerness. As one alchemist noted: "God allows the intelligent philosopher, through the mediation of nature, to make hidden things appear, and to free them from darkness. These hidden realities are always present, but the eyes of ordinary men do not see them--only the eyes of the intellect and the force of the imagination, which perceive with true vision."

The fallen soul dreams so as to forget the absence of God, that is, death; it dreams so as to make itself a substitute for paradise: it dreams the individual condition, the sensory universe and the thousand forms in which they meet and seeks to turn them for its pleasure, into the arts, sciences, and techniques of the profane world. . The soul must die to its dream in order to rediscover God. That is why the properly spiritual methods seek to kill the dream of the soul, whether through the implacable question: "Who am I?" Or rather, in our time, by the invocation of the Divine Name. Alchemy on the contrary, whose method is less spiritual than "psycho-cosmic," makes use of the soul's need for dream; instead of "violating the soul" by the drastic question or the invocation, it expands its dream to the magnitude of the universe and dissolves its individual prison through love for the beauty of the world. When the place of the dream is no longer the separated soul but the soul of the world, when the dream is no longer the "viscosity" of appearances, but instead the virgin nature in its secret purity, then for the awakening of the Gold, the appropriate spiritual methods can intervene: "Who dreams?" it is asked; and the stone itself proclaims the Divine Name.

This "true poetry" seems to have become incarnate through meditation on the great bodily rhythms. The texts suggest methodic use of the respiratory rhythm. After the manner of Galen and Averroes, they liken the "vital spirit" to a substance of psychic nature permeating the cosmic atmosphere and assimilated by man following a rhythm parallel to that of breath. This concept is too close to the concept of *prana* for us to doubt that the alchemists knew breathing exercises analogous to those of Yoga, and, more precisely, of Tantric *Laya-Yoga*. In the symbolism of the latter, so ancient that we realize why it should often be the same as the symbolism of alchemy, bodily life is found to be partially conditioned by the contrary action of two "subtle breaths," *prana* and *apana*: the first linked to the respiratory function, the second to the sexual function. *Prana* tends upward, toward an escape from the body; while *apana* acts upon it "like a cord which stays a falcon in its flight"; and *apana* which always fall back downward, has to "rebound" under the action of *prana*, "like a ball when it strikes the earth." If one adds that *prana* is related to the sun and *apana* to the moon, it is not difficult to see their opposition as an aspect of the duality Sulfur-Mercury, and particularly of the two birds one of which, being "volatile," has wings, and the other, being "fixed," does not, and whose perpetual interaction must be utilized and conciliated by Art. But it is not so easy to say exactly what the texts refer to in speaking about the "fixed" and the "winged" which, in the real of human alchemy, might be transposed into respiratory techniques.

It is easier to decipher the hyperborean symbol of the swan, which has come down to us both in alchemy and in Tantrism. In *Laya Yoga*, the respiration "made cosmic" is symbolized by the calm movement of the swan; we find this swan gliding over the silver sea of the pacified *Anima Mundi*, at the zenith of the "work of whitening": no doubt it refers to the state which the alchemists, after the initiates of ancient Greece, prayed for: "May the sacred breathing breath in me!" Thus nature as a rhythm of the Divine Respiration corresponds to nature as a reflection of the Divine Imagination.

"The imaginative soul" is the "spirit of life," say the texts, and "it dwells in the blood." Concentration on the blood through the circulatory rhythm and the sensation of bodily heat seems to have played a major role in the ascetism of alchemy. The blood is the "lamp of life," the support of the soul, Mercury in its modality closes to Sulfur, with which it is united in the heart. In a certain way, the alchemical work can be brought back to transmutation of the blood, which, initially colored by the dark sun of the *ego*, is illuminated by the radiation from the heart of the world. The Arabic authors already spoke of a "decomposition, which, by means of a gentle fire, transforms nature into blood." And, at the other end of the history of alchemy, Pernety affirms that dissolution, according to the philosophers, takes place nowhere else but in their blood.

The entire first half of the work, which reabsorbs the sensory in the soul, is therefore transcribed as an inner experience of dissolution of the body in the blood; then man feels himself only as heat and pulsation, fervor and rhythm that is as pure life. "Male and female, the body and its vital spirit are none other than the body and the blood. The dissolving of the body in its own blood is the dissolving of the male by the female; it is the dissolving of the body in its own spirit of life. You will try in vain to obtain a perfect dissolution of the body if you do not increase in it the influx of the blood which is its natural menstruation, its femininity and its [vital] spirit all in one, and with which it must unite so closely that they constitute but one and the same substance."

In Biblical symbolism interpreted by alchemy, the blood is the Red Sea, which has to be crossed in order to leave Egypt that is *to leave the body*. In a deeper sense, "blood is the fiery sword which bars the way to the Tree of Life": its rhythm creates space-time. To penetrate the mystery of the blood means to unite the heart of man with the heart of the world, in which a non-spatial ray "pierces" space and permits escape from it.

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FEATURES

New Releases

The Other Mind's Eye: Gateway to the Hidden Treasures of Your Mind

by Allen Sargent (*Success Design International, Malibu, California*)

The idea that visualization is the key to getting what you want in life is really an ancient Hermetic principle first expressed in Egypt as the cosmic pattern of creation from Above. Manifestation begins as an idea or image in the mind of God, symbolized by the archetypal symbol of the Eye of Horus. Since the macrocosm corresponds to the microcosm, that power of creation through visualization is available to mankind.

The trick, of course, is learning to use that power, and that is where the author of this book has made an important contribution. As a consultant and trainer in personal empowerment using techniques from neuro-linguistic programming, Allen Sargent has focused on the practical aspects of personal transformation. In this book, he addresses a real problem in the field of personal transformation. Some people are just not able to visualize or not able to consciously access internal images. Until now, these “mind’s eye challenged” individuals were ignored by those of us living with a plethora of vivid and easily accessed imagery.

Sargent gets around this problem by working with what he calls the “second mind’s eye,” which tapes into both hemispheres of the brain for information. He calls his technique “Internal Dominant Eye Accessing,” and it is based on ophthalmological studies that show everyone has one dominant physical eye with which they see. Similarly, we have one dominant “mind’s eye” that is either right-brain (image/feeling-based) or left-brain (thought-based). The basic principle is that if there is not enough information in your dominant mind’s eye, check to see what is in your other mind’s eye.

For instance, in judging a person, first get a sense of which internal eye you are seeing with. After checking inside, and in a way that is just right for you, shift your attention to your other internal eye, so that you will be seeing that person now with information coded in your other hemisphere. The next time you think of that person, you will have deeper insight and be able to make a truer response. This same methodology can be applied to just about any situation. In this way, you start to work with more powerful, more resourceful mental “images” that are the keys to turning your dreams into reality.

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Laboratory Notes



Distillation of Essential Oils

(by [Rubellus Petrinus](#))

For the distillation of essential oils, you will have to use a 6-litre alembic with a 2-litre recipient with a high neck. Essential oil can only be distilled from plants that possess it, such as Eucalyptus (*Eucalyptus Globulus*). For you "to become handy at it", distill the Eucalyptus plant, because it is very easy to get the oils from it, as well as for the amount of essential oil that it contains. The leaves of the adult branches contain 1.2% to 3% of essential oil.

Cut some branches of Eucalyptus and remove the leaves, one by one. Put them in an alembic until it reaches the height of the neck of the cucurbit. Place the cucurbit on an oven and, pour onto the leaves 3 litre of water the source. Place the thermometer, the protection cone and, finally, the helm after you have applied silicon on all the joints. Adapt to the beak a reducer with air hole and this one to a matrass (receiver) with plane bottom having a neck of more than a transverse hand of height.

First, heat up to a moderate temperature, of about 50 degrees C, for the space of one hour and, only then, will you increase the temperature to about 100 degrees C. After some time, you will notice, inside the helm, tiny globules of essential oil that will run down the throat towards the beak and in to the recipient together with the distilled water.

Continue to distil uninterrupted, to the same temperature, but having the caution of verifying if the helm doesn't heat up too much. If it becomes so warm that you could not place your hand on the top, then reduced the temperature. When the distillation reaches more than half of the height of the belly of the recipient, you can observe a thin oleaginous layer upon the water, with the thickness of 2 or 3 mm. Continue the distillation until the essential oil reaches about half of the receiver's neck. Then, turn off the oven. With the remaining temperature, your distillation will reach the top of the recipient.

Observe that the essential oil doesn't surpass the upper level of the receiving vase, because, if that happens, the oil will get lost through the air hole of the adapter. You will have distilled 20 or 30 ml of essential oil that you will remove through the recipient neck with a syringe, and keep in a glass flask tightly closed and sheltered from the light. Leave your alembic to cool down and remove the helm. Remove the cucurbit from the oven and, with a hook of very strong wire, remove all of the eucalyptus leaves from the cucurbit.

Repeat the process again, using the distilled water that was in the recipient, being, just necessary to increase to more than 1 litre. The same process will be applied to all the other plants that contain essential oils. It is evident that not all plants have the same amount of oil, and that the revenue will be different for each plant, although the extraction process will always be the same.

Rubellus Petrinus is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://planeta.clix.pt/petrinus/alchemy-e.htm>.)

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Alchemy Lectures and Workshops

Crucible 2001: An Alchemical Adventure

Crucible 2001 is a jump-in-the-fire event for anyone interested in creative transformation. The alchemical adventure will be held on Saturday, October 13, at the luxurious Delta King Hotel, on the riverfront in the heart of old Sacramento. Hosted by author and practicing alchemist Dennis William Hauck, this intensive multimedia event will focus on the practical and spiritual methods the alchemists actually used for the transformation of body, mind, and soul. Demonstrations, experiments, meditations, and other techniques will make these principles come alive in participants. Before any metal becomes gold, it must be exposed to the fire of the crucible! The Delta King is a five-story, 300-foot-long, completely refurbished riverboat with eight large meeting rooms, a comfortable bar/lounge, an award-winning restaurant, and spacious staterooms. Built in 1928, it was renovated in 1999 to become what *U.S. Today* calls "a unique meeting place with AAA five-diamond ratings." Admission is \$79 (\$99 after August 1). For a free brochure, fill out the online [Information Request Form](#). To use a credit card to register now, click [Register Online](#). Contact: info@crucible.org

Mystical Egypt and the Path to Immortality

This international conference on "Mystical Egypt and the Path to Immortality" will be held in Cairo, Egypt, from November 6 to 11. There will be a Egypt tour and Nile cruise after the event that lasts from November 10 to 18. Speakers include the following authors: **John Anthony West** is a writer and scholar, and author of *The Traveler's Key to Ancient Egypt*. His previous book, *Serpent in the Sky: The High Wisdom of Ancient Egypt* is an exhaustive study of the revolutionary egyptological work of the French mathematician R.A. Schwaller de Lubicz. **Dennis William Hauck** writes and lectures on the universal principles of physical, psychological, and spiritual perfection to a wide variety of audiences that range from scientists and business leaders to religious and New Age groups. He is the author of *The Emerald Tablet: Alchemy for Personal Transformation* and numerous translations of old alchemy manuscripts. **Normandi Ellis** is an author and poet, most well known for her poetic transliteration of the Egyptian Book of the Dead, *Awakening Osiris*. Among her other works are: *Feasts of Light* (the Egyptian Goddess festivals) and *Dreams of Isis*. **Marc Amaru Pinkham** is a metaphysical researcher and author of *The Return of the Serpents of Wisdom* and *Conversations with the Goddess*. **Nicki Scully** is a metaphysical teacher and author of *The Golden Cauldron: Shamanic Journeys on the Path of Wisdom* and *Tribal Alchemy*. For complete conference and tour information, click [Cairo Conference](#).

EDITORIAL

From the Editor ([Dennis William Hauck](#))

Having just returned from a three-week trip to Egypt, I am once again having difficulty readjusting to things in our modern world. The main ingredient that seems to be missing is the spiritual component that connects us to the perfection of the Above. In Egypt, the east bank of the Nile is for the living, for building grimy cities and factories, for buying and selling things, for all the practical and temporary accouterments of the world. Nothing is built to last on the east bank, and most of the dwellings are simple brick buildings that always seem to be in some phase of construction or destruction. But to find the spiritual component, all you have to do is look across the Nile to the west bank. It is the spiritual realm awaiting us, the place where even the sun goes when it dies to the world. The west bank is for tombs, pyramids, monuments, and things built to last forever. It is the eternal realm, the dwelling place of the gods, and it is just across the river. In ancient times, no one was allowed to live or farm on the west bank. It was reserved for the gods. I miss that clear demarcation between the temporal and the eternal. I miss that constant reminder that there exists an Above that determines our reality Below.

Submissions

Please submit your articles on any aspect of alchemy. We are looking for a biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

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Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
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Nagualism and Alchemy

(by [Jeff Owrey](#))

This essay explores the application of Nagualism as a tool for alchemical change. After an introduction to the fundamental concepts of Nagualism, these concepts are used to examine the appearance of alchemical principles in Chaos magic and Native American magic.

Concept of the Assemblage Point



A most useful concept for studying the epistemology of magic is the idea of the *assemblage point*. This idea comes from a branch of combined Meso-American shamanism and magic commonly known as *Nagualism*, and is described by Carlos Castaneda in the numerous books in which he writes about his encounters with the Mexican *brujero*, Don Juan. Nagualism views the human being abstractly as a "luminous cocoon" of awareness and defines the assemblage point as that location on this sphere where all the fibers of the universe are focused by *intent* into our perception of the universe. Furthermore, this location can be changed by the operation of *intent*. Notice that intent is the key, operative word of this definition.

Indeed, if it can ever be said that the *brujero* Nagual uttered a magic word, that word would have to be "intent", for intent is the quintessential, indefinable term in the language of Nagualism. Castaneda describes the role of intent in the following passage from *Silent Knowledge*

Sorcerers, by the force of their practices and goals, refute the power of the word. They define themselves as *navigators in the sea of the unknown*. For them, navigation is a practicality, and *navigation* means to move from world to world, without losing sobriety, without losing strength; and, to accomplish this feat of navigation, there cannot be procedures, or steps to be followed, but one single abstract act that defines it all: the act of reinforcing our link with the force that permeates the universe, a force which sorcerers call *intent*. Since we are alive and conscious, we are already intimately related to *intent*. What we need, sorcerers say, is to make that link the realm of our conscious acts, and that act of becoming conscious of our link with *intent* is another way of defining silent knowledge.

Working together with the other three apprentices of Don Juan (Carol Tiggs, Florinda Donner-Grau, and Tiasha Abelar), Castaneda combined all the separate aspects of Nagual magic into a single, comprehensive discipline he has named *Tensegrity*. Central to this discipline is the idea that certain,

specific practices, for strengthening and conditioning the practitioner's physical (and energy) body, prepares the practitioner for moving the assemblage point by the operation of *intent*.

Generally speaking, a movement of the assemblage point results in perceptual changes, the intensity of which is proportional to the magnitude of that movement. Smaller movements of the assemblage point result in alterations in the way we perceive the universe of everyday, consensual reality (and vice versa). A sufficiently large movement of the assemblage point results in the perception, however brief, of a wholly new universe - a universe in which one can "live and die". A movement that ends in a new, stable location results in the experience of either a *re-manifestation* of the present universe or of the *manifestation* of a whole new universe, depending on the magnitude of the movement. The discipline of Tensegrity is intended to prepare the practitioner to survive the rigors of the larger movement that results in perception of a new universe. Furthermore, the discipline of Tensegrity is *abstract* because the greater the movement, the more abstract the perceptual experience of the universe that manifests. The following discussion, however, will focus on the smaller movements of the assemblage point that may be brought about by single-minded focus on philosophical ideas, concepts and spatial arraignments. It is these smaller movements that are so important in preparing the aspirant for the larger shift that results in the manifestation of a whole new universe.

Elements in Chaos Magic

Air, Earth, Fire and Water most commonly designate the four classical elements of magic and philosophy. Chaos magic adopts the tradition of the four elements and adds a fifth, postulated element, but changes the nomenclature somewhat. Derived from the physics of quantum mechanics, the elements in Chaos magic, are Time, Space, Mass and Energy. The fifth element, Ether, is postulated to represent the so-called *shadow time* dimension used to account for the apparent paradoxes of quantum mechanics. Figure 1 illustrates the pentagram with these elements as attributes of the four vertices and the fifth element, Ether, as an attribute of the ascendant point of the pentagram. Peter Carroll describes this arraignment of the five Elements more fully in the following passage from *Liber Kaos*

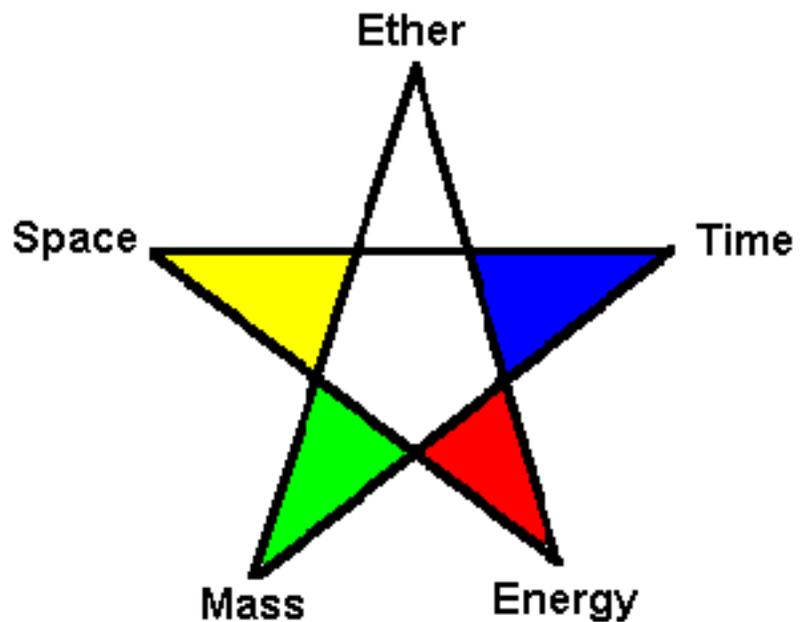


Figure 1. Elements of Chaos Magic.

Matter can be conveniently divided for descriptive purposes into space, time, mass and energy... However, the consensus description on this world at least is conveniently represented by the tetrahedron... The four vertices represent space, time, mass and energy, which is the description the ancients were trying to formulate with their air, water, earth and fire analogies.

When ether (or spirit) is added, a pentagram is created... The pentagram is the simplest possible map of the universe, even the Chaos from which it phenomenizes has been omitted. The pentagram is also a symbol of magic, for it shows ether and matter interacting...

In Chaos magic operations, the Elements may be seen as alternating in position around the pentagram depending on whether they are dominant or subordinate in a particular working. In some operations, space and time might be dominant, in others matter and energy. It is my hypothesis that applying alchemical principles to the quantum mechanical manifestation of the Elements forces a change in perceptual habits of how the Elements interrelate, and that this change results in a beneficial shift in the assemblage point. In turn, this beneficial shift of the assemblage point re-manifests as novel perceptions of the magical universe.

Parallels in Native American Lore

As a prelude to discussing alchemical principles in Native American magic, it is appropriate to introduce a few correspondences to the Elements in Chaos magic. These correspondences, summarized in table 1 below, are taken from various schools of thought inspired by a single, unifying alchemical principle in Native American magic. Unlike systems of correspondences that appear in other branches of magic, the correspondences in table 1 should not in any way be considered as set in stone. The reader should note that different Native American tribal groups often have their own preferred arraignments for these correspondences, especially for Color and Spirit Animal. In fact, one of the concepts found in Native American parallels to Chaos magic is the *Spinning Medicine Wheel*. As an aid in understanding this concept, the entries in the rows of table 1 may be visualized as written ninety degrees apart on concentric rings which may be "spun" independently of each other, as if on a pinwheel. Spinning the rings thus provides a way of randomly deriving new permutations of the entries in the table. One may ask what purpose is served by permuting the elements of table 1, other than total confusion. The answer would be that "spinning the medicine wheel" constitutes a method for forcing a change in perception, and hence is a method for shifting in the assemblage point.

Figure 2 illustrates the unifying alchemical principle mentioned above, the *Medicine Wheel*. The Native American magicians generally considered achieving inner and outer harmony by balancing all aspects of one's being an ultimate, life goal. The Medicine Wheel is a symbolic representation of this balance and harmony in all aspects of one's being. Implicit in the symbolism of the Medicine Wheel is the idea that each individual aspect within the totality of one's being is itself an infinity of aspects that must be balanced before the whole can be brought into balance. In figure 2 the smaller circle symbolizes the idea that each point on the Medicine Wheel (representing the totality of one's being) is itself a Medicine Wheel (a totality contained with a

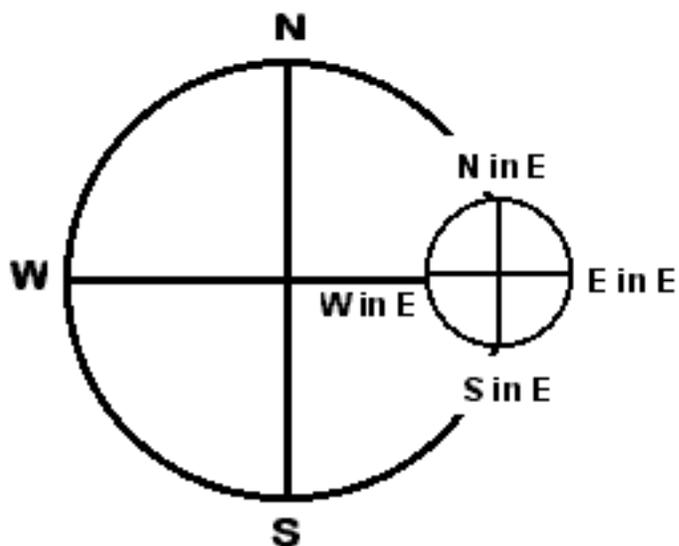


Figure 2. The Native American Medicine Wheel.

totality). As P.D. Ouspensky points out, the whole being is made up of an indefinite number of individual selves, or "I"s as he calls them. The Medicine Wheel abstracts from all these individual selves a whole made up of only four, archetypal selves: the illuminated self, the introspective self, the innocent self, and the wise (or knowledgeable) self. Although the whole being is made up of a multiplicity of selves, in Native American traditions these four, archetypal selves are thought to be the most important to re-manifest in order to bring the whole into balance and harmony. The Native American author, Hyemeyohsts Storm, describes this concept in the following passage from *Seven Arrows*

At birth, each of us is given a particular Beginning Place within these Four Great Directions on the Medicine Wheel. This Starting Place gives us our first way of perceiving things, which will then be our easiest and most natural way throughout our lives. But any person who perceives from only one of these Four Great Directions will remain just a partial man. For example, a man who possesses only the Gift of the North will be wise. But he will be a cold man, a man without feeling. And the man who lives only in the East will have the clear, far sighted vision of the Eagle, but he will never be close to things. This man will feel separated, high above life, and will never understand or believe that he can be touched by anything. A man or woman who perceives only from the West will go over the same thought again and again in their mind, and will always be undecided. And if a person has only the Gift of the South, he will see everything with the eyes of a Mouse. He will be too close to the ground and too near sighted to see anything except whatever is right in front of him, touching his whiskers.

In order to bring oneself into greater balance and harmony using the Medicine Wheel, one must shift one's perception of oneself. For example, if you are naturally an innocent person of the South, then you must learn to see yourself from the point of view of a wise person of the North. Alchemically this shift of perception results in a movement of the assemblage point. In this case the movement of the assemblage point is very beneficial because it results in a stable, balanced person, much better anchored, within him or herself, than the average person who does not know about or practice the teachings of the Medicine Wheel.

In Conclusion

We have seen how *Nagualism* can be viewed as an alchemical tool for self-development and personal change. These changes are the result of shifts in perception - of the world outside, and of all the selves clamoring within. These shifts of perception in turn result in a gentle movement of the assemblage point that not only prepares the individual for the *crossing of the phylum* implied by much greater movements, but also, in the process, produce a much better anchored and more stable person. Since the beginning of time, there have been an uncountable number of methods devised for moving the assemblage point. Yet to move the assemblage point without anchoring the individual is to cast him or her adrift on an infinite sea. The practices of Tensegrity, the use of alchemical principles in magic, and the teachings of the Medicine Wheel are but a few ways to accomplish this re-manifestation without leaving the individual hopelessly mired in an infinite universe. These few ways are not the only ways, of course, but they are among the most superlative of ways.

Medicine Wheel Correspondences

Chaos Element	Time	Space	Mass	Energy
Traditional Element	Water	Air	Earth	Fire
Ritual Implement	Cup	Sword	Disk	Wand
Compass Point	West	East	South	North
Spirit Animal	Bear	Eagle	Mouse	Buffalo
Season	Autumn	Spring	Summer	Winter
Time of Day	Sunset	Sunrise	Noon	Midnight
Color	Black	Yellow	Green	White
Medicine Wheel	Introspection	Illumination	Innocence	Wisdom
Race	African	Asian	Am. Indian	Caucasian
Racial Gift	Soul	Mind	Spirit	Technology
Racial Achievement	Rhythm & Dance	Martial Arts & Taoism	Ecology & Environment	Nuclear Fusion (?)

Table 1. Some correspondences to the Elements of Chaos Magic.

Jeff Owrey studies the relationship between Chaos Magic and alchemical transformation and has a thought-provoking website at www.klogw.com. His email is klogw@earthlink.net. © 2001 by Jeff Owrey.



Cannabis: The Philosopher's Stone

Part 1: The Knights Templar and Cannabis

(by [Chris Bennett](#), [Lynn Osburn](#), and [Judy Osburn](#))

The alchemical information about cannabis use was reintroduced into Europe after the Dark Ages, when the Knights Templar, founded by Hugh de Payns ("of the Pagans") around the beginning of the twelfth century, became involved in a trade of goods and knowledge with the hashish ingesting Isma'ilis. This knowledge was passed on from Eastern adepts and handed down esoterically through the medieval alchemists, Rosicrucians and later on to the most influential occultists of the late nineteenth and early twentieth century.

Modern Freemasonry is also said to have been derived from ancient Templar knowledge, which in turn came from earlier Arabic sources. "Sufi ism," said Sir Richard Burton, was "the Eastern parent of Freemasonry." However, the modern day Freemasons, the religion of the Businessman and Banker, for the most part are practicing empty rituals the meaning of which has been long forgotten. But some mystic Masons like Gerard de Nerval, one of the members of the famous Le Club Des Haschischins, were well aware of this Arabic origin for modern Freemasonry. Nerval commented on it in one of his books, much to the horror of many Masons of the time. Nerval published a 700 page memoir, *Voyage en Orient*, and released information considered sacred by Masons concerning the Master Builder Hiram, which is a pivotal part of their secret rituals. As the authors of *The Temple and the Lodge* commented:

Nerval not only recited the basic narrative. He also divulged — for the first time, to our knowledge — a skein of eerie mystical traditions associated in Freemasonry with Hiram's background and pedigree. What is particularly curious is that Nerval makes no mention of Freemasonry whatsoever. Pretending that his narrative is a species of regional folk-tale, never known in the West before, he claims to have heard it orally recited by a Persian raconteur, in a Constantinople coffee-house.

Idries Shaw, the Grand Sheik of the Sufi s and historian of their faith, commented on the connection between the Templars and the Sufis:

That the Templars were thinking in terms of the Sufi , and not the Solomonic, Temple in Jerusalem, and its building, is strongly suggested by one important fact. "Temple" churches which they erected, such as one in London, were modeled upon the Temple as

found by the Crusaders, not upon any earlier building. This Temple was none other than the octagonal Dome of the Rock, built in the seventh century on a Sufi mathematical design, and restored in 913. The Sufi legend of the building of the Temple accords with the alleged Masonic version. As an example we may note that the “Solomon” of the Sufi Builders is not King Solomon but the Sufi “King” Maaruf Karkhi (died 815), disciple of David (Daud of Tai, died 781) and hence by extension considered the son of David, and referenced cryptically as Solomon — who was the son of David. The Great murder commemorated by the Sufi Builders is not that of the person (Hiram) supposed by the Masonic tradition to have been killed. The martyr of the Sufi Builders is Mansur el-Hallaj (858-922), juridically murdered because of the Sufi secret, which he spoke in a manner which could not be understood, and thus was dismembered as a heretic.’ — Idries Shaw, *The Sufis*

Mansur el Hallaj, an outspoken advocate of intoxication as means to spiritual ecstasy, is stated to have been the founder of the still existing Order Templar Orientis in their official documentation, either written by, or under the supervision of the great hashish initiate Aleister Crowley, who at one time was a grand master of the Order. Interestingly el-Hallaj is also connected with the pre-European history of alchemy . Not surprisingly many have credited the Templars with being a vital link in this chain of transmission.

The Order of Knights of the Temple was founded in the Holy Land in 1118 A.D. Its organization was based on that of the Saracean fraternity of “Hashish im,” “hashish-takers,” whom Christians called Assassins. The Templars first headquarters was a wing of the royal palace of Jerusalem next to the al-Aqsa mosque, revered by the Shi’ites as the central shrine of the Goddess Fatima. Western Romances, inspired by Moorish Shi’ite poets, transformed this Mother-Shrine into the Temple of the Holy Grail , where certain legendary knights called Templars gathered to offer their service to the Goddess, to uphold the female principles of divinity and to defend women. These knights became more widely known as Galahad, Perceval, Lohengrin, etc. —Barbara Walker, *The Woman’s Encyclopedia of Myths and Secrets*

The authors of *The Holy Blood and the Holy Grail* also comment on the liaison between the Templars and Isma’ili’s : “Secret connections were also maintained with the Hashish im or Assassins, the famous sect of militant and often fanatical adepts who were Islam’s equivalent of the Templars .” The authors also comment that “the Templars ’ need to treat wounds and illness made them adepts in the use of drugs.” And the Order; “in advance of their time regarded epilepsy not as demonic possession but as a controllable disease.” Interestingly cannabis is the safest natural or synthetic medication proven successful in the treatment of some forms of epilepsy.

Most (scholars) agree that the Templars “had adopted some of the mysterious tenets of the Eastern Gnostics.” — Walker, quoting, R.P. Knight, *The Symbolic Language of Ancient Art and Mythology*

The famed New Age author, and modern day “stoned philosopher” Robert Anton Wilson, wrote a whole book on the Templars , putting forth a theory that they were practicing a form of Arabic Tantrism, and ingesting hashish , a technique they had picked up from their contact with the Assassins.

Unfortunately Wilson offers no documentation, but does comment that; "ambiguous references to a sacred plant or herb appear in their [the Templars] surviving manuscripts."

The Templars had acquired a great deal of wealth, a fleet of ships and a strong army of warriors who fought by a creed of never retreating unless the odds were more than three to one. Some began to feel threatened by the wealth and power the Order had attained. In a joint effort orchestrated by King Philip (who had been rejected membership into the sect) and Pope Clement V, the Templars were accused of heresy. Among the many criminal accusations against the Templars were mocking the cross, sodomy and worshipping a mysterious idol in the form of a head. The Templars were also accused of tying a sacred cord around their waist, which was said to have been consecrated by pressing it against the mysterious head.

The spiritual descendants of Zoroastrianism, the modern Parsi, each day tie a sacred cord around their waist as part of the ancient Kusti ritual. The Templar practice of the Zoroastrian Kusti ritual indicates a tradition of knowledge going back through the Isma'ilis (witness the similarities between their seven grade initiations, with those of the cult of Mithras) to earlier Gnostic and Zoroastrian influences.

If the Templars trampled the crucifix, they may have copied the example of Arab dervishes who ceremonially rejected the cross with the words, "You may have the Cross, but we have the meaning of the cross." — Idries Shaw, *The Sufis*

The crucifixion is a major tenet of Roman Catholicism that has been denied by a number of groups dating back to the earliest days of Christianity. The Gnostics were killed for repudiating it. The largest massacre in Roman Catholic Church history was over this very tenet when the Albigensian Crusade took place and 30,000 soldiers were sent forth by the Papacy to slaughter 15,000 men, women and children — slaughtered not for denying Christ and his teachings, but for denying his crucifixion. (See chapters 19 and 20, *Goddess and the Grail* and *The Resurrection*.)

In *The Sufis*, Idries Shaw states the Templars' worship of a mysterious head could well be a reference to the great work of transhumanisation that takes place in the aspirant's own head.

The Golden Head (*sar-i-tilai*) is a Sufi phrase used to refer to a person whose inner consciousness has been "transmuted into gold" by means of Sufi study and activity, the nature of which it is not permissible to convey here. — Idries Shah, *The Sufis*

We propose in this study that the mysterious head worshipped by the Templars may have actually been some sort of a vessel or cauldron, like the head of Bran the Blessed in Celtic mythology or a later day version of the Mahavira Vessel .

In "The Mahavira Vessel and the Plant Putika," Stella Kramrisch describes a plant which she connects with the mysterious soma. The Mahavira Vessel , like the Templars mysterious idol, is referred to as a head. To the ancient worshipper the Mahavira vessel represented the decapitated head of Makha, from whose wound flowed forth the Elixir of Life.

The Templars were rounded up and arrested on Friday the thirteenth (the origin of the "bad luck"

associated with this combination), October, 1307. Although put through the ex-treme tortures that the Inquisition was so famous for, the vast majority of the Templars denied the charges. Of course the inquisitors coerce a small number of admissions of guilt. When subjected to excruciating pain, people will most often admit to whatever their questioners want to hear. The court repeatedly refused to hear depositions from no fewer than 573 witnesses. Some Templars managed to escape, but the majority were burned at the stake. A witness to the event stated:

All of them, with no exception, refused to admit any of their alleged crimes, and persisted in saying they were being put to death unjustly which caused great admiration and immense surprise. — Stephen Howarth, *The Knights Templar*

For this act Dante, who was inspired by Sufi authors, in his *Inferno*, places both King Philip and Clement V firmly in Hell.

Baigent and Leigh speculate in *The Temple and the Lodge* that some of the Templars may have escaped to Scotland. They point to medieval graves with Templar insignias, and Templar style churches (round) as evidence. Scotland was at war with England at the time of the Templars' persecution, and in the resulting chaos the Papal Bulls dissolving the Order were never proclaimed there. Comparatively, according to Professors Graeme Whittington and Jack Jarvis of the University of Saint Andrews in Fife, Scotland, hemp was grown agriculturally in tenth century Scotland. Sediment from Kilconquhar Lock, near Fife, contained cannabis pollen. Cannabis from around the same time has been found in East Anglia, Wales and in Finland. The hemp was found to have been grown in areas occupied by religious groups of the time. Jarvis commented in an *Omni* interview, "the decline of these ecclesiastical establishments may have coincided with a decline in the growing of hemp."

In a letter to Chris Bennett, dated November 6, 1992, Dr. Alexander Sumach, author of *Grow Yer Own Stone* and *A Treasury of Hashish* stated:

You are on to some interesting views. The Templars were active in *only* rare goods — which were tax free. Silks, drugs, as-tromical equipment. Cannabis as a confection — not a pipe was their toy. Turkish delight. They grew fields of hemp for canvas and rope to equip their vast fleet that traveled far and wide. Check out the connection between the Mic Mac Indian myth hero "Glooslap" who may have been a Templar in Nova Scotia. He taught the Indians to fish with nets. Cartier, centuries later saw the natives with neat hemp clothing made from native hemp. Cartier was from a hemp district in France, knew all about ships. If he called it hemp....

Mircea Eliade commented on the potential connections between the Templars and the Grail Myth (also known as the Fisher King and The Perlesvaus). He stated in *A History of Religious Ideas Vol. III* that in a twelfth century text of the legend, the knights were members of a group referred to as Templeisen. He adds: "A Hermetic [alchemical] influence on Parzival seems plausible, for Hermetecism begins to become known in twelfth-century Europe following massive translations of Arabic works." The scholar further comments on the secret languages, symbols and passwords that were in use in Europe at that time.

Wolfram Von Eschenbach wrote his version of the myth, *Parzival*, sometime between 1195 and 1220. Interestingly Wolfram is also said to have paid a “special visit to Outremer,” a Templar outpost, “to witness the Order in action.” In Wolfram’s version of the tale the Templars are the knights who guard the Grail and the Grail castle. R. Barber contends in *Knight and Chivalry* that Perlesvaus, written by an anonymous author, may well have been penned by a Templar.

The Templars appear in *The Perlesvaus* not just as military men, but also as high mystical initiates. This is indicative, for the Templars were only too eager to reinforce the popular image of themselves as magi, as wizards or sorcerers, as necromancers, as alchemists, as sages privy to lofty arcane secrets. And indeed, it was precisely this image that rebounded upon them and provided their enemies with the means of their destruction. — Baigent and Leigh, *The Temple and the Lodge*

This article is from **Green Gold: the Tree of Life, Marijuana in Magic and Religion** by Chris Bennett, Lynn Osburn, and Judy Osburn published by Access Unlimited. For more information email openi420@juno.com. The complete article with footnotes is posted at www.AlchemyLab.com/cannabis_stone1.htm.



The Alchemy in Spiritual Progress

Part 3: Separation

(by [Nanci Shanderá, Ph.D.](#))

In this seven-part article, we have discussed the first and second stages of alchemical transformation, Calcination and Dissolution, where our egos are shocked, disillusioned, deflated, or burned to ashes, then washed clean and thrown deeply into the secrets and gifts of the emotions.

During the process of Dissolution, we actually use the emotions to access more emotion - the kind that is authentic and valuable in our quest for wholeness. As we move on to the third stage of alchemical transformation, Separation, where the emotions and other parts of us are brought to conscious awareness, it is time for us to review all the areas of our lives in regard to what is important and what is not.

The ego in this stage is temporarily quieted - most often by the passion of emotional expression within the second stage - so we can contemplate our priorities without the ego’s interference.

This is a level of intellectual exploration, but not a hiding place, which so often is where we go when upsetting emotions begin to emerge. We all have experiences where we were frightened by the intensity of feelings expressed at difficult times of our lives and how we have “escaped to our heads,” thinking it

would protect us and even “get rid of” those pesky emotions. Did it work for you? Probably not. Using the intellect this way is actually a misuse of it, the pure purpose of which is to complement and enhance the emotional states and expand us to wholeness. It is the graceful yet powerful dance of the masculine forces of the intellect with the feminine forces of feeling - neither is attempting to outdo or overshadow the other, but rather perform the sublime dance of surrender to the other. It is the entry into the Hieros Gamos, or the Sacred Marriage, which takes place at the fourth - and higher - levels of transformation.

On human levels, the exploration of Separation is a key to manifesting the kinds of relationships we dream of since it is a preparation stage for the harmonious communion between the inner masculine and feminine. It is also a stage that most of us avoid when embarking upon the quest for a new relationship. For instance, if we have recently ended a relationship, the tendency is to either go out immediately to fill the void with another one, or to hide away, closeting ourselves from further hurt. In either case, most people will ignore the most necessary of tasks before entering a new partnership: the inner “housecleaning” which offers the opportunity to become aware of what was learned in the previous relationship. This is a crucial step because without it, we will repeat the old patterns in the new experience and then wonder why they keep happening. It’s like (and this is for those of us who remember what phonograph records were!) trying to listen to a beautiful symphony on a record that is dusty and caked with grime. Before the music can shine through, it must be cleaned.

Separation gives us the opportunity to learn from the past and make decisions based upon what we learned. Of course, doing it well requires courage - every stage of transformation requires this. I believe it is the main ingredient for a successful and fulfilling life because it prepares the way for us to walk with purpose and integrity. To separate ourselves from something that we sense is no longer healthy or appropriate takes a brave heart. It may be a troublesome person in our lives - a lover or boss, perhaps - who we know is not good for our particular Soul need. And this conclusion must be based upon a great deal of deep inner work before we can consciously, and with high intention, extract ourselves from that person. Otherwise, it’s just an excuse to remain unconscious and to keep blaming our problems on others. We can test this by reviewing how many times the same thing has happened over and over between us and that person. This is caused either by our blindness to or rejection of our own issues, or by the repetition itself being a clear sign that all is not well in this relationship and it is time to leave it. If it is the latter, it may mean a sacrifice is needed before our courage can get us through and keep our eye on the correct path.

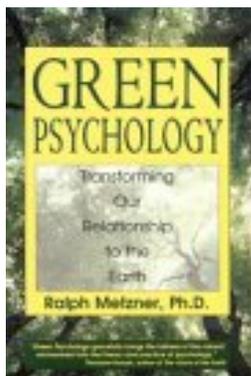
It is far easier and requires no courage to stay in a relationship or to keep working for the same abusive boss than it is to leave. Leaving means we’re on our own. We are not shored up by our wobbly hopes that somehow things will get better. No, we’ve tried that a million times and it hasn’t worked. Something new has to be done. A symbolic sacrifice of what has supported the dependency must be made. I always recommend a solemn ritual that evolves from our own creativity before embarking on the actual sacrifice of the person or situation we must leave. This ritual will connect the human part of us with our Soul selves and guarantees that the connection will be made ready for the next stage of alchemical transformation. A ritual for this purpose may be as simple as lighting a candle, speaking to that person from our Soul self about the reasons for parting, then doing a symbolic cord-cutting to finalize the decision. Or it may be elaborate - it depends on our sense of what will impress our inner needs the most. For it is from within that change is made and when the outer determination of mind combines with the emotional expression within a ritual, the desired result has already been made manifest on higher planes. All that is needed from that point is to go forth in the world and accept the new experiences that are awaiting.

In the next article, we will work with the fourth stage of alchemical transformation called Conjunction, where we experience a sacred marriage deep within us and one that gives us a glimpse of the wonders of wholeness. Until then, consider your what is important in your life and what is no longer necessary or conducive to wholeness. Do some inner housecleaning. Those dust buffaloes need to go!

Nanci Shanderá, Ph.D., is a Mystery School teacher and spiritual counselor and dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: *Digging for Gold: the Art & Soul of Spiritual Experience*. She can be reached at (323) 254-5458. Website: www.EarthSpiritCenter.com.

FEATURES

New Releases



Green Psychology: Transforming Our Relationship to the Earth

by Ralph Metzner

(Click on bookcover to order this book at 20% discount.)

In his latest book, visionary psychologist Ralph Metzner examines the growing rift between human beings and nature. For millennia most cultures on earth existed in a religious and psychological framework that honored the planet as a partner and attempted to maintain a balance with nature – never taking more than was needed to survive. According to Metzner, a “pathology” developed as the Biblical idea of human dominion over nature took sway. This led to a fatal hubris built into Western civilization that has led to an alienation of the human spirit from its roots and allowed an unprecedented destruction of ecosystems that support all life on the planet.

The relationship between the planet and its people is subtle and deep, but Metzner does a wonderful job of conveying it in a chapter called “Gaia’s Alchemy.” He shows that the cosmic pattern of “as Above, so Below” applies to planets and the life that evolves on them. In other words, there are fundamental correspondences between humans and earth. In terms of the archetypal alchemical elements, “Earth” is expressed in the planet by soil, minerals, and rocks, while in individuals it is expressed as flesh, muscle, and bone. Water on the planet is manifested as oceans, rivers, and rain, while in people it is blood, lymph, and hormones. Air on the planet is in the atmosphere, clouds, and winds, while in individuals it is in our respiration, breath, and voice. Fire on the planet comes from lightning and radiation, while in individuals it is found in our bioelectric nervous system and bodily metabolism.

What can be done to restore the planet’s delicate alchemy? Metzner looks for role models in human

history, in our mythology and among shamanic cultures and mystics down through the ages. The search leads from pagan green gods and black goddesses to ceremonies with Lacandon Maya shamans and a modern vision quest in the California desert. He also examines the writings of mystics, such as the eleventh century abbess Hildegard von Bingen, who created an amazing view of nature mysticism within the framework of the patriarchal Catholic Church, where the idea of dominion over nature became primary dogma. The search for the origins of the split between mankind and nature goes from ancient sky-god worshipping societies to the rise of a monotheistic view in Egypt, from animistic beliefs to the supremacy of mechanistic science. By the time the author is done, the reader has a clear view of the precarious human situation and how it came about.

The wound between the human psyche and life-giving nature is in all of us. We inherited it from the culture in which we were born, and our only hope is to start by healing the wound within ourselves. There are a number of groups in the world that are crucial to human survival, even though their importance is often underrated. The spread of the Gaia principle in deep ecology disciplines and eco-feminist movements is creating a new worldview in which the human mind and the health of the planet are harmoniously intertwined. By bringing balance and harmony into the ecosystem, we will bring balance and harmony to our own minds and souls.

Laboratory Notes



The Entfleurance Apparatus

The extraction of essences from various natural substances such as flowers, roots, barks, leaves, and animal parts pre-dates recorded history and is probably the oldest alchemical operation. Prior to 1850, all essences were natural, but with the advent of modern organic chemistry, synthetic essences became the norm. According to spagyrics, such synthetic compounds do not carry the true signatures of the natural substances and are useless. The entfleurance (French for "extract from the flower") is an apparatus designed to extract natural essences. It is a low temperature process that uses animal fat (lard), which has the property of being able to absorb essential oils of natural substances. In the vessel, the lard and natural substance are combined and the container heated just enough to melt the lard. After shaking vigorously, the warm container is left standing for about an hour to allow the fat to absorb the essential oil. The strained fat is then mixed with *undenatured* alcohol (vodka is often used) and distilled. An Entfleurance Distillation Kit is available from the [ETX Catalog](#). The basic unit comes with complete instructions and includes copper condenser coil with support stand, entfleurance vessel, vented stopper, and product vials. Using the commercial unit or a similar set-up of your own construction, you can make spagyric oils, aromatherapy oils, flower essences, soap fragrances, perfume, cologne, after-shave, etc.

ANNOUNCEMENTS

Crucible 2001: An Alchemical Adventure

Crucible 2001 is a jump-in-the-fire event for anyone interested in creative transformation. The alchemical adventure will be held on Saturday, October 13, at the luxurious Delta King Hotel, on the riverfront in the heart of old Sacramento. Hosted by author and practicing alchemist Dennis William Hauck, this intensive multimedia event will focus on the practical and spiritual methods the alchemists actually used for the transformation of body, mind, and soul. Demonstrations, experiments, meditations, and other techniques will make these principles come alive in participants. Before any metal becomes gold, it must be exposed to the fire of the crucible! The Delta King is a five-story, 300-foot-long, completely refurbished riverboat with eight large meeting rooms, a comfortable bar/lounge, an award-winning restaurant, and spacious staterooms. Built in 1928, it was renovated in 1999 to become what *U.S. Today* calls "a unique meeting place with AAA five-diamond ratings." Admission is \$79 (\$99 after October 1). For a free brochure, fill out the online [Information Request Form](#). To use a credit card to register now, click [Register Online](#). Contact: info@crucible.org

Mystical Egypt and the Path to Immortality

This international conference on "Mystical Egypt and the Path to Immortality" will be held in Cairo, Egypt, from November 6 to 11. There will be a one-week Egypt tour and Nile cruise after the event that lasts from November 10 to 18. Speakers include the following authors: **John Anthony West** is a writer and scholar, and author of *The Traveler's Key to Ancient Egypt*. His previous book, *Serpent in the Sky: The High Wisdom of Ancient Egypt* is an exhaustive study of the revolutionary egyptological work of the French mathematician R.A. Schwaller de Lubicz. **Dennis William Hauck** writes and lectures on the universal principles of physical, psychological, and spiritual perfection to a wide variety of audiences that range from scientists and business leaders to religious and New Age groups. He is the author of *The Emerald Tablet: Alchemy for Personal Transformation* and numerous translations of old alchemy manuscripts. **Normandi Ellis** is an author and poet, most well known for her poetic transliteration of the Egyptian Book of the Dead, *Awakening Osiris*. Among her other works are: *Feasts of Light* (the Egyptian Goddess festivals) and *Dreams of Isis*. **Marc Amaru Pinkham** is a metaphysical researcher and author of *The Return of the Serpents of Wisdom* and *Conversations with the Goddess*. **Nicki Scully** is a metaphysical teacher and author of *The Golden Cauldron: Shamanic Journeys on the Path of Wisdom* and *Tribal Alchemy*. For complete conference and tour information, click [Cairo Conference](#).

EDITORIAL

From the Editor ([Dennis William Hauck](#))

This issue of the *Alchemy Journal* is devoted to the topic of alchemy and shamanism. Due to the growing interest in this topic, we have also added a special section to the Alchemy Lab website on [Shamanic Alchemy](#). Because of its emphasis on psychoactive substances, some traditional alchemists

have told me they do not believe this is a suitable topic for alchemical practice. However, we would be naive indeed if we could not at least consider the possibility that the alchemists worked with mind-altering drugs. They were, after all, the first chemists. Personally, I believe the states of consciousness described by the alchemists are beyond mere brain chemistry, but in keeping with the principle that alchemical changes must occur on all three levels of reality (the body, mind, and soul), I would not be surprised to find chemicals corresponding to those states.

Moreover, I am sure whatever super-snoop government software is perusing the Internet has already discovered the wealth of chemical information and labware offered through our website, and we are already looked at with suspicion, so why not give them a little more for *our* money? And if that is not enough to arouse their interest, just wait until they see the topic for the next issue, which is sexual alchemy. The government watchdogs will probably have to invent a whole new security category for things like "internal sex," "alchemical incest," and "sex with spirits" that they will find in these pages.

Submissions

Please submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

Subscriptions

The *Alchemy Journal* is posted bimonthly at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. To subscribe to the journal, send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>

- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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The Alchemy in Spiritual Progress

Part 4: Conjunction

by [Nanci Shanderá, Ph.D.](#)

In the last three articles of this series, we've explored the first triad of alchemical transformation consisting of Calcination, Dissolution, and Separation. These three stages are the lower, earthbound processes of spiritual evolution. In order to be fully spiritual and whole, we as humans must be grounded on the earth plane, accepting our human experience as a necessary and exquisite part of awakening.

This idea is not accepted in many of the world's religions, where it is taught that spiritual perfection is attained by denying and rejecting things of the earth, whether they be the human body or the earth itself. These beliefs imply that things of the physical plane have no value - some religions teach that our bodies are to be reviled and the earth a place of devilish seduction.

Alchemy's "motto" is "As Above, So Below," meaning that things of the earth are intrinsically interwoven with the heavens. Alchemists and shamans seek the balance between the two and from that balance, they effect transformations and healings. The symbol of the World Tree, found in many mystical traditions such as the Kabbalah, demonstrates that to be whole, we must have our branches in the heavens, but our roots in the earth, with the trunk as a highway flowing between the two states.

The fourth stage of alchemical transformation is Conjunction. It can be related to the chakral system where the heart is the fourth center of awareness. The heart can also represent the World Tree -- they are both a central "clearing house" where the spiritual meets the physical and blends and harmonizes them so that higher states of consciousness may be integrated.

In Conjunction, we bring together the work done in Calcination, where the ego was burned to ashes, in Dissolution, where the emotions became more fully integrated and accepted without the ego's interference, and in Separation, where we discovered what was of value in our lives and let go of anything that wasn't. All of this is essential groundwork for the experience of Conjunction, where we are called to a higher way of relating to ourselves, to others, and to the world. It is a coming together,

or *Heiros gamos*, the Sacred Marriage, of all that we are, have been, and will ever be. It brings us face-to-face with our Soul's essence. Purpose takes on a new meaning. As a result of having been humbled in the first three stages (I like the image of being on one's knees before the majesty and power of the Soul.), we are made ready to accept this marriage on deep inner levels of being.

This might manifest as a new attitude toward ourselves and others. If Separation set the stage for us to quit a meaningless job, for instance, we may be inspired to begin doing what we always wanted to do. In the conjunctive state of consciousness, there are fewer fears. The old "shoulds and shouldn'ts" are absent, or at least less powerful. Life takes on a new joyousness, laughter is more present. There is a sense of delight and excitement about the most mundane of activities because we experience acting in partnership with our Soul.

In Conjunction, we begin to have a delicious taste of who we truly are. We get a glimpse of our authentic Majesty and our eternal connectivity to all that is. Because this state is centered in the heart of compassion, we view ourselves with far more acceptance and love. This allows us to lovingly understand that the "mistakes" and ways of being in the past were "grist for the mill" - necessary practice for the greater consciousness yet to come. For example, if we have always battled with low self-regard, we can begin to perceive it as a self-regulating mechanism within that prevents us from integrating and manifesting our Majesty until the time is right. My spiritual mentor, Brugh Joy, M.D., teaches that the greater the pain / depression / low self-esteem / limitation / etc., the greater the gift. When I share that with my students for the first time, I delight in the blank or confused looks on their faces because this statement holds the power to throw them into a perception of their world they have never considered before. To regard ourselves as not terrible after all but actually in the process of incubating a great and unique talent or gift to share with the world is mind-blowing for most people.

Conjunction poses questions for us that require choices about where we go from that point. The state of Conjunction is a pleasant enough place to be, but it also urges us to press on in our journeys so that we may at some future time come full circle and once again, touch into the heart's full rapture, each next time expanding the experience in greater magnitude. While looking at Conjunction in your life, review your capacity for compassion toward others and yourself. The Sacred Marriage means being "in a state of love with" yourself and all your aspects, and with Life Itself. It may be time for you to practice the art of laughing at yourself non-judgmentally -- you may be surprised at how delightful it is!

Next time, we will surrender to the heart's urgings and move on to the fifth stage of alchemical transformation called Fermentation / Putrefaction, where we taste again the sacred fires in Calcination, but this time to a more finely-tuned degree. It is where we review what we have experienced while we are pulled into the more intense fire that creates the fermenting process that refines us further by urging us to die to old ways.

Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor and dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: Digging for Gold: the Art & Soul of Spiritual Experience. She can be reached at 323-254-5458. Her website is www.EarthSpiritCenter.com.



Alchemy: the Cosmological Yoga

Part 4: Tantric Alchemy

by Maurice Aniane

It is clear that human love can be expanded to higher levels by alchemical ideas about cosmic sexuality. It is also clear that desire – experienced in detachment and innocence – could help the "red man" and the "white woman" of alchemy to capture at its very source the "femininity" of matter. This union in the service of the Great Work, however, was not easy. It implied at least three requirements. The first seems to have been an uncompromising purity and an extreme spiritual sensitivity, so that pleasure "might never close up on itself," but might awaken an ever-expanding love and become less and less individual. Such love leads from

the beauty of the body to that of the soul and finally is reabsorbed in "the love of God who created beauty." Thus the unity of all the states of love" could lead from the embrace that blindly transmits death to the deathless, which, following the deep play on words of "the courts of love," awakens the sense of eternity.

The second requirement was therefore to transpose this love into cosmic love. In the end, it was no longer this man or that woman but the Sun and the Moon which were united "to give birth to God." "In this second operation," wrote Flamel to a painter who had illustrated one of his works, "you have to put together two natures, the masculine and the feminine, and you have married them; that is, they form but one single body, which is the Androgyne or Hermaphrodite of the ancients. Thus the hermaphroditic state is the aim, that is, the secret origin which impels man and woman toward one another. In order to prepare this "passage to the end" the alchemical marriage was not presented as a vague fusion, but as a meeting face to face slowly transformed by the "Art" into a union of complementaries.

The third requirement of this love, the union of complementaries, relates the steps of the alchemical work to the relation of man and woman: the "dissolving" of the negative masculine in the positive feminine, the "fixation" of the negative feminine by the positive masculine. However, it is less a question here of successive phases than of a constant interaction that brings about more and more noble "crystallizations" (distillations) of love, until the final transmutation is achieved. This interaction is the key to the "operation with two vessels," between which a vivifying and perfect circulation has to take place: these "twins" were so arranged that the product distilled from each, its "angel," might pour in order to purify it into the opaque part of the other (yin/yang). A creative exchange which also seems to have constituted one of the foundations of Provençal love: "Everything takes place," writes R. Nelli, "as if Provençal Erotica had tried to graft onto man the dominant 'quality' of woman: compassion for the body, 'mercy'; and onto woman courage and masculine virtue." (This graft, which seeks to actualize the androgyne in each partner, is wonderfully symbolized by two miniatures in a fifteenth

century manuscript which Jung has reproduced in his work, *Psychology and Alchemy*: during the "mortification" which is a preparation for the marriage and which strikes both sexes simultaneously, the Tree of Life is seen to grow out of the belly of the man and out of the head of the woman; as if man, in order to become worthy of an authentic union, had to awaken the feminine part in himself, has to renounce the reasoning of the head in order to feel the motion of his entrails; and as a woman had to awaken her masculine part by freeing herself from the sensual and maternal despotism of her belly to take part lucidly in the vocation of man.)

Finally, it may be that alchemists knew, not only of the marriage properly so-called, but of certain erotic "techniques" similar to those of Tantrism and intended to awaken the energy of sex without allowing to be wasted in seminal emission. The texts often present the Greco-Roman symbol of the naked Diana, which they liken to the Soul of the World, the vision of which is the goal of "the work in the whitening." Now we know that the Medieval "pure love," that is love without carnal union, included the contemplation of the Lady in the nude. As in Tantrism, where the "denudation of the virgin" symbolizes "purification," the garments here represented the outer appearances. This practice implied a complete sublimation: the texts predicted that the profane who dare to gaze lustfully at the "naked Diana" would share the fate of Acteon -- transformation into an animal (the Stag) which would be devoured by the dogs. So alchemy may have employed a Tantric *maithuna*, that is a ritual sexual union in which the sperm, in the moment of emission, is abruptly stopped and must "reascend," so that the highest concentration of life which it embodies might immediately enter into movement on the psychic plane and provoke a liberating shock to the whole psycho-spiritual being. In fact, in a Hermetico-Kabbalist text, the *Asch-Mézareph*, we find a hint of a procedure of this kind in the reference to the biblical symbolism of the thrust of Phineas's spear: "The lance pierces at the same time the solar Israelite and the lunar Midianite at their moment of their union and *in locis genitalibus* (in the genital region)." The point of force of the iron, acting on Matter, cleanses it of all its defilement. Here the Israelite is nothing other than masculine Sulfur and the Medianite should be understood as the Mercurial Water. Phineas's lance not only kills the masculine Sulfur, but also mortifies his wife; and together they are transmuted by mingling their blood in a single act of generation: it is then in fact that the miracles of Phineas begin."

Just as alchemy has allowed the sacred character of the flesh of the world to be maintained beneath the lofty asceticism of Christianity, so Tantrism seems to have been born from a lucid systematization of the concepts which underlie the deeply poetic and chastely carnal rites and myths of Hindu daily life, but which Vedantic speculation neglected more and more in favor of an apparently discursive and discarnate expression of the mystery of unity. These common roots, this partly analogous role, explain why the attitudes of Tantrism and alchemy converge. Both take the material body as their point of departure in order to transfigure it, since it is nothing other than the spiritual body identified with its own objectification by the process of cosmogonic "desire". Thus the "diamond body" of Tantrism corresponds to the *corpus glorificationis* (glorified body) of Latin alchemy, and the symbol of the diamond is identical to that of the "stone," which is also a diamond. It is because the two traditions have a similar conception of Nature: alchemy is clearly a "Shaktism" that assumes, even in its final obscuration, the immanent power of the Divine Principle to save man – according to the Tantric view – through the same means that habitually cause his downfall. Finally in both cases it is the same assumption of positive sexuality, which stops on the cosmic plane in alchemy and begins *in divinis* for Tantrism: the opposition of Sulfur and Mercury thus appears as a relatively contingent application of the metaphysical polarization between Shiva and his Shakti.

Under these conditions, it is normal to observe the very great resemblances between the subtle "physiology" of Tantrism and that of alchemy. The multiplicity of *nadis*, those currents of subtle force which furrow and "animate" the organism, culminate in a duality, that of two opposed arteries called *pingalâ* and *idâ*. *Idâ*, whose symbolic color is a very pale white, represents a "lunar" current linked to the Shakti principle; *pingalâ*, a brilliant red in color, is a "solar" Shivaic current. These two *nadis*, which emerge from the sacral region and intertwine around the vertebral column, correspond in alchemical language to the two serpents of the caduceus, opposed to each other as are the white, lunar Mercury and the red, solar Sulfur. Just as the duality of *idâ* and *pingalâ* is resolved at the moment of spiritual realization in the unity of the central artery, the *sushûmna*, so the two serpents that were fighting each other, now having been struck by the staff of Hermes, entwine themselves around it, and henceforth tame, bring to the god of twofold theurgical power to "bind" and "unbind." Cosmic nature in its latent state, needing to be awakened and mastered, is symbolized, in alchemy as in Tantrism, by a serpent coiled around itself: the *Ouroboros* and *Kundalini*. Both traditions relate this Saturnic or leaden serpent with heaviness, sleep, and earth. The Hermetic *visita interiora terrae* (visit the interior of the earth) corresponds the descent to the *mulâdhâra* chakra, the subtle center that is at the root of bodily existence. Tantrism locates this chakra at the base of the spinal column, and one might suppose that an analogous localization was known to alchemy, since it, like Tantras, relates the earth force to the sexual function, and often situates the lunar center, which corresponds to the totality of the vital energies, at the base of the spinal column in the Holy Grail of the body, the *sacrum*.

The qualities of the *idâ* and *pingalâ* (Mercury and Sulfur) ascend through this stem (*sushûmna*). There they generate the colors and energies of the individual charkas. A bud of flowers on the stem later, which is a New Body, resembling the one which originally had its roots in the Earth, and from then on assuming a more subtle form." A true correspondence between the subtle centers of alchemy and those of Tantrism are clearly established in the four centers rising by steps from the sacral region to the heart. Or rather, it is only in the case of the heart that the correspondence is complete. The three lower alchemical centers represent only the *Shaktic* mercurial modality of the corresponding chakras, while their *Shivaic* sulfurous modality is found in the alchemical centers situated above the heart. For example, the *mulâdhâra* chakra is identified, not with a single lunar center, but with the union between the lunar center and the Saturnian center. This chakra is in fact not only related to the vital force of the *Kundalini*, but also to the "god of the earth" symbolized by the massiveness of the elephant, which corresponds most clearly to Saturn and the heaviness of lead.

The centers that alchemy places above the heart seem to have little to do with the traditional Tantric chakras whose localization is approximately the same (but which represent *siddhas* or psychic abilities). In purest Tantric terms, the alchemical realization stops at the heart. This difference is easy to understand: Tantrism is an integral (or grounded) spiritual way, the last "adaptation" of the Hindu tradition: the conquest of the heart, that is, of the center of the human being in which the supreme center is reflected, is thus in that context no more than a stage leading to the "ascent" toward higher states of being. The heart marks the moment where the man who has discovered his center is made cosmic; above, the highest charkas symbolize the supraformal "heavens," and the passage to the ultimate union with transcendent powers. Alchemy, on the contrary, is a cosmological science (coming from Above), which never claimed to be self-sufficient. It has always been subordinate to a spiritual way of union, whether one is considering the sacerdotal part of the Egyptian tradition, of Sufism, of Byzantine Hesychasm, or of the great Western "intellectualized" mystical tradition. That is why it focuses on establishing a contact in the heart with the "solar" ray of transcendence from Above and

sees the dissolving of the world in its center (putrefaction) as subsequent to an equally important restoration. Although, in all fairness, it should be noted that in the most evolved forms of spiritual alchemy, there is a return to the earth at the heart level that is identical to the Tantric place of completion; it is the alchemical final conjunction, a cosmic union of the Above and the Below within created matter.



Feminine Alchemy

by [Lindi Atkinson](#)

Alchemy has always held a fascination for me, however I felt it to be somewhat dry and couldn't quite see it as a "Spiritual Path." It wasn't until I began to research the Gods and Goddesses (the Netters) of ancient Egypt, that alchemy came alive for me. This time, however, I started to see that there existed some kind of female alchemical path in ancient Egypt. Veiled deeply in the Egyptian myths is the idea of mystical, magical sex connected to the transformation of

Self and the immortality of the soul. Alchemy was alive in ancient Egypt (ie, the old Kingdom) and was carried along on a wave of symbolism through future ages. The Troubadours understood the magic of the feminine, when they sang songs to their lovers, and in so doing allowed the "Spirit of Sophia" (wisdom) to come out from behind the eyes of the woman.

The women of the Golden Dawn, those women behind the man himself, Aleister Crowley, also understood female alchemy. These three women held the understanding that at the point of orgasm, when both partners are simultaneously turned inward (giving and receiving), at this moment both become that; that which is Above and that which is Below. In other words during conscious lovemaking what happens in our bodies, also happens in the heavens (or space) and visa versa "as Above, so Below". This understanding is symbolized by "Nuit" the Egyptian (Black) Goddess who represents the infinite space and infinite stars. At least three Egyptian Goddesses have a link with alchemy and the transmutation of Self. Sekmet, the lioness Goddess, is not only solar heat, but she is the divinity of sexual pleasure.

Isis, Queen of magic, Goddess of Ten Thousand names. Goddess of love, truth, and beauty. Nuit, the Goddess of the night sky, whose name literally means heaven, is the Goddess often invoked in sex magic, where the return to primal unity requires union of male and female.

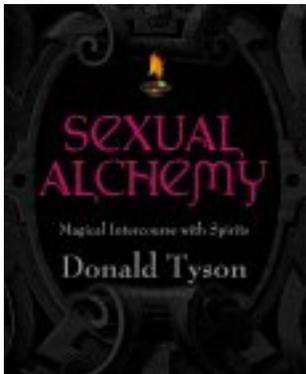
As in meditation, when the outward five senses are turned inward, when we participate in conscious lovemaking, the five senses are also turned inward. Both partners see nothing, outwardly, there is a blindness during orgasm. It is here, in this place of blindness that a flow of nectar is stimulated through the whole system. The power of conscious orgasm, and the magic stuff that comes with it, can, and does, transform, not just both partners but the heavens Above, and the earth Below!

One of the starting points for alchemy is magical sex. The transference of certain products of the body during magical sex can bring about transformation. I'm going to digress here, and say something about Isis, so that I may hopefully, tie all this together. Isis holds a secret. Her "method" was a secret, that included a love feast, (which the Gnostics knew about and practiced). The love feast was entered into by those who believed that union with each other and with other worlds was gained by the imbibing of each others sexual fluids. The theology was that the Goddess/God substances scattered throughout the universe were only truly brought together in humans, and that the collected essences could be shared, hence recreating the undivided God or Goddess. This was the secret of the veiled Isis. Isis holds many keys, one being the key to the immortality of the soul through her Star Fire. I have coined "Feminine Alchemy" here, in an attempt to explain how our sexual encounters can be transformed when this kind of exchange is made. Time and again Isis has entered my meditations as the One who assists us in the raising of powerful psychological energy and the transmutation of it into energy for spiritual growth.

Lindi Atkinson lives in beautiful Byron Bay, Australia. She has been researching Isis and spiritual alchemy in an attempt to understand the connection between Egypt, alchemy and Isis. Her email is lin_eagle@yahoo.com .

FEATURES

New Releases



Sexual Alchemy: Magical Intercourse with Spirits

by Donald Tyson

Click on bookcover to order online. 348 pages (September 2000). Llewellyn Publications; ISBN: 1567187412. 9.0 x 7.5 inches.

Donald Tyson has written a number of books on Hermeticism, including [New Millennium Magic](#), [Three Books of Occult Philosophy](#), [Ritual Magic](#), and [Tetragrammaton](#). His latest book, [Sexual Alchemy](#), is his most daring and intriguing work. He introduces the reader to a system of Hermetic rituals and magic that allows one to discover a sexual spiritual union far surpassing the pleasures of physical sex. One chapter is even devoted to using the True Imagination to choose a lover by working with telematic images -- building up the body shape, facial features, and overt personality traits for a spirit based solely on its name, or its function in the world.

If sex with spirits is not what you are looking for, however, this book is still a treasure trove of alchemical secrets. He instructs us in various techniques for creating a homunculus (an artificial human); rituals to encourage the movement of the Secret Fire (kundalini energy); and some explicit Tantric practices, including the use of the Oil, the White Powder, and the Red Powder.

Laboratory Notes

Procuring Native Vitriol

by [Rubellus Petrinus](#)



We know that some brothers have difficulty in getting natural Vitriol for the alchemic and spagyric works. This pure natural Vitriol crystal is shown in the picture to the left. In my country (Portugal) we have pyrite and calcopirite mines 200 km from our residence. Those mines are located at Alentejo in Aljustrel, but at present, they are closed and it is not possible to find anymore native vitriol of such pure Mars quality as found inside the mines on stalactites formations that weigh more than 2 kilograms each. However, outside of the mines, the pyrite that was removed from inside the mine gathers and it is abandoned to the intemperate weather. The rainwater drags the natural pyrite sulfatization and forms small lakes with thousands of liters of saturated water of Mars's salts. The mines being far away, we reached the conclusion that we were able by the same process, to produce a natural vitriol exposing the pyrites to the intemperate weather and collecting later the salt saturated liquid. For that, we acquired at a junk-dealer an iron-enameled bathtub and place it in the out doors with about a hundred kilograms of pyrite. Because of the

sulfatization of the pyrite by the intemperate weather, the rainwater dissolves that sulfate and remains in the bathtub a Vitriol saturated water that will be drained later. If it rains too much, cover the bathtub with a plastic to avoid the water excess. As soon as the weather improves the bathtub will be uncovered and the content is again exposed to the weather. In the summer, as it doesn't rain as much, pour on to the pyrite, rainwater collected in the spring and kept in 50 liter plastic barrel. When you see that the water is saturates of salt, open de bathtub drain to drain the water and after, crystallize the salt.

If you intend to have Hungarian Vitriol instead of pyrite, use Calcopirite, which is, a Mars and Venus sulfide but this is a little more difficult to find. However, you can join commercial Venus vitriol to the pyrite to obtain Roman Vitriol. It is not very advisable under the alchemic point of view but if there is no

other solution, you have at least, a natural salt to dissolve the commercial. By this process, you can easily obtain a natural Vitriol that you need without having to travel to the mines because you will haven't the ore on the outside of all mines with the conditions in which the small artificial lakes have been forming.

Don't worry about the pollution because the mother water originating from the sulfate dissolution before used should be filtered by cotton where all the dregs insoluble in water will be retained. If you reside in the city and you need to collect rainwater, do it in the spring preferably during thunderstorm days, and placing on the window outside a big plastic basin well secured on the inside of the room. It isn't advisable to collect the rainwater in the first days of rain because it is impregnated with dusts and residues that are in suspension in the atmosphere and deposited on the roofs. Keep it in large 5 liter glass bottles, which will preserve some years if it is not polluted with organic material.

***Rubellus Petrinus** is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://planeta.clix.pt/petrinus/alchemy-e.htm>.)*

Alchemy Lectures and Workshops

John Dee Colloquium. Denmark. December 6-7.

A public colloquium on the life and work of John Dee will be held at the University of Aarhus in Denmark December 6 and 7, 2001. This is the third in a series that has been previously held at Birkbeck College in London and the University of Szeged in Hungary. Papers are invited. Contact: Jan Backlund, Center for Cultural Research, Univ. of Aarhus, Finlandsgade 8200, Aarhus N, Denmark. Email: kultjb@hum.au.dk. Fax: 45-86-10-82-28.

Art and Alchemy Conference. Denmark. December 7-9.

An international conference on the history of alchemy and the intertwined history of art will be held at the University of Aarhus in Denmark from December 7 to 9, 2001. The focus is on alchemical interpretation of art and the use of alchemy in modern art. Proposals for presentations should be sent by August 1. Contact: Jan Backlund, Center for Cultural Research, Univ. of Aarhus, Finlandsgade 8200, Aarhus N, Denmark. Email: kultjb@hum.au.dk. Fax: 45-86-10-82-28.

Indian Alchemy and Ayurveda Seminar. January 2002.

An alchemy seminar, with master Alchemist Prof. Junius, is to be held in beautiful Byron Bay, Australia, in January 2002. The workshop will be over three days. Bookings essential A.S.A.P! Cost: \$200. Please contact alchemicalmedicines@hotmail.com for further info.

EDITORIAL

From the Editor ([Dennis William Hauck](#))

As you may have guessed, the theme of this issue is sexual alchemy. Despite the acceptance of Eastern sexual alchemy, Western sexual alchemy has always been a little more suspect. Talking openly about this subject in the Middle Ages landed not a few alchemists on the bonfire. Even today, we tend to think of European alchemists as lecherous old men when it came to their sexual cultivations. Once again, clarity comes to the situation when we follow the Hermetic dictum of working on all three levels of reality. The bed becomes an alchemist's laboratory when the "work" is done simultaneously on the bodily, mental, and spiritual levels. In fact, that is about as good a definition of "true love" as I can think of.

Future themes for this journal will include alchemy of the kabbalah, the Tarot, Paracelsus, spagyrics, Dee and Kelley, Egyptian alchemy, and Islamic alchemy. Please feel free to submit your articles or artwork on these topics. We are always looking for good material!

Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

Acknowledgements

"Alchemy: The Cosmological Yoga" by Maurice Aniane is from an article of the same name that first appeared in *Material for Thought* magazine, San Francisco, California in Spring 1976.

Subscriptions

The *Alchemy Journal* is posted bimonthly at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. To subscribe to the journal, send a blank email to AlchemyJournal-subscribe@yahogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Three Gems of Alchemical Initiation

Part 1: Powers of Transformation

by [Lynn Osburn](#)

What is the alchemical laboratory? What is alchemical spiritual development?

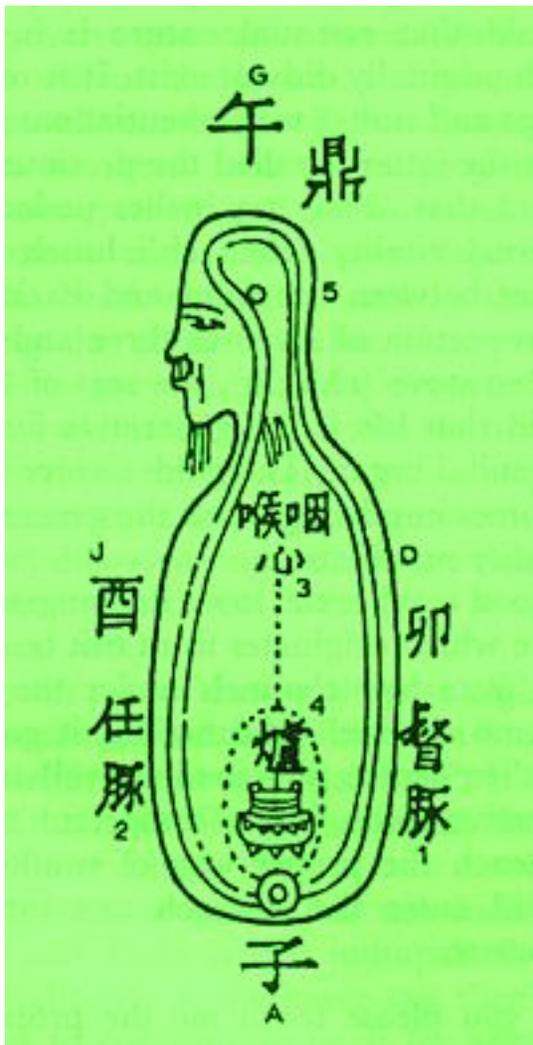
The alchemical laboratory can be any system that cooks up alchemical energy.

Alchemical spiritual development depends upon the consumption of useful power. The Taoist

alchemists have given us the best revelations about useful power. This alchemical manna comes in three flavors in a paradox. Though the three flavors are different they are one and the same. And you cannot have one without the others.

The Taoist alchemists called these powers *chi*, *ching* and *shen*. Chi, we will call *continuation power*. Ching, we will call *creation power*. Shen, we will call *manifestation power*. One circulates Chi power; one sublimates Ching power; one distills Shen power. Lu K'uan Yu, Taoist alchemist (born 1898) said in, Taoist Yoga Alchemy and Immortality, "You should sublimate the three precious elements, namely the generative force [ching], (vital) breath [chi] and spirit [shen] to restore their original strength and the foundation will be laid when these three elements unite; only then can immortality be attained."

The concept of chi is more familiar to Western pilgrims than ching or shen. Ti Chi and the martial arts are based on physical exercises that enhance the circulation of chi in the practitioner's body. Every living being circulates chi power to continue existence. For humans breathing air into the physical body unconsciously and automatically circulates chi. Lu K'uan Yu said concerning Gathering the Microcosmic Outer Alchemical Agent, "The human body is like a rootless tree and relies solely on the breath as root and branches. ...The outer alchemical agent is produced by means of fresh air breathed in and out...laying the foundation (chu chi)."



You must become conscious of the circulating chi in order to develop spiritual power. When you are conscious of chi circulation you will become aware of your subtle body. You can apprehend the subtle body by sublimating ching or distilling shen. Everyone does these things unconsciously and automatically, but you must become conscious of the sublimations and distillations. This is much more difficult than becoming aware of circulating chi. So circulation of chi is the initial alchemical gemstone. Indeed, many people learned to circulate chi consciously through practices taught by various esoteric schools. Some Rosicrucian societies in the West and Hindu sects in the East have taught breathing exercises that consciously circulate chi. Alchemy refers to circulating chi as *inner circulation*.

By *inner circulation* I mean that system of movement existing in contrast and complement to the physical systems within the human organism. There are the circulatory system, nervous system, respiratory system and other biological systems that are studied by biology and medicine. These biophysical systems generate within their networks complex psychic systems that precipitate behavior which is studied by the social and behavioral sciences. The complex psychic systems congeal perceptions and sentiments that direct the movement of the organism as a whole be it fortuitous or disastrous.

Alchemically speaking the biophysical and psychic systems in the human organism have a subtle counterpart that is necessary for them to exist. That subtle counterpart is the *inner circulation*, and it is metamorphic just as the psychic system is a metamorphic condition generated by the biophysical system.

The Emerald Tablet is the prima materia of alchemical initiation. Imbedded within this brief gem is the process to initiate the *inner circulation*. The inner circulation is described in detail by the Taoist alchemists and to a lesser extent the Hindu alchemists. The Rosicrucians in the West also taught the separation of *chi* from the oxygen molecule in the breath of air in order to power the inner circulation (Rosicrucians never called it *chi*).

I have been practicing the inner circulation for over twenty years. It is as safe and natural as walking and running. In fact practicing the inner circulation will stabilize energy imbalances of all kinds that may afflict the microcosm of the operator.

The Emerald Tablet is the oldest Western text yet found that contains the breathing exercises that can power the inner circulation with *chi* or Outer Microcosmic *quintessence*. The Smagdarine gem offers much more than an esoteric breathing exercise. It's a transcendental map that expands as the energy of the inner circulation expands within the operator.

Emerald Tablet:

'Tis true without falsehood, and most real: that which is above is like that which is below, to perpetrate the miracles of One thing. And as all things have been derived from One, by the thought of One, so all things are born from One by adoption.

The Sun is Its father; the Moon is Its mother. The Earth is Its nurse; the belly of the Wind carries It. Here is the essence of every Perfection in the world. Its strength and power prevail when turned into earth; thou wilt separate the earth from fire, the subtle from the gross, gently and with great care.

It ascends from earth to heaven, descends again to earth and receives the power of the higher and the lower. By this means, thou wilt have the glory of the world. And because of this, all obscurity will flee from thee. Within this is the power, most powerful of all powers. For It will overcome all subtle things, and penetrate every solid thing. Thus the world was created.

Wonderful adaptations will emerge from this; It is the Way.

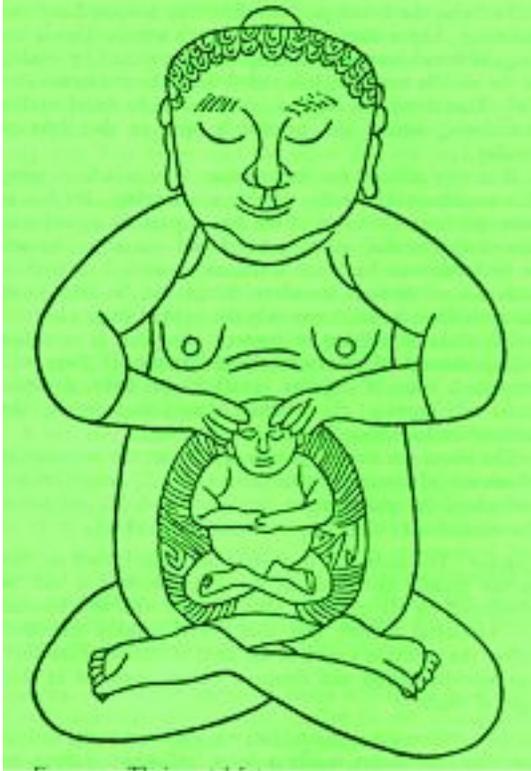
And for this reason, I am called Hermes Trismegistus, having the three parts of the philosophy of the world. What I have said of the Sun's operations is complete.

The first paragraph describes the unifying Principle in the universe. The ontology of One is listed to help focus the pilgrim on the way of transcendence. The second and third paragraphs tell you where It is and how to move It and what powered metamorphosis It will unleash when circulated.

“The Sun is It's Father; the Moon is It's Mother,” says It is born in the *mysterium conjunctionis* of the cosmic pair of opposites. “The Belly of the Wind Carries It,” says It is in the air. “Thou wilt separate the earth from the fire, the subtle from the gross, gently and with great care.” tells one to separate the subtle essence of It from the gross air. This is done gently and with great care, meaning no great force is needed — just careful attention.

When It is separated from the air It naturally ascends and descends in sync with breathing in and out. One rotation completes a circuit the Taoist alchemists called the “microcosmic orbit.” Rotating It through the inner circulation generates power needed to transcend limitations. Perception expands in scope as the operator practices the inner circulation once the floating Point at the center of the forehead is activated. To initiate the inner circulation first find a quiet tranquil place where one can be alone. Sit comfortably. Calm the internal noise. Use whatever meditative technique you're familiar with or just sit quietly for a few moments.

圖胎道



The Inhalation: Place the tip of your tongue softly to the roof of your mouth. Inhale gently and steadily through the nose. "Imagize" a subtle force separating from the air you are breathing in. Breath in until the lungs are full. The *gross* air travels on down your throat into the lungs; pay no attention to it. Instead focus on the image of a *subtle* force energizing above the nose. "Imagize" It arcing from the forehead down to the base of the skull then down the spine as the breath is drawn in. Pressing the tongue to the roof of the mouth gives one a physical location, a kind of switch, that helps initiate the sense of separation needed to "pare" It from the air. Some people need a prayer or incantation to invoke during initiation praxis. The *essence* thus separated is very subtle in the early stages and too much attention and concentration upon It will cause It to dodge your attention and concentration like an impish sprite. At such times concentrating on the invocation while breathing solves the problem. Here is the prayer/incantation that I have used for years to steady the inhalation separation: say quietly to yourself, "*Spirit descending upon the air ignite the fire of life; energize imagination, inspiration and vitality.*" It's simple and exact in prosaic content parallel to the process you're initiating.

The Exhalation: Move the tongue to the bottom of your mouth just below the front teeth. Exhale through your mouth slowly and steadily. Imagine the essence of It rising from the base of your genitalia upward through the viscera up the center of your chest. At the throat the energy forks below your tongue and then rises into the hemispheres of your brain. Exhale completely but don't make yourself uncomfortable in so doing. Here again an exhalation prayer/invocation can be helpful to keep the circulation focused. Say quietly to yourself as you exhale, "*Body rising through the earth fortify the water of life; manifest strength, determination, will power and health.*"

Practice this operation as long as you like, however about twenty minutes time is necessary to get an effective circulation going in the initial stages. The *spirit* descending is dry and cool; the *body* rising is warm and moist. You may feel It pulsing gently in the groin region at the end of the inhalation. It will expand pleasantly, a glow or cloud-like feeling in the brain field at the end of the exhalation. When you can rotate It up and down feel It with your Will (fixed sulfur). See It with your Imagination (volatile sulfur). Play with It your bird of Hermes.

In the beginning the inner circulation is a simple orbit. After some familiarity, you'll find the direction of rotation can be reversed. In fact the inner circuit can be used to sublimate *ching* the Inner Microcosmic *quintessence* to power further psychic and spiritual transformations that reveal other mechanisms that enhance the microcosmic orbit. The remaining two gems of alchemical initiation will be revealed in future installments

Lynn Osburn is co-author of **Green Gold: the Tree of Life, Marijuana in Magic and Religion** published by Access Unlimited. He is a freelance author living in California. For more information, email openi420@juno.com.



The Alchemy in Spiritual Progress

Part 5: Putrefaction

by [Nanci Shanderá, Ph.D.](#)

For many who work deeply with spiritual transformation, the goal may seem to be the healing of and freedom from past pain and suffering. When this goal appears to have been reached, there's a tendency to believe that there will be no further difficult experiences. We think that because we've worked so hard, we've cleared it all out. Our life from that point will be idyllic and serene. This is such a common

experience of lulling ourselves into yet another type of unconsciousness. This sets us up for the shock of an even more challenging experience wherein the ego is again thrown into the fiery cauldron for further transformation. In alchemy, this is called the Putrefaction - Fermentation stage. Here, we again face the ego's insistence on dominance, but there is an important difference in the quality, intensity, and source of the experience. Unlike the experience in the first stage of Calcination, where we were alone in our battle with the ego, this time we sense another force assisting us. Although the initial part of this fifth stage, Putrefaction, can be very disturbing, and we may be thrown into a pit of depression or despair, it feels like we are being held up, supported, even encouraged in the process.

As I write this article, I am actually experiencing my own Putrefaction. It began after the holidays and at first I thought it was just the after-holiday blues, which would lift in a day or so. This was not the case. In fact, over the past several days, it has actually intensified. I am having untypically disturbing dreams and feeling depressed. But the depression is markedly different than those of the now distant past. This time, I have no desire to shut myself down or run away as I used to do years ago, when depression was a constant companion. (In his Alchemy Home Study Program *Module One*, Dennis William Hauck says "...the alchemists would never reach for the Prozac at this stage," pg. 50). Rather, I'm watching the darkness reveal parts of myself both known and unknown to me. It is a disconnection from the past, allowing it to die, rot and ferment so it's inspired from higher sources rather than from my earthly self - the new material is emerging from the rich and fecund darkness in concert with my Soul.

Some of this material is downright frightening, but there is a distinct presence within and beside me that is not depressed or disturbed by the dream content. It is that part of me that I know as my Soul. And my awareness of its palpable presence is due to my not having shut down. This time, I put no blinders on so my vision is not limited. In times past, I closed down my ability to be with the material in

the depressed state so completely that I couldn't see anything other than the darkness itself, which I used as confirmation that I was valueless.

This time, I am sitting in the midst of bleak, dark, despairing emotions but not chasing them away or misinterpreting their presence as a commentary on my worthiness. My Soul is here - it's always been here, but this time I'm welcoming and celebrating its connection with me in the dark. Its purpose is clearly not to "make nice" or pull me prematurely out of my wretched state, but to just be with me. This not only encourages me to keep on sitting with the material, but also serves as a model of trust and wisdom toward which I am growing. It presented itself to me in a dreamlike state this morning. I knew it was my Soul and it was moving toward me, emanating great light from its serene face, holding a small candle. It was clearly not there to ease what I was going through but rather to encourage me to continue and not give up.

In alchemy, Putrefaction presents us with gross, repulsive, disgusting, and loathsome stuff from within our deepest selves. It is like sitting in a rotting pile of garbage with the task of merely experiencing it, without judgment, without need for rescue, and without losing our power. This is a deeply creative process of being courageous enough to see all of our "stuff" without self-criticism, feeling sorry for ourselves, reverting to infantile need-fulfilling behaviors, or misinterpreting what is really going on. A graphic example of the process of Putrefaction is depicted in paintings of the Hindu goddess, Kali, in which she typically wears a necklace of rotting heads, brandishes a bloody sword, rests her foot upon a corpse and stands in front of a group of soldiers and skeletons performing a wild battle dance. The look on her face is one of absolute power - one that frightens the uninitiated and reveals the purpose of Putrefaction to the adept.

Putrefaction continues until it has "cooked" the material well enough for entry into the Fermentation aspect, where the substance takes on different action and begins a process similar to how rotted grapes become fine wine. After the devastating effects of Putrefaction, the ego is close to non-existent in its former state and has been transformed into an aspect of self that supports and strengthens now, rather than sabotaging. The experience of Fermentation can be quite intoxicating. Because the ego is not feeding us inaccurate interpretations of what this stage is, we can savor the headiness of the wine at the same time commune with the "spirits" in the "wine" of pure selfhood.

Next time, we will look at how Fermentation requires a further, finer stage of transformation called Distillation, in which we celebrate our Essence. It is a stage of delight and surprising knowledge. Until then, I send anyone who is also experiencing Putrefaction at this time great support and blessings. Great things await us!

Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor and dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: Digging for Gold: the Art & Soul of Spiritual Experience. She can be reached at 323-254-5458. Her website is www.EarthSpiritCenter.com.



Alchemy: the Cosmological Yoga

Part 5: The Logic of Alchemy

by Maurice Aniane

The logic of alchemy implies a twofold movement. "Vertically," it was a symbolic logic, leading manifestation back to its principle, appearance to reality, word to God: a logic of reintegration. "Horizontally," on the humano-cosmic plane, it was a dialectic of complementaries that emphasizes everywhere the living tension of contraries: a logic of war and love.

Alchemy implied, in sensation itself, a peaceful and detached love of the world. For the world of alchemy, like that of the "mythological" traditions whose heritage it transmitted, was a world

at once living and transparent, a great a sacred body, an immense Anthropos in all respects resembling the small one. Nature, it could be said, was at once the body of God and the body of man. Everywhere was life, everywhere soul, everywhere the holy breath of God. The blood of the sun made the golden embryo grow in the matrix of the mountains. The seven planets in the sky, the seven metals engendered by them on earth, the seven centers of life which, from the sex to the head, gravitate in man around the sun-heart, were so many embodiments of the same structure of the Word; and the seven notes of the scale manifest also that "music of the silence" which bathes creation, haloes the saints, and is immobilized in gold. That is why the alchemist, like the knight whose "proud kiss" delivers Melusine from her ambiguous condition, revealed in the nature which veils God the nature that makes Him manifest.

"Learn that the aim of the science of the Ancients which elaborated simultaneously the sciences and the virtues is that from which all things proceed, God invisible and unmoving, whose Will arouses the Intelligence; through the Will and the Intelligence the Soul in its unity appears; through the Soul are born the distinct natures which, in their turn, generate all the compounds. *Thus one sees that a thing can only be known if one knows what is higher than it.* The soul is higher than nature, and through it, nature can be known; the Intelligence is higher than the Soul and by it the Soul can be known; finally, the Intelligence can no more than direct us back to what is higher than it, the One God, who encompasses the Intelligence and whose essence cannot be grasped."

This makes remarkably clear the metaphysical background of alchemy, proves that it was essentially "inner"; the "Science of Balance" weighs and satisfies at once the desire of the Soul of the World, which is concealed in each "nature", and the desire of the Divine Spirit, which is concealed in the Soul of the World. The alchemist *reverses cosmogony*: dissolving material "hardenings" in pure life, he makes in himself, by meditating on natural beauty and on that "sympathy" which holds all things together, the unity of the Soul of the World, until, in its center, that is in his own heart, he causes the solar fire of the Spirit to rise. Then, the fire becomes incarnate, through a higher cosmogony in which the Spirit, instead of involving itself in matter, embraces and transforms it: transforms lead into gold,

and the body of man into body of glory. Alchemy is performed, as Henry Corbin has said, in a "physics of resurrection."

Therefore, the proper domain of alchemy is essentially that of the soul, that humano-cosmic environment psychic in nature, which links the world of "sensory" appearances to that of "spiritual" realities. It is the "intermediate world" of all the traditions, the "mesocosmos" of the Iranian alchemy of Jabir (called Geber by the Latins). Now this "mesocosmos" is governed by a logic of war, by essentially "dual" forces whose never-ending struggle is that of the two serpents of the Caduceus. In this domain, the alchemical work is wholly one of mediation: it strives to transform war into love, so that it may culminate not in a sterile death but in a glorious birth.

The "mode of operation" of nature in the universe of form consists of a continuous rhythm of "coagulations" and "dissolutions." Form is impressed on matter and matter dissolves it in order to offer itself to another form. Everything is alternation, evolution and involution, birth, life, death, and rebirth, *solve et coagula*. "Nature disports itself with Nature" in a play of perpetually interacting tensions which neutralize each other at one moment by their very opposition, and then destroy each other only to arise again in a new guise. Nothing symbolizes this "world of dissimilarity" better than the dragons, which devour each other on the pillars of certain Romanesque churches. This never-ending war which presides over the metamorphoses of nature as well as over the interactions between men is related by alchemy to the polarization of the two "subtle" forces analogous to the Chinese *yin* and *yang*: Sulfur and Mercury.

Common sulfur, by its igneous nature, and the metal mercury, because it is elusive and cannot be grasped, indeed embody these forces in their dynamic aspect. Gold and silver "crystallize" them in their static aspect, just as do the sun and the moon." These two poles on either side of the "intermediate world" regarded as their "field of force," participate closely in the two divine poles which preside over "manifestation": Pure Action and Total Nature in Sufism, Shiva and his Shakti in Tantrism. Sulfur, relatively active or essential, represents Spirit in one way, while Mercury corresponds more directly to the passive and feminine nature of the Soul.

To Sulfur are attributed two fundamental tendencies symbolized by "heat" and "dryness". Heat or sulfuric expansiveness *affirms* life, expands forms. Dryness or fixation *incarnates* in the vital flux the divine "signature," which gives every being its "face." Thus, the principle of Sulfur, of Gold, and of the Sun is a principle of stability and of measure: a heritage of Greek thought, it is the virile principle of the "limit." But, by itself, it is only a receptacle which tends to close up again over its own emptiness: "Its aspect then is an acute and terrifying harshness, in which its binding, astringent quality affirms itself as excessive attraction, constricted and hard." It becomes a force of individuation that transforms a necessary protection into a refusal of life. In the human being, it ends by breeding abstraction and egoism. Therefore, in order that the seed may die and the heart may melt, the intervention of the complementary force, of the feminine principle, Mercury, is needed.

To Mercury – alchemists also often spoke of it as Water, Silver, or the Moon – are attributed "cold" and "humidity." Cold or mercurial "contractivity" offers itself as a womb to the "fixing" will of Sulfur; it envelops forms and gives them consistency and density. As for the humidity of Mercury, it is the power that "dissolves" these forms once their virtualities have blossomed. Mercury thus is untamed and

necessary life, as ambiguous as total Nature in which it intimately participates. It is the "burning thirst" which, if unappeased, flares up and destroys itself; it is the "viscous humidity" which is wasted or dissolved in amorphous stagnation. In the human body, it manifests variously as desire for pleasure, insatiable motherhood, dull laziness, and morbidity. But is also the humble service of life, the creative submission of the "Virgin of the World," who is always the *servant* of the Lord.

"This Water subsists throughout all eternity," writes Boehme. "It is the Water of Life which penetrates even death." It is also in the body of man and the body of the world. Nature, as seen by divided man, is thus basically nothing but an immense battlefield strewn with corpses: corpses "precipitated" endlessly, in the chemical sense, by the collision of the two great forces that polarize the cosmic psychism. The sensory world in its opacity is then only a "sepulchre" in which the soul has buried itself.

We now understand that alchemy is at the same time a "science of balance" and an art of marriages. It elucidates and utilizes the "cosmic sexuality" of Sulfur and Mercury, first "neutralized" in Salt. The alchemist begins by dissolving these imperfect coagulations and by reducing their matter to soul: then, between the Sun and the Moon appearing in their purity, the alchemist brings about a hierogamy that will cause them to crystallize in a perfect form: gold and the body of glory.

Thus the stages of the Work appear in outline: first "mortification," descent and dissolution in the waters, disappearance into the womb of the Mother, the *Anima Mundi*, who devours and kills her Son, that is, takes back into herself man who has gone astray in the individual condition. This is the domination of Woman over Man, of the Moon over the Sun, until the Soul, restored to its original virginity, the luminous center, the Spirit is manifested. Then the regenerated Sun, the solar hero, is born: in his turn, he subjugates the Moon to the Sun, Woman to Man, and through the consummation of "philosophical incest," he makes his Mother into his Wife and also into his Daughter.

"The Mother generates the Son and the Son generates the Mother and kills her."

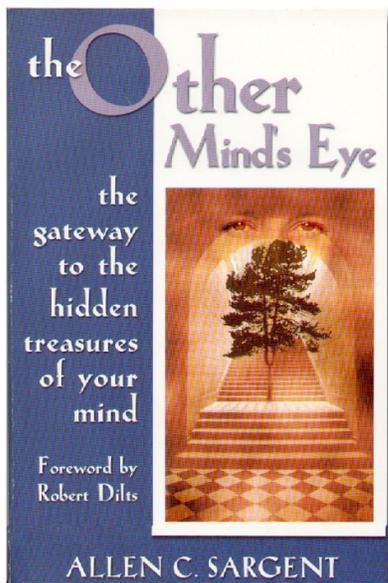
"The Female must be made to mount the Male, and then the Male to mount the Females."

"Once the Little Child has become robust and strong enough to combat Water and Fire, he will put the Mother who gave birth to him into his own belly."

Such socially disturbing images are not meant to illicit shock but rather to engender a deeper understanding of the mystical processes and underlying logic at the heart of this powerful discipline that attempts to reunite the provinces of both mind and matter.

FEATURES

New Releases



The Other Mind's Eye: Gateway to the Hidden Treasures of Your Mind

by Allen Sargent (*Success Design International*)

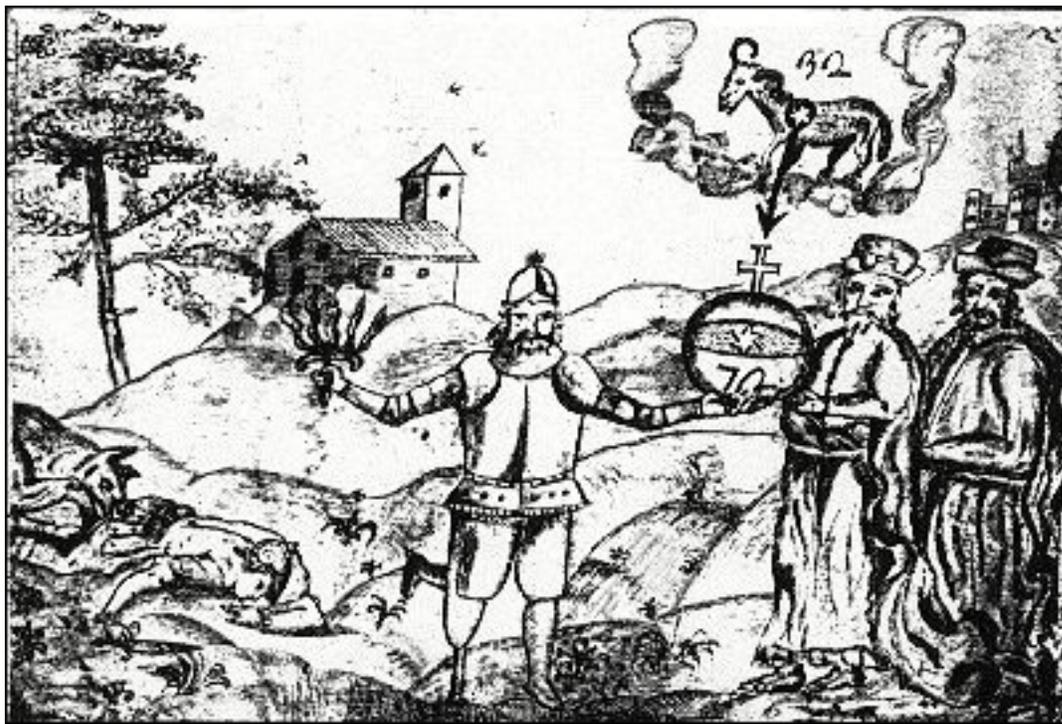
(To order online, click on bookcover.)

The idea that visualization is the key to getting what you want in life is really an ancient Hermetic principle first expressed in Egypt as the cosmic pattern of creation from Above. Manifestation begins as an idea or image in the mind of God, symbolized by the archetypal symbol of the Eye of Horus. Since the macrocosm corresponds to the microcosm, that power of creation through visualization is available to mankind.

The trick, of course, is learning to use that power, and that is where the author of this book has made an important contribution. As a consultant and trainer in personal empowerment using techniques from neuro-linguistic programming, Allen Sargent has focused on the practical aspects of personal transformation. In this book, he addresses a real problem in the field of personal transformation. Some people are just not able to visualize or not able to consciously access internal images. Until now, these "mind's eye challenged" individuals were ignored by those of us living with a plethora of vivid and easily accessed imagery.

Sargent gets around this problem by working with what he calls the "second mind's eye," which tapes into both hemispheres of the brain for information. He calls his technique "Internal Dominant Eye Accessing," and it is based on ophthalmological studies that show everyone has one dominant physical eye with which they see. Similarly, we have one dominant "mind's eye" that is either right-brain (image/feeling-based) or left-brain (thought-based). The basic principle is that if there is not enough information in your dominant mind's eye, check to see what is in your other mind's eye.

For instance, in judging a person, first get a sense of which internal eye you are seeing with. After checking inside, and in a way that is just right for you, shift your attention to your other internal eye, so that you will be seeing that person now with information coded in your other hemisphere. The next time you think of that person, you will have deeper insight and be able to make a truer response. This same methodology can be applied to just about any situation. In this way, you start to work with more powerful, more resourceful mental "images" that are the keys to turning your dreams into reality.



Laboratory Notes

by [Rubellus Petrinus](#)

In alchemy, there are no fixed rules in its symbolism but, in respect to descriptive and practical alchemy, the old Masters used, frequently, a figurative language, almost always based on the Indo-European mythology, that can be interpreted by one who has the necessary knowledge, and verifies the results obtained in the described operations.

Thus, it can be concluded with

some certainty, which chemical substances, metals or minerals enter in those operations and the *modus operandi*. To illustrate this conclusion, we will analyze syntactically what Philalethes author of *Speculum Veritatis* wanted to transmit to us, allegorically, in the *First Illustration* of this treatise.

On the left side of the illustration we see a *Wolf* eating a *young warrior*, dropped to earth, with armor and helmet, holding a sword in the right hand. We see a tree covered with foliage. In the center, another warrior, on foot, older and bearded, with a crippled leg, armor and helmet, holding in his right hand a blazing object that symbolizes fiery (burned) power (principle) and, in the left hand, a *cruciferous Globe* with a *Star* in the center. Above this globe, among the clouds, a *Sheep* has a *Star* marking on the shoulder, aimed at the globe. On the right side, there are two old men (alchemists) one of them receiving in his hands the *cruciferous Globe*, from the warrior. The other old man is attentively observing.

The symbolism is clear. The sagacious investigator and expert, easily can verify that this is an allegorical representation of the Philalethes' *First Work, dry Way* that is to say, the *Separation and Purifications*, with a view to the obtaining of the starry *martial regulus* as we will see later. But, so that there is not any doubt, we will explain in detail. The *Wolf* represents, allegorically, the mineral *Subject*, also known as the *black Dragon*, Saturn's son or royal "*Saturnie*". Basil Valentine, in the First key of its book *The Twelve Keys of the Philosophy*, refers to this grizzly *hungry Wolf* that eats every metal. Christopher Glaser also mentions it in its *Chemistry Treatise*. The warrior, that the wolf is to devour with the help of *Volcano*, God of fire, here represented by the older crippled warrior, symbolizes *Mars*.



The cruciferous globe, that Volcano holds in the left hand and is to give to one of the old alchemists, is the symbol of the earth or of the mineral subject, that the artist has to seek and to identify to begin the work. The star that we see in the center of the globe symbolizes the starry *martial regulus*, proceeding from the separation and succeeding purifications, done by the fire and for the salt. Under the cruciferous globe a stream runs, which symbolizes our *living water*, that is to say the *Mercury*, that will be *animated* later. The Sheep or Aries symbolizes, astrologically, the favorable season for the beginning of the works, also clearly identified by the foliage of the tree. Besides, the metallic correspondence of Aries is the same as

Mars, the same generator of the starry sign of the *martial regulus*, that attests to this canonical operation. The result of this alchemical operation symbolically described is the *martial regulus* that you can see in the image at left.

Rubellus Petrinus is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://planeta.clix.pt/petrinus/alchemy-e.htm>.

Alchemy Lectures and Workshops

John Dee Colloquium. Denmark. December 6-7.

A public colloquium on the life and work of John Dee will be held at the University of Aarhus in Denmark December 6 and 7, 2001. This is the third in a series that has been previously held at Birkbeck College in London and the University of Szeged in Hungary. Papers are invited. Contact: Jan Backlund, Center for Cultural Research, Univ. of Aarhus, Finlandsgade 8200, Aarhus N, Denmark. Email: kultjb@hum.au.dk. Fax: 45-86-10-82-28.

Art and Alchemy Conference. Denmark. December 7-9.

An international conference on the history of alchemy and the intertwined history of art will be held at the University of Aarhus in Denmark from December 7 to 9, 2001. The focus is on alchemical interpretation of art and the use of alchemy in modern art. Proposals for presentations should be sent by August 1. Contact: Jan Backlund, Center for Cultural Research, Univ. of Aarhus, Finlandsgade 8200, Aarhus N, Denmark. Email: kultjb@hum.au.dk. Fax: 45-86-10-82-28.

Indian Alchemy and Ayurveda Seminar. January 2002.

An alchemy seminar, with master Alchemist Prof. Junius, is to be held in beautiful Byron Bay, Australia, in January 2002. The workshop will be over three days. Bookings essential A.S.A.P! Cost: \$200. Please contact alchemicalmedicines@hotmail.com for further info.

EDITORIAL

From the Editor ([Dennis William Hauck](#))

October's *Crucible 2001* event at the Delta King Conference Center in downtown Sacramento was one of those alchemical processes where the fires of transformation burn brighter and more intense when challenged. Despite numerous cancellations from Australia, India, Europe, Canada, and across the United States because of the September 11 tragedy and the shutdown of the airlines, over sixty people did make the journey from as far away as Europe. I had just returned from a two-week speaking tour and nearly lost my voice from overuse. Because of a flu epidemic in northern California, several workers never showed up. Since a larger hall was unavailable, the book store ended up in a small room at the bow of the ship and many consultations had to be held outside on deck. And yet despite (or perhaps because of) the challenges, the level of determination and inspiration leapt to new heights. My voice held out for both days (although I lost it completely for the next three days), volunteers took over the duties of those who were unable to work, and the alchemical practitioners (Cheri Anderson, Ursula Hanrahan, Nanci Shandera, Janet Turner, and Jason Wolf) made the best of less than ideal circumstances. Pianist-composer Seth Osburn raised the level of consciousness for all who witnessed his performance of his recently completed *Emerald Tablet* concert, which is a work in seven movements based on the operations of alchemical transformation. Seth's inspired presentation was a highlight for many and allowed all of us to focus on the deeper principles being expressed at the event. The iron-hulled Delta King ship became a hermetic vessel of positive transformation for all assembled there. Despite unprecedented challenges, unexpected chaos, and the deep emotional trauma the country had suffered, seeds of new life, new spiritual growth, and new direction were sowed in all who attended. In many ways, it was a microcosm of the world around us, an imperfect place full of challenge and compromise in which the alchemist must continue the Great Work with renewed determination and clarified intent. And the fires of the Crucible burned brighter than ever.

Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

Acknowledgements

"Alchemy: The Cosmological Yoga" by Maurice Aniane is from an article of the same name that first appeared in *Material for Thought* magazine, San Francisco, California, in Spring 1976.

Subscriptions

The *Alchemy Journal* is posted bimonthly at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. To subscribe to the journal, send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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Three Gems of Alchemical Initiation

Part 2: Sublimation of Ching, the Second Gem of Alchemy

By [Lynn Osburn](#)

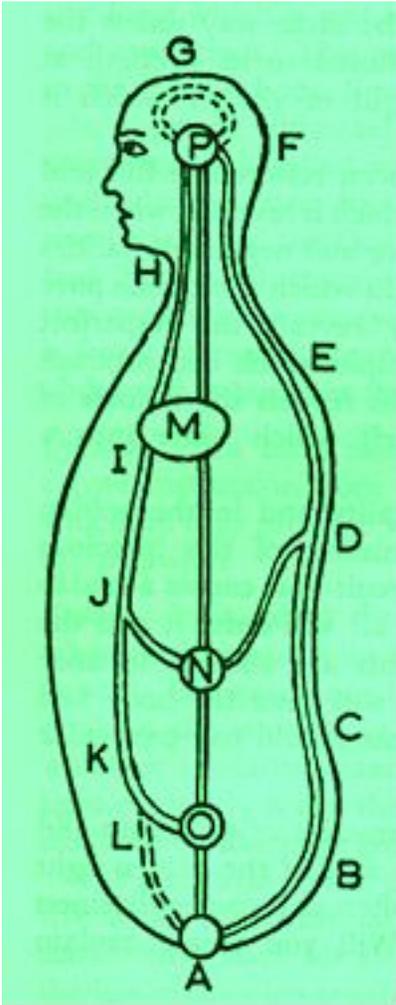
The sublimation of *ching* is the second alchemical gemstone. When ching is sublimated through the inner circulation you can become aware of your subtle body. Chi circulates through the inner circulation. Ching can rise through the microcosmic orbit and enliven or activate the dormant subtle body. The subtle body is the complement of the gross (physical) body. When enlivened by the reverse flow of ching the dormant subtle body begins to develop. The old Taoist masters called this development of the immortal fetus.

Ching energy is produced naturally by your physical body. This natural product is sexual energy. Ching is creation power. As sexual energy it is unconsciously produced and driven by biological instinct instilled by the great mother

Void Chaos. The physical portal for the production of this microcosmic quintessence is the sex organ systems in men and women. When these complementary powers intermingle through sexual intercourse a new life can be created. The gross (physical) life created is the embryo that can become a new human being provided the electromagnetic and biochemical cascade of matter in the embryo has enough shen to complete its course.

Physical life is created by the union of outward flowing semen in men with the transmigrating egg in women. This unconscious intercourse produces a new human being. When a man prevents the outward flow of semen during sexual practice while drawing the orgasmic energy upward the subtle body can become manifest. The subtle body is in this way enlivened with ching power. Being slowly coalesces there; the immortal fetus is born. Consciousness, feeling and sensation are able to precipitate there.

The Taoist alchemical classic *Secret of the Golden Flower*, details this process but it does not address the *Prima materia* — sexuality — openly. Classic Western alchemical texts never speak of sexuality. Instead symbolic sexuality is linked to processes going on inside of sealed laboratory equipment. Often a king and queen are pictured in cohabitation upon waters in an alchemical vessel. Those European adepts referred to the process as *mysterium conjunctionis*—mysterious conjunction.



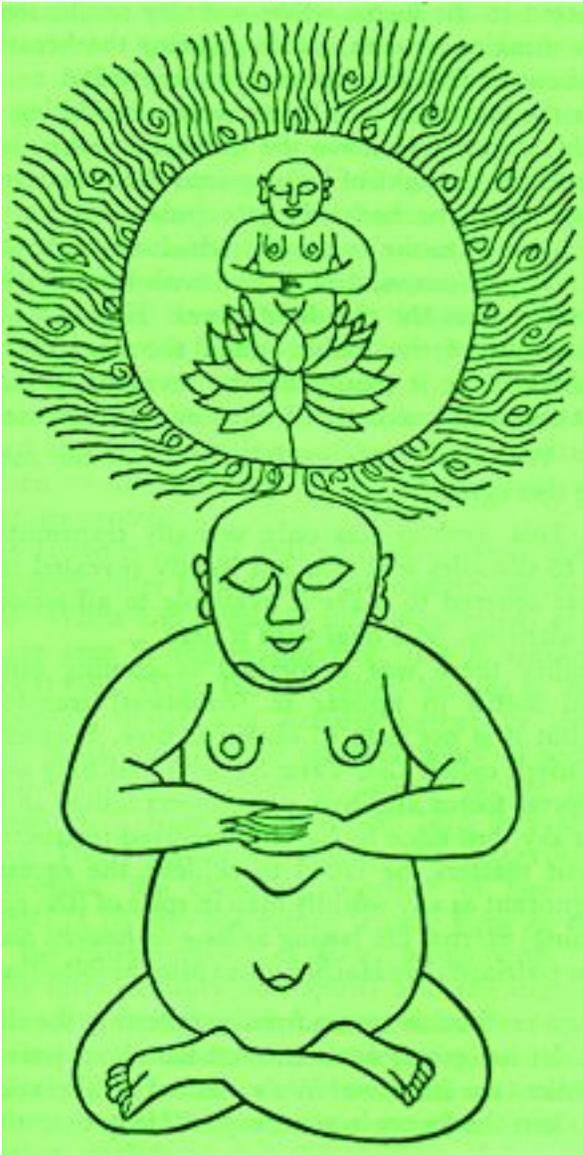
This marriage of the King and Queen is seen as an allegory for the enlivening processes going on inside the alchemical vessel. Indeed many a chaste Medieval Christian alchemist was barred by religious prejudice from discovering even the possibility of sublimating orgasmic energy.

I was first exposed to the idea of sublimation of sexual energy when I read *Taoist Yoga Alchemy and Immortality* by Lu K'uan Yu. This is a translation of his teacher's nineteenth century manuscript. I was a young man when I first read it and rejected the notion of sexual sublimation for it barred orgasmic ejaculation. That was antithetical to my sexual drive at that time. In fact sexuality and lusty thoughts were called evil in the text. Years later I discovered this negative attitude toward sex was an influence first from Buddhism then Christianity. I had all but forgotten about sublimation of sexual energy for alchemical purposes until I read the work of Mantak Chia, a modern master of Taoist alchemy from Thailand. I had been a journeyman alchemist for twenty years by then. I had been circulating chi for ten years but my old incredulity return when I first read his book, *Taoist Secrets of Love, Cultivating Male Sexual Energy*.

However, I had learned to circulate chi by syncretizing certain Rosicrucian breathing exercises with the circulation patterns outlined in *Taoist Yoga Alchemy and Immortality*. I was no longer a youth and approaching middle age. My sex drive had become somewhat tempered, and I had gained too much respect for the Tao to dismiss the idea of sublimating sexual energy as laid out by Mantak Chia. He was using the same Taoist microcosmic orbit to

flux sexual energy. I studied the book and followed the exercises. I found that sublimating ching was not that difficult since rotating chi through the inner circulation had become second nature for me by then.

Sublimating ching can be dangerous. Ching is much denser power than chi. It travels up the spinal column concentrating subtle body base capacitor qualities in the medulla-cerebellum. From there It penetrates inward into the light gathering organ, the pineal gland; a pulsation is felt as the floating Point opens in the middle of the forehead. If the charge is sustained in the subtle capacitor It then loads into the port and starboard shen channels saturating Sylvian brain fissures (Called the Supreme Ultimate and Immaterial Spirit respectively by the Taoist alchemists.). Ching in the shen channels can induce power surges into the optic nerves because of the proximity. That surge of energy can cause clusters of blood vessels to blow out. To avoid the danger of ching build-up in the shen channels one must circulate chi after sublimating ching. The excess ching in the subtle body is converted through circulation into life sustaining chi power.



I highly recommend reading Mantak Chia's book(s) before proceeding. Sublimating ching is not harmless like circulating chi. If one adheres religiously to the traditional methods taught by Mantak Chia then sublimating ching is fairly safe. However the alchemy of ching power spills out well beyond the confines of the traditional methods. If you succeed in sublimating ching and create your own immortal fetus by awakening the subtle body you will become aware of the painful conundrums of sexual power.

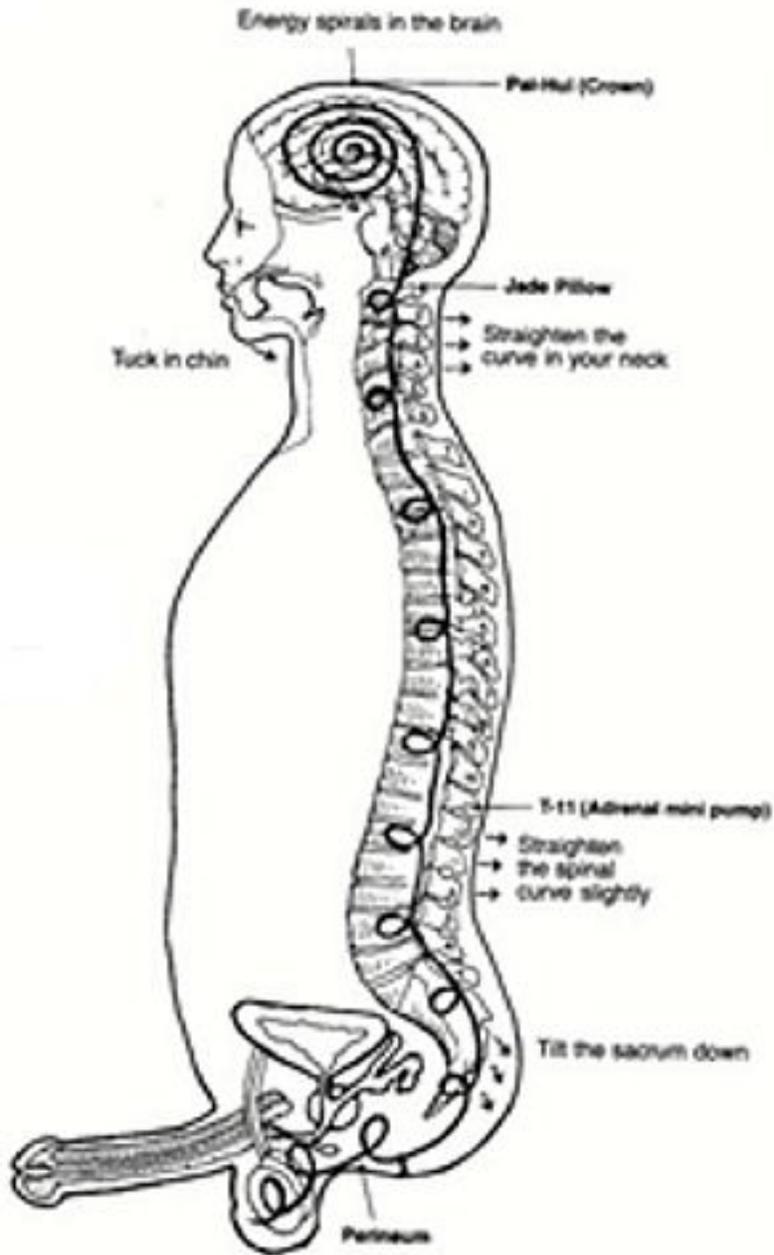
To sublimate ching one must collect sexual energy then concentrate it. You do this by stimulation sexually to a point near orgasm. The closer to orgasm you get the more ching there is. That energy builds in the groin area and must be drawn upward. This is accomplished by drawing in a deep breath while pulling the hot sexual energy up the spine through the inner circulation. This is the opposite direction as in circulating chi.

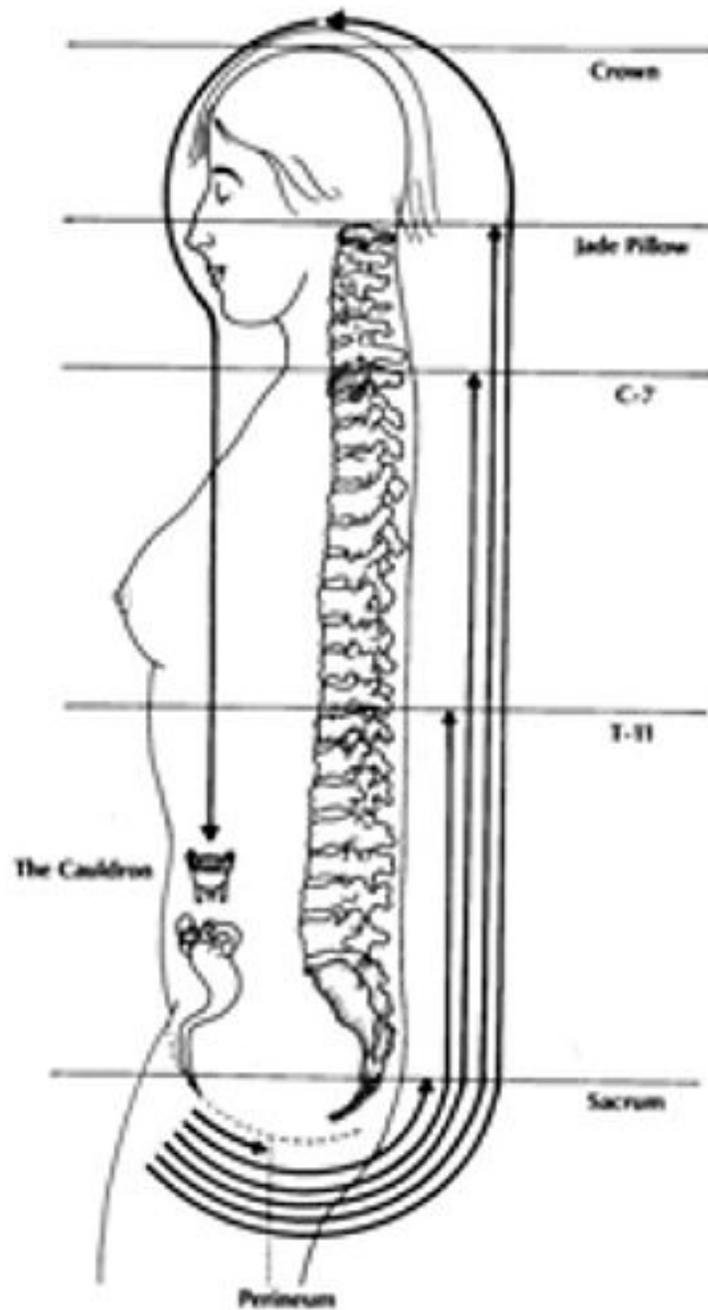
To keep the power from flowing into orgasmic energy you should clinch the buttocks and fists while pulling the energy upward. It first moves into a cavity near the bowels. Store it there and build another charge and store it the same way. Collective charges stored there from multiple surging concentrates until the sexual fluids that usually carry orgasmic energy become overcharged. Thus overcharged they will escape; the sages say do not spill your seed.

With the supercharge of ching collected stop the sexual gathering and concentrate on drawing the ching up the spine

with each inhalation. You will feel it getting dense at the base of your skull. With each inhalation more of it will collect at the base of your skull until this subtle body basal capacitor is fully saturated with ching power. Then the power will jump to the center of your brain and cause a sensation in the middle of your forehead; that is the Floating Point Navigator opening. Should you have enough ching still rising to keep the capacitor charged the density fans out to the left and right saturating the Sylvian fissures above the ears. This signifies the shen generators are charging in the Lateral Ventricles. Should you have still more ching rising the density can be drawn to the crowning point at the top of your skull. Should that open you will know ONE and become Ion. (Personification in eternity)

This process can be seen in the following drawings. Left (or First): Ching power rising in the main channel saturating the brain in a man; from *Taoist Secrets of Love Cultivating Male Sexual Energy*, by Mantak Chia. Right (or Second): Ching power flowing in complete circuit in a woman. (from *Healing Love Through the Tao, Cultivating Female Sexual Energy* by Mantak & Maneewan Chia).





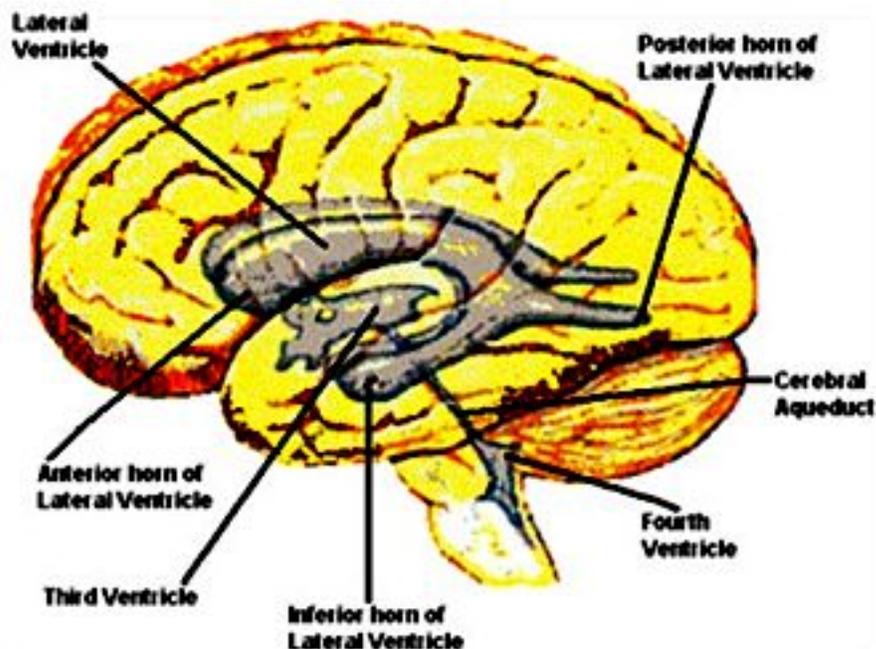
The Point at the top does not open easily and It is better not to open unless you have some shen to distill. If power rises to the crown do not leave It there. Rotate It down to the bottom between the stomach and the bowels. Do this by practicing the inner circulation. It will settle down and balance out in chi.

Once I had become proficient at sublimating ching, I realized how much the experience of the process revealed still more of the Emerald Tablet axioms.

... Here is the essence of every Perfection in the world. Its strength and power prevail when turned into earth; thou wilt separate the earth from fire, the subtle from the gross, gently and with great care.

It ascends from earth to heaven, descends again to earth and receives the power of the higher and the lower. By this means, thou wilt have the glory of the world. And because of this, all obscurity will flee from

thee. Within this is the power, most powerful of all powers. For It will overcome all subtle things, and penetrate every solid thing. Thus the world was created. Wonderful adaptations will emerge from this; It is the Way.



When ching rises into the original cavity of Spirit behind and between the eyes insight and intuition evolve; one can perceive and feel the essence of every Perfection—the mystery of ONE.

Sexual power is quite strong. It wants to get out and create. When you turn It within—into your earth Its strength and power prevail. That means ching turned inward saturates the subtle body with strength and power thus enlivening It.

First, the (subtle) sexual sublimated energy must be separated from the (gross) material sexual secretion systems. This is done with

great care (concentration) and no force is necessary -- just will power. It, the sexual energy sublimated, ascends from the groin (earth) to the original cavity of spirit in the head (heaven). It empowers the subtle body and receives the powers of the higher (insight, intuition, inductive configuration, deductive penetration, refined concentration, enhanced imagination).

Having empowered the higher, It descends to the lower, the original cavity of vitality above the crotch and below the kidneys, there It empowers the lower (cogent feeling and sensation, refined will power and emotions). Thus empowered and within the subtle body you will have the glory of the world. And through your evolution in the subtle body and because of the higher and lower development you will attain the most powerful of all powers: knowing the way of things.

*Lynn Osburn is co-author of **Green Gold: the Tree of Life, Marijuana in Magic and Religion** published by Access Unlimited. For more information email openi420@juno.com.*



The Alchemy in Spiritual Progress

Part 6: Fermentation

by [Nanci Shanderá, Ph.D.](#)

Last time I presented material on Putrefaction-Fermentation and told you I was currently in the Putrefaction stage. In his book, *The Emerald Tablet*, Dennis William Hauck defines Putrefaction as “the absolute suppression of ego....often perceived as a dark depression in which the former ruling principle of the personality must die to make room for a higher

identity (pg. 115).” Having moved through the Putrefaction stage and into Fermentation where my former identity was changed, I want to share more with you on that subject. I will discuss Distillation next time.

The dream I shared with you in which my Soul came to me, holding the light, heralded the beginnings of the sister process to Putrefaction: Fermentation. It felt like sliding from a smelly and distasteful pit of garbage into a silent temple, one devoid of anything except a stone floor, walls and ceiling. There was nothing to cushion my entry, nor to provide comfort as I sat upon the smooth, cool floor. But there was a strong presence of wisdom, which told me to be cautious of feeling relief to be out of the garbage pit. It guided me to stay aware of what I’d just experienced, to apply the lessons learned in everyday life, and to remain open to what was to come for the process was not yet complete. As in the making of fine wine, after the grapes begin the period of breaking down their former structure (as in the experience of Putrefaction), the mixture must be transferred to another container (the newly developing self), where a catalyst is added to produce the final stages of fermentation (where a new identity and outlook is formed).

I moved into the stage of surrendering and allowing myself to be lifted out of the cauldron that contained all that defined me into a new one. Wisdom cautioned me to remain in a state of egoless surrender so that I was an empty and receptive vessel for the addition of the catalyst - that ineffable something that would ultimately produce the “spirit” within me. Hauck describes this as a process in which “new life is brought to dead, decaying matter.” (ibid., pg. 113). I began experiencing extremely strong guidance from my masculine, thinking aspect. It created a kind of schedule for me in which I would go about regular daily tasks but with a new, conscious awareness of why I was doing them. There was a natural falling away of those things that had no reason for being. Everything had a purpose and anything that did not, dissolved, making way for the catalyst to appear. As things fell away in importance, I realized that much of who I had thought I was was based upon many of those now dissolving matters. Although moving through new territory, it was intriguing to watch how the

elimination of much of what I had previously held as so meaningful felt like a freeing, an expansion into the unknown. (It's important to note here that while my masculine was guiding me to perceive differently, my feminine aspect was guiding me to remain open, receptive, and malleable to the upcoming changes. This is an apt example of how, after Conjunction, in which the Sacred Marriage of the feminine and masculine takes place, these two aspects work together in harmonious concert, to our benefit.)

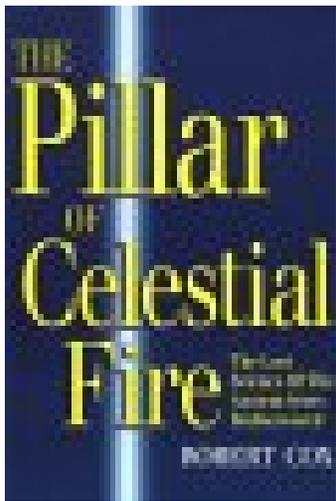
Traditions in many cultures embrace stories about the transformational process. In the Celtic culture, for instance, a typical tale would be an Arthurian one, such as the legend of Parsival, who, in his search for the Grail, represents the Putrefaction-Fermentation stage, where the fall from grace occurs as the ego rots and falls away. Then, as a ripening, or maturing, takes place, the Grail becomes the catalyst as a model for living the enlightened life and not necessarily the sought-after boon itself. It is not the goal that holds the gifts - it is the process itself. In Fermentation, if we can surrender to its winnowing, we are freed for new and higher ways to experience our lives. We cease being goal-oriented as a mad race for enlightenment. We act from an expansive knowledge of life, one that is inspired from the peak of our experiences rather than from the limited view from below. We no longer hope - we have become that hope. We see ourselves as part of an entire and greater fabric, rather than only an unimportant thread. We know we are connected to all that is. The ego-based personality self is a thing of the past and no longer defines who we are or what we are doing. Yes, of course, we still have responsibilities and daily activities, but we perceive and experience them as only part of the entire picture rather than the picture itself.

In my Fermentation, I spent much time just watching. I observed how my new thinking process was affecting the outcome of everything. It was lifting my previous beliefs about spirituality, for instance, to a much higher plane of understanding. I was awed by what I was discovering and felt that I was once again a student, this time of the vaster and greater cosmic truths that I was not previously ready to embody. It was a strange and wonder-filled experience of being humbled so that the basic material of me could be reshaped into a higher resonance with my Soul as it relates to its union with all that is. Until next time -- may your catalysts be profound and your fermenting produce only the finest of inner wine!

*Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor-dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: **Digging for Gold: the Art & Soul of Spiritual Experience**. She can be reached at 323/254-5458. Her website is www.EarthSpiritCenter.com.*

FEATURES

New Releases



The Pillar of Celestial Fire : And the Lost Science of the Ancient Seers

by Robert Cox

\$18.95. Pbk. 364 pages (1998). *Order book online by clicking on cover!*

While not, strictly speaking, a new release, recent discussions about this book in several alchemy discussion threads has spurred renewed interest in it. Compelling evidence is presented here that during a previous Golden Age, a universal sacred science was shared by enlightened Seers of the biblical, Egyptian, Vedic, Taoist, and Native American traditions. This science involved

the generation of subtle energy or cosmic life force from the most evolved elements in the body of Mother Earth, namely, the precious and semiprecious metals. In medieval Europe this lost science became known as Alchemy. The author believes that the recent discovery of high-spin, monatomic elements heralds a rediscovery of this lost science, and is destined to give rise to powerful new subtle energy technologies that will lay the foundation for a New Golden Age. The Pillar of Celestial Fire presents the spiritual, historical, and scientific background of this impending Global Awakening and outlines the celestial and technological mechanics that will inevitably bring it about. The mysterious and powerful knowledge possessed by these ancient Seers is relevant today, for it holds the keys to spiritual enlightenment, perfect health, and physical immortality. The Kundalini of the Cosmos (which is the "pillar of celestial fire") descends into the kundalini of the initiate. As Above, so Below. The following is an excerpt from the book that deals with this intriguing idea:

"In order to initiate the new Golden Age, the life force of the Creator must descend into our midst and be infused into the depths of our souls and the very fabric of the Earth. The "life force of the Creator" is not a euphemism. It describes an actual physical-spiritual force that periodically descends upon our planet in accordance with an ancient cosmic rhythm. It descends as a wave of luminous subtle matter or celestial fire. . . . The wave of celestial fire emanates from the heavenly regions at the center of the Universe. It is carried to the Earth from those regions by an invisible pillar of celestial fire that lies in the direction of the Pleiades constellation.

"The pillar of celestial fire may be understood as a vast stream of cosmic life force filled with the Divine Presence of God. It's unique function is to uphold the intimate relationship between Heaven and Earth. It connects our planet with the blazing glory of Heaven at the center of the Universe. However, the pillar of celestial fire cannot be seen through a telescope. This is because it is not composed of ordinary matter. It is composed of luminous subtle matter. This type of matter is too subtle to be seen with our ordinary eyes. It can be seen only through the spiritual eye - the eye of pure consciousness.

"Metaphorically speaking, the pillar of celestial fire may be compared to a cosmic umbilical cord. Through this golden cord of subtle matter-energy the life-breath of the Creator flows to our embryonic world at the beginning of each new cycle of Ages, infusing Light and Life into every atom and cell on Earth. The life-breath of the Creator flows along the cosmic umbilical cord as a wave of celestial fire. This wave already has been unleashed and now is on its way to our world. When the wave of celestial fire washes over our world, everything that we know will be changed irrevocably. The Earth will

become infused with the Divine Presence. It will be set on fire with the ineffable glory of Heaven.

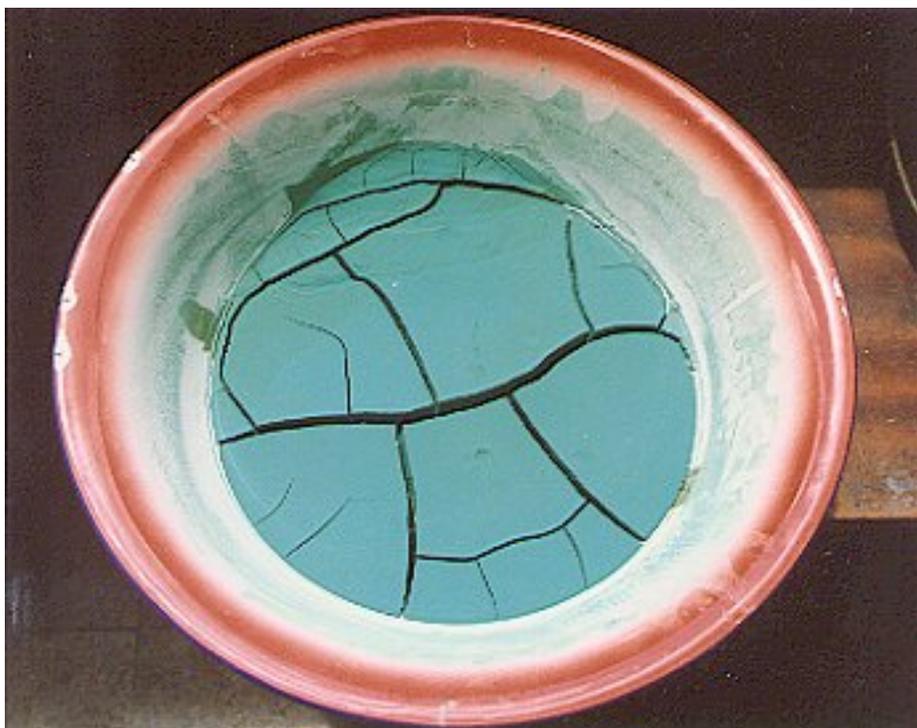
"Although this transformation is inevitable, the character of the transformation - whether it is gradual and gentle, or sudden and violent - is within our own hands. The wave of celestial fire is coming. It is our job to prepare ourselves and the entire Earth to receive it. To do this, over the next ten to twenty years we must dramatically increase the density of the subtle life force within ourselves and within the Earth. We must acclimate ourselves to the increasing spiritual Light that will dawn at the time of Illumination. We must raise the spiritual vibration of our planet, so that we can resonate with the powerful wave of cosmic life force that is about to descend upon us."

Laboratory Notes

The Verdet (and Calx of Venus)

by [Rubellus Petrinus](#)

The *verdet* is a green or bluish substance, almost insoluble in water, but very soluble in vinegar and other acid spirits. The verdigris is formed on the surface of the copper or brass parts that are exposed to the action of humid air, and is nothing else than a copper carbonate. The *copper carbonate*, in its natural state is the malachite. Frequently, the verdigris is confused with the *copper acetate*.



Seek 1 kg of native Venus vitriol; place it inside of a glass or porcelain recipient and pour in source water heated up to 40° C, enough to dissolve it completely. Then filter the solution. In an enamelled iron basin, dissolve separately, in source water heated to 40° C, 1 kg of salt of tartar (potassium carbonate) or, if you do not have it, use sodium carbonate. Filter the solution. Now, plunge a porcelain or enamel mug in the vitriol solution and fill it. Pour it, little by little, in the carbonate solution as there is effervescence, move well with a wood spoon, and a precipitate of clear green-blue will be formed at the same time.

Proceed in the same way, always moving, until the effervescence stops. If there is no more effervescence when you pour the vitriol solution, it is because the solution is saturated. Then, stop. Leave it to rest some time, then flow by decantation the solution. If it drains a bluish liquid, it is because there is still some vitriol in the solution

that didn't react with the carbonate. Pour abundance of tap water on your precipitate to wash it properly, always moving very well, until the water comes out clear. By decantation, flow all the water and let to evaporate in the sun or on a gas stove, with moderate heat, in a sand bath. When the matter is dry, remove it with a stainless steel spoon and keep it in a large mouth glass flask well closed. This canonical Venus verdet, although prepared artificially, was made of native Venus vitriol, which is the main element of the chemical reaction.

If you want to prepare the Calx of Venus or *Aes Ustum* (oxide), put in a mud or stainless steel porringer, 250g of verdet and place it on a gas stove at a very high heat. Move or stir well again with a stainless steel spoon, as if you where to calcinate it, until it turns completely black. When it reaches this point, stop and let it cool. Proceed in the same way, until you have calcinate all of your verdet. When cool, pour it in a large mouth glass flask well closed. This calx will serve you to you prepare the verdigris and the tincture of Venus.

***Rubellus Petrinus** is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://planeta.clix.pt/petrinus/alchemy-e.htm>.)*

Alchemy Lectures and Workshops

Indian Alchemy and Ayurveda Seminar. Australia. January 2002.

An alchemy seminar, with master alchemist Prof. Junius, is to be held in beautiful Byron Bay, Australia, in January 2002. The workshop will be over three days. Bookings essential A.S.A.P! Cost: \$200. Please contact alchemicalmedicines@hotmail.com for further info.

Alchemical Art Exhibition. Virginia. June-July 2002.

"Twelve Keys and the Glass House" is the title of an exhibition of the alchemical artwork of Kurt Godwin. Much of the art is a reinterpretation of the work of Basil Valentine. The exhibition runs from June 6 through July 21 at the McLean Project for the Arts, 1234 Ingleside Ave., McLean, Virginia 22101. For more information, call 703-790-1953 or email curator999@aol.com.

Crucible 2002: A Gathering of Alchemists. California. October 2002.

Crucible 2002, a meeting of alchemists from around the world, will be held in October 2002 in Sacramento, California, USA. Topics include cutting-edge research in alchemy, spagyrics, and spiritual techniques, as well as instructive seminars in all aspects of alchemy. There will also be a vendor area offering rare books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. A two-week long session of the [Flamel College](#) with classes in both practical and spiritual alchemy is being planned to coincide with this prestigious international event. Pre-registration is \$79, which includes all lectures and demonstrations, and admission to the vendor areas. Discounted

travel and lodging will be available. For more information, visit www.Crucible.org. Exhibitor and speaker applications are also available from that website, which is the home of the [International Alchemy Guild](#) (IAG).

EDITORIAL

From the Editor ([Dennis William Hauck](#))

Something is in the Air. I do not mean mundane air, but the Air of the alchemists. This is the Air of spirit, the universal life force that animates from Above. Just as normal air keep our bodies alive, so does this celestial Air nourish our spirits. If we do not stay consciously connected to the Air of the divine Mind, however, our spirit withers away. I think we all begin to loose contact with the Air of spirit when we pass from childhood to adulthood, when we follow the pattern and mindset of modern civilization, which has little regard for this invisible, universal force. Indeed, alchemists today are like Jedi knights, constantly seeking connection with the unseen "Force" that animates the whole universe. But this is not fantasy, and that is what is in the Air.

There is something wonderful coming our way as a species, a new birth in spirit awaits us. Yet, like a newborn child, we will need that proverbial slap on the back to get us breathing in the new medium -- the Gurdjieff "shock" that will force us to a new octave of being. That "slap" hurts, though, and coming into a new level of being is never easy. They will suffer who resist breathing in the new way, who hold onto the material realm. But ultimately the change has to be for the greater good -- part of the greater alchemy of which we are so woefully unaware. The time is getting closer. Another decade perhaps. Those who can will sense it. Something is in the Air.

Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

Subscriptions

The *Alchemy Journal* is posted bimonthly at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. To subscribe to the journal, send a blank email to AlchemyJournal-subscribe@yahogroups.com.

Alchemy Resources

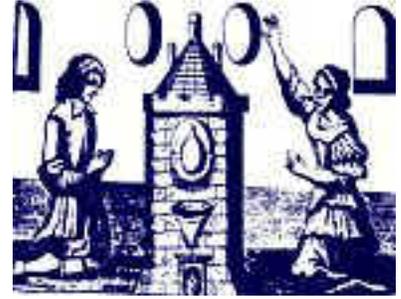
- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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The Alchemy in Spiritual Progress

Part 7: Distillation

by [Nanci Shanderá, Ph.D.](#)

“Your feelings and thoughts are the feelings and thoughts of the Whole Universe,” (from *The Emerald Tablet* by Dennis William Hauck). This statement describes the process of Distillation, where we become far more interested in the greater good than merely in our own. It is the transformational stage where we are spiritually and emotionally mature enough to merge with the collective conscious and unconscious without becoming devastated by what we find there. The reason we can keep our balance after having arrived at the Distillation stage is that the ego no longer controls us and we can therefore appreciate the mysteries of the collective - and personal - shadow material without the ego's intrusion. (The shadow is that part of our own consciousness, as well as society's, that holds the darker, rejected, denied, and powerful aspects. It not only holds difficult material that sometimes feels

demonic in nature, but is also is the repository for our gifts, talents, and Soul's voice until such time as we are ready to fully take them on.)

Distillation brings the creative out of us. It encourages all that we are to manifest in balanced and serenely powerful ways. It heralds the entry of the influence of the higher forces and the balancing of those forces with the lower ones, which provide our "groundedness," so crucial to wholeness. Someone once said that to be spiritually high all the time made us no earthly good. I see so much of the so-called "New Age" philosophies, as well as many religious ones, promoting the idea that our spiritual task is to transcend the body and earthly pleasures and problems, and move into an idealistic realm populated by angels and eternal joviality. These philosophies are based upon ages-old misconceptions about spiritual experience. These ideas imply that we are not capable of dealing with the reasons our Souls brought us down to earth in the first place. These philosophies would have us either become dependent upon intermediaries between us and our gods or look at life through very smudged rose-colored glasses. The truth about life is that it is exactly what it is in every moment. It is childish to believe that there was some kind of cosmic mistake that gave us the parents we have, put us on a toxic planet, and dropped us off without a user's manual. Our infantile needs for remaining blind and rebelliously unresponsive to all the problems that our

Souls chose life on Earth to experience keep us unconscious and unevolved.

Distillation takes us into higher realms of awareness, but because we have been through all of the purifications and difficult challenges in the previous stages, we have a finer appreciation of the purpose of those difficulties. A distilled person is able to walk in both worlds at once, without rejecting either. And - this is very important - a distilled person is mature. She/he does not expect life to meet egoistic expectations, nor does she/he view it as a devastating disappointment just because it doesn't meet those expectations. A distilled person would tend to perceive Earth as a "workshop planet," where we have the blessed (yes, I said *blessed*) opportunity to really grow. A Soul who chooses Earth as its experience has great courage.

A distilled person would know that the Soul, rather than the ego, was now guiding her/his life. A distilled person surrenders to the higher forces while celebrating and honoring the existence of the lower ones. A mystical symbol of this state of consciousness which appears in many spiritual and religious logos is the image of two triangles, one with its point coming down to either touch or merge into a second triangle whose point rises up to meet or merge with the other.

In the last article on Fermentation, I shared with you the process I had just gone through - a deeper burning out of the ego's influence and control over my life, particularly in regard to my creativity. As I began to emerge from the fermenting experience, I consulted my favorite tarot deck, The Alchemical Tarot, and drew the three of coins card in response to my question of where I was going from there. This card depicts a man at a desk doing some drawing or writing. He is seated by a window which looks out onto a lovely scene. Above the window are the alchemical symbols for mercury, salt and sulfur, which together represent wholeness. The card also illustrates the stability that is required in order for creative endeavors to manifest as a result of having combined the higher inspirations with the unconscious urge to create.

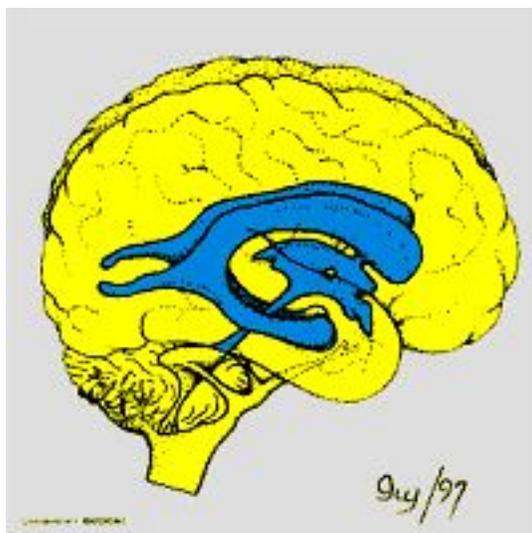
I was very pleased with this card because, over the next few weeks, it provided a confirmation of the value of the writing work I've been doing on these articles and the books I'm writing. From an ego-based viewpoint, I would have viewed this as personally gratifying since I had wanted to be an author since I was a little girl. But from the perception within a distilled consciousness, I understand the impact upon others that my writing will have, and that has become far more important than if it were merely for my own personal pleasure. (Don't get me wrong - it's also a great feeling to see what appears on the page as I write. But I am able to take on the primary purpose of my work as an offering to the world, rather than within the limited scope of only my personal life.)

A medieval alchemical drawing shows a well from which are emerging the masculine sun and the feminine moon. This depicts the process in distillation of arising from the depths of the lower work into a balanced relationship with both higher and lower aspects of being. Also in the picture is a pelican shown pecking at her breast until she draws blood that she then feeds to her young. This represents the sacred sacrifice we are asked to make if we are sincere in our intentions to become spiritually advanced. At some point we are required to make a sacrifice that benefits the greater good. It is important to understand that I am not talking about the soap opera type of sacrifice, with the heroine dramatically swooning with the back of her hand on her forehead. That kind of sacrifice is no sacrifice at all. It's just more ego drama. The true sacrifice is one based upon the origin of the word: it is to make a sacred act or, to make an act sacred rather than self-serving.

Next time we'll look at the last stage of alchemical transformation called Coagulation, which is the congealing of all earthly and heavenly consciousness within an individual. It moves us beyond even the ability to walk in both worlds found in Distillation and into a new consciousness that is a combination of both but that has become one distinct consciousness, no longer consisting of two aspects. It is what the alchemists call The One Thing. We may call it God.

*Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor-dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: **Digging for Gold: the Art & Soul of Spiritual Experience**. She can be reached at 323/254-5458. Her website is www.EarthSpiritCenter.com.*

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Three Gems of Alchemical Initiation

Part 3: Distillation of Shen, the Third Gem of Alchemy

By [Lynn Osburn](#)

Shen is the manifestation power of existence. When Shen is distilled things manifest. When Shen is distilled within the subtle body transcendent evolution can be attained. The human being distills shen naturally. In the drawing to the left above are shown the ventricles of the brain where the alchemical distillation takes play. The mechanisms of the cerebro-spinal system are akin to the furnace and retort/receiver bodies used in mundane distillation. In this analogy the distillation chamber itself is in the brain. The natural production of shen within the human being is mind power. Do not think shen is mind for shen is much more than mind. Mind is a manifestation of shen.

The major religions and philosophies direct the pilgrim to calm the mind using the analogy of a still pond that reflects distortion free the mysterious transcendent inspiration of cosmic origin. The still pond reflector state is passive shen. When one receives the manifestation of passive shen—the reflection of inspiring ideas upon the still mind, and then returns to the outer world and puts the ideas into action so that they become manifest, then one is using active shen power to manifest the idea (passive shen) in the world. Shen is the power to do things.

Will and imagination are fed by shen power. In alchemy *will* is fixed sulfur and *imagination* is volatile sulfur. Both are conditions of the alchemical soul. When you “imagized” the chi power in the circulation praxis of the first gemstone you were employing basic shen through volatile sulfur to manifest the chi power. However if you tried to entertain both concepts in the beginning the manifestation would more than likely

fail thus discouraging you from further attempts.

The important thing in the first gemstone praxis is to feel the chi power; you cannot feel the chi power in the beginning if your natural shen power of mind manifests instead of the chi power: If your mind makes a phantasy of It losing the chi into an idle dream. Once you can feel the chi power in the circulation shen will ride with It instead of consuming It.

You use shen power through volatile sulfur to configure the concept of the inner circulation. You use shen power through fixed sulfur to set the inner circulation concept into motion. Imagination and will in this way stir spirit into motion. Moving spirit is chi. It is felt as vibration which is waveform energy. When you feel vibration in the circuits of the subtle body that is chi power energizing you. Chi power engenders feelings of calmness and serenity.

You use shen power through volatile sulfur to configure the ching sublimation concept. You use shen power through fix sulfur to hold back and redirect the natural pleasurable surge to orgasm during the ching praxis. You redirect your earthly ching power with fixed sulfur. Earthly ching power has an intimate affinity with fixed sulfur. It clings to fixed sulfur so will power can turn the direction of sexual energy—will power can sublimate sexual energy into pure ching power.

Sublimated ching does not vibrate like chi power, It pulses and surges as discrete energy quanta more like bits than waveforms. When you feel the pulse as a fluid or gas-like plasma moving up your spine and packing density at the base of your skull that is ching power enlivening your subtle body. In this respect ching is likened to the alchemical salt that gives form to the subtle body so that It unites there.

After the chi/spirit, the ching/body and the shen/soul have each been separated from It by conscious awareness, feeling and sensation, so that one knows each power separately, They reunite as One in the subtle body which then evolves according to your nature.



First you used the natural spirit that moves all as a basis to empower your alchemical development—you sent chi vibrating through your inner circulation. Second you used natural creation sensation to enliven your alchemical development—you reversed the flow of ching recreating the inner circulation as the immortal fetus of your subtle alchemical body.

The alchemical development described thus far will take time to gestate through practice. Your new alchemical body—immortal fetus will evolve. That evolution is unfolding manifestation and fed primarily by shen power.

True you will circulate chi daily to keep power in your channels. Not to do this is to invite general crapulence and senility, such is the path leading to mortality. The alchemical being that you now are will naturally avoid lethal intervals of toxic crapulence.

Also true you will continue to sublimate ching or evolution of the alchemical body will not have the creative power to manifest. You will become uninspired by sex without alchemy because you will either drain your partner of ching or drain your ching into your partner. The latter will not enliven the alchemical body of your sexual partner—unless your partner is an alchemist. Instead your alchemical ching thus given to a non-initiate will

be diverted into channels of physical vitality by unconscious mechanisms within your partner.

Continue Creation into Manifestation: This is the Power most powerful of all powers. This is distilling shen. When enough alchemical power has saturated the shen collectors in the ventricles of the brain, the left and right shen channels open like magnetic fields around parallel rods on either side of your head. That placid calm pond of a mind state upon which images manifest begins to heave like turbulent seas, until the shen rotates in toroidal motion. It boils away from the rotating center like waters separating in an alchemical retort. These waters of shen distill the alchemical body through space/time into Eternity where one is ONE at the center.

One is now able to go forth from here to Eternity and return without transition through death the usual route. Pilgrims describe near death experiences many with similar circumstances. A white light or tunnel appears. The pilgrims travel into the light or tunnel. As they go revelations impress themselves upon these travelers. At some point for some reason or circumstance the person returns to the Macrocosm with visions that affect their lives profoundly.

I have never been able to distill enough shen from sublimating ching to open the shen channels. You can charge them with density and refine your powers of perception and concentration, but the channels will not unfold. I believe it is Entropy that keeps the conversion ratio too low to open the channels. When the Supreme Ultimate and the Immaterial Spirit unfold, the Point at the crown of your head opens and the light or tunnel or shaft leading to the Cosmic Egg is revealed.

Distilling shen from separating chi and sublimating ching is not complete. The separated chi is the Microcosmic outer alchemical agent, and the sublimated ching is the Microcosmic inner alchemical agent. One must also prepare the Macrocosmic inner and outer alchemical agents and combine them with the Microcosmic alchemical agents. Then the circulation will have enough power to distill shen to the Supreme Ultimate and Immaterial Spirit.

The Macrocosmic inner alchemical agent is prepared by the body in the form of saliva. The Taoist alchemists called this "enchymoma." The Macrocosmic outer alchemical agent must be prepared from a substance found outside the body in one of the three kingdoms: mineral, plant, or animal.

When the elixir is ready to use one should begin separating chi into the inner circulation. After a few rotations smell the aroma of the elixir on the inhalation. Feel the energy that is added to the chi. At the end of the exhalation place a few drops in your mouth on the tongue. Mix with saliva and inhale through the nose and do the next rotation. Upon the exhalation as the charge rises more saliva will flood the mouth. Mix it with the elixir. When you have enough saliva swallow at the inhalation and draw this fusion into the circulation. Draw some of the vapors from your mouth into the stream of air going into your lungs. Let the alchemical fusion expand up the front channel.

Rotate as long as you like; stop when you will. For more energy add a few drops to the circulation. If you add enough of the elixir the energy rotating will begin to distill. You will feel it rising like dragon fire up the center channel (very colorful but does not burn). It distills into the lateral ventricles. The pressure expands out the Sylvian fissures above the ears. The dragon wings open feeling like great magnetic fields extending about one foot from the head. More fire and the dragon wings unfold again and extend the field down the length of the body.

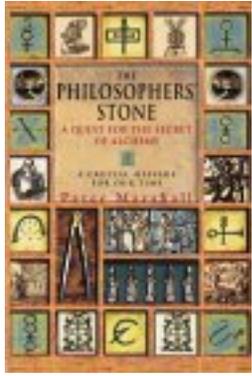
The energy is now flowing up the center channel out and down the wing channels (Supreme Ultimate and Immaterial Spirit) and drawn back up the center channel. The shen distills into an energy toroid with an intense void in the center. A portal opens in the center of the void and shen distills into Eternity.

*Lynn Osburn is co-author of **Green Gold: the Tree of Life, Marijuana in Magic and Religion** published by Access Unlimited. For more information email openi420@juno.com.*

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FEATURES

New Releases



The Philosophers Stone: A Quest for the Secrets of Alchemy

by Peter Marshall

£16. Hrbk. 560 pages (2001). ISBN 033376367X

Order online from Amazon UK by clicking on cover!

Alchemy, the art and science of transformation, is a very ancient discipline and yet highly relevant today. It offers a fiery crucible of wisdom with a crucial message for our time. The alchemists, who combined science and spirituality, experiment and vision, were not just naive eccentrics of the past but may well prove to be the prophets of the future. Closely allied to magic and astrology, alchemy is one of the world's greatest mysteries and best kept secrets.

Newton, Jung, Emperor Rudolph II, Nicholas Flamel, St Thomas Aquinas, and Zosimus all spent much of their lives searching for the Philosopher's Stone, the supreme goal of alchemy. With its magical and enigmatic power, it can transform base metal into gold, decipher the riddle of existence and unlock the secrets of eternal life. After years of study and research, Peter Marshall set off on a worldwide quest to discover the Philosopher's Stone and to unearth the secrets of alchemy in the lands where it was traditionally practiced. The result is a tour de force of historical, scientific and philosophical detective work as well as a thrilling physical and spiritual adventure.

During his enthralling journey, Marshall stays in the White Cloud Temple in Beijing, rows down the Ganges at dawn, meditates under the bodhi tree where Buddha found enlightenment, climbs the Great Pyramid, penetrates the necropolis under St Peter's Cathedral, tours Chartres, visits the Moorish palace of the Alhambra, and enters Prague Castle. He meets many scientists, sages and mystics, including Chinese Taoists, Hindu yogis, Tibetan Buddhist monks, Hermetic philosophers and practicing alchemists. He explores the beliefs and practices, the myths and symbols of the alchemists, both ancient and modern. As an intrepid explorer of the mind, he investigates the alchemy of spirit as well as of matter.

In his fascinating quest, Marshall discovers that alchemy, occasionally glimpsed and invariably misunderstood, forms a powerful underground stream in societies East and West. Its universal themes point to the possibility of a common source in a lost civilization. It has not only made an enormous contribution to the growth of science and medicine throughout the world, but has had a profound influence on religion, philosophy, psychology, literature, architecture and art. At the dawn of the new millennium, Marshall lifts the veil to show the secrets of alchemy to the world. Never before have they been so urgent and needed. They offer profound insights into the nature of science, the character of the human psyche and the structure of the universe. They are so powerful they could bring about a revolution in the way we think about ourselves,

our civilization and our world.

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Laboratory Notes



Types of Plant Distillation

by [Elizabeth Swift](#)

The most common form of plant distillation, in which the plant is directly immersed in the water, is called **Water Distillation**. The disadvantage of this method is that it is slow and some plants may decompose due to prolonged boiling. A second method is **Water/Steam distillation**, which is similar to the method you might use for steaming broccoli for dinner: Water is placed in the body of the still, as in the water distillation method, but instead of directly immersing the plant materials in the water, they are placed on a rack just above the water and are steamed directly in the still. The third method is called

Steam Distillation. In this method, there is no water in the still body, just steam. The plant matter is again placed on a rack above the steam source. The steam condenses on the plant matter, both extracting and condensing the oil. If done properly, this distillation method has the highest success rate for oil extraction. The distillation process is often repeated so that every single drop of a plant's oil can be removed. Considering that the oils from some plants cost as high as \$40,000 per pound, the extra step is worth it!

Though distillation can be used as a method of obtaining most essential oils (80%), it can not be used for all. Why? Many white florals disintegrate quickly under the violent boiling methods of distillation. In addition, the constituents of jasmine and narcissus are so volatile that they can not be condensed by the still—their oils literally dissolve into thin air before they can even be condensed! So for the remaining 20% that do not respond well to distillation, there are a few other methods, one of which is **Solvent Extraction**.

Solvent extraction was first used in the petroleum plants of Pennsylvania and was later applied to perfumery in the early 19th century. The process is as follows: as soon as possible, the flower petals are harvested and taken to an extraction plant. The blooms are then loaded into huge tanks and hermetically sealed. A solvent is passed through the tank (much in the way that clothes are dry-cleaned), but only the fragrant oils are removed, not any dirt or grease. Today, the solvent employed is

usually petroleum ether — it has a low boiling point (60 ° to 80° C). As the solvent collects the oil, it may also collect any plant waxes or paraffins, as well as pigments.

The solvent is then evaporated, and what is left is known as "floral concrete," a left-over solid due to the presence of paraffins. The waxes are removed by putting them in an apparatus called a batteuse, and then mixing them with ethyl alcohol. The oils pass into the alcohol and the wax is removed. Then the oil must be extracted from the alcohol by distilling it in a vacuum to maintain the low temperature necessary to the preservation of the fragile essences. Jasmine, violets, hyacinths, carnation, boronia, oakmoss and Spanish broom respond best to solvent extraction.

Elizabeth Swift began her career in Washington, D.C. as a legislative analyst and received a B.A. in Art History from the University of Virginia in 1990, and is currently pursuing graduate study at the University of New Mexico. In 1998, however, she decided to pursue her true interests—dress and culture—full-time. Elizabeth's role at Jolique is that of researcher, writer, illustrator and graphic editor. This article is taken from her website at http://www.jolique.com/perfume/chemistry_alchemy.htm .

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Alchemy Lectures and Workshops

Alchemy Workshop. Los Angeles, California. May 11, 2002.

A "Personal Alchemy Workshop" with Dennis William Hauck will be held at the EarthSpirit Center in Los Angeles from 10:00 to 6:00 PM on Saturday, May 11. Spend the day with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Learn how the alchemists worked simultaneously on all three levels of reality – the physical, the mental, and the spiritual – to achieve their transmutations. \$75. Seating is limited! For registration, contact the EarthSpirit Center at 323-254-5458. Fax: 323-254-4850. Email: info@earthspiritcenter.com. Website: www.EarthSpiritCenter.com.

Kurt Godwin Exhibition. McLean, Virginia. June-July 2002

"Twelve Keys and the Glass House" is the title of an exhibition of the alchemical artwork of Kurt Godwin. (See samples of his work in the [Alchemy Art Gallery](#).) The exhibition runs from June 6 through July 21 at the McLean Project for the Arts, 1234 Ingleside Ave., McLean, Virginia 22101. For more information, call 703-790-1953 or email curator999@aol.com.

Alchemy of the Stone. Los Angeles, California. July 14, 2002.

"Alchemy of the Stone: Accessing the Greater Reality" is the title of a lecture by Dennis William Hauck at 11:00 AM on Sunday, July 14, at the Philosophical Research Society in Los Angeles, California.

Dennis is author of several books on alchemy, including [The Emerald Tablet: Alchemy for Personal Transformation](#) and has been a practicing alchemist for over twenty years. Learn to use the alchemists' own drawings and original meditations to achieve higher states of consciousness to penetrate the Clouds of Unknowing that prevent us from accessing the single source behind the physical, mental, and spiritual realms. Pianist/composer Seth Osburn will be performing his original work "The Emerald Tablet" at the event. Admission: \$5.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Formula of the Stone. Los Angeles, California. July 14, 2002.

"Formula of the Stone: Changing Lead into Gold" is the title of a workshop with D.W. Hauck from 1:30-3:30 PM on Sunday, July 14, at PRS in Los Angeles. Enter the sacred space of the inner laboratory to follow the ancient operations of alchemy and create the Stone, an incorruptible state of integrated consciousness the alchemists used to explore and work on different levels of reality. Admission: \$15.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Crucible 2002: A Gathering of Alchemists

Crucible 2002 will be held on Saturday, October 12, in Sacramento, California, USA. The all-day multimedia event presents cutting-edge research in alchemy and spagyrics, and a special session of [Flamel College](#) offers intensive classes in both practical and spiritual techniques in alchemy. There will also be a vendor area offering rare books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. Lecture: "What Is Alchemy?" Classes: "Making Tinctures and Elixirs" and "Meditation Techniques of the Alchemists." Registration is \$79, which includes all lectures, classes, and demonstrations, as well as manuals and materials. For more information, visit www.Crucible.org.

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EDITORIAL

From the Editor ([Dennis William Hauck](#))

The theme of this issue is Distillation, a process in alchemy where the matter at hand is exalted and purified. To the medieval alchemists, this was the most important and powerful of all the stages of alchemy. Most of their processes relied heavily on Distillation, whereas more ancient Egyptian alchemy relied more on Fermentation for the higher transformations. In the psychology of the modern person, Fermentation corresponds to soulful contact with higher realms, whereas Distillation takes the more objective view of spirit in seeking what is true. Fermentation is religion; Distillation is science. You can

see these same trends in civilization. Religion and science, subjective and objective, soul and spirit, Sulfur and Mercury, each struggling for supremacy.

When practiced internally, we come to really know these two operations. My Fermentation experiences provide an instant, intuitive, and often overwhelming insight into deeper mysteries, while my moments of Distillation allow me to understand and extract the universal wisdom in these "irrational" experiences. Fermentation is when I drop out of sight and refuse to talk to anyone. Distillation is when I try to write a book or go out and give lectures. Coagulation, which is a higher merging of these two operations to become the Stone, has happened to me rarely. When it does, it is an incorruptible experience of being truly alive and participating in the universe in which all my previous doubts and problems seem absolutely trivial. At these precious moments, I give up the pen, computer, lectern, meditating, and even my own ego, and try to go out into the world just to relax with people at any level of society. When coagulated, my *presence* in the world is enough to change it. Call it "vibes" or "aura" or "Christ consciousness" or whatever you want. It is something new, something unexpected, something wonderful. In Coagulation, you wear truth like a wedding garment; you live it and it lives you. That precious incarnation is the true Powder of Projection and process of Multiplication in the alchemy of our species. As the alchemists keep reminding us: "It takes a seed of gold to make gold."

I think the next step in our planetary alchemy will be when we finally move beyond the disruptive processes of Fermentation and Distillation. During the final Coagulation, the planet and those sentient beings who populate it will finally become "real" and alive. As "living Stones," we will move beyond both science and religion to a quickened gnosis of what really lies beyond the Clouds of Unknowing. The alchemists predicted that those who are genuine vessels and survive the stressful transformations will become seeds of higher consciousness in the fertile soil of earth. That is what is happening as we enter the next epoch. Coagulation is not the final step, but it is the crucial middle pillar between the extremes of Fermentation and Distillation. Authoritarian or extreme views from either religion or science, matriarchal or patriarchal control, liberal or conservative dictators, the supremacy of either lunar or solar consciousness in individuals -- any of these can destroy the planetary experiment in Coagulation. All we can do is beware of manipulations from extreme positions both in society and within us. It is time for each of us to become who we really are, to forsake *both* forms of parental authority and follow the purified, experiential path of the Child. Only then will the Child of the Philosophers become the Salt of the earth.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

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Alchemy Journal



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Making the Elixir of Yerba Santa

By [Lynn Osburn](#)

Yerba Santa -- the Holy Plant -- was the name Spanish missionaries gave to many useful plants shown to them by the natives. Mary Elizabeth Parsons (author of Wild Flowers of California -1907), called Yerba Santa, "Mountain Balm." She said, "Dr. Bard, one of our most eminent physicians writes of this interesting little shrub: 'It has been reserved for the California Indians to furnish three of the most valuable vegetable additions which have been made to the pharmacopoeia during the last twenty years.'"

Yerba Santa (*Eriodictyon Californicum*) is a pleasant smelling and tasting sticky-leafed evergreen perennial native to the American Southwest. The natives steeped the aromatic leaves in water to make a tea to treat coughs, colds, asthma, pleurisy, tuberculosis, and pneumonia. A poultice of leaves was applied to painful joints and bruises for relief. Yerba Santa has been used as a general food flavoring and in cough syrup to pleasantly cover the bad tastes of other ingredients. Mrs. M. Grieve, author of A Modern Herbal (1931), listed the following information about Yerba Santa:

- **Synonyms**---Mountain Balm. Consumptive's Weed. Gum Bush. Bear's Weed. Holy or Sacred Herb. *Eriodictyon Californicum* (Hook and Arn.).
- **Part Used**---Dried leaves.
- **Habitat**---California, Northern Mexico.
- **Description**---A low, shrubby evergreen plant, 2 to 4 feet high, found growing abundantly in clumps on dry hills in California and Northern Mexico. The stem is smooth, usually branched near the ground, and covered with a peculiar glutinous resin, which covers all the upper side of the plant. Leaves, thick and leathery, smooth, of a yellowish colour, their upper side coated with a brownish varnish-like resin, the under surface being yellowish-white reticulated and tomentose, with a prominent midrib, alternate, attached by short petioles, at acute angle with the base; shape, elliptical, narrow, 2 to 5 inches long 3/4 inch wide, acute and tapering to a short leaf-stalk at the

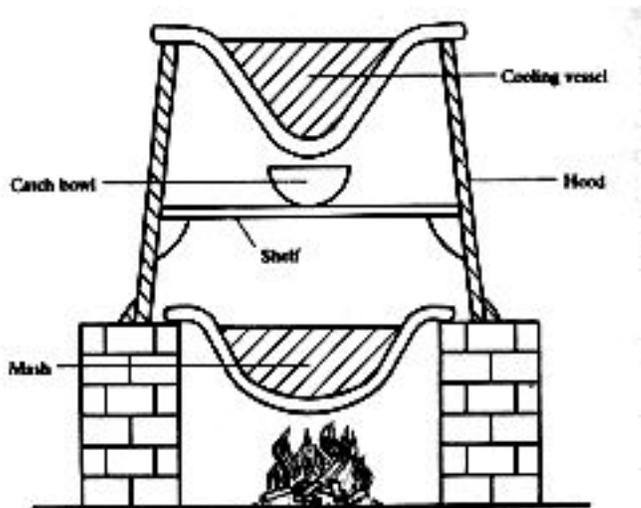
base. The margin of the leaf, dentate, unequal, bluntly undulate. The flowers, bluish, in terminal clusters of six to ten, in a one-sided raceme, the corolla funnel-like, calyx sparsely hirsute.

- **Constituents**---The chief constituents are five phenolic bodies, eriodictyol, homoeriodictyol, chrysocriol, zanthoeridol and eridonel. Free formic and other acids, glycerides of fatty acids; a yellow volatile oil; a phytosterol, a quantity of resin, some glucose. Taste, balsamic and sweetish, afterwards acrid, but not bitter, recalls *Dulcamara* and creates a flow of saliva. Odour, aromatic. The leaves are brittle when dry, but flexible in a warm, moist atmosphere. *Eriodictyon Californicum* is official in the United States Dispensary. Alcohol is the best agent for the fluid extract of the dried plant.
- **Medicinal Action and Uses**---Recommended for bronchial and laryngeal troubles and in chronic pulmonary affections, in the treatment of asthma and hay-fever in combination with *Grindelia robusta*. Likewise advised for haemorrhoids and chronic catarrh of the bladder. Much used in California as a bitter tonic and a stimulating balsamic expectorant and is a most useful vehicle to disguise the unpleasant taste of quinine, Male fern and Hydrastis. In asthma, the leaves are often smoked. Aromatic syrup is the best vehicle for quinine.
- **Dosage**---15 to 60 grains.
- **Other Species**---*E. tomentosum*, often found growing next to *E. Californicum*, especially in South California, but is easily distinguished from *E. Californicum*, being a larger shrub, and having a dense coat of short, villous hairs, colouring with age, whity-rusty; corolla, salver-shaped; leaves oval or oblong, and obtuse.

Separation and Purification of the Principles:

The Chumash tribe, natives to the mountains here in the Los Padres National Forest of California, have high regard for the medicinal power of Yerba Santa. I am fortunate to have over an acre of Yerba Santa in native growth on my ranch. Last summer I harvested the Yerba Santa flowers with leafy branches about one foot long when ready at the peak of floescence in mid-June. The plant material filled a 10 gallon size cardboard box. The Yerba Santa dried and cured in the box for two weeks. Then I broke it up into smaller pieces and put it into a 5 gallon stainless steel pot and covered it with rectified neutral spirits purified and concentrated from charcoal filtered vodka. This Yerba Santa massa digested in the spirit for three weeks.

After three weeks digesting in the spirit the dark tincture of Yerba Santa was poured off the massa; the residual tincture was removed from the massa with a small wine press. The tincture of Yerba Santa was poured into a stainless steel kettle converted into an old style classic Mongolian type distilling unit. The spirit was separated from the tincture through slow low temperature evaporative distillation (heat no more than is bearable for the palms of the hands to touch the kettle for 10 seconds). The volatile sulfur, which is the aromatic essential oil of the plant, distilled with the spirit forming a most pleasant conjunction. This conjunction of the spirit and volatile sulfur was collected and stored in glass bottles.



The dark watery menstrum of the tincture remained in the vessel. Much sticky tar coated the bottom of the kettle. Diethyl ether was added to the warm menstrum and allowed to absorb the fixed sulfur of the Yerba Santa. The dark mixture was poured out of the kettle into a tall glass jar to settle. The ether layer floated on top. It was a deep green color. The bottom dark watery layer was siphoned off; it was sticky sludge at the bottom. The smelly menstrum was saved for later.

Distilled water was added to the jar containing the ether/fixed sulfur solution. The solution was shaken to mix it. The water layer on the bottom was not as dark as the first water. This water was siphoned off also. More distilled water was added to the ether solution and the whole shaken as before. After three water washings the ether gave up no more color to the water indicating the fixed sulfur was purified. The ether was evaporated out exposing the fixed sulfur with a small portion of the volatile sulfur above it. The volatile sulfur was yellow with some greenish color and it flowed freely at room temperature. The fixed sulfur was translucent emerald green in color; it was very thick and would not flow at room temperature. Both the fixed and volatile sulfurs had very pleasant aromas. This was saved for later.

The massa of the Yerba Santa was incinerated after the tincture was pressed out. Residual spirit moistening the massa after pressing was easily ignited. When the spirit had burned out the dry charred massa was placed in a calcining oven at 500° F. After two to three hours the hot massa was taken out of the oven and ground up with a steel pestle then placed back in the oven. This procedure was done three times in 24 hours. The resulting powder was a light gray uniform dust called the *alchemical earth* of the Yerba Santa.

The alchemical earth was extracted with hot distilled water and poured through two layers of coffee filters. The earth that remained in the coffee filters was saved for later. The slightly yellow-orange solution was poured into a Pyrex serving dish and placed into the oven on low temperature to evaporate. When the water had evaporated the *alchemical salt of the earth* was left in the bottom of the dish. This *salt of the earth* was calcined and ground as the earth before. Then it was extracted with hot distilled water as before. Then the water was evaporated as before exposing the *salt of the earth*. This time the salt formed white crystals. The crystals were ground down again, calcined again and extracted with distilled water again and the water was evaporated off again. This time the *salt of the earth* was pure white with crystals running in dendritic veins across the dish. These pure crystals of the *salt of the earth* were stored for later.



The smelly menstrum with sludge saved from the ether/fixed sulfur separation was cooked down to the black coal stage then calcined. The coal was ground down with the steel pestle during calcination as described in calcining the massa. The calcination stopped when the earth of the menstrum was a light gray powder. The *salt of the menstrum* was extracted from this earth of the menstrum in the same way as the *salt of the massa* was extracted from the earth of the massa. The purified *salt of the menstrum* were saved for later.

The sticky stinky tar in the bottom of the kettle was scrapped out (very messy) and put in a stainless steel sublimator and heated. Terrible foul smelling fumes came off with a red liquid sublimating on the walls above the tar. The stench was too bad to continue so the tar was scrapped out of the sublimator and placed in the calcining dish and put into the calcining oven. After a few hours a most pleasant aroma came off the calcining tar. The smell of fresh vanilla filled my workshop. The tar cooked down to hard coal then was ground up while hot with the steel pestle, and calcining continued until the earth of the tar was a gray powder. The earth of the tar was extracted with distilled water same as with the earth of the massa. Thus the salt of the tar was revealed after evaporation of the water. The salt of the tar was purified in the same way as the *salt of the massa* and saved for later.

Conjunction of the Purified Principles:

The conjunction of the *spirit and volatile sulfur* was placed in the Mongolian type still with the *salt of the massa* and left over night. The next day the salt had been absorbed. The still was then heated to evaporative temperature and the deep emerald green *fixed sulfur* was added to this Essence of Yerba Santa in the still and circulated for 24 hours. After 24 hours the still was opened and the Elixir of Yerba Santa there circulating had turned gold in color. The *salt of the menstrum* was added the golden Elixir of Yerba Santa and circulated for 24 hours. Then the salt of the tar was added to the circulating Elixir. All of the purified principles of the Yerba Santa were then together and the still was closed and the Elixir was circulated for 7 days.

After seven days circulating the Elixir of Yerba Santa was poured into glass jars and allowed to settle for 24 hours. Then the completed golden Elixir was decanted into wine bottles for storage.



Observations:

The sticky smelly tar was difficult to clean off the equipment. The kettle was washed with dish soap and hot water. The scrubber became clogged with the tar. However the washing dissolved the bad smelling component leaving a very pleasant smelling resin that was not soluble in ether, nor did it want to dissolve into alcohol or water. This water washed resin balsam had the aroma of fresh vanilla the same as the tar during calcining. Next season I will work the tar component by water washing to experiment with this pleasingly aromatic balsam. Also I believe the horrid smelling fraction of the tar was formic acid.

Utilization:

One storage bottle of Elixir of Yerba Santa was poured into several 2 ounce cobalt blue bottles with eye dropper caps for therapeutic utilization. The viscosity of the Elixir is such that only half a dropper full can be drawn at once. Three half droppers is the dosage that works for me. It is placed either directly on the tongue and mixed with saliva or diluted in about five times as much mineral water and swallowed. The Yerba Santa Elixir has a very pleasant taste, but the spirit can be too hot for some to take straight, thus the water dilution. One reported good results from just applying the Elixir to the temples and forehead.

This elixir is an excellent remedy for hay fever and other allergens that affect the lungs and bronchial pathways. I suffer from chronic seasonal hay fever. Some seasons the sage pollen gets so thick in the air that I get allergic bronchitis. I have tried everything in the past to get relief. Before this elixir I had found a 1000/1 homeopathic dilution of sage pollen was the best remedy, but it didn't work when the pollen was thick in the air. The Elixir of Yerba Santa gave me complete protection this year even though the sage pollen production was especially prolific.

The Elixir also imparts a refreshing feeling especially in the lungs and a mild invigorating mental alertness. It also provides some pain relief to swollen joints, especially from repetitive work. The Yerba Santa Elixir is also very good for inner alchemy. The energy easily goes into circulation and is especially good to penetrate the kidney belt circuit. It produces good balance in the spinal channels and opens some blocks (or makes repairs) in the front organ channels.

Lynn Osburn is co-author of Green Gold: the Tree of Life, Marijuana in Magic and Religion published by Access Unlimited. For more information email openi420@juno.com.

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Alchemy and the Radiant Rainbow

By [Alijandra](#)

"Man's a microcosm, or a little world, because he is an extract from all the stars and planets of the whole firmament, from the earth and the elements; and so he is their quintessence." -

Theophrastus Paracelsus, Swiss alchemist of the 16th century.

As readers of the *Alchemy Journal* are no doubt aware, some major shifts have been taking place on our planet just recently - causing things to become quite interesting! Our political, medical, educational, social and religious institutions are all

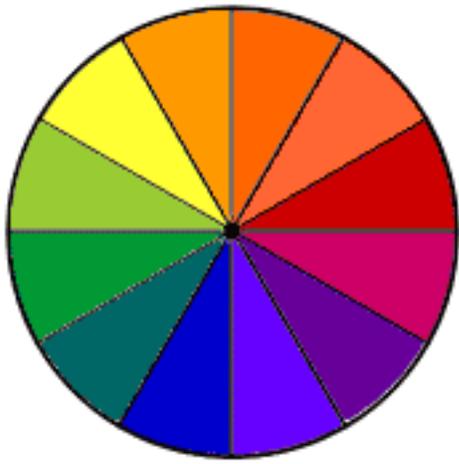
undergoing scrutiny and radical changes – and with these changes comes a need for us to look at ourselves.

This need for personal discovery is actually a blessing in disguise - as we have discovered that the old, worn-out, limiting beliefs and unresolved emotional traumas all challenge our cherished illusions as to who we are. The inner drive of becoming a whole, multi-dimensionally aware, higher self-aligned being is now a prime goal for many people, but the actual clearing process can be so intense it can daunt even the hardest of souls! And as we shift our beings into a higher octave of awareness, authenticity and integrity, so will our outer world - our collective reality - shift, as indeed it must.

For you see, we have long passed the point of no return for the earth on this 3rd dimension. She must move forward into a more refined state of being, for that is what she has chosen to do and she is taking all of us with her. But do we choose to move with her, not in a state of resistance and fear, but in an accepting and trusting surrender to all that is good and pure within us? And how do we move forward after so many incarnations of pattern-driven, fearful behavior? How can we learn to live in harmony with other human beings, the devic, animal, plant, elemental and mineral kingdoms? Perhaps understanding the alchemical process can give us a roadmap for the spiritual path we must tread if we are to make the changes required for our growth.

Alchemy may be defined as: "the chemistry of the middle ages, the chief aim of which was to change the baser elements into gold". It was a specialized science in which only a few people truly lived up to the label - alchemist - as there were many charlatans, few authentic. A few of the clear-visioned who were the real thing include Flammel, Paracelsus and the Comte de Saint Germain. They knew that this was only one aspect of alchemy and that the true art and science is a purification process, a psychological transformation. As in the alchemical lab, both physical and psychological processes pursue pure essence.

There are three overall stages in the alchemical process: Separation, Purification and Recombination.



Separation (or *distillatio*), requires the breakdown and destruction of useless attitudes or negative patterns, leaving us with a more purified version of ourselves. We are purged of denseness each time we go through this process. When we place ourselves in the crucible, we may facilitate the transformation by the use of the rainbow rays or flames. These are not actual physical flames, but rather, specific colors which are imagined or visualized. When you wish to change colors, you just state your intent, which then must manifest your desire. These flames are stepped-up frequencies of the color rays and each ray or flame has a specific function on our physical, cellular, etheric, emotional, mental and spiritual bodies. The crystalizing clear flame contains all the other flames within it.

For example, when we visualize the **crystalizing clear flame**, clarity and truth are revealed. This is a great flame to be used in this first stage of the alchemical process, when the message needs to be delivered to us and it is necessary to see the dreamer (ourselves) and the dream (our illusory world) simultaneously at an esoteric level. The flame is also to be envisioned when we may not be as awake at the 3rd dimensional level as we could be. We may also call on the clear flame's energy to clear issues of control.

Purification (or *sublimatio*) is an uplifting process that transforms a condensed substance into one that is less dense. The soul is temporarily freed from the earth plane, perhaps through out-of-body soul travel, or other states of cosmic awareness such as teleportation or levitation. An excellent flame to use in this step is the **opalescent white flame** as it helps us to see the truth and beauty which is in us. This white flame connects us with our guidance and lightens all aspects of ourselves. Summon this flame to clear issues of truth and feelings of separation.

Recombination (or *coagulatio*) is the condensation of purified, compressed substances while working in the alchemical lab. When pursuing transformation of the psyche, the same result occurs. A new, purely refined essence results from both processes and as we pass through this stage an opportunity is offered for a reunion with all that is pure within. This state of self-realization may be immediately known, or many more rounds of distillation may be required. Coagulation is the reconnection with a more harmonious, yet grounded lifestyle and it is in this spiritual state that we are released from a limited personal view and connected for a time with our guides, higher self and obtain a more holistic viewpoint.

An incredible flame to assist in this process is the **transmuting violet flame**, popularized by the alchemist, St Germain. Use it when you wish to change from one form, nature or condition into another. It brings purity, knowledge and wisdom to the user as well as cleansing, purifying and bringing us back to a state of balance.



We have understood and practiced a limited range of physical laws. We can perceive matter as our created world in which we live and gravity - that which holds us onto the surface of the earth, but there are other forces at work - forces which we are only beginning to understand. In duality there has to exist two opposing forces : for example, good and evil. Therefore, if there is matter, there must be anti-matter. If gravity exists, so must its opposite force, anti-gravity. When then could we not incorporate them for a full experience of this plane? Only a few people throughout recent history have understood the inherent nature of physical laws of duality, which are ultimately an illusion. The spiritual alchemical process, in addition to purifying and elevating us, also enables us to see the illusory nature of things, recognizing that only Oneness is real.

Therefore, when we activate and incorporate natural forces such as gravity, anti-gravity, matter and anti-matter we become the true alchemists we were intended to be. It is then that we are better able to understand our observer/participant nature and become more aware of the mysteries of life, and our own greatness. In addition, (in our own mind) we seem to be relatively insignificant in the grand scheme of it all, like a grain of sand on a beach - but never underestimate the unfolding empowerment that can evolve from that perspective, should we choose to fully encompass that infinitesimal aspect of ourselves. We are the mystery of our own

creation while we simultaneously create our own reality.

Now, we are more prepared to co-create in harmony with Mother Earth as it was always intended to be. We have allowed the alchemical process of transfiguration to refine us in the crucible of this earth's laboratory. We have begun to realize who we really are. We are the macrocosm and we are the microcosm; we see all life, all creation as ourselves. We are Love embodied, each a part of the Great Whole, with final separation from the "grand illusion."

Alijandra is a multiple modalities healer, teacher, and author based in the San Jose bay area. Intuitive and empathic her whole life, she originally trained as a registered nurse. She has focused her attention the last 14 years to the development and practice of color energy therapy. In recent years, her focus has been more on the spiritual, visionary side and how to effectively apply it to the holistic healing process. She is the author of *Healing with the Rainbow Rays* and founder of this color healing art in its present form. Her new material is presented in a teaching called "Transfigurational Matrix Healing." From the upcoming book *Your Magical Chakras* by Alijandra. All rights reserved. Her website is www.ColorHealing.com and she may be reached at alijandra@colorhealing.com. She may be reached by phone at 408-986-8550.

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The Alchemy in Spiritual Progress

Part 8: Coagulation

by [Nanci Shanderá, Ph.D.](#)

Wholeness is inexorably linked to holiness and, interestingly, the word “holy” has its roots in “hale,” which means sound, whole, and happy. So many of us have been taught that holiness is a distant, mysterious, and unreachable state reserved those in the higher echelons of organized religion. I say phooey to that because being holy is a highly creative way of being that demonstrates that which cannot be politicized, organized, or exclusivized.

In the alchemical model of spiritual transformation, a holy person is one who has gone through all the lower stages: calcination (burning out the ego’s control), dissolution (feeling and taking ownership of the emotions), separation (deciding what’s important) - many times! - and has then moved into numerous explorations of the stage of conjunction to discover where one’s heart is. After this basic work is solidly integrated, we are free to expand our determination to become whole through the stages of Putrefaction-Fermentation (where we experience wrestling matches with our inner demons), Distillation (where we become far more interested in the greater good than merely in our own, and finally Coagulation, which is where true wholeness/holiness is revealed. This may sound like it makes all the more difficult stages worthwhile - and it does. However, as Joseph Campbell might say in his Hero’s Journey model of personal transformation, the end is just the beginning. For as we have strengthened ourselves in all ways and moved into the realizational state of consciousness, we also move into more responsibility to ourselves and our growth as well as to others and all of Life Itself. This is no resting place, other than on deep inner levels. It requires more responsiveness than ever before, more discomfort and pain than when we were at varying degrees of unconsciousness if we slip off the pathway, and more vision of how our moment to moment decisions can affect entire universes. It is also filled with many moments of joy and expansive understanding and perception of life that we never experienced before.

In the previous article, I described Distillation as the stage where we are spiritually and emotionally mature enough to merge with the collective conscious and unconscious without becoming devastated by what we find there. A sure proof that we aren’t truly as enlightened as we would like to think we are is when we react (as opposed to respond) to a situation as awful rather than full of awe and potential for learning. A change of perception and attitude is the key to being fully in command of our wholeness. When we are at the mercy of our egos or unredeemed emotional states, we are not free to see all available options. We tend to be myopic and react accordingly. And we usually think of these narrowly perceived situations as negative, bad, or threatening, so our reactions cause us to close up, defend, or attack. This prevents growth and it is certainly not an experience within a Coagulated consciousness.

A most important point to be made here is that few people reach the point of complete Coagulation. Most of us must continue to go through all of the stages again and again, each time further refining the golden essence within us. It takes time to become fully awakened. And the necessary key is that having a goal to become enlightened actually prevents most people from achieving it. For true spirituality has no goal other than to remember one’s true nature. In the moments of experiencing that

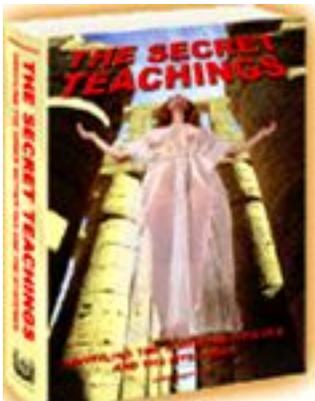
truth, we know that everything about us and everything in our world is perfect - not in the usually accepted definition of perfection because that's impossible - but everything is exactly as it needs to be in every given moment. It's all a part of the discovery.

Nanci Shanderá, Ph.D. is a Mystery School teacher and spiritual counselor-dreamworker at EarthSpirit Center in Eagle Rock, California. This article is excerpted from her book in progress: The Gold Within You: A Guide to Understanding and Celebrating What's Right with You. She can be reached at 323-254-5458. Her website is www.EarthSpiritCenter.com.

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FEATURES

New Releases



The Secret Teachings – Unveiling the Luminous Sun Within

by Gene Kieffer (Bethel Publishers, 2000)

Click on book cover to order.

This book is about the common source of mythology and religion in Ancient Egypt. The author believes that by uncovering the phenomenal origins of the archetypes—"that which happened in the beginning"—and by expounding on the meaning of the ancient Wisdom, known as the Oral Law, or the Lesser and Greater Mysteries, the book will cause the mind to expand inward, peeling away the sheaths of unhealthy mental debris that cover the "Luminous Sun" shining at the core of your being. Your mind then begins to brighten perceptibly, and the life-giving bioenergy that animates your body circulates more freely and more abundantly.

Perhaps the most remarkable thing about *The Secret Teachings* is that one need only read a few paragraphs a day in order to benefit tremendously. Within weeks you begin to see everything in a different, more wholesome light. The author says there is an area in the brain, long neglected, that has become dormant through lack of stimulation. In order to bring this particular part of the brain into activity again, it must be nourished with knowledge that is unlike anything to be found in other books available to the public. Although such an idea has no real basis in science as yet, the author claims that readers will experience the proof both mentally and spiritually.

In the Introduction, Kieffer relates the story of how his friend, the late U.S. Senator Harold E. Hughes

of Iowa, was visited by two angels, who appeared to him as men almost eight feet tall and clothed in white. They came to deliver a prophecy concerning the effect these teachings will have on the mind of anyone who is exposed to them. It is now more than thirty years since that extraordinary event occurred, and the publication of *The Secret Teachings* represents the final step leading to the fulfillment of the prophecy. In the rest of the Introduction, you will glimpse a side of nature that promises to reveal itself more widely than ever before.

Not long ago, a well-researched television documentary revisited the lost continent of Atlantis. In recounting all that is known from the literature, it was pointed out several times that Plato was simply describing a *myth*, not an actual event. But inasmuch as the writer was unable to explain how the myth originated, or its meaning, viewers were as puzzled as before. *The Secret Teachings* is not even remotely similar to such TV shows. Not only does it describe the well-known myths, among many others that are unknown to most, it tells *how* they originated. You will discover that everything had to have had a beginning in natural phenomena.

Alchemy Lectures and Workshops

Alchemy Workshop. Los Angeles, California. May 11, 2002.

An advanced "Personal Alchemy Workshop" with Dennis William Hauck will be held at the EarthSpirit Center in Los Angeles from 10:00 to 5:00 PM on Saturday, May 11. Spend the day with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Learn how the alchemists worked simultaneously on all three levels of reality – the physical, the mental, and the spiritual – to achieve their transmutations. \$75. Seating is limited! For registration, contact the EarthSpirit Center at 323-254-5458. Fax: 323-254-4850. Email: info@earthspiritcenter.com. Website: www.EarthSpiritCenter.com.

Booksigning. Des Moines, Iowa. June 19, 2002.

A free public lecture and booksigning with Dennis William Hauck will be held on Wednesday, June 19, at the Morning Light Books store in Des Moines. The event starts at 7:00 PM. For more information, contact Morning Light Books, 3111 Ingersoll Ave., Des Moines, IA 50312. Phone: 515-255-9256.

Solstice Alchemy Workshop. Des Moines, Iowa. June 22, 2002.

Spend the day with practicing alchemists Dennis William Hauck in this all-day workshop on the ancient techniques of alchemical transformation. 10:00 AM - 5:00 PM on Saturday, June 22, in Des Moines, Iowa. This unique workshop focuses on advanced methods of personal transmutation based on the operations of alchemy. Learn how to apply the alchemists' secret formulae to practical work in relationships and careers. Resonate with the magical imagery of the alchemists' drawings, harness the archetypal power of the elements, and experience alchemical change within your own being, as you progress through each operation. Seating is limited. Cost: \$79. There will also be a free public

booksigning on Wednesday, June 19, in Des Moines. For more information on these events, email ETX@alchemylab.com. To register online with a credit card, click [Register Now](#).

Alchemy Lecture. Redwood City, California. August 8, 2002

"Alchemy for Personal Transformation" is the title of a lecture by [Dennis William Hauck](#) to be held in Redwood City, California, on Thursday, August 8, 7-10 PM. Spend the evening with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Learn how the alchemists worked simultaneously on all three levels of reality – the physical, the mental, and the spiritual – to achieve their transmutations. Seating is limited! The event is sponsored by WAVE (World Achieving Vibrational Evolution) and will be held at the Redwood City Women's Center, 149 Clinton Street in Redwood City. For more information, email Rev. Maxi Harper at maxi11@earthlink.net or call (650) 652-4746 (After May 1, the number will be 650-632-1700). Website: www.thewavesight.net . Fee: \$10 (payable to Maxi Harper, 2515 Carlmont Dr., Belmont, CA 94002).

Alchemy of the Builders. San Francisco, Ca. August 9, 2002.

Follow the Hermetic tradition from ancient Egyptian temples to modern Masonic ritual in this fascinating slide lecture with Dennis William Hauck. From the "Hermes Ibis" (Hiram Abiff) of ancient texts, to the building of Solomon's temple (where the sacred Emerald Tablet was once kept), to the Templars and the "underground" teachings in the modern world, this lecture will unveil many of the lost secrets of freemasonry. Friday, August 9, at the Francis Drake Lodge #376, 307 Walnut Ave., South San Francisco. For more information, email Maxi Harper at maxi11@earthlink.net or contact Dennis Leach at (650) 876-0527. Website: www.thewavesight.net .

Alchemy Workshop. Redwood City, California. August 10, 2002.

An all-day, multimedia "Personal Alchemy Workshop" with Dennis William Hauck will be held at the WAVE Center in Redwood City on Saturday, August 10. Spend the day with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Enter the sacred space of the inner laboratory to create the Philosopher's Stone, an incorruptible state of consciousness the alchemists used to explore and work on different levels of reality. Seating is limited! The event is sponsored by WAVE (World Achieving Vibrational Evolution) and will be held at the Redwood City Women's Center, 149 Clinton Street in Redwood City. For more information, email Maxi Harper at maxi11@earthlink.net or call (650) 652-4746. Website: www.thewavesight.net .

Kurt Godwin Exhibition. McLean, Virginia. June-July 2002

"Twelve Keys and the Glass House" is the title of an exhibition of the alchemical artwork of Kurt Godwin. (See samples of his work in the [Alchemy Art Gallery](#).) The exhibition runs from June 6 through July 21 at the McLean Project for the Arts, 1234 Ingleside Ave., McLean, Virginia 22101. For more information, call 703-790-1953 or email curator999@aol.com.

Alchemy of the Stone. Los Angeles, California. July 14, 2002.

"Alchemy of the Stone: Accessing the Greater Reality" is the title of a lecture by Dennis William Hauck at 11:00 AM on Sunday, July 14, at the Philosophical Research Society in Los Angeles, California. Dennis is author of several books on alchemy and has been a practicing alchemist for over twenty years. Learn to use the alchemists' own drawings and original meditations to achieve higher states of consciousness to penetrate the Clouds of Unknowing that prevent us from accessing the single source behind the physical, mental, and spiritual realms. Pianist/composer Seth Osburn will be performing his original work "The Emerald Tablet" at the event. Admission: \$5.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Formula of the Stone. Los Angeles, California. July 14, 2002.

"Formula of the Stone: Changing Lead into Gold" is the title of a workshop with D.W. Hauck from 1:30-3:30 PM on Sunday, July 14, at PRS in Los Angeles. Enter the sacred space of the inner laboratory to follow the ancient operations of alchemy and create the Stone, an incorruptible state of integrated consciousness the alchemists used to explore and work on different levels of reality. Admission: \$15.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Crucible 2002: A Gathering of Alchemists. October 12, 2002.

Crucible 2002 will be held on Saturday, October 12, in Sacramento, California, USA. The all-day multimedia event presents cutting-edge research in alchemy and spagyrics, and a special session of [Flamel College](#) offers intensive classes in both practical and spiritual techniques in alchemy. There will also be a vendor area offering rare books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. Lecture: "What Is Alchemy?" Classes: "Making Tinctures and Elixirs" and "Meditation Techniques of the Alchemists." Registration is \$79, which includes all lectures, classes, and demonstrations, as well as manuals and materials. To register online with a credit card, click [Register Now](#).

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EDITORIAL

From the Editor ([Dennis William Hauck](#))

I have gotten a lot of email on the [last editorial](#), most of which is in the same vein as the insightful example from Bob Becker [below](#). People are not only sensing "something in the air" but truly realize it

is somehow connected with their own inner states of consciousness. To me it seems as if the divine is actually getting *closer*. We are undergoing a paradigm shift from the ancient dictum of "As Above, so Below" to the modern realization of "As Within, so Without." This is not only happening in people, but also in our most advanced sciences and spiritual disciplines.

The question I am often asked is why. Why all the optimism among spiritual seekers that "something wonderful" is approaching when the world seems to be falling apart around us, when religious dogma is responsible for so much hate and murder? What hope is there in a world where people will sacrifice their lives in acts of death and terrorism but have no idea how to sacrifice their lives in acts of life and love? In a world of fatalistic philosophies, widespread hatred, and rampant materialism, why -- in all this darkness -- are some people suddenly becoming more hopeful and spiritually optimistic? Hundreds of people are telling me this; I feel it myself.

A new stage of alchemical transformation is beginning on the planet, and we are all the catalyst. For, contrary to much of the shallow rhetoric of our New Age gurus, it is *not* what we say or think that counts. That may seem like a shocking statement from a lifelong Hermeticist, but I have found that the fluff of enlightened sound bites and trademarked spiritual methods mean nothing. The lip service of rehearsed ritual and pleading prayer are equally self-serving. *It is only what is truly in the human heart that counts.* For most of us, our hearts remain silent witnesses to the folly of our egos, but once in awhile the power in our hearts is demonstrated for all to see. That happened recently.

As a mathematician, I have been supporting and helping interpret the statistical results of Princeton University's Global Consciousness Project (GCP) since 1999. In math, the First Matter of the alchemists is represented by mathematical chaos (strings of completely unconnected and meaningless numbers). Today computers can be programmed to generate endless chaos using sophisticated random number generators. In the GCP, 40 random number generators are scattered around the globe and feed their chaotic stream of numbers into a central computer for analysis. Every once in awhile, some of the numbers show an ordering or coherence.

What the project has discovered is that in times of events that touch the hearts of people around the world, these periods of ordering of chaos are more pronounced and last longer. Wars and natural disasters such as earthquakes cause changes in the output of the random number generators. To date, the most pronounced change occurred on September 11, 2001, and lasted several days. Physicist Roger Nelson, who heads the project, summarized the intriguing effect: "Some kind of great coherence arises when people are all engaged in the same event, sharing the same emotions and attention in some event of deep meaning for them. That coherent presence in the world is what causes our numbers to be different from what they should be." In other words, from the perspective of what is happening alchemically on the planet, *it is only what is truly in the human heart that counts.*

You can view that "coherent presence," which is the collective heart of our planet, in real time by visiting <http://noosphere.princeton.edu> and selecting "NetStatus" and then "Real-Time Display." What you will see are 40 bar-graphs of coherence from each of the random number generators. Brighter colors and longer bars indicate increased coherency or large deviations from chance. Turn on your speakers to hear the "heartbeat" of the planet, which plays musical notes with pitch and loudness related to the momentary data values against a steady background of a normal beating heart. If you

hear crashing cymbals, a major coherency has occurred.

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Feedback

In reference to your last editorial, where you said, "When coagulated, my 'presence' in the world is enough to change it." That idea seems to confirm the paradigm shift to "As within, So without." The shift is crucial because it necessitates human consciousness being turned inward where intuition (feeling) is the guide. Whereas, the paradigm "As above, So below" has been misinterpreted as external. All is One. Everything is the same substance vibrating at different rates. We are recreating our life everyday as we regain conscious awareness from sleep. Any change taking place externally first started internally in the imagination. We can control and direct our imagination to make the external whatever we want. In Unity, Robert Becker (nwtao@hotmail.com)

Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

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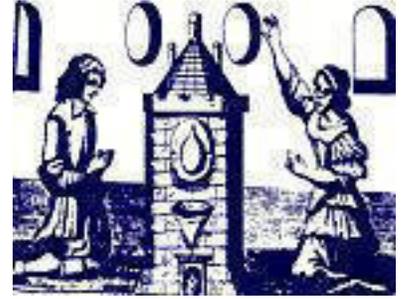
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The History of Alchemy in America - Part 1

by [Mark Stavish](#), M.A.

While alchemy has strained the credulity and pocketbooks of many Europeans since its general appearance in the 16th and 17th centuries, it has also held a fascination for a fair number of prominent and not so prominent Americans as well.

Most of us are familiar with the writings of Thomas Vaughn, Paracelsus, Bacstrom, and dozens of other authorities on the Royal Art, yet it was from colonial America, that one of the most famous and mysterious Alchemists arose --- Philalethes. It is among the apocalyptic Pietists of Pennsylvania, said to have been Rosicrucians fleeing the religious wars of Central Europe, that we also find hints of laboratory alchemy being practiced in their wooden, gothic structured cloister, in Ephrata, on the Pennsylvania frontier. Even late in the "Golden Game", the 18th century that is, the illustrious, even then ivy covered, halls of Harvard was teaching its students the theory of

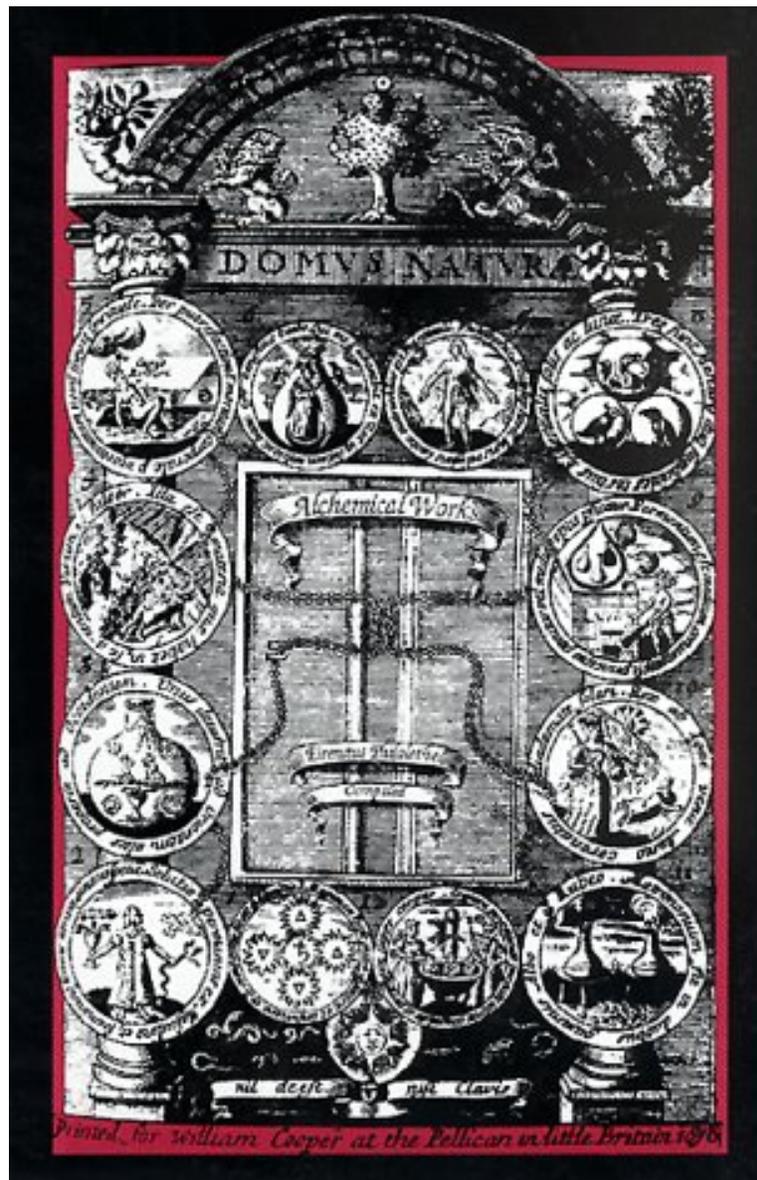
the transmutation of metals. Even the Governor of Connecticut and Massachusetts dabbled with quicksilver now and again as well.

Even with the death of New England's last known practicing alchemists in the third decade of the 19th century, the torch did not completely die out. Less than one hundred years later, H.S. Lewis, Imperator of the fledgling American organization, the Ancient and Mystical Order Rosea Crucis (AMORC), claiming European recognition and authority for its activities, is reported to have preformed a public transmutation of zinc into gold. By the mid 1940's this same organization, using its newly formed Rose +Croix University, situated in the lush valley of San Jose, California, would be the only known location where the public study of laboratory alchemy was taking place. With a little bit of help from a major corporation or two as well. While this re-birth of laboratory alchemy was short lived, out if it came the now famous Paracelsus Research Society, founded by "Frater Albertus", a new series of AMORC classes in the mid to late '80's, and the latest addition to American alchemical studies, the Philosophers of Nature.

The Philalethes Period

The 17th century world view of America was of a magical land, filled literally and figuratively with gold. It was from this world, not that of an old and rigged Europe, that one of the most mysterious and renowned of alchemical figures. In fact, one who is often called that last of the great alchemists, Eirenaeus Philalethes, better known as, the Cosmopolitan. His first work *The Marrow of Alchemy, Part One*, appeared at London in London in 1654. It was published by E. Brewster, with the manuscript and publication being printed in English; *Part Two* was published the following year. Because George Starkey edited the first edition of *The Marrow of Alchemy*, it has been suggested that he was its author, along with the remainder of the 16 groups of alchemical publications attributed to "The Citizen of the World".

Philalethes is often translated as "Lover of Truth" and is the latinization of the Greek original. According to one of the publishers of Philalethes, William Cooper, "...[Philalethes] is acknowledged by all hands to be an Englishman, and an Adept and supposed to be yet living, and traveling, and about the age of 55 years, but his name is not certainly known." This appeared in Cooper's advertisement for *Ripley Reviv'd* in 1678. In total, Cooper published ten of the sixteen major titles written by the mysterious adept. Beyond being a prolific writer and of philanthropic attitude and activities, what helped make the mystery even more of a lasting legend, is that Philalethes is said to have achieved the Philosopher's Stone in 1645, at the age of twenty-three![\[i\]](#)



So then, back to the question: who was Philalethes? Well, traditionally, two names have been put forward as being closely associated, and even identified with our Adept: Robert Child and George Starkey. As for Child, little evidence is given to back up the claim, and possibly even evidence to the contrary. With Starkey, the situation is different.[\[ii\]](#)

While much of the evidence is circumstantial, it comes from contemporaries of both men. Care is given to distinguish between those works on alchemy by Starkey himself, and those whom he attributes to his mysterious New England Adept, the Cosmopolita. However, as Jantz suggests in his article, "America's First Cosmopolitan", could Starkey have written the Cosmopolitan works while in a heightened state of consciousness? Where they the result of his own transcendental awareness as part of the alchemical process? While such is only speculation, what cannot be denied is that Philalethes is an American original, an adept in the now classical alchemical tradition, even being

referred to as the "American Philosopher" on the second title page of the Amsterdam edition (1678) of his second group of works, *Enarratio Methodica*.

So then, was Starkey actually Philatheles? If we accept the evidence, then probably yes. In the anagram of two of the principle characters in *Vade Mecum*, the name of the pupil, Philoponus, and his mentor, Agricola Rhomaeus, we discover that in Latin, Agricola become Georgios in Greek, and the Greek Rhomaeus becomes Stark, or Strong, in Anglo-Saxon[[iii](#)].

Does it matter? Probably not, except to historians of esoterica, and other people with too much time on their hands. For practical alchemists all that is of importance is the practicality of the information supplied. Whether or not there was a person behind the persona of the Cosmopolitin is as important as asking the same of his more modern European counterpart Fulcannelli.[[iv](#)] At some point the personality must die, so that the Light may shine unobstructed, this is a fundamental tenet in esoteric teachings. Maybe in the end, Starkey actually was, and became, the Citizen of the World.

But Starkey wasn't alone in his search for the Philosopher's Stone. Among his contemporaries was Christian Lodowick of Newport, Rhode Island. This former Quaker, mystic, physician, musician, and mathematician was also an alchemist. Not surprising, as Newport was a major trading post, being honored with not only a large Quaker congregation, but also the oldest continually operating synagogue (Turo) in the United States, and one of the oldest Masonic lodges as well. Lodowick was an important philologist, particularly his English-German dictionary and grammar becoming standard throughout most of the 18th century.

Several famous New Englander's returned to Europe, among them Thomas Tillman. Tillman made contact with a group of German Anabaptists in England and eventually went to the Continent with them. Jantz proposes that Tillman's poetic influence may have eventually returned to America through the writings of Conrad Beissel and the Ephrata Cloister. This is not unrealistic, as members of the Cloister went as far north as Rhode Island in search of contacts and converts. A group who, was for a while, deeply involved in laboratory alchemy.

However, it is John Winthrop the Younger (1606-1676), founder and first governor of Connecticut, who made major contributions to alchemy, if only through his literary donations. During his second tour of Europe Winthrop visited the poet John Rist, while in Constantinople in 1642. The visit was at the urging of the French ambassador, for the expressed intention of increasing Winthrop's knowledge of practical alchemy.[[v](#)]

Even with this semi-constant flow of ideas, trade, and people between the colonies and Europe, the chemical discoveries of the 18th century did not spell the end of alchemy in New England as they had across the sea. The Philosopher's Stone was still actively being pursued in New England until the third decade of the of the last century[[vi](#)]. With at least a half-dozen researchers being known throughout Connecticut and Massachusetts, most of them being graduates of Yale or Harvard.

Among them was Samuel Danforth, born at Dorchester, Massachusetts in 1696, and graduated from Harvard College in 1715. Among the texts used during his stay at Harvard was included the curious manuscript *Compendium Physicae* by Charles Morton. Morton, a Puritan, received his M.A. from

Oxford in 1652, and emigrated to Massachusetts in 1686. His *Compendium* was a strange blend of the science of the period with Aristotle. A lengthy section was devoted to the "Artifice of Gold by Alchymy" or "the finding of the Phylosophers stone", even stating, "Some have done it, such are call'd the Adepti". He listed among them, Lully, Paracelsus, and his disciple, van Helmont.

Danforth began his alchemical library as early as 1721, and achieved remarkable success in his life, serving 34 years as a judge and chief justice in Massachusetts. His reputation as an adept prior to being publicly ridiculed in the press in 1754 for his alchemical studies. In 1773 he wrote to his long-time friend Benjamin Franklin offering to send him a piece of the Philosopher's Stone. It is important to note, that while Franklin himself had no known interest in laboratory alchemy, he knew several active practitioners, as well as the leading members of the Ephrata and Fairmount Park Communes. He served not only as a focal point for American esoteric activities, but was also a major connection to English and French esoteric societies as well.

With his death in 1777, his son, Samuel Danforth, Jr. inherited his books. However professional pressures of his medical and scientific careers forced him to donate his father's books to the Boston Athaenum in 1812. The books are signed by both Danforths, and are heavily annotated, showing more than three-quarters of a century of study. Among the twenty-one volumes were the much standard works to be expected, as well as Philalethes' *Secrets Reveal'd* (London, 1699).

However, the most distinguished supporter of alchemy was probably Reverend Ezra Stiles. Born at New Haven, Connecticut in 1721, he graduated from Yale in 1746, served as tutor until 1755, and was president of Yale from 1778 to 1795. In 1775 he accepted the position of minister to the Second Congregational Church of Newport, Rhode Island. Stiles was also a friend of Benjamin Franklin. While he made remarks concerning "the Rosacrucian Philosophy" that interested his contemporaries, Stiles himself disavowed any knowledge of practical alchemy or ever having witnessed any aspects of it. Yet shortly after his disavowed of such knowledge, Stiles participated in several experiments of his own. Stiles even repeated the legends of Governor John Winthrop, Jr. which recounted him as an "Adept" who performed alchemical operations each year at his mine near East Haddam, Connecticut along with his associate Gosuinus Erkelens.

The Later Colonial Period: Ephrata and the End in New England

With the advent of religious liberty in colonial Pennsylvania and religious wars in Central Europe, it is little wonder that so many Germans came to the New World in the 17th century. William Penn openly recruited many, and others simply went on their own, and among them were the Pietists. These quasi-mystical, semi-magical, often secretive, and usually apocalyptic groups settled in two main communities in Pennsylvania: the Wissahickon Valley, in present day Fairmount Park (Germantown), Philadelphia, and farther west in Ephrata. It is to the latter group that we turn our attention, for it is there, in Ephrata, that we have some of the clearest information regarding the extent and degree of Rosicrucian and alchemical practices of these communal mystics. While the degree, if any, of these Anabaptist Pietists being influenced by Rosicrucian philosophy has been debated, they definitely were influenced by hermeticism in general, and for at least a period, experimented with practical alchemy.

According to E.G. Alderfer, in his work, *The Ephrata Commune: An Early American Counterculture*,

Conrad Beissel was born in 1691, in the strategically located town of Eberback, on the Neckar River, in the political domain of the Electoral Palatinate. The day given is usually March first. Conrad was incredibly magnetic, and despite his pale, frail, and thin appearance, women swooned in his presence. His reputation and rumors of his magia grew. By twenty-five he was initiated into the "Ancient Mystic Order of Rosea Crucis"[\[vii\]](#) and may have even attained its highest rank. He was familiar with the writings of Beohme, Paracelsus, and kabbalah. Utopian, mystical, and secret societies abounded, and their was much cross fertilization of ideas and membership.

However, it is on the Pennsylvania frontier in the first half of the 18th century that his fame and mission grew, as chief teacher-pastor (*Leher*) of the utopian community of Ephrata. Here, far away from civilization, at least for a while, Beissel and his followers established a community comprised of three orders: celibate male (the Brotherhood of Zion), celibate female (Sister of the Rose of Sharon), and married lay congregation. However, as with all utopian plans, all was not well in this little patch of Eden. Power struggles were somewhat constant, with only the power of Beissel's charisma to unite them. The Brotherhood of Zion, under the leadership of the Eckerling brothers - Israel, Samuel, Gabriel, and Emanuel, leaned more in the direction of theurgy than mystical union. According to Julius Sachse,[\[viii\]](#) the principle advocatge of a Rosicrucian connection at Ephrata, the brethren in the *Berghaus* (main prayer and living quarters) passed their days in quiet speculations, but the Eckerling's advocated what more closely resembled " 'strict observance' or the Egyptian cult of mystic Freemasonry."

Sachse further states: "The speculations and mystic teachings of Beissel and (Peter) Miller were nothing else than the Rosicrucian doctrine pure and undefiled, while the *Zionitsche Bruderschaft* or "Brotherhood of Zion", of whom Gabriel Eckerling was first "Perfect Master" or prior, was an institution with an entirely different tendency...in fact, it was one of the numerous rites of mystic Freemasonry practiced during the last century (18th). The professed object and aims of the members of the Zionie Brotherhood was to obtain physical and moral regeneration."

Yet, despite distrust and suspicion, and even charges of being crypto-catholics, Beissel permitted the formation of a chapter and chapter house for the Brotherhood of Zion. The building was raised in May of 1738, was occupied under great ritual solemnity five months later, and building was completed in 1743. It was three stories high, with the first floor being used partially for storage, the second floor being the sleeping temple area, circular in shape with no windows, and the third floor being 18 feet square and the main temple area, with a window in each of the cardinal directions. It was here in this building, that the members of the Brotherhood, up to thirteen at a time, for 40 days, enacted their secret rites of spiritual rejuvenation, but only after physical rejuvenation had been completed. It was the these rites of physical rejuvenation that employed alchemical medicines.

Beginning on the full moon in May, a 40 day seclusion began, which included fasting, prayer, and the drinking of rain water (collected in May), and laxatives. On the 17th day, several ounces of blood were removed and a few white drops of an unknown substance given to the participating neophyte. Six drops were to be taken in the evening, and six in the morning, increasing two drops per day until the 32nd day of seclusion. At sunrise on the 33rd day, more blood was removed, and the first grains of the materia prima was given.

The effects of the 'grain of elixir' was instant loss of the powers of speech and recognition, with convulsions and heavy sweating. After these subsided, the bedding was changed, and a broth made of lean beef and a variety of herbs was given. On the second day, a grain was added to the broth repeating the above symptoms, and upon which "a delirious fever set in which ended with a complete loss or shedding of the skin, hair and teeth of the subject." On the 35th day a bath of prescribed temperature was given, and on the following day, the 3rd and last grain of the materia prima was given in a goblet of wine. The effects of the final dose were much more mild, resulting in a deep sleep during which the skin, hair, and teeth reappeared. On awakening from this ordeal, an herbal bath was give, and an ordinary bath (with saltpeter added) on the 38th day. On the following day (the 39th) ten drops of the elixir of life were given in two spoonfuls of red wine. This final dose was known as the 'grand master's elixir' or balsam. On the 40th and final day, the initiate was said to have been reborn into primordial innocence and capable of living 5,557 years with the grace of God before being called back to the heavenly lodge. The process however, had to be repeated every forty years in the month of May if this were to happen.

Unfortunately, we know neither the contents of the elixir or the herbs administered as bath or broth for this ceremony. It is also very likely that such a recipe or listing may be sitting somewhere, written in Old German, or even *fraktur* script, in a local historical society somewhere in Eastern Pennsylvania, with no one being able to read it, or know the meaning of its contents otherwise.

We are also at a loss for any idea as to who may have survived the ordeal. However, the effects of the recipe sound strikingly similar to those given in Paracelsus' writings regarding the *Melissa Ens*, a potent spagyric medicine said to convey long life and rejuvenation.[\[ix\]](#)

We know at least one recruit, from the Shenandoah, Jakob Martin, set up an alchemical laboratory at Ephrata. He attempted to transmute gold for the establishment of the New Jerusalem, as if gold were needed for such a task. While Martin's efforts were in vain, his close friend Ezekiel Sangmeister, leader of an anti-Beissel faction, claimed that his friend and founder of Universalism, George de Benneville, possessed a large supply of the gold tincture. However, this appears to be near the decline of the Commune, and any real knowledge of practical alchemy may have left with the departure of the Eckerling brothers. The Brotherhood of Zion was reconstituted as the Brotherhood of Bethania, and any trace of Eckerling influence was removed from Ephrata before the first half of the 18th century was over.

Footnotes

[\[i\]](#) Alchemical Works Eirenaeus Philalethes Compiled, ed. S. Merrow Broddle, CINNABAR, P.O. Box 1930, Boulder, CO. 80306-1930. P. xix.

[\[ii\]](#) "America's First Cosmopolitan" by Harold Jantz. Proceedings of the Massachusetts Historical Society, 84 (1972), p.9.

[\[iii\]](#) Ibid. p.21.

[iv] The Fulcanelli Phenomenon by Kenneth Rayner Johnson. Neville Spearman Ltd., Sudbury, Suffolk, England. 1980.

[v] "The Alchemical Library" of John Winthrop, Jr. (1606-76) and his descendants in Colonial America" by R.S. Wilkinson. Ambix 10 (1962), p.135.

[vi] "New England's Last Alchemists" by Ronald Sterne Wilkinson. Ambix 10 (1973) p. 128.

[vii] The term "Ancient Mystic Order of Rosea Crucis" is used here by Alderfer and does not originate with its more popular use by AMORC of similar name. It may even have been used by a Swiss group prior to the twentieth century.

[viii] The German Baptists of Provincial Pennsylvania, by Julius Sachse. 1898.

[ix] The Complete Writings of Paracelsus ed. A.E. Waite.

Mark Stavish is a long-time student of esotericism and has written over a two-dozen critically received articles, book reviews, and interviews on western esoteric philosophy and practices. Email: MrkStavish@aol.com. Website: www.hermetic.com/stavish. Copyright 1996 Mark Stavish, All Rights Reserved.



Transforming Reality Through the Arts

The Alchemy of Creating

by [Coni Ciongoli-Koepfinger](#)

"I know that most men, including those at ease with problems of the greatest complexity, can seldom accept even the simplest and most obvious truth if it be such as would oblige them to admit the falsity of conclusions which they have delighted in explaining to colleagues, which they have proudly taught to others, and which they have woven, thread by

thread, into the fabric of their lives." - Leo Tolstoy

Does art reflect our reality or does our reality reflect our art? The human imagination has kindled a plethora of ideas that have manifested into real structures – buildings, bridges,

cars, and new technology. In addition, humans simulate realities that are akin to desires, wants, needs by producing music, art and literature. Does the reception of our thought patterns elucidate our visual pictures? Or does the perception of those visual pictures that surround us in our daily lives create the thought waves that then signal the internal screen for playback in the imagination? However we choose to describe it, we must try to grasp the fact that we are attempting to dissect a process that is in a constant state of flux.

I have been active in the arts for over twenty years, and I propose that art is one of our best tools to transform reality. For instance, as a playwright and poet, I have found the elements of language, words, certain sentences, and even the letters that form the words to be my internal tracking system. I have defined art as it spells itself out: All Realized Truth. Still that means not much more than a word game – making life nothing more than a giant game of Scrabble. Or does it help us to create some sort of synthesis between our dreams and our realities? Let's take a closer look.

Like scientists examining a culture of bacteria in a petri dish, we need to scrutinize how the first cells of art and culture start to form. A thought drifts into the human mind. As each thought enters the body it vibrates into a "feeling." As the thought passes through its feeling stage, it collects the energy to move into action. However, psychology tends to reverse this pattern, looking at behavior from the action stage, back to the feeling, and then to the thought stage. I propose that through examination of the creative process (tracking forward from thoughts into actions) we might be able to avoid much of societal despair.

What I am suggesting is that by learning how to engineer the process that creates the art, we can then begin examining the process that constructs the social formations that create our realities. We realize that the disaster stories in the nightly news can document our reality into fiction – and our fears into a potential for even more disasters. Perhaps we need to find an approach that will be able to transcend the limits of ordinary reality, one that lets us break through the barriers of time and space. It is then possible to bridge the gap between the real and imaginary, between sociology and art, with a new set of blueprints and patterns of words? We know that words effect us; they make us think and they make us feel certain ways in certain situations. We have seen how the media is using this to its own advantage. And often our media images depict humanity in a somewhat bleak and dismal setting. Yet, could it be that art might be the best deliverance from that possible eventuality?

My particular response to this question is to initiate a project called “Formative Stages” that explores the purpose, scope and nature of the creative process. This is my PhD project at the Carnegie Mellon University, and once developed, it will be offered as an interdisciplinary option for students enrolled in any course that involves a final creative element. Students are invited to participate in a theatrical performance, where there is no preexisting understanding of what he or she is forming. The creator arrives upon the art “form, and begins the “form”ative creative process – re”forming”, con”forming”, de”forming” the work until he or she finds just the correct formula that works as the creative solution. Above all, the theatrical setting forms words into living realities, allowing audiences to think and feel simultaneously, breaking the bonds of alienation and communicating the transformative power of the creative process.

I hope to gain further insight on the primordial picture of art by studying the process that weaves words and other elements artistically into a fabric transparent to the "either/or" mentality – until imagination and reality are at last synthesized. Upon completion of my academic work, I plan building a network of new art that will create a brighter reality by the formation of words into living realities.

The formation of words in literature employs an unencumbered process. Through the very core of its structure, it permits us to delve into alternative models of human experience. It enables us to be in two realities at once, one real, one imagined. In literature we may find the roots to the same cultural processes used in the development of social structures. I'd like to suggest that the initial link between art and sociology is the movement between. It is thus actualized by the very essence of the conjunction "and" which allows the process of vacillation between them. If cultivated properly, art just might be a deliverance from division. If we can use the ampersand to sculpt society through the artistic process, the divisions will eventually fade. But first, the artistic approach must be accepted into mainstream reality. The business departments, the industrialists must look to the way of the artist, and accept the artist's way as more than frivolous, recognizing the tremendous transformative power in art. Looking back to the beginning surge of the Industrial Revolution, society started to automate and expand its physical strength through mechanical transformers. Now it must expand its imagination. We need to take a revised look at art as a science, and see the science of life, in its rawest formations breed into art.

Maybe the creation of a society that questions the reality of its fiction and the fiction of its reality is only a page turn away. Conceivably it is no longer a question of controlling what is real; instead, is it a question of controlling the market analysis that controls what the individual assumes to be real? Perhaps then, we will be able to give birth to the new science that is no longer bipolar in its relations of the

art and the social – a new science that is born out of a culture that was modified to be the perfect blend of both fact and fiction.

Coni Ciongoli-Koepfinger is a doctoral candidate and Staff Assistant in the Office of the Assistant Dean Of Student Affairs at Carnegie Mellon University in Pittsburgh, Pennsylvania.

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FEATURES

New Releases



Seven: The Seven Stages of Alchemical Transformation

by Seth Osburn (Citrus Studios 2002; 40 min. CD)

< *Click on album cover to order.*

This remarkable work by composer/pianist Seth Osburn has been receiving standing ovations at live performances from Kansas City to Los Angeles. Members in the audience at a recent performance at the Philosophical Research Society in Los Angeles hailed it as "breakthrough metaphysical music" and compared it to the "transformative music of the spheres." In the Renaissance, composers such as Bach and Mozart attempted to write music that when listened to would "perfect" the soul and spirit of the listener. In that same esoteric tradition, Seth Osburn has created an imposing opus based on the seven stages of transformation as revealed in the ancient Emerald Tablet. The composition ranges from shocking to soothing, from the initial cacophonous intensity of Calcination to the broad and deep harmonies of the final Coagulation. Seth is a complete master of the piano. He plays with such a physical and emotional intensity that the piano produces deep resonating sounds that most people would have never have expected from the ubiquitous instrument. These powerful chords carry the vibrational energy of alchemical transformation, the archetypal signatures of the pattern of change embedded in the universe. This young composer has obviously lived these processes and has successfully translated them into the popular vernacular of music. Just listening to this remarkable recording is a soul-shattering and spirit-raising experience. Whether used for intensive meditation or just transformative background music, simply listening to this work will elevate you. Wherever and whenever it is played, this musical Philosopher's Stone will turn the lead of everyday life into gold. Highly recommended! Comes with 8-page insert explaining the operations with a copy of the Emerald Tablet. For more information, click on the album cover above.

Alchemy Lectures and Workshops

Alchemy Lecture. Redwood City, California. August 8, 2002

"Alchemy for Personal Transformation" is the title of a lecture by [Dennis William Hauck](#) to be held in Redwood City, California, on Thursday, August 8, 7-10 PM. Spend the evening with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Learn how the alchemists worked simultaneously on all three levels of reality – the physical, the mental, and the spiritual – to achieve their transmutations. Seating is limited! The event is sponsored by WAVE (World Achieving Vibrational Evolution) and will be held at the Redwood City Women's Center, 149 Clinton Street in Redwood City. For more information, email Rev. Maxi Harper at maxi11@earthlink.net or call (650) 652-4746 (After May 1, the number will be 650-632-1700). Website: www.thewavesight.net . Fee: \$10 (payable to Maxi Harper, 2515 Carlmont Dr., Belmont, CA 94002).

Alchemy of the Builders. San Francisco, Ca. August 9, 2002.

Follow the Hermetic tradition from ancient Egyptian temples to modern Masonic ritual in this fascinating slide lecture with Dennis William Hauck. From the "Hermes Ibis" (Hiram Abiff) of ancient texts, to the building of Solomon's temple (where the sacred Emerald Tablet was once kept), to the Templars and the "underground" teachings in the modern world, this lecture will unveil many of the lost secrets of freemasonry. Friday, August 9, at the Francis Drake Lodge #376, 307 Walnut Ave., South San Francisco. For more information, email Maxi Harper at maxi11@earthlink.net or contact Dennis Leach at (650) 876-0527. Website: www.thewavesight.net .

Alchemy Workshop. Redwood City, California. August 10, 2002.

An all-day, multimedia "Personal Alchemy Workshop" with Dennis William Hauck will be held at the WAVE Center in Redwood City on Saturday, August 10. Spend the day with one of the world's few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Enter the sacred space of the inner laboratory to create the Philosopher's Stone, an incorruptible state of consciousness the alchemists used to explore and work on different levels of reality. Seating is limited! The event is sponsored by WAVE (World Achieving Vibrational Evolution) and will be held at the Redwood City Women's Center, 149 Clinton Street in Redwood City. For more information, email Maxi Harper at maxi11@earthlink.net or call (650) 652-4746. Website: www.thewavesight.net .

Kurt Godwin Exhibition. McLean, Virginia. June-July 2002

"Twelve Keys and the Glass House" is the title of an exhibition of the alchemical artwork of Kurt Godwin. (See samples of his work in the [Alchemy Art Gallery](#).) The exhibition runs from June 6 through July 21 at the McLean Project for the Arts, 1234 Ingleside Ave., McLean, Virginia 22101. For more information, call 703-790-1953 or email curator999@aol.com.

Alchemy of the Stone. Los Angeles, California. July 14, 2002.

"Alchemy of the Stone: Accessing the Greater Reality" is the title of a lecture by Dennis William Hauck at 11:00 AM on Sunday, July 14, at the Philosophical Research Society in Los Angeles, California. Dennis is author of several books on alchemy and has been a practicing alchemist for over twenty years. Learn to use the alchemists' own drawings and original meditations to achieve higher states of consciousness to penetrate the Clouds of Unknowing that prevent us from accessing the single source behind the physical, mental, and spiritual realms. Pianist/composer Seth Osburn will be performing his original work "The Emerald Tablet" at the event. Admission: \$5.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Formula of the Stone. Los Angeles, California. July 14, 2002.

"Formula of the Stone: Changing Lead into Gold" is the title of a workshop with D.W. Hauck from 1:30-3:30 PM on Sunday, July 14, at PRS in Los Angeles. Enter the sacred space of the inner laboratory to follow the ancient operations of alchemy and create the Stone, an incorruptible state of integrated consciousness the alchemists used to explore and work on different levels of reality. Admission: \$15.00. Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, CA 90027. Phone: 323-663-2167. Email: info@prs.org. Website: www.PRS.org.

Crucible 2002: A Gathering of Alchemists. October 12, 2002.

Crucible 2002 will be held on Saturday, October 12, in Sacramento, California, USA. The all-day multimedia event presents cutting-edge research in alchemy and spagyrics, and a special session of [Flamel College](#) offers intensive classes in both practical and spiritual techniques in alchemy. There will also be a vendor area offering rare books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. Lecture: "What Is Alchemy?" Classes: "Making Tinctures and Elixirs" and "Meditation Techniques of the Alchemists." Registration is \$79, which includes all lectures, classes, and demonstrations, as well as manuals and materials. To register online with a credit card, click [Register Now](#).

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EDITORIAL

From the Editor ([Dennis William Hauck](#))

What is the difference between seeking and finding? Many of us consider ourselves seekers of truth, searching for something deeper and more real than the illusions of the everyday world. As seekers, hopefully, we have developed a certain degree of skepticism about the claims and motives of other

seekers. This ability comes down to sensing what other people are really seeking in their lives. If we allow ourselves, we can realize what another person is seeking because it colors everything they do. Or, as the alchemist's put it, we can read other people's "signatures" -- what they truly carry in their hearts and what motivates them.

It is not hard for most people to know when a politician is after your vote or a salesman after your money. It is a little more difficult to know when someone you care about is just after another sexual conquest or when some guru is clothing their enshrined ego in a swath of spiritual soundbites.

Many people in our culture are only seeking to use other people to get ahead in the world -- which is why it is called the "rat race." So seeking is really what makes the world go 'round. If we were not seeking something better all the time, the whole economy would collapse -- but so would most religions and spiritual traditions.

That's right -- we are no better as spiritual seekers if we are always seeking and never finding. We may be "whiter" rats, but we are still in the rat race. The only way out is to use our god-given ability to see what is real, to read the true signatures of people and situations. Only then can we recognize the true leader, the genuine friend or lover, the universal truth. At that point, we must stop seeking and accept what we have found. We have to commit to the higher truth. This is a surprisingly hard step for most people. It is much more fun to play the field, to be constantly seeking and never finding.

We live in a rat race because it is in our basic nature to behave as rats. Each of us has to take that difficult step out of the race, stop running and break the rules, and be true to ourselves and what we recognize as real. Then, one day, the majority of those rats are suddenly going to stop on the sidelines and start shouting into the frenzy of race: "Hey - the race is over! We already won!"

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

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- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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The Life and Legacy of Hermes Trismegistus

by Jamie McGraw < jemkym@mrbean.net.au >

Who Was Hermes Trismegistus?

So many thousands of years have passed and so many scholars have written about the ancient gods and deities that it is difficult to decipher the being known as Hermes Trismegistus and separate fiction from fact. Unfortunately, conflicting views exist on whether Hermes Trismegistus was a man or a god. Frances A. Yates suggests those living in Renaissance times believed he was a man: "It was on excellent authority that the Renaissance accepted Hermes Trismegistus as a real person of great antiquity and as the author of the Hermetic writings." A city known as Hermopolis that existed in Egypt in ancient times strengthens the claim.

Other scholars conjecture that different individuals completed the Hermetic writings over several

hundred years. Perhaps the most important piece of evidence to back up this claim is the Syrian philosopher Iamblichus crediting Hermes with writing over 20,000 books and an Egyptian priest named Manetho crediting him with writing more than 36,000 books. Both of these men lived around 250-300 BC. Iamblichus went on to state he had seen forty-two of these books, thirty-six of which contained "the whole of human knowledge".

Many scholars have long held Hermes Trismegistus to be the equivalent of the Egyptian god Thoth, which certainly suggests he was *not* a real person. Frans A. Janssen subscribes to this view, describing Hermes Trismegistus as a "fictitious author" in his essay *Dutch Translations of the Corpus Hermeticum*. Anecdotal evidence suggests that Hermes was a man elevated to deity status and even if Hermes Trismegistus did not write the texts attributed to him, it is likely that a priest of the Egyptian god Thoth did. Others, such as Stock, state that Hermes Trismegistus was actually the grandson of the Hellenistic god Hermes, the messenger of the gods.

The word *Trismegistus* literally means "thrice-greatest" and some believe Hermes' title may actually come from the Rosetta Stone. There are many theories on the acquisition of the name *Trismegistus*, but most academics believe Hermes acquired his name from the epithet used for the Egyptian god Thoth – "greatest and greatest god, great Hermes." Another popular and widely accepted interpretation of the term "Thrice Great" comes from Hermes' reputation as the greatest philosopher, king and priest in the entire world.



The Emerald Tablet

The [Emerald Tablet](#) or *Tabula Smaragdina* is Hermes' most famous legacy and his best known work among modern-day practitioners of alchemy. Many legends exist regarding the discovery of the *Emerald Tablet*, although the most popular seems to be the story of Alexander the Great unearthing the text in Hermes' tomb. The original *Emerald Tablet*, however, is lost to time.

The content of the Emerald Tablet is quite short and deals with the nature of magic and the creation of life and matter by one God. Philosophical in nature, the text is often ambiguous and requires abstract interpretation. Hermes may have also derived his moniker "Thrice Great" from the tablet, its twelfth entry stating: "Therefore am I called Hermes Trismegistus, possessing the three parts of the philosophy of the whole world." It is difficult to identify the "three parts of the philosophy of the whole world". It may have been in reference to the process of deifying a mortal. Others apply a more literal meaning, stating he was the greatest

philosopher of various intellectual disciplines, such as natural science.

The Corpus Hermeticum

Whereas the Emerald Tablet remains lost to modern civilization, the *Corpus Hermeticum* presents a different tale. The texts of the *Corpus Hermeticum* remained comparatively obscure until 1460, when Cosimo de Medici received them as a gift. He immediately commanded the texts be translated into Latin so he might read them for himself. Almost two hundred years later, in 1650, a man by the name of John Everard translated the texts into English.

Much of the *Corpus Hermeticum* is theoretical in nature, but the teachings often clearly set out the nature of alchemy. Hermes' writings also recorded accurate scientific observations, such as the polarity of objects and the principle of cause and effect.

The repressive Inquisition had a terrible effect on uncovering the knowledge of Hermeticism, however a number of cathedrals – including the one in Sienna, Italy – bear depictions of Hermes Trismegistus. It is important to remember that Hermes Trismegistus (assuming he was not a god himself) was a monotheist and one of his disciples was actually reputed to have been the Biblical Moses. Some believe that Hermes even prophesied that a man from the "lower social classes" would lead the Jews to freedom.

In the *Corpus Hermeticum*, there are accounts of the creation of mankind, although in this creation theory man is somewhat more powerful than in the Biblical version: he creates the animals of Earth after traveling through the "seven levels of reality" (keeping in mind that seven is a holy number) and becoming subject to the vagaries of fate.



Hermes Trismegistus and Alchemy

Hermes is perhaps alchemy's most important ancient figure, and a patriarch of the art. Hermes Trismegistus was the god of mathematics, writing and scholars and the reason why alchemy is now often known as the "Hermetic Art". Many believe he also designed the Hanging Gardens of Babylon, built several pyramids and even taught the great mathematician Pythagoras.

The long correlation between alchemy and Hermes began two hundred years after the birth of Jesus Christ, when Gnostics interpreted the texts of Hermes Trismegistus literally and began consistently applying the teachings to their alchemical pursuits. Jean-Pierre Mahe believes there were Judaistic Gnostic communities who acted much like secret societies do today in addition to a

more open system of Hermeticism in Egyptian lands prior to extensive Roman conquest.

The knowledge moved to Arab lands in the following centuries, possibly due to the rise in power of the Roman Catholic Church, but found its way back into Europe via Cosimo de Medici during the Renaissance. With independent learning once more encouraged and buoyant, alchemists used the texts and alchemy eventually became known as the "Hermetic Art".

The *Corpus Hermeticum* was invaluable in advancing learning throughout the Renaissance. In the book *Hermetica*, Adrian Gilbert writes: "The Hermetica have had a long and checkered career and attitudes towards them have alternated between the extremes of enthusiasm for a lost source of knowledge to scholarly disdain... It provided a justification for studying astrology and this in due course led inevitably to the discovery that the sun and not the Earth lies at the center of the solar system."

Despite the significance of the Hermetic texts to the study of ancient civilizations and the belief systems of ancient times, the study of alchemy quickly became the poor cousin of chemistry as the world entered the Industrial Revolution and the modern age. Alchemy concentrated first on the purification of the mind followed by self-knowledge, but chemistry skipped straight to the lesser, *physical* aspects of the art.

Alchemy endured a long period where scholars disregarded and scoffed at it whenever the opportunity arose. Hermes Trismegistus was a figure of new age spiritualism, one to ignore and consider a myth like so many other ancient gods.

That has changed. Even if Hermes Trismegistus did not write all of the texts attributed to him, the works that collectively make up the Hermetic writings were a bastion of learning in ancient times and allow us a fascinating insight into the progression of knowledge up to the present day. The University of Bristol School of Chemistry even features alchemy and Hermes Trismegistus on its website. Perhaps one day Hermes Trismegistus will be as well-known to the everyday person as Benjamin Franklin or Sir Isaac Newton... and rightly so.

"Leave the senses of the body idle, and the birth of divinity will begin." - Hermes

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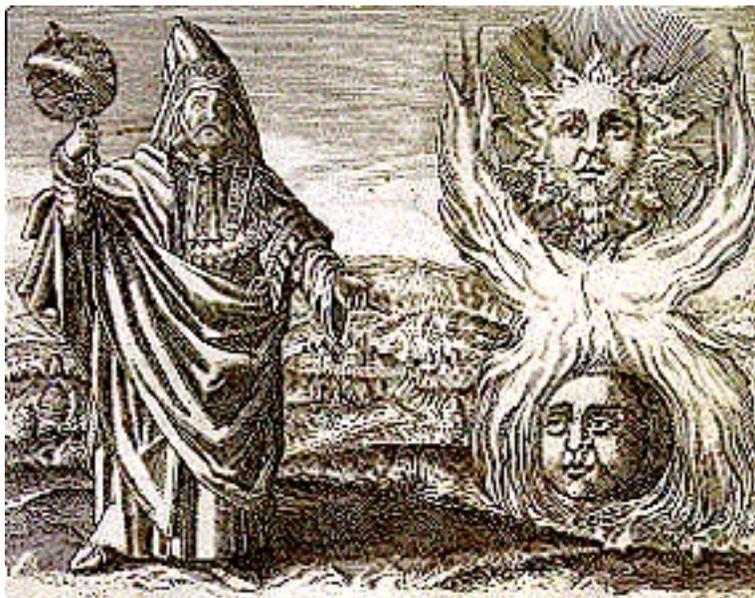
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On the Emerald Tablet of Hermes

by Janet K. Turner



The [Emerald Tablet](#) not only operates on the grand scale of personal enlightenment but also on an every day, day to day, level when you are seeking answers to questions and situations. Each question or situation you find yourself to be in represents a different aspect of the whole macro process of enlightenment. So even if you find yourself to be perplexed about a seemingly small matter, by following the procedure of the Emerald Tablet and letting go of the dross and piercing the clouds of unknowing, the answer to that small matter will be revealed to you just as the experience of total enlightenment was. That is the whole theme of the Emerald Tablet, a continuing spiral stream of enlightenment, knowledge by

going from Above to Below and back again. No matter how small, no matter how large, it is the same – Above to Below and back again, a continuing spiraling process.

After Enlightenment – what next – chop wood, carry water, do the laundry. The small chores of life can be just as entangling as the search for your essence and so to retain your balance, your Enlightenment, you must continue to employ the same process over and over again seeking your answers in the Above and bringing them down to the Below.

After all, as sophisticated as man is with his technology and his vast accomplishments and levels or

organization, it is the small thing, the O-ring, the microbe, that can bring those “measures of mankind” crashing down into oblivion. And so the process goes, above to below, work and prayer, labor and oratory – always asking, checking, verifying, praying, being unattached – watching for the rock in the road. The big ones are easy to see. It is the small, the minute that are treacherous, that can spell unseen disaster and that is the message of the Emerald Tablet in so many words. As Above so Below – as Below, so Above – continually over and over – as long as you live this earthly life.

For it is in the above, the universal knowledge, that unseen cosmic swirl of energy and information that you must tap into for your answers – for all your answers come from above and all your questions come from below.

For we, humans, came from above to learn these special earthly lessons – the answers and solutions and exercises come from Above to be realized here in the Below. So the Emerald Tablet is not just an archaically phrased bit of ancient knowledge for us to ponder it’s meaning in our lives. It is to be used each and every day, each and every minute, so to speak, constantly throwing off the dross, cutting to the chase – piercing the clouds of unknowing and reaching into the Above for the answer.

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The Hermetic Significance of Planetary Changes

Submitted by L. Dee and Roy Rohe of the Earth Changes Group

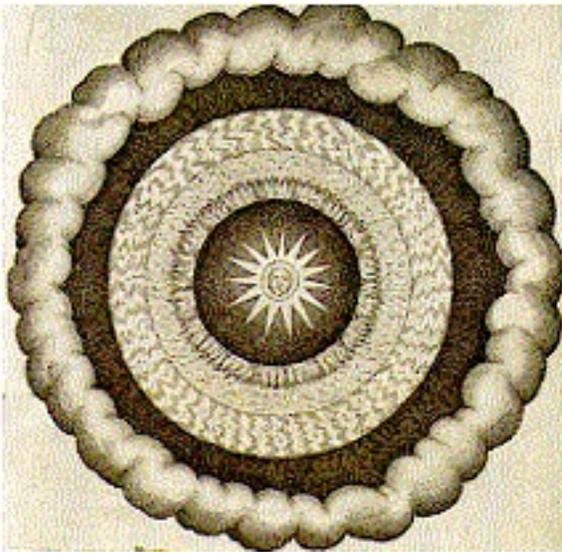
Recent work by Russian scientist Dr. Dmitriev (Russian National Academy of Sciences Planetary Research Project in Novosibirsk, Siberia) shows that the planets themselves are physically changing at an accelerated pace. Most notably, they are undergoing major changes in their atmospheres.

For example, the Martian atmosphere is getting sizably thicker than it was before. The Mars observer probe in 1997 lost one of its mirrors, which caused it to crash, because the atmosphere was about twice as dense as they calculated, and basically the wind on that little mirror was so high that it blew it right off the device. Earth's moon is growing an atmosphere Also, the moon is growing an atmosphere that is made up of a compound Dmitriev refers to as alchemical “Natrium.” Dmitriev says that, around the moon, there is this 6,000-kilometer-deep layer of Natrium that was not there before. And we are having this kind of change in Earth's atmosphere in the upper levels, where HO gas is forming that was not there before; it simply did not exist in the quantity that it does now. It is not related to global warming, and it is not related to CFCs or fluorocarbon emissions or any of that stuff. It is just showing up.

Magnetic fields and brightness of the planets are also changing. The planets are experiencing sizable changes in their overall brightness. Venus, for example, is showing us marked increases in its overall

brightness. Jupiter has gotten to have such a high energetic charge that there is actually a visible tube of ionizing radiation that is formed between its moon, Io. You can actually see the luminous energy tube in photographs that have been taken more recently. And the planets are having a change in their fields. The magnetic fields are becoming stronger. Jupiter's magnetic field has more than doubled. Uranus's magnetic field is changing. Neptune's magnetic field is increasing. These planets are becoming brighter. Their magnetic field strength is getting higher. Their atmospheric qualities are changing.

Uranus and Neptune appear to have had recent pole shifts. When the Voyager 2 space probe flew past Uranus and Neptune, the apparent north and south magnetic poles were sizably offset from where the rotational pole was. In one case, it was 50 degrees off, and in the other case the difference was around 40 degrees, both of which are pretty big changes. The overall changes could essentially be broken down into three categories: Energy field changes, luminosity changes, and atmospheric changes. Overall volcanic activity has increased 500 percent since 1975.



On the Earth, we are seeing the changes even more completely. For example, Michael Mandeville has done research that has shown that the overall volcanic activity on the Earth since 1875 has increased by roughly 500 percent. The overall earthquake activity has increased by 400 percent just since 1973. Natural disasters increased 410 percent between 1963 and 1993. Dr. Dmitriev did a very elaborate calculation of natural disasters. He showed that if you compare the years 1963 through 1993, the overall amount of natural disasters of all different kinds - whether you are talking hurricanes, typhoons, mud slides, tidal waves, you name it - have increased by 410 percent. The Sun's magnetic field increased by 230 percent since 1901. There is a study by [Dr. Mike Lockwood](#) from Rutherford Appleton National Laboratories in California, who

has been investigating the Sun. He has discovered that since 1901, the overall magnetic field of the Sun has become 230 percent stronger than it was before. Some people get into the idea that there is an interaction between the Earth and the Sun that is going on here. Very, very few people are aware of the work that is being done in the Russian National Academy of Sciences in Siberia, specifically in Novosibirsk, where they are doing this research.

Scientists have come to the conclusion that the only possible thing that could be causing this energetic change all throughout the Solar System is that we are moving into an area of energy that is different - that is higher. The glowing plasma at the leading edge of our Solar System has recently increased 1000 percent. The Sun itself has a magnetic field, of course, and that magnetic field creates an egg around the Solar System, which is known as the heliosphere. The heliosphere is shaped like a teardrop, with the long and thin end of the drop pointing in the opposite direction from the direction that we are traveling. It is just like a comet, where the tail is always pointing away from the Sun. The Russians have looked at the leading edge of this heliosphere, and they have observed glowing, excited plasma energy there. This plasma energy used to be 10 astronomical units deep (an astronomical unit is the distance from the Earth to the Sun, 93,000,000 miles). So ten astronomical units represents the normal thickness of this glowing energy that we used to see at the front end of the

Solar System. Today, that glowing plasma has gone to 100 astronomical units deep. Although Dmitriev's paper does not give an exact timeline, we can assume that this increase happened in the same 1963 to 1993 period as the increase he found in natural disasters.

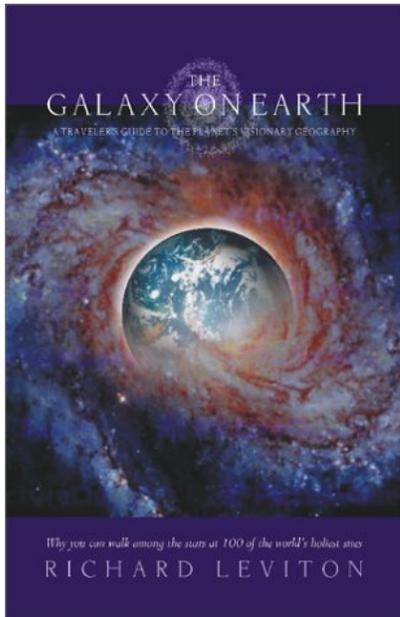
In any case, that is a 1,000 percent increase in the overall brightness of the energy at the front end of the Solar System! And this means that the Solar System itself is moving into an area where the energy is more highly charged. That higher-charged energy is in turn exciting the plasma and causing more of it to form, so you see more luminosity, more brightness. This energy is then flowing into the Sun, which in turn emits the energy and spreads it out along its equatorial plane, which is called the Ecliptic. This in turn is saturating interplanetary space, which causes the solar emissions to travel more quickly and charge up the energy on the planets.

From the Hermetic viewpoint, this is conscious energy that is changing how the planet works, how it functions, and what kind of life it supports. The harmonics of the DNA spiral itself are also altering because of this. There is some evidence that solar changes are the real, hidden cause of spontaneous mass evolutions in previous epochs of time. All these planetary changes are happening on all levels (physical, mental, and spiritual) at the same time. Many who are familiar with ancient teachings point to the prophecies of planetary change that will work up to a crescendo leading to a sudden shift in our reality. In other words, we will get to the point where we are so far into the new level of energy that there will be a sudden expansion of the basic harmonic wavelengths that the Sun emits as it radiates energy out of itself. This increase in energy emission will change the basic nature of all matter in the Solar System. The planets are pushed slightly farther away from the Sun and the atoms and molecules that make them up actually expand in terms of their physical size. As Above, so Below!

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FEATURES

New Releases



The Galaxy on Earth: A Traveler's Guide to the Planet's Visionary Geography

by Richard Leviton < blaise@hrpub.com >

<< *Click on Book Cover to Order!*

Galaxy on Earth: A Traveler's Guide to the Planet's Visionary Geography (Hampton Roads, 2002, 577 pages) is an unusual new book with a very Hermetic interpretation of sacred sites. According to the author, the Earth's landscape is an interactive living copy of both the cosmos and the spiritual nature of the human and is has an integral part to play in the spiritual transformation of the planet and its people. This book is a tourist guide to the Earth's spiritual energy with important revelations on how to access

and benefit from that energy.

"We live," says the author, "on a planet where gods and myths are alive in the landscape, and visions of the spiritual world and mystical experiences are abundant. It is all part of the Earth's multi-layered spiritual body. Think of it as the esoteric side of the Gaia Hypothesis, as Gaia's secret galactic life."

The book looks at 57 holy sites around the Earth and shows how historical, archeological, mystical, and mythic facts and attributions are clues to a site's geomantic nature, Hermetic signature, and mode of use. All such sites are holy and numinous, but not for the same reasons, and the author explains why in the book. He also explains that the geomantic and energy structures — let's call them subtle but interactive temples — found at these sites can be classified into at least 45 different types. Each type of energy structure has a different and predictable effect on consciousness and can be used as part of a self-directed initiatory process independent of any religious or spiritual dogma.

Further, the author shows that these 45 geomantic features correspond to equivalent structures in the spiritual worlds and in the overall human constitution. These equivalencies put one in immediate and effortless resonance with these sites. This is in accordance with the Hermetic axiom, "As above, so Below," and to which the author would add: "and in the Middle too." This means the archetypes of the spiritual world (Above) are mirrored in the organization of the human (Below) and in the Earth's visionary geography. The spiritual terrain of sacred sites gives us a galaxy on Earth to tap into and use for our own alchemical transformation.

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Alchemy Lectures and Workshops

Mysterium 2003. Las Vegas. February 7-9, 2003.

Mysterium 2003: A Weekend of Magic, Alchemy, and Ritual Theater will be held February 7-9 at the the Las Vegas Magical Arts Center in Las Vegas, Nevada. This event promises to be one of the most important Hermetic conferences of the new year. During this volatile time, the principles of alchemy offer effective tools to thwart our apocalyptic bent. The classical arcane goal of turning lead into gold is an apt metaphor for the transformation we require now, both personally and globally. How can we enlighten the lead of depression, fear and despair that holds so many people hostage? By what methods can we turn the pandemic of environmentally based diseases into opportunities for a healthier and more fulfilled future? Whether responding to global issues or specific personal needs — whether for physical healing or for spiritual growth and development, our inherent ability to recognize and utilize available intelligence is often underestimated and overlooked.

- Friday Feb. 7 8:00 CANDLEDANCE drum and dance celebration with special ritual theater presentations.
- Saturday Feb. 8 1:00 ALCHEMICAL RITUAL THEATER. Opening circle and Keynote address with Jeff McBride, Abbi Spinner, and Desert Moon Circle.
- Saturday Feb. 8 2:00 Lecture by Dennis William Hauck: "Alchemy for Personal Transformation."
- Saturday Feb. 8 4:00 Lecture by Nicki Scully: "Egyptian Magic and Alchemical Healing - Ancient Magic, Modern Form."
- Saturday Feb. 8 8:00 The Alchemical Journey: Alchemical Meditations with Dennis William Hauck and Nicki Scully.
- Saturday Feb. 8 10:00 Sylvia Braillier: Dreamcircle - A Magical Ritual.
- Sunday Feb. 9 9:00 Sylvia Braillier: DreamWork - Part 2. (10:00 Brunch included with Dream Workshop)
- Sunday Feb. 9 12:00 "The GREAT WORK-shop": Explorations in Magic Ritual and Alchemy with all of our artists (open to all).
- Sunday Feb. 9 4:00 Mysterium ritual and closing circle.

Tuition: \$100.00 for all events. Includes the Candelance celebration, lectures, workshops, the overnight dream ritual, and Sunday brunch. Space is limited, so if you want to participate in all the events you must register by calling Abbi at 702-540-0021. Separate pricing available for individual days. For more information, visit <http://www.mcbridemagic.com/MAC/details.php?id=91> .

Experience Festival. Madras, India. February 9-15, 2003.

At the "Experience Festival" in the "Golden City" outside Madras/Chennai in South India, February 9-

15, 2003, the participants will have a unique introduction to ancient wisdom from around the globe. The intent of the festival is based on the belief that humanity in ancient times were more able to live in profound happiness, heal illnesses, develop extrasensory perception and even reach spiritual enlightenment. The Experience Festival will feature workshops within various themes of knowledge such as Ayurveda, Kabbalah, Vaastu, astrology, the Mayan calendar, Vedic Art, mysticism, enlightenment, and much more. There will also be all sorts of playful activities such as music, singing, dancing and creation of collective art. The first courses in the World University will take place during the nine days immediately after the Experience Festival, February 17-25, and in the same location. For more information - please see <http://www.experiencefestival.com> or send an email to info@experiencefestival.com .

Alchemy Initiation Workshop. Los Angeles. April 12, 2003.

Dennis William Hauck will present an all-day workshop at the EarthSpirit Center in Los Angeles on Saturday, April 12, 2003. The intensive workshop will focus on methods of alchemical initiation, including meditations, engravings, and other experiential tools. Initiatic tinctures and oils will be used in this class to facilitate the production of alchemical states of consciousness. The class meets from 10 AM to 6 PM and the fee is \$85. Space is limited. To register or for more information, contact the EarthSpirit Center at P.O. Box 412141, Los Angeles, California, 90041. Phone: (323) 254-5458. Website: www.EarthSpiritCenter.com. Email: info@earthspiritcenter.com.

Philosophical Research Society. Los Angeles. April 13.

"Taming the Alchemical Dragon" is the topic of a lecture by practicing alchemist Dennis William Hauck to be presented at the Philosophical Research Society in Los Angeles on Sunday, April 13, 2003, at 11:00 AM. The presentation focuses on the mysterious First Matter of the alchemists and reveals how they worked with this chaotic and powerful energy in their labs and within their own souls. The slide lecture features original paintings and engravings by alchemists from around the world depicting the First Matter. The fee is \$5 and may be paid at the door. For more information, contact the Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, California 90027. Phone: (323) 663-2167. Website: www.PRS.org. Email: info@prs.org.

Transformative Energy Workshop. Los Angeles. April 13.

"How to Connect with Transformative Energy" is the title of a workshop with Dennis William Hauck. He will discuss the true nature of the First Matter and instruct participants in connecting with this hidden energy on all levels of body, mind, and soul to perform alchemical transformations. The workshop is from 1:30 to 3:30 PM on Sunday, April 13, and costs \$15. For more information, contact the Philosophical Research Society, 3910 Los Feliz Blvd., Los Angeles, California 90027. Phone: (323) 663-2167. Website: www.PRS.org. Email: info@prs.org.

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EDITORIAL

From the Editor ([Dennis William Hauck](#))

One of the first tenets of alchemical initiation is that you must experience the ancient truths firsthand. You will never understand these principles just by reading about them. Sometimes this "illumination" happens in the inspired presence of your teacher, and sometimes it happens in the inspired space of your own private meditations. This "inspired" presence or space is a very real thing in alchemy. It is the Hermetic Incubator, the Holy of Holies, where divine energy and wisdom pour down from Above. This is Mercury Space, the sacred realm of Thoth, where the Hermetic reality is most obvious. If you cannot access this space, if you cannot purify your own environment (physically, mentally, and spiritually) to make the sacred space manifest, then you cannot finish your alchemical initiation. The Work is never just in the head, but in the heart and body as well.

I am reminded of the words of the 16th-century alchemist, Simon Forman, when asked to give advice to those interested in pursuing the Great Work. "Crave wisdom of God, the sense to understand," he warned, "or else meddle not herewith, nor take it in hand. For it will cost thee much worldly wealth. But trust no others, and do it yourself. Learn therefore, first to cleanse, purify and sublime; to dissolve, congeal, and distill; and sometimes to conjoin and separate, and how to do it all -- so that when you think to rise, you do not fall. Trust only yourself and no other. I can say no more to you if you were my brother."

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries to the *Alchemy Journal*, P.O. Box 22201, Sacramento, CA 95822-0201. You may also submit materials via email to the Editor at DWHauck@alchemylab.com or to the Assistant Editor, Tiffany-Nicole Hill at Zyons_touch@yahoo.com.

Subscriptions

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Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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The History of Alchemy in America - Part 2



by [Mark Stavish](#), M.A.

The AMORC Period: Round One

Soon after its founding in 1915 in New York City, the Rosicrucian Order, AMORC, known simply as AMORC, found itself in a variety of 'authenticity struggles' that would last until the present day. Behind AMORC's growth and longevity, something many other organizations have publicly and privately envied, was its claim to being the only authentic, authorized Rosicrucian body operating in America. This claim to being the only one and true Rosicrucian body attracted not only disillusioned seekers

from other organizations, but also attracted new members who felt comfort and security in the idea of belonging to an organization that had not only 'traditional' roots in antiquity, but historical ones as well. Fancy charters from Europe, stories of ancient initiations and the trials of seeking out the 'secret chiefs' or "Unknown Superiors" of the Order's High Council in France added to the mystery and the attraction. Yet, none of this would have been possible if it weren't for the keen and brilliant mind of the organization's founder, first Grand Master, and ultimately Imperator (*Emperor*), Harvey Spencer Lewis.

Born in Frenchtown, N.J. on November 25, 1883, Harvey Lewis developed the talents early in life that would serve him as the single most important force in modern Rosicrucianism. Writing, painting, public speaking, and a sense for the 'positive spin' helped him develop an early and lucrative career in advertising. Then after a series of experiences, he abandoned his career in search of the Rosicrucian Order in Europe, allegedly going to Toulouse, France, [\[x\] where his contacts were made. While much is debated about the degree and genuineness](#) of these contacts, it is clear that he believed that they were genuine, and as such were the moving force behind his organization. After a false start in 1909, AMORC finally got off the ground in 1915, and by 1917 had several Grand Lodges established in the United States, along with other smaller bodies, where members would receive the teachings and initiations in a strictly oral format. However, Harvey's love for the advertising world never left him, and he developed and promoted AMORC like it was next best thing to sliced white bread. Adopting a Masonic style lodge pattern and initiations from the 17th century Gold-and Rosy- Cross (of twelve degrees, not ten), similar to that used by the Golden Dawn (Neophyte, Zelator, Practicus, etc.), [\[xi\] he single](#) handily mainstreamed esotericism and Rosicrucianism for the American public. With emphasis on practicality, not abstract metaphysics or obtuse rituals, AMORC's membership grew. But that was not all that sold AMORC, for Harvey and AMORC were one and the same. Harvey Lewis had a keenly developed psychic sense, and was at the forefront of proving that what he was selling, the teachings of AMORC, worked. To this end, he decided that it was time for the 'Big Show' and announced in 1916 that he was going to publicly transmute a base metal into gold using alchemical means. An article describing the event was written by Harvey Spencer Lewis, using a nom de plume, and appeared in the organization's magazine, "The American Rosae Crucis", in July of that year. In summary, the article stated the following:

On Thursday night, June 22, 1916, "a demonstration of the ancient art, or science, of transmutation" was given to the officers and councilors of the Supreme Grand Lodge in New York City. Stating that this was the first time that such a convocation was held in America, and very well could be the last for some time to come, it was permissible for each Grand Master to demonstrate once in their lifetime and term of office the process of transmutation.

It further stated that all of the laws necessary for such an accomplishment were clearly stated and explained in the first four degrees of the Order. In preparation, fifteen members of the Fourth degree drew at random a week earlier cards upon which were written the ingredients each was to individually bring and that all of the ingredients were non-toxic, with the exception of the nitric acid used to test the metal at the end of the demonstration, and easily obtainable. Each was to pledge secrecy and that they were not to unite with the others the total of the ingredients on their own for at least three years after the death of the Grand Master General, Harvey Spencer Lewis.

Dressed in regalia, but devoid of ritual, the procedure began after a brief introduction on the history and theory of alchemy. In an attempt at objectivity, the article stated that, "In order to meet the demand for one outside and disinterested witness, a representative of the *New York World's* editorial department was invited."

The critical phase of the transmutation took exactly 'sixteen minutes' and resulted in second and third degree burns to Lewis' hands. Examinations were made on zinc placed in the crucible to show

that it was the matching half to the piece that was not used. The *World's* representative was invited to examine the pieces as well, and to place his initial on them before the operation began to insure that no slight of hand was involved. The article further stated that half of the metal was sent to "the Supreme Council of the Order in France along with an official report" as well as the admonishment of the unnamed journalist that while the experiment was fantastic, he is in no position to judge whether an actual change took place. The transmuted piece of zinc and its unaffected matching half were left on display and observed by "Newspapermen, editors and several scientists (who) have examined them and gone away greatly perplexed."[\[xii\]](#)

Unfortunately, much of the information in this article is hardly objective or even verifiable. While the article has been reprinted several times, no photograph of the 'gold' produced, or replies from the French Supreme Council, or even of the implied news article from the *New York World*, have been produced along with it. If this had been all there was to AMORC's modern Rosicrucian alchemical legacy, it would have been written off as a failed publicity stunt, and ended up as a footnote in the development of American alchemy.

Despite the obvious questions regarding the article's validity, and complete historical accuracy, it was reprinted by AMORC in the March 1942 edition of the "Rosicrucian Digest", the organization's magazine having changed its name sometime in the early 1930's. This edition also included a footnote at the end of the article which advertised the availability of a 'home alchemy course' complete with herbs, glassware, even a small oven![\[xiii\]](#) [It also mentioned the 'extensive alchemical course given at Rose+Croix University' which brings us to the second phase of AMORC's alchemy period.](#)

The AMORC Period: Round Two

In the first part of the 1940's, AMORC's librarian and later Dean of the Order's Rose+Croix University (RCU), Orval Graves, proposed a series of classes on practical laboratory alchemy. In those early classes, the techniques of Paracelsus were generally followed, artificial stones were created, and students would often take turns staying up throughout the night, to regulate the heart of the furnaces for the herbal work. A great sense of harmony prevailed. Yet, not all of the results were purely spiritual. According to Russell B. House, F.R.C., and (at the time of his writing) member of AMORC's International Research Counsel, Frater Graves produced for him, at their meeting in June of 1989, several artificial stones alchemically manufactured during those early classes. Among the collection was included a large artificial diamond grown by the late French Rosicrucian alchemist F. Jollivet-Castelot. Castelot was among the leading practical alchemists in Europe at the turn of the century. He was past President of the *Alchemical Society of France* (Societe Alchemique de France) and editor of its journal, *La Rose+Croix* (The Rose+Cross).[\[xiv\]](#) [A photograph of Castelot in his laboratory has been repeatedly reproduced by AMORC in the front of its Rosicrucian Manual for its members.](#)[\[xv\]](#)

Of those gems produced during the RCU days of the '40's, one topaz was declared by a gemologist to be among the finest he had ever seen. In addition, Dr. A. Whaley, a member of the RCU faculty at that time, reproduced what was then current government research on the manufacture of synthetic precious stones, including diamonds. Aside from esoteric chemistry, the students of these classes also had a little help from exoteric chemistry as well. The DuPont Company sent some samples of its synthetic stones, and even revealed 'tricks of the trade'. The B&J Star Company of San Francisco lent a hand, however, not all of its methods could be reproduced, as the furnaces at RCU were not powerful enough.

During this time several articles appeared, and since have been reprinted, in *The Rosicrucian Digest*

regarding alchemy. Several by Orval Graves offer considerable insight into the purifying nature of fire and its esoteric implications.[\[xvi\]](#) [Several](#) from a Hungarian Rosicrucian, Victor Scherbak of Budapest, dealt with the mythological origins of alchemy, its relationship to Atlantis, Lemuria, and the creation stories in *Genesis*.[\[xvii\]](#)

[\[x\]](#) *Rosicrucian Questions and Answers with Complete History of the Rosicrucian Order* by H.Spencer Lewis, F.R.C. Supreme Grand Lodge of AMORC, San Jose, California. 1984. P. 16 photograph, p. 178.

[\[xi\]](#) *The Rosicrucian Manual*, Lovett Printing Co., Charleston, W. V., 1928; and Supreme Grand Lodge AMORC, San Jose, Calif., 1975.

[\[xii\]](#) An article published in the March 1926 edition of *The Mystic Triangle* states: "When a demonstration of the transmutation process was made officially by our Order in New York City a number of years ago, a piece of zinc was so changed in its nature that it looked like gold and stood the acid test of gold; in other words it would have served the same purpose as gold. But the transmuted piece of metal did not weight the same as gold would weigh, and therefore in that regard it was not gold& .is no reason for us believe that all artificial or transmuted gold must have the same weight as gold, which as impurities not existing in the other& .the& zinc weighed less, apparently after it had been transmuted& than before." (p. 27) A similar statement is made by Frater Albertus, in *The Alchemist of the Rocky Mountains*, page 123. However, here the gold is lighter by a mere fraction of its original weight, making it still almost three times heavier than zinc.

[\[xiii\]](#) A second kit was later offered, without the oven and of lesser quality in some respects. At some point in the 1980's this was discontinued, and all that became available to members was a 22-page lecture on basic water distillation techniques. The copy I have has no date or copyright, and may date back to the original alchemy classes during the 1940's.

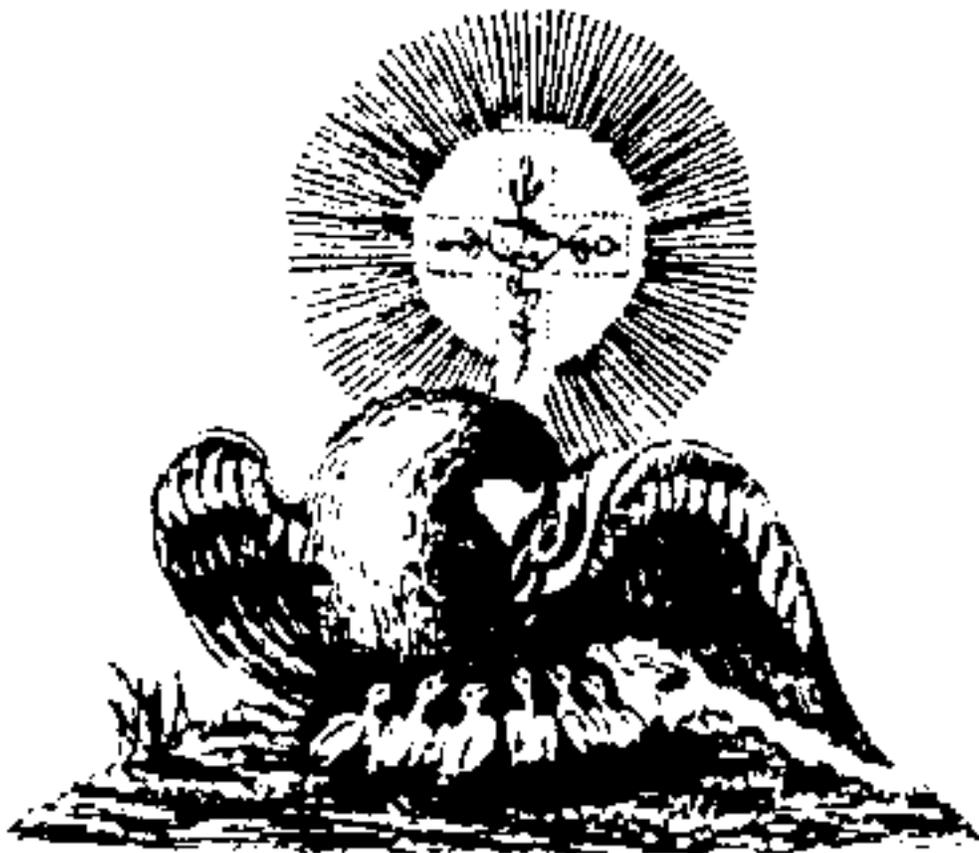
[\[xiv\]](#) *The Alchemists* by M. Caron and S. Hutin. Translated from French by Helen R. Lane. Grove Press, Inc. New York, New York. 1961. P. 95.

[\[xv\]](#) An article appeared in the August 1926 edition of *The Mystic Triangle* describing the chemical recipe used by Castelot to artificially make gold. However, at the end of his letter he states, "Undoubtedly, there was a loss of gold in the experiment just as occurred in all my anterior attempts; because we know that arsenic, antimony and tellurium carry away gold during their fusion and volitilization." (p.130)

[xvi] "[Fiery Philosophy](#)" by Orval Graves. *The Rosicrucian Digest*, October 1944, pgs. 273-278, 287.

[xvii] "[The Mystic Path of Alchemy](#)", Dec. 1947; "[Ancient Traditions of Hermeticism](#)", Sept. and Oct. 1948.

Mark Stavish is a long-time student of esotericism and has written over a two-dozen critically received articles, book reviews, and interviews on western esoteric philosophy and practices. Email: MrkStavish@aol.com. More information about can be found at: www.hermetic.com/stavish/ and voxhermes, at www.yahoogle.com. Due to its length, his original article has been edited to include information about the Rosicrucian Order, AMORC for this issue. The remainder of the article will be published in a future issue of the Alchemy Journal.



The Pelican

By Rachel Lane (Madhyanandi)

Are we not alike,
O, Immaculate Heart--
alive beyond what
eye perceives?

My belly suggests
Your pregnant Soul,

full and round, yet
all-consuming Grace
in flight;

The heated muscles in
my feathered shoulders
push-me pull-me through
your salted Breath;

My pouched bill is
a lance,
a whaler's harpoon--
and suddenly diving,
wings tucked,
i pluck a silver fish
to feed our hungry young;

And when Your
capricious Grace shuts
His vast green eye
to our thirst,

Do i not,
like you,
open the vein
beneath my breast
and bid my babies drink?

The Ace of Swords: Seizing the Power of Discernment

By [Cheryl Lynne Bradley](#)

"For the word of God is quick and powerful and sharper than any two edged sword, piercing even to the dividing asunder of soul and spirit and of joints and marrow, and is a discerner of the thoughts and intents of the heart."
- Hebrews 4:12 KJV

I have an image in my mind of Steve Martin doing his stand up routine with the fake arrow on his head and playing his 5-string banjo. This is a true picture of the Ace of Swords. I'm trying to have a creative life in 5 minute intervals, raise a family, do work that I love and withstand the constant bombardment of an unhappy world - it's a wonder the laundry gets done. I feel like I have a sword stuck through my head and I don't know if it is going to slice me apart like an executioner's sword or hold me together like the toothpick that held together my club sandwich at lunch today.

Sometimes it is a sword through the head, other times it is your foot in your mouth - no matter your

circumstances - you are not a confused person, you are in a confusing situation. The first lesson of discernment. The most subtle changes in our perception of where and who we are in the world can create a "Butterfly Effect" for our mental, physical and spiritual wellbeing. So get out your fake arrows, do your best impression of Steve Martin - "We are just wiiiiilld and crazy people!!!!" - and lets explore the concept of discernment.

Historically the sword was viewed as a sacred ritual object signifying bravery and power. The flaming sword of Bodhisattva procured knowledge and freedom from desire while the sword of Vishnu represented pure knowledge and the destruction of ignorance. A knight's sword was two edged - one to strike down infidels, the other thieves and murderers and the point represented obedience. Traditional Christianity and chivalry viewed it as a "luminous tool for chivalrous tasks" with a power that united spirit and matter - the binding of heaven and earth.

The Suit of Swords has the elemental quality of Air and has associations with the astrological signs of Gemini, Libra and Aquarius. This brings complexity, complications, aridity, detachment and over analysis to our table. Air represents our spiritualization and is also viewed biblically in Genesis 1:2 and 8:1 as the emanation of the breath of the Spirit of God and as the Sword of Spirit in Ephesians 6:17. It can represent the wind in a more literal sense as well as the sense of spirit. In Ezekiel 37:1-14 he is commanded to invoke the life giving breath, wind or spirit of God. In Kabbalistic study it would relate to one of the Four Worlds. The *Olam Yetsirah*, the Formative World of the mind, ideas and intellect is given the elemental quality of Air.

The Ace of Swords is the sword of our own personal power and in order to deal with the forces unleashed through the journey of the swords, one must develop discernment and a still centre for tranquility. This is the sword that converges the mind and the intellect with the ability to see and express ones self clearly and assertively. If you start to feel marginalized in any way, reconsider where you think the centre is.

Our society is oriented on the collection of experiences. We are perceived as successful if we have "in" clothes, "the hot ticket", the best car, the biggest TV, a big house - as if the whole point of life is to be the richest person in the cemetery. Access to money allows you access to many experiences but not to the true satisfactions of life. Are you a collector of experiences or satisfactions? A satisfaction is a spiritual occurrence - like a moment of feeling perfectly at one with the world or the sweet smell of a baby's breath.

We perceive fear as a lack of or absence of courage but courage is not the absence of fear, it is a decision to not be held back by fear. Finding the strength and courage to change your thinking or your situation is one issue, finding the strength and courage to maintain the changes is another.

Anyone who has had an experience with earthly justice knows that facts carry weight over the truth. The truth has to find its own road. Earthly justice, although it manifests the three properties of soul within its Constitution (understanding), Enactments (will) and Precedents (memory), cannot discern if it wants to be rehabilitative and restorative, or restitutive and retributive. Spiritual justice wears no such blindfold and carries her own sword, the Sword of Truth, Relinquishment, Redemption and Righteous Rage. What should be, will be.

"For the Justice is in the honest expression of the Truth." - David-Edward Butterfield

A more challenging issue for discernment is the difference between a sex object and a sexual objective. We have all heard jokes at one time or another regarding the difference between love and lust. I may lust after George Clooney (sex object) but he is not a part of my sexual objective - the reality factor. It is, of course, a disappointment that George could not realistically be my sexual

objective but it is not a personal failure. This is another area of discernment that should be given some personal thought.

When it comes to dealing with people, you should always expect to be disappointed. The only time it could be perceived as a personal failure would be if you are unable to break a pattern of being drawn to people for what they need, you forget to value the gift of you and you make a bad bargain - then you are failing yourself personally. Let the Ace of Swords return the word "No" to your working vocabulary in an appropriate way. Who is saying "No" to you when they should be saying "No" to other people and situations? Who are you doing the same thing to?

We also tend to have a difficult time discerning between our logical thinking and our rationalization. Do you hate to lose more than you love to win? Do you hate to love? Do you love to hate? Will you fight to win? If we are thinking logically then we see both sides of any situation we are in and prepare for different outcomes. If we are too subjective, we can't see the forest for the trees and we rationalize one acceptable outcome. The problem occurs when we don't get the only outcome we were prepared for - the choice is not always ours. Feeling thwarted can lead to feelings of impotent rage - another quality of the Ace of Swords is strong, powerful emotions both good and bad. Our Guardian Angel just hit us in the head with a Sword to make us scrape our shoes and move on.

"I never came upon any of my discoveries through the process of rational thinking." - Albert Einstein

Don't waste time worrying about what "they" - meaning the nameless, faceless many - might think about you. "They" can think whatever "they" want to think - "they" have the freedom of their thoughts. So do you, no one can take that away from you. The Ace of Swords is a liberator. Just because we are discussing a cerebral experience does not mean it is an illusion. A boundary doesn't have to be a wall, walls can build bridges, passivity is not weakness, alone is not lonely, psychic is not always spiritual, delays are not denials and you can change your future but not your ultimate destiny.

"You can't control the wind but you can control the sails." - Author Unknown

It is a subtle shift in thinking on the journey to knowing ones true self. You have to discern between subjectivity to your own situation and objectivity. How are you using your personal power? What do you think you deserve to have happen in your life? You have to take one step back and decide if your course of action or reaction is constructive or destructive. There are very few problems in life that we will face that other people haven't faced as well. Very few things in life are absolute; there is a lot of gray area. Are you looking for problems or solutions? Are you holding on too tight? Are you running too loose? Are you confusing what you need with what you want? Is everybody listening but nobody is hearing a word you are saying? Do you repair or replace? Are you appeasing or are you strong enough to bend? Carl Jung viewed the sword as "penetration in a precise direction" and the desire to achieve a goal. At the end of desire, what you need and what you want becomes the same thing.

"But strong meat belongeth to them that are of full age, even those who by reason of use have their senses exercised to discern good and evil." - Hebrews 5:14 KJV

Seize the sword of your discernment and use it to cut through, open and release the conflicts, confusions and emotional machetes that challenge our journey through the Suit of Swords. See yourself, your situation and the people around you clearly and with balanced perception. See and speak your own truth. You will see all sides of your situation with more clarity, detachment and greater understanding of the other person's viewpoints. This tunes your mind to an almost painful level of

acuity. Discernment is the key. You can remove the fake arrow now.

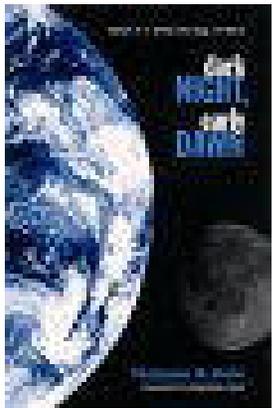
Cheryl Lynne Bradley is President, Tarot Canada. © 2002. For more information about the Tarot, visit the organization's website: <http://www.tarotcanada.ca/>. Sources: The Holy Bible; King James Version; The Mammoth Dictionary of Symbols (Author: Nadia Julien. Robinson Publishing 1996; London, UK ISBN 1-85487-273-7); the [Gnosis Archive](#) .

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FEATURES

New Releases

(Book Review by [Jaye C. Beldo](#))



Dark Night, Early Dawn: Steps Towards an Ecology of Mind
by Christopher Bache (Foreword by Stanislaus Grof)

Paperback: 384 pages. 10.5 x 4 inch cover. **Publisher:** State University of New York Press. **ISBN:** 0791446069

< To Order this Book online, click on the bookcover!

Christopher Bache may be the world's first Cosmosopher. In his refreshing and innovative book, *Dark Night, Early Dawn: Steps Towards an Ecology of Mind*, he articulates transpersonal realms with a convincing intimacy, revealing a universe that is alive, intelligent and directly accessible within ourselves. The author has taken great care to share many of the entheogenic, meditative and philosophical experiences he has had which assist in fore-lightening the inevitable global/galactic revolution to come. The timing of his work could not be better. One only need look at current sociopolitical urgencies to appreciate Bache's efforts to move transpersonal psychology beyond its self referential orbit into more effacing, collective trajectories. *Dark Night, Early Dawn* offers a much needed alternative, encouraging us to explore a connection to a cosmos which may require the very ego death of the human species as a prerequisite for its realization.

In order to fully realize the transition, Bache suggests that we abandon what remains of the Newtonian, mechanistic worldview, i.e., the threadbare 3-D illusion that our consumer society depends upon for its own self- perpetuation. He suggests that we assist, through such things as rebirthing, holotropic breathing and meditation, in the realization/integration of multi-dimensional world where spiritually advanced beings exist. These beings can offer us compassion, wisdom and a kind of infinitely broad, celestial panorama which encourages us to adopt a more life affirming perspective on what appears to be a severely limited human future at present. Nemeses abound however at current time, dedicated to making sure that such a marvelous realization as described above will not take

place. Paranormal debunkers such as Paul Edwards are devoted to discrediting the claims of those who believe in rebirth, for example. Edwards insists that the last two thousand years of philosophical development with its emphasis on linearity and so-called 'rationality' is the end all, be all of human intelligence. Bache makes sure to point out the weakness of Edwards's argument and does so quite convincingly. He observes: 'If reincarnation can be proven to be true, then the modern Western philosophical paradigm will crumble because rebirth contradicts the core assumptions of that world view.' Such a remark enables one to perceive the unconscious fears which motivate people like Edwards, not to mention Martin Gardner and the CSICOPS cadre as well, who may very well be threatened by how integrated multi-dimensional awareness is becoming. Just imagine the CSICOPPERS all doing holotropic breathing and what kind of resistances within themselves they would have to deal with!

Fortunately, *Dark Night, Early Dawn* does not dwell on the 'infallible' 3-D consensus delusion and the organizations that continue to promote it. The author shows a balanced approach to transpersonal work and offers the reader an effective way to traverse a living, intelligent cosmos and come back home not only intact but spiritually integrated in a deep and lasting way. Citing the works of Stanislav Grof, Ken Wilber and Robert Monroe, as well as visionary mystics such as Teresa of Avila, Bache offers us a useful as well as fascinating means to explore the worlds these people describe so vividly. The author also shares his own inner experiences in which he himself connected with these spiritually evolved worlds:

"The time of rebuilding was suffused with an inner luminosity that signaled a profound awakening in the human heart. It was not the overwhelming brilliance of diamond luminosity that shines forth from individual awakening, but a softer luminosity that reflected the same reality but more gently present and more evenly distributed throughout the entire species. The whole of humanity was going to go through the death/rebirth experience, and the substance of awakening for the group was the same as for the individual, though realized more slowly and in smaller increments."

With insights such as described above, it is apparent the Bache has prepared himself sufficiently enough not only to share this kind of profound information with us but to inspire us to safely explore these transpersonal worlds as well. I found his as well as his students' journal entries to be most revealing and informative.

Sri Aurobindo once observed: "At present mankind is undergoing an evolutionary crisis in which is concealed a choice of its destiny." Books like *Dark Night, Early Dawn* will assist us in not only seeing the choices at hand beneath the surface of our culminating crisis but also how we can influence whatever destiny we collectively and perhaps competently choose for ourselves as a result.

Dark Night, Early Dawn is published by State University of New York Press. Check out their web site at: <http://www.sunypress.edu>

Jaye C. Beldo writes for the *Konformist*, *Disinfo.Com*, *ViewZone*, *Dream Network*, *UP!* and other venues on and off line. He can be reached at: Netnous@aol.com. © 2001 Jaye C. Beldo.

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Alchemy Lectures and Workshops



**Firedance Festival.
Santa Cruz, California. August 7-10, 2003**

The Firedance Festival is an alchemical event of personal transformation involving a community that joins together to celebrate and explore the beauty and mystery of life and self through co-created rituals of drumming, dancing and singing around a sacred fire at night until the rising of the sun -- and through performances, playshops, and other rituals during the day. It takes place in the Santa Cruz mountains in northern California from Thursday, August 7, through Sunday, August 10, 2003. Dennis William Hauck will be presenting an Integrative Playshop on Alchemy at 11:00 AM on Friday, August 8. For more information, visit their website at www.Firedance.org.



**Crucible 2003: Techniques of Transformation
Sacramento, California. October 11-12, 2003.**

This year's [Crucible](#) event led by Dennis William Hauck relocates to a beautiful new setting that offers a more tranquil atmosphere for the advanced techniques that will be taught in the workshop. The all-day event will be held on Saturday, October 11, 2003, at the Sierra 2 Center in Sacramento. Located on three acres of lush landscaping, the center is within easy reach of downtown and within walking distance of several restaurants, bookstores, and coffee houses. Next to Sierra Green park in the Curtis Park section of Sacramento, the center is known for its tranquil and inspiring setting. The workshop takes place in the large and airy Green Room and adjacent Meditation Courtyard, which features dozens of blooming flowers and trees, lovely landscaped lighting, and a serene waterfall. This year's experiential, multimedia event features powerful demonstrations of both spiritual and practical techniques in alchemy and will include live experiments and actual meditations used by the alchemists. Certificates of attendance will be issued through [Flamel College](#) and credit will be given in the Alchemy Home Study Program. There will also be refreshments, a light lunch, and a vendor area offering rare

books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. Private consultations will be available on Sunday, October 12. Because of the individual work during this seminar, space is limited to 40 participants. Please register early! Tuition is \$79 per person (discounts are available for multiple registrations). [Register for Crucible 2003 Now!](#) Click here for [More Information](#).

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FROM THE EDITORS

From the Contributing Editor ([Dennis William Hauck](#))

First, I must apologize for not being able to put out the Spring issue of the *Alchemy Journal*. As many of you know, I have been traveling extensively doing research on Egyptian alchemy and working with the Alchemy Guild on projects for 2004 and beyond. I have also just finished my next book, *Sorcerer's Stone: A Beginner's Guide to Alchemy* (Citadel Press 2004). Unfortunately, my research and personal projects will require me to be on the road extensively for the next year or more. Accordingly, with my being on the road, I plan to do more workshops in the United States and will be living in Europe for at least part of the year. You may contact me in Europe in care of the Alchemy Guild (alchimie.gilde@berlin.de) or through ETX at DWHauck@alchemylab.com. Andrea Zuckavich (zuckavich@flamelcollege.org) should usually be able to track me down. I will still be working actively with all my students and hopefully will get to meet with more of them by traveling more.

Another reason for my traveling more is to continue my personal work, that is, the alchemical work within me. One of the first tenets of alchemical initiation is that you must experience the ancient truths firsthand. One might understand these principles by reading about them, but they must come "alive" for them to be alchemical. Sometimes this energy or "light of illumination" happens in the inspired presence of your teachers or friends who are on the same path, and sometimes it happens in the inspired space of your own private meditations. This inspired presence or space is a very real thing in alchemy. In fact, let me make this very clear: it is an actual *substance*. Call it First Matter, Life Force, or *chi*, it is real and can be accumulated and manipulated in the Hermetic Incubator, the Human Holy of Holies, where divine energy and wisdom pour down from Above. This is Mercury Space, the sacred realm of Thoth, where the Hermetic pattern is most obvious. If you cannot access this space, if you cannot purify your own environment (physically, mentally, and spiritually) to make the sacred space manifest, then you cannot finish your alchemical initiation. The Great Work is never just in the head, but in the real world, as well as it is in the heart and body. For my own inner work to proceed, I must regularly leave my office environment, unplug the word processor, and seek to accumulate more of this real yet invisible substance to understand it. I believe the time is coming when this living "stuff" will be the most important thing to everyone, even the most blatantly materialistic among us. But to access this magical material, the universe demands that we abandon ourselves socially to live on the edge, to slice open reality right down the middle, and follow our innate Intelligence of the Heart wherever it leads us.

At this time in my life, I am reminded of the words of the 16th-century alchemist, Simon Forman,

when asked to give advice to those interested in pursuing the Great Work. "Crave wisdom of God, the sense to understand," he warned, "or else meddle not herewith, nor take it in hand. For it will cost thee much worldly wealth and position. But trust no others, and do it yourself. Learn therefore, first to cleanse, purify and sublime; to dissolve, congeal, and distill; and sometimes to conjoin and separate, and how to do it all -- so that when you think to rise, you do not fall. Trust only yourself and no other. I can say no more to you if you were my brother."

I will use these pages as a continuing saga of my journeys and lessons, and to make sure I stay connected to the very special people who read the *Alchemy Journal*. Fortuitously, to insure the continued and regular publication of the *Alchemy Journal*, I am very happy to announce that Duane Saari has volunteered to take over the duties of editor. I will still be very active in the journal with updates, articles, and guest editorials, but Duane will handle all the duties of editor. He brings a wealth of expertise to this position. As an online instructor for the Empire State College of the University of New York, Duane is familiar with web publishing and editing. As a student of alchemy and social shamanism, he is an inspiring and wise teacher for anyone interested in Hermetics and the path of personal alchemy. I most heartily welcome his input and assistance!

From the Editor ([Duane Saari](#))

Mahatma Gandhi's words: "My life is my message and my message is my life" have resonated with me since reading them for the first time many years ago. It is with this perspective and a sense of excitement that I accept the responsibility of being the editor of the *Alchemy Journal*. It is another opportunity to live alchemy.

This is a time when alchemy and other ancient knowledge from the underground stream of hermetic teachings are resurfacing. This resurgence is due in part to the cyclical movement of nature. At the same time, in a world of unprecedented change and the dissolution of many structures, we seek out the core ground or essence of our lives to create a new foundation. The truths contained in the knowledge and practice of alchemy are key components of this essence. I see the *Alchemy Journal* as a vehicle that can make this knowledge more accessible and available. I also see the *Journal* as a spring in a shaded glen bringing water from an underground stream to the surface for weary travelers. Read on; you will find it refreshing and invigorating.

Included in this issue are three articles that show the influence and interconnectedness of alchemical concepts. In "The History of Alchemy in America Part 2", Mark Stavish continues the story of the individuals who practiced and promoted the Great Work in the United States. The end of his story will be told in a future issue later this year. Poetry by Rachel Lane, "The Pelican", reminds us of the sacrifice and commitment necessary not only for the Work but the relationships that lie at the heart of it. From another part of the underground stream come insights from the Tarot. Cheryl Lynne Bradley presents some of the significant themes associated with one of the cards in "The Ace of Swords: Seizing the Power of Discernment". Many of us involved in alchemy can appreciate the role of discernment in our lives and will recognize the correspondence between these two Arts.

If you have read this far, you have heard a lot of what I had to say. I know I speak for Dennis when I say we at the *Alchemy Journal* want to hear what you have to say as well. You can do this by sending a message to editor@achemylab.com and commenting on the contents of this issue, what you like about the Journal and what you would like to see included. As editor, I am particularly interested in your response to one of the following questions or both as your Spirit moves you: What would you like to know about alchemy? What would you like others to know?

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

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Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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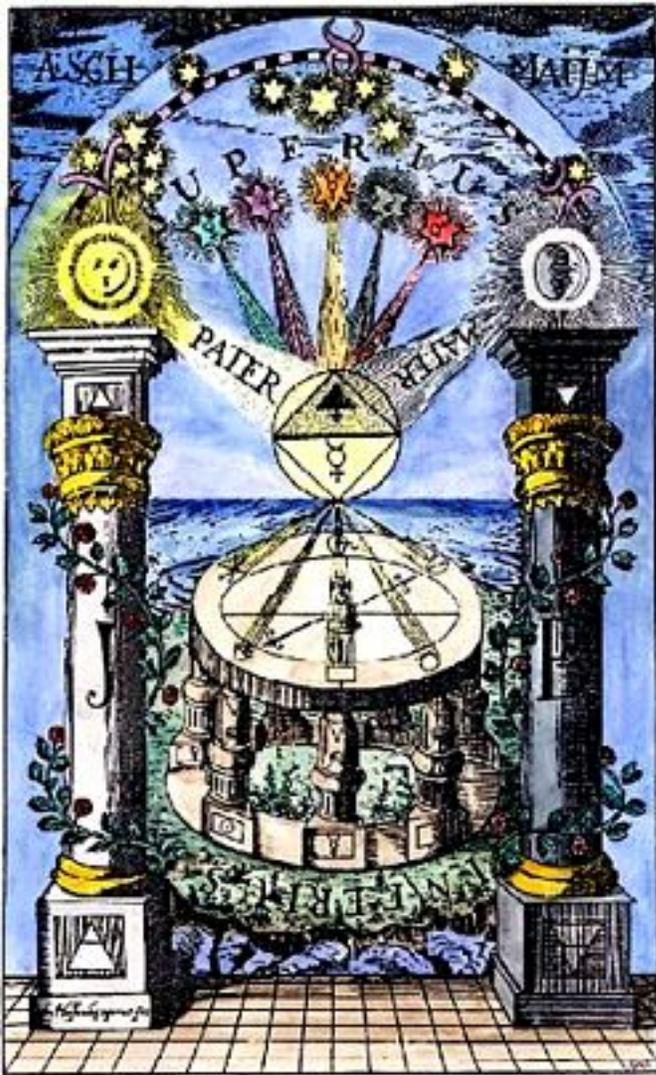
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The History of Alchemy in America - Part 3

by [Mark Stavish](#), M.A.

This third and final installment of the series about alchemical history in the U.S. begins with Richard and Isabella Ingalese and concludes with the Philosophers of Nature (PON) in the 1990's.

Richard and Isabella Ingalese: The Nicholas and Perenelle of California [\[xviii\]](#)

The East Coast wasn't the only place of alchemical transmutations in the first half of this century. The land of the "Gold Rush," California, is home to America's own immortal alchemical couple. In the vein of Nicholas and Perenelle Flamel, these two American originals are reputed to have achieved "The Stone" and live on to this day. Left mostly to oral lore and legend, the story of the Ingaleses first appeared in print in the November 1928 issue of *Occult Review*, and later was mentioned in a sidebar on "Alchemy" in the encyclopedia, *Man, Myth, and Magic*, in 1970.

Their early years are unremarkable with the couple marrying in 1898. Richard was a lawyer specializing in corporate and mining law, and Isabella was a full time psychic, teacher, and healer. They lived in several locations across the country, until settling in Los Angeles around 1912.

In the 1928 article, the author, Barbara McKenzie, interviews Isabella regarding how she and her husband became interested in alchemy. With the approach of advancing age, Mrs. Ingalese states, she and her Richard sought to discover the Philosopher's Stone so that they might "...perhaps add another score of working years to man's so-called allotted span." Despite the many blinds and false routes given to alchemical work, the couple pursued their work guided by Mrs. Ingalese's psychic gifts. In a pamphlet written by Richard, he describes their original goal as the creation of Oil of Gold, but instead chose to work with copper because of the cheaper price.

After six years of work, two mortgages, several explosions, and two asphyxiations later, Richard states that in 1917, they were able to produce the White Stone of the Philosophers. McKenzie was offered a sample of the White Powder, but readily accepted a sample of the Red Stone. It is not clear why she accepted one and refused the other, however, she records her experiences as follows: "...it was little more - on my tongue, saying it must lie there and not be swallowed. I immediately noticed an intense bitterness, which is said to be the gold, but other metals I could not detect. In two or three seconds it had been absorbed or dispersed, so that not even a flavor remained in my mouth."

Continuing their search for the Red Stone from 1917 to 1920, the Ingaleses felt they had achieved

success and shared their results with members of their "renewal club," possibly made up of investors who supported their alchemical research. At the time of their discovery and potentizing of the Red Stone, Robert was 66 and Isabella 54 years of age. Richard states that they did not respond as well as others to the curative powers of the Stone. However, the usual claims of virility, fertility, and incurables being cured, are reported. Ms. McKenzie notes that she was unable to verify any of the Inglasses claims in this regard. Richard is quoted as noting that they were familiar with other alchemists who were over 600, 400, and 200 years old. All looking and acting as if they were "about 40 years of age." The most remarkable part of the story however, is Richard's matter of fact description of the resurrection of the wife of a prominent physician who had been dead for thirty minutes.

"Half an hour had elapsed and her body was growing cold. A dose of the dissolved White Stone was placed into the mouth of the corpse without perceptible results. Fifteen minutes later a second dose was administered and the heart commenced to pulsate weakly. Fifteen minutes later a third dose was given and soon the woman opened her eyes. In the course of a few weeks the woman became convalescent, after which she lived seven years."

As for the methods they used, Isabella states that they followed the methods of Paracelsus, particularly Waite's edition of The Alchemical and Hermetic Writings of Paracelsus, but no further details were forthcoming. Several books were written by the couple, but are very difficult to obtain. While stories of their longevity survived them, it is quite clear that the Inglasses died in 1934, Isabella in May and Richard in October. Extensive debts were piled against their property, which included 440 acres of land in San Diego. The property was awarded to the plaintiff to satisfy the suit, and surprisingly, the property was acquired by a New Thought group in 1940, being operated as spiritual center continuously ever since.

It would be nice to believe that Isabella and Richard are still alive and that their deaths had been faked, but evidence is to the contrary. Unlike their alchemical predecessors, the age of bureaucracies was catching up with them. Death certificates on file in Los Angeles are full of details prior to and immediately following their deaths, as well as the causes. Maybe this should be a lesson to would be seekers of immortality, that even if death can be escaped, or at least delayed, you still need to have a Social Security Number.

How many students, all members of the Rosicrucian Order, AMORC that practiced alchemy at RCU is not easily known, however, at least two of its alumni would re-emerge later on: George Fenzke, and Dr. Albert Richard Riedel, better known by his pseudonym, "Frater Albertus".[\[xix\]](#)

Frater Albertus

While AMORC had done much to re-vivify the study of laboratory alchemy in twentieth century America, it was one of its students that would make it accessible to more than just the members of one, albeit large, esoteric fraternity. Dr. Albert Riedel, remembered by Frater Graves as "a little too complicated for the rest of us" went on to publish at least nine books, two of which have become almost standard reading: The Alchemist's Handbook, and The Seven Rays of the QBL.

It was in 1960 that his first title appeared, under the pseudonym "Albertus Spagyricus, F.R.C." which included the "Alchemical Manifesto 1960" declaring the opening of the Paracelsus Research Society. The use of the initials "F.R.C." after his name not only designates a general Rosicrucian connection, but also may have been an allusion to his having attained a particular status within the grade system of AMORC. At the Paracelsus Research Society (PRS) Frater Albertus conducted classes on plant, mineral, metallic, and animal alchemy. In the beginning, classes lasted for three two-week sessions, and were later expanded for a period of seven years, under the Latin titles of *Prima*, *Secunda*, etc. Albertus' specialty was spagyrics, along with antimony based on the alchemical text, Triumphal Chariot

of Antimony. In addition, Qabalah, and specialized applications of astrology were taught. Among his students were his former classmate at RCU, George Fenzke, Hans Nintzel [xx], who was sent there by Israel REGARDIE (who also studied with Albertus) and Art Kunkin, founder of the L.A. Free Press, and inheritor of REGARDIE's library.

For over a quarter of a century, Albertus initiated hundreds of students into the modern practices of alchemy. Over 600 by one estimate attended his classes. Yet, in 1984, when he died, the Paracelsus Research Society was left without a successor; Albertus never planned for one. His dream of an alchemical university never materialized, although some of his students attempted it. After a brief period as the Paracelsus College, it finally closed its doors.

AMORC: Round Three

By 1988, the need for a new laboratory alchemical movement was growing. Many of the former students of Fr. Albertus were also current or former members of AMORC, as well as students of the Golden Dawn. It was at this time, that the administrators of RCUI approached Jack Glass to teach a new two-week class on alchemy in San Jose, California. In addition to being a member of AMORC, Glass brought with him over thirty years of experience in alchemy, fourteen of them with Albertus. George Fenske, Albertus' old classmate, co-taught the class as well. [xxii]

The first class debuted in June of 1989 and had over 40 students enrolled. Unfortunately, less than a year after the fires of the ovens were re-kindled, Frater Fenzke passed through transition in April of 1990. In an attempt to fill the void left by his passing, Glass asked Russell B. House to co-instruct the program. The course was originally designed to last for three years, with each class lasting for two weeks for eight hours per day. Plant, mineral, and metallic work were taught, with each class building on the work of the previous one. Originally, the classes were to be open only to those members of AMORC who had attained its *Illuminati* section, or beyond its Ninth Degree. This was later dropped and they were made available to any AMORC member who had completed the previous class, and was in the Fourth Degree or beyond. In 1991 the classes were shortened to one week each year. *Alchemy I* covered the basics of plant preparation, as well as history and theory. Herbal elixirs, tinctures, and methods of producing the 'plant stone' were examined and experimented with. The second year of the program consisted of Alchemy II or the mineral kingdom. Here tinctures were prepared with the toxic semi-metal antimony, along with oil of sulfur and tartar preparations. The curriculum for year three included the preparation of oils or "Sulfurs" for the seven planetary metals, and illusive Philosophic Mercury.

The program was so successful that a two-day intensive for RCUI extension campuses was developed with enough information to allow students to begin their own explorations into the world of plant work, or the Lesser Circulation. This program of activity was conducted by both Glass and House until 1993. After a brief period of inactivity, the program was re-instituted, and at the time of this writing is being taught by a former student of George Fenske.

Alden, LPN, and The Philosophers of Nature

After the demise of PRS, Paracelsus College was not the only one trying to keep alchemy alive. Scott Wilber, an AMORC member and PRS alumni, founded Alden Research. Presumably taking its name from H. Spencer Lewis's esoteric name "Alden", it attempted to verify early alchemical experiments to see if they matched chemical experiences.

An associate of Wilber's, in 1985 heard from Hans Nintzel about a French alchemical organization

called "Les Philosophes de le Nature" (LPN) founded by Jean Dubuis in 1979.[\[xxiii\]](#), Dubois actually began his alchemical studies with one of the alchemical kits supplied by AMORC, and in addition was a former high ranking member of the AMORC in France and the Traditional Martinist Order (TMO). Dubuis derived some of his early work from research done by Albertus and PRS, and acknowledges a debt to Albertus for connecting alchemy and kabbalah. At the time, LPN was the only school of its kind offering a complete course of plant and mineral alchemical studies, along with kabbalah, and general esoteric studies. It required no oaths of secrecy from its members, only that they respect the copyright and ownership of the materials they received. All true initiation was seen as being strictly a personal and interior thing, not something conveyable by external means.

After making contact with LPN in France, arrangements were made for the lessons to be sent to the United States for translation into English. Initial funds for the project were supplied by Bill van Doren who had completed seven years of alchemical study with Albertus in PRS. However, it was made clear by Dubuis, that neither LPN nor he would accept any money for the lessons, they were given freely to the United States with no strings attached. This was his gift to esoteric students here, and in other English speaking countries that would derive benefit from the subsequent translations.

In 1986, LPN-USA was officially founded, and in 1994 changed its name to The Philosophers of Nature (PON) to show its independent status from the French parent organization.

Conclusion

So how many alchemists are there in the United States? There is no way to really tell. While several hundred have been trained by AMORC and LPN/PON classes and seminars, and 600 or more by Albertus, many of them overlap. According to Samuel Weiser Publications[\[xxiv\]](#), Frater Albertus' Alchemist's Handbook is in its fifth edition, making a total of 12,500 copies in print. How many copies of Manfred Junius's Practical Handbook of Plant Alchemy have been published is unknown, but could easily equal that of Albertus's book. So, does that mean that there are over 12,000 or 13,000 practical alchemists in America? Probably not. It would be surprising if over five percent of that total number actually continue laboratory work on a regular basis.

However, we do know, that alchemy is still alive, and very well in America. AMORC continues its summer courses in San Jose, with an occasional off-site seminar; PON distributes lessons and holds yearly week long seminars and weekend workshops, and many of the PRS alumni quietly go about their business of teaching what they have learned, the old fashioned way. Even the Internet has a Website by Adam McLean complete with an alchemical course ready for the downloading; along with PON's site offering sample courses for the esoterically curious.

Maybe Albertus' predictions of a new Golden Age of Alchemy, with scientist and layman working alike is right on target.[\[xxv\]](#)

So, as we enter the 21st century, the future for alchemy at least, looks bright. Maybe with this many people grinding, boiling, and macerating into the lonely hours of the morning, somebody will actually find the Philosopher's Stone. If they do, hopefully they'll break their pledge of secrecy and share it with me!

NOTES

[\[xviii\]](#) [The following account of the Inga](#)lese is summarized from Tim Scott's article, "Did They Confect the Philosophers Stone? An Updated Report on 20th Century Testimony," *The Stone*, July 1996. Pgs.1-6.

[xix] [Albertus attempted a transmutation of gold while attending RCUI in 1942 an 1943 but "partially" failed.](#) Alchemical Laboratory Bulletin, Second Quarter, 1963.

[xx] ["Alchemy is Alive and Well" by Hans Nintzel,](#) GNOSIS, No. 8, Summer 1988. Also, interview with the author, September 1994 (3rd Annual LPN Seminar, St. Charles, Illinois) and January 1995 (Dallas, Texas).

[xxi] ["Practical Alchemy and Physical Immortality, An Interview with Art Kunkin" by Christopher Farmer.](#) Ibid.

[xxii] ["Alchemy the Living Tradition" by Russell B. House, F.R.C., I.R.C.,](#) The Rosicrucian Digest, vol. 69, no. 3. Fall 1991. Also, interview and personal correspondence with the author, 1995 and 1996.

[xxiii] [Interview with Bill van Doren,](#) 5th Annual Philosophers of Nature Seminar, Silver Springs, Co., May 27-31, 1996.

[xxiv] [Telephone conversation with Samuel Weiser,](#) Publications, York Beach, Maine. Spring, 1996.

[xxv] [Albertus,](#) Alchemist of the Rocky Mountains. P. 123.

Mark Stavish is a long-time student of esotericism and has written over a two-dozen critically received articles, book reviews, and interviews on western esoteric philosophy and practices. Email:

MrkStavish@aol.com. More information about his work can be found at www.hermetic.com/stavish/ and Voxhermes at www.yahogroups.com. Copyright 1996 Mark Stavish. All Rights Reserved.

Special thanks to Russell B.House, current vice-president of the Philosopher's of Nature (PON-USA), who without his freely sharing of his extensive experience, insights and articles regarding the world of modern alchemy, this article would be considerably less than it is.



Meditation on the Emerald Tablet

by Janet K. Turner

The Emerald Tablet not only operates on the grand scale of personal enlightenment but also on an every day, day to day, level when you are seeking answers to questions and situations. Each question or situation you find yourself to be in represents a different aspect of the whole macro process of enlightenment. So even if you find yourself to be perplexed about a seemingly small matter, by following the procedure of the Emerald Tablet and letting go of the dross and piercing the clouds of unknowing, the answer to that small matter will be revealed to you just as the experience of total enlightenment was. That is the whole theme of the Emerald Tablet, a continuing spiral stream of enlightenment – knowledge - by going from Above to Below and back again. No matter how small, no matter how large, it is the same – Above to Below and back again, a continuing spiraling process.

After Enlightenment – what next – chop wood, carry water, do the laundry. The small chores of life can be just as entangling as the search for your essence and so to retain your balance, your Enlightenment, you must continue to employ the same process over and over again seeking your answers in the Above and bringing them down to the Below.

After all, as sophisticated as man is with his technology and his vast accomplishments and levels of organization, it is the small thing, the O-ring, the microbe, that can bring

those “measures of mankind” crashing down into oblivion. And so the process goes, above to below, work and prayer, labor and oratory – always asking, checking, verifying, praying, being unattached – watching for the rock in the road. The big ones are easy to see. It is the small, the minute that are treacherous, that can spell unseen disaster and that is the message of the Emerald Tablet in so many words. As Above so Below – as Below, so Above – continually over and over – as long as you live this earthly life.

For it is in the Above, the universal knowledge, that unseen cosmic swirl of energy and information that you must tap into for your answers – for all your answers come from Above and all your questions come from Below.

For we, humans, came from above to learn these special earthly lessons – the answers and solutions and exercises come from Above to be realized here in the Below. So the Emerald Tablet is not just an archaically phrased bit of ancient knowledge for us to ponder it's meaning in our lives. It is to be used each and every day, each and every minute, so to speak, constantly throwing off the dross, cutting to the chase – piercing the clouds of unknowing and reaching into the Above for the answer.

Those seven steps, seven precepts, can be used on all levels of reality – if you truly want to transform yourself, refine the leaden portion of that which is you into the Gold of sunshine, the shining drop of dew, the Silver of the Moon and the Fire of the Eye.

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FEATURES

From the Fire (by [Dennis William Hauck](#))

During a recent trip to Prague, I felt unusually sensitive to the spirits of the alchemists, unlike any time I had been there before. I felt a real empathy with all the suffering (both personal and social) these dedicated souls went through to practice their universal philosophy. I felt them still fighting the war for freedom of consciousness, still trying to dissolve the "salted" world of false beliefs and wrong judgments, to smash the delusional social matrix in which we still find ourselves trapped. Yet these "angry spirits of the alchemists" were new to me. I had always thought the alchemists suffered quietly, in peace with their souls. Now I realized these men and women were completely fed-up and pissed-off with the imperfect world around them. In alchemical terms, they were vitriolic, flowing with the biting and brutally honest sulfuric acid of the suffering soul. Perhaps it was the nearness of Mars that made these feelings surface in me, perhaps it was actually the ghosts of the alchemists walking the streets of ancient Prague, or maybe some synergistic combination of both. For whatever reason, I truly felt and deeply honored the sacrifices these men and women made to humankind.

My thoughts turned to how difficult it was for our species just to accept that we are not the center of the universe, that the earth is not even the center of our solar system, and only the divine Sun could occupy such an important position. (Is that not *still* our problem?) Yet for all Copernicus and Galileo sacrificed to cure the cancerous hubris of human beliefs, neither of these famous men gave as much as the obscure alchemist Giordano Bruno. An accomplished adept, Bruno declared that the heretic Copernicus had not gone far enough. The sun was indeed the center of the solar system, but beyond that, he insisted, there were many suns in the universe, many solar systems. He even stated there were probably other earths and other sentient beings and suggested that the divine light of mind was not the privileged possession of just our species. That was too much for the Church. While they let Copernicus and Galileo apologize for their errant thoughts, the Church immediately burned Bruno alive in a public display of homeland security that left lasting impressions on alchemists everywhere.

To placate and honor the spirits of the alchemists, I would like to issue a corrected version of *De Crimine Falsi*, the decree against alchemy issued by Pope John XXII in 1317. The decree said in part: "Alchemies are here prohibited and those who practice them or procure their being done are punished. They must forfeit to the public treasury for the benefit of the poor as much genuine gold and silver as they have manufactured. If they have not sufficient means for this, the penalty may be changed to another at the discretion of the judge, and they shall be considered criminals." Of course, the Church failed to realize the official decree had actually validated the most controversial claim of the alchemists (changing base metals into noble metals) by demanding the alchemists turn over all "genuine gold and silver they have manufactured."

Therefore, in honor of all the alchemists past, I do herewith issue the new *De Crimine Falsi*: "Hypocrisies are hereby prohibited, and those who practice them or promote propaganda and spread falsity should be punished. They must forfeit to the public enlightenment all knowledge and records of past and ongoing atrocities committed through selfish acts and organizational politics, whether committed in the name of the people or in the name of God. If they have not sufficient integrity or

understanding to do this, then the penalty will be administered by the people, and all clerics, politicians, CEOs, and other wrongful rulers shall be considered criminals against the human spirit."

New Releases

Alchemical Healing: A Guide to Spiritual, Physical, and Transformational Medicine

by Nicki Scully. Bear & Co. 2003. 352 pages. ISBN 1591430151

All people have inherent healing abilities. Within us dwell the memories of our ancestors, and the ability to more fully comprehend new mysteries bursting forth from our unfolding universe. We are all mystics and sages waiting to remember what we've misplaced. In the course of remembering, we are not limited to what is in our own heads; we have access to the gestalt of the entire accumulated wisdom. Alchemical Healing is a hands-on manual that provides a series of initiatory steps toward mastering a powerful healing form. It also offers stories from my own life and from others who have given and received alchemical healing. It provides the basics, the palette and tools for the work, without limiting the creative expression of what is more an art form than a doctrine. Skill is developed through practice, and by learning about the elements used, much as artists learn about the properties of their chosen medium. Author Nicki Scully describes this process: "Being a healer requires hyper-vigilance. It asks you to constantly question your motives while you strive to be completely present to each moment. One does not graduate to superhero status as a healer: if you think you've arrived, it's time to start over. Healing is a humbling experience. To understand who is actually doing the healing in Alchemical Healing, one must look at the dynamics of the healing process. A person is in need of healing. That person contracts with someone who has experience with bringing relief and healing, through skillful means that includes invoking and working with supportive energies. You now have the person seeking to be healed, the practitioner, and spirit-which includes the allies, elements, plant spirits, and any other sentients that are invoked in the process. You can't say that any one of those three components alone is the healer; it takes all three aspects engaged in order to make the healer, and to achieve the healing. When the three parts are working together, it is a dance for which there is music along with both human partners. The practitioner and the healing recipient are integral dancers moving the process. All participants share in directing the process. The practitioner may lead initially, but when the dance is happening in a fluid manner, the leading is transferred from one to another, with all three taking turns. The music for the dance comes from outside of the two people. Music, in this metaphor, is both the magic, and the result of magic. The person being healed gets into the rhythm under the guidance of the practitioner, who has experience both invoking the energies and guiding the person into awareness of them: the 'healer' starts the process and brings the person's attention to the music. By actively participating, they are moved by subtle energies that they become aware of as they engage in the process. The subtle energies are here all the time. It is through the process of forms such as alchemical healing that we become aware of them. The person being healed has invited the healer to apply his arts to invoke this process. Meanwhile, these rich resources come into play and have more sway with the physical realities. Who is the healer? The healer is the totality of all involved. The active combination of the healer, the healee, and the allies results in a whole that is greater than the sum of the individual parts."

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Alchemy Lectures and Workshops

Crucible 2003

Join Dennis William Hauck in a complete day of transformation. This year's [Crucible](#) event relocates to a beautiful new setting that offers a more tranquil atmosphere for the advanced techniques that will be taught in the workshop. The all-day event will be held on Saturday, October 11, 2003, at the Sierra 2 Center in Sacramento, California. Located on three acres of lush landscaping, the center is within easy reach of downtown and within walking distance of several restaurants, bookstores, and coffee houses. Next to Sierra Green park in the Curtis Park section of Sacramento, the center is known for its tranquil and inspiring setting. The workshop takes place in the large and airy Green Room and adjacent Meditation Courtyard, which features dozens of blooming flowers and trees, lovely landscaped lighting, and a serene waterfall. This year's experiential, multimedia event features powerful demonstrations of both spiritual and practical techniques in alchemy and will include live experiments and actual meditations used by the alchemists. There will also be refreshments and a vendor area offering rare books, recent titles, prints, tinctures, essential oils, videos, audio tapes, and many more unique products. Because of the individual work during this seminar, space is limited to 40 participants. Tuition is \$79 per person (discounts are available for multiple registrations). [Register Now!](#) Click here for [Complete Information and Schedule](#).

Alchemy of Light

This introduction to the Great Art with Alan Sherry is meant to give participants insight into the inner Teachings of Ancient and Modern Adepts. The workshop will be held in Michigan on October 25. Following closely in the footsteps of nature we will seek out practical keys to the formation of elixirs, philosophical medicines and healing agents from the vegetable kingdom. We will give the Alchemists point of view concerning the ancient concepts of Body, Soul and Spirit. Their secret knowledge can be proven before the eyes of students, unlike many forms of metaphysical speculations and religious study. Two classes covering the fundamental principles of alchemy and the nature of light. Alan Sherry has studied with four world class Alchemists and others. These include Frater Albertus, Monfred Funius, and Jean Dubois. He has taught privately and professionally for 25 years. October 25: 11:00am – 4:00pm. \$25. Michigan Contact: Butler Center, Attn: Loran Butler (517-568-4170); Indiana Contact: Rev. Charles Lauer (260-486-1294).

Announcements

- On August 24th, fifteen months and a few days since its opening, the Alchemy Museum welcomed its 10,000th visitor, Katerina Brennerova of Chomutov, northern Bohemia, who received a T-shirt commemorating the occasion. The museum is located in the Sankturinovsky House, one of the

oldest buildings in Kutna Hora in the Czech Republic. It was originally built in the 13th Century in Gothic style as a fortified building with a tower and later rebuilt in Baroque style. During its early days there was a metallurgy workshop in the cellar where silver ore was processed and refined. Admission is free. The director is Michal Pober. You can subscribe to the museum newsletter by sending an email to alchemymuseum.newsletter-subscribe@topica.com .

- Paulo Coelho's transformative novel The Alchemist is being made into a motion picture. The project has begun production and is being directed by Laurence Fishburne. No release information is available at this time.
- Anyone working on Oils of Metals and willing to share results or products, please contact Greg Schrum at ETX@alchemylab.com.

Send your event listings or announcements to editor@alchemylab.com .

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EDITORIAL

From the Editor ([Duane Saari](#))

“Change is in the air” is a statement often used to describe the state of our environment or the state our state of being. The changes taking place today are many and varied.

The “unprecedented changes” I referred to in our previous issue of the Alchemy Journal seem like an understatement now, only two months later. Two countries are still trying to determine what caused the largest blackout to ever happen on the North American continent, the planet Mars is closer to Earth than it has been in 600 centuries, and the California gubernatorial recall election has just been recalled. Outside the spotlight of the national media, we are going through a quieter, but as powerful natural change. This one - the Autumn Equinox – is frequent and predictable.

Alchemy is a deliberate, planned and invited change that is considered successful when it results in personal transformation. In fact, alchemy can be considered a technology of spiritual transformation. The Work is a sacred and practical way to participate in the changes that are constantly taking place immediately around us, in our world and in the universe. Practiced with discipline and principle, it is also a way to use the energy of constant change to live a life of significant growth and development.

The two articles in this issue speak to the nature of change. Mark Stavish’s final installment about the history of alchemy reminds us of the passion for transformation that has led many individuals to make significant contributions to our practice. Janet Turner’s meditation on the meaning of the Emerald Tablet in her personal life focuses on the calling not only to alchemists, but to all of us, to be aware that there is a purpose to the constant, small demands for change we experience in our daily lives.

It is my intent to continue the development of the *Alchemy Journal* as a repository of information and ideas you can use to build your personal vehicle of change.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

The *Alchemy Journal* is posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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Resources



The Alchemy

By Rubellus Petrinus

Alchemy is one of the occult sciences in which nowadays more interest has awoken. This is so, not only because of innumerable books that through the times were written concerning the Hermetic Art, but also because of the curiosity to know something more about the veracity of the mysterious Philosophical Stone, also known as Universal Medicine.

Much has been written concerning the alchemic symbolism found on cathedrals, palaces and even on seigniorial houses. It is indeed fascinating work to try to seek all the secrets contained in those figures sculptured on stone by our ancestors as a testimony of their involvement in the Hermetic science. As far as we know, alchemic symbolism never existed

with fixed rules. Everything was, and still is, left to the author's imagination and creativity. Therefore, this situation gives reasons for the so called "philosophic" speculations, which very often have nothing to do with alchemic reality.

For a very long period of time, alchemy was synonymous with charlatanism or with "unlearned" credibility. Much of the discrediting of alchemy was related to the lack of serious publications because many of those publications were coarse reproductions made by puffers (false alchemists) from the true and old texts, in which there is a gathering of the preposterous and the ignorance. Presently, due to the great number of several translations of the most important classical books from the Great Masters, there is a change in people's opinion regarding this matter.

The word alchemy came from the Arab "al-khimia", and it has the same meaning as chemistry. But this chemistry, formerly designated by spagyria, is not the same that we know today, but is transcendental and spiritualist chemistry. We know that al, in the Arab language, means Supreme Being - the Omnipotent, as Al-lah. Since ancient times, the term alchemy has meant God's science or, in other words, the Al's chemistry.

Alchemy is the art of working and improving the bodies with some help from nature. In the narrow sense of the term, alchemy is a technique, and therefore, is considered a practical art. As a practical art, alchemy is based on a conjunction of different theories concerning the constitution of the matter, the formation of inanimate and alive substances, etc.

To an Alchemist, three fundamental principals compose the matter: Sulphur, Mercury and Salt. These three elements can be combined in different proportions with the intention to create new bodies. In the *Mirror of the Alchemy*, Roger Bacon said: "Alchemy is the science that teaches how to prepare a certain medicine or elixir, which being projected upon the imperfect metals gives them the perfection."

Operative alchemy, the direct application of the theoretical alchemy, is the research of the philosophical stone. It contains two principal aspects: the universal medicine and the transmutation of metals; one is the real proof of the other. Normally, an alchemist was also a physician, philosopher and an astrologer, like Paracelsus, Albert the Great, Raymond Lull, Holy Augustin, Basil Valentine and so many other great Masters known today by their true Works. Each Master had their own disciples to whom they passed on all their knowledge, initiating them in the Art. In order that this knowledge lasted through the times, they also passed on writing in books that we now know. These books were written under a nom de plume and used allegories, symbols or figures.

This is the biggest difficulty of the study of alchemy because those symbols and figures did not have a unique or uniform sense. Everything was, like today, left to the author's work and imagination. They don't seek the impossible as generally as we may think, but they are looking for the confirmation of what is described in the ancient treatises that the Masters delegated to us with the purpose of obtaining the Universal Medicine or the Philosophical Stone.

The alchemist is not a gold maker like many people think. Like we said before, the transmutation only has a place to prove the veracity of the Universal Medicine or Philosophical Stone. Today, like in the past, there are many alchemists. They can be found among all society, as Cyliani said in *Hermes Revealed*: "Kings of the Earth, if you knew the vast number of people which in our days search and pursue in absolute secret the philosophical stone You would be admired."

The alchemy followers normally work in silence, in quiet corners of their houses, where they have a small laboratory. Their instruments are reproductions of the ones used by their ancestors, however adapted to the actual conditions of the caloric energy. Nowadays, alchemy cohabits peacefully with the science. It is not rare to see people with high education in science, medicine or lettering, practicing the Royal Art.

Thousands of books were written about the Art, as it seems, since, from the end of the Dark Ages until the 19th Century, alchemy was fashionable. Not only noblemen and cavaliers, but also religious people, clergymen and even some kings and popes, wrote several treatises concerning the Hermetic Art at the same time they practiced it. As is obvious, this situation resulted in many of these books that were written not having anything to do with the true alchemy. Presently, there is a great search with respect to the books about the Hermetic Art. Unfortunately, many of those books that seem to be serious works are only mere speculation. Even so, they are acquired not only because of curiosity but also with the hope that with them we can extract some knowledge which would permit us some new

discoveries.

With this affirmation we don't intend to say that there are no serious books about the Hermetic Art. They do exist and are well known to all studious alchemy investigators. Many of them are compiled in the *Theatrum Chemicum*, in the *Bibliotheca Chemica Curiosa* of Mangeti and in the *Bibliothèque des Philosophes Chimiques* of Salmom. The first two can be found in a few public libraries in Europe but, unfortunately, they were written in Latin which is not very accessible to everyone.

There are classical authors but, most of all some modern authors, who in their books intentionally hid the name of material as well as the *modus operandi*, when they had the possibility of explaining it in a subtle and philosophical language that only the true alchemists could understand. Those artists were and still are the so called "envious". Nevertheless, some Masters like Albert the Great and Nicholas Flamel described some of their Works in plain and clear language, as is the case with Albert the Great in his book *The Compound of the Compounds*:

"I shall not hide a science that was revealed to me by the grace of God, I shall not keep it jealously only to myself, by fear or attraction of it's own damn. What's the utility of a science if we keep it in secret like a hidden treasury? I will transmit with no sorrow the science that I have learned without any fictions. Jealousy transforms everything; a jealous man can not fare well before God. All science and all the knowledge come from God."

However it's also recommended that she not be revealed to those who are not worthy of such knowledge. This was and still is the normal procedure used to transmit to another the name of the material and the Work's *modus operandi*.

"Gather my words, remember how many mysteries they include. because in this short work I have reunited and explained the very secrets of alchemy; everything was said in a simple and clear way, I did not omit anything. Everything is briefly indicated and I take God as my witness that in the philosopher's books you can't find better than what I have told you. Therefore, I beg you, do not confide this treatise to anybody, don't let it fall into impious hands because in it you can find the secrets of all the philosophers from all centuries. Such quantity of precious pearls should not be throw to the pigs and to the unworthy. If, however, this should happen, I pray to the Omnipotent God that you shall never be able to finish this divine work."

Is it pertinent to ask if those old Masters really made the Great Alchemic Work. There are testimonies, a great French alchemist of the 15th Century, as Nicholas Flamel reports in his book: "I, Nicholas Flamel, clerk of Paris, in this year of 1414 of the kingdom of my blessed prince Charles VI, blessed by God, after the death of my loyal companion Perrenelle, was taken by the fantasy and satisfaction, as I remembering her, to write in your favour, dear nephew, all the mastery of the secret of Projection Powder or Philosophical Tincture, which God gave to His insignificant servant. Therefore the pursuit of Philosophers speech regarding the secret, goes on with talent and perception. But do not take their writings to the letter because although they might be understood according to the Nature, they won't be useful to you. Do not forget to pray to God for Him to give you perception of reason, of truth and nature. So you can see on this book in which is written the secret, word by word, page by page, as I did and worked with your aunt Perrenelle, whom I remember vividly."

The Alchemic spagyria is the application of the art of alchemy to the preparation of herbal and metallic tinctures, as well as the preparation of mineral compounds, spirits and menses. It consists of provoking the evolution of the substance to purify and to exalt it. This is not possible without long and subtle operations that some ancient authors never clearly reveal. In Greek, spagyria means: separate, divide and unit or join. The spagyric art has been practiced since ancient times, flourishing in the main centers of known civilizations. The spagyric preparations are based on the natural work of the Universal Generation and, by this work, we can extract this quintessence whose constitution can be ennobled by the way it may be assimilated by human beings.

What is the difference between a vulgar herbal tincture and a spagyric preparation? The tincture is a simple maceration of a medicinal plant in an alcoholic environment, normally at 60 degrees. The spagyric preparation "opens" the plant; in other words, it separates alchemically their primordial components - Mercury, Sulphur and Salt. Then, it puts them together again in an intimate combination in the Circulation. But the great vegetable, Arcane, is the First vegetable "Ens" or the Salt volatilization. This is one of the vegetable spagyric secrets that few artists know, and those who know never reveal it in plain language according to the tradition. Van Helmont wrote: "If you are not capable to obtain the Alkahest at least learn, to volatilize the tartar salt."

We do not refer to the corresponding planetary theory, adopted by some modern authors and even some classical like Paracelsus, who said: "And, as the medicine shouldn't produce effects without the participation of the sky, this must be done under his influence." Many classical authors and some contemporary ones do not adopt this opinion; they just describe their one alchemical preparation.

The metallic or mineral spagyria is the preparation of the tinctures from minerals or metals. The vegetable spagyria is practically innocuous if we do not work with toxic plants. It doesn't happen in the same way with the metallic spagyria, because some of the metallic compounds are toxic. The alchemic spagyria should only be practiced by artists very experienced in laboratory manipulations, as described for example in The Great Alchemical Work, Hugin Editors, Lisbon, 1997.

***Rubellus Petrinus** is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://pwp.netcabo.pt/r.petrinus> . The Alchemy Journal has published several of Rubellus Petrinus' works in previous issues of the Journal's Laboratory Notes. This article was taken from his web site for publication in this issue of the Alchemy Journal because of the editor's belief in the importance of reading descriptions of our Art by living and practicing alchemists such as Frater Petrinus. The article was edited with a light hand and with the intent of making its expression in English as clear as possible. If you have any comments, please email Duane Saari editor@alchemylab.com .*

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Odyssey of Heart: Vision

[by Durand von Meissen](#)

Now rectify our hope, drawing treasure
From out our hallowed shrine and heart's abode.

Such hope amidst the strife, your worth bestowed
In character, ruling every passion's season
For perfect care, great purposes to show
In blooms of time and sacred, speechless reasons.

So steadfast, raise our lamps and truth reflect
The awesome wonder of life's unity
While nothing of our tears let us regret
Nor grant a loss to love's great sanctity.
O dawning vision, pierce the awful night
Whose tragedies are measured in the known

And horns of plenty pour, true care requite

For honor, all in each and each in all!

This poem is a synthesis of two other poems from the "Odyssey of Heart" written by Durand von Meissen. "Visions" speaks to the desire for spiritual truth as a heroic quest for enlightenment through "confrontation with the divine and demonic in the heart". As such, it resonates with the traditions of spiritual alchemy. More information about Mr. von Meissen's work and writings can be found on his Web site – Being Quest - at www.beingquest.com. He can be contacted through his email at: durandus@beingquest.com.

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Laboratory Notes

The Alkahest by Dr. Fabrizio Tonna

Preparation of the Components and Obtainment of the *Sal Tartaricum Paracelsii* (the Tartar of Paracelsus).

First Phase of the Work on the Wine

Procedure of igneous feeding - Putrefaction

1. The procedure consists of the progressive enrichment of the subject made by the double interaction of photon and field that come from what the Ancient ones defined as *superior Waters* and *inferior Waters*. Apparently

useless, the operation determines some real transformations inside the igneous structure of the subject. Therefore, this has to be made in a skilful way in order to avoid subsequently problems.

2. 2000 cc of non-treated wine are placed in large porcelain or glass PYREX plates. In ancient times, they used square or round basins made of enamelled earth of a diameter of 500 mm, or more, and 40 mm tall. Today, PYREX glass or DURAN-SCHOTT plates of the same dimensions can be used. They have to be filled to about 1/3 of total volume, which corresponds to 15 mm of thickness of the mass in wine.
3. The plates are set outside on a levelled plane, in order to guarantee the horizontality of the liquid and an uniform thickness. The solution adopted in Jacob Sulat, *Mutus Liber*, Rupellae 1666 is not advisable, although it helps with a simultaneous surplus of magneto-tellurism, because it doesn't guarantee an uniform thickness of the mass.
4. The exposure needs a cycle of 40 lunar days considering alternate phases of raising moon and decreasing moon, as well as the absence of exposure to the light of the sun (at least in this initial phase).
 - a) Expose the wine during the whole night in increasing moon phase, retiring it 15 minutes before the dawn. Duration of the operation: 40 nights in increasing moon.
 - b) In the phase of retirement, the mass is decanted in 500 cc polished balloons and surmounted by a connection with capillary pipe with 0.5 mm internal

diameter. During day the matter has to be retreated into an underground place or a cellar where a suitable temperature is insured.

c) During the decreasing moon phases, it is necessary to maintain the wine in the balloons and to preserve it in the cellar. In this case, the capillary pipe is replaced with a polished cap.

5. When the exposure is finished, the wine is decanted in a circulatory and placed into an incubator to the temperature of 30°C for 20 days. Anciently, this operation was conducted using the heat of equine dung, or by a brick construction capable of holding the container up to its neck and subsequently filling it with fresh dung and closing it, leaving the capital outside however. Today, it is possible to avoid all this by using a steel cylinder inside of which has been fixed some refractory ceramic wool (insulating). Once the circulatory has been set on the inside, we close the system leaving the capillary one on the outside. The heating can be insured by a tide of warm air or by an electric resistance. Also the use of a light bulb can guarantee a constant heat to this temperature, but it will be necessary to isolate it from the container to avoid too much preventive interaction with the light.

Circulation-Stabilization of the Tria Prima

1. The circulation is required to stabilize the Essentials or *Simple* in their reactive structure, in order to be able to subsequently separate them through the process of distillation. The operation is both simple and complex; it needs practice and knowledge of the regimes of fire. The whole glassworks will have to be dried on a stove.
2. 1500 cc of Wine (treated as described in the previous phases) is carefully filtered using a porous filter n°5 and they're set in a capillary circulatory of 2000 cc.
3. We close everything, taking care to grease the joints as already described and we put it on a sand bath. The bath will be provided with a thermometer for the control of the temperature.
4. Being a real process of digestion, we will have to consider these parameters:
 - a) **the heat** - the temperature we will submit the mass to, is 40° C.
 - b) **the times** - The total period of duration of the operation will be 40 days.
 - c) **the interactions** - The interactions will include the simultaneous action of magnetotellurism with the lunar and solar irradiation. For this purpose, the circulatory will be

maintained to the outside of the laboratory, in order to receive the whole irradiation.

5. At the end of the procedure we will have a ready mass to be submitted to following distillation for the separation of the Tria Prima. We will preserve this mass in a dark place, tightly dam in an un-actinic glass bottle.

Phase 2 of the Work on the Wine

Distillation-Separation of the Tria Prima

1. The operation is very delicate and complex and perhaps one of the most important of the Art. The purpose is the division of the Tria Prima constituent the vegetable support. The obtainment of the Sal Tartaricum Paracelsii objectively departs from here, even if its concentration, or better, its *awakening* into the mass of the Wine has been made before. We have to consider that three are the physical components of the wine and in all of them it is contained an important fraction, constituent the Sal Tartaricum Paracelsii. The anatomy of the Sal Tartaricum Paracelsii includes three bases: a volatile tartar, a mercural tartar, and a sulphur tartar. All of these substances are related to a precise procedure of obtainment, beginning from the same base subject that we will describe after we have treated the Distillation with more detail. This (the Distillation n.d.t.), will be conducted till dryness according to the rules proposed by R. Lullo⁵. The whole glassworks will have to be dried on a stove.

2. 1500 cc of wine circulated in the previous experience are set in cucurbita, provided of capital, side pipe with mercury thermometer ($0^{\circ} \div 150^{\circ}$ Cs), collector balloon put into water and ice, ending with Dimroth refrigerant cooled with icy water and provided of capillary pipe. As always, all the polished joints and the flanges must be siliconed.

3. The instrument needs to be heated with bath of sand; the second is advisable because it contains few silica, for reasons of transmission of the heat. What I said with respect to the management of the temperature has to be more respected still in the present case.

4. Once mounted, the instrument begins the dryness distillation that consists of three precise moments:

- a. Distillation up to 90°C for the separation of the alcoolica fraction (350-400 cc in total), after which it will be necessary to remove the ball to extract the alcohol and to put it apart marking him as "Fraction I". Pay attention to cool the capital with wet rags with icy water during the whole operation.

- b. Distillation up to 100°C for the separation of the watery fraction (200 cc in total). It can still contain organic fractions with a p.e. next to

the 97°-98 °C. It will be necessary to remove the ball when you will start to see a light cloudiness of the mass and immediately replace it with another, with the purpose of continuing the distillation. Label as Fraction II.

c. Distillation still to 100 °C for the remaining acid phlegmatic fraction (total 900 cc) that represents the most interesting part from the Alchemic point of view. It will be suspended when no more matter will pass. From this we will get two important components: **I.** The Acid Phlegm, as 800 cc resultant (Fraction IIIa) and **II.** A rubbery caput as 100 cc resultant (Fraction IIIb).

Isolation of the Volatile Tartar

1. All the gotten fractions, excluding the Fraction III b, will be submitted to vacuum filtering on porous filter n° 4.

2. Subsequently, 400 cc of Fraction 1 are united (by cold) with 200 cc of Fraction II, in a capillary circulatory and submitted to cohobation for 48 hours, in raising lunar phase, next to the full one (it means that we have to predispose the operation beginning from the preceding day to the full phase).

3. Then, we proceed with the rectification of the whole alcoholic fraction through fractioned distillation in column ($T = 80\text{ }^{\circ}\text{C}$). The Ancients used multiple tubular aludels or essences distillers with very long neck (technique for *ascensum*). In this case, the distillation is suspended when, to the 2/3 inferior of the neck of the distiller, a turbid substance starts to climb. Corrected alcohol is labelled as Fraction SYN I, the amount is of 300 real cc.

4. Into a cucurbita, we obtain a turbid mass that is lately re-distilled to 100 °C in a middle traditional distiller to extract all the water from it.

5. The fixed residue is subsequently evaporated till dryness, leached with water (distilled for three times) and from the evaporation of this last the *Tartar Volatile* will be gotten. Store the salt in closed vials to the flame, preventively dried on a stove.

Preparation of the Fixed Mass

1. The fixed mass is constituted by the binomial acid Phlegm (Fraction III a) and rubbery Caput (Fraction III b). In order to rejoin them, it's necessary to do a preliminary acid fermentation, opportunely made in the mass behaviour in the cellar, under the influence of

the increasing moon phases.

2. 800 cc of Fraction IIIa are united to the temperature of 50 °C to the 100 cc of Fraction IIIb, under constant agitation.
3. Once the whole components are amalgamated, we proceed to lower the temperature up to 35°C and we maintain it for all of the fermentation. Such phenomenon baits with the raising of the temperature of 5 °C for exothermic fermentation and it diminish toward the end of the operation.
4. The duration is varying and it depends upon the external conditions and upon the period of the year. In every case, it remains at the most inside 15-20 days.
5. It can happen that, during the fermentation, a yellowish and transparent oil is released with an epireumatic smell. In such case, it will be necessary to increase by 2 °C the temperature to allow its re-absorption in the mass.
6. The prepared, fixed mass will subsequently be filtered on porous filter n° 2 and preserved from the light in closed vial to the flame.

Evaporation of the Fixed Mass - Igneous Accumulation

1. The evaporation requires, in order to *package* the particles of igneous subject, that in the phase of previous enrichment they become denser. It deals with a capital operation, without which it would result impossible to extract the necessary *Fixed Salt*.
2. The residual mass is evaporated by setting it in a wide container and submitting it to the heating of 70°C, constantly shaking it, until it acquires a syrupy consistence ($D = \pm 1.20$). This was the ancient technique. Currently it is possible to use many other methods:
 - a) Evaporation to the ROTAVAPOR, with use of a vacuum to a temperature of 60 °C. It is the best method, because the constant rotation of the evaporation balloon increases the surface of evaporation and for adabasi of interface we have a wider volatilization of the sub-volatile components still tied to the mass and of little interest for our search. You get a pure and reliable product ($D = 1.40$).
 - b) Evaporation in a vacuum drier to a temperature of 70°C. Good method, but limited to only the watery components. Part of the volatile components is still held in the mass and they could return in the following phases ($D = 1.15$).
 - c) Evaporation into a dry-stove, with or without use of the vacuum. The second system (vacuum) is always best because it avoids an excessive oxidation of the mass.
3. When the operation is finished and we've verified the density ($D = 1.40$ optimal) we finally have

the Honey so dear to the Philosophers, containing the *Fixed Salt*. The return is about 150-200 CC.

Isolation of the Mercurial Tartar and Sulphurous Tartar

- 1) We prepare the *Bolus of Armenia*, according to as the Ancient ones symbolically defined in their writings and well revealed in clear letters from *Balduinus Clodius*. The Honey is mixed with fresh grey Clay previously pulverized and calcined. We make some doughy little balls of a diameter of about 30 mm.
- 2) The prepared Honey is submitted to distillation for ascensum in tall cucurbita provided of connected capital to collector equipped with a refrigerant Dimroth from 500 mm of mantle. The water for cooling is ideal if it is at 4 °C. In every case, the balloon collector must be cooled by placing it into icy water.
- 3) The distillation is conducted on a sand bath to a temperature of 130 °C.
- 4) They separate: a. an acid Phlegm (Fraction SYN II); it separates itself to 100 °C a complex of Etherised Oils (Fraction SYN III); it separates itself to 120 °C and b. a caput.
- 5) The Fraction SYN II is joined with a mixture of equal parts of white clay and coal, to form other little balls of the diameter of 30 mm.6. The little balls are calcined to 1000 °C to the obtainment of ashes.
- 6) Leach the ashes with tri-distilled water and settle down. After filtering: a. evaporate the water up to crystallization of the Mercurial *Tartar*; b. the ashes are still desiccated, calcined and leached. The Waters are evaporated to get the Sulphurous *Tartar*, which can be extracted with Fraction SYN I.

This article is an English translation of a paper by Dr. Fabrizio Tonna, an Italian alchemist working with the Ars Regia Society and the International Institute for Scientific Research in Alchemy & Spagyria. It was submitted by Dr. Frank Burton, a member of the Society. He can be contacted by email at: irlabs@email.it

FEATURES

From the Fire (by [Dennis William Hauck](#))

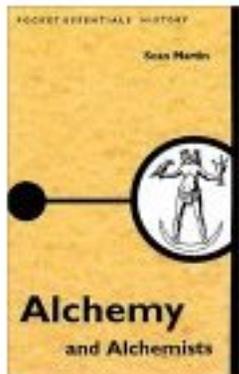
In the first stages of personal transformation, most of the work focuses on tearing down the ego, or the Salt of the personality. The operations are the same as in the laboratory, and the subject of the work is something already existing that must be perfected by destroying it, releases its essences, and starting to build something new and better from what remains. During the initial stages of personal transformation, our ego becomes the enemy, the suspicious self that fosters illusions, generates false

beliefs, judges and classifies things, imposes habits in thought and body, and literally incarnates an imperfect robotic self. Attacking one's own ego is a painful but necessary first step in personal alchemy. Like the fire and acid used in the lab, we try to reveal the deepest essences of the subject at hand to "start over" in a conscious way and create a more perfect substance.

I have found, however, that most people miss one important point. The ego is not the devil inside us but an essential part of us that allows us to function in society and the world. It is a focal point of self. Like the unperfected First Matter at the beginning of the work, it is the beginning and most important component of transformation. It is like lead and Saturn - both despised by the unenlightened, who fail to see their inner nature. The ego, like lead and the saturnic forces, carries the secret fire that fuels the whole transformation. The same is true for ego, our salted identity. The goal on the personal level is to dissolve the ego, to break down its structure to reveal the true inner essences of the new Salt or new identity. These are essences of Soul and Spirit, Sulfur and Mercury. In fact, we must become Mercury to do this, and like the mirror-like surface of the metal, we are free to take on any image, any identity, once the slate is swept clean. So, just as in the dregs and ashes of laboratory work, the lowly despised ego eventually becomes the Stone. In other words, *identity* is the key to personal and spiritual transformation, as well as the grander Hermetic power of existing on all levels of reality. In the words of the master Georg Gurdieff: "If a man can develop within himself a permanent 'I' that can survive a change in the external, it can survive the death of the physical body. The whole secret is that one cannot work for a future life without working for this one. He must become a master of his life to become a master of his death."

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New Releases



Alchemy and Alchemists

by Sean Martin

Trafalgar Square Publishing, P.O. Box 257, Howe Hill Road, North Pomfret, VT 05053.

(Click on Book Cover to Order)

This hard-to-find little book is a basic introductory volume to alchemy. It is part of *Pocket Essentials*, a series of books that are short, snappy, and easy to read. Packed with facts as well as opinions, the book has all the key information you need to know about alchemy and alchemists. In addition to an introduction to the subject, several topics in alchemy are individually analyzed and reviewed, examining its impact on popular culture or history. There is also a reference section that lists related web sites and weightier (more expensive) books on the subject. The 5" x 6.25" x .25" book is \$6.95.

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Alchemy Lectures and Workshops

ALCHEMICAL HEALLING: Our Western Lineage. January 31 & February 1, 2004. Eugene, Oregon

This is the first in a three-part series of intensives, starting with Alchemical healing philosophy and culminating in hands-on laboratory instruction. Each intensive is a pre-requisite of the next, and this is the last time we will repeat the first-level intensive until 2005. There are only a few spaces left, so if you are interested in learning alchemical healing and eventually laboratory work, call us soon to register! The series begins on January 31 in Eugene, Oregon. True Alchemy is not just an inner system of symbols and archetypes- it is an Art and science for healing and spiritual development. This course will teach you how to understand this ancient system of healing and apply it to your life's work. Topics covered include: Alchemy and Paracelsus- the West's forgotten Lineage of Energy Medicine; The Planetary Archetypes in Nature, Plants, and Healing; How to read and work with your Alchemical Health Constitution; Alchemical Formulation of Elixirs; and much more. Tuition is \$250 per person, limited to 10 people. Payment is required to reserve space. For information & registration, contact us at: Al-Qemi, 1531 Pearl St. Eugene, OR 97401. (541) 345-3456. info@al-qemi.com www.al-qemi.com

MYSTERIUM 2004, February 20-22. Las Vegas

The Mysterium Conference on Magick, Alchemy and Ritual Theater will take place in Las Vegas, Nevada February 20-22, 2004. On Friday, February 20th, starting at 8pm, it's the third annual CANDLEDANCE. This fantastic event will be a magical drum & dance party, along with some great dance music. Bring your drums and percussion instruments, your party clothes and your dancing feet! There will be special guests, vendors, and some very mysterious ritual theater presentations. On Saturday, February 21st, workshops by Dr. Thom Cavalli, author of Alchemical Psychology and Shakti Rowan & Hakim Real, magicians of movement & meditation, during the day. Saturday night will be our very special DREAMAGIC. It will be starting at 10pm, and going overnight, at the WONDERDOME through a Sunday Brunch. On Sunday, February 22nd, "THE GREAT WORK-SHOP": Explorations in Magic, Ritual and Spiritual Alchemy, with all of our artists begins at 12noon. All events will be happening at the McBride Wonder Dome, 6295 Pearl Street, suite 300, Las Vegas, NV. For pricing information and more details, including how to register, please go to <http://www.mcbridemagic.com/MAC> and click on scheduled events, then come to MYSTERIUM. Space is limited to 100 participants. To reserve your place, register online now! Questions? Call Spinner 702-450-0021.

Send your event listings or announcements to editor@alchemylab.com .

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Announcements

- In September, 2003, a team of British and Egyptian archaeologists are excavating beneath the three Pyramids of Giza to find more about the mystery of the Pyramids and their builders. The British team, which hails from the University of Birmingham, is using the latest and most up-to-date equipment to seek the mystery of the Pyramids," said Zahi Hawaas, Secretary General of the Higher Council for Antiquities in Egypt. The team is employing a special radar that would help create an archeological map of the subterranean region beneath the three Pyramids in Giza, Hawaas added. The British-Egyptian team will spend the next five years studying the entire region of the Pyramids and the Sphinx, including photographing everything for careful study, indicated Zahi Hawaas. Already the team has discovered, through radar-photography technique, the possible existence of holes or gaps behind the Sphinx which could be theoretically the burrial spots of the 26th Pharonic dynasty dating back to B.C. 500. More information can be found at <http://www.grahamhancock.com/news/index.php?node=3270> .

Thanks to OneLove <somafire@cox.net> for submitting this news announcement.
- I write in a magazine with the name AVATON, in Greece, and I'm planning to write an article for Saint-Germain. If it is possible I want your precious help. If you know any evidences or a legend about his paintings. I know that he was a grait painter and that he could paint like Raphael etc. Is there evidences or legents that painting we already know in museums are not from the artist but from Saint-Germain's hand? I know from an article od Prof. Giuseppe Grazzini, that he used to use a mark at a corner of the painting in order to know that it is now the original. Does anyone know anything about this mark? Vagelis Sykiotis, M.Phil. Email: vagelis_ks@hotmail.com
- I would like to kindly ask for your help with the following text (translated) from a Franco-Venetian poem (ca. 1325), spoken by an Arab: "I was born under the influence of a planet, Chavachabas. This is how the ancient Saracens call it. Chavachabas is a planet made in such a way that it does not accomplish its course neither in 20 nor in 26 years. It has such virtue that he or they who were born when it overshadows Çeli - which is another star/planet in the orbit of Jovi. The flesh of he who was born under this influence In all parts is stronger than emerald." It sounds like a riddle, but if we take the references as astrological/astronomical, what could they refer to? Could Chavachabas refer to Arab. "kawkab" (=star) or Heb. "kochav" (star or Mercury)? I found a reference on the web to "Kaf-Waw-Kaf-Bayt" as Mercury in a version of the Qabbala (Revived Qabbala by Soares). 20 and 26 years is a mystery, as I don't know of any orbital period this could refer to, but maybe it is refers to ages as age of a person? Is Çeli a reference to Arab. "Zahil" (=Saturn), or maybe to Zenith? What about Jove? And is the emerald a reference to Mercury again (Vedic astrology, not sure whether this applies to other astrologies

too)? I know that the author was well-read in the Qabbalah and Alchemy. Any help with this would be highly appreciated. Dr. Klaus Schwienhorst, Language Modules Coordinator, Centre for Language and Communication Studies, Arts Building, Trinity College Dublin 2, Ireland. Phone: Ireland +1 6083316. Fax: Ireland +1 6082941. Email: kschwien@tcd.ie . Web: Klaus at CLCS Campus (<http://kontakt.tcd.ie:7000>). Homepage: <http://www.tcd.ie/CLCS/assistants/kschwien.html> .

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EDITORIAL

From the Editor ([Duane Saari](#))

How can we describe alchemy to ourselves as students, apprentices, practitioners and masters of the Art, or to interested others? The menu of choices is ancient, rich and varied. Alchemy has received the stamp of its unique and significant nature over eons from countless Egyptians and their teachers, Arabs, Jews, Greeks and a plethora of European cultures. The Art continues to be practiced and developed today by alchemists working in their homes, under the cover of scientific labs, in societies and institutions that give them resources and support. However it is done, alchemy develops like a tree – a tree of life – that grows at its edges in response to the pressures of its environment and the expanding impulse of its seed.

Alchemy has been described throughout eons in an honored tradition of master to apprentice consisting of instructions, procedures and secrets spoken by the voice of experience. While some masters as well as some charlatans have recorded information related to the practice and to the secrets in alchemical texts, it is very taxing and very frustrating to find the pearls of truth among all the shells in this sea of writings. Yet hiding the true Voice of the masters in the most demanding of places is the way to ensure that the secrets of alchemy are discovered only by those passionately committed to their proper use.

So, perhaps, it is the Voice that connects the master with the apprentice and ensures that the art of alchemy will be transmitted down through the ages. If this is so, then we all – enquirers, apprentices, practitioners, and masters of the Art – hear or speak the Voice. It can be found in many places and heard from many people; the successful practice of the Art depends on our ability to discern the one, true Voice among the many.

This issue of the Alchemy Journal is dedicated to the Voice in some of its many forms. Our featured articles include the voice of a practicing alchemist in Portugal – Rubellus Petrinus – describing the Art from his perspective and the voice of a poet – Durand von Meissen – expressing his view of the

journey along the path of spiritual alchemy. We also offer for your consideration the laboratory procedures of Dr. Fabrizio Tonna speaking about his search for the Tartar of Paracelsus.

And, it is with great pleasure, that I announce that future issues of the Alchemy Journal will include a forum for the voices of our students who are enrolled in the Alchemy Home Study Program (<http://www.alchemylab.com/courses.htm>). Initially, I will publish excerpts from the papers of students, with their permission, who are working within a structured learning environment to discover some of the principles and laboratory procedures of alchemy.

As always, the Alchemy Journal welcomes the voices of all of our readers and encourages your comments and submissions of articles for publication.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

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Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>

- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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What Is the Goal of an Alchemist?

by [Rubellus Petrinus](#)

What would one be looking for that would motivate them to study alchemy? Most people think of alchemists as "gold makers", probably because of the great masters' testimonies as to the transmutation abilities of the Philosopher's Stone. Those reports seem so sincere that they motivate us to press on with the study and practice of alchemy. But we see the transmutation as not the end of the work, but as the proof of the Universal Medicine. This is the main reason for our quest, as you will see.

That which we look for is not the transmutation of Mercury or Lead as described by Philalethes in the Open Entrance to the Closed Palace of the King and by Flamel in Le Brèvière. In this day and age, it would only make sense to make gold in great amounts as Flamel describes in Le Brèvière, or in a way that makes alchemy a fact of science:

“So, if you intend to make a lot of gold, dear nephew, which is never advisable because it can bring inconvenience and damage, put one hundred thousand ounces of quicksilver in a great iron cauldron to strong fire. When it is hot to smoke, have already prepared one ounce of scarlet powder of the fourth imbibition, wrap it with wax as a small ball and throw it on the said quicksilver smoking. The smoke will disappear quickly. Activate the fire and soon it will change, part in mass and part in powder of yellow gold that you will melt in a crucible. You will drain in mass or ingot and you will extract of this whole mercury about 99,170 ounces of pure gold, of unbeatable quality, that you will use as you find best. Here you are, dear nephew, much richer than all the kings, because you will have more than they and more than they can dispose of in their entire mundane kingdoms. But you make gold little by little, with prudence, without revealing anything to anybody and without ever trusting anyone.”

Make a transmutation with 100,000 ounces (3.300 kg) of Mercury? I am not able to comment on this because we don't really know what happened then, and have no way to believe in what Flamel wrote. It seems to be an exaggeration, but it would be very difficult to check out the truthfulness of this statement as it was written. Such an amount of gold, at that time, would have been very difficult to pass undetected, and the owner of it would be facing many dangers including capital punishment – as Philalethes tells us in the Open Entrance to the Closed Palace of the King:

“Men are so eager to have this Medicine that your very caution will arouse their suspicious, and endanger your safety. Again, if you desire to sell any large quantity of your gold and silver, you will be unable to do so without imminent risk of discovery. The very fact that anyone has a great mass of bullion for sale would in most places excite suspicion. This feeling will be strengthened when people test the quality of our gold; for it is much finer and purer than any of the gold which is brought from Barbary, or from Guinea Coast; and our silver is better even than that which is conveyed home by the Spanish silver fleet. If, in order to baffle discovery, you mix these precious metals with alloy, you render yourself liable, in England and Holland at least, to capital punishment; for in those countries, no one is permitted to tamper with the precious metals, except the officers of the mint, and the licensed goldsmiths.”

These days, gold can be sold in small ingots without this sort of problem. As long as it

has been duly analyzed and certified as to its purity, there will always be an interested buyer. To illustrate, I once wanted to sell a little over 250 grams of gold (in nuggets) that was purchased in Angola around the time of its independence. I went to a shop that was recommended to me, but I was told that they could not buy it until it had been analyzed for its purity and was given a reference to a firm that could do this.

I was able to personally help an employee there melt the gold with gas and oxy-acetylene torches. He put the nuggets into a small crucible and applied heat for 20 minutes or more. When it was melted completely, it emitted a dry, cracking sound. I thought this to be quite wonderful, and asked why it did this. He answered: "It is the song of purity; fine gold sings when melted." It was truly beautiful to see and hear. When it was well liquefied, he poured it carefully into small molds to prepare ingots. After it was cooled, he weighed it minutely in my presence and gave me a document certifying its purity, which he was qualified to do. The other day, I found the certificate; the gold was reckoned at 99.8 percent, just two tenths of a percent from pure gold.

I went back to the previous shop to sell it, and the proprietor (apparently quite a profiteer) said that he would buy it to do me a favor. I did a little calculation on his offer and knew that he was really trying to take advantage of me. I told him that he needed to pay me the market price discounted by the two tenths of a percent. He quickly considered that I must be "inside the business" and agreed to the price. He did, however, want to pay me in bank notes which are a bit dangerous when traveling, but, after some discussion on the matter, I got him to pay by check. This increased his admiration because he usually bought gold from people who are in need of fast money, but this was not my case.

I just told this story to let you know how these days, you can always find a buyer if you just go through the formality of certification and have proper identification. In the case of the modern alchemist, it would just not make sense to make gold by transmutation, because the Philosopher's Stone has other much more interesting characteristics and is actually more valuable than gold. Let us see how Fulcanelli describes these characteristics in Dwellings of the Philosophers:

"The masters of the art teach us that the goal of their labours is triple. What they seek to realize first is the Universal Medicine or the actual Philosopher's Stone. Obtained in a saline form, whether multiplied or not, only to be used for the healing of human illness, preservation of health, and growth of plants. Soluble in any alcoholic liquid, its solution takes the name of Aurum Potabile (although it does not even contain the least atom of gold) because it assumes a magnificent yellow colour. Its healing value and the diversity of its in therapeutics make it a precious auxiliary in the treatment of grave and incurable

ailments. It has no action on metals, except on gold and silver, on which it fixes itself and to which it bestows its own properties which, consequently, becomes of no use for transmutation.”

“Finally, if we ferment the solid, Universal Medicine with very pure gold or silver, through direct fusion, we obtain the Powder of Projection, third form of the Stone. It is a translucent mass, red or, according to the chosen metal, pulverizable and appropriate only to metallic transmutation.”

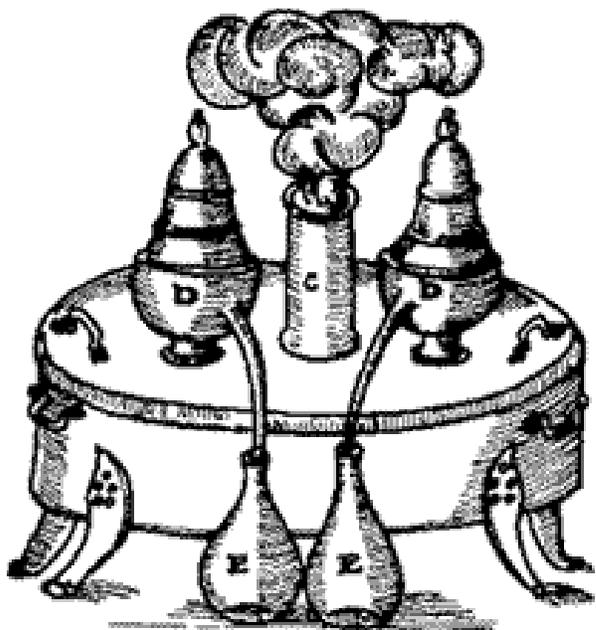
Here then, we see in the writings of a modern master that he, and probably our old masters, did not see gold as the main purpose. Their search was for the Universal Medicine that would allow a human being to live in perfect health and extend the normal lifespan. Today, with the degradation of the environment and rampant disease, this Universal Medicine would be more valuable than all the gold in the world!

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***Rubellus Petrinus** is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://pwp.netcabo.pt/r.petrinus>.*

An Extraordinary Pharmacy - Cohobation



By [Dr. Ajit Singh](#)

Cohobation in alchemy is the assembling of the purified elements. It is not concerned with the act of passing again and again a solvent over a substance to open it and to dissolve it. In alchemy, cohobation is the reassembling of purified elements obtained by means of spagyrisms. In principle, it occurs when reuniting the alchemical Sulfur, Mercury and Salt by following the techniques of spagyrisms. Once the cohobation is done, the product undergoes a long digestion at a constant temperature or a circulation.

The roots of spagyrisms go back thousands of years; a founder cannot clearly be named. The word spagyrisms was often used synonymously with the term “alchemie”. Spagyrisms is to be understood as a special branch of alchemy in which the essence of a plant is unlocked and/or transformed in a special manufacturing process. The spagyric method includes separation, purification and reunification. It comes from the etymology of the Greek word spagiry (Spao+ Ageiro) which means to separate and to reunite. Spagyric remedies were originally created by fermenting parts of wild herbs. This process produced concentrated aromatic solutions that were extracted and separated from the bulk plant matter. After fermentation was completed:

- 1) plant material was distilled in a special device;
- 2) the remainder was dried and burned up;
- 3) the ashes were extracted and purified via distillation, then recombined with the concentrated solution;
- 4) as a result, the finished spagyric essence contained the mineral constituent parts of the plants.

A spagyric essence is clear and colourless or yellowish and smells very intensively

aromatically. The nature of spagyric essences is subtler than that of spagyric tinctures. They are less “corporeal”, more “dematerialized”, and their effects are more penetrating but very subtle. Everything is subtler than with other extracts or even tinctures. Spagyric essences are therefore considered pure medicines. By the process of potentizing, the spagyric essence can also be prescribed homoeopathically as was done by count Ceasre Mattei, the inventor of electro-homoeopathy. Spagyric essences have a virtually unlimited life span. For their preparation, much experience is required in the art of distilling.

Production of the Spagyric Essence

All preparations contain the three philosophical principles:

- 1) Mercury
- 2) Sulfur (volatile & fixed)
- 3) Salt

The principles are extracting (separation), purifying (distillation, incineration, calcination, evaporation) and then reassembling (reunion or cohobation). Essences contain only the volatile constituents of the plants from which they are prepared since they are always distilled. All solids or nonvolatile components stay behind except part of the water - soluble salts - which is added to the essences at a specific time.

Method to be Followed to Obtain Cohobation (reunification of alchemical Sulfur, Mercury and Salt):

- 1) First of all, put our herb through a steam distillation so we can obtain its volatile oils. Then, place a 5000 ml round bottom flask into a sand bath. Pour 3000 ml of distilled water into the flask. Take a wide mouth double-jointed flask and place a small piece of filter paper inside the flask over the bottom joint. Add enough ground herb to the flask so it is half full. Next, hook up the reduction head and the distillation adapter. Finally, use a 2000 ml flask as a receiver at the end of the apparatus.
- 2) Turn the heat on low. After some time, steam will cloud up the double- jointed flask as it passes through it. Our distillation adapter also will become fogged. At the end of the drip tip we will see water droplets forming. The drops will fall into the receiver. After a few milliliters have collected in the receiver, we will notice that a colored oil is collecting on top of the water. When approximately 1500 ml of the water has been distilled over, turn off the heat and let the apparatus cool. Then, transfer the water and oil in the receiver into the oil separator.

- 3) Take the double-jointed flask off the distillation flask. Pour 100 ml of fresh distilled water into the distillation flask and hook up the entire apparatus. This entire process should be done at least three times to ensure that the majority of the volatile oils come out of the plant body.

- 4) While our second separation of the volatile oils is under way, we will gather the oils obtained from the first. To do this, simply open the stopcock at the end of the drain tube. Slowly drain off the water. When only a little water is left in the separator, close the stopcock. After each subsequent extraction of the volatile oils from the plant body, take what is in the receiver and place it in the oil separator. Drain the water out of the separator leaving the oil behind. Reuse this water for all of our subsequent separations of oil from the plant body. By the time we have extracted oil from 12.5 kg of plant material, we will have a few milliliters of pure volatile oil, i.e. Alchemical Sulfur.

- 5) Take the essence from the depleted body of the herb and place it into the wide mouthed 5000 ml round bottom flask. The water that was left from the separation of the volatile oils is now poured over the herb. Seal up the round bottom flask with a fermentation lock and place it in an incubator at 27 degrees C. In about two weeks, our plant body will have fermented and yielded up its Spirit i.e. alchemical Mercury. Distill off the Spirit as we have done before and rectify it seven times. Save the phlegm from the Spirit for later use.

- 6) Empty the remaining liquid and plant body left in the 5000 ml flask into a glass pot. Take the pot outdoors and boil off all the moisture. When the moisture is gone, the herb body will begin to roast; then, incinerate it. When the body has obtained an ash gray color, turn off the heat and let the pot cool. Grind and weigh the ash, set up the soxhlet extraction and extract the water-soluble salts from the ash. Evaporate the water from the salts in the oven overnight. Grind and weigh the salts; then place them into the kiln to calcine at 600 degrees C for one week. At the end of the week, turn the kiln off and let it cool. Grind and weigh the salts. Repeat the process of extracting, drying, grinding, weighing, calcining, grinding, and weighing two more times to get the hygroscopic Salt, the third principle.

- 7) Once we have got our hygroscopic Salt, it is time for cohobation, so pour our rectified Spirit - i.e. Mercury (already preserved) over the Salt - then add the volatile oils - i.e. Sulfur.

- 8) Allow the mixture to digest in an incubator at 30 degrees C for a week. Be

sure to slightly shake the container three to five times a day.

9) Decant the essence (spagyric essence) from the undissolved salts. It will be seen that the essence is now coloured yellow and smells strongly of the herb we used in the operation.

10) One drop in wine or distilled water will yield the full effects of the plant's medicinal nature. Save the remaining salt.

Dr. Ajit Singh practices electrohomeopathy and acupuncture as well as conducts research on medicinal plants in Punjab, India. He can be contacted at: drajit_7@hotmail.com.

Mystic in the Kitchen

by [Dorothy Bates](#)

Waiting patiently for the ritual to begin,
wrapped in her rough brown shawl,
she sits, placid, on plump haunches.

Sanctified with holy water,
dressed in a robe of silver,
she enters the crucible of fire.

In an hour, her transformation is complete.

A great cross cut deep into her belly,
she is baptized with salt, sweet butter and chives.

"Take," she whispers,
"eat....this is my body."

*Dorothy Bates lives New York City and has had poems published on the Internet (www.PoetryMagazine.com), magazines, including the Sedona Journal of Emergence, and in an anthology of poems: *Off the Cuffs: Poetry by and about the Police*, Soft Skull Press, 2003. I would like to share the story Dorothy told me about the origin of "Mystic in the Kitchen": "As for the poem, I had often noticed that baked potatoes look like little fertility figures and during one extreme experience with Kundalini, I had telepathic communication with plants, animals, etc. The plants are very loving and I sensed that they are happy to sacrifice themselves -- and so, this poem." Dorothy can be contacted at: Dbates3809@aol.com.*



Venus Transit of June 8, 2004 - A Breakthrough of Intuitive Awareness

by [Carl-Johan Calleman and Anders Bjarstedt](#)

The Venus Transit of June 8, 2004 is clearly the astronomical event of the year. But it may be much, much more than that. The Venus Transit has always preceded great breakthroughs in human consciousness and played a very significant role in the Mayan Calendar. It is also a turning point in the Vedic tradition. According to the Indian avatar Sri Kalki Bhagavan, the Venus Transit of 2004 will be the actual starting point of the Golden Age, a process that will come to an conclusion at the next Venus Transit in 2012. This article presents the significance of the Venus transit on June 8, 2004 in its larger context and in relation to the Mayan Calendar.

To begin with, a Venus transit is an astronomical event where the planet Venus passes between the Earth and the sun - a sort of eclipse. Venus transits lasts for 6-7 hours and come in pairs separated by exactly 8 earth years minus two days. As far as human measures go such pairs of transits occur only rarely. Below is a list of the years of the most recent occurrences, where the

second transit in the pair is given within parentheses:

- 1518 (1526)
- 1631 (1639)
- 1761 (1769)
- 1874 (1882)
- 2004 (2012)

Since there is no person alive today who was born in 1882 or earlier the Venus transit in 2004 will be everyone's first such experience. What may we then expect from this occurrence? To find out it is certainly worth studying what happened in the world earlier in the first of these

pairs of transits. We may then note that 1518 was when the first circumnavigation of the globe by Magellan/del Cano was launched (they set sail in 1519). The impact on the minds of people of this accomplishment was enormous. Through their journey these captains had shown in practice that the world was not flat, but spherical. In the following years a new world view emerged in which it was clear that humans inhabited a globe. The time of speculation was over and this may be said to have been the first step in the development of a Global Brain.

The next pair of Venus transits approximately coincided with the emergence of the first national mail services (Denmark, 1624; Sweden, 1636) and so also seems to be associated with human communications. Written communications between people, initially in certain countries, then became routine even over long distances. The second in this pair of Venus transits is the first that is known to have been observed by humans. In the Venus transit of 1761 there is much information to be found. The study of this event had long been prepared for by astronomers, who were planning to use their observations as a means of measuring the distance to the sun. This goal could however only be accomplished if observations were made all around the world, and for this to happen astronomers in different countries needed to collaborate. The transit of Venus across the Sun was observed in 77 different places ranging from Karesuando to Pondicherry including Tobolsk, Tahiti, Beijing and Philadelphia. The point to realize here is that this was the first international collaboration project ever in science. Never before had scientists belonging to different national academies collaborated and it was the Venus transit that compelled them to do so. It may in fact be asked if this was the first international collaboration project of any kind, wherein different nations collaborated as such.

Regardless, an important step was taken in bringing the planet together and it was initiated through an impulse from the Earth's sister planet Venus. Putting the idea of international collaboration into practice was a crucial step in connecting the different peoples of the world. The Venus transit in 1874 coincided with two very notable occurrences in the development of the Earth into a Global Brain: The founding of the World Post Union, and the completion of the Atlantic telegraph cable in the same year, which both marked fundamental steps in the development of global communications. In 1874, moreover, Bell had his first idea of a telephone, which was patented two years later. In this year it became possible, for the first time, for people to routinely communicate around the globe as rapid means for this were developed. Needless to say, today's Internet would not have been possible without these preparatory steps in the development of global telecommunications.



Considering the occurrences accompanying these earlier Venus transits, and the steps forward in global communications and the evolution of the global brain that these have entailed, it is timely to ask what will happen as the next one takes place in 2004. What events and changes will accompany this? A fundamental difference compared to previous transits is the advanced state of global communications that now already exists. Hence, almost everyone in the world will, through newspapers, letters, telephones and the Internet, have advance notice of this Venus transit. The new steps forward on the path of humanity will be taken within the framework of the Global Brain with its nerve threads, i.e. the telecommunications network, that already exist.

Although this development of the Global Brain has been favored by the energies of the katuns (periods of 20×360 days = 19.7 years) in the Mayan calendar in which the Venus transits

have occurred, it is hard to avoid the impression that the very transit of Venus across the sun has somehow served to concentrate these energies and has sent an intensifying beam to planet Earth. During the Venus transits the cosmic energies were thus strongly amplified. There are however many good reasons to believe that the Venus transit on June 8, 2004, in contrast to at earlier times, will herald a development of communications between human beings that is not based on technology. The chief reason is that we are now at a stage, the Galactic Underworld in the Mayan calendar, that favors the right brain half and the intuitive faculties of our mind that are mediated by this. And so, we may expect that the upcoming Venus transit will launch an era of communications utilizing mental rather than electromagnetic fields.

This new field, unlike gravitation in the National Underworld and electricity in the Planetary, will emerge as a synchronizing field of consciousness favoring spontaneous flow rather than linear planning. (Unfortunately it is not widely known that the different Underworlds in the Mayan calendar determine what fields are open to human beings to use for communications). Of course, this intuitive field may to some extent always have existed, but following the upcoming Venus transit human awareness of it will increase dramatically. This field favoring telepathic communication may be the most important factor in bringing about a harmonizing effect on the Global Brain. It is primarily mediated by the right brain half that at the current stage is favored by the cosmos, and may be the field of communication that turns the Earth into a new being,

Gaia harmonica. It seems obvious to a lot of people that the number of synchronicities (someone calling just when you think of him or her, etc) has increased sharply in recent times. Yet, these are really only weak premonitions of the full effects of the telepathic field that will now emerge. If a sufficient number of people become connected through this field we may expect that they will be able to harmonize their activities in a much more natural way than is currently the case.

If intentions or thoughts can not be hidden in this strengthened field of intuition an enormous amount of plotting against other persons, hidden agendas, etc, would become useless. Manipulation would cease. Hostile plans for deceiving others, in personal relations or in business, would lose their effectiveness. Plans for hurting others through crime, terror or warfare will become transparent. In general, it will be obvious to everyone when someone puts his own interest above the larger whole. Of course, that manipulative behavior or hidden agendas become clearly visible does not mean that they immediately would cease, but clear visibility would give others more of a choice as to how to relate to those with hidden motives.

Those that enter fully into this new field will themselves come to live in a world that is much more joyous than previously. Honesty and truthfulness will breed love. The downplaying of conflicts between them will allow them to function harmoniously amongst themselves. If we are able to co-create such a field we would start to become one in a very real sense. As we do, relationships between different individuals, or groups of people, will start to harmonize to a degree where it is obvious that hurting another is tantamount to hurting yourself. At the present time, this idea, that hurting someone else means hurting yourself however still has much the character of a "nice thought", something that expresses how you think things "should be" although they really are not. The added clarity of the new vision will alter this.

The breakthrough of a new level of telepathic contact would also mean that we add a new field of communication to the development of the Global Brain. This field would bring harmony, since through this everyone would be attuned to everybody else and to the purpose of the cosmic plan as well. While there may remain limits to our ability to enter other people's minds, it seems likely that our sensitivity to the existence of hidden compartments, stored hidden agendas, etc., in others will increase dramatically. Maintaining such will be a characteristic of those that choose to see the world through duality and separateness. Of course, if other people can read your thoughts and be certain about your intentions, many would feel that they would lose something from this. This would include many that have judgmental thoughts about themselves and so want to hide parts of their inner reality. In fact, many whose intentions are not aligned with the higher good of all will probably avoid breaking through into Oneness. While it seems obvious that even in the short term the survival of planet Earth will be favored by human beings getting to know how to utilize more extensive fields of telepathic contact, this would have implications that not everyone is likely to desire.

As should be obvious from the initial discussion Venus transits may be alone among astronomical events to have a track record that associates them with major steps in the

development of the Global Brain. (The completion of the Atlantic telegraph cable in 1874 may for instance be seen as the creation of a kind of corpus callosum connecting its Western and Eastern Hemispheres). Because of this track record the Oneness Celebration at this Venus transit is not just another one in a number of global meditations that for different reasons have been proposed in recent years. Rather, previous ones, most notably the Harmonic Convergence or Harmonic Concordance, may be regarded as preparatory for the Oneness Celebration, the Venus transit of June 8, 2004. This will carry the major breakthrough in the development of a new telepathic field on planet Earth, and the co-creation of this is a pre-requisite for attaining the Enlightened state of Oneness by the time the next in this pair of Venus transits occurs on June 6, 2012.

Now, of course, some will say that this field will just emerge regardless of what we do. "Did not the Venus transit in 1518 trigger the first circumnavigation of the Earth without this transit even being known to the world?" some may ask. Well, maybe we should not be so sure that our own participation is irrelevant. After all, what it is all about at the upcoming occasion is the emergence of a mental field that it is we, the human beings, that are the carriers of. It is entirely possible that a conscious participation and awareness is needed this time around. Maybe in fact those that participate fully in such a way as to receive the new light to the right brain half will be the "meek who will inherit the Earth".

What seems likely is that those that truly want to live in accordance with the harmonizing new field of Gaia harmonica should take the opportunity of absorbing the energy of the Venus transit fully and create such a field amongst themselves. This absorption includes the communication in our own individual brains between the logical left brain and the intuitive right brain, where it is now the latter that will be strengthened. And so, while it is possible that the new field will be there regardless of what we do, it is possible that to get an entrance ticket we need to act as co-creators. Integrating this intuitive field and unifying the mentalities of the brain halves, we may also surmise, are pre-requisites for attaining the Enlightened state in the years ahead. Although there are a few that may already have attained this state as individuals, in the case of the Venus transit we are talking about a major collective push towards that state; Mass Enlightenment.

The upcoming Venus transit will thus present us, individually and collectively, with a very important choice to participate or not to participate. To enter the new field or remain in duality. Telepathy is a meaningless concept if it applies only to a single individual. Only if a significant number of people break through to this new field of communication will any individual, in the full meaning of the word, be able to attain the state of Enlightenment. Thus, there is a need for a collective breakthrough into the new telepathic field of communication. This overall purpose of the Oneness Celebration of birthing a new field of telepathic communication has consequences for the type of meditation that we should conduct during this occasion. If we are open to letting Gaia develop a new field of telepathic contact, then the focus of the meditation should be to open ourselves up to this. Given that it is the right brain half, in resonance with the Eastern Hemisphere, that primarily will mediate this new field then this fact must be taken

into account in shaping your meditation. If we, in a meditative alpha state with eyes closed, visualize Light, Cosmic Intelligence, entering through our right brain, and then let this form an infinite loop including the left brain for a sustained period during the Venus transit, then this would mean that we could enter the new field of telepathic contact. If this happens we will eventually come to live in a completely open and honest world, free of conflicts. This love may be ours if we are open to the harmonizing effects of the new field!

Carl Johan Calleman has a Ph.D. in Physical Biology from the University of Stockholm (1984) and has served as a Senior Researcher of Environmental Health at the University of Washington in Seattle and as an expert on cancer for the World Health Organization. He is recognized as one of the world's foremost experts on the Mayan calendar based on the books "Maya-Hypotesen" (in Swedish, 1994), "The Mayan Calendar" (Garev, 2001) and "The Mayan calendar and the Transformation of Consciousness" (Bear and Co, 2004). To network the idea of a world Oneness Festival or if you would like more information, email info@onenesscelebration.com. Information on the upcoming Experience Festival, at which Dr. Calleman will be a featured speaker, can be found at <http://www.experiencefestival.com/kalki>.

FEATURES

From the Fire (by [Dennis William Hauck](#))

In my continuing efforts to bring the ancient principles of alchemy to fruition in the modern world, I have started another website devoted exclusively to this subject. I call this new kind of alchemy "*Alchemergy*" (pronounced "al-chem-er-gee"). The word *Alchemergy* is made up of several root words that evoke not only the energy and principles of transformation but also the *emerging* of a new way of working in the world based on the *merging* of ancient wisdom and conventional science and business. The component "erg" in *Alchemergy* is Greek for "work" (root of the English word "energy"), which represents the Great Work of personal and global transformation.

Like the multi-level meanings embedded in the word itself, the universal principles of *Alchemergy* are at work on all levels of body, mind, spirit -- on all levels of health, relationships, and business. The blend of scientists, philosophers, religious leaders, businessmen and entrepreneurs possible within the framework of the principles of *Alchemergy* makes it a powerful force for planetary, social, and personal transformation. *Alchemergy* focuses on dissolving structures and personal ego to release living essences and allow growth in any situation. As mathematician Alfred North Whitehead put it: "Nature is a structure of evolving processes - the reality is the *process*." Or in the words of Mahatma Ghandi: "You must be the change you wish to see in the world." *Alchemergy* is a compilation of proven techniques to transform the world on all levels of physical, mental, and spiritual realities.

As in ancient times, the Great Work of alchemy permeates every layer of our personal experience, our culture, the evolution of our species, and the dynamics of our planet and universe. These principles can be applied equally to such diverse areas as health and wealth, relationships and business. In my lectures to government agencies, HMOs, and corporations on the "Alchemy of Management," I have noticed a deep and growing desire for enlightenment in these traditionally "unspiritual" areas. Not only are individuals ready for such a unique blend of spirituality and business, but its principles hold the promise of a deeper transformation in society itself. This new approach, however, requires a change in our basic beliefs about the nature of money itself.

The first stage of practical transformation begins, as it did amongst the alchemists, with the search and accumulation of the First Matter. In alchemy, the First Matter is that amorphous, chaotic, potential energy that is shaped into something physically real by the focusing of mind or consciousness. In the modern cultural climate, nothing fits the description of First Matter better than the vitriolic "green stuff" that is the "almighty" dollar. It is the great and undifferentiated potential of money through which our dreams and images are turned into concrete reality. Remember, there is nothing inherently base or unspiritual in money. Like the First Matter, the chaotic and impartial substance can be used for good or evil. When accumulated with avarice and greed, money takes on the attitude of its possessor and becomes a force of lies and evil-doing, as it has at Enron, WorldCom, and hundreds of other corporations. When accumulated with compassion and understanding, however, money becomes a source of spiritual power whether it be in an individual's life, in a business, or in society.

If money is the First Matter - the agent of transformation - in today's world, then the First Matter of money is a vital principle in everyone's life. It is very simple, really. Unless we can free ourselves from the prison of working for someone else, of surrendering to another's goals and images of success, we will not have the time and clarity to transform our own lives. Unless we stop selling our life force for pennies in the service of some mechanistic bureaucracy, callous politician, or materialistic CEO, we will never wholeheartedly begin our own alchemy. Yet we have the potential to become the seeds of gold that finally transform the whole system! Each of us needs to create a personal Stone, a place of refuge and impermeability that exists in both mind and matter where we can create an environment that is true to our inner spirit. The same was true of every alchemist, whose first steps in transformation were always towards freedom and independence in the world. They realized they had to find a way of living long enough and comfortably enough to achieve their final goals, which would take many years of concentrated spiritual effort. They had to create enough wealth to set up a sanctum or laboratory to be free to pursue the Great Work. In today's world, money is the medium of

that environment. These are the hard facts of an imperfect world – which we should always remember are no less severe or immediate than Nature herself.

The idea that health and wealth are basic requirements to succeeding in the Great Work will shock many people. But it is time for a shock to our spiritual complacency. The stakes are much more serious than just individual transformations. The alchemy of the whole planet is at stake. The trend in the world is towards a growing duality of "haves" and "have nots" in which it takes wealth to enjoy health. The equity built up by a trusting middle class is being plundered by the forces of corruption, greed, and control. The methods of manipulation are so subtle that we will end up not even realizing we are living as slaves. In a static and salted environment in which the life force is stifled and controlled, there can be no more alchemy.

Obviously, *Alchemergy* is a work in progress, but it is also an opportunity to get on the ground floor of something completely new. Help us build it. Share your knowledge of how to gain personal health and wealth, so we may be armed and empowered as spiritual warriors in a leaden world. Alchemists everywhere, come out of the closet! Give us your ideas on how to develop the principles of alchemy in the modern everyday world! Leave your feedback and comments at www.Alchemergy.com or join the discussion group at <http://groups.yahoo.com/group/alchemergy/>.

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Alchemy Lectures and Workshops

Writing For Your Life: A Woman's Retreat At the Ocean

Author and shaman Robin Rice will lead a retreat on May 14-16, in Ocean City, Maryland. The event takes place in a lovely two 3-bedroom, ocean-view condos in same new luxury building. Be Who You Are Productions is committed to offering workshops that are as fabulous yet affordable as possible! Only \$169-\$299 covers both the workshop and full weekend accommodations (rate depends on room selection). You will also share with one other woman in the provision, preparation and clearing of one meal. One work scholarship is available. Accommodation Options: We will have three gorgeous private rooms available at the rate of \$299 for the weekend, two wonderful shared rooms (you will have your own twin or double bed) at \$239, and two comfy sleep sofas in the living room at the great bargain of just \$169! With only ten spaces, we are likely to fill quickly. Please call to reserve your space as soon as possible at 410-798-7392 or write workshops@bewhoyouare.com. Upon selection of your room, a registration form will be emailed to you. For more information about Robin Rice,

please visit www.BeWhoYouAre.com.

Sorcerer's Stone Lecture

Dennis Hauck will hold a lecture as part of the Sacramento Public Library's "Author Series" on Thursday, May 20, from 7:00 - 9:00 PM. The free lecture will be held in the Sacramento Room at the Sacramento Public Library, 828 I Street, Sacramento, CA 95814. The title of the lecture is "Sorcerer's Stone: Alchemy and Personal Transformation." For more information, email mtorrance@saclibrary.org or call (916) 264-2779.

Venus Transit: The Oneness Celebration

The Oneness Celebration during the Venus Transit of June 6-8 this year takes place at an amazing gathering of energies in the Mayan calendar. In the age old Tzolkin calendar the Venus Transit has been celebrated without interruption by the Mayan people for some 2500 years. The Oneness Celebration is a gathering in India and around the world celebrating the Venus Transit of June 2004 and a Meditation to focus on the Enlightenment of Humanity by the Year 2012. More information is available at <http://www.experiencefestival.com/topic/articles/article/2033> and http://www.experiencefestival.com/spiritual_retreat/ .

Herbal Alchemy Class

Learn how to make alchemical tinctures and elixirs from herbs and flowers right in your own kitchen. Discover the secrets of "charging" your formulations with healing energy and tailoring them for specific transformations. Make your first tincture in class – all supplies included free. Instructor: Dennis William Hauck. Tuesday September 14, 7-9 PM at the lecture hall of East West Books, 2216 Fair Oaks Blvd. (at Howe), Sacramento, CA 95825. Telephone: 916-920-3837. Email: ewb@eastwestbooks.com . Fee: \$10.

Crucible 2004: Alchemical Empowerment

The fifth annual **Crucible** event expands to a two-day format that combines a multimedia workshop, experiential meditations, and personal consultations. The all-day workshop will be held on Saturday, October 11, and the optional consultations will be on Saturday night and Sunday, October 12, at the Sierra 2 Center in Sacramento, California. Located on three acres of lush landscaping, the center is within easy reach of downtown and within walking distance of many restaurants, bookstores, and coffee houses. Next to Sierra Green park in the Curtis Park section of Sacramento, the center is known for its tranquil and inspiring setting. This year's event features powerful demonstrations of both spiritual and practical techniques in alchemy and will include live experiments and actual meditations used by the alchemists. There will be a refreshment stand and a vendor area offering rare books, recent titles, prints, tinctures,

colloids, essential oils, videos, audio tapes, and many more unique products. [More Information and Complete Schedule](#). Because of the individual work during this seminar, space is limited to 50 participants. Please register early! The admission fee is \$79 for Saturday's workshop. Due to popular demand, we are offering an optional second day for personal consultations. The fee is \$40 per person and will be scheduled for Saturday night and Sunday. Discounts for multiple registrations are available. [Register for Crucible 2004 Now!](#)

Send your event listings or announcements to editor@alchemylab.com .

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Announcements

- John Gilbert has introduced an excellent new newsletter called the **Gnostic News**. It is full of alchemical insights. View or subscribe at http://groups.yahoo.com/group/Gnostic_News .
- **Writers Wanted!** We are looking for articles on any aspect of alchemy, including biographies, historical materail, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your event listings or announcements to editor@alchemylab.com .

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Feedback from Our Readers

"So those avaricious idiots who thought to create gold from base metals were looking for some magic potion--and doomed to failure because the true transmutation takes place inside the person. With repeated boiling by kundalini fire, the gross body is rarified, purified. A putrefaction/coagulation takes place as the dross is burned away. What is left is a Phoenix, risen from the fire. And that Phoenix could create gold just by pulling it from the ether. So everyone who thought it was just either science or mumbo jumbo was way off the mark. It is a form of divine chemistry at work. And although gold is symbolic, one might just as easily turn water into wine or turn base metals into fishes and loaves. If gold is needed, then gold is what you form. But gold, as precious as it is in the eyes of men, is only one

manifestation. The gold that you can actually carry away with you from this earth is the gold formed within." - Patricia King < patking@midwest.net >

Send your comments to admin@alchemylab.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

Publication of this issue of the Journal finds me still listening for the voices of alchemy. The masters of our Art remain the primal source of the practice, the procedures and the path. Yet, those with ears to listen can hear other messages because our Art, while difficult to grasp and hold, is all around us and found in the least expected places. Last month, I had the good fortune to be asked to go to Papua New Guinea and set up an online resource center. As usual it was the unexpected that made the most lasting impression.

I discovered that the people living there have an almost visceral understanding of the principles of alchemy. While visiting a vanilla nursery, I was amazed to find out that the soil is so rich, or pregnant with possibility, the stake that growers put in the ground to provide support for the vanilla vine sprouts new roots, branches and leaves. The growers cut branches from the kavala tree to use as stakes because the kavala has the ability to regenerate itself in the soil and grow just enough to provide the sun filtering properties young vanilla plants need to thrive.

An image of the soil having some of the properties of our *prima materia* and the kavala as a local, growing, version of the Tree of Life stayed with me throughout the day. These images prompted me to speak that evening with my hosts, who lived in a small hamlet, about alchemy. Hesitantly at first, because the reception I receive from many people when I speak about alchemical principles is a blank stare, I shared some information about the concepts of Sulfur, Mercury and Salt and how they recreate the world in a process of transformation and increasing purification. My hosts, all men ranging in age from their 20's to 60's, responded excitedly and affirmed that they understood what I was saying. They shared many stories of the spirit that infuses their land and how they learned to live in a relationship with the land and the spirit as they went about their tasks each day.

One story was about the practice of chewing beetle nut. The nut grows abundantly in the bush and is collected and chewed by many adults and children. There is an art to the chewing which

involves three components – the nut, lime from coral reefs, and a mustard plant. The nut is placed first in one's mouth and the shell cracked then discarded. A small amount of white lime is added and carefully chewed with the nut because it can easily burn the inside lining of the mouth. This is followed by a bite of the green and yellow mustard plant that adds a spicy ingredient. The interaction of the three components in the mouth forms a new substance, colored red, that is the goal of chewing because it produces the desired effect – a sense of well being.

Now, to those of you who drew a deep breath and have not yet exhaled, let me assure you that I do not profess that beetle nut chewers on an island nation on the other side of the world are practicing alchemists. At the same time, will you not admit that there are similarities between the chewing and alchemical laboratory practices that are striking? Could it be that a synchronicity exists here because the Great Work lies at the heart of how the world we live in manifests itself? Could the essence of being human lie in the practice of the Art? Before you respond to my questions, read on and then answer; I will be listening.

This issue includes the voices of three very different authors speaking about the craft. Read Rubellus Petrinus' article about the goal of alchemy. Does it ring true for you? Read Dr. Ajit Singh's description of the laboratory practice of cohobation. Will it help you in the Work? Read Dorothy Bates' poem about cooking. Will you think of vegetables in the same way again?

Do you hear isolated voices, dear reader, or do you hear the sound of the Above and the Below?

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To

subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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The Tabula Smaragdina: An Interpretation

by [Catherine Glashan](#)

In the *Tabula Smaragdina* (Emerald Tablet) engraving by Daniel Mylius, Hell is represented by the Clouds of Unknowing which separate the realms of the Above from the Below: “They keep us from experiencing the mystical splendor of the Above.”

Anyone or anything, which stops, blocks, prevents the truth and knowledge from being pursued, gathered, made available to ourselves and others, is doing evil and can be considered evil. One penetrates the Clouds of Unknowing by pursuing the truth and the “One Single Truth” or what I call Absolute Truth. (The first rubric of the Emerald Tablet is: “In truth, without deceit, certain, and most veritable.”)

In the Inner Laboratory, one examines both or all sides of an issue. The nature of our

three dimensional reality is opposites and correspondences. Discovering the dichotomy or opposites and naming them is the first step (Calcination). In life, there are usually a myriad of more than two sides of an issue to consider. We have to be willing to look into all aspects of ourselves and look for the hidden truths (Dissolution). In the steps or process of thorough examination and discernment, that which does not pass the test of truth is released and let go of; thus separating the chaff from the wheat (Separation). In the engraving: "The empowered alchemist is symbolic of a successful integration (Conjunction) of the opposing forces to his left and right. Half his frock is black with white stars and other half is white with black stars. In other words, each side contains the seed of its opposite, so he has neither denied nor destroyed the compelling powers of the opposites, only integrated them into his own being." (from The Emerald Tablet by Dennis William Hauck)

The seed of truth may lie in both sides of any issue. Some truths are painful and must be accepted even though we may lose face (Fermentation). We must further make sure we are working with the highest truth we are able to discover after all the facts are dealt with (Distillation). Then, once we are sure we have all the facts, we know what we need to do, and we are *free* to proceed. We have penetrated the Clouds of Unknowing. Once we know, we can't un-know. With confidence, we have broken free to act upon our conviction for our highest good whomever else the truth may pertain to (coagulation).

The process for penetrating the Clouds of Unknowing is represented: "In the center of the Below, a hermaphroditic alchemist holds two starry hatchets, (swords of truth) which represent the higher faculty of discernment and the operation of Separation. The alchemist has cut the chains of unknowing that tied Sol and Luna to their duality and balanced the powerful forces of the sexual attraction. He has seen through the Clouds of Unknowing, gained his freedom from instinct, and realizes the powerful influences of the archetypal powers. The empowered alchemist is symbolic of a successful Conjunction (integration) of the opposing forces to his left and right." (ibid.)

In day-to-day life in our three dimensional reality of Below, there can never be total freedom from Hell. As the known always evokes the unknown, both Sol and Luna remain chained to the Clouds of Unknowing.

In our engraving a version of Hell is represented by Luna and the Stag Man. The Amazonian Moon-goddess, Artemis, was called the Mother of all creatures. Myth has it she was the Huntress, killer of all the animals to which she gave birth. Her Huntress aspect was another form of the destroying Crone or waning moon. She led nocturnal hunts. Her priestesses wore the masks of hunting dogs called *Alani* - the mythological hunting dogs who tore the Horned God, Actaeon, a sacred king of the Artemis cult, a man "turned into a stag," to pieces and devoured him.

My personal mantra for resolving dichotomy and creating the space for me to realize truth is: “Nowhere is it written (Mankind) a woman can’t make change once (they) she knows the truth and pursues it.” In seeking right knowledge, or truth, once one finds the Supreme Light of right knowing – reawakening - we are propelled into change. We are compelled to change our human ways to abide by the rules and laws of God. It is a great spiritual awakening to who we really are, what we are capable of, what advances in technology we can do for mankind, Mother Earth and our universe.

“At the very bottom of the page, one can find the purified Four Elements sealed or contained inside glass balls carried by two different birds. On the left, *Fire and Air* are under the outstretched wings of the Phoenix, a bird of myth and imagination that rose from the ashes of fire to be reborn, giving it dominion over the *spheres of Fire and Air*. On the right, *Water and Earth* are covered by the wings of a real bird, the *Aquila* or Eagle, who has dominion over the *spheres of Water and Earth*.” (ibid.)

Upon further examination, one can see the corresponding colors indicate the four elements as well. The entire left or Solar side of the central vertical line portrays the operation of Calcination; the rising elements of fire and Air. Fire bellows from the Earth of the mountain signifying the higher reality of fire of Fermentation that further purifies any dross not let go of during Calcination. Water spews forth from the mountain on the right (Lunar side) signifying the higher state of cleansing and sorting of the truths discerned during Fermentation in the 6th stage of Distillation.

“A line drawn from the Ferment Below to the name of God Above divides the engraving in half and bisects the alchemist through the middle of his being. That line, which is the Cosmic Axis or vertical axis of reality, connects him through the Tree of Gold and central Stone directly to G6d. It travels through all three realms, starting in the Physical Realm, transecting the psychological processes of the Realm of Soul, and reaching the highest point in the Realm of Spirit.” (ibid.)

The first thing I noticed is the rings give the illusion of yet another axis which is depth or height, a quality of a third dimensions in addition to the other two. The dot in the center of the inner most circle is the apex of this three dimensional quality featuring the jewel in the perfect setting. Just as this quintessence is the ultimate goal of the alchemist, where the Above meets the Below, where all things have been combined “gently and with great integrity” after rising upward through the seven steps of transformation

This wonderful engraving is a summary of how the Sulfur of our souls is exposed and purified in the Work. United with the Mercury reality of our spirits, it undergoes *Coagulation* to form the

Salt of the Philosophers, the immortal, permanently enlightened, and wholly incarnated state of consciousness known as the Philosopher's Stone. Like the concentric target that it forms at the very center of this engraving, this is our goal, our perfected being and ultimate home. The perfected soul is now able to enter the reality behind our reality, which is void of, or beyond, duality. The realm of prethought or coming into the word where *all* just is and from which *all* is created.

The transcended being is now free to cross the horizontal line and ascend into the light, both visible and not visible, of heaven, the Above, the indescribable sun behind the sun. He/she is now able to be one with the Monad God, who has four letters to his name that cannot be spoken, or the tetra, or forms of Mercury, the lamb which is the son or Jesus and Thoth. The Elohim or angelic realms are always present watching over the human on her/his spiritual path. The initiate with the perfected Soul and Spirit is now free to return to earth and in so doing purify the energies and life force all around her/him by their mere presence.

Catherine Glashan is an alchemical practitioner who makes individualized tinctures for her clients. She is a student in the Alchemy Home Study Program and wrote this article about the Tabula Smargdina in response to one of the questions in the Module One exam. She can be contacted at Cathrolf@sbcglobal.net .

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Alchemical Blending of Esoteric Perfumery



“Magick is as close as the scented air you breathe.”

by [Gail Adrian](#)

The sole purpose of alchemy is to take that which is gross and unrefined to transform it into perfection. Perfection, it is to be noted, is a process, not always a quantifiable end. Concurrently, the purpose of alchemical perfumery is to create a perfected and refined scent from the prima materia of individual aromatic materials.

It is most helpful to decide beforehand what energies and concepts you wish to aromatically highlight in your perfume/aromatic celebration. This will allow you to choose appropriate materials. *Bear in mind that in the creative process, what you intuit is equally as true and*

valid as written texts. Intuition is lunar, right brained, intuitive. Written texts, studies, etc are Solar, or left brained. Metaphysical work utilizes both the intuitive and analytical processes. No esoteric creation can truly be considered complete without the successful merging of these two modalities.

In esoteric perfumery, we are accessing our own inner knowledge. Some of us believe this wisdom has been gleaned over many lifetimes. In order to build your own expertise, and confidence in the present life, you must always go with your “gut feeling.” In time, the willingness to own your inner knowing will grow to the extent that your compositions and blends will be powerful and transcendent. Your ability to create them will be a source of joy for you and all who experience your labors.

Each of the following steps are, in the classic alchemical sense, celestially guided as well as influenced by your own efforts at self-purification. Using Dennis William Hauck’s Chart of Correspondences (A complete series of tables included in the Chart of Correspondences can be found at www.alchemylab.com), there are specific scent families that can be aligned with each alchemical process. They are:

Calcination: Biting, sulfuric brimstone

Dissolution: Acrid, vinegary

Separation: Sulfuric, rotten eggs

Conjunction: Chlorinic

Fermentation: Putrid and perfumed at the same time

Distillation: Fresh after rain smell

Coagulation: Flowery, heavenly scented

It is important to bear in mind that as artists, we have the power to determine for ourselves, just how literally we wish to stick to any definition. Sometimes, in the interest of our artistic evolution, it is necessary to expand or improvise upon these ancient definitions of scent. In fact, it is necessary for our own alchemical growth as artists. As previously stated, the purpose of alchemical perfumery is to create a refined, perfected scent from individual ingredients. These will comprise our *prima materia* or raw material. The following represent the operations of alchemical and astrological blending that represent the basic steps to alchemical transformation of *prima materia* in esoteric perfumery.

Calcination (Roasting, reducing)

Dissolution (Dissolving, breaking down)

Separating (Sifting, filtering, cutting)

Conjunction (Re-uniting, fixing)

Fermentation (Putrefying, digesting, congealing)

Distillation (Potentizing, multiplying)

Coagulation (Fusing, projecting)

Two other axioms in alchemy that are helpful to the alchemical perfumery are: (1) AS ABOVE SO BELOW. This maxim encourages us to understand that nothing of beauty is possible unless it is a reflection of the central, divine core of all things. When we are able to connect with Source, our work transcends who we are as limited ego to become refined and majestic, suffusing our work with greatness. (2) SOLVE ET COAGULA: DISSOLVE AND RECOMBINE. Each of the seven stages of alchemy requires deconstruction followed by reconfiguration. This process leads the alchemist to subsequent levels of transformation. We find this paralleled in perfume. Perfume is constructed in sequential layers of metamorphosis which exposes, through evaporation, a pageant of bouquets repeated over and over again until the final fragrant note is exhausted. Working tools such as scent strips and alcohol are designed to break apart the individual components of our perfumes. They allow us to examine each ingredient individually and in relationship to the composition. It is thus important to use scent strips at every phase

of perfume blending. Alcohol, with its high evaporative rate also succeeds in promoting maximum perception of the nuances of a perfume's layering. For this reason, it has a more "refined" effect than heavier bases such as vegetable oils.

Alchemical perfume must have, at its core, a "spiritual" reason for its existence. Expanding one's interpretation of the term "spiritual" allows for a greater diversity of spiritual themes. An important astrological configuration, a seasonal or earth-based celebration or a transcendent ritual such as marriage, birth, death, life transition, even the urge to express a personal inner struggle; all these can be elevated into a perfume that expresses the divine within the profane.

The Chymical Marriage

Alchemy, like all transcendent spiritual arts, requires the union of opposites. Through the mating of the royal couple, King Sol and Queen Luna, comes the perfect and individual magickal child. This resulting offspring is the Magnum 'Opus' or Great Work. Using the same terms to denote the concepts of expansion (Solar) and Contraction (Lunar), we can begin to build our perfume. The following lists the nature and correspondences of some of the alchemical archetypes as applied to esoteric perfumery.

Sol, The Sun, or King

Energetics

Reigning, Central, Constant, Burning, Initiating

Any Golden, or Orange Colored Warming Expansive dealing with Fire, Heat, Protection, Growth, Intellectual Knowledge

Solar Deities

Zeus/Apollo

Hera (Not strictly associated with the Sun, Hera was "mother to the gods" (3) and therefore corresponds to the Primal Energy of the Sun)

Ra

Osiris

Solar Oils:

Oranges and citruses in general

Saffron

Cinnamon

Clove

Myrrh

Frankincense (*This oil is included because of its ability to withstand heat in the desert climate from which it is located. Also, Frankincense corresponds to Christ, a Solar Deity*)
Rosemary and Mint (*These are in this list because of their abilities to open the mind and promote one-pointed concentration for the purpose of intellectual pursuits*)

Luna, The Moon, Queen

Energetics

Changeable, cool, wet, glowing, pearlescent, without a strong individual characteristic, able to highlight or reflect the qualities of the other ingredients around it.

Lunar Deities

Artemis

Selene

Hecate (many of the dark goddesses can be included here)

Lunar Oils

Sandalwood,

Artemesias,

Davana,

Violet Leaf,

Tuberose (for its ability to induce trance)

Myrtle

Bays

Blending for the Spring or Vernal Equinox and Energetics of the Spring Equinox

Spring:

Rebirth, Mother, Rediscovery, Reconnection, Vegetal, Floral, Green, qualities of light
Myths of Motherhood, Regrowth, birth.

Deities:

Demeter

Persephone the spring maiden, (As Kore, her other name would be more associated with Fall)

Mars

Ostara

Flora

Vernal Equinox Aromatics:

Maternal:

Wheat
Blue Chamomile
Rose

Daughter:

Narcissus (sacred to Persephone)
Myrrh (for its erotic invitation)

Mars: (Arian and therefore appropriate to Spring):

Saffron (can also be classified as solar)
Coriander
Cumin
Pine

Aries:

Pepper
Juniper
Marjoram

General:

All Seeds
Young Grasses
Early Florals

Also helpful would be those aromatics pertinent to the sign of the moon during the Equinox event. The blends created for an Equinox deal with balance and the impending shift from perfect poise to a gradually changing predominance of opposition regarding either light to dark, or dark to light. When blending for the Equinox, the concepts of both balance and imbalance hold equal insight.

Questions to consider when blending for the Equinox: What materials will reflect total center? To where is this central instant of concentricity cycling? To cold? To heat? To movement? To stillness? Each of these aspects, when asked in a contemplative state will both define your perfume as well as facilitate illumination toward wisdom.

Questions to consider when blending for a seasonal event: What season is it? Do you wish to celebrate the perfect balance or movement away from this point? Do you wish to

celebrate what has been before? Do you wish to celebrate what is to be? Do you wish to attract, clear out, or just reflect what is?

While this is not a complete list hopefully these questions will stimulate your own internal perfume artist. Alchemical Perfumery is not an end in itself. Rather, it is a metaphorical process that leads us back to our true selves. Esoteric perfume blending is a powerful art form expressive of unfoldment into the Divine. Both technically challenging and symbolically provocative, esoteric perfumery provides us a variety of experiences that demand our greatest efforts intellectually, emotionally, and spiritually.

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- www.alchemylab.com (Alchemy from Dennis William Hauck)
- www.skyscrip.co.uk (Astrology)
- www.renaissanceastrology.com (Christopher Warnock's traditional astrology site)
- <http://www.cs.utk.edu/~mclennan/BA/PT/PT.html> (John Opsopaus' Pythagorean Tarot)
- <http://www.mythinglinks.org/home.html> (Kathleen Jenks, Phd Excellent myth resources)

Gail Adrian, Fragranceur® is a botanical perfumer specializing in custom biographical perfumery. Copyright 2004 Gail Adrian. All Rights Reserved. You may reach her through her website: <http://www.gailadrian.com> or by phone: 201.444.3628.

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Spiritual Capital: Wealth We Can Live By

by [Danah Zohar and Ian Marshall](#)

Our capitalist culture and the business practices that operate within it are in crisis. In fact, global business can currently be described as a "monster consuming itself." This definition stems from the fact that the underlying ethos and assumptions of capitalism, and many of the business practices that follow from them, are unsustainable. Capitalism and business as we know them have no long-term future, and therefore limit the future of our culture at large.

However, it is my belief that a critical mass of individuals acting from higher motivations *can* make a difference. This critical mass of present and potential leaders can use their spiritual intelligence to create spiritual capital in their wider organizational cultures, thereby making those cultures more sustainable. The goal is to generate a capitalism that is itself sustainable and to create a world in which sustainable capitalism can generate wealth that nourishes all human needs.

The key word here is *wealth*. My own definition of wealth is "that which we have access to that enhances the quality of life." We often refer to an individual's "wealth of talent," "wealth of character," or "wealth of good fortune." The word itself comes from the Old English *welth*, meaning "to be well." But the dictionary definition of wealth emphasizes first, "a great quantity or store of money." Capitalism, as we know it, is about money and material wealth.

Spiritual capital, by contrast, is wealth that we can live by, wealth that enriches the deeper aspects of our lives. It is wealth we gain through drawing upon our deepest meanings, deepest values, most fundamental purposes, and highest motivations, and by finding a way to embed these in our lives and work.

Spiritual capital is a vision and a model for organizational and cultural sustainability within a wider framework of community and global concern. It is capital amassed through serving, in both corporate philosophy and practice, the deeper concerns of humanity and the planet. It is capital that reflects our shared values, shared visions, and fundamental purpose in life. Spiritual capital is reflected in what an organization believes in, what it exists for, what it aspires to, and what it takes responsibility for.

My use of the word *spiritual* in the definition of both spiritual capital and spiritual intelligence has no connection with religion or any other organized belief system. *Spiritual intelligence* is the intelligence with which we access our deepest meanings, values, purposes, and higher

motivations. It is how we use these in our thinking processes, in the decisions that we make, and the things that we think it is worthwhile to do. These decisions include how we make and how we allocate our material wealth.

Spiritual intelligence is our moral intelligence, giving us an innate ability to distinguish right from wrong. It is the intelligence with which we exercise goodness, truth, beauty, and compassion in our lives. It is, if you like, the soul's intelligence, if you think of *soul* as that channeling capacity in human beings that brings things up from the deeper and richer dimensions of imagination and spirit into our daily lives, organizations and institutions.

There is a crucial link between spiritual intelligence, spiritual capital and sustainability. It can be expressed as follows: *We need a sense of meaning and values and a sense of fundamental purpose (spiritual intelligence) in order to build the wealth that these can generate (spiritual capitalism).* It is only when our notion of capitalism includes spiritual capital's wealth of meaning, values, purpose, and higher motivation that we can have sustainable capitalism and a sustainable society.

Danah Zohar was born and educated in the United States. She studied Physics and Philosophy at MIT and then did her postgraduate work in Philosophy, Religion & Psychology at Harvard University. She is the author of the best-selling *The Quantum Self and The Quantum Society*, books that extend the language and principles of quantum physics into a new understanding of human consciousness, psychology and social organization. **Ian Marshall** is a Jungian-oriented psychiatrist and psychotherapist and the co-author of several of Zohar's books. He studied Philosophy and Psychology at Oxford University before entering medical school at London University. Excerpted from *Spiritual Capital: Wealth We Can Live By* by Danah Zohar and Ian Marshall (Berrett-Koehler Pub © 2004). See [New Releases](#).

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FEATURES

From the Fire (by [Dennis William Hauck](#))

There has been a huge response to my last column and the announcement of the new www.Alchemergy.com website. The idea of a new form of alchemy for modern times with modern wording and modern applications is a natural corollary to the fact that these ancient principles are universal both in space and time. While a few of my more traditional alchemist friends have accused me of going "practical" or even "mercenary," I can only respond that the alchemical Conjunction takes places in the real world, and it is

just as bad to be too spiritual as it is to be too materialistic. Balance is the key to becoming spiritual warriors engaged in transforming not only ourselves but the world and its institutions.

Many have asked what direction they should take to begin using the principles of alchemergy (or modern alchemy). There seem to be two main branches forming of how to apply alchemical operations to concerns of Health and Wealth. The Health category includes not only nutrition and spagyrics but also dieting, breathing techniques and aerobics. Also sparking renewed interest are traditional alchemical practices such as Tai Chi, Chi Kung, Acupuncture, Yoga, etc. The operations of purification and distillation of essences takes on new meaning when applied to the human body. On the other hand, in the category of Wealth, the focus is on joyful work, finding your dharma, spiritual products and franchises, liquidating cumbersome assets, conscious investing, transforming the workplace, and examining our relationship with money.

This is an opportunity to actually contribute to the growth of a new spiritual discipline. Please feel free to email me with your ideas and questions on alchemergy. Send me links to relevant websites and books. Let me know of any companies offering opportunities for income to spiritually motivated individuals. If you have time, write up your ideas and experiences on the power of alchemical transformation in your life for me to add to the website. Think about what it would really take for you to make yourself over. Think about new ways to apply the ancient methods of working with matter and spirit. Think about unifying science and religion. Think about transforming the lead of a politicized, secularized world of greed and competing religions and nations into a new world of gold in which the human spirit is exalted and freed -- no longer shackled to fear, dogma, and the egocentric control of those who would "rule" us into conformity with their own shortsighted vision of what is real.

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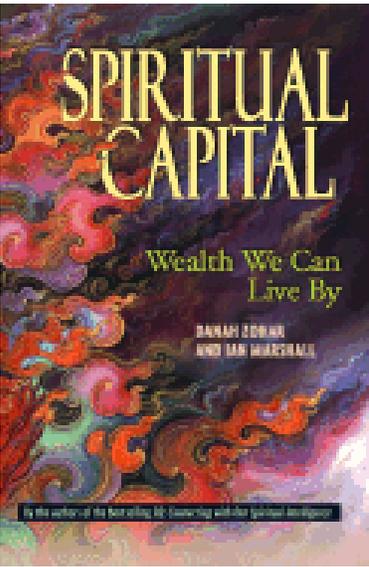
New Releases

Spiritual Capital: Wealth We Can Live By

By [Danah Zohar and Ian Marshall](#)

Published by Berrett-Koehler Publishers, Inc. ISBN: 1-57675-138-4
Cloth. \$27.95. Number of Pages: 173. Publication Date: May 2004

< To order this book online, click on bookcover.



Our world is at a crossroads; and we must choose between two alternatives. The first alternative includes capitalism and business, as we know them today. This alternative is one that includes an amoral culture of short-term self-interest, profit maximization, emphasis on

shareholder value, isolationist thinking, and profligate disregard of long-term consequences. This scenario is based on narrow assumptions about human nature and motivation. As a system, it is unsustainable, a monster set to consume itself. But there is another way. In ***Spiritual Capital: Wealth We Can Live By***, authors Danah Zohar and Ian Marshall make the argument that for capitalism to have a future, its focus must be changed from the single-minded accumulation of material capital to the accumulation of spiritual capital--a kind of wealth earned by acting not out of short-term bottom-line expediency, but by serving fundamental human needs. ***Spiritual Capital*** shows that capitalism--as we know it--materialistic, amoral, relentlessly exhausting the world's natural resources and the people who toil under the system--is ultimately unsustainable. Zohar and Marshall offer a vision of capitalism as it could be: a values-based culture in which wealth is accumulated to generate a decent profit while businesses act to raise the common good and ensure the sustainability of their enterprises. But this shift in culture requires us to understand the motivations that drive our culture. The authors offer a new way to systematically diagnose the motivational and emotional state of an organizational culture, one that both mirrors and extends Abraham Maslow's well-known pyramid of needs. They then introduce the concept of spiritual intelligence (SQ), and describe how it can be used to shift individuals in our culture from a state of acting from lower motivations -- fear, greed, anger, and self-assertion--to one of acting from higher motivations -- exploration, cooperation, power-within, mastery, and higher service. Zohar and Marshall describe how this shift can actually happen and can be diagnosed in a given organizational culture. They look in depth at eight issues that dominate corporate culture and how they are influenced by the processes of SQ transformation and they discuss the leadership elite who must be the ones to bring about and embody this cultural shift. Finally, the authors argue that spiritual capital is still a valid and workable form of capitalism, and summarizes what we, as individuals, can do to make it happen.

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Alchemy Lectures and Workshops

Herbal Alchemy Class

Learn how to make alchemical tinctures and elixirs from herbs and flowers right in your own kitchen during this class in **Sacramento, California**. Discover the secrets of “charging” your formulations with healing energy and tailoring them for specific transformations. Make your first tincture in class – all supplies included free. Instructor: Dennis William Hauck. Tuesday September 14, 7-9 PM at the lecture hall of East West Books, 2216 Fair Oaks Blvd. (at Howe), Sacramento, CA 95825. Telephone: 916-920-3837. Email: ewb@eastwestbooks.com . Fee: \$10.

Paranormal Conference

The Second Annual Pacific Northwest Ghost Hunters Conference will be held Friday and Saturday, September 24 and 25, at the University Heights Center in **Seattle, Washington**. The conference is sponsored by A.G.H.O.S.T., which is the most advanced technical paranormal research group in the Pacific Northwest. The Conference, open to the public, will bring together speakers, workshops, exhibitors, vendors and everyone interested in the paranormal for an enjoyable and exciting exploration into paranormal activities. Dennis William Hauck will be a featured speaker at the Conference and will discuss his own paranormal and mystical experiences and investigations. For additional information, call (425) 246-1104 or email AGHOSTConference@yahoo.com . Website: www.Theresaghost.com

Modern Alchemy Workshop

An all-day workshop on Modern Alchemy will be held in **Seattle, Washington**, on Sunday, September 26, 2004, led by Dennis William Hauck. Spend a day with one of the world’s few practicing alchemists, as he reveals ancient methods of transformation and helps you apply them to your own life. Learn how the alchemists worked simultaneously on all three levels of reality – the physical, the mental, and the spiritual – to achieve their transmutations. Use their secret drawings and meditations to achieve higher states of consciousness and penetrate the illusions of everyday life. Learn to work with the metals within and change your personality (your personal “temperament”) from lead to gold. Enter the sacred space of the inner laboratory to create the Philosopher’s Stone, an incorruptible state of consciousness the alchemists used to explore and work on different levels of reality. This experiential all-day workshop will give you the tools you need to achieve lasting change within the framework of

life in the modern world. More information on modern alchemy is available at the speaker's website www.Alchemergy.com. Dennis William Hauck is the bestselling author of *The Sorcerer's Stone: A Beginner's Guide to Alchemy* and *The Emerald Tablet: Alchemy for Personal Transformation*, as well as numerous other books and translations on the ancient art. He is a popular lecturer who has appeared on over 300 TV and radio shows, including such national programs as "Extra," "Geraldo," and "Sally Jessy Raphael." 10:00 AM to 5:00 PM. \$79. Includes workbook. Space limited. Register early for this event! [Register Now](#). For more information, email Marcia Bower at mbower@alchemylab.com.

Crucible 2004: Alchemical Empowerment

The fifth annual **Crucible** event expands to a two-day format that combines a multimedia workshop, experiential meditations, and personal consultations. The all-day workshop will be held on Saturday, October 11, and the optional consultations will be on Saturday night and Sunday, October 12, at the Sierra 2 Center in **Sacramento, California**. Located on three acres of lush landscaping, the center is within easy reach of downtown and within walking distance of many restaurants, bookstores, and coffee houses. Next to Sierra Green park in the Curtis Park section of Sacramento, the center is known for its tranquil and inspiring setting. This year's event features powerful demonstrations of both spiritual and practical techniques in alchemy and will include live experiments and actual meditations used by the alchemists. There will be a refreshment stand and a vendor area offering rare books, recent titles, prints, tinctures, colloids, essential oils, videos, audio tapes, and many more unique products. [More Information and Complete Schedule](#). Because of the individual work during this seminar, space is limited to 50 participants. Please register early! The admission fee is \$79 for Saturday's workshop. Due to popular demand, we are offering an optional second day for personal consultations. The fee is \$40 per person and will be scheduled for Saturday night and Sunday. Discounts for multiple registrations are available. [Register for Crucible 2004 Now!](#)

Send your event listings to editor@alchemylab.com.

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Announcements

- **Magickal Activism Website.** A new website at www.magicalactivism.org is devoted to using magick, intention and ritual to manifest healing changes in our society. The first project is "Magic for Marriage." Through it, they are trying to coordinate magical people in all communities to focus their energies through a ritual to make same sex marriages

legal throughout the USA. Target date is July 1, on the full Moon. The website is operated by esoteric author Christopher Penczak, whose personal website is at www.christopherpenczak.com .

- **Writers Wanted!** The *Alchemy Journal* is looking for articles on any aspect of alchemy, including biographies, historical materail, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your announcements to editor@alchemylab.com .

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Feedback from Our Readers

"Hi ! I just wanted to take this moment to thank you for sending this journal to me. Each time I read the journal I find that I enjoy it immensely. Blessings always." - Pam (email withheld by request)

"Thank you so much for the Alchemergy perspective. I had always thought of alchemy and its transformations a lost art full of ancient references but now it has come alive and is living in me. Imagine if that happened to everyone in the modern world? We have knowledge and equipment that the alchemists never dreamt possible. Coupled with Hermetic understanding of universal principles, we could really change the planet!" - Dennis Rochavich <zendenny@yahoo.com >

Send your comments to admin@alchemylab.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

Friends, acquaintances, and colleagues often ask me why alchemical writings contain so many allegories, obscure terms, and cryptic symbols. They claim the stilted, dense writing style of the alchemists considered masters of the art, at best, make the time and effort required for research and study extremely unsatisfying and, at worse, hide the lack of significant truths or world changing principles.

Frankly, it has been difficult for me to explain such a self evident fact to many of these potential explorers of this important esoteric practice. If I emphasize the significance of the alchemical process of transformation and the need to make it available only to those who are fully committed, I am accused of being elitist. Should I raise the danger of the alchemical secrets falling into the hands of well intentioned but uninitiated, my explanation is often seen as self serving. So, I have searched for the combination of the essential reasons and their clear descriptions that convey what seems both true and natural to me. Happily, while reading one of the masters, I stumbled across both. In Fulcanelli's The Dwellings of the Philosophers, translated by Brigitte Donvez and Lionel Perrin, and published in 1999 by Archive Press, Eugene Canseliet addresses these issues in his Preface for the first edition.

Canseliet explains the secrecy of alchemical truths as a way of ensuring that the would be apprentice and ultimate adept is called upon and challenged to make a personal effort of such a degree that the resulting energy and passion are themselves part of the answers sought. "He would greatly delude himself who hoped to understand the secret doctrine after a simple reading. 'Our books have not been written for all,' repeat the old masters, 'though all are called upon to read them.' For each one of us must contribute his personal effort which is definitely essential if he wants to acquire the notions of a science which has never ceased to be esoteric. This is why the philosophers, aiming to hide its principles from the masses, have concealed the ancient knowledge in the mystery of words and the veil of allegories." The use of the word "masses" here is not intended to be derogatory, but simply a way of emphasizing that most people are only casually interested in alchemy and what it has to offer.

Canseliet goes on to say how he would answer the question raised at the beginning of this editorial. "These exclusionary rules have a profound reason. If I were to be asked, I would simply say that the privilege of science should remain the prerogative of a scientific elite." In response to the protests of elitism, Canseliet would offer this justification: "More often than not, that which could bring him (mankind) well-being turns to his disadvantage and eventually becomes the instrument of his ruin. Methods of modern warfare are, alas! the most striking and the saddest proof of this disastrous state of mind."

Will the words offered by this apprentice of the master, Fulcanelli himself, to explain the difficulty of penetrating the depths of alchemy be sufficient impetus for those explorers, whose efforts have failed again and again, to win them an understanding of our esoteric art? Perhaps not, but Canseliet does give a consolation prize for the determined. He reveals one of the keys to Fulcanelli's writings. "His method is different from that employed by his predecessors; it consists in describing in detail all of the operations of the Work, after having divided them into several fragments. He thus takes each of the phases of the Work, begins its explanation in a chapter, interrupts it to continue it in another, and completes it in a final passage. This parceling out, which turns the Magistry into a philosophical puzzle, will not frighten the educated investigator; but it quickly discourages the layman, incapable of finding his way in this labyrinth of a different nature, and unqualified to uncover the correct sequence of the manipulations."

After reflecting on the words of Canseliet, rather than an explanation of the reasons you may be frustrated in your quest for the secrets that lie within alchemy, I offer, my fellow seeker, only encouragement that you may discover the passion and commitment necessary to find your way.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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Electrohomeopathy and Spagyricism

by [Dr. Ajit Singh](#)

Inventor and Invention

The medical system of electrohomeopathy is an art of healing through herbs only. The inventor, Grafen Ceasre Mattei (Count Ceasre Mattei, 1809-1896), who was an Italian to whom the title of Count was later bestowed by Pope Pius IX, was very impressed by the art of healing of spagyricism and homeopathy. Due to the inspiration of these healing

systems, he developed a concept of healing by following the principles of spagyricism and homeopathy in the name of electrohomeopathy in 1865 at Bologna, Italy.

Electrohomeopathy, then, is a product of the well known, centuries old, healing systems: spagyricism and homoeopathy.

Spagyricism is the practical application of alchemy in medical treatment. The intellectual origin of spagyricism lies in alchemy. We can still find alchemical views and preparation processes today in Indian Ayurveda medicine and particularly in southern Indian Siddha medicine also.

In alchemical and spagyric methods, all of the plant's components are separated from each other, purified chemically, elevated energetically and then recombined in the original proportion. In fact, the spagyric word comes from two root words meaning separate and reunite. The result of this process is the preparation, with holistic balance,

of the original plants, as well as the original intelligence and life force of the plant, but with greater focus, intensity and healing potential. Spagyric medicines consist of the secrets of balanced powers and the structures formed by them.

Spagyrisms and homeopathy are two different healing systems whose conjunction emerges in the form of electrohomeopathy as an enhanced and very effective healing system with respect to both of these healing systems. The medicine was known as “electric medicines” in the time of Mattei because he gave his medicine this name for its rapid effects. Mattei’s treatment spread in Europe in the second half of the 19th Century. By 1884, there were 79 distribution centers in 10 European countries. It goes without saying that homeopathic practitioners protested the bitter profanation of homeopathy by Mattei’s secret medicines.

Law and Principle

Count Cesare Mattei described his prescriptions on the basis of the physiology of human organ systems. He stated that the human body is complex in its structure and function and no disease can be simple in its form. He also stated that organ systems work in coordination within the body so, whenever a disturbance or disequilibrium happens, it leads to complex symptoms due to the involvement of the coordination of different organs and organ systems of body. Thus, the Master suggested a compound medicine to cure the complex symptoms which result from the malfunctioning of the biochemistry of the cells and tissues of the body. Thus, to cure the complexity of the symptoms of the body, Mattei advised prescribing complex, compound medicines in which he expanded the principle of homeopathy from “Similia Similibus Curantur” to “Complexa Complexis Curantur”.

Another concept presented by Mattei is based upon the vitiation of lymph and blood. He argued that these two vital fluids are important and necessary for the health of cells and tissues of the body because only these two vehicles serve the purpose of nutrition supply to each proximal and distal cell of the body to keep the biochemistry intact within the cells. These two fluids are very good buffers that fight and resist the spread of any infection within the body. Whenever an infection is found in body, the root cause is always found in these two body tools, so they also mediate the transfer of the infection from one part of the body to another. Therefore, Mattei configured two specific groups of medicines to arrest the vitiation of lymph and blood which act as the preserver against the invading microorganisms of diseases. According to Mattei, “Life is in blood and lymph while disease is in its vitiation.”

Pharmacy of Electrohomeopathy

Electrohomeopathy medicines are purely herb based medicines and 114 plants are used in the preparation of these complex medicines. The medicines are prepared by following the three major steps of spagyricism: purification, separation and cohobation. The prepared medicines are prescribed homeopathically to the patient. In this way, electrohomeopathy is a complex art of healing with the effects of both healing systems - spagyricism and homeopathy. Mattei gave eight specific groups of medicine in addition to five "electricities", also known as the electric fluids, which are mostly used in making a compress for the body points. Mattei classified the medicines in groups as follows:

Name of Medicine	Action
1. Antiscrofoloso Group	For purification of the lymph
2. Antiangitico Group	For purification of the blood
3. Antilymphatico Group	For lymph metabolism disorders
4. Pettorale Group	For respiratory problems
5. Vermifugo Group	For all kinds of infective germs as well as worms
6. Antivenereo Group	For constitutional disorders as well as for venereal disorders
7. Febrifugo Group	For all kinds of fevers as well as for use as a nerve remedy
8. Anticanceroso Group	For all kinds of cancers (benign as well as malignant)
9. Five Electric Fluids	
a) Red Electricity	Stimulant
b) White Electricity	Sedative
c) Blue Electricity	Antihæmorrhagic
d) Green Electricity	Pain killer
e) Yellow Electricity	Intestinal remedy

In addition to these medicines, there are 36 electrohomeopathy injections that were prepared by Theodore Krauss, one of the great followers of Mattei.

Electrohomeopathic medicines are the medicines of the new age and all these medicines have the power to heal sicknesses simultaneously and effectively without any side effect to the sick body. All preparations are true spagyric preparations and are also based upon the concept of alchemy, a very old method to prepare gold from other metals. Similarly, when we combine the different spagyric essences of plants, the formation of gold in the form of electrohomeopathic medicines heals sicknesses of every kind. This method of treatment is widely practiced in India, other Asian countries, as well

as in the UK, Germany, Canada and the United States.

Dr. Ajit Singh practices electrohomeopathy and acupuncture as well as conducts research on medicinal plants in Punjab, India. He can be contacted at: drajit_7@hotmail.com.

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An Archetypal Meditation On the Above and Below

by [Ed Hirsch](#)

The vertical (Yang, "Heaven") and the horizontal (Yin, "Earth") are primary differentiations of Unity (Tao). Together they form a cross, generating Above-Below and Inner-Outer, and the three archetypes I call the Above, the Within (the point of intersection), and the Around. We experience the One

Presence as Transcendent ("Higher Power"), as Immanent within us ("Indwelling Light"), and as Immanent around us ("Universal Life"). In Christian terms, these correspond to Father, Son, and Holy Spirit, but the archetypes are universal. They are finite, spatial metaphors for differentiations of the One (infinite, non-spatial) Presence. In practice, the three archetypes are correlated with the threefold breath (inhale, retention, exhale) and body (head, trunk, limbs).

First, experience each archetype as a meditation in itself, combining deep sensing (Earth), feeling (Water), breathing (Air), and visualizing (Fire). Simple affirmations might also be used.

Above: This practice is based on a sense of Aligning (or Alignment) with the One as Verticality ("One," "I" and "Yes"). You can enhance this by placing the palms together at the brow with fingertips pointing upwards, extending the arms upwards, or by standing.

Feel your whole body/being as "I," and experience the levels of your being (including head, heart, and hara), all aligned as one with the One Presence. Inhale, receive downwards; exhale, release upwards. Or you might inhale, drawing upward from Below to Above, exhaling and receiving downwards.

Within: This practice is based on a sense of Centering, with the One as Center. You might use the hand gesture of placing the palms over the heart, or the palms together at the heart. Breathe and sense into the heart as a way of going into Center or Depth. Experience this as "I" that goes beyond the personal sense of oneself. Inhale, expand from Center; exhale, deepen into Center (or inhale, deepen; exhale, expand).

Around: This practice is based on the sense of Expanding to the Universal One, as a sense of All-Pervading Being. You might use the hand gesture of palms held up and facing outwards. Feel connected to the Whole, one with the Whole of Being. Inhale, receive from the Whole; exhale, release to the Whole (or inhale, expand to the Whole; exhale, contract to Center).

Three-in-One: Visualize the Above as a Sun or Source of Light above you. On the inhales, draw down its Light through the crown of the head, aligning with the Light. On the retentions, feel the Indwelling Light. On the exhales, release the Light in all directions, to all beings. You might use the three hand gestures with the three aspects of the breath in this meditation, or simply keep the hands still. In addition to visualization and gesture, you can mentally intone "AH" on the receiving of the Light (Yin) and "OH" on the releasing of the Light (Yang). Alternately, inhale and draw from both Above and Below into the heart, letting them blend on the retention. Exhale and radiate in all directions (Around).

The meditation might have several phases:

- 1)**(Earth)** Preparation: Draw in the Light, setting your intention; exhaling, clear a space by releasing tension and concerns.
- 2)**(Water)** Purification: Channel the Light to clear mind, heart, and body.
- 3)**(Air)** Service: Become a clear channel for the Light into the world, for the Eternal into Time. Freely receive, freely give.
- 4)**(Fire)** Unity: the Above, Within, and Around merge into One Presence. Abide in/as That.
- 5)**(Ether)** Integration: Combine all of these into daily living, as the practice transforms your sense of God, self, world.

The conventional sense of self and other, of space and time, of body and mind, are all transcended and negated, and then renewed as living forms of the One Presence. The

personal "I am," the "here-and-now" are transcended or emptied into the transpersonal "I AM," the universal "Here," and the eternal "Now," and these in turn are emptied into the personal and practical. This happens in both formal and informal practice, even in the duration of one breath.

Ed Hirsh is a poet and researcher in alchemical meditations. He has a poem posted at [Being and Relatedness](#). He can be contacted at presence@gnaccess.com .

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Jesus As Alchemist

(Excerpts from *Sacrifice, the Sanctuary, and Salvation*)

by [Collins Hamblen](#)

Jesus -- the Eternal High Priest.

But how does the act of Jesus' sacrifice then, some 2,000 years ago, help us in dealing with our sins now? Those priests were many because they were prevented by death from remaining in office, but he, because he remains forever, has a priesthood that does not pass

away. Therefore, he is always able to save those who approach God through him, since he lives forever to make intercession for them... For the law appoints men subject to weakness to be high priests, but the word of the oath, which was taken after the law, appoints a son, who has been made perfect forever. Hebrews 7: 23-25, 28, New American Bible.

Jesus fulfilled the requirements of living a life according to the law and, in offering his life in sacrifice under the conditions that occurred, fulfilled the spirit and intent of all temple sacrifices and thereby earned his place in the heavenly sanctuary as High Priest. He remains there to act as an active intercessor to all who ask for His help. It is this active role that has an effect upon our lives today. He acts as an advocate when we approach God in prayer through Him. He is always available to talk to and to hear our concerns on a personal level, to offer help and advice through the inspiration of the Holy Spirit. In contemporary terms, He's always on call. He is available 24/7.

Notice in the passage above that despite what Jesus has done, there still is an ongoing obligation to approach God and to seek intercession. The following passages further describe the role of Jesus as high priest and intercessor. Therefore, since we have a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast to our confession. For we do not have a high priest who is unable to sympathize with our weaknesses, but one who has similarly been tested in every way, yet without sin. So let us confidently approach the throne of grace to receive mercy and to find grace for timely help. Hebrews 4: 14-16, New American Bible.

Therefore, he had to become like his brothers in every way, that he might be a merciful and faithful high priest before God to expiate the sins of the people. Because he himself was tested through what he suffered, he is able to help those who are being tested. Hebrews 2: 17-18, New American Bible. With the guidance of our High Priest, through compassion and mercy, we come to a point where our hearts allow our eyes to see another's point of view. This puts things in a different light and often allows us to release our anger and fear. As one of our modern philosophers states, compassion is the key to ending hate.

Sometimes I wonder why are we so blind to fate? Without compassion, there can be no end to hate, no end to sorrow caused by the same endless fears. Why can't we learn from all we've been through, after two thousand years? Two Thousand Years - Billy Joel.

Time To Reap What We Have Sown!

God created a world in balance and gave us dominion over it. Through the exercise of free will, we have used our power of creation to bring the Earth to where it is now. This is the world we have created. What we are about to experience at the end of the age is our doing, not some judgment from God created at this time. God saw it coming and warned us, warned us about the kind of world we would create if we live outside His laws.

The harvest we are about to reap together is the result of the seeds we have sown over thousands of years. Each soul has its part in contributing to the chain of pain, so we all deserve to experience this together. So much comes from how we treat each other on a daily basis. As we exercise our will to get what we want, conflict sometimes arise. If conflicts are resolved primarily by the strong conquering the weak, then the chain of pain continues and builds. This only feeds the emotions of fear, anger and hatred. For the conquered, it builds and builds until one day the tide turns and it explodes in acts of vengeance, war and terrorism. Today, technology has empowered individuals. For better or worse, all now have the means to express their pain.

A better way to resolve problems is the way of daily sacrifice. We undo the chain of pain and bring balance into the world when we sacrifice a position to bring about compromise, when we feed a hungry stranger, mentor a wandering child, lend an ear to a sorrowful friend, confess a sin to the one wronged, cover for one who is exhausted, comfort the sick, help dig for survivors or devote time to prayer and communion with the Creator. This is the way to relieve the pain of others and ourselves at the same time. How many walk this path everyday?

As we approach the end of the age and forces converge to accelerate our growth, forcing the release of all suppressed pain, how many will take advantage of this rare opportunity and use the process to purge oneself and complete the path to holiness. Some will reach the point of living the way of unconditional love and thereby receive the seal of God. They will be illuminated with the light of God's love. These people will surely be transformed and rule with Christ.

When the Messiah returns, it is upon His personal power, and all those who are one with Him, that the veil will be dissolved allowing all in physical form to witness the glory of the heavenly host. The Antichrist will be destroyed and Satan will be removed from this world. We should all be very grateful to Christ for what He is about to do for us. The dissolving of the veil, though, and the resurrection of the faithful does not make saints of those who are not. Our journey continues as we are all called to follow His way, the way of love. It will take the thousand years under His leadership for all to achieve holiness.

When we have evolved to the point of willingly expressing the will of God, of treating all with unconditional love, only then will we take our place in the heavenly court and no longer need to return to the earthly cycle once we have heard our judgment.

The victor I will make into a pillar in the temple of my God, and he will never leave it again. On him I will inscribe the name of my God.

- Revelation 3:12, New American Bible.

The way to obtain the Christ Consciousness is through confession and the practice of daily sacrifice. This is the process whereby we do maintenance on our connection to the Source. This is the process whereby we remove blockages, the stones that block the flow of the river of life. It is when we have removed our blockages and love with an open heart, without judgment, as a child does, that we will experience the kingdom of heaven.

Call for Spiritual Warriors

As we approach the end of the age, all the accelerated forces we are now facing are geared to getting people to face and process their blockages. All blockages, suppressed negative emotions need to be released. When issues are not processed in a lifetime, they can follow a soul into the next life, so people may be dealing with issues from past lives also. If one's belief does not accept this as possible, then resolving it will be more difficult. When we don't get our growth lessons through prayer and communion with the Holy Spirit, then it takes crisis to get our attention. These forces will continue to intensify, for we must be cleansed before we can exist in the same vibration as the Messiah (Dan 11:35, 12:10, Zec 13:9). This is the purpose of the tribulation (Rev 3:18, 7:14). If we had chosen the path of love and obedience and had practiced daily sacrifice over the last six millennium, then this baptism of fire would not be necessary.

We need to be spiritual warriors in the end-times and realize what is really going on. One has to wonder at the things people are doing these days. Is everyone losing their minds? Perhaps not. For many, they just don't have acceptable ways to process their pain, so it comes out in unacceptable ways under pressure. Each person needs to evolve to the point of balance within themselves and then help others. We must all get out of our comfort zones and make ourselves available to others so that when they are ready, they may have an opportunity to confess and express their pain, rather than keep it suppressed inside. This can come in many different formats: confession to a priest, conversation with a friend, deep massage that touches the emotions, music therapy, art therapy, etc. Anything that helps to facilitate bottled up emotions coming to the surface and being expressed in an acceptable way.

Remember always that there is an army of spiritual help to call upon. Seek the guidance of the Holy Spirit. I invite you to accept Jesus as your friend, so that you will be able to ask for help. For who can ask for help of one they have rejected? Develop a personal relationship with Jesus, whereby you feel comfortable talking about whatever is on your mind. Use his blood, through prayer, to bring a proper sacrifice to the altar of your heart. Be a warrior! Confess well, empty oneself of self-importance and allow the unconditional love of the Holy Spirit to fill the heart. Do this daily and one will be guided to find the way to our inner sanctuary and peace. For it is at this place that one is most an individual and at the same point, one with the Almighty and everything that is around us.

(Editor's Note: The following three excerpts were selected for two reasons. The article is too long to publish in its entirety; however, the ideas presented in the excerpts are related to alchemical concepts. While I want you the reader to confirm this for yourself, I offer some possible ways of seeing such a connection. In the first selection - Jesus, the Eternal High Priest - God could be seen as the equivalent of the One Mind, Heaven as

The Above and Jesus, the Intercessor, as Hermes. In the second selection - Time to Reap What We Have Sown – the focus is on the power we have to participate in the creation of the world (an alchemical principle) and our accountability for the world we have helped to create. In the final selection – The Call for Spiritual Warriors – the second baptism of the Philosophers, the Baptism of Fire, is mentioned. This call is also discussed as a personal relationship with Jesus which is very similar in many ways to the relationship described in “Pymander – The One Mind: The Vision of Hermes Trismegistus.” Collins Hamblen can be reached at Lion and Lamb Productions <lionandlambprod@earthlink.net> . The entire article is posted on his website at <http://home.earthlink.net/~lionlamb/> .)

FEATURES

From the Fire (by [Dennis William Hauck](#))

The word “alchemy” is becoming synonymous in our culture with the idea of positive growth and perfection. Quantum physicists and psychologists muse about the “New Alchemy,” in which consciousness is seen as a force of nature – just as the alchemists believed. Leaders in such diverse fields as business management and software engineering are eager to apply the “alchemy” buzzword to breakthrough new techniques. Readers of the mega-selling Harry Potter series are spellbound by its magical characters and alchemical themes, which author J. K. Rowling freely admits she borrowed from alchemy books dating back over five-hundred years.

But alchemy goes back much further than that. Historians have traced its roots to the Amenhotep dynasty in Egypt – over 3,500 years ago. This ancient “spiritual technology” was always an odd combination of magic, religion, and science. It can best be thought of as a science of soul that sought to accomplish lasting perfection by working simultaneously on all three levels of reality (the physical, the mental, and the spiritual). To an alchemist, the success of an experiment depended as much on the quality of the physical substances as it did on the experimenter’s purity of consciousness, focused intent, and degree of spiritual maturity.

Changing lead into gold was only the outward metaphor of a larger process that involved the rejuvenation of the body, the integration of the personality, and the perfection of the human soul. Though they spoke of retorts, furnaces, acids and chemicals, the alchemists were really talking about changes taking place in their own bodies, minds, and souls. In our modern world, we have lost the magical connection to the universe that the alchemists sought to develop. Grown weary of New Age gurus and the spiritual supermarket approach to enlightenment, many modern seekers are starting to realize the authentic power of the ancient operations of alchemy.

However, where does one go to learn alchemy? There are no alchemists in the Yellow Pages; no modern university offers alchemy in its curriculum. There is not a single Hogwarts School of Wizardry to be found anywhere, yet that is what people are looking for. People in all walks of life are discovering that the images and methods of alchemy have great relevance in their lives. Beyond the merely curious and those attracted to the allure of the occult, there is a huge segment of the population seeking practical methods of personal transformation. Audience members often come up to me after my lectures and credit alchemical processes with altering their habits and lifestyles at a much deeper level than any other system they have tried.

Without a doubt, alchemy is coming back to life in the modern world with new terminology and powerful new applications. The ancient ways are working true transformations once again. The Alchemergy website at www.Alchemergy.com is devoted to just this kind of a rebirth of alchemy in the modern world. Please contribute your personal experiences, ideas, articles, and artwork on all aspects of modern alchemy to me at DWHauck@alchemylab.com . We are trying to make this new website a powerful resource and inspiration for personal and planetary transformation bringing alchemical principles back into the modern world.

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New Releases

Sorcerer's Stone: A Beginner's Guide to Alchemy

Published by Citadel Press, June 2004. Illustrated; 240 pages. ISBN 0-8065-2545-2. \$12.95

Reviewed by Alex Hayden < Hayden@flamelcollege.org >

< To order this book online, click on bookcover.

The author of this book, Dennis William Hauck, is a practicing alchemist versed in both Eastern and Western techniques of alchemy and widely recognized as one of the world's leading experts on the ancient art and the benefits it offers contemporary practitioners. Now, in Sorcerer's Stone, the first basic primer on the subject, he makes alchemy's secrets and powers accessible to everyone with the desire to experience physical, mental, and spiritual transformation. By providing clear explanations, moving meditations, and hands-on experiments making tinctures and elixirs, this beautifully illustrated guide passes on the knowledge and creative energy of alchemy's magnificent discipline—sending a golden arc of

learning from thousands of years in the past into your life today.

Hauck present a fascinating history of alchemy – from the ancient Emerald Tablet to modern quantum chemistry – and elaborates on its arcane principles in an intimate, conversational way that anyone can understand. His portrayals of individual alchemists (like Flamel, Fulcanelli, and Isaac Newton) bring them alive and show how they built on each other's work through an "Underground River" of secret knowledge passed down through the ages. He also knows how to repeat concepts at just the right time to give them added perspective and new relevance.

Moreover, Hauck makes clear that alchemy is a means of personal transformation that enables you to meet your highest potential as a human being. Although the alchemists spoke in terms of vessels, furnaces, and chemicals, they were really talking about changes taking place in their own inner nature. They worked with the archetypal energies of metals to change their own "temperament" from lead to gold – to rejuvenate their bodies, integrate their personalities, and perfect the very essence of their souls. The bizarre drawings and cryptic writings of the alchemists refer to specific operations that work on all levels of body, mind, and spirit. Today, enlightened physicians and healers are demonstrating that alchemical methods can protect and rejuvenate the body and even heal brain and spinal cord injuries.

Complete with alchemical engravings from the Middle Ages as well as insightful charts and diagrams, this illuminating handbook will teach aspiring alchemists the true art of transformation. Chapters: What Is Alchemy? | The Golden Thread That Runs Through Time | The Principles of Alchemy | The Kitchen Alchemist: Making Tinctures and Elixirs | The Ladder of the Planets | Saturn's Child: The Base Metal Lead | Jupiter's Rule: The Courtly Metal Tin | Mars' Challenge: The Angry Metal Iron | Venus' Embrace: The Loving Metal Copper | Mercury's Magic: The Living Metal Mercury | The Moon's Reflection: The Lunar Metal Silver | The Sun's Brilliance: The Solar Metal Gold | The Operations of Alchemy | Personal Purification | Becoming an Alchemist. The book includes an extensive glossary and resource guide. Order online at <http://www.crucible.org/Books.htm> .

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Alchemy Lectures and Workshops

A Day in the Alchemy Lab (Los Angeles, California. Saturday, November 13, 2004)

In this all-day workshop, you will be initiated into the mysteries of alchemy by practicing alchemist Dennis William Hauck. Using their original drawings and meditations, you will enter the sacred space of the inner laboratory and apply the same powerful operations used by the alchemists to transmute your personality – your "metallic temperament" – from lead to gold.

Experience the mercurial mind of the alchemists. Learn to create the Philosopher's Stone, an incorruptible state of purified consciousness where thought becomes reality. Don't miss this rare opportunity to work with an alchemist – and journey with him to that hidden dimension where our true power lies! Hauck is the bestselling author of [The Sorcerer's Stone: A Beginner's Guide to Alchemy](#) and [The Emerald Tablet: Alchemy for Personal Transformation](#). More information on his work can be found at his websites www.AlchemyLab.com and www.Alchemergy.com . Registration is \$40.00 (\$30.00 for LVX Members) and is non-refundable. You may reserve your space by check or money order made out to LVX Oasis. Space is limited to 40 people - so please reserve early. To register, go to <http://www.lvx-oto.org/home.shtml#> or email hermit@lvx-oto.org .

Unconventional Convention (Las Vegas, Nevada. November 18-22, 2004)

The Esoteric World News in collaboration with EWN Convention, Inc. will be hosting "The Unconventional Convention" at the Sands Expo Convention Center adjacent to the Venetian Hotel/Casino on the World-Famous Las Vegas Strip, Five (5) Days, Thursday - Monday, November 18-22, 2004. Robert Bartlett is one of the featured speakers. Robert is a modern day Alchemist as well as a professional Chemist for the past 30 years. Robert now teaches workshops on practical alchemical techniques, teaching people how to create their own simple alchemical elixirs for greater health and wellbeing. These elixirs are "charged" tinctures created by the spagyric process which purifies the entire parts of the herb and recombines them into a "living medicine" that works on all levels. To learn more about this metaphysical convention, the first of its kind, please visit www.ewnconvention.com. *The Esoteric World News* (EWN) is a long-established publication that features stories on metaphysical subjects from all over the world written by ordinary people who have had significant paranormal, psychic, UFO and spiritual experiences. This Unconventional Convention will bring together top speakers and presenters from all over the world to address a myriad of mystical and metaphysical subjects. For more information on the convention, please contact: Lorraine DiFelice or Sandra Mosher at EWN Convention, P.O. Box 14446, Las Vegas, Nevada 89114. Email: ewn@ewnconvention.com . Phone: (702) 289-7618. Website: www.ewnconvention.com

Send your event listings to editor@alchemylab.com .

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Announcements

- **Jason Wolf** - alchemist and artist - has opened a lively alchemical and hermetic chat forum for the public at <http://www.jasonwolf.com/alchemy/board> . His website is full of

hauntingly beautiful alchemical images that will stir ancient memories in anyone with an alchemical soul. He can be contacted at jason@jasonwolf.com

- **Writers Wanted!** The *Alchemy Journal* is looking for articles on any aspect of alchemy, including biographies, historical materail, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your announcements to editor@alchemylab.com .

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Feedback from Our Readers

"It has come to light, within my truth, and understanding of the world around me. That there is a new culture manifesting on the planet today. Since what I have seen within the knowledge and discipline of this rising culture. I have come to the conclusion that it is not contemporary knowledge, for my perspective has unfolded insights that seem to transcend contemporary spiritual teachings. Within the truth that I live, and the wisdom that has manifested because of the truth that I live. It seems that the wisdom and knowledge only reinforce basic teachings, but also seems to open a door, where if traveled through the basic teachings no longer apply. For me its like, the planet is going to evolve, within the new cycle any knowledge from the past that would be used to take someone to enlightenment no longer applies. Only the knowledge beyond the known teachings, will have any effect. And since the world is in the changing process, do you believe that there is a point where one has to say the past is the past, and the only knowledge that should be obtained should be of the future? Now not to say old teachings are bad, but more in terms like, people seem to place within the knowledge when, what, where and why. And seem to associate old teachings with old times. Although no one can really know till they have the experience. I see it as wisdom evolves and with in that, in the past many things could not be explained. And with things like quantum physics, old belief systems break down. Not saying that I'm taking out the divine, but within the scientific arena to keep the divine and to understand the universe from old truths applied and accepted through experience. It seems in the past wisdom would get you killed, in the age that we live in today such experiences no longer have the mystical appreciation, for there is no resistance on such a profound level. But because of that do you think that the knowledge that is emerging should be keep within the flock? Or just unleash it onto the world, and see what happens." - Kevin Sevall <alchemywizard101@yahoo.com>

"Kevin: I certainly agree with you in that the ancient teachings must be made accessible to modern people. The problem is you cannot present them to a culture that has advanced 5,000 years and has a entirely different perspective of nature. The alchemists said over and over again that the teachings must be a LIVING philosophy, that is alive in the heart. Only then do the teachings become a Stone, which can lead to amazing transformation. The Stone is that set of truths that are true and operate on every level of reality. The Stone, in my view, is a philosophical touchstone, a universal formula or attitude that can be applied to all situations. We have that in the ancient teachings, but it has yet not been carried through to the world. It is there in magic, the occult, Tarot, alchemy, and all the Hermetic sciences -- but is it living in the human heart today? Very rarely has it taken root. That is why I am seeking a new alchemy, which I call "Alchemergy" that is designed to live and grow in the modern mind. More at www.Alchemergy.com ." - Dennis W. Hauck <DWHauck@alchemylab.com>

Send your comments to admin@alchemylab.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

Time has been on my mind more than usual lately. The Fall Equinox just came and went. Many daily events as well as my meditations and recent readings continually remind me that the End of Time as we know it has been predicted by most ancient cultures to occur in less than a decade in 2012.

Time is essential to alchemy and the Work. It is at the core of the secrets of the Art. The most propitious time for the Work to begin is in the spring near the Spring Equinox. The movements of the planets, Sun and Moon – the basis of how we measure and keep track of time – is at the heart of many alchemical practices. Most of our laboratory procedures and our alchemical meditation practices are linked to an ideal starting time based on the waxing and waning of the influences of particular planets, the Sun and the Moon. Planetary charts that identify the correct time to begin a procedure or prepare for transmutation are important tools or knowledge for all Philosophers of the Art. Timing is everything to an alchemist.

Such timing is at the heart of one of the most ancient of alchemical documents found - "Isis the Prophetess to her Son Horus" - a fragment of a Greek text dated to the beginning of the first millennium A.D. In this text, Isis tells Horus, when he returns from his battle with Set to avenge

the murder of his father, Osiris, what she has learned about alchemy. Key to her revelation of alchemical secrets is “the necessary movement of the heavenly spheres.” Isis was not able to learn these secrets until the time was right. The Greek text tells us that Isis shared her newly discovered secrets with her son and taught him the three-fold transformation of alchemy.

Is one of these secrets our special relationship with time and the movements in the sky above us? This relationship seems limited now. We keep track of time’s passing and scheduling our lives based on a common agreement of how to count the hours and days. Perhaps, we need to rethink this relationship and ask ourselves: “Is there more for me to learn and know?” As alchemists, we work to achieve and support the Marriage of the Sun and Moon. Perhaps, we can also strive to form a Partnership with the Dance of Heavenly Bodies.

Future articles of the Journal will explore the possibilities of this partnership.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>

- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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Alchemical Art

by [Laurel Price](#)

My art is an alchemical process for me. My paintings are invocations of the energy I desire to access or express. I seek to transform and be transformed by the process of painting. Art for me is a direct way to access the right brain, archetypes and the collective unconscious. Images emerge from my unconscious and I begin to paint. I have no idea beforehand what desires to be born on the canvas. My paintings are in a process of becoming, just as I am. I could choose to change them at any time. Artists and alchemists both used many of the same chemical ingredients. I prefer to use oil paint as a medium, combined with gold, silver and copper leaf. I like to use complimentary colors to create energetic and dynamic tension, like yin and yang.

"There is only one religion, but a hundred versions of it" -
George Bernard Shaw.

I see alchemy as the perennial philosophy. Art is free and full of endless possibilities; therefore nothing is

irrelevant to me.

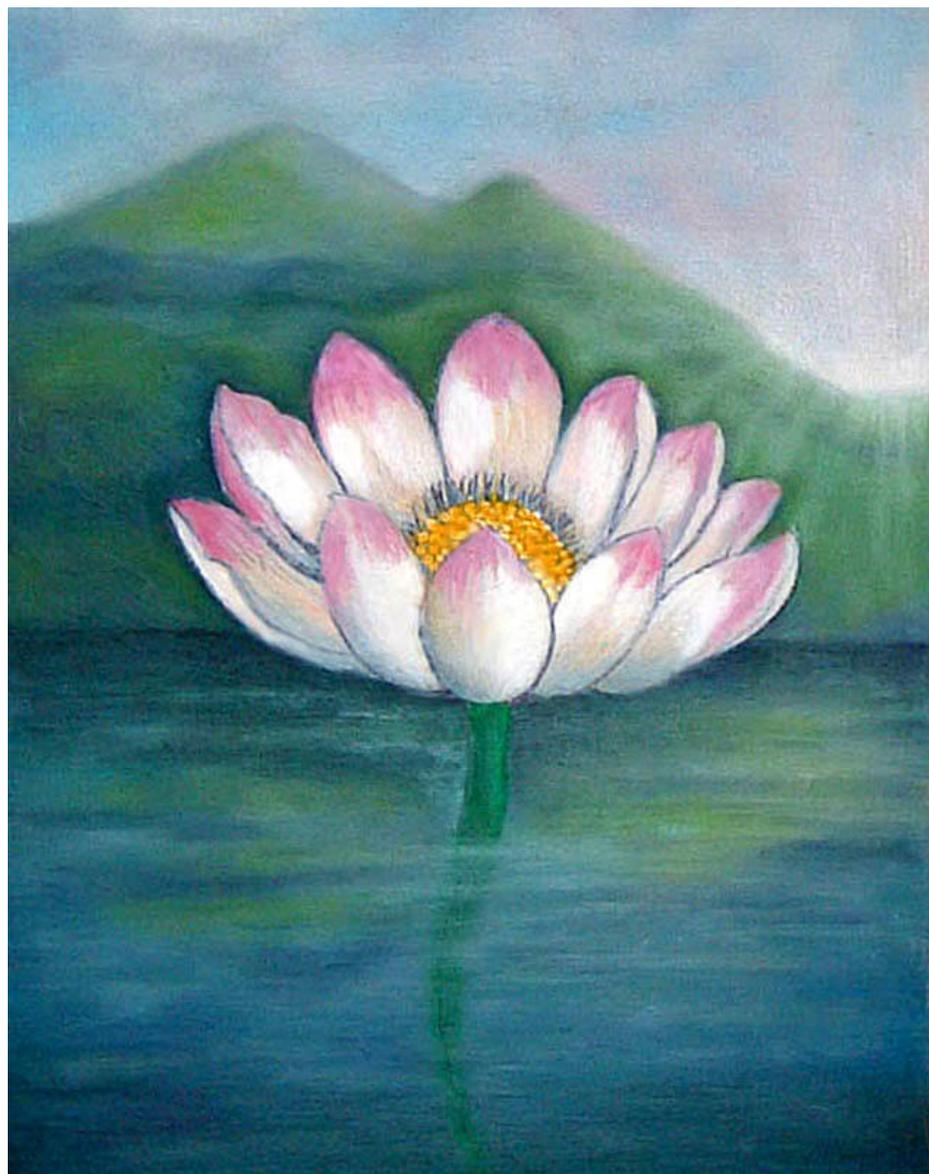
I use both Eastern and Western imagery in my paintings. I was not formally trained as an artist but feel compelled by an inner need to create. I have been influenced by transpersonal psychology, Jung, Taoism, psychedelics, astrology, shamanism, chi gong, mythology, nature, mysticism and life itself, all of which led to my interest in alchemy. My paintings are the visual fruits that grow from my quest for self-actualization. They are a record of my journey.

Phoenix (shown at left)

Oil and gold leaf on board.

Phoenix was my first oil painting. It was created at a turning point in my life. Both of my parents were gone, and I felt the need to re-examine my life and my past. I decided it was time to rediscover my childhood dreams, one of which was to become an artist, something my parents had always discouraged - thinking artists were "bums." I decided from then on I would do what my inner self desired to do. It was now time for me to give birth to my Self.

Phoenix is about rebirth. It is about rising from the ashes of the past and creating a new life. It is about the regenerative capacities of our soul and spirit. The Phoenix is consumed by the flames and emerges triumphant and transformed. After each ending is a new beginning. The light returns. The Phoenix rising from the ashes is an apt metaphor for the Winter Solstice, which is a celebration of the rebirth of the sun after a long, cold, dark winter. The fire element represents male yang energy, desire, intention, enthusiasm, will, creativity, personal power, passion, action and the force of the spirit. We all have the capacity to recreate ourselves. It is never too late to follow our dreams!



"Whatever you can do, or dream you can do, begin it. Boldness has genius, power, and magic in it." – Goethe

Lotus (shown at right)

Oil on canvas.

The Lotus was my second painting. I studied psychological astrology at The Centre Of Psychological Astrology, London, U.K. I discovered that I am a Plutonian, with Pluto conjunct Moon in the 8th House, in opposition to Sun in Aquarius conjunct Venus in Pisces in the 2nd. I also have Mars in Sagittarius. With such an abundance of intense fiery energy, my Lotus painting is my attempt to invoke my neglected Venus in Pisces.

I have always been very yang. Like many people in our culture, I was afraid my softer, yin, feminine side would be perceived as weak. After have developed a strong inner core, it was now time for me to explore this more gentle side of my nature. Lotus is about opening our heart, being receptive, blossoming and unfolding in a quiet gentle way. It's about allowing ourselves to feel vulnerable. It is about nurturing ourselves and others. Paradoxically, it takes a lot of courage to open ourselves to life! The Lotus is about emerging from a state of unconsciousness into consciousness. It is about allowing our true inner beauty and authenticity to shine forth, without armor and without masks. Most of all, it is about Love.

Laurel Price is an artist who lives and works in the United Kingdom. Her web site is: <http://www.alchimia.uk.com> and she can be emailed at: alchimia1@mac.com.

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Cooking For The Collective Unconscious: An Alchemically Enlivened Recipe

by [Craig Chalquist](#)

*We are the metals' first nature and only source
The highest tincture of the Art is made through us.
No fountain or water has my like
I make both rich and poor both whole and sick.
For healthful I can be and poisonous. -- Rosarium philosophorum*

Ars requirit totum hominem. ("The art requires the total man.") -- Hoghelande, "De alchemiae difficultatibus"

Coffee, toast, cake, pancakes, sloppy joes, scrambled eggs, and turkey with stuffing. At one time that summed up my cooking feats. Given that and the unevenly developed sensation function typical of an introverted intuitive type, no wonder dreams often find me fumbling with pots and pans, or even being clobbered by them. Although I doubt a home economics course would help any of me but my stomach to grow inwardly, I looked into alchemy to amplify the cooking symbolism produced by my unconscious. And what is alchemy?

The Search for the Stone

Once upon a time, introverted philosophers steeped in Mesopotamian astrology and pre-Socratic thought began learning Egyptian chemistry. In many ways, they were forerunners of scientific experimentalism. Working, often alone, in their mystically decorated laboratories, staring lovingly into their bubbling contraptions, their aim was to bring into alchemical (from the Arabic al kimiya) being a fabulous living amalgam called the Philosopher's Stone and thereby discover their own brand of salvation.

Legend had it that this Stone could transmute ordinary metals like lead and brass into gold; that it obliterated sickness and restored health; that it bestowed on the artifex ("artificer": the alchemical adept) long life and physical regeneration; that it provided a self-replenishing well of secret knowledge. Men and women dedicated their lives and sometimes lost them in their mystico-scientific endeavor to unearth Mercurius, the alchemical Spirit in the Stone, and thereby tap what Marie-Louise von Franz has called divine power in matter. There are wannabes and charlatans in every field. Some alchemists sought gold in order to be wealthy. But others had an amusing term for these money-chasers: "puffers," so named to caricature them as greedy kneelers blowing hard on the futile fires heating their simmering retorts.

The true alchemists believed in something else. They believed that all things evolve. And not only things classified as living. The alchemist recognized three kingdoms: mineral, vegetable, and animal. Corresponding to the sacred compounds Salt, Sulphur, and Mercury, each kingdom slowly metamorphosed into the next, base metals like iron growing eventually into gold, all minerals gradually becoming plants, plants animals. To accelerate this evolution: this the alchemist saw as his most holy, scientific responsibility. Although these researcher-contemplatives never found literal gold or immortality (the usual disappointment at rainbow's end for those who live out what should be lived in), they located something more precious than metallic wealth: an unintended glimpse, coded into their elaborate formulas, of the psyche's deepest patterns.

Nevertheless, for millennia the written works of the alchemists gathered dust in old libraries, the elaborate treatises scattered, discredited, and forgotten. Alchemy looked to the hyperrational eye of science like ersatz chemistry, a superstitious dabbling in physical impossibilities, just as mythology seemed a collection of dead explanations for natural processes. To the jealous eye of religious orthodoxy, alchemy was heresy pure and simple, a kind of do-it-yourself Gnosticism. So the potent imagery dreamed by artifex and soror mystica ("mystical sister": female alchemist) in their laboratory-shrines shuffled sadly from history's spotlight, leaving behind a handful of obscure terms like opus, reflux, and hermetic seal. Until C. G. Jung.

You can't read much of alchemy, or of Jung, without learning that he saw in alchemy's rich, magical, medicated symbolism the outlines of individuation, the lifelong enrichment of consciousness and its actualities by contact with the unconscious and its potentialities. Jung found in alchemy the bridge between Gnosticism and psychology and the historical counterpart to his concept of the collective unconscious. He discovered that the artifex, the alchemical researcher who preceded both chemist and psychologist, projected into matter's dark mystery the search for the Self (from the Hindu atman or spark of God), archetypal center and organizer of personality, symbolized by the trapped spirit Mercurius (or his windy forerunner Hermes, derived in turn from the Egyptian Thoth) and the Lapis Philosophorum, the Philosopher's Stone that could extend life, heal all sicknesses, and transform base metals into gold. And, for the true philosophers, not the base gold of the "puffers," but the essence of metals: "Our gold is not the ordinary gold." Nor was their wisdom the ordinary wisdom.

So over steaming retorts the meditative alchemist dreamed deep visions and wrote them down as chemical transformations. Although every artifex used his own methods in his own way, the opus alchymicum, the work to cook the Lapis, divides roughly into four basic procedures or regiminia: the

nigredo (blackening), the albedo (whitening), the citrinitas (yellowing), and the rubedo (reddening). Each stage begins with decay and ends with rebirth and coniunctio, the chemical synthesis of two substances that alters both - and a counterpart to the Jungian view of transference (therapist + client = something new) and to the psyche's transcendent function which unites the psychological opposites. To apply this scheme: nigredo = shadow work, albedo = anima/animus work, citrinitas = Wise Old Man/Wise Woman work, rubedo = Self work. The Self archetype, symbolized by the Lapis, is the core.

During individuation each of these archetypes surrenders part of its energy to the probing ego and part to activating the next, deeper archetype. See M. Ester Harding's book Psychic Energy and while you're at it, Edward Edinger's The Anatomy of the Psyche and, if you really want a challenge, Jung's Psychology and Alchemy; all three were very helpful.



The Prima Materia

The reverent artifex began with the prima materia, the "first matter," the "orphan," the chaotic source substance, "found in filth," out of which all creation supposedly formed. And this material was what? No one knows. Probably not even the alchemists knew. But their descriptions of it match those of an unconscious content ready to enter awareness--a "point at issue," as M. Ester Harding put it. They intuited in fantasy what they couldn't locate chemically.

Because four elements - earth, air, fire, and water - composed the prima materia, purifying any metal amounted to changing the relative proportions of those elements until they matched those of silver, a noble substance, or gold, the noblest (and, in psychological symbolism, the most conscious or transformed). According to the sulphur-mercury theory, built on that of the four elements, purified sulphur mixed with purified mercury made gold, the perfect metal. But the "true imagination" of the reflective alchemist provided the key ingredient - and welded the psyche's activities to the sparks and gasses of the work in the laboratory. Metal and alchemist suffered purification together.

Into an egg-shaped retort, the unum vas, vas bene clausum ("well-sealed vessel"), or vas Hermeticum (also called the "uterus"), went the prima materia, there to cook on a low flame. This corresponds to holding the rising unconscious experience or set of experiences firmly in awareness and "heating" or "cooking" it with meditation (meditatio) and fantasy (or with Jung's active imagination). Containment also includes grasping the process with the help of concepts (theoria). Meditatio senses the material, theoria grasps it.

According to the legendary Maria Prophetissa, a Neoplatonist alchemist of the third century, the whole secret is in knowing the vessel. It must be thick so its boiling contents won't get away (projection, symptoms, psychosis). It must focus its heat on its center, aided by reflux condensers and the retort called the pelican, in which the distillate runs back into the belly. Put psychologically: in the sturdy vessel of an ego purged of personal issues, the contained nonego self can undergo transformation. Properly heated, the prima materia split into its four constituting elements (divisio elementorum). As the Axiom of Maria tells us, "One becomes two, two becomes three, and out of the third comes the one as the fourth." Concentrating on a surfacing experience separates the mutual contamination of its components into the categories imposed by consciousness: here/there, up/down, left/right, light/dark. The four elements also recall Jung's four orienting functions of the ego: thinking, feeling, sensation, and intuition.

But fire and meditation soon bring about the first coniunctio oppositorum, or the reunification of prima materia split into its opposites: Sol (consciousness) with Luna (the unconscious, as personified by the anima), ego with id (body), male with female, sulphur and salt, spirit and nature, heaven and earth, Logos and Eros, son and mother. The increasing heat of awareness fuses the unconscious content, divided and differentiated by a conceptualizing consciousness, into a new, partly conscious substance. King and queen join incestuously (which can symbolize self-union) and thereby give birth to something new.

The Blackening

Now falls the nigredo (or tenebrositas--"darkness"; mortificacio; etc.) and death of the hermaphroditic son, the filius solis et lunae. The vessel becomes a tomb. The artifex's brain, like the alchemical sun, turns black. The inflated king who drank too much water dies; the king is dismembered; the lion's paws are cut off; the birds wings are clipped; the unconscious overshadows the presumptuous, controlling ego. Meanwhile the spirit and soul of the deceased homunculus speeds to heaven. Fleeing, Mercurius resists integration with consciousness and must be subdued with a special quality of the sturdy vessel: interpretive understanding.

Although the nigredo represents an encounter with the shadow, the dark side, containing all we won't acknowledge in ourselves, encountering the nonpersonal, ancestral layer common to us all, brings on its own nigredo, the alchemical "shadow of the sun"; and if the ego identifies with and therefore imprisons the experiences, insights, and powers surfacing from unconsciousness, its inflation triggers a deflating nigredo more punishing than any normal shadow encounter. It's one thing to mess with the personal shadow but quite another to piss off the collective unconscious behind it, which responds with an ego-crushing invasion of archetypal symptoms and impulses. But even the gentlest ego suffers a kind of spiritual decimation, a bum's rush out of the oedipal Eden of unconsciousness, by the inward forces unleashed in this stage of the opus. It may not be accidental that the alchemist began the opus in the Fall.

The Whitening

In the albedo, the dead metallic body is incinerated and cooked and washed by falling "dew," or tears, and pulverized, again and again, through many layers, into a pure silver or white ash, a color that blends all colors (reconciles the various feeling-values). The albedo recalls silver, moon, bride, leaving a pure body yet soulless but refined of all remaining inflation and other personal issues and unneeded conceptualizations. This shining, spiritualized, incorruptible ego has now been separated from its unconscious, fleshly remnants, ready to receive the soul/spirit previously extracted by cooking and the albedo's circular distillations (circulatio).

The spiritualized/psychized homunculus returns to the body that draws it down. Mercurius descends in his heavenly form as the fire of the Holy Ghost and reanimates the body. Though made possible by the purified ego, this reanimation quickens outside consciousness. This is the second, "white" coniunctio, symbolized by a reborn rebis, or winged hermaphrodite, hatched from a lunar egg, just as contact with the anima/animus "hatches" a new personality. And the rebis takes flight.

The Yellowing

The Little Work ends when the artifex completes the two previous stages of the prima materia's transformation. Here, in the citrinitas, as the winged, silver hermaphrodite, fermenting, flies toward the sun (toward consciousness), opens the Great Work. The stone ferments by cleavage as its silver, prized by the artifex but sacrificed to the opus, changes to gold, pierced by sun and lightning. A silvery, purified "I" no longer identified with the Wise Old Man/Wise Woman looks back at the sparkling womb of the unconscious and knows there's no returning. In the third coniunctio, the hermaphrodite's body is again resurrected by its spirit and soul, but this time on the sun.

The Reddening

The multicolored iridescence of the cauda pavonis ("peacock's tail") signals the fourth stage, the dawnlike rubedo ("reddening"). Spring arrives, consciousness participates more in the stirring contents of the unconscious - and the green lion (symbol of Mercurius) eats the hermaphrodite, who divides into sun and moon in the lion's stomach and dies. This heralds the ultimate test and final loss: can the conscious self, having come so far and sacrificed so much, now give the completion of the opus entirely into the hands of its dark sister, the unconscious? Can "I" be a perfect vessel, passive but supremely alert, vulnerable, open, innocent, without preconceptions?

If so, the unwavering fire of this fourth and highest degree of heat hatches the divine child, the filius philosophorum: the reconciling Self-symbol, culmination of alchemy and of the Jungian goal of individuation. Per the Axiom of Maria, the prima materia's four elements evolve into Mercurius's three manifestations in the organic, inorganic, and spiritual words, then into Sol and Luna, then into the One, the Lapis, all the numbers adding up to ten (cf. the Jewish Tree of Life), the number of completion. What's left of the artifex's ego now assists in - but does not control - two final operations: the multiplicatio and the proiectio, in which the Self-stone projects and multiplies itself by changing inner experiences into gold (= making them conscious). I suspect that only now does the artifex attain perfect inward stillness, his superior function quiescent, convinced beyond doubt of how the Self projects the limited conscious personality.

Beyond consciousness but reflected within it: the last coniunctio. The Stone transfigures itself into a clear, incorruptible, eternally living crystal shining with a ruby hue: the quinta essentia, the fifth derived from the four elements cooked in the vessel of consciousness, a vessel which, overwhelmed, regains contact with the four-sided Heavenly City, the higher Eden, a dialog Neumann calls the "ego-Self axis."

From the Stone flows its tincture (oil; aqua permanens; aqua nostra; etc.), its liquid form, which corresponds with the Jungian libido, or psychological energy, which explains why it also provides the solvent, fire, and passion that make the Stone. This energy also symbolizes the truth and wisdom,

knowledge and spirit extracted from matter. Other synonyms include mare nostrum (our sea) and vinum ardens (fiery wine). In fact, the Stone and Mercurius constitute the fire and the transforming substance and even the vessel. She/he is prima materia, Lapis, and everything in between. Behind all we do works the Self and its transforming, synthesizing spirit.

Symbolizing the Self, Mercurius is symbolized by the lion, metallic man, rejuvenated king, dragon, raven, black eagle, hermaphrodite, and self-fertilizing oroborou. She/he compensates the all-good and therefore incomplete Self symbol of Christ. Combining all conceivable opposites, Mercurius is trickster, transformer, and God's reflection in nature. So out of the final refusion and the ego-passivity/listening accompanying it arises Mercurius, the Lapis Philosophorum, the living Philosopher's Stone, the medicina catholica and everlasting cibus (food), a piece of Self chiseled out of unconscious instinctuality, expressed through the inferior function and worked by psychization into a crystalline image of wholeness. An awareness purged of inflation and repression has freed spiritual Mercurius from imprisonment in raw, instinctual unconsciousness.

Multiplication and Projection

Here we have, then, a refined piece of the psyche. According to legend, this Lapis can project into ordinary metals, transforming them into gold. How should we interpret this psychologically?

We know the Self, a conscious-unconscious entity, can integrate - enfold in awareness - raw products of the psyche. When the shadow, for instance, enters awareness, its savagery evolves into passion. The ego changes the products of the unconscious and is in turn changed by them. Gold symbolizes these changed products. As said above, the alchemical idea of the Stone's proiectio (projection) points to the Stone's power to convert base metals (unconscious contents) into gold (conscious contents)...or into more Stones.

I dreamed once of a hero who arose from a coffin borne by four men, an alchemical image unknown to me at that time. Water (the aqua permanens; amniotic fluid) poured out as he rose to his feet. He and his followers asked me to find some prehistoric tools buried in the side of a hill, and when I did, he used the tools to cook some flesh (a synonym for the prima materia). I looked at it and thought, "That's the Philosopher's Stone." Then they ate it, the "everlasting food," grew to an enormous height, and looked about with luminous golden eyes. For helping him achieve immortality, the heroic being suggested that I sample the divine food.

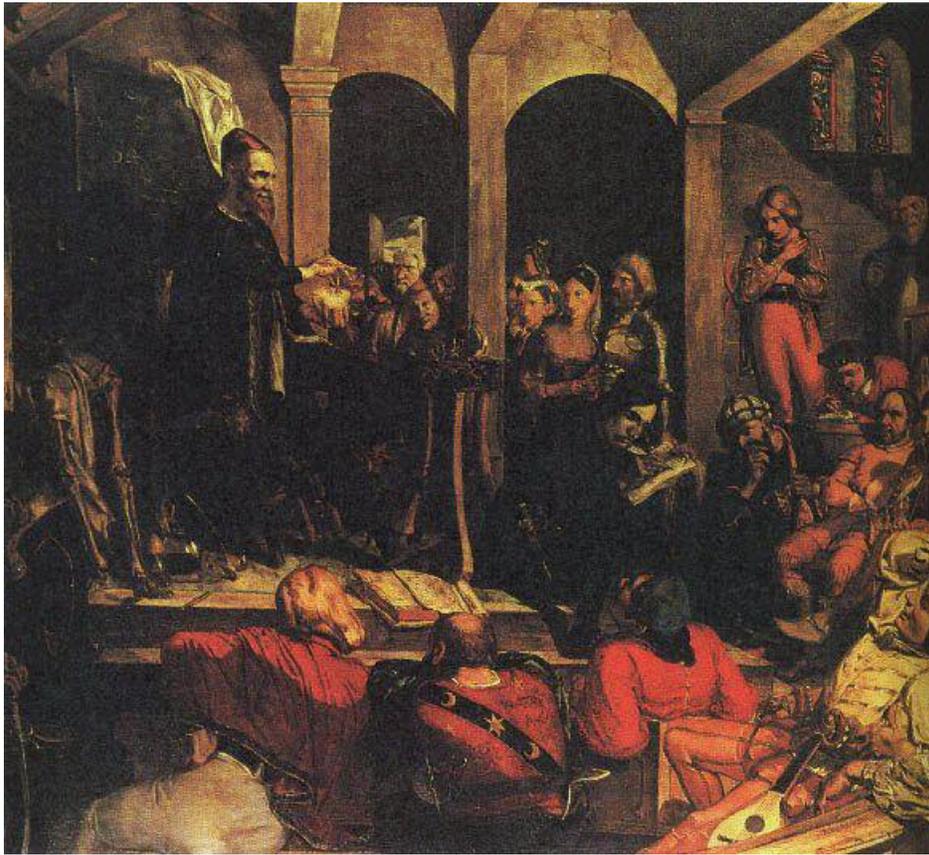
This dream and my associations to its symbols suggest to me an odd piece of speculation: that the Self, far too vast to fit into awareness, uses the Lapis facet of itself to psychize the collective unconscious, a realm forever beyond the reach of the limited ego's culinary endeavors. Through the refined Stone the psycho-spiritual force of the archetypes of the collective unconscious is made real, concrete, clothed in symbolic imagery, fed by libido. This means, I believe, that the transpersonal Self grinds out from the prima materia, in the vessel of ego consciousness, a chunk of itSelf, a psychological lens through which it transforms the latent, psychoid realm beyond the ego's reach and behind all possible symbols. Lapis-making (multiplicatio and proiectio) rather than gold-making. The ego's job is to assist with this, then step aside.

The Unus Mundus

Last night, while sitting in my bathtub reading through the Qur'an and sipping a glass of cold Chablis (Allah

forgive me), I wondered why Jung had stopped with Dorn's unus mundus. In his last big book, the well-named Mysterium Coniunctionis, Jung showed that for alchemist Gerhard Dorn, the opus took a step beyond making the Stone. Dorn postulated a union of the alchemist's spirit, body, and soul with the unus mundus, the "one world," the psychophysical background of Creation and the metaphysical equivalent of the collective unconscious. To quote from Jung's book:

The creation of unity by a magical procedure meant the possibility of effecting a union with the world - not with the world of multiplicity as we see it but with a potential world, the eternal Ground of all being...On the basis of a self known by meditation and produced by alchemical means, Dorn "hoped and expected" to be united with the unus mundus.



Beyond this unitary concept Jung felt he couldn't go. I ask: is it possible that his ego stopped him, just as it kept him from grasping the egoless unitary states in yoga and Zen? For Jung, the ego is the "I" or "me" sense in the center of the field of awareness. No ego means no consciousness. No perceiver, no perception. Very Western. But that feeling of a perceiver is just a bundle of sensations put together by memory. As such, it's only one current in the total flow of perception. I can find thoughts but no thinker standing apart from them - because the thinker-sensation is thought. The observer is the observed. And when the observer-sensation stops, the flow continues. Jung, I believe, confused the two. If the ego is the "I" sense, it's not the same as the total perceptual field, and therefore egoless

consciousness is possible, a truth we can verify for ourselves.

Many of the Eastern contemplative traditions achieve it. The Upanishads say the Self (Atman) "burns out" the ego (also called the I-maker). Watch your thinking carefully and gaps appear, grow longer, and widen into a state free of thought. End of thinker. The brain goes on working, of course, but the sensation of a thinker, of the "I," vanishes. End of the "ten thousand things," too. Discrimination, classification, and conceptualization depend on thought, and when thought stops, so do they. The world of multiplicity melts into pure experiencing of seamless sensory and psychological stimuli.

The best any mortal can do is purge the perceptual field of the filtering "I," or at least see it as one complex of sensations among many. The instinctually and archetypally arranged, Self-ordered play of symbolic experiences then enter awareness freely along with bodily sensations, old conflicts, and stimuli from the outer world: the maximum union possible between the conscious self and the Self. This, I believe,

may be what Dorn aimed at intuitively.

This state of alchemical completion could correspond psychologically to the Chinese "Diamond Body," the Dharmakaya, Zen's "original face," Maslow's Being-cognition, Krishnamurti's meditative awareness, the piercing of the sixth chakra, the opening of the third eye, and the third stage in Hesse's theology. Peyote, fasting, the moment of orgasm, and just enough wine offer approximations. In the mystical words of Basho: "Looking carefully: The nazuna is blooming under the hedge!"

What happens, then, when Self-guided, ego-aided psychization illuminates more and more of the instincts and images emanating from the collective unconscious? Beats me. That's the trouble with intuition: it doesn't actually get you there. In The Ending Of Time (Harper & Row), Jiddu Krishnamurti describes to physicist Dr. David Bohm inward encounters with a "pure energy" that manifests only when the artificial, conceptual divisions invented by the ego end. "Tentatively," he says, "there is something in us that is operating, there is something in us that is...much greater." He then wonders if this compassionate energy aims beyond the personal "awakening of intelligence" (individuation) he mentions in his talks. Dr. Bohm remarks, "Well, since the [universal] consciousness emerges from the ground, this activity is affecting all mankind from the ground." Krishnamurti agrees.

Because the psychoid collective unconscious also relativizes time and space (see the literature on synchronicity), perhaps one person's psychological opus somehow rejuvenates all of us. I'd think it would have to. Carried far enough, one person's individuation equips the Self with a lens that illuminates the psychological ground of the whole humanity. A staggering hypothesis. Chuang Tzu, a student of Lao Tzu, the founder of Taoism, asked, "Am I a man dreaming I'm a butterfly or a butterfly dreaming I'm a man?" Thousands of years passed before depth psychology confirmed the answer he probably knew already; but we've yet to see what happens to us at childhood's end, when the Dreamer awakens.

Vinum Ardens

Whatever the Self is up to, the rest of us must be content to do a little cooking, a dubious accomplishment in my case. Perhaps I shall further differentiate my sensation function and learn to make a pizza: a nice, round symbol of wholeness. Were I its only chef, the collective unconscious would probably go hungry.

When I began working on myself, I dreamed of a moon lush with vegetation, a symbol I now know to be alchemical. (Astrologically, the moon rules Cancer, my sun and rising sign.) Not long ago, I dreamed of looking up at a heavenly procession: first the moon, then the other planets approached me, then receded, one after another, a display of the Self symbol's evolution. The tenth body was the sun, and it filled most of the sky, an enormous golden ball, the "central fire" of the alchemists.

A transient being, I stand in awe of how accurately alchemy projected the opus of opening a circulatory dialog with the eternal Ground of every psyche. Which makes me wonder. Sprouting around the time of Christ, compensating for Christian otherworldliness with a mysticism of the material, Western alchemy grew from Egyptian and Gnostic roots, flourished in the sixteenth and seventeenth centuries, and drowned in its own obscurities--some deliberate, designed to avoid a fatal charge of heresy--in the eighteenth century. History books confide that the alchemists, those primitive folk who knew nothing about atomic nuclei, never found their Stone, never made any gold. Outwardly, I suppose, that's true, though they founded the science of chemistry, itself a sort of Lapis.

But are they the primitives? Consider the alchemical homeric chain, not only a chemical sequence of

states and substances but the unending series of wise ones who, beginning with Hermes Trismegistus, worked to link heaven and earth. I suspect that, like Gerhard Dorn, who saw the prima materia as a substance inside us, a few gifted artificers stumbled intuitively onto the real Greater Magistry: that Stone = Self fragment; and although Jung broke the code of their written opus, the redemptive power of the vinum ardens they uncorked in the depths may yet remain untasted.

Craig Chalquist was born in San Diego, now lives in Santa Barbara and in his own words currently “foments Psychology 101 at Allan Hancock College and subverts Pacifica students with presentations, tutoring and other academic mayhem.” His primary interest is ecopsychology. You can email him at: chalquist@tearsoflornona.com and visit his website at: www.tearsoflornona.com. © Copyright 1994 by Craig Chalquist

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The Emerald Operation: A Thaumaturgickal View

by [Herman B. Triplegood](#)



The Emerald Tablet begins with a fundamental correspondence, "That which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below." Good old 3GH ("Thrice Greatest Hermes") says this correspondence exists, "To accomplish the Miracles of the One Thing."

The accomplishment of miracles is thaumaturgy (1), in the originative Greek sense. This word is connected into the notion of theater, particularly, ritual theater (2), the notion of viewing, having a view, or engaging in an intentional act of vision. The key to understanding thaumaturgickal operations, or to understanding the thaumaturgy of the Emerald Operation, is to understand that the thaumaturgy is the operation; the Miracle is in the Operation.

What is this Operation? Clearly, it comes from the One Source, from which all things come. Thus, 3GH says, "All things come from this One Thing through the Meditation of One Mind." The Operation is a thought. It is thinking. The Operation is the Meditation of One Mind. The entire Universe, you see, according to Hermes' view, is one big sentient being. Yet, it is also the thought of that same sentient being. Indeed, it is even the thinking of that sentient being. We may call this One Mind, God, or

we may call the One Thing that we know, a Dragon (3). It really does not matter. Both are sentient beings.

Transformation, is the Operation. It helps if you say this stridently, in a yelling, rapping manner, and matter-of-factly, just like Ice-T, and make strange signals with your hands while you say it. Whether Hermes Thrice Greatest actually said it this way, we do not know, but here is what we know he said, "All created things originate from this One Thing through Transformation." This Dragon is a strange creature indeed. It is what it thinks. Dragon is, as Dragon does. But what the Dragon does, what it thinks, and what it is, all of that, is pure Transformation. The Dragon can only be in the juxtaposition of all of its parts.

Mr. 3GH does not stop short here. He goes on to say, "It is the origin of all, the consecration of the Universe." The Operation is Consecration. When we raise a thing from Lead, through Tin and Iron, then Silver, through Copper, Quicksilver, then into Gold, what have we done? We have transmuted the base metal into a noble metal. We have separated the Subtle from the Gross. We have consecrated the One Thing. We have made the One Thing sacred, by transforming it. This is the operation of consecration. It is a transformation operation. It is a thaumaturgickal operation. It is a meditation operation. Why, it is a miracle operation.

What is this miracle operation anyway? Hermes says, "It ascends from Earth to Heaven, and descends again to Earth." For what purpose, does this ascent, and descent, take place? Hermes says, "Thereby, it combines the powers of both the Above and the Below." The Operation is a Circulation. The correspondence, between the Above, and the Below, is more than mere juxtaposition. The Correspondence is in the circulation, but the circulation of what? Hermes gives us a clue, about where to look, exactly, for what is circulating, by telling us, "Its Father is the Sun, its Mother, the Moon, the Wind carries it in its belly, and its nurse is the Earth."

Good old 3GH now tells us, "From this come many wondrous applications because this is the pattern." This pattern is what we call, in alchemy, the Archeus of Nature (4). It is the pattern of becoming that we see unfolding in Nature herself, and, traditionally, in alchemy, this pattern is understood to be the true essence of a natural thing. So, you see, as the alchemist views it, the essence of any thing, is nothing static, it is an always unfolding, and evolving essence, which we can only grasp as a process, as a pattern of becoming in a natural context. The essence is in the process. The Pattern is the Operation.

Mr. 3GH finishes off by saying, "Thus, I have completely explained the Operation of the Sun." He got this complete explanation from "The three parts of the Wisdom of the whole Universe," the inspiration for his name, as he blatantly tells us in the final Rubric of the Tabula Smaragdina. What is Hermes really telling us? The Operation is a Precipitation of Light. The Great Work of alchemy is a work of light. Yet, this Great Work operates within the context of the Material Basis of all things that are found in Nature. Thus, we say that light precipitates to the Fourth Part of the Material Basis, where the matter is.

FOOTNOTES

(1) Thaumaturgy is an antiquated term for magic, often used in the esoteric literature of the late nineteenth and early twentieth century, which literally means, the performance of miracles. The derivation of the word, however, is Greek. This is the word history of "thaumaturge" as it is described in Webster's Seventh New Collegiate Dictionary: "[F, fr. NL thaumaturgus, fr. Gk thaumatourgos working miracles, fr. thaumat-, thauma miracle + ergon work – more at THEATER, WORK]" Thaumaturgy is miracle working. This is the same miracle working that the Nazarene performed when he multiplied the bread. It is also the miracle, the accomplishment of which is referred to by 3GH in the Tabula Smaragdina.

(2) It was two remarkable conjurational wizards, Jeffrey McBride and Eugene Burger, who first introduced me to the concept of ritual theater, and who showed me its deep connection to alchemy. It was while I was running with the ideas that they gave me that I tripped over the connection between thaumaturgy and theater. Here is what Webster's Seventh New Collegiate Dictionary has to say about the word history of "theater": "[ME theatre, fr. MF, fr. L theatrum, fr. Gk theatron, fr. Theasthai to view, fr. thea act of seeing; akin to Gk thauma miracle]." The Greek God Thaumias is the father of Iris, and Iris is the divine personification of the rainbow, and also an anatomical part of the organ with which we see.

(3) The word "Dragon" can literally mean, either bright one, or, to view, or to see. Here, once again, is what Webster's has to say about the history of the word: "[ME fr. OF, fr. L dracon-, draco serpent, dragon, fr. Gk drakön serpent; akin to OE torht bright, Gk derkesthai to see, look at]" In Sanskrit, the word for Dragon, "Drakinni" means threefold view. In the Juxtaposition of the Parts of All, we find "All three parts of the Wisdom of the whole Universe," clearly, in the threefold view of a Dragon.

(4) The Archeus of Nature is referenced frequently throughout the alchemical literature. The term "Archeus" is used to describe the essence of a particular substance. Thus, it is common to read

references to the Archeus, the Essence, or Spirit, of a particular thing, as in, for instance, the "Archeus of Water". In this archaic term, we find the root for such common words as "archetype", "archaeology", and the word "archaic" itself. The Dictionary tells us the following about the word history of "archetype": "[L archetypum, fr. Gk archetypon, fr. neut. Of archetypos archetypal, fr. archein + typos type]" The Dictionary goes on to say that an archetype is, "The original pattern or model of which all things of the same type are representations or copies." Thus, the "archetype", or Archeus, is the root pattern out of which all particular representations of that archetype find their expression. As Hermes would say, "It is the origin of all."

(5) Thomas Vaughan wrote, in his *Aula Lucis* (House of Light), in 1651, "Matter is the house of light." If this house is the place, wherein the light dwells, we might ask ourselves, where on heaven's earth do we find this house? The house of light may be found in the Fourth Part of the Material Basis.

Herman B. Triplegood is the Principle Founding Co-Conspirator of the Free Thaumaturgickal Society. He created and is moderator of <http://groups.yahoo.com/group/FreeThauma/>. He also is the moderator of the AlchemyLab Discussion Group. Visit his website Ekstasis Helio at: <http://www.krypticfire.net> . This selection is taken from the *Encyclopedia Thaumaturgicka* by Herman B. Triplegood.

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FEATURES

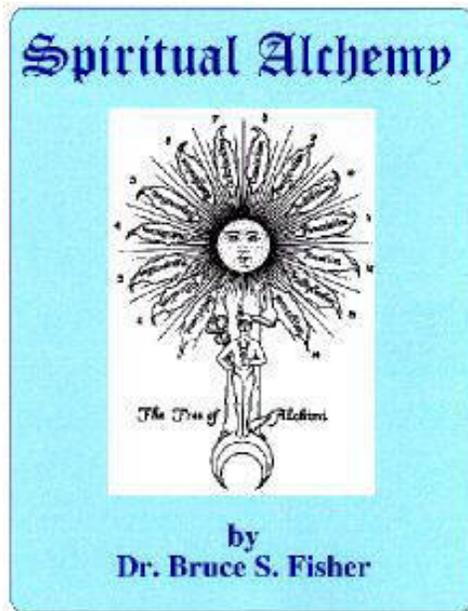
From the Fire (by [Dennis William Hauck](#))

The Hermetic way of imparting sacred knowledge is very different from modern educational methods. In all temples in Egypt, this Hermetic, threefold method of instruction is embedded into the very structure of the buildings themselves, which were considered sacred places not public diploma mills. The first of these Hermetic stages is known as the PHILOSOPHICUM or knowing what it is. This first stage encourages the student to reflect on deeper truths, occult (or hidden) principles, and discovering the essence of what is. The process involves breaking away from conventional thought patterns and engrained belief systems to search for the greater reality. The PHILOSOPHICUM teachings took place in the Outer Court, where the public was often allowed to listen to discussions and debates on the basic paths to enlightenment. These were the Outer Teachings, which were often moralistic or simplified rules that could be followed by common people in their daily activities. In the second stage, the THEORETICUM, the universal principles and actual operations of enlightenment and transformation are revealed. In the Inner Court, where the THEORETICUM teachings were given, only initiates into the path were allowed. These were people who had proven themselves worthy of learning the actual methods involved in the teachings. The last stage of initiation is called the PRACTICUM or knowing how to do it. This is where the practical or worldly applications of esoteric knowledge are taught. This final stage took place in the Holy of Holies, where some sort of physical manifestation took place or some tangible secret was revealed that changed the initiate on all levels of body, mind, and spirit. This was the PRACTICUM, after which the initiate became an adept, one was allowed to practice magic and apply the principles to transform the world and attempt to harness the forces of Nature

with wisdom and knowledge of the repercussions of his or her intentions. Note that this Hermetic progression is just the opposite of conventional education and instruction. In our materialistic world, the practical or applied principles are taught first and later the philosophical and theoretical underpinnings are treated. Children begin their initiation into our society by learning rote methods and mechanical manipulations of knowledge. For instance, the ancient sacred science of mathematics is reduced to simple arithmetic that teaches mindless manipulations (adding, subtracting, multiplying, and dividing) increasingly larger groups of numbers. No wonder by the time most students finish grade school they are utterly bored and fed up with mathematics. In the rush to become socially qualified, we rob our children of meaning. Are we so foolish as to believe children would not react or be thrilled by the fundamental mysteries of numbers and go on to actually understand mathematics? The natural order of instruction has been overturned in order to “process” children into a modern world bereft of deeper meaning. Graduates from this way of teaching are wont to manipulate the world without regard to the deeper laws of Nature and manipulate people without regard for their souls. Not only is this a perverted pretense in the search for truth, but it is a dangerous situation for the alchemy of the whole planet. In these times, the Hermetic teachings as offered in the few mystery schools and study programs that teach in the ancient way could be the only hope of preserving the way of the soul on an increasingly mechanistic planet.

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New Releases



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Spiritual Alchemy: The Science of Personal Transformation through the Art of Inner Magic is a thorough treatment of the truly magical process of self-transformation through combination of depth psychology with an understanding of the functioning of our physical, vital, emotional, mental and intuitional bodies—bringing to bear the Life-Force as the Universal Agent of Transmutation at various levels to refine and develop these

bodies in a harmonious way. The 25 proprietary tables and illustrations make this book worth a million words! Author Bruce Fisher had been a professional chemist for 43 years, having worked in both industry and government. He received a doctorate in organic chemistry from Massachusetts Institute of Technology in 1957. His work has included the development of an improved artificial kidney dialysis

membrane, as well as several new types of synthetic polymers, for which he has received a number of patents. He retired in April 1995 to devote full time to teaching, lecturing and writing on philosophical and metaphysical topics. Dr. Fisher's works stress the various facets of ascending the path to Self-Realization - i.e., realizing one's Core Self or Divine Spark - who and what we really are and always have been. The process of moving along this path first requires that we thoroughly know the various levels of ourselves - how to recognize them, their manifestations, the obstacles which they put in the way of attaining the final goal, and how to overcome these obstacles. This is complete Self-awareness or "Self-remembering." Here is a sample of the author's enlightened attitude taken from the Preface: "You might legitimately ask: Does the world really need another book; and would it not be better for people to read, understand and apply much of what has already been written? It is indeed true that all of the Ancient Wisdom is available to anyone who is ready to receive it. Only certain details are temporarily withheld, or concealed in mystical language, to protect those who have not yet prepared themselves through appropriate trials and disciplines. It is a given, however, that High Wisdom is so global and all-encompassing in its scope, that it, as an active, masculine potency, must be presented in a variety of forms and styles to the analytical mind before it can be assimilated by the passive, receptive feminine potency of the equally global and all-encompassing intuitive faculty. The harmonizing and reconciling of these two polarities constitutes the essence of both Kabbalistic and Alchemical teachings. It has been my intent, then, in writing this 'one more book' to present certain aspects of the Ancient Wisdom in my own style and manner, true to my own inner revelation. Sharing one's insights with others prevents one from becoming like the Dead Sea—which retains all that it receives so that it can no longer support life—rather than the Sea of Galilee, which is both dynamic and vital. The aim of this work is to penetrate to the core of the Science of Personal Transformation or Art of Inner Magic—which is Spiritual Alchemy—with an economy of words, a minimum of explanation and avoiding unnecessary background material. As is my wont, I have drawn from a number of sources, and have tried to be as eclectic as possible, using both Eastern and Western terminology, as well as modern scientific constructs. I hope that this approach will clarify more than confound you, the reader, and that it will serve as a catalyst for further inquiry on your part."

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Alchemy Lectures and Workshops

Alchemy Seminar (Tulalip, Washington. January 28-30)

Learn the ancient art of alchemy as taught by modern day alchemist Robert Bartlett, student of Albert Reidel (Frater Albertus) of Paracelsus College. Trace the history of alchemy, the magick and the mystery and symbolism. Learn practical techniques to create living elixirs using the plant and mineral kingdom. Learn to create the Philosopher's Stone and embark on the Great Work. Fee: \$150.00. This is a three day seminar in Alchemy. Date: January 28th-30th, 2005. Place: 4912 Meridian Ave N., Tulalip, Washington. Email: spagyricus@aol.com

Mysterium 2005 (Las Vegas, Nevada. February 3-6, 2005)

Come gather by our fire, for it is time for us to form our circle anew. In the midst of the darkness of

Winter, we will join together to celebrate each other, and to dive more deeply into the mysteries of Alchemy, Ritual Theater, Drumming, Dancing, Singing, and Ceremonial Magick. For the past 5 years we have been hosting our MYSTERIUM/CANDLE DANCE weekend. We are calling to you now, to join us, while there is still space available. Teachers include: **Jeff McBride**. Widely acclaimed as the most innovative and exciting star of magic in our time. In addition to his work as a performer, McBride is in demand as a teacher and lecturer for magicians and lay audiences. With Eugene Burger he conducts regular intensive Master Class sessions in Las Vegas, and has lectured for groups as diverse as the Smithsonian and the International Brotherhood of Magicians. For more information, visit <http://www.mcbridemagic.com>. **Abigail Spinner McBride**. For the past 15 years Abbi has been a renowned musician, priestess, and teacher of percussion, hand-drumming, dance and magic. Her creative abilities in music, poetry, dance and choreography are much in demand at conferences across the country. For the past decade Abbi has worked with Jeff McBride, traveling through the United States, Europe, Asia, Indonesia, Africa, and South America as a dynamic part of his performance as live music director, and lead assistant. Currently she is a vocalist and co-writer with Zingaia, a top selling world fusion group operating out of Las Vegas. She also has released two CDs of original music, *Songs from the Center*, and *Enter the Center*, and will have her new CD, *Fire of Creation* available soon! **Sylvia Brallier**. Sylvia is the Director of The Tantric Shamanism Institute and The School of the the Intuitive Healing Arts. She has been teaching healing and tantric shamanism workshops nationally and internationally for 18 years. Her work is based on her own experiences with both ancient and new techniques for the evolution of consciousness. She has a deep commitment to creating safe space for the deepest of transformations. Visit www.tantricshamanism.com. Sylvia is a recording artist and a visual artist with a beautifully rich CD, *Awakening the Sacred Fire*. Her passion for the arts informs her teaching work. For more information on the Mysterium event. \$25 donation for individual events or \$100 for the whole weekend. Register online now at <http://www.vegassvortex.com>. Questions? Call Spinner 702-450-0021

The Emerald Tablet (Sacramento, California. March 2, 2005)

In this evening lecture with practicing alchemist Dennis William Hauck, you will learn the secrets of the fabled Emerald Tablet, which became the inspiration for nearly 700 years of European alchemy. Don't miss this rare opportunity to work with an alchemist – and journey with him to that hidden dimension where our true power lies! Hauck is the bestselling author of [The Sorcerer's Stone: A Beginner's Guide to Alchemy](#) and [The Emerald Tablet: Alchemy for Personal Transformation](#) and has translated over 25 versions of the tablet from Latin and German. More information on his work can be found at www.Alchemergy.com. The fee is \$10. For more information, visit www.EastWestBooks.com/events.html. East West Books, 2216 Fair Oaks Blvd. (at Howe), Sacramento, CA 95825. Phone: 916-920-3837. Email: swb@eastwestbooks.com.

Send your event listings to editor@alchemylab.com.

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Announcements

- **Jason Wolf** - alchemist and artist - has opened a lively alchemical and hermetic chat forum for the public at <http://www.jasonwolf.com/alchemy/board> . His website is full of hauntingly beautiful alchemical images that will stir ancient memories in anyone with an alchemical soul. He can be contacted at jason@jasonwolf.com
- **Writers Wanted!** The Alchemy Journal is looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your announcements to editor@alchemylab.com .

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Feedback from Our Readers

- **Greetings** to All at ETX and the Alchemy Journal, I wanted to send this brief email to wish all of you the best this Blessed Season and hope that the new year finds you and your families in the best of health, safety and wisdom. Yours, Joseph Rosado. PS: thank you for the wonderful articles and products you have supplied me with!
- **New to Alchemy.** I just stumbled across your website and journal and find it captivatingly interesting. Since I have read H.P. Blavatsky's books, Isis Unveiled and The Secret Doctrine, which really open my eyes to history, some of the other things I read here begin to make perfect sense of what I have already learned. I have bookmarked your site and will continue to read much of your other material. Keep up the good work! You should be commended on this important work. From an interested researcher, KAZ.

Send your comments to admin@alchemylab.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

Where is Alchemy?

A question that begins with “Where...” is such a part of our thinking, that it is nearly invisible to our consciousness. From the 5 W’s of formatting newspaper articles, Who, What, When, Where and Why, to the daily nudging of our personal thoughts – “Now, where did I put those keys?” – we constantly attempt to locate important pieces of our lives in identifiable places. We will even settle for placing them in spaces located in the internal maps we make of the external world.

Gathering information about these important pieces of our lives is one way to locate them in our environment. For example, requesting a search at Amazon.com using the keywords books and alchemy retrieves 767 published works. This is not an exhaustive list of books in print and contains primarily what is currently selling in the marketplace. Yet, it contains standard works of alchemy like Frater Albertus’ Alchemist’s Handbook, the more enigmatic Dwellings of the Philosophers by Fulcanelli, as well as books about the alchemy of love and management by alchemy. Each of these books tells us something of how alchemy fits into our lives.

This Journal explores the many facets of alchemy by collecting and disseminating information such as laboratory practice, history of alchemy, artifacts like the Emerald Tablet, reviews of the literature and the relationship of the Great Work to self development, poetry, art and spirituality.

One of the fascinating aspects of alchemy is that it has been practiced and written about for more than six millennia. Yet there remains disagreement not only about where it first originated, when it first appeared, but even the derivation of the word alchemy itself and where it is practiced now. At the same time, the impact and influence of alchemy can be easily traced in published records to places throughout the world from ancient Egypt in 4,000 B.C. to early civilizations in the Eastern Mediterranean, and later Greece. From these places, alchemy’s sphere of influence traveled in a great clockwise arc to what is now the eastern Arabian Peninsula, the Indus Valley, China, Tibet and across the northern tip of the African continent to Europe and eventually to the United States in the 1700’s.

Most of the people involved in alchemy have been and remain unknown and unheralded people practicing the art in the privacy of their laboratories. There have been well known alchemists described in the literature – Flamel and Paracelsus to name just two. It would surprise and even shock most people to learn that Issac Newton was an accomplished alchemist before he turned his interest to gravity as revealed in White’s The Last Sorcerer.

In their recent book, Monument to the End of Time, Weidner & Bridges offer readers the intriguing possibility that alchemy split into three fragments with the collapse of the ancient world in the first millennium. The first is the internal transformation of the alchemist that merged with and became a driving force in experiential mysticism. The second is the physical transformation which, by itself, led to metallurgical and proto-chemical experimentation and, in the hands on some, forgery. The third, transformation of time, became the closely guarded secret of Christianity, Judaism and Islam.

Thus separated into three formerly interrelated parts, alchemy lost, for many, its unified approach to our experience of life and its central place in our understanding of who we are. Now, when we search for alchemy in the evolving landscapes of cultures across our globe and ask, “Where is alchemy,” four possible answers are possible: nowhere, here, there and everywhere.

It is for each of us to determine for ourselves which is the truth.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Subscriptions

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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Alchemy Journal



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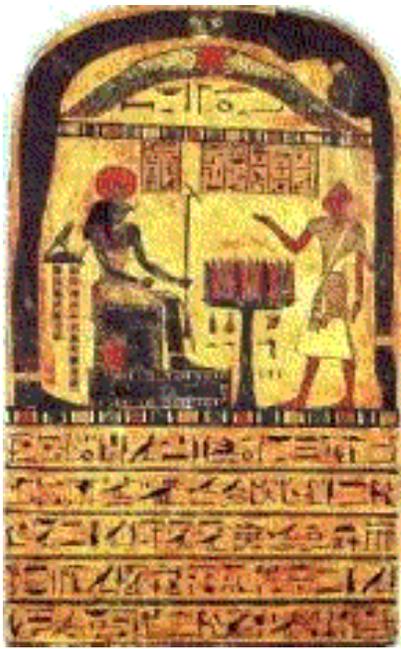
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The Gnostic Science of Alchemy

by [Vincent Bridges](#)

According to Zosimus of Panopolis, a fourth century alchemical apologist, the "sons of God" mentioned briefly in Genesis taught the alchemical arts to their human lovers in gratitude for having sex with them. Tertullian, an early Church Father, agreed with this and thought that these "fallen angels," or nephilim, had the evil intention of seducing human woman with the joys of "mundane pleasures." Zosimus was just repeating the accepted wisdom of the Jewish and Christian sages of that era. As he warmed to his subject though, Zosimus related the story of the first alchemist, Chemes, who wrote the teachings of the fallen angels in a book called Chema. The nephilim used this book to instruct the daughters of men in the spagyric

arts and therefore the art itself came to be called Chemia. This was indeed the Greek word for alchemy, to which the Arabs added the article, al, of their own language.

As clever as this explanation is, like all statements in the study of alchemy, it should not be taken too literally. If we take it as a parable wrapped in a fable and disguised as an allegory, we would be closer to the truth.

"Al Chemia," as a name for the substance of the mystery, is both revealing and concealing of the true nature of the work. "Al-khemi," another Arabic derivation from the Egyptian for "the black," also refers to the darkness of the unconscious, the most prima of all *materia*, and to the "Black Land" of Egypt. In this sense, we can see Zosimus' "Khemes" as simply the "Black One," or Osiris. (Perhaps even taken from Osiris' original title of Khenti-Amenti, "Lord of the Western Darkness.") His "Khema" is no mere book, but the civilization of Egypt itself, its monuments, history and literature. What Zosimus' fable seems to be telling us, then, is this:

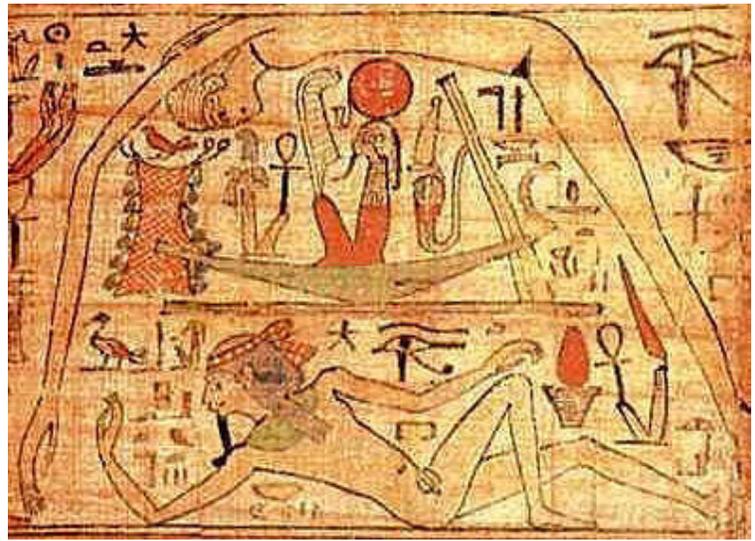


In the dim pre-history of mankind, a god-like race of beings inter-bred with humanity and taught them creative and generative forms of cultural wisdom. The first human master of this science codified the canon of its knowledge (wrote the book on it we might say) from which the children of gods and men built an advanced civilization. As we know from the Bible, the great flood wiped out this civilization. But its wisdom survived to start a new pattern of civilization in Egypt, the Black Land of the wise Osiris. Zosimus is suggesting therefore that alchemy is at the core of an ancient pre-deluge

science, one that was revealed to mankind through sexual contact with semi-divine entities. Before we dismiss this out of hand as some sort of religious paraphilia, let's look at what is possibly the earliest surviving alchemical manuscript, "Isis the Prophetess to Her Son Horus" found in the Codex Marcianus, a medieval (11th century) collection of Greek fragments. This work seems to be a unique blend of Hebrew mysticism and Egyptian mythology that could only have come from Alexandria early in the first century of the Christian era. Isis tells Horus that while he was away fighting and defeating Set, she was in Hermopolis studying angelic magick and alchemy. She relates that "after a certain passing of the kairoi and the necessary movement of the heavenly sphere, it happened that one of the angels who dwelt in the first firmament saw me from above. . ." The angel, a being of the lower realm between the earth and the moon, is enflamed by passion, but can't answer her questions about alchemy. He bargains on another encounter by offering to bring a higher angel who will tell her everything she wants to know. The first angel shows Isis the magickal sign of the higher angel, a bowl of shining water and a moon sign that resembles the emblem of the moon-god Khonsu of Thebes.

At noon the next day, the angel returns with the higher angel, here called Amnael, who also finds Isis desirable and is willing to trade information for sex. He reveals the mystery of his sign and then swears her to a great oath. In this oath, we find echoes of the great mystery and the keys to its explication. "I conjure you in the name of Fire, of Water, of Air, and of the Earth; I conjure you in the name of the Height of Heaven and the Depths of Earth's Underworld; I conjure you in the name of Hermes and Anubis, the howling of Kerkoros and the guardian dragon; I conjure you in the name of the boat and its ferryman, Acharontos; and I conjure you in the name of the three necessities and the whip and the sword." After this oath, Isis is never to reveal the secret to anyone but her son, Horus, her closest friend. The knowledge will make them one, as the knowledge has now made Isis and the angel one.

And then a curious thing occurs. When the mystery is revealed, it seems strangely flat, as if something is left unsaid in the answer. Horus is told to watch the peasant, who may or may not have been the boatman Acharontos, and then is given a lecture on "as you sow, so shall you reap." Horus is told to realize "that this is the whole creation and the whole process of coming into being, and know that a man is only able to produce a man, and a lion a lion, and a dog a dog, and if something happens contrary to nature, then it is a miracle and cannot continue to exist, because nature enjoys nature and only nature overcomes nature." Isis goes on to relate that she will now give the secret of preparing certain "sands."



She says: "one must stay with existing nature and the matter one has in hand in order to prepare things. Just as I said before, wheat creates wheat, a man begets a man and thus gold will harvest gold, like produces like. Now I have manifested the mystery to you." The instruction then passes to hands-on lab work in melting and preparing metals such as quicksilver, copper, lead and of course gold. At the end of this lengthy preparation, Isis exclaims: "Now realize the mystery, my son, the drug, the elixir of the widow."

What are we to make of this strange story with its curiously flat revelations? Our very earliest alchemical text presents us with the same problems and ambiguities that we will find throughout the entire alchemical corpus. There seems to be something in the very subject itself that forces its images toward the surreality of pathological metaphor. Is it merely diseased imagination or are there meanings beneath the fantasy?

Marie-Louise von Franz, one of Carl Jung's disciples, thought that this story in particular represented the emerging anima, of the individual and of the world itself. In her 1959 lecture on Alchemy at the Jung Institute, Ms. von Franz notes that "we can recognize the symbolism of the anima, for the story of Eve is even more true for the anima than just for women, and here there is the same idea expressed symbolically from the unconscious. The goddess Isis has beside her the sign of the moon. In these late times, Isis was identified with Hathor, the cow goddess and the moon goddess, and the sky goddess Nuit."

Ms. von Franz then goes on at great lengths to explicate the life giving power of the divine female, drawing a connection between instinct and archetype. From her discussion, it is hard not to see the basic alchemy of the psychological process, the internal darkness of the "black," as somehow a psychosexual one. In that sense, we can recognize the internal component of Alchemy, the key to the lost science of the last epoch, as essentially sexual. Perhaps this accounts for the ambiguity of the metaphor, its insistence on the transubstantiation of the ordinary into the sacred. Even Ms. von Franz lapses on occasion into a kind of guarded incomprehensibility, as if she dared not say it too openly.

With all of this in mind, we can see that "Alchemy" points to the ancient science, as revived by the Egyptians, and to the darkness of the unconsciousness where powerful psycho-sexual forces can be encountered and used in the process of transformation. Egyptian science, with its concern for stellar movements as the background of mythical dramas, points us another step down the road toward

solving the mystery.

As we noted above, the "Isis the Prophetess" fragment is in many ways the origin point of alchemy in its modern sense. It is the first text in which mysticism becomes confused with laboratory procedures. In the text, though, it is clear that Isis first imparts a philosophical understanding, and then conducts a physical operation, supposedly along with Horus, in order to demonstrate the principle and illustrate her mastery of the process of transmutation.

We might even think of this as the Alchemical Method: revelation, demonstration and transmutation. The key then becomes the source of the revelation. Where is the information coming from? In the Isis fragment, the knowledge comes from a higher order of angel, implying at least a planetary level being, who bears the signs of Nuit and Khonsu and is called "Amnael." This angel is of course unique, appearing nowhere else in Hebrew angelology. There is a faint resemblance in name to the angel of Venus, Hanael or Anael. However, this line of conjecture quickly comes to a dead end; Isis is the Morning Star, is she learning from Herself?

An easier solution, without straining at angelic spellings, is to take the name as it is: Amn - el, the angel of Amon. This makes sense within the fragment's Egyptian background, giving us an image of the triple divinity of ancient Thebes. Isis learned the secrets of alchemy from a complex angelic being who combined the aspects of the star, Nuit, the moon, Khonsu, and the sun, Amon-Ra. The Hebrew spelling gives us a clue to the nature of this composite being. The name spelled in full adds to 123, the number of the three-part name of God, AHH YHVH ALHYS, attributed to the top three sepherot on the tree of life, Binah, Hokmah and Kether. If we break the name into Amn and ael, we get 91 and 32, both references to the Tree of Life as a whole. This composite being can be seen as the sum of all the knowledge in the Kabbalah, the very spirit of transcendence. But before it will share the secret with Isis, it swears her to a great oath. The first part of the oath creates the cube of space, a sort of matrix for reality. And then the great angel goes: "I conjure you in the name of Hermes and Anubis, the howling of Kerkoros and the guardian dragon; I conjure you in the name of the boat and its ferryman, Acharontos; and I conjure you in the name of the three necessities and the whip and the sword."

Hermes and Anubis are plain enough; they are Thoth, or Tehuti, and Anubis, two Egyptian god-forms who preside over the act of Judgment by Osiris. The "howling of Kerkoros" suggests the Keres, a dog-like form of Greek Valkyrie. Ker is fear or malice, and koros can be rendered as cross. This makes the oath conjured by the "Evil Cross" and the guardian dragon, an interesting combination. The boat and ferryman are the vehicle and the guide, a motif that would later become one of the foundational concepts of several Sufi orders. The three necessities and the whip and the sword suggest countless Masonic initiations. After this oath, which is really an initiation, the great Being tells Isis the secret: "Only Nature can overcome Nature." She demonstrates this to Horus by means of a physical, transformational process. The transmutation is successful and she produces "the drug, the elixir of the widow."

From this we can determine that the alchemical secret is three-fold, or rather three transformations in one. The inner transmutation involves the conscious refining of the psychosexual energies and fluids. The outer is the ability to use those energies to effect transmutations of physical states, including the elements. The third transmutation is that of time itself, from the darkness of the Iron Age to the splendor of the golden age. Remember, Isis could not begin the process until the stars were in the proper place.

We are now prepared to see the nature of the transmutation at the core of alchemy. It is not only a transmutation involving a personal or local effect to our environment. It is global and universal, involving the nature of time, and the times, in a completely unique way. Our earliest alchemical text confirms this perspective. A big part of the secret involved time: "...after a certain passing of the kairoi and the necessary movement of the heavenly sphere..."

As the secret was passed down through the various forms of the Company of the Widow's Son, the information fragmented. In this way, some initiates received only the internal and transformational processes without the full understanding of how the parts related to the whole of the ancient science. The most guarded secret was that of time itself, and the secret of all secrets, according to the Builder texts at Edfu, involved the beginning and end of "time."

Vincent Bridges. *This article is taken from The Gnostic Science of Alchemy by Vincent Bridges ©1999. Vincent is also co-author of The Mysteries of the Great Cross at Hendaye: Alchemy and the End of Time, Destiny Books, 2003. M Vincent Bridges is the co-author of The Mysteries of the Great Cross at Hendaye: Alchemy and the End of Time, Destiny Books, 2003. More of his work is available at <http://vincentbridges.com> , including "The Gnostic Science of Alchemy" and "The True History of the Holy Grail and High Weirdness," a collection of articles by Vincent Bridges and his Mysteries co-author, Jay Weidner. He was featured in The Learning Channel's documentary *Atlantis in the Andes* (June 2001) and was historical consultant and on-camera tour guide for the History Channel's groundbreaking biography *Nostradamus: 500 Years Later*. Vincent Bridges currently lives in the Uwharrie Mountains of North Carolina, with his wife, the artist Darlene, and their four cats.*

More Alchemical Art

by [Laurel Price](#)

This feature is a second series of paintings by Ms. Price. The initial group of paintings with comments was published in the [Winter 2004](#) issue.

Mercury
Oil on Canvas



I painted Alchemical Mercury when I wanted to invoke the alchemical process itself. This painting was a bit like a prayer, a way of showing my respect. This is a whimsical and lighthearted painting, a kind of alchemical "Peaceable Kingdom." I didn't give much thought to the meaning of the painting; it just arose from my subconscious mind. I had no conscious reason for choosing the alchemical animals that I did, they just seemed to want to be there. Mercury stands between the earth and the heavens, between day and night. He appears white, but is metallic silver. This painting is a celebration of alchemy and life.

Conjunctio

Oil on Canvas



Conjunctio is about the Conjunction, The Sacred Marriage, The Marriage of the Sun and Moon. It is about the uniting of opposites. This is the Red King and the White Queen of Alchemy. In my own chart my Sun is in opposition to my Moon-Pluto. This painting symbolizes balancing our male and female energies, our right and left brain, our conscious and unconscious, our yin and yang, the physical and the spiritual, our light and dark sides. As we explore and learn to accept that which seems foreign to us as part of ourselves, we become more whole. As we become more whole, we have more tools to enrich our own lives and the lives of others. We are more grounded, more objective, and more sane. We start to become who we really are, not what other people may want us to be. We become more and more authentic. We start to accept all of our self. We become stronger and more content. The blossoming rose and fertile fields symbolize the blossoming that can take place when we have reached the stage of Individuation. The light part of the picture is shaped like an egg, symbolizing rebirth.

Tree of Life

Oil and Gold Leaf on Canvas



I was on holiday, staying on a farm in the Devon countryside. I woke up early and sat outside watching the daybreak. When the fog cleared, I saw a lone oak tree on the edge of a field; it inspired my painting - Tree of Life. I currently live in London and my dream is to live in the Devon countryside permanently. I have always lived too much "in my head", and now I crave more earth energy. This is the place I long to put down my roots. The Tree of Life represents my new life in the country. The tree symbolizes strength, stability, balance, and becoming centered and grounded. The Ouroboros encircling the painting signifies wholeness. The ripe field signifies abundance, fertility and growth. I am ready to give up working for other people, I want to be self employed, and spend more time doing the things I truly enjoy. I believe I could blossom in a place like this. I think we all need to question whether we are in the right place for us. It is so easy to get caught up where we are, working at jobs we don't really like, just to pay the bills. It is easy to get stuck and sometimes difficult to get out. We may think: "One day..." But if not now, when? Soon, I plan on trading these grey concrete streets for something more alive and soft beneath my feet.

Laurel Price is an artist who lives and works in the United Kingdom. Her web site is: <http://www.alchimia.uk.com> and she can be emailed at: alchimia@mac.com.

The Philosophers' Stone

by [Rubellus Petrinus](#)

Here is one of the biggest secrets in alchemy: the Philosopher's Stone! According the teaching of our great Masters the Philosopher's Stone is the culmination of the Great Alchemical Work.

Few have been the alchemists who had the happiness of contemplating it and those who did it. Only one, as far as we know, left us the visual testimony of this achievement: he was Kamala-Jnana. Not even Fulcanelli (Jean Julien Champagne) who, in Dwellings of the Philosophers describes it in so much detail, succeeded in materializing his great dream. Neither he nor Pierre Dujois arrived at the end of the work.

In Dwellings of the Philosophers, which was mainly Dujois' research, he describes it in so much detail that we, simple students or researchers of the Hermetic Art, can have a concrete idea of that so longed for Philosophical Stone, so as not to be deceived by pretending adepts. From pages 134 and 135:

"Many educated people call the hermetic gem a 'mysterious body'; they share, about it, the opinion of certain spagyrist of the 17th and 18th Centuries, who classified it among abstract entities, styled *non-beings* or *rational beings*. Let us therefore inquire so as to obtain, about this unknown body, an idea as close as possible to truth: let us study the descriptions, rare and too brief for our liking, that certain philosophers have left us, and let us see what certain learned people and faithful witnesses have reported.

First, let us say that, according to the sacred language, the term *philosopher's stone* means the *stone which bears the sign of the sun*. The *solar sign* is characterized by its red coloration, which can vary in intensity, as Basil Valentine' says, "Its color ranges from rosy red to crimson red, or from ruby to pomegranate red; as for its weight, it weighs much more than it has quantity." So much for color and density. The Cosmopolite, whom Louis Figuier believes to be the alchemist known under the name of Seton, and others under the name of Michael Sendivogius, describes in this passage its translucent appearance, its crystalline form, and its fusibility: "If one were to find," he said, "our subject in its last state of perfection, made and composed by nature; *if it were fusible, like wax or butter*, and its redness, its diaphanous nature or clarity appeared on the outside; it would be in truth our blessed stone." Its fusibility is such, indeed, that all authors have compared it to that of wax (64° C); "It melts in the flame of a candle," they repeat; some, for this reason, have even given it the name of *great red wax*. With these physical characteristics the stone combines some powerful chemical properties - the power of penetration or *ingress*, absolute fixity, inability to be oxidized, which makes it incalcinable, and extreme resistance to fire; finally, its irreducibility and its perfect indifference to chemical agents."

And from pages 137 and 138:

"Let us leave aside these processes and tinctures. Above all, it is important to remember that the philosopher's stone appears in the shape of a crystalline, diaphanous body, red in the mass, yellow after pulverization, dense and very fusible, although fixed at any temperature, and which its inner qualities render incisive, fiery, penetrating, irreducible, and incalcinable. In addition, it is soluble in molten glass, but instantaneously volatilizes when it is projected onto molten metal.

Here, in one single object, are gathered physiochemical properties, which singularly separates it from a possible metallic nature and render its origin rather nebulous. A little reflection will get us out of our difficulty. The masters of the art teach us that the goal of their labors is triple. What they seek to realize first is the *universal Medicine* or the actual philosopher's stone. Obtained in a saline form, whether multiplied or not, it can only be used for the healing of human illnesses, preservation of health, and growth of plants. Soluble in any alcoholic liquid, its solution takes the name of Aurum Potabile (although it does not even contain the least atom of gold) because it assumes a magnificent yellow color. Its healing value and the diversity of its use in therapeutics makes it a precious auxiliary in the treatment of grave and incurable ailments. It has no action on metals, except on gold and silver, on which it fixes itself and to which it bestows its own properties, which, consequently, becomes of no use for transmutation. However, if the maximum number of its multiplications is exceeded, it changes form and instead of resuming its solid crystalline state when cooling down, it remains fluid like quicksilver and definitely non-coagulable. It then shines in darkness, with a soft, red, phosphorescent light, of a weaker brightness than that of a common night light. The universal Medicine has become the *inextinguishable Light*, the light giving product of those *perpetual lamps*, which certain authors have mentioned as having been found in some ancient sepulchres. Thus radiant and liquid, the philosopher's stone is not likely, in our opinion, to be pushed farther; desiring to amplify its igneous quality would seem dangerous to us; the least that could be feared would be to volatilize it and to lose the benefit of a considerable labor. Finally, if we ferment the solid, universal Medicine with very pure gold or silver, through direct fusion, we obtain the *Powder of Projection*, third form of the stone. It is a translucent mass, red or white according to the chosen metal, pulverizable, and appropriate only to metallic transmutation. Oriented, determined, and specific to the mineral realm, it is useless and without action in the two other kingdoms."

Here we have the physiochemical features that identify the true Philosophical Stone (see photo above). We have said it over and over regarding the so-called "medicines" achieved by certain alchemists. While these self proclaimed "adepts" keep calling their productions the Universal Medicine, these aforesaid "medicines", as far as we know, are far from having the features specified by Fulcanelli. It is nevertheless noteworthy that Fulcanelli in his text never refers to the medicine obtained from his work. This is due to the fact that he actually never achieved it. Justice should be made to him for his great humility!

Rubellus Petrinus is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at http://bo.pt/_r.petrinus.

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FEATURES

From the Fire (by [Dennis William Hauck](#))

In developing methods of modern alchemy, such as the Alchemergy project at www.Alchemergy.com, I have been trying to focus on a combination of spiritual and psychological methods of manifesting the contents of the True Imagination in practical reality. I want to demonstrate the ancient truths in modern terms for everyone to see. I want to show that consciousness is a force in nature whose power most of us are unaware. I feel these modern applications of alchemical principles will manifest in human reality in terms of health and wealth, which are the practical concerns we all share.

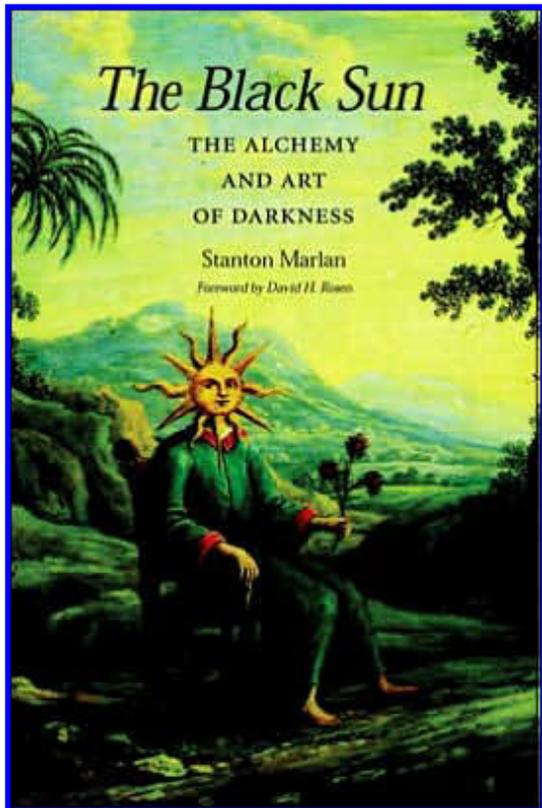
I realize I am walking a fine line between the spiritual and the mundane worlds. I have spent most of my life in spiritual pursuits, not only my interest in ancient spiritual traditions but also in my "professional" work in pure mathematics. In fact, I cannot think of a more meditative discipline than mathematics; I have spent many days and sometimes weeks living in my head. That may seem a little pompous or that I am touting my spirituality -- but believe me I am thoroughly ashamed of being able to live in my head and subsist on thoughts. That for me is nothing to be proud of. If I live only in my head, I am no better off than a religious zealot who denies physical reality and lives only to punish the worldly and seeks his reward in the afterlife. The alchemists are clear on this: It is just as bad to be too spiritual as it is to be too materialistic. The Great Work of transformation takes place here, in the real world between heaven and hell, in the Earth.

That said, I ran across something purporting to be "modern alchemy" that sorely tests my resolve to remain balanced in the world. Just as the mercenary "puffers" of the Middle Ages soiled the reputations of genuine alchemists everywhere, so today are there alchemical charlatans plying their wares on an all too gullible public. I am referring to an auction now taking place on eBay which offers a "gold making machine" for which the bidding starts at \$250,000. Under the heading "Gold Maker Millenium" (*sic - can't spell "Millennium" - my confidence is already shaken!*), the machine is not shown but its output is depicted with a picture of a huge stack of gold bullion. In the background, the music of Abba's "Money, Money" is playing. The unusual offering is described thus:

"This auction is for the patent-pending invention - Gold Making Machine. It will replicate or create any metal sample (gold, platinum) in unlimited quantities, no raw materials required. Food and diamond replicating feature can be added by request. You will profit from your investment in the first few hours. Part of the revenue from this sale will go for future design of the heaven re-creation machines and time travel industry development. Please contact us prior to bidding as we are only interested in serious bidders. A very unique opportunity for a serious gold investor. If you are a bank institution, a credit line option can be discussed. NOT A SCAM! The heart of the gold replication system is a pair of molecular matrix matter replicators. A sophisticated quantum geometry transformational matrix field is used to modify the matter stream to conform to a digitally stored molecular pattern matrix. If you are a bank institution, credit line option can be discussed. Weight: 10,000 lbs approx; Floor space: 10' x 6' x 7.5' Tall; Electrical 110/220v 3ph 60hz; Control: Molecular Matrix. Includes Raw Material Dematerialization Module, Optical Interface Module, Replication Probe Chamber, High Precision Optical Laser, LCD Operational Monitor, Manuals and Schematics."

What a deal! The sad thing is that, even if this is a complete hoax, there are people who take it seriously. I have received a half dozen emails asking for my opinion! However, if you really need to buy it, I am not going to stand in your way. Place your bid at <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&category=15154&item=4991089746&rd=1> .

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New Releases

The Black Sun: The Alchemy and Art of Darkness

by Stanton Marlan

Hardcover: 288 pages; Publisher: Texas A&M University Press (February 2005). ISBN: 1585444251

<< To order this book online, click on bookcover.

The Black Sun (*Sol Niger*) was one of the best-kept secrets in alchemy, for it was considered a source of great transformational power. Basically a symbol of unconscious energy, it is a paradoxical and "negative" image that has rarely been dealt with in Western culture. In this book, Stanton Marlan, an advanced student in the Alchemy Home Study Program, tackles this difficult subject from the perspectives of both alchemy and psychology.

Marlan is a Jungian analyst in private practice in Pittsburgh. He is president of the Pittsburgh Society of Jungian Analysts and an adjunct clinical professor of psychology at Duquesne University. He is also the editor of the *Journal of Jungian Theory and Practice* and has written numerous articles on depth psychology. Marlan has edited two previous books on alchemy ([Salt and the Alchemical Soul](#) and [Fire in the Stone: The Alchemy of Desire](#)).

In this highly recommended work, Marlan draws on a wide variety of sources. He refers not only to clinical cases but also to classical literature, such as Goethe's [Faust](#) and Dante's [Inferno](#), as well as the art of Rothko and Reinhardt and original treatises of both Eastern and Western alchemists. His work confirms that the Black Sun is one of the most numinous images of alchemical psychology, although he takes it beyond its usual and simple association with the unconscious to reveal it as a living force in all of us. The Black Sun divides consciousness as an independently existing Self. It is our deepest expression of Mercury, an example of the greater archetypal imagination as distinguished from the lesser humanistic imagination rooted in Western metaphysics and associated with the solar thinking function. The Black Sun breaks up the logical life of the soul and represents the "crack" in our psychological armor through which the light of true understanding can get in. The Black Sun is an alchemical force that is impossible to classify or "fix" in rational terms, and thus offers a truly new level of change. Within the dark effulgence of the Black Sun, modern psychology stands at the threshold of powerful new tools for healing and transformation.

Marlan does a good job of showing how the Black Sun is part of the dark night of the soul and accompanies not only the most negative of psychic experiences but also the most sublime. It is a key

element in understanding archetypal images, psychological depression, spiritual trauma, and the transformation of the soul. But there is an added bonus to this book that only surfaces as you read through it. This work is a treasure trove of insightful information on many alchemical traditions. He offers fascinating glimpses into the nature of mystical experiences, the mystery of the Kabbalah, the Buddhist notions of the void, and the black light of the Sufi Mystics. His section on Taoist alchemy (Chapter 4: *Lumen Naturae*) is one of the clearest expositions of the subject available with lots of initiatic information on the formation of the subtle body, the astral "body of light" in alchemy. He also reveals new information on several original Taoist manuscripts he researched on one of his trips to Nepal.

In all, this book is an important contribution to the understanding of both alchemy and psychology. It leaves the reader feeling connected to the deeper aspects of self and allows us to see into our many-layered souls. Without doubt, some people will be frightened off by the idea of taking an excursion into the dark side of their being. But as any alchemist will tell you, no matter how paradoxical it may appear, we must work with both aspects of nature and of ourselves to accomplish true transformation. This idea is stated most eloquently by T.S. Eliot in a poem quoted in this book:

In order to arrive at what you do not know,
You must go by a way which is the way of
ignorance.
In order to possess what you do not possess,
You must go by the way of dispossession.
In order to arrive at what you are not,
You must go through the way in which you are
not.
And what you do not know is the only thing you
know.
And what you own is what you do not own.
And where you are is where you are not.

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Announcements

- **Wild Dagga Flowers Available.** I have 3 kilograms dried high grade Wilde dagga flowers for sale from South Africa. Looking for a buyer. jason@fevertree.za.com . Telephone: +27 (0) 460 0999
- **Stable Oxide of Mercury.** Kindly share with me the preparation of a stable oxide of mercury that does not decompose beyond 1500C. Vishal Parate. Email: vishalpparate@yahoo.com . Telephone:+917552625811. G-22 indus park-2ayodhya Bypass Road, Madhya Pradesh, 462041, Bhopal.
- **Employment Opportunity.** The Tree of Life Is Seeking a Spiritual Live Food Instructor! The Tree of Life continues expand and evolve leading the way in Spiritual Live Food Nutrition. To apply for

the Live Food Instructor position please meet the following criteria: 1) 2 Year Commitment 2) Strong Connection with Spiritual & Community Life 3) Excellent Teaching/Communication Skills 4) Great Live Food Prep Skills 5) 3 Years Kitchen Exp (Live/Vegan) and/or TOL Apprenticeship Graduate 6) Knowledge of Vegan/Live Food Nutrition 7) Living/Embracing Compassionate (Vegan) Lifestyle 8) Knowledge of Gabriel Cousens, books and teachings 9) Available Immediately 10) Open to Three-Month Apprenticeship/Training (if needed). To apply you must complete the following: 1) Cover letter describing above criteria, spiritual life and career 2) Detailed Resume with dates & references 3) Apprenticeship Application (applies to café employees also): <http://www.treeoflife.nu/2005appapplication.doc> 4) Agree with employment guidelines: <http://www.treeoflife.nu/employ/employ.html> 5) Send cover letter, resume, apprenticeship application, and photo to: Tree of Life, ATT Philip Madeley, HC2 Box 302, Patagonia, AZ 85624. Tel: Philip: 520 394 2520 ext 215.

- **Writers Wanted!** The Alchemy Journal is looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

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Feedback from Our Readers

On working with many individuals using alchemical principles, it has become apparent to me that many of us put our lives on hold whilst we wait for something that we consider to be wrong or unjust to be corrected. Oftimes, we wait for a parent or spouse to notice us, or put our dreams and life on hold waiting for someone that has hurt us to apologise. One of the fundamental foundations of any process work is understanding that having peace, rather than the need to be right, is much more important. Our need to be right, or a need to be acknowledged, can be very destructive as we stubbornly refuse to live our dreams so that those that have not loved us in the way we expected can notice our suffering and perhaps through that be motivated to make amends. Often, through traditional forms of therapy, we can bemoan our losses and spend a long time entwined in the story we have built up about our lives, thinking of many reasons why we cannot achieve certain things. The important thing to remember is that those that have either stifled or hurt us in some way, are rarely even aware of their role and so unable to respond. - John L Payne info@fourprinciples.com

Send your comments to admin@alchemylab.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

This issue of the Journal includes three perspectives of alchemy from individuals who have different relationships with the Art. Rubellus Petrinus highlights Fulcanelli's description of the Philosopher's Stone for us. Vincent Bridges casts a light on the Gnostic origins of alchemy. Laurel Price shares more of her alchemical art and herself. I would like to add a fourth.

Seeking to understand alchemy to an ever deeper degree, has taken me in two directions. One is an application of the principles of alchemy in three laboratories: my special space filled with books, burners and beakers; my inner self; and my environment. The other is an attempt to understand the origin of Art. This latter direction has been a journey of reading what the masters have written down for us to know and the works of others from fields of knowledge related to alchemy.

R.A. Schwaller de Lubicz has contributed to the understanding of ancient Egypt and the formation of the field of Egyptology in a legacy of writings based primarily on his years of living near and studying the Temple of Luxor. His perspective on symbology and the "Pharaonic mind" illuminates alchemical principles and I would like to share a few of his thoughts from his book, Egyptian Miracle, with you.

Most students of alchemy as well as alchemists would agree that essential to the success of practicing the Art is realization obtained through demonstration and application; thus the Hermetic adage: Solva et Coagula. According to Lubicz: "But gnosis (which we designate as inborn knowledge concerning the "secret of becoming") cannot be formulated; it must be realized. Obviously, an Opus [Oeuvre] is involved here, and not philosophical dialectics, an Opus, moreover, whose phases of realization reveal the subtle composition of man as well as the phases of human and suprahuman becoming."

All alchemists experience the challenge of actually doing the work of alchemy, of being a participant in the creative process with all the awareness and responsibility involved. Ancient Egyptians, based on Lubicz's research, believed that: "There is something fearful in the fact of creative labor. The Kabbalah speaks of the infidel angel who falls into earth, the Ptah of Memphis. Yet mortal man places all his joy, all his glory, in the fact of laboring creatively. It will be the Great Work, the *Magnum Opus [Grand Oeuvre]*, if the aim is to recognize the cause of the fall; it will be fixation in earth, damnation, if the aim is confined to the maintenance of the *Opus* on earth."

Alchemical timing is as precise and subtle as that of a ballet artist and as significant for success as the farmer's planting of certain crops. The sacred science of ancient Egyptians was based on an understanding and use of analogies as well as timing: "In addition to knowledge of the analogues, sacred magic demands mastery of the proper gesture in the consonant ambiance and at the corresponding cosmic moment."

May the words of our three feature authors and those of the ancient Egyptians help you find your journey to understanding and embracing alchemy.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

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- **Alchemergy** (Modern Alchemy) <http://www.Alchemergy.com>
- **Alchemy Guild** (Membership Organization) <http://www.AlchemyGuild.org>
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) <http://www.AlchemyLab.com>
- **Alchemy Website** (Original Alchemy Texts) <http://www.levity.com/alchemy/>
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) <http://www.Crucible.org>
- **Flamel College** (Alchemy and Hermetic Courses) <http://www.FlamelCollege.org>

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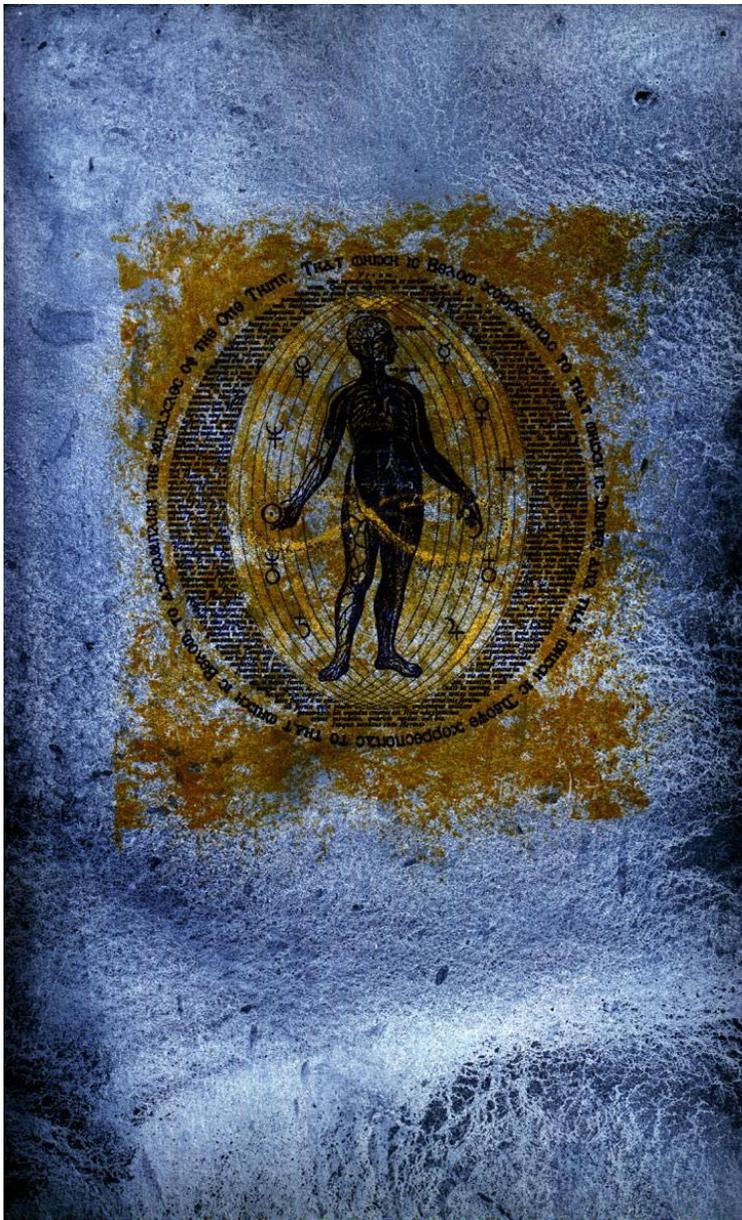
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Alchemical Art: Blue Gold

by [Kattalina M. Kazunas](#)

(Note: Large images will take time to load. Hit the "Refresh" button on your browser if no images appear.)



That which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below, to accomplish the miracles of the One Thing.



In the dim pre-history of mankind, a god-like race of beings inter-bred with humanity and taught them creative and generative forms of cultural wisdom. The first human master of this science codified the canon of its knowledge (wrote the book on it we might say) from which the children of gods and men built an advanced civilization.

Know that the union of thought and feeling is a stone you can carry anywhere, for this intelligence of the heart is everywhere just One Thing.



You are an alchemist; make gold of that.

Shortly after obtaining Alexander Roob's book, *The Hermetic Museum: Alchemy and Symbolism*, and beginning my studies in alchemy, I felt the desire to create a series of broadsides that were a contemporary interpretation of ancient alchemical ideas. I wanted to combine my love of typography, alchemy, (secret) symbols, and indigo dye, in a richly textured way. I also wanted to represent the four elements, even if only in an abstract sense. Finally, I wanted the broadsides to have, as a conceptual ground, a transformative effect.

Dennis William Hauck, in *The Emerald Tablet*: (p. 82), writes: "By immersing oneself in water in an initiation rite or baptism, one is cleansing and dissolving old ideas and habits to regenerate new patterns. Water symbolizes the dissolving power of the liquid state as well as the property of cleansing... Because water is the primal, undifferentiated, unshaped liquid, it really stands for all the possibilities of creation... Water is symbolic of the freedom of matter to change..."

The dying of the paper in indigo, then, was my *prima materia*. Dying with indigo is an alchemical process for me, one that brings me "to attention." Suddenly, after all preparations (the vat made ready, the paper cut, felts laid out) are made, all that exists is me, the vat (holding water and indigo), and the paper. I slowly

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lower the paper down into the vat, which looks like a black watery mass of nothingness, a primordial black hole. The paper rests a moment or two submerged in the vat. Then I carefully pull it out, tilting it and sometimes swirling it a bit in the vat, letting the indigo make its marks. As the paper is pulled out of the vat, it is a greenish color, which changes to blue as oxygen hits it. The paper is laid on a felt to dry. As soon as it is laid flat, the excess water and dye on the surface of the paper begin a movement, a dance of their own, making more patterns that will really only be apparent when the paper is completely dry. Tree-like formations, stars, veins, and lines resembling fissures take shape before my eyes. I am watching creation in motion. The paper is transforming itself. It has a mind of its own. And each piece of paper in this edition speaks a different pattern, a different message. In every moment of this process, I am acutely aware - of everything.

As with the dying process, the rest of the creation of the broadsides came together alchemically. A layer of iron oxide (hand made) was painted on the dried indigo dyed papers. Then each broadside was letterpress printed on a Vandercook printing press. (Letterpress printing employs the use of type or designs cast or engraved in relief (raised), on a variety of surfaces which can include metal, rubber, and wood.) The image that was letterpressed was created first on a computer, then made into a magnesium plate. Each image consists of a part of the human anatomy, an alchemical maxim, the text of the Emerald Tablet contained within the shape of an "O" and alchemical symbols which are used to enhance the interpretation of the maxim. Finally, gold pigment is added by hand to highlight a particular area of each broadside.

I want to note that the "O" is an integral part of the broadsides. According to Hunbatz Men, in his book, *Secrets of Mayan Science/Religion*, the "O" is a symbol of awakened consciousness and was used extensively in Mayan artworks. The "O" also represents the auric egg that humans reside in. Upon reflection, many other meanings of the "O" will become apparent.

As Shakespeare said, "You are an alchemist...make gold of that." I chose to use this statement as one of the maxims because it speaks a succinct truth. We ARE all alchemists, whether we believe it or not. The implication of this is vast - and exciting. It is up to each one of us as to what we do with our inherent nature as alchemists.

References:

[The Hermetic Museum: Alchemy and Symbolism](#) - Alexander Roob (1997)

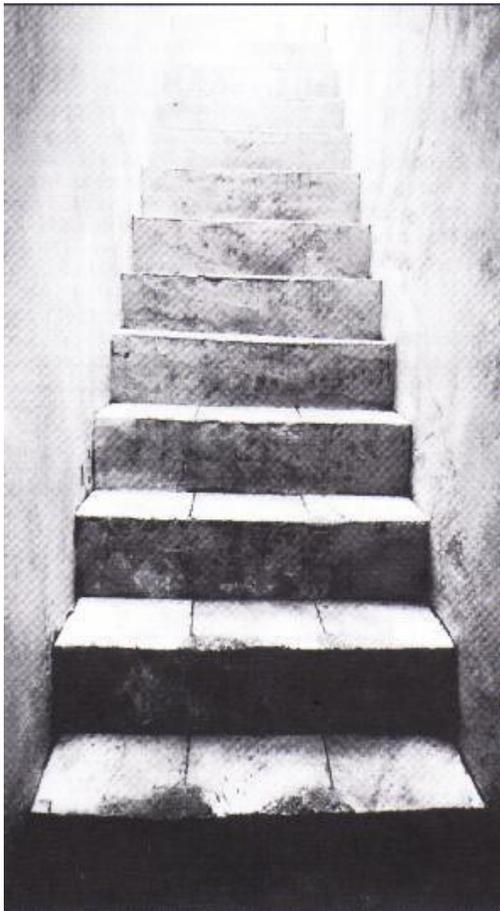
[The Emerald Tablet](#) - Dennis William Hauck (1999)

[Secrets of Mayan Science/Religion](#) - Hunbatz Men (1990)

Kattalina M. Kazunas recently completed her MFA in *Interdisciplinary Arts* from Columbia College in Chicago, Illinois, where she lives. More information about the *Blue Gold* broadsides can be found on her website: www.bluettproduktions.com/homepage.html

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I felt the desire to create a series of broadsides that were a contemporary interpretation of ancient alchemical ideas. I wanted to combine my love of typography, alchemy, (secret) symbols, and indigo dye, in a richly textured way. I also wanted to represent the four elements, even if only in an abstract sense. Finally, I wanted the broadsides to have, as a conceptual ground, a transformative effect.



The Gnostic Science of Alchemy - Part 2

by [Vincent Bridges](#)

Our earliest alchemical sources show us a glimpse of an ancient science with the core of something we can recognize as alchemy as its deepest secret. Alchemy as a separate subject emerged from the intellectual and spiritual ferment of Alexandria in the first three centuries of the modern era. As it developed, it became part of the spiritual tradition of Gnostic, as opposed to orthodox and apostolic, Christianity.

Gnosis, the Greek word for knowledge, implies a direct mystical experience, such as those encountered within the pagan mystery schools. Indeed, early Christianity appeared as a type of Hebrew mystery school, which, given the Hebrew reputation in the classical world for magical powers, helped fuel its expansion. In Egypt, Christianity was accepted as another form of the Isis/Horus current which had swept through the ancient world in the centuries immediately prior to the beginning of the Common Era.

As with the Isian mysteries, early Christianity and alchemy were dominated by women. We need only read the New Testament, The Book of Acts in particular, to see how influential women were in the founding of Christianity. A key figure it seems, in both alchemy and Gnostic Christianity, was the mysterious Mary, called the Jewess.

The New Testament is filled with Mary's, causing considerable confusion. There is Mary, Jesus' mother, and Mary, sister of Martha and Lazarus and first witness to the resurrection, and Mary Magdalene, the whore at the well, and so on. The Gnostics avoided the confusion by focusing on Mary Magdalene as the wife and closest confidant of Jesus. According to The Gospel of Mary, one of the Nag Hammadi texts discovered in 1947, Jesus taught her secrets that He failed to reveal to his apostles. Interestingly enough, several Gnostic sects, such as the Ophites, held that Mary Magdalene and the noted first century alchemical author known as Mary the Jewess were one and the same individual.

Whoever she was, Mary the Jewess was an accomplished practical alchemist and the inventor of a series of technical devices still in use today, such as the hot ash box for steady heat, the dung box for prolonged heat and the double boiler, still called the "bain-marie" in French. None of her writings have survived, but she is quoted with the utmost respect by Zosimus and the other early compilers of alchemical texts. (Zosimus considered her to be Miriam, the sister of Moses. He was of course, as always, going for the most ancient tradition.)

Zosimus' own sister, Theosebia, had a considerable reputation as an alchemist in her own right. But the most important of all the early female alchemists is Cleopatra, author of the classical Chrysopeia, or Gold-Making. In this work, collected with the "Isis the Prophetess" story in the 11th century Codex Marcianus, we find the earliest image of the Ouroboros serpent, biting its own tail. This masterful symbol of the cosmic cycle is half black and half white and encloses a brief Greek phrase meaning "the sum of all philosophy." On the same manuscript page, under a serpent-like crescent moon, we find a line of eight-rayed stars. This is similar to the Gnostic Ogdoads, a grouping of the celestial forces, the ancient Egyptian neters, in an eight-fold pattern.

Reminiscent of both the Ogoad of Hermopolis, city of the god Thoth, or Tehuti, and the gnostic systems of

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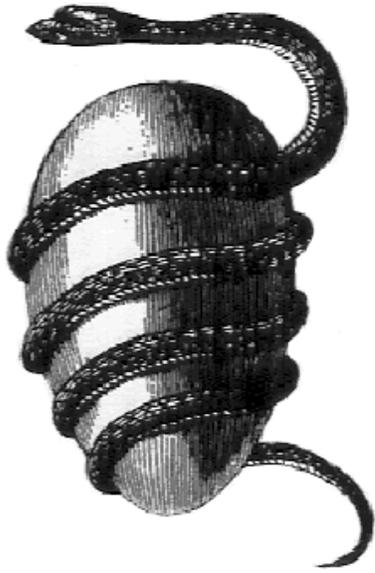
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Basilides and Valentinus, the eight-rayed star would also become the special symbol of Mary, mother of Jesus. To the Pythagoreans it symbolized the regeneration of the cosmos, being, as Eratosthenes declared, the "double polarity of the elements, producing a stability." The seventeenth century alchemist Basil Valentine (note the combination of Basilides and Valentinus) claimed that the eight-rayed star symbolized the philosophic mercury and the completion of the first stage of the Great Work.



The most famous of all early alchemical texts, The Emerald Tablet of Hermes Trismegistos, became through the centuries the very credo of the alchemical adept. Tradition claimed that the tablet had been found clutched in the mummified hands of Hermes himself "in an obscure pit, where his interred body lay," as Jabir tells us, somewhere within the great pyramid of Gizeh. The text, as Jabir gives it, is very short and obscure. It is so important, in both a historic and symbolic sense, that the full text is required for our examination. (This version was prepared by comparing the three earliest known Latin translations with the Arabic original and its subsequent English translations. The goal was to give as clear and simple a version as possible with such an obscure text.)

"In Truth, without falsehood and most real: that which is above is like that which is below, to generate the miracles of the one thing. And as all things have been derived from that one, by the thought of that one, so all things are born from that one thing by adoption. The sun is its father, the moon its mother. Wind has carried it in its belly and the earth is its nurse. Here is the origin point of every perfection in the world. Its strength and power are absolute when changed into earth; separate the earth from the fire, the subtle from the gross, gently and with great care. It ascends from the earth

to the heavens, and descends again to the earth to receive the power of the superior and the inferior things. By this means, you will attain the glory of the world. And because of this, all darkness will flee from you. Within this is the power, the force of all forces. For it will overcome all subtle things and penetrate every solid thing. Thus was the universe created. From this will be, and will emerge, admirable adaptations. For this reason I am called Hermes Trismegistos, having three parts of the wisdom of the world. What I have said of the sun's operation is accomplished."

Whatever the origin of this text, (we find a version of it in the divinatory invocation to Amon-Ra given in Column XXIX, lines 5 -20 of the Leyden Papyrus, a 2nd century Greco-Egyptian magickal text buried with its anonymous owner in the noble necropolis on the west bank of Thebes) its value as an alchemical blueprint is obvious in light of our examination of the "Isis the Prophetess" fragment. In fact, "light" is the operative point.

In line 6 of the Amon-Ra invocation we read: "Lotus-of-the Stars, heaven, in its height and breadth, is open; I am become the pure light. . .in truth, without falsehood." In the Arabic version of Jabir, this has become: "Because of this event, obscurity (darkness) will flee from you." The "glory of the world" is the animated glow of the living gold, the generative radiation, the "pure light," seen by the alchemists as the great work was completed and gold appeared in their athanors. Once they had grasped this truth, The Emerald Tablet seems to tell us, the alchemists radiated light and the darkness fled from them, figuratively and literally.



The anonymous magician of Thebes was an early 2nd century contemporary of the pseudo-Cleopatra and his wisdom papyrus provides a much needed practical counterpoint to the late classical alchemical theorists such as Olympiodorus and Stephanus of Alexandria. The 7th century Stephanus, who dedicated his Nine Lessons in Chemia to the eastern Emperor Heraclius, represents the dividing line between the classical period, that of alchemy's emergence, and the new world of Christian orthodoxy. While Christianized Greek Hermeticism continued in the east as a spiritual indulgence for mystical and scholarly monks, the tradition in the west was ruthlessly persecuted. The Church saw it as irrevocably tainted with pagan ideals.

Gnosis, the Greek word for knowledge, implies a direct mystical experience, such as those encountered within the pagan mystery schools. Indeed, early Christianity appeared as a type of Hebrew mystery school, which, given the Hebrew reputation in the classical world for magical powers, helped fuel its expansion.

Western Christianity, and even some of the alchemists, believed that investigation into the hidden works of nature was sacrilegious. It smacked of the forbidden fruit of the Tree of Knowledge in the Garden of Eden, and was after all part of the illicit arts given to humanity by the fallen angels. Acquiring knowledge, like eating the fruit, allowed man to become more like God. If we are to believe Hermes' Tablet, then alchemy contained the very secret of independent creation.

From this, it not hard to see how the later alchemists, from Olympiodorus in the fifth century on down, were obsessed with the symbols of the Tree of Knowledge and the serpent, its guardian and initiator. Part of this is the influence of Gnostic sects such as the Ophites, who worshipped the snake in the garden as the author of wisdom, given to man in order to free him from the domination of the demiurge Iadaboath. Over time, these symbols would become the most cherished of all in the alchemical tradition.

However, this perspective did not help them survive the onslaught of orthodoxy in the fourth and fifth centuries. In the late fourth century, The Emperor Theodosius ordered the pagan temples destroyed. The Serapeum in Alexandria and its library of ancient texts were burned. Hypatia, the last great women alchemical philosopher, was able to save some of the library and for a while studies continued. Hypatia's murder in 415 CE put an end to all pagan learning in Egypt. The remnants of the scholars fled to Athens, where they were finally destroyed by Justinian in 529 CE.

As the darkness fell over Europe and the west, a brief Hermetic Renaissance flowered in Constantinople. Some of these compilations from the pagan Greeks would eventually make their way to France, purchased by that enigmatic late medieval King, Francis I. Centuries later, a young student of the art would find these manuscripts extremely valuable. From them, we can speculate, he found some of the same symbolic keys that we have just elucidated. However, without the conquering Arabs, most of the secret would have died in the persecutions of the fifth and sixth centuries.



As we saw in the "Isis The Prophetess" fragment, gnostic ideas, alchemy among them, predate Christianity. The earliest version of the Emerald Tablet, buried with its anonymous owner at Thebes, is but a fragment of what is basically a "gnostic" magickal text. Alchemy represents a specific delineation of an ancient creative science, that of the triple transmutation. In its broadest sense, Gnosticism represents the world view in which these transformations can occur.

Our examination of the earliest known alchemical texts has shown us that time and timing was a key component in the alchemical process, however the texts themselves do not link that process directly to the end of the world. That link is provided, as subtext, by the gnostic framework from which the idea of alchemy emerged. At the core of Gnosticism lies a vision of the end of the world. Even before Christianity supplied it with a brand-new mythos, Gnosticism had developed its own unique eschatological flavor.

Almost every culture on the planet has some kind of catastrophe myth, usually concerning a flood. In many traditions, the disaster represents the fall of a golden age; in a few, it represents the punishment of God for mankind's evil ways. Gnosticism's peculiar blend of Persian Zoroastrianism,

Hebrew eschatology and Egyptian cosmology with Greek philosophical methods is an attempt to synthesize all the ancient catastrophic perspectives into an apocalyptic unity.

While keeping in mind that the label "Gnosticism" covers an enormous number of different and often contradictory belief systems, it is possible to sort through its spiritual kaleidoscope and arrive at an overview of a basic gnostic cosmology. Gnosticism's main tenets contain both good and evil gods, sometimes inverting the usual perceptions, and a sophisticated version of the End of the World.

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At the creation of the world, the spirit of Light was imprisoned by the powers of Darkness, trapped in human bodies as separate sparks of light. The gnostic sects held that the goal of their knowledge was the path of return, the ability of the individual sparks to return to the Light through a process of redemption. This world and its history are the work of the evil demiurge, sometimes called Ialdabaoth, designed to hold mankind back from its transcendent destiny.

As each soul is redeemed, it travels back to the shattered source of the divine Light. The soul returns its own small spark of light to the source, which slowly, as more and more souls return to it, becomes whole again. Eventually, when all souls have returned, the physical universe, being now completely without Light, will end. This "eschatology of Light," synthesized from Egyptian, Persian and Hebrew elements, can be seen as the framework supporting the vast diversity of gnostic traditions, including the new messianic form of Judaism that would become Christianity a century or so later.

Indeed, the gnostic sects quite naturally believed that they possessed the true meaning of Christ's teachings. Most of them did not believe in a literal Jesus, born of flesh and blood who suffered and died. To the Gnostics, Jesus was a divine messenger, an angelic being disguised as a man, sent to reveal the secret knowledge of the path of return, the way out of this world of Darkness. In this view, Christ's return will not be physical, but spiritual. The resurrection becomes a metaphor for the experience of a spiritual triumph over death, and therefore available to everyone.

The gnostic insistence on a direct experience of salvation, a personal return to the Light, contrasted sharply with the emerging orthodox position that held that only the apostles, who witnessed the resurrection, could hold and attribute spiritual authority. The Gnostics raised the ante, so to speak, by adopting Mary Magdalene, in their view Jesus's wife and the sister of Martha and Lazarus and therefore the first witness to the resurrection, as a key gnostic theorist. As we noted above, some of the gnostic sects held that Mary the 1st century Hebrew alchemist was in reality Mary Magdalene. For many more gnostic sects, Mary, mother, wife and sister of the god/man, was simply Isis, the Queen of Heaven.



It seems strange at first to think of Mary Magdalene as one of the founders of alchemy, Mary the Jewess. Orthodox Christianity became the only Christianity, obscuring much of the truth about the 1st century's incredible intellectual and spiritual renaissance. Behind that efflorescence, however, lay the gnostic world view with its eschatology of Light offering a hope of return to the divine source. It would not be too far from the truth to say that orthodox Christianity was a political development designed to control access to that spiritual reality.

And yet, the more one studies the Gospels and the early gnostic alchemical literature, the harder it is to deny that Christianity is an expression of the same spiritual tradition. Only in the Gospels, and other early Christian texts, are the transformational process and eschatology portrayed as part of the same seamless whole. If we can see Jesus in his original context as a magician, then it isn't much of a stretch to see his wife as an alchemist.

At the core of Christianity is a mystery. The Gnostic Christians embraced the mystery, while the Imperial Orthodoxy sought to minimize, control and literalize it. But the mystery persisted and not even the church councils of the fourth century could completely banish or obscure it.

Our modern view of the end of the world is entangled with the magickal mystery at the heart of Christianity. To understand this mystery and its alchemical and apocalyptic importance, we must first look at how the Hebrew culture of Palestine in the first century came to develop its unique perspective on the end of all things.

The existence of The Old Testament is not, by itself, remarkable. Many other ancient sources are just as obsessed with the end of the world. Flood narratives, such as that of Noah in Genesis, are common to almost every traditional culture on the planet. The Noah story originally comes from a Mesopotamian tale woven into the Epic of Gilgamesh. But the Old Testament is unique. Instead of treating its story as a

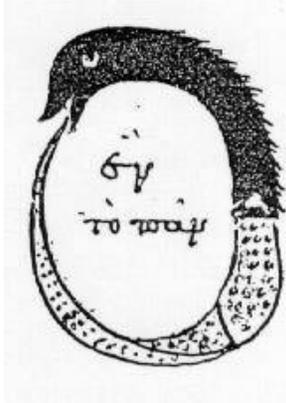
Western Christianity, and even some of the alchemists, believed that investigation into the hidden works of nature was sacrilegious. It smacked of the forbidden fruit of the Tree of Knowledge in the Garden of Eden, and was after all part of the illicit arts given to humanity by the fallen angels. Acquiring knowledge, like eating the fruit, allowed man to become more like God. If we are to believe Hermes' Tablet, then alchemy contained the very secret of independent creation.

chronicle or a collection of myths, The Old Testament was put together as a way to demonstrate the supernatural intervention of God in the course of human affairs.

The early books of the Old Testament display a kind of historical unity, as if they were intended to make sense together, even if they were written at different times and under different circumstances. Thus the passage of time is given meaning by its fulfillment of God's purpose. This sense of historical spirituality made the Hebrew world view, and the Christian which grew from it, highly susceptible to the idea of an end to all things.

However, this sense of unity was itself the product of an apocalyptic event, the fall of Jerusalem to the Babylonians in 587 BCE and the subsequent return of the exiles a generation later. The Book of the Law of Moses, which Ezra read to the assembled Israelites at the dedication of the re-built Temple in 445 BCE, was a combination of ancient texts found in the ruins of the Temple and Mesopotamian myths absorbed during the exile. This new version emphasized the power of the Hebrew's God to punish or reward His people. The historical nature of God's effect was not lost on the survivors of the exile who heard this version of the Book of the Law.

In addition to a new sense of God's involvement with the workings of history, the exile added another element to the emerging religion of Judaism. Where before the exile, the Hebrew prophets had been mainly concerned with the social issues of Israel and its relationship to God's plan for it, after the return the focus shifted to an even greater apocalypse, one of cosmic proportions.



The Old Testament prophets, from the Greek word for ecstatic utterance, appeared around 1000 BCE as a type of monotheistic shaman. The "nevi'im," or God-speakers, were considered, along with the priests and the sages, to be crucial for the spiritual health of the Hebrew people. There were great numbers of these prophets who performed frenzied rituals of dancing and chanting for large and enthusiastic crowds, which, not unlike the rituals that accompanied the State Oracle of Tibet, ended with a prophetic announcement. Taking their cue from Adam and Eve's banishment from the Garden and the Flood, the prophets soon began to focus on the sinful nature of Israel and God's approaching Day of Wrath.

Amos started the trend around 760 BCE, which continued in increasing urgency until the prophecies came true. Jeremiah, the prophet of the Babylonian conquest, was the first to connect the fate of Israel with the ultimate destiny of the cosmos. He predicted that "the heavens will shudder" with pure horror at God's punishment. For those who experienced the Babylonian conquest, it certainly felt like the end of the world. What had been the essentials of God's favor, a homeland, a temple and the right of Kingship, had all been taken away and destroyed.

Ezekiel, who was a priest of the temple at the time of the conquest, marks the beginning of the new apocalyptic prophets. Like Jeremiah, he predicted the end of the Israelite nation and the destruction of the temple. Ezekiel however used an amazing variety of symbols -- fiery wheels, dry bones, chariots and multi-headed angels of marvelous countenance -- to create a surreal image of transformative and apocalyptic processes. He brings together almost all of the elements used by future prophets to describe the End of the World, and adds a few new ones: a king from the house of David who will rule all mankind, the idea of a purified elect who will survive and, most important of all, the re-building of the great Temple at Jerusalem as God intended it to be. This image of a physical New Jerusalem laid the foundations for the Temple imagery in the Book of Revelation and contributed to the gnostic idea of chiliasm.

But it was the Second Isaiah, a contemporary in exile of Ezekiel's, who created the image of the apocalyptic messiah. The messiah will come, as Ezekiel said, from the House of David and be scourged and rejected. His message will be taken up more by the Gentiles than Jews, but in the end the Jews will be proclaimed as God's chosen ones. A new covenant will be declared and a new heaven and a new earth will be created. The wasteland will be fertile once again, and the sun will never set.

It was this image of the messiah that informed the thinking and actions of Jesus. He seems to have

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designed his teaching experiences to meet the expectations of 2nd Isaiah's prophecies. And those around him, who thought he was the messiah, knew and understood these apocalyptic connotations.

The common beliefs about the end of the world at the time Jesus began his teachings included several key components. The first sign of the End would be the rebellion of Israel, God's people, against the evil forces of Gog, the evil king of Darkness, identified by all as the Roman Empire. In the hundred years or so prior to Jesus' birth, several such rebellions had taken place. One, led by Judah Maccabee, had almost succeeded. However, every attempt at revolt served only to tighten Rome's grip.

Following the rebellion would come the Day of the Lord, the Last Judgment, the manifestation of God's Wrath on the wicked. Then, the nation of Israel would be re-united and all the exiles would return. The dead would be resurrected so that they could experience the final stage, the reign of the Messiah in the new earthly paradise. With, of course, the divinely re-built Temple at the center.

In this context, the role of the Messiah was simple. Defeat the evil King of the World and usher in the golden age. It is difficult to know how Jesus saw himself against these expectations. No one recorded Jesus' teachings during his lifetime. For 35 years after his death, his ideas lived on only in the spoken words of missionaries and teachers. Jesus' teachings adapted themselves spontaneously to the expectation of their listeners.

To his contemporaries, Jesus appeared to be a miracle-working magi of a sort all too common in troubled Palestine. He is seen by outsiders as similar to other great magicians such as Apollonius of Tyana, who also had several Gospel-like Lives written about him. Galilee, Jesus' homeland, was only recently, a hundred years or so, converted to Judaism and still retained a strong flavor of native paganism. In this background, Jesus' primary significance derived from his ability to work miracles.

The magi, such as we are told in the Gospel of Matthew followed a Star to Jesus' birth, were prophet-like figures with distinct ethical and eschatological teachings. Jesus was a similar figure who taught of the Kingdom of Heaven, attracted followers and performed feats of magic. The difference was the specific emphasis on Jewish messianic concepts. Jesus declared himself as the "Son of Man," 2nd Isaiah's title for the suffering and triumphant savior.

But the mystery at the core of his teaching was the nature and timing of the arrival of the Kingdom of Heaven. There can be no doubt that Jesus left his early followers with the impression that the world would soon end. His death and resurrection symbolized the triumph of the righteous over the evil King of the World, and His return would herald the beginning of the next phase, the Day of Judgment. He even declared that some living at that moment would still be alive when he returned.

If the end was expected at any moment, then there was no need to record Jesus' teachings. After many years, when the return still had not happened, the older members of the community began to record their memories. The Gospels came from these early sources. Mark's Gospel, written around 70 CE, used a common teaching document, known as Q, as the source around which the author wove the story of Jesus' life. Matthew, the next Gospel to be written down, between 80 and 100 CE, used a similar technique and sources, but applied to them a much greater level of understanding.

Matthew gives us the most complete glimpse of Jesus' teachings on the End of the World and the coming Kingdom of Heaven. It was written by someone who had grasped the mystery at the core of Christianity. From Matthew we hear of Jesus' Egyptian connections, the Star of Bethlehem and the journey of the Wise Men from the east, the Massacre of the Innocents, the temptation of the Messiah, and many other stories with deep esoteric significance.

The mystery is openly proclaimed in Matthew at the beginning of Jesus' career. Matthew quotes the 2nd Isaiah: "the people living in darkness have seen a great light, on those living in the land of the shadow of death a light has dawned." To fulfill this prophecy, Matthew tells us, Jesus began to preach; "Repent, for the kingdom of heaven is near."

At the core of Christianity is a mystery. The Gnostic Christians embraced the mystery, while the Imperial Orthodoxy sought to minimize, control and literalize it. But the mystery persisted and not even the church councils of the fourth century could completely banish or obscure it.

The Old Testament prophets, from the Greek word for ecstatic utterance, appeared around 1000 BCE as a type of monotheistic shaman. The "nevi'im," or God-speakers, were considered, along with the priests and the sages, to be crucial for the spiritual health of the Hebrew people.



To see this a little more clearly, we need to step outside Christianity for a moment and look at another Egyptian magical text, this one from the Paris Papyrus, one of the gems discovered in Egypt by Napoleon's savants. In papyrus IV, lines 475-830, we find a ritual to attain immortality through inhaling Light. The aspirant is first told to perform seven days of rituals, and then three days of dark retreat. On the morning of the eleventh day, the aspirant is to face the rising sun and perform an invocation: " First source of all sources. . .perfect my body. . .(so) that I may participate again in the immortal beginning. . .that I may be reborn in thought. . .and that the holy spirit may breathe in me."

With this the aspirant inhales the first rays of the rising sun, and then leaves his body behind and rises into the heavens, filled with Light. "For I am the Son (of the Sun), I surpass the limits of my souls, I am (magical symbol for Light)."

In Matthew 5:14, Jesus declares: "You are the light of the world." This also echoes the Emerald Tablet in equating successful transformation with the spontaneous emission of light or illumination. The Lord's Prayer, which appears in Matthew 6: 9-13, also suggests the Emerald Tablet. When the Kingdom of Heaven is achieved, Jesus suggests, then heaven and earth, above and below, will be the same. Chapters 24 and 25 provide a blueprint to the coming apocalypse, telling us: "The sun will be darkened, and the moon will not give its light, the stars will fall from the sky." He also tells us that it will be "like in the days of Noah" before the return of the Son of Man, except that no one will know the exact day or hour. No one that is except the initiated.

Matthew 24: verse 43 and 44 suggests that those who follow the Son of Man will indeed be able to calculate the time, and so be waiting in preparation. When he returns, chapter 25: verse 31 tells us, he will separate the sheep from the goats, the subtle from the gross, on the basis of their compassion for their fellow men.

In Matthew, we also find the account of Mary Magdalene's witness to the resurrection, complete with its own light metaphor. "His appearance was like lightning," we are told, and Mary does not at first recognize him. Matthew's account of the resurrection ends with Christ's ascension in Galilee and his pronouncement of the Great Commission. The last line of which goes to the heart of the mystery: "And surely I am with you always, even to the end of the world."

At the core of Christianity we find an alchemical transformation and the knowledge of the end of time. The Gnostics understood and embraced this view of Christianity. For a brief, shining moment, it seemed as if the knowledge of the path of return was about to triumph over the evil demiurge and his prison of matter. The hope it offered remains the promise at the heart of Jesus' teachings. As the Gnostics thought, the Messiah opened the way.

And just as quickly, the demiurge closed it again.

Vincent Bridges is the co-author of *The Mysteries of the Great Cross at Hendaye: Alchemy and the End of Time*, Destiny Books, 2003. M Vincent Bridges is the co-author of *The Mysteries of the Great Cross at Hendaye: Alchemy and the End of Time*, Destiny Books, 2003. The above is a second excerpt taken from *The Gnostic Science of Alchemy* by Vincent Bridges ©1999. The full article can be seen on his web site at: <http://vincentbridges.com>, along with other of his work including "The True History of the Holy Grail and High Weirdness," a collection of articles by Vincent Bridges and his *Mysteries* co-author, Jay Weidner. He was featured in "The Learning Channel's" documentary *Atlantis in the Andes* (June 2001) and was historical consultant and on-camera tour guide for the History Channel's groundbreaking biography *Nostradamus: 500 Years Later*. Vincent Bridges currently lives in the Uwharrie Mountains of North Carolina, with his wife, the artist Darlene, and their four cats.

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The Great Alchemical Work of Eiranaeus Philalethes, Basil Valentine, and Nicholas Flamel

by [Rubellus Petrinus](#)

We know that there will be those who don't agree with us but, to these, we invite you to prove your opposition with valid arguments. Given this, let us see, then, what Philalethes says regarding the first phase of his work in *The Marrow of the Alchemy* and in *An Open Entrance to the Closed Palace of King*.

"The Substance which we first take in hand is a Mineral similar to Mercury, which a crude Sulphur doth bake in the Earth; it is called Saturn's Child, which indeed appeareth vile to sight, but is glorious within; It is sable colored, with Argent Veines appearing intermixed in the body, whose sparkling line stains the connate Sulphur; It is wholly volatile and unfixed, yet taken in its native crudity, it purgeth all superfluity of Sol; it is of a venomous nature, and abused by many in a medicinal way; If its Elements by Art be loosed, the inside appears very resplendent, which then floweth in the Fire like a metal, although there is nothing of a Metalline king more brittle."

Philalethes describes with great exactitude and detail our mineral subject's main characteristics, with a view to its identification for the children of the Art. Flamel is less generous and, until the *Separation*, veils completely the subject's name and its metallic acolyte. Philalethes begins by saying that the mineral subject of his work is Saturn's son. As it is known, astrologically, Saturn is a dark and cold planet, and its metallic correspondence is lead, whose mineral, a black metallic color, is the galena.

Our mineral, being Saturn's son, has very similar characteristics to its mineral progenitor. It is sable colored (sable, in heraldry, corresponds to black) with silver veins and its shine is stained by an innate Sulphur. It is volatile, poisonous, it purges the Sun's superfluities and, at that time in history, it was used and abused by many doctors and chemists in the practice of the medicine. He says, still, that its inner is bright, that it flows in fire, and as a metal that in its solid state is very brittle.

Well then, what can we deduce from that which we have said about the mineral subject? That it is a black mineral, brilliant in colour, whose shine is stained by innate chemical Sulphur. For now, we can conclude that these characteristics correspond, exactly, to one sulfide mineral ore. That it purges the Sun (gold) of its superfluity. Anciently, to purge (to purify) gold, besides the quartation process, (cementing and amalgam with common quicksilver), our artists melted impure gold with our mineral, which, after volatilization with a strong fire, (our mineral is volatile) left the gold in the crucible bottom exempt of impurities.

In effect, and with great incidence in the 17th to 19th centuries, there were many cases of poisoning from the indiscriminate abuse of this mineral as a medicine, mainly as a purgative, not only the raw mineral, but also its regulus, being prescribed. It flows in the fire as a metal, is very brittle in its solid state and can easily be powdered in a metal mortar. Indeed this mineral is described well. We shall include a little extra fact, that the planetary symbol of this mineral is the same as that used for the Earth, that is to say a cruciferous globe.

We cannot add anything else, because everything has already been said. There is not a word or a superfluous point that is lacking, as Philalethes affirms in his book. It is almost impossible, for those who have some mineralogical and metallurgical knowledge, not to know what mineral is here described.

This mineral subject has been formerly found in abundance in our country (*the author is referring to his country of residence, Portugal*). At present, some mines from which it was extracted are no longer in activity or are obstructed; therefore, it is no longer easy to find it here.

Saying this, we can continue looking at the description of the first part of the *First Work*, because the mineral subject doesn't have all the necessary elements to complete the process.

"But it containeth in itself so Sulphur, save only it is congealed by a burning Sulphur, being brittle, and black

with shining Veins.”

“They sought active Sulphur in a pure state, and found it cunningly concealed in the House of Ram.”

“It seemed strange indeed, that a metal so stout and fixed as to withstand the thundering blast of Vulcan, which will not relent in any heat, nor mix in flux with any metal, yet by our Art it will in this piercing Mineral Liquor be retrograde.”

“Moreover Aries is known to be House of stout Mars, in which all Artists charge the beginning of thy Work, and what can be said more plainly? Surely there can be none so ignorant as not to believe that a hidden meaning is concealed in these Words, which hitherto was never better explained.”

Before we continue we will have to explain what the Master wants to say in the use of the term *Sulphur* (alchemical). The basis of hermetic theory is matter’s unity. It is a unity but it can take several forms and, in these new forms, combine and produce new bodies. Matter is composed of two principles: *Sulphur* and *Mercury* that can be combined in different proportions to form new bodies.

Basil Valentine adds a third principle: *Salt*. The terms Sulphur, Mercury and Salt don't refer to the chemical bodies that are known commonly by these names, but instead describe certain qualities of matter. The Sulphur, in a metal, refers to its color and to its degree of combustibility; Mercury, to its shine, volatility, fusibility and malleability; Salt, to the product of a union between Sulphur and the Mercury, according to some people, and its hardness, according to others.

Given these explanations, indispensable for the understanding of the text, we can continue. Philalethes says that the mineral subject doesn't contain any Sulphur but that only chemical Sulphur coagulates it. As we saw, this is true, for it is a sulphide mineral ore. He tells us still, to seek that Sulphur we require in the house of Aries or Mars, which both mean the same thing, in a metal whose zodiacal correspondence is that of Aries or the Ram and, the planetary, of Mars. It is impossible to be clearer, because it isn't difficult to know which is the metal corresponding to the Martian planet, whose spagyric symbol is the same that universally designates the masculine sex.

The Master adds, and with much pertinence, that it is strange to see a metal so stout (not volatile) be retrograded (to return to the sulphide state) through the Art, by the penetrating power of our mineral. Philalethes, as great a Master that he was in our Art, for his time, showed to have a great metallurgical and spagyric knowledge, which causes us to think that he must have been a great and learned man.

At present, we know that this metal (Mars) once melted with our subject, takes possession of its Sulphur, reducing the mineral sulphide to a metal (Regulus), it being then combined with the chemical Sulphur in the sulphide form (Caput), which is one the original ways that the ore of metallic Mars was usually extracted.

Of this therefore, the Master tells us, that this penetrating mineral has the power to retrograde Mars, that is, to transform it again (artificially) into a sulphide of Mars.

In the following, Philalethes tells us those proportions that it is necessary to respect in order to proceed to the Separation, that is, toward the obtaining of a martial Regulus, and of the respective Caput.

“Let me tell you how this part of work is performed. Take 4 parts of our fiery Dragon, in whose belly is hidden the magic Chalybs, and 9 parts of our Magnet; mingle them by means of a fierce fire, in the form of a mineral water, the foam of which must be taken away. Remove the shell, and take the kernel. Purge what remains once more by means of fire and the Sun, which may be done easily if Saturn shall have seen himself in the mirror of Mars. Then you will obtain our Chameleon, or Chaos, in which all the virtues of our Art are potentially present.”

“First then cause Mars for to embrace this Mineral, so shall both cast away their Earthiness, and in short space the Metalline Substance shall shine like unto the Heavens and for a Sign of thy success, thou shalt surely find a Seal of a Stellate kind imprinted thereon.”

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in the three monarchies of the earth.”

“The Dregs being removed, there appears a Nut in fashion like to a Metal (which may be powdered to dust) wherein is shut up a tender Soul, which in a small Fire ariseth as Smoak, like Argent-vive, slightly congeled, which the Fire doth evaporate.”

“This Substance is of a Stellate nature, and wholly Spiritual, being totally inclined to fly from the Fire; the reason is because the Soul of each is a Magnet to each other, and this we call the Urine of old Saturn This is our Steel, our true Hermaphrodite, our Moon, so named for its brightness.”

“When you see its constellation, follow it to the cradle, and there you will behold a beautiful Infant. Remove the impurities, look upon the face of the King’s Son; open your treasure, give to him gold, and after his death he will bestow on you his flesh and blood, the highest Medicine

The Master could not elucidate further. First, he gives us the proportions: four parts of the igneous dragon for nine parts of our magnet. But, pay attention, there is an ambush here. He says:

“...Take four parts of the igneous dragon that hides in its womb the magic steel (Sulphur) and nine parts of our Magnet...”

We know that the mineral subject, (our black Dragon) is lacking actual alchemical Sulphur. Therefore, the carrier of Sulphur will be, as he affirms, Mars, so much more that in advance he says: ‘she attracts it (Sulphur) as a Magnet’, which meaning designates our mineral as the Magnet.

“Leaves the crust and it takes the nucleus, purges it three times for the fire and the Salt...”

Although somewhat synthetically, Philalethes now teaches us how to make the *Separation* and the *Purification* with a view to the obtaining of the starry regulus (shown at left). First, by melting the subject with Mars, separating them, then he refers to the Caput. Next follows the purification with two suitable Salts until the *Star* appears.

Philalethes and Flamel both omit an operation whose execution is indispensable before the Separation is carried out: the *Purge*. This operation allows us to purge (to purify) the mineral of the silica impurities that usually defile it.

The alchemical oven should already be built with view to this operation. For this, it is necessary to construct a hole in the bottom of the oven, over which it is placed, afterwards, the crucible, which also has an 8 or 10mm hole in its bottom.

In order to carry out the purge, put the mineral in small pieces into the crucible, until it is filled, and replace its lid. Put the crucible in the oven taking care of verifying that the hole in the bottom of the crucible coincides with the one in the oven. Underneath the oven bottom is placed a glass recipient filled with rainwater.

Light the gas torch and introduce it into the appropriate opening constructed in a suitable side of the oven. When the mineral reaches its melting point, it will drip through the holes of the crucible and the oven, dropping into the recipient filled with water, solidifying, as it does, into granules. A scum will stay in the crucible and it should be removed while it is still hot. Take care no breath the poisonous black dragon’s breath.

Flamel, in the *Testament*, is less greedy in the description of the *modus operandi* and also with the

In effect, and with great incidence in the 17th to 19th centuries, there were many cases of poisoning from the indiscriminate abuse of this mineral as a medicine, mainly as a purgative, not only the raw mineral, but also its regulus, being prescribed. It flows in the fire as a metal, is very brittle in its solid state and can easily be powdered in a metal mortar.



identification of the two acolytes that take part in the melting process. As to procedure we will see how he explains it.

“Take thou in the first place the eldest or first-born child of Saturn, not the vulgar, 9 parts; of the sabre chalibs of the God of War, 4 parts. Put this latter into a crucible, and when it comes to a melting redness, cast therein the 9 parts of Saturn, and immediately this will redden the other. Cleanse thou carefully the filth that arises the surface of saturnia, with Saltpetre and tartar, four or five times. The operation will be rightly done when thou seest upon the matter an astral sign like a star.”

Basically, this is an operation known to a good metallurgist that consists of melting, with an appropriate heat, the reduced purified mineral powdered with the metal in filings, in the suitable proportions. The melting process, as Flamel says, involves the use of two different Salts as a flux: Saltpetre and tartar, or the vegetable Salt of wine. We will include that the required proportions of the two Salts together are 1/15 of the total mass. The Salts that compose

the flux should be, as much as possible, of natural origin. The nitre or Saltpetre, is a name composed of the words Salt and lithos, meaning 'stone Salt'.

Flowers (white powdery salts) of natural nitre can be found at several places on the earth's surface, dried by the action of the sun's rays. Often it also appears covering the walls of certain natural grottos opened in the calcareous rocks, and also is found in the wet walls of buildings where the animals are kept, such as in stables.

At present, you might find it will be almost impossible to get the *first Salt* (nitre) from its natural environment. There is, however, a way to prepare it, using the commercial Salt revived in the natural environment that it originates in. In this way it can be daily within your reach and if there isn't another process that allows you to obtain natural nitre, we cannot overlook this way of preparing commercial Salt.

Obtain and store at least 10 liters of the organic urine of any ruminant animal, or from yourself. Putrefy it in large 5 liter plastic bottles and, only then, you can use it to revivify your commercial nitre.

Acquire a ceramic pot, not glazed, with a capacity of 10 or 15 liters. Place it, of preference, in a basement or attic or in a place sheltered from solar light. Pour in 10 liters of the organic urine, putrefied, and 4kg of the commercial nitre. Mix well with a wooden stick, to dissolve the Salt as best as possible. Place a ceramic cover on the mouth of your pot and a plastic plate underneath, to catch the liquid that eventually will leak out through the walls of the pot.

If you don't have a suitable place to put the pot, we advise you didn't put it in your flat due to the bad smell that exhales from the contents of the pot. After a few days, the Salt will begin to form, because of the porosity of the pot, on its outside wall in a form of a fluff (shown at left). When you have enough, remove it with a paintbrush or with a wooden spatula.

Next, dissolve it in hot rainwater, in a stainless steel recipient (shown below). After all of the Salt has been dissolved in this manner, filter the hot liquid and pour it into a large glass bottle, through a plastic or glass funnel, through a cotton filter. Pour the filtered liquid into a stainless steel recipient and place it upon the fire again, to evaporate the excess water. Take care not to let the temperature rise over more than 60°C. When the water is reduced to a third of its original volume, remove the evaporating dish from the fire and place it in a new place sheltered from the sun light. The following day, you will find that in the dish the Salt has crystallized into agglomerations of needles, as you can observe in the image below.

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With a spoon remove the Salt and dry it in a very clean white cotton cloth. If the Salt is not white and crystalline, dissolve it again and crystallize it as previously. After drying keep it in a tightly closed large mouthed glass flask sheltered from the light.

In relationship to the second Salt, as we live in a country that produces wine, it will be easy for us to obtain it in a natural condition. Tartar can be extracted from the dregs of the wine making process. The best tartar is deposited as large crystals on the bottom or on the walls of wine barrels. This Salt is dissolved in boiling tap water to the proportion of 1/18.

Acquire, at least, 10kg of wine tartar produced from white wine, as it is easier to

purify it. Grind it into a rough powder in an iron mortar. In a stainless steel bowl heat up 10 liters of tap water until it boils. Pour in, little by little, 0.5kg of powdered tartar. Leave it boiling for some time until all of the Salt is well dissolved. While the water is still boiling, with an enameled mug or cup pour it into another similar bowl, through a very clean cotton cloth, to filter it.

Let it rest for twelve hours. The Salt will crystallize into small crystals that you will remove and will place to dry in the sun on a cotton cloth. Repeat the same operation with all of your tartar. The Salt of the first crystallization will be very impure; therefore, you will have to repeat the process to obtain the whitest Salt. Keep it in a well closed large mouthed glass jar.

The Separation is made in the following manner: place a ceramic refractory crucible, with its cover in a gas oven. Put, first, in the crucible, our warrior reduced to filings and replace the crucible cover. When it is reddened, pour, in successive phases, the powdered mixture of the mineral and the flux, mix with an iron rod. After everything is well liquefied, drain the melted metal into a stainless steel conic mould previously warmed and greased with oil or suet, and let it cool slowly. The Caput will be on the surface and the Regulus, because it is heavier, sinks to the bottom.

After it is well cooled, remove the regulus from the mould and holding it in your hand with the help of a leather glove, separate the regulus from the caput mortem with a hammer blow applied to the caput mortem-regulus junction point.

Afterwards, in a metal mortar, grind the regulus roughly and then pour it into a crucible with its cover replaced and melt it using the flux again, in suitable proportions, in order to obtain the starry martial regulus.

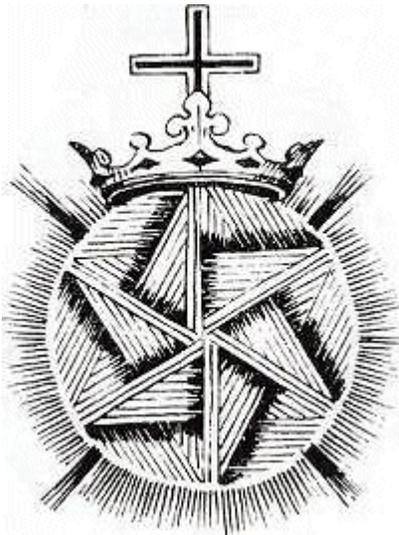
The geometric crystalline lines looking like a "star" that appear on its surface after taking it out the vitriolic crust show the sign of the regulus' purity. It is this sign that the ancient alchemists named the star.

Therefore, Philalethes says: "When you see its star, follow it to the cradle, and there you will behold a beautiful Infant (starry regulus). Remove the impurities, look upon the face of the King's Son."

In fact, if the Separation and the mercurial Purifications were properly executed, breaking the regulus obliquely, you will verify that its crystallization was made in laminations like mica and shining as if it was polished silver.

We should include here that in the properly performed *Dry Way's First Work*, there is a preliminary operation to execute usually not referred to: *The Assation*. This what Philalethes describes in this part of the verses of *The Marrow of the Alchemy* or in *An Open Entrance to the Close Palace of the King* as well as Flamel in the *Testament*.

Basil Valentine adds a third principle: *Salt*. The terms Sulphur, Mercury and Salt don't refer to the chemical bodies that are known commonly by these names, but instead describe certain qualities of matter. The Sulphur, in a metal, refers to its color and to its degree of combustibility; Mercury, to its shine, volatility, fusibility and malleability; Salt, to the product of a union between Sulphur and the Mercury, according to some people, and its hardness, according to others.



It is evident that they lack to describe here some very important small operative details, but these, as tradition asserts, they would only teach mouth-to-ear, from a Master or a Brother of the Art. However, we think that the essentials have been said.

Finally, Philalethes writes: "That after his death (the starry regulus) he will bestow upon you his flesh and blood, the highest Medicine in the three monarchies of the earth."

And, in fact, it is just like this. The starry martial regulus is, without doubt, the base of departure for the whole Work. This matter will attain, as our final goal, *The Universal Medicine* or *Philosophical Stone*.

After everything that we have said, demonstrated and confirmed unequivocally, will there still be anybody so skeptical as to doubt what our Masters have written concerning our Art?

With all references that we have given you concerning the Salts preparation, materials proportions and *modus operandi*, we have been extremely charitable because we have told you in a few lines what we have taken years to discover and to learn with our Masters. Therefore, don't think that, from this point, it will be as easy as this; you will have to travel your own way.

Certainly, you will notice that we have referred to the material's classic name, including the Salts, just as they were known in earlier times, though silent, intentionally, on some details of its canonical preparation that, if only for the Arts sake, they remain a true Herculean work. This will, then, be your research job. In the enclosed bibliography, you will find the titles of the works where you can learn what it is necessary to know about the preparation of the Salts we referred to, and in this same manner, other suitable spagyric operations.

Don't forget that, in order for you to understand the materials terminology and the various vases mentioned in the classic literature of alchemy, you would have to refer to the knowledge of that time in reference to the sciences and the arts. The practice of alchemy can't be faced only with a basis in the positivist knowledge of our century.

If you understand everything that we have told you, practically, in clear language, without sophism, lacking only in reference to the material's actual chemical designation, then you have ascended the *first step* of our Art. Even so, if you still didn't identify the mineral subject and its metallic acolyte including the Salts that compose the flux then, it is pertinent to refer here to the great Master Basil Valentine where, at the end of the *First Key* of his book *The Twelve Keys*, he said:

"If you understand my meaning, this key will open the first lock ... but if you do not, no spectacles or natural eyesight will enable you understand what follows."

Rubellus Petrinus is a Portuguese alchemist who offers an excellent multi-language website devoted to the operative and speculative aspects of alchemy at <http://pwp.netcabo.pt/r.petrinus>. The above excerpt from Petrinus' unpublished manuscript is an example of the current writing of a practicing alchemist. In it, Petrinus explains for the reader what Philalethes wrote about the First Work on the path to creating the Philosopher's Stone. The purpose of his proposed book is to show that alchemical masters did provide specific and concrete descriptions of the materials they used and the procedures they followed in their laboratories.

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From the Fire (by [Dennis William Hauck](#))

At a recent workshop in Graz, Austria, I was challenged to restate the message of the Emerald Tablet for modern times. It is a common question, as our culture has seemed to have lost contact with our own human essence to which the Tablet speaks. It is also a symptom of our modern hubris, which leads us to believe our science and technology represents the pinnacle of knowledge. Closed hearts in our upside-down world do not recognize the perennial wisdom of the universe as we did in simpler times. So once again, I attempted to rewrite the Emerald Tablet in terms the modern mind can grasp:

A MODERN EMERALD TABLET

Truly, without hype, religious exploitation, or commercial consideration, you can experience Higher Consciousness.

That which is Matter corresponds to that which is Energy, and that which is Energy corresponds to that which is Matter, in order to accomplish the miracles of the One Light. And just as all things came from this Light, through the concentration of One Mind, so do all created things originate from this Light, through the transformation of Thought.

Its father is Energy; its mother Matter; the Spectrum carries it in its belly; its nurse is the Brain. It is the origin of All, the consecration of the Universe. Its inherent strength is perfected, if it is materialized.

Separate the Light from Matter, the Subtle from the Gross, gently, in deepest Meditation. The Light rises from Earth to Heaven, and returns again to Earth, thereby combining within itself the powers of both Energy and Matter.

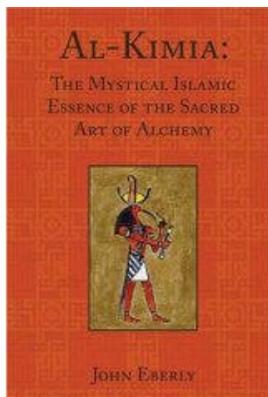
Thus will you obtain the Glory of the Whole Universe. All Darkness will be illumined to you. This is the greatest Force of all powers, because it overcomes every Energetic thing and penetrates every Material thing.

In this way was the Universe created. From this comes many wondrous Manifestations, because this is the Formula.

Therefore, am I called Thrice Greatest, having united all three parts of reality and seen the underlying relationship between Energy, Matter, and Light. Herein is completely explained the Operation of Consciousness.

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New Releases



Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy by John Eberly

Reviewed by [Jay Bremyer](#)

ISBN 0900588489. Pbk. Sophia Perennis, 2004. 122 pp. \$18.95

<< *To order this book online, click on bookcover.*

Most people have distorted views, and little appreciation, of history. As a contribution toward remedying that condition, John Eberly excavates the extravagant beauty of the Art which forms a foundation for spiritual

aspiration and technique world round.

In his elegant introduction, Eberly explains that “al-Kimia accelerates the natural evolutionary process in order to accomplish, *insh’Allah*, the spiritualization of matter and the materialization of the Holy Spirit.”

The primal teacher, Tehuti (Thoth-Hermes, identified with the Qu’ranic prophet Idres), is the Ibis-headed scribe. It is therefore important, Eberly observes, to attend carefully to the unique relationship in this practice between personality and text. Needless to say, the sacred texts of the “people of the book” are the primary sources for instruction in spiritual transmutation.

In studying the Holy Qu’ran, Jafar as-Sadiq, who had more than 4000 students, developed a complex method for interpreting “layered meanings of key verses that disclose prophecy and revelation through the numerical value assigned to the letters of the alphabet.” Obviously, what can be explicated by Jafar’s technique must first have been enfolded into the text. The study of scripture alchemically transforms the student.

After providing the context for his study, Eberly proceeds to paint illuminating portraits of significant alchemical adepts, all of whom were prominent within the Islamic world. He then considers their relationship to various sects and traditions including orthodox Sunis, Shi’ites, Ismailis, Sufis, and the Malamatiyya (the Blameworthy). Jafar, for instance, the sixth Alid Imam and author of many alchemical treatises, appears as a central figure in Shi’a, Sufi, and Ismaili initiatory chains.

In the second half of his study, Eberly concentrates on ibn Arabi’s teacher, Abu Madyan, and explores various applications of the Sacred Art. He adds a personal account of an alchemical operation for the production of tincture, including a concluding section for those who are able to take “by *art* ...the work a next step into the most basic and primitive alchemical transformation.” This process, by which the al-Aksir (elixir) is formed, “depends upon the human as intermediary between the spiritual and material planes.”

This presentation of an actual operation adds appreciably to Eberly’s historical analysis. Writers about alchemy tend to use language derived from ancient tradition, instructing the reader in transforming base substance, of self and world, to higher and finer states. But one seldom has the opportunity to read through the details which a practicing alchemist experiences, in this case starting with the vegetable kingdom.

Early on Eberly had explained that his work is not simply a “hagiography of Islamic alchemists.” In traditional alchemical fashion, “it follows the famous maxim: *Solve et coagula, et habebis magisterium* (Dissolve and bind, and you will have the masterpiece).” In order to achieve real understanding, the

Our culture has seemed to have lost contact with our own human essence to which the Tablet speaks. It is also a symptom of our modern hubris, which leads us to believe our science and technology represents the pinnacle of knowledge. Closed hearts in our upside-down world do not recognize the perennial wisdom of the universe as we did in simpler times.

In studying the Holy Qu’ran, Jafar as-Sadiq, who had more than 4000 students, developed a complex method for interpreting “layered meanings of key verses that disclose prophecy and revelation through the numerical value assigned to the letters of the alphabet.”

essence of the parts must be recombined in the “crucible of Unity” and projected on “the reader’s *prima materia*.”

As Eberly says, “This work is about experiencing the world through a body of flesh mingled with spirit in which the drama of experience exists most palpably in the heart and not foremost in the mind.”

Eberly does not directly address the contemporary geo-political problems resulting from the artificial borders drawn by the retreating colonial powers and the patterns imposed on the native populations by the Western Allies following World War II, or by America’s imperial projects. His book does, however, contribute to appreciation of the brilliant and multidimensional mosaic formed by the followers of Muhammad. And it shows how great spiritual teachers, although embedded in specific lineages, transcend sectarian alliances.

Today it is critical that all people become better informed about the rich and splendid diversity of culture in the Middle East. Eberly’s work familiarizes us with many denominations and initiatory chains within the Islamic world, a deeper appreciation of which facilitates tolerance, understanding, and collaboration while decreasing the tendency to prejudice and violence.

Having reviewed the lives of many outstanding Islamic alchemists, Eberly considers the historical development of mainstream Shi’ism following Jafar’s death, the Seven Imam Lineage (Ismailis), Twelve Imam Lineage (Twelvers, who await the return of the Hidden Imam at the End of Time), and the Malamatiyya (who voluntarily become Worthy of Blame). He gives many examples of the dangers of limited judgement and self-righteousness.

Consider Fakhruddin ‘Iraqi, for instance, who produced one of the most exquisite commentaries on Ibn ‘Arabi’s doctrine of Love. This great poet-scholar had initially been associated with wondering *qalandars*, a “group of outsiders who” disregarded social norms and incurred the wrath of the orthodox community.

Referring to Muhammad’s statement -- “Indeed, I repent a hundred times a day” -- Eberly suggests that, as in the case with alchemical processes, those who are “blameworthy, may indeed be considered some of the ‘hidden’ caretakers of the faith.” In Sufism, Shi’ism (including Ismailism), and al-Kimia, he concludes, distinctions between inner and outer are meaningless. Dualism fades into absolute Unity.

Emphasizing the ultimate realization of strict monotheism, which recognizes God’s will is all inclusive, Eberly suggests that one must ultimately “repent of repentance and surrender to a (non)conceptualization of the ultimate Unity of Being, the *wahdat al-wujud* of Ibn ‘Arabi.”

Rumi said, “We have become gold and are delivered from the theory and practice of alchemy: we are God’s freemen.”

[Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy](#) is written with such graceful movement that reading it is an easy ride in a good raft down a beautiful, exotic stream. One realizes this is original nourishment, a pleasing feast through the eyes, into the heart.

Jay Bremyer is widely respected modern hermeticist. His most recent books are [The Chymical Cook: A True Account of Mystical Initiation in the Georgia Woods](#) (published by Barrytown/Station Hill), and [The Dance of Created Lights: A Sufi Tale](#) (published by New Falcon), both of which are available from the [Crucible Catalog](#).

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Announcements

- **Alchemist's Tale.** I've been studying Alchemy for a while and been a member of and regular

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visitor of your site ever since. Basically I've started a Role Play forum on which I have a board for an Alchemist's tale, and to have others as interested in alchemy as I am posting on there, helping with their knowledge and well keyed imaginations would be a totally wonderful thing to me. If there is any chance of spreading the word about it through any mediums available to to, I would deeply appreciate the support. The site is at <http://refiti.proboards43.com/>. Mel - hs001g3461@blueyonder.co.uk

- **Writers Wanted!** The Alchemy Journal is looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your announcements to the [Alchemy Journal](#).

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Feedback from Our Readers

Howdy! Yeah, I'm from Texas. I am interested in the symbolism of esoteric knowledge dating back to the Egyptians and your journal is a most excellent resource. I am looking at how to most represent these ideas so that include enough diversity in images from Rosicrucians to Hellenistic discovery in symbolism for everyone to find the intuitive appeal in esoteric drawings. - David Piper - cityzenart@hotmail.com

Send your comments to [Alchemy Journal](#).

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EDITORIAL

From the Editor (by [Duane Saari](#))

"I never thought the Philosopher's Stone actually existed! To tell you the truth, I thought it was a metaphor. I just wanted to share that."

This was an email message that I received from an "Alchemy Journal" reader who I will call R. He was responding to the article by Rubellus Petrinus, "The Philosopher's Stone" in the spring issue of the Journal. The subject of the email was: Wow! And R signed it with his name and the parenthetical description of himself as (futer alchemist). Touched by the incredulity of his reaction, I sent the following response:

I appreciate your reply to our latest "Alchemy Journal" issue, R.

Your previous belief that the Philosopher's Stone was simply a metaphor is one that is still held by many people. This almost universal belief was encouraged by alchemists and non-alchemists alike. Practitioners of the Art spoke of the Stone with parables and metaphors to share some of their secrets and invite those "with eyes to see and ears to hear" to be apprentices in their laboratories. Well intentioned writers like Jung spoke of alchemical archetypes rather than the Vegetable and Mineral Stones that can heal and transmute metals. Both the archetypes and the Stones are real.

As you explore alchemy, keep an open mind about the Stone, R. You have taken the first step in understanding what the Stone represents. Always remember one of the fundamental alchemical principles -

Among medieval alchemists, Bacon is especially interesting because he has sometimes also been viewed as a heroic fixture of medieval physical science and mathematical reasoning. "His greatest title to fame," says George Sarton in his monumental [Introduction of the History of Science](#), "was his vindication of the experimental spirit"

As Above, So Below; As Below, So Above. The Stone exists outside of you and within you. Discovering it in both places is what becoming an Alchemist is all about.

As time has passed, I realize that R's reaction and his message deserve a more detailed response because they capture the essence of how most people respond today when they learn something about alchemy.

I like what Bruce Moran had to say in the Introduction of his book: [Distilling Knowledge: Alchemy, Chemistry and the Scientific Revolution](#), published just a few months ago. In Moran's review of the history of the Scientific Revolution in the 16th and 17th centuries, he gives us some insight into the influential, Oxford educated, English scholar, Roger Bacon and our current view of alchemy:

Among medieval alchemists, Bacon is especially interesting because he has sometimes also been viewed as a heroic fixture of medieval physical science and mathematical reasoning. "His greatest title to fame," says George Sarton in his monumental [Introduction of the History of Science](#), "was his vindication of the experimental spirit" (Sarton, 1927-1948, vol. 2:953). Those who have focused on Bacon's writings have concentrated a great deal on what he called "efficient causality," in other words, the question of how actions or "species" (mechanical forces, light, and unseen influences generally) are transmitted over distances.

Yet Bacon saw in alchemy a utility "greater than all the preceding sciences" and in one of his texts he notes that alchemy "treats the generation of things from their elements...Wherefore, through ignorance of this science, neither can natural philosophy...be known, nor the theory, and therefore neither the practice, of medicine." As we shall also see later, people make the most amazing claims about alchemy, especially when they want it to be something else. In this regard, Bacon's alchemy gets acknowledged, but for all the wrong reasons. It was alchemy, not chemistry, that Bacon had in view, and which he believed could teach the preparation of useful things, including the preparation of the Philosopher's Stone.

Does the Philosopher's Stone really exist? Yes, R, there is a Philosopher's Stone. And, you may ask: How does one find it? Moran gives us a significant clue: "...alchemy was never something that people *believed in*; it was something that people *did*."

It is my hope that the Alchemy Journal and the contributions by its authors show us how to do alchemy.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

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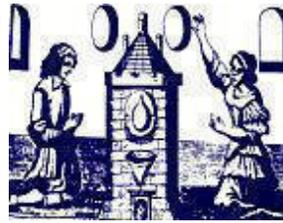
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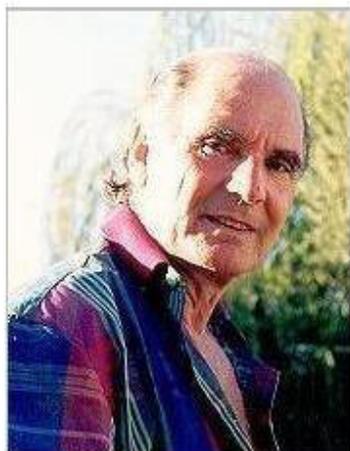
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The Red Rock: An Interview with Rubellus Petrinus

By Duane Saari

This publication is a virtual space to explore alchemy – its roots and history, the teachings of its Masters, the laboratory practice of the Art, new ideas or perspectives presented by authors of these times, and applications of the Great Work to the world we live in today.

Four issues each year, during the time of the equinoxes and solstices, offer articles to inform you, surprise you, challenge your assumptions, and peel away the wallpaper, scaffolding and facades that have accumulated in your world. While these articles contain a far ranging perspective on alchemy, each is ultimately about a person: an author, a practitioner, an artist, an individual with a unique view. At this time - the time of the Fall Equinox and its thrust into darkness that is the source of the Great Work – it seems

appropriate to introduce you to an Alchemist. After all, what is our Art other than the passion, work, and sacrifice of the people keeping it alive, making it happen, passing it on. This Alchemist lives in Portugal, is a young 74 years of age, still works in his laboratory, has written a book about spagyrics, is looking for a publisher to turn his current manuscript into a book, and has a granddaughter. His name is Rubellus Petrinus, and he agreed to an interview by email and telephone. His comments follow my questions or requests, which are in bold font. Listen carefully, then, to a voice of the Art.

What is the purpose of a *nom de plume* for an alchemist and please tell me why you choose the *nom de plume* of Rubellus Petrinus?

It is the tradition from the ancient times of alchemy. After a visit to the Spanish alchemist Simón H., who worked on the cinnabar path, I remembered that cinnabar in Latin would be very interesting *nom de plume*: rubellus (red) petrinus (rock).

Are you willing to share your given name; if so, what is it?

You ask me if I share my name? I think not because I like my name – Rubellus Petrinus .

You were born in Braganca, Portugal. Did you have any experiences in your childhood, or discover something, that started you thinking about alchemy?

In my childhood in Bragança, I studied and took an industrial course. I also studied electronics. I did not know even the word alchemy but I remember that, in that time, I did not have galena ore to make a detector for my receiver. I made it with sulfur and lead in a pills glass tube putting it on fire and, after melting it, crystallized artificial galena.

You went to Angola In 1951.

Yes, I went to Angola because in my country it was difficult to obtain a steady job in the time of the Great War and I returned to Portugal in 1975.

Why did you become an alchemist?

After a visit to the Spanish alchemist Simón H., who worked on the cinnabar path, I remembered that cinnabar in Latin would be very interesting *nom de plume*: rubellus (red) petrinus (rock).

When I was in Angola, I read the book by Jacques Bergier, The Morning of the Magicians.

What did you learn about alchemy from The Morning of the Magicians?

I did not learn anything of alchemy because this is not what Bergier was teaching. The book did awaken my curiosity about Fulcanelli and I read all his books. They are very complicated.

If Fulcanelli and other Masters were here today, would they say something very different about alchemy now or practice new laboratory procedures that did not exist in the past?

Yes, some alchemists today work with modern lab equipment and simplify the work on alchemy, but this equipment is very expensive and one needs a great chemical knowledge. Therefore, I suggest that people work with glassware like that used by the ancient alchemists and their crude materials too.

You have said that alchemy includes the practice of laboratory procedures and the discoveries that come from this work. What does one learn in the laboratory that cannot be learned or discovered by reading?

This is a very interesting question. One reads an alchemy book and the modus operandi. If one understands it, he tries with the suitable but crude material and some times – most times - the results are quite different from what the book says. Therefore, some times in a forum people talk about alchemy without having tried it. Is it possible for someone to talk about something that he hasn't done?

You were born on March 25 and astrologically you are an Aries which is a fire sign often associated with initiation and beginnings. Does astrology hold a special meaning for your work in alchemy?

I don't believe in Astrology but the astral influences, above all the Moon's polarized light in the Spring, are very important in the work of alchemy.

Many of the Masters seemed to work by themselves. At the same time, there are accounts of alchemists working together. Is working with a group of fellow alchemists helpful?

Yes, it is helpful if all the people in the group understand what the more advanced talk is about.

What was the Solazaref Filiation in France and why was it so important for you?

In Portugal, I knew a Solazaref disciple; therefore, I was curious to know the Filiation personally. When I traveled to France, Solazaref was a great master but he was not very accessible for beginners. It was there that I saw, for the first time, work being done on the true alchemy, above all, in the dry, antimony path. Currently, it looks like the Filiation doesn't exist any more.

Where are centers of alchemical study and work located today?

I know many of the best people in alchemy around the world, but I do not know of any centers. It looks like some places are teaching the easiest parts of alchemy and some don't teach the true alchemy, only spagyrics.

Why is a Master necessary to learn alchemy?

Because there are things that you read in the alchemy books but do not understand until it is done in practice. For example, in the antimony dry path - that I can explain step by step in writing - without seeing the work done, it will be very difficult for you to do the work properly.

How can someone find a Master to learn from and work with today?

This isn't an easy task. Some people will share with you, but they work alone. Most people that work on true alchemy normally don't talk about it in the forums or, if they do talk, it isn't in plain language. They talk only with people that have the same alchemy knowledge or in very special forums like our forum: El-alquimista which is only for working alchemists. But this forum is for Portuguese and Spanish speakers. I created an international, very special forum like the El-alquimista in English but it didn't work so I ended it.

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I don't believe in Astrology but the astral influences, above all the Moon's polarized light in the Spring, are very important in the work of alchemy.

Can a Master work by himself or herself?

Yes, but he or she needs great alchemical knowledge and understanding of the true alchemical books of the great Masters, laboratory experience, the suitable glassware for wet path or a suitable furnace for dry path. And, even if this is so, there are many problems that he or she will not be able to resolve.

There is much discussion, and some debate, about the beginnings of alchemy. What do you believe were the origins of alchemy?

This isn't truly known. The Arabic people worked on alchemy according to Geber. The Chinese and the Hindu did the same. The Arabic people worked with antimony and the other people with cinnabar. Why is this? So, we don't know exactly the origins of alchemy.

If we do not know the origin of alchemy, do we know what the purpose of alchemy was in ancient times and what its purpose is today?

Well, in ancient times alchemy was the search for gold or silver transmutation, but presently my purpose is the Universal Medicine. If we are able to do it, this would be much more valuable than the gold!

Timing is important, even necessary, in most alchemical procedures. Is alchemy also related to time as expressed in longer epochs such as the 25,920 year cycle of the Great Solar Year?

I don't know exactly because, for me, lunar and cosmic radiation is more important in alchemy. It isn't an easy task to understand the application, in the right way, of cosmic radiation as quoted in Hermes Unveiled by Ciliary.

What contributions are made by alchemy to society today?

The best would be the Universal Medicine. But there are some spagyric medicines that are very important in medicine, above all the vegetable because some of the metallic are very dangerous and only a people with great experience are able to make it. Supervision with a doctor also holds true for this treatment.

What do you believe is the greatest misunderstanding about alchemy?

It may be the bad interpretation of alchemy books because some were written by people that do not have enough alchemy knowledge and the ancient books aren't easy to understand. Some of these new books look like they aren't true.

Tell me about your first book – Espagiria Alquimica.

This book was published in Spanish and will be a great help for beginners that wish to learn alchemy because spagyrics is the first step in alchemy. It is a true spagyric course starting with ovens, glassware, spagyrics - vegetable and metallic - with a lot of colored images. From what I know of the several spagyric books published until now, I have written a different book.

What is the message of your recent manuscript: A Grande Obra Alquimica?

I tried in this book to explain symbolically and in practice the work of three great classical alchemists - Philalethes, Flamel and Basil Valentine. I have not yet achieved these paths because I do not have the suitable lab conditions and, with the amalgam way, you need a lot of gold which is very expensive now. To try the Basil Valentine path, a suitable, special retort to distill vitriol is needed such as the one I saw in the Solazaref Filiation. So, the purpose of this book is to show people that the symbolic images of alchemy agree with its material and modus operandi. The publisher I have been working with for two years has not yet published the book so I am looking for another publisher.

Your web site (<http://pwp.netcabo.pt/r.petrinus/>) has a great deal of information and many links about alchemy. What are you trying to accomplish with your web site?

I know that the alchemy it is very difficult to understand so, in my site, I try to explain in plain language some things that never were explained before. Many people have written me and thanked me for it. In my site, one can find the best alchemy books, symbology, the glassware, and the modus operandi. I edited it in six

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languages with the help of good friends and brothers in the Art. In the alchemist forum in Files and Photos there is a lot of alchemy information with good images. I remember the difficulties that I have had and I'm very happy to help other brothers in the Art.

What is the significance of the Black Madonna & Child on the home page of your site and what is their connection to the Great Work?

This is a very interesting observation. This image comes from a Spanish card. The Black Virgin symbolizes the first matter of the dry path that is: black ore or antimony.

When the image of the Pilgrim's Shell on your site is selected, three images of Santiago de Compostela are shown. Why do you have these images on your site and how are they related to alchemy?

These images were taken by me in Santiago de Compostela when I traveled to this city. Whoever has read Flamel's book remembers the pilgrimage that he took to Santiago de Compostela. In Europe, there are some ways from France and Portugal to Santiago called Santiago Ways. St. Santiago is the alchemist patron saint and the symbol of the pilgrimage is the "Vieira" (scallop-shell).

You stated on your web site that you have not finished the Great Alchemical Work. Do you believe you will complete it?

Frankly speaking I don't know. I worked deeply in several alchemical paths with the suitable raw matters and the result was not what the authors of books claim. Why? I don't know. Some people tell me that I take the texts to the letter and therefore the results aren't right but when I read what they wrote in the forums I see that they don't know more than me. Some are great chemists (alchemists) but I don't see from them any result about the Great Work. After many years of work on alchemy, some times working with dangerous matters like ammonium nitrate, etc, I'm convinced that the secret is the "Alkahest" or the universal dissolvent. I tried making it following Van Helmont, but the result wasn't what he claims in his text and I worked with suitable raw matters and suitable glassware. I think, and I said it sometimes in several forums, that the first matter will be a simple one that we can find in any place like iron clay. But the main secret will be always the dissolvent or the "Alkahest."

Looking back on your life, what would you do different in your approach to the Great Work?

It would be the same; although actually I have much more alchemy knowledge and lab practice and know the best modern alchemists of world.

Is there something you would like to say to our readers many of whom are not practicing alchemists but very interested in learning more about the Art?

Yes, if they believe in alchemy, first study spagyrics and the ancient books of chemistry (spagyrics) like Lemery or Glaser to understand the alchemical language of ancient books that can be found in The-Alchemist forum files in my web site. After this, purchase suitable glassware and electric plates, and work carefully comparing the symbolism with the practice and the results in the lab. Remember, do the ancient work with common glassware and raw matters - not synthetic ones. Never perform any lab operation if they aren't sure what will happen. Alchemy is like chemistry but also quite different. The reactions are the same and if one doesn't know what he is doing, he puts his life and those people near him in danger. I suggest that all people interested in alchemy subscribe to an alchemy forum and exchange information about the alchemical procedures they are using with the other people that have more expertise. Good work.

Thank you, Rubellus Petrinus.

Rubellus Petrinus can be contacted by email at: r.petrinus@netcabo.pt. His website is at <http://pwp.netcabo.pt/r.petrinus/>

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the glassware, and the modus operandi. I edited it in six languages with the help of good friends and brothers in the Art. In the alchemist forum in Files and Photos there is a lot of alchemy information with good images. I remember the difficulties that I have had and I'm very happy to help other brothers in the Art.

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The Alchemy of Dance

By [Leslie Zehr](#)

Alchemy can take many forms. In essence, it is the process of transformation or transmutation. Like an algebraic equation it is very basic, yet fixed. As we insert an infinite number of variables, we arrive at infinite possible outcomes; yet all of them have passed through the same process or equation. The fact that it is so basic is what makes alchemy applicable to everything around us.

The period of time in which we are living is a very significant period in history. We are approaching the end of a great spiritual cycle. We are in the 'quickening' phase just before birth. People are going through huge spiritual transformations in order to prepare for this birth. It is only natural that many new forms of "alchemy" arise aiding us in this transition. Each individual constitutes a variable; using our equation, each person can attain the gold in their own personal way.

Alchemy need not be restricted to the lab; we can find it "in vivo" in all aspects of life. The Alchemy of Dance is a process of transformation by the transmutation of energy and spiritual awareness through movement. In this type of alchemy, the body, and more specifically the womb, becomes the alchemical vessel. This is merely the first phase of a larger process called the Universal Dancer, smaller cycles within a larger cycle creating the spiral to the infinite.

The last card of the Tarot, the Universe, is often referred to as the Universal Dancer. It is the point where we are fully integrated with all of life and dance with the Universe. In the Alchemy of Dance, the first stage of Universal Dancer, we explore the feminine side of this aspect. We do this by dancing the subtle earth rhythms and reconnecting with the divine feminine through Sacred Dance. The woman prepares her body to become the vessel, the primordial waters for birthing the masculine or manifested (Self/Horus).

The origins of Sacred Dance date back to the beginning of time. Most tribal cultures still maintain some type of Sacred Dance. It may be performed by shamans or tribal members depending on the intention behind the dance. Tribal cultures still maintain the connection to the earth. Whether it is conscious or unintentional, it still exists. Research has been done confirming the healing properties of this type of dance.

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The form of Sacred Dance used in the Alchemy of Dance dates back to the High Priestesses of Dendara Temple north of Luxor, near Nag Hammadi, in Egypt. It is shown in the picture above. Dendara Temple is one of the few remaining temples in which priestesses practiced. It was a temple devoted to the worship of Hathor (Venus/Taurus/Mother Earth/the Sacred Cow/Empress). The word "Hathor" actually means "house of Horus." Horus is the archetype of the Initiate/Hero/Spiritual Warrior/Fool/the Dancer. The house of Horus is where the initiate is gestated or is born/reborn/transformed; it is the alchemical vessel, the womb.

The priestesses of Dendara were well known for being alchemists, healers and sacred prostitutes. They followed the path of Isis (Virgo/High Priestess/the Sacred Prostitute/the Virgin). Isis served as a High Priestess for the neter Hathor (The word "neter" in the ancient Egyptian language, has been mistranslated by archeologists as "god" or "goddess." The word "neter" actually means aspect, and can be used as archetype or vibration.) Behind Hathor's Temple (shown below) is a smaller temple devoted to Isis.

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Once the feminine aspects unite, together they collect and "remember", or rebirth the masculine. Once this has happened, and the healing has occurred, then both the masculine and feminine are prepared for the sacred marriage. The Dance of the Sun and the Moon is the second path of the Universal Dancer.

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Although the word prostitute now carries a negative connotation, it was then highly regarded as a path to enlightenment. These women exemplified the complete merging of the sexual/spiritual energy known as the kundilini or sekhem. Through their practices they were able to transform and heal. Once attaining a high level of mastery they were then able to initiate men through sacred sex.

Alchemy through dance is a very natural way of reuniting the sexual/spiritual energy for one good reason; you can feel it! We do this not just through movement, but by reconnecting to the original archetypes. In the first stage of the greater alchemical work of Universal Dancer (The Alchemy of Dance), we work to reunite the feminine aspects. We do this by invoking the energies of Isis and Nephthys, the two polarities of the feminine. This is why the first stage is only taught to women. The masculine polarity (Osiris) only exists here in spirit.

Once the feminine aspects unite, together they collect and “re-member”, or rebirth the masculine. Once this has happened, and the healing has occurred, then both the masculine and feminine are prepared for the sacred marriage. The Dance of the Sun and the Moon is the second path of the Universal Dancer.

Personally, this process unfolded for me (and continues to unfold) after an initiation in Luxor. In the first stages, I began to develop a sensitivity and attunement to the natural rhythms of the earth; this turned into movement, then the possibilities were endless. The process I teach in the Alchemy of Dance mirrors exactly the process I went through as it unfolded. I teach using this “divine” syllabus.

The initial connection to the earth is very grounding and healing on a purely physical level. Connecting to the earth in such away allows us to bring in energy as well as discharge unhealthy energy, a process well known to practitioners of yoga and martial arts. This basic process, on its own, can be used as a form of healing for ourselves or for others.

The movements used are very basic. What remains of this type of dance is very similar to modern day Middle Eastern or Belly Dancing. As with most esoteric knowledge, being shrouded in a playful or entertaining way has preserved it. What differs is that the Universal Dancer is danced for expression rather than performance. The similarities are on mainly the external or visible level. Although most Belly Dancers are not aware of the esoteric side of the dance, the engaging of this sexual energy can be quite obvious.

On the energetic level, the movements allow us to move the energy from the earth through our bodies and discharge it back to the earth. At this level, the energy loop is created between the woman and the earth. This is the first transmutation and it occurs in many ways. We are able to take the actual rhythm or pulsations emanating from the earth, the sine waves if you like, and amplify them through our bodies.

This is the same process used by musicians in playing or composing music. The musician is merely tapping into the earth rhythm and amplifying that wave on his instrument. In the case of Sacred Dance, the instrument is our body. Just as different waves may be played on different instruments, different waves resonate in different parts of our bodies. In time, we can play an entire piece of music (or mirror of the earth rhythm) on our bodies, allowing the different instruments to resonate in different parts of our bodies. This is a beautiful and wonderful experience, one that incorporates the dimension of sound into the experience as well.

For anyone who has not danced with the Universe, it is a beautiful and creative experience. Training will elevate the experience but anyone can peek behind the curtain. Just find some primal, tribal, heavy drum music; turn off the lights; and, like the bat, just follow your radar and fly!

We can use the music as the guide on our journey. But the journey can also be traveled in silence. It is not necessary to dance to external music. And like "intoning" the approaching but not releasing of sound may actually intensify the experience. We simply dance to whatever rhythm is emanating from the earth. To do this takes a great deal of sensitivity, a sensitivity that can be acquired or developed. It is much simpler to just take a piece of music, which is already amplifying the rhythm, and dance to that. The process of "intoning" the dance has other lessons to teach us.

I came upon this experience by "chance." One evening I was dancing and noticed that as I moved around the room I could feel different energy patterns emanating from the ground. Curious, I continued to move around the room. I realized that I could "dance the room." I then did this with music as well and realized that every wave pattern was present in the music. It became easy to coordinate the energy pattern emanating from the room with the music and the movement. In this case, the energy pattern was the guide as it lead me through the space. The possibilities are infinite.

The dance can be described in many ways. It begins as a creative and fun process and moves to deeper and deeper levels as we begin to dance with intention and awareness. It is a meditative experience taking us to a place of "no-mind" in which we are completely detached and completely present at the same time. In this state of "no-mind" our intuition and awareness are heightened (very similar to the state women experience when we are pregnant).

The energy first moves through the legs to the root light center and then to the sacral center, hence the term "belly dancing." The dance begins in the creative center or the vessel, the vessel for transmutation. The bringing in of the energy to the womb is preparing the matrix or primordial waters for a later "seeding" in which the masculine is born or reborn. Some of the movements are cleansing and purifying, some are energizing.

On the esoteric level, we begin as the Magician of the Tarot learning to manipulate the elements physically and energetically. Each element - fire, earth, water and air - has a specific movement. We begin by separating them out and experiencing each one on all levels so that we might KNOW them.

Each of the four movements has infinite aspects. They are related to specific archetypes, vibrations, elements, etc. Once we have access to this knowledge, we are able to use it to connect more deeply to the essence of the movement as well as invoke the power behind it. It is then that we are ready to recombine it back into the larger picture, the dance, so that each time we dance we are recreating the Universe in a moment.

For anyone who has not danced with the Universe, it is a beautiful and creative experience. Training will elevate the experience but anyone can peek behind the curtain. Just find some primal, tribal, heavy drum music; turn off the lights; and, like the bat, just follow your radar and fly!

Leslie Zehr has lived in Egypt for almost 20 years where she teaches dance to foreign as well as Egyptian women. Based on her experiences, she has developed this method of teaching dance and esoteric wisdom (www.UniversalDancer.com). As well as teaching internationally, she works as a Holistic Therapist. She is a certified Aromatherapist, Hypnotherapist, Reiki Master with Diplomas in Homeopathy, Sandplay therapy and a B.S. in Psychology from Virginia Tech where she also studied Biochemistry. Her Shamanic work with plants has led her to develop a line of Egyptian Flower and Sacred Sites Remedies which hold the energy of Egypt herself and can be used for transformational and alchemical healing (www.EgyptianFlowerRemedies.com).

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Alchemical and New Scientific Approaches to the Concept of Transmutation

By [Daniela Stefani Hansson](#)

Foreword

One of the most fascinating concepts to alchemists of all times is the Power of Transmutation. Many of us think of it as a natural outcome of a well-succeeded alchemical operation and it is also named as the "power" acquired by the adept who develops the tools to perform this operation. But as Paracelsus tells us, we are used to being satisfied knowing the name given to something instead of understanding its meaning. Therefore as alchemists, we must go forward. What is the real meaning of the so praised operation or alchemical power "Transmutation?" What's the signature hidden behind the concept?

The intention of this article is to approach the issue with an open mind, analyzing the case from two different prisms: from the eyes of an academic scientist facing the concept through a new emerging theory called Topological Geometrodynamics (TGD) and from the eyes of an alchemist used to incorporating the concept into his/her daily operations. You will perceive that truth comes from the eyes

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of the observer although the concept will always remain the same at a point where both sciences meet harmoniously at the present time.

This merging point is where the true adept shall focus his attention, perceiving that Reality, Life and all Universes are part of one single structure that once "discovered," indeed, is capable of performing wonders and has infinite possibilities.

"Haec est totius Fortitudinis Fortitudo fortis, quia vincet Omnem rem subtilem, Omnemque Solidam penetrabit." ("This is the greatest Force of all powers, because it overcomes every Subtle thing and penetrates every Solid thing.") - *Tabula Smaragdina (The Emerald Tablet)*

What Definitions Make the Concept of Transmutation Possible?

According to the new scientific approach that is emerging, the Universe is seen as a system of fully organized and systematic layers all interacting and merging with each other, and incorporated into the following basic concepts:

- Many-sheeted space-time defines a hierarchy of space-time sheets.
- There is a hierarchy of matter: ordinary matter, dark matter, and even more refined forms of matter becoming more and more quantal.
- There is also a hierarchy in which matter is at the lowest level and higher levels define mind as cognitive representations about matter, cognitive representations about these, and so on - an entire hierarchy of consciousness about being conscious about being.
- Therefore, the theory about a physical system and a theorizing mind becomes a theory that both are parts of a physical system rather than the system being built by some strange mind outside of the physical world.

Physicists incorporating the concepts of this new order affirm that it is possible to define these hierarchies in a rather precise manner physically and mathematically. This is a fantastic approach towards an alchemical acceptance of such controversial academic topics.

In the alchemical world, this classification represents the different levels of development (from Lead to Gold) in a general sense. It affirms ancient concepts, translating them from knowledge of the past to present science. The hierarchy of various kinds of matter contains in principle an endless number of levels that can be regarded as increasingly refined forms of material existence. Let's take a look at this hierarchy with a new scientific definition.

At the lowest level is ordinary matter. According to the prevailing materialistic dogma, this is the only level that is accepted to exist in the academic universe today. At the next level is dark matter whose particles differ in a subtle manner from those of ordinary matter so that dark matter can appear only in what is called Bose-Einstein condensates consisting of many particles (this is essential!) behaving as quantum coherent wholes and effectively defining particles of dark matter. One can also imagine that these Bose Einstein condensates of dark matter form further Bose-Einstein condensates - a kind of "dark, dark matter" - for which the Planck constant would be 2000×2000 (4 million) times larger and so on. We would have a hierarchy of more and more quantal, and at the same time mental, physical existences.

Within our current academic knowledge, super conductors and laser beams are basic examples of Bose-Einstein condensates. It is, however, not yet clear whether they can be regarded as "partially dark matter." Also, atoms can transform into dark atoms and form Bose-Einstein condensates consisting of large number of dark atoms; a super atom could be an appropriate name for this zoomed out or scaled up atom.

It is quintessential to have blobs of matter with quantal properties; only this allows an understanding of the non-predictable and coherent behavior of living matter using quantum physics. The essential point is that the Planck constant is much larger for dark matter than for ordinary matter (by a factor about 2000 or power of this). This means that length and time scales for coherent quantal behavior are much longer and quantity does not reduce to randomness.

Also, the physicists in the scientific establishment are now perfectly aware that the "dark matter" exists simply because it creates gravitational fields. They do not have, however, any consensus about what it really is, how it interacts with ordinary matter, and how to detect it. This is where the merging point with alchemy takes place. My dear colleagues in the Alchemical Path know that "dark matter" corresponds to the Prima Materia of alchemists. At the quantum level, dark matter controls the behavior of visible matter and serves as the intentional agent.

How Are Dark Matter and Visible Matter Related?

Dark matter controls the visible matter in living systems. Here an Arcanum is revealed in its simplest form. There are rather detailed models of how this interaction happens being developed by scientists of the so called "New Age Sphere" in conjunction with alchemists. A model for the simplest life forms is plasmoids that consist of simple rotating magnetic field configurations containing negatively charged plasma. This model explains all the basic aspects of bio-molecular systems and living cells and, therefore, is very difficult to understand in the framework of ordinary chemistry.

Let's look at the case from an alchemical point of view. Beneath all the diversity we may encounter among the treatises of our ancient Masters, there is one obscure identity. In order to perform the Magnus Opus, they all start by taking the substance named "Prima Materia" and subjecting it to a series of operations to obtain the final Product which we know as the Stone. This Stone, however named or described, is always a substance that represents the perfection of the original first matter and its qualities invariably are such as those that pertain to a living being, not an inanimate mass. In a word, the interaction can only be possible by Transmutation;

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that is, taking a "dead substance" - impure, powerless, valueless - and transmuting it into a live, active and invaluable being. Here, the First Meaning of the concept comes forth: "Transmutation does not change the nature of its subject but brings it to its utmost state of manifestation." Literally, alchemy is the Science of Perfection.

The First Arcanum of Transmutation: Operations (Geometric Time; Experienced Time, and the Alchemists' Time)

Time is the key of evolution. Evolution is the sphere where perfection can be conceived. Therefore, the detailed mechanism of intentional action (our "secret fire") involves essentially the new view about time that can be summarized by saying in the scientific view that there are two times.

There is the geometric time of physicists that is like a fourth space coordinate. We are essentially 4-dimensional beings. Our conscious experience and our cherished beliefs create the illusion that we correspond to a single time, a constant snapshot (aboriginals who have not learned Newtonian physics however live in dream time without any clear borderline between past, future, and now). For instance, when I remember something, I experience my geometric past; I "see" into the geometric past which is part of me. Actually, the mechanism of this seeing is the same as in the case of ordinary seeing in which light is reflected from a material body; now, it is time reflected from the brain of the geometric past. I can also directly re-experience past events. I am speaking about episodic or sensory memories. The case of the phantom limb, in which a person experiences pain in limb he has lost years ago, is a good example of this. I can also "see" into the geometric future since I can predict roughly what will happen tomorrow and this is seeing into the direction of future in a 4-dimensional landscape.

The second time is experienced time consisting of a sequence of quantum jumps, moments of consciousness, serving as "elementary particles of consciousness." Usually these two times are identified, or seen as the same, but this is wrong. For experienced time, there is no future, only the past and now whereas, for geometric time, all three exist. Geometric time is reversible; the laws of physics with respect to geometric time would allow running the film backwards. This cannot occur with respect to subjective or experienced time. In our conscious experience, these two times are closely related and this explains why physicists have been led to the wrong identification of these times.

From the perspective of alchemists, adepts and possessors of another line of concepts, I would like to seek for some hints in what is possibly the earliest surviving alchemical manuscript, "Isis the Prophetess to Her Son Horus," found in the Codex Marcianus, a medieval (11th century) collection of Greek fragments. We are now prepared to see the nature of the transmutation at the core of alchemy. Transmutation is not a single tool or consequence involving a personal or local effect to our environment. It is a three-fold operation, involving the nature of time, and "the times" in a completely unique way.

As the secret was passed down through the various forms, the information fragmented. In this way, some initiates received only the internal and transformational processes without the full understanding of how the parts related to the whole of the ancient science. The most guarded secret was that of time itself, and the secret of all secrets, according to the Builder texts at Edfu, involved the beginning and end of "time."

This has to be revealed to each one of us. But Ancient Masters have given us hints about it. Law of the Universe Number 1: You Exist! Pay attention to the revelation herein. This leads us to ONE time sheet where all transmutation is possible in literally infinite ways. The alchemist must "move" to this sphere in order to accomplish the Great Work. Only within this time can the Prima Materia be manipulated at Will.

Time Mirror Mechanism as a Mechanism of Intentional Action

Going back to scientific layout, one can say that dark matter, as an intentional agent, expresses its desire to make something happen by sending a signal in the direction of geometric past. Dark matter is like a boss expressing its desire to a lower level boss who in turn does the same to even lower level bosses and ultimately these sub-desires reach those who must really do something. These signals, expressing a desire, are what physicists call a "phase conjugate laser beam" consisting of negative energy dark photons. Negative energy is equivalent to the property of traveling backwards in geometric time.

In the geometric past, a time reflection that is geometrically completely analogous to the ordinary reflection from a mirror occurs and the beam is reflected back in time from a "time mirror" as a positive energy laser beam of dark photons. This beam interacts with ordinary matter and is responsible for the desired physical effects. As an example, the brain patterns of nerve pulses initiating some motor actions could be the outcome.

What makes this mechanism so elegant is that there is no delay in geometric time; a system can react instantaneously by initiating the action that is already in the geometric past. To identify geometric and experienced time and to react to a dangerous situation already existing in geometric yesterday certainly sounds like science fiction and even bizarre.

The time mirror mechanism also defines a mechanism called remote metabolism. Suppose some part of the body needs energy immediately in a crisis so there is no time to send nerve pulses to brain which would make some bureaucratic decision and possibly decide to accept the application of the body part and send commands initiating the transfer of energy. What the body part can do instead is to send negative energy dark photons to the geometric past where a system able to receive this negative energy exists. Since energy is conserved, the body part gets a positive "recoil energy." In a more refined arrangement, the negative energy signal serves only as a request inducing emission of a large positive energy signal from the geometric past. All this happens practically instantaneously and with extreme flexibility.

In the alchemical approach, the mirror effect is in place. By working in the correct time sheet, we learn to experience the fact that physical reality is literally "nothing" - NO THING. What we call gross matter is simply the reflection of the vibrations sent by the

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For those who still assume that transmutation in alchemy means changes in chemical properties, let's take a look at this. Chemical properties certainly change if the atomic nuclei change their nuclear charge, determined by the number of protons in nucleus (there are also neutrons). This process is now rather convincingly shown to occur in cold fusion at room temperatures. This is impossible according to the standard nuclear physics dogma and this raised a violent opposition in the past so that only now is cold fusion science getting the status of serious consideration.

primary system of existence. This "mirror" of complex and holographic functioning systems that is the Core and focus of the mass becomes the alchemist's playground. Perceiving this statement gives an understanding of the scientific approach above. Here is a simple analogy: look at your mirror and smile. How long it takes for the reflected image to "smile back" to you? Does it occur in the future? Would there be any reflection if you were not standing at the front of the mirror? Could the reflection smile at you first?

The Operation of the Sun involves and requires the understanding of an ultimate truth about time and existence. It is without exasperation the simplest and most fascinating concept included in our line of study.

Transmutations and Nuclear Alchemy

For those who still assume that transmutation in alchemy means changes in chemical properties, let's take a look at this. Chemical properties certainly change if the atomic nuclei change their nuclear charge, determined by the number of protons in nucleus (there are also neutrons). This process is now rather convincingly shown to occur in cold fusion at room temperatures. This is impossible according to the standard nuclear physics dogma and this raised a violent opposition in the past so that only now is cold fusion science getting the status of serious consideration.

The transformation of ordinary matter, such as palladium (Pd) used in cold fusion experiments into what can be called "partially dark matter," would make possible transmutations. Atomic nuclei contain protons and neutrons. In cold fusion experiments, protons inside the nuclei of a palladium target bombarded by ordinary deuterium (D) nuclei would be transformed into a dark matter phase in which they have a large value of Planck constant (at least about 2000 times larger than normally).

This means that dark protons have a large Compton length (that is quantum size) on the order of atomic size .1 nanometers instead of the ordinary proton size of about .000001 nanometers. These dark protons overlap and combine to form larger units, a type of super proton with the outcome being blobs of dark proton matter consisting perhaps of protons of hundreds or thousands of nuclei.

For the neutrons of the palladium nuclei this need not happen so that it is better to talk about partially dark matter.

In this phase, protons can be said to form a single super proton, and one cannot say which proton belongs to which nucleus. Therefore, when the transition to ordinary matter occurs, the protons can be shared in a new manner. Some nuclei get more protons than they had as the palladium nucleus and some get less. Completely new elements can appear.

Cold fusion reaction is different from this and is made possible by the absence of a strong repulsive electromagnetic interaction between deuterium nuclei and dark deuterium attached to palladium since the ordinary proton of deuterium nucleus is at a different space-time sheet, or in a "different world," than the dark protons of the target deuterium attached to palladium and palladium nuclei. This is only a part of the story and transmutation is perhaps the more interesting concept since it would make living matter a "natural alchemist" able to some degree to synthesize the nuclei it needs. Nuclear transmutations have indeed been observed in both experiments as well as in living matter.

"Electronic Alchemy" May Also Be Possible

Many-sheeted space-time also allows a possibility of chemical transmutations in which atomic nuclei are not changed but the electronic clouds of atoms change. This hypothesis can be proposed as the original explanation of ORMEs.

This "electronic alchemy" could be achieved by the dropping of valence electrons of the atom from the atomic space-time sheet to some larger space-time sheet. Presumably, the dropping of the same number of protons would also be required. These dropped protons and electrons would behave like dark matter. This would mean that the atom would behave like an atom with a full electronic shell (noble gas without practically any chemical interactions with respect to ordinary chemistry, but somewhat like the original atom with respect to dark matter interactions.)

Also other options can be imagined and I believe that there is a very rich spectrum of possibilities waiting to be discovered, but it takes time before theorists are matured enough to take seriously the possibility that we understand only the rudiments of the forms of matter in every day length scales.

Conclusion

For we alchemists, it is indeed important to understand that the concept of Transmutation is feasible and has been seen as a topic worth of real experiment and academic interest. We look forward to following up on academic and scientific developments and hope that it will lead to a more comfortable interaction between the very controversial worlds that divides brilliant minds.

Although, as an alchemist, I will finish this work with an alchemical approach, seeing the Universe in simple concepts (after all simplicity is all that it is in the end of the multi-complex labyrinth of this marvelous Path we choose to follow.)

The guidelines for understanding Alchemical Transmutation are:

- There is One Power named Transmutation and it is the key of all.
- It is the accomplishment of the Great Work and the operation of the Stone.
- Adepts Can and Will perform it.

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For we alchemists, it is indeed important to understand that the concept of Transmutation is feasible and has been seen as a topic worth of real experiment and

- Time is the secret agent.
- Evolution is the missing scientific link.
- "To make gold, you must have gold."
- Transmutation is the ultimate power of the Adept Alchemist.
 - It affects ALL levels of what we know as REALITY.
 - It brings forth eternal Perfection.
 - Change is the only constant of the full Operation.

academic interest. We look forward to following up on academic and scientific developments and hope that it will lead to a more comfortable interaction between the very controversial worlds that divides brilliant minds.

"Sic Mundus creatus est. Hinc erunt Adaptationes Mirabiles, quarum Modus est hic." (In this way was the Universe created. From this comes many wondrous Applications, because this is the Pattern.) - Tabula Smaragdina (The Emerald Tablet)

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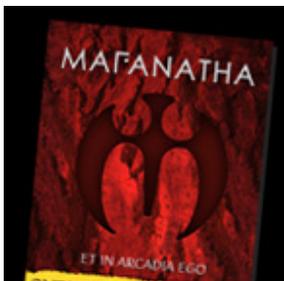
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In general, "Maranatha" refers to the apocalypse and is treated in Revelations 13 in the Bible. I am not sure what that means in relation to the puzzle. The real answer lies in the 50 pages of coded text in the book, which suggests it originates with the fabled "Book of Abraham" that Flamel found. There are also fascinating alchemical drawings with planetary-metals symbols.

Daniela Stefani Hansson lives in Gotaland in Sweden. She is a practicing Master Alchemist and a graduate of the Alchemy Home Study Program. Her email is d.hansson@hrmritline.se.

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New Releases



Maranatha: Et in Arcadia Ego

Reviewed by Dennis William Hauck

ISBN 0954993802. Priory Publications, 2005. Pbk. 80 pp. \$14.95

<< To order this book online, click on bookcover.



Several months ago, I was contacted by a researcher at Priory Publications for information on Nicholas Flamel for a new project they were undertaking. Actually, Priory Publications GB Ltd. is composed of a small group of people, whose sole purpose in creating Priory Publications is to self publish a series of puzzle books dealing with Flamel's work. The first in the series is the book Maranatha - Et in Arcadia Ego.

In my dealings with them, they seemed a cordial, although secretive group, and made a point of acknowledging my assistance on the third page of the finished product. However, this is not an alchemy book in any normal sense. It is really a unique little puzzle book.

According to the publishers, within this book is hidden a key which will unlock a genuine historic mystery. What is even more intriguing is that the first person to solve the puzzle and submit the key will be awarded a prize of 1,000,000 pounds sterling (approximately 1.8 million dollars US). The contest is slated to run for only five months, and someone will "definitely" win the prize.

Additionally, one-third of any profit we make will be donated to registered charities.

In general, "Maranatha" refers to the apocalypse and is treated in Revelations 13 in the Bible. I am not sure what that means in relation to the puzzle. The real answer lies in the 50 pages of coded text in the book, which suggests it originates with the fabled "Book of Abraham" that Flamel found. There are also fascinating alchemical drawings with planetary-metals symbols.

It sounds like a lot of fun, even without the prize. The whole of alchemy contains much coded material, and it is very much a giant puzzle itself. However, I am not part of this project and have not seen any references to a trust fund or other financial backing that can be checked easily. They say they have an investor backing them, and they better have, because a lot of people are going to put a lot of hard work into this. I have no reason not to trust them, and although I have opted out of solving the puzzle myself, I think the exercise itself might be fruitful..

So in essence, Priory Publications is offering entertainment, a very large prize, and helping out charities -- all in addition to any alchemical enlightenment the reader may happen upon. Not bad, really. To find out more about the book, visit www.maranatha-puzzle.com. Direct any questions on this project to enquiries@maranatha-puzzle.com.

Here is a collection of official press release about this project:

RELIGIOUS RESEARCH TEAM DISCOVERS HOLY GRAIL

"Duncan Burden, co-author of Maranatha was part of a research team who discovered the secrets of the Da Vinci Codes and uncovered the Holy Grail. Sounds crazy I know and I felt the same when he approached us to act as their PR company. However the forthcoming launch of the book Maranatha with pre orders of 130,000 and prize of £1,000,000 for the first person to solve a number of codes in the book, which is based on fact not fiction."

"A dedicated team of amateur super sleuths and religious detectives has finally broken the codes of the Da Vinci secrets and the Holy Grail. A team of 9 researchers including Duncan Burden from Priory Publications in Lowestoft, are about to launch a revolutionary book that will rewrite the fundamental foundation of all religions, revealing and authenticating the most important secret in the history of creation. Combining restricted religious documents, historical artifacts and a trail of coded evidence, this book will assist the readers to discover for themselves the hidden key that will unlock the mystery of the Holy Grail."

"Intrigue and speculation has surrounded the book, Maranatha, due for release 29th October 2005. This book will unveil true historical facts linked to a series of encoded clues, for within its pages there is a secret, which has been protected for more than a thousand years by some of the most powerful people in the world. The value of this prize has cost the lives of many who have strayed in its path, for it is the key to the greatest treasures known to the world.

"The first person to break the coded sections will not only release this revelation to the world but also receive £1,000,000 in prize money. Duncan Burden, co-author of the book, said at a recent interview: *'as a member of the research team, which included a Catholic and an Anglican Priest, having access to material not openly available to the general public, whilst investigating a particular artifact we actually uncovered what we had all been searching for, for over a decade.'*

"When asked about the discovery Mr. Burden went on to say: *'It was an incredible moment when we found the answer to all our questions, finally years of searching had paid off. We wanted to get this historical secret out to the general public and toyed with various ways of doing it but eventually decided on creating a kind of puzzle book. Finding the answer was just as important as the quest to find it, although we understood the connotations this revelation would have and the shock waves it would create throughout all religions worldwide.'*"

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But the part that struck me is how this movement is trying its best to force science into accommodating the Christian belief system (as opposed to the belief system making adjustments to accommodate

"Speculation has survived a thousand years and Maranatha is not offering theory, it is serving up fact in large doses. Any one can win the prize money without prior knowledge of the subject matter, history, the Da Vinci Code or any of the speculative theories surrounding the Holy Grail. All the clues are in the pages of the book. This prize is designed to be won, and claimed, and for the secret of the 'Key' to be, at last, released to the public. To ensure that someone will succeed, clues will be given on the Maranatha website, until the secret is out, and upon that hour the world can look in the sacred casket and finally learn of what has been kept hidden for centuries."

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scientific discoveries that may undermine some tenants of the faith). You point out that Alchemy involves faith as much as science and I'm wondering what the face of science and faith will look like in coming years if this movement continues to wield political influence and successfully changes history and science books in the classroom.

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California White Sage: smudge bundles, bulk, custom orders. Sage Brothers Unlimited jana913dm@fastmail.fm We are at your service, as always! email for inquiries, price list, or any other info.

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- **Writers Wanted!** The Alchemy Journal is looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

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Feedback from Our Readers

I was reading an article in the current issue of Esquire (November 2005) which made me think of you (probably because I'm reading *Sorcerer's Stone* now too). The article is called "Greetings From Idiot America" (an insult isn't coming, I swear) by Charles P. Pierce. The article is about the Creationist movement that is influencing politics and successfully putting science on the defensive in some cases. The article features a walk-through of the new Creationist museum which explains how Noah fit the dinosaurs on the ark with all of the other animals -- it's a laugh riot. But the part that struck me is how this movement is trying its best to force science into accommodating the Christian belief system (as opposed to the belief system making adjustments to accommodate scientific discoveries that may undermine some tenants of the faith). You point out that Alchemy involves faith as much as science and I'm wondering what the face of science and faith will look like in coming years if this movement continues to wield political influence and successfully changes history and science books in the classroom. Though Alchemy is completely different than what is happening now, I saw an intriguing shadow behind all of this -- kind of a twisted, modern, misguided Christian evangelized form of Alchemy. I thought I'd pass it on if you should pass by an Esquire magazine sometime in the near future. Interesting viewpoint. - *Jeff Belanger*, jeffb@ghostvillage.com

For those of you who take an interest in the work of C. G. Jung, the Philemon Foundation is embarking upon a thirty program of publication to print, in its entirety, the corpus of Jung's work. This will include an additional 30 volumes, beyond the 21 volumes originally put out there by the Bollingen Foundation, and now kept in print by the Princeton University Press. It should be noted that there have been for many years, acknowledged glaring omissions, and errors, in the well known Bollingen Foundation renditions of Jung's works, and that we have not yet seen the entirety of Jung's depth through an unclouded lens. Philemon estimates that tens of thousands of pages of new material will be made available as this project continues, and that our final assessment of Jung's importance has yet to be made in light of the tremendous lacuna that these omissions indicate. They are looking for donations, in any amount, no matter how small, from individuals or organizations who have an

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interest in preserving and disseminating the teachings of Jung. Pass this along to anybody whom you think might be interested. The URL: www.philemonfoundation.org. - Herman B. Triplegood, Hb3g@LasVegas.net

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EDITORIAL

From the Editor (by [Duane Saari](#))

Throughout history, alchemists have worked quietly, most of the time secretly, in their laboratories. Yet, during some historical eras, they were known to many. The Egyptian era around 1,500 to 1,000 B.C. comes to mind. Another is medieval Europe. Individual alchemists were openly consulted by pharaohs and kings. While the people living during these times who benefited most from the work of alchemists were from the upper social strata, being an alchemist was accepted as a trade or a calling. In other times, like today, the alchemist is considered by most as a figment of imagination, a character in fantasy books and movies, and alchemical positions do not appear in the [Dictionary of Occupational Titles](#). So, just how do alchemists make a living today?

Because I know alchemists actually exist in the real world outside the books and movies recently created about them, it was intriguing to explore this question. My imagining took me down a wandering road as it usually does and led me to my next significant question to wrestle with as it always does. I would like to share some of that trip with you.

Certainly, some alchemists labor in small private laboratories while working for an organization in a more traditional position. Others, write, lecture and teach. There are healers who have created medicines from alchemical procedures and focus their efforts helping others with health issues. Some may spend full time doing large scale research on the application of alchemical knowledge and processes to new products and capabilities. It is this latter possibility that both excites and concerns me.

There is evidence of this type of research and application in ancient times on Mt. Horeb in the Sinai Peninsula. This mountain known as Serabit el Khadum today, when first surveyed by the British archaeologist Petrie in 1904, was discovered to contain a mine, a metallurgical laboratory and an Egyptian Temple. Among many other artifacts that he photographed, Petrie found a storeroom full of a mysterious white powder. Petrie's book, based on his expedition is out of print and most of the artifacts he photographed are still not available to the public. However, subsequent researchers are convinced that this site was an alchemical laboratory that created the White Powder of Gold for Egyptian pharaohs during a period of 1,500 years going back to nearly 3,000 B.C. This Powder has been portrayed in Egyptian hieroglyphics and described as giving the pharaoh who ingested it a long, healthy life and; if he practiced the spiritual discipline required of his position, eternal life as well.

What is exciting for me is my belief that this knowledge was passed from adept to adept, culture to culture throughout history and is now available in our time. Ancient alchemical texts refer to the Philosopher's Stone in many forms; one is a powder of gold. In [Secrets Revealed](#), the 17th century philosopher and alchemist, Eirenaeus Philalethes discussed the nature of the Philosopher's Stone which was commonly thought to transmute base metal into gold. However, Philalethes wrote that the Stone was made from gold, and that the purpose of the Art was to perfect the process: "Our Stone is nothing but gold digested to the highest degree of purity and subtle fixation. It is called a stone by virtue of its fixed nature; it resists the action of fire as successfully as any stone. In species it is gold, more pure than the purest; it is fixed and incombustible like a stone, but its appearance is that of a very fine powder." Earlier, in the 15th century a French chemist, Nicolas Flamel, wrote that when the noble metal was perfectly prepared, it made a fine "powder of gold," which is the Philosopher's Stone.

White Powder of Gold is being produced today. Much of this work is based on David Hudson's discovery in 1976 of an ore found on his Arizona ranch that had amazing properties, some of same that have been attributed to the Philosopher's Stone. Hudson actually received several patents for processes he developed to convert the ore into Orbitally Rearranged Monatomic Elements (ORMEs).

Copies of his patents are now available on the Web as are ORME related products produced and offered by a variety of organizations. Some research and study into the characteristics and capabilities of ORMES and related monatomic chemicals purport to confirm their wondrous properties: levitation, staggering amounts of energy, ability to affect DNA in positive ways and intriguing modification of the space time continuum. Today, these characteristics are the properties of superconductors which were unknown when Hudson first examined the ore on his Arizona ranch. It is not a very involved stretch of our imagination to realize that research on a global scale in well funded programs examining superconductors and monatomic elements is currently underway now.

And this is where my concern raises its unusually alarming head. Is this work being done with the process and procedure that leads to the Philosopher's Stone? I believe not. The alchemist's way required a knowledge of the materials and processes used by nature combined with the realization that the alchemist was an integral part of the creative process. Masters, Adepts and even students of alchemy know that the Stone is only achieved if the alchemist understands that he or she is part of the laboratory process and procedures; realizes that the perfection of the First Matter happens as the alchemist perfects himself or herself; accepts the enormous responsibility he or she has to all of nature by participating in this work. This is a responsibility to mankind. The ultimate goal is the beneficial development and evolution of nature that included the three primary aspects of mankind – the physical, the soul, and the spirit. This is why one of the names of the Stone is the Universal Medicine. While this knowledge and perspective was achieved through individual revelation, alchemists also knew it was only understood through application that was guided by a knowledgeable Master. This responsibility and participation in the creative process was discarded by the scientific revolution of the 16th and 17th

There is evidence of this type of research and application in ancient times on Mt. Horeb in the Sinai Peninsula. This mountain known as Serabit el Khadum today, when first surveyed by the British archaeologist Petrie in 1904, was discovered to contain a mine, a metallurgical laboratory and an Egyptian Temple. Among many other artifacts that he photographed, Petrie found a storeroom full of a mysterious white powder. Petrie's book, based on his expedition is out of print and most of the artifacts he photographed are still not available to the public. However, subsequent researchers are convinced that this site was an alchemical laboratory that created the White Powder of Gold for Egyptian pharaohs during a period of 1,500 years going back to nearly 3,000 B.C. This Powder has been portrayed in Egyptian hieroglyphics and described as giving the pharaoh who ingested it a long, healthy life and; if he practiced the spiritual discipline required of his position, eternal life as well.

centuries. Taking the practitioner out of the process and being objective was the new goal and even seen as the ultimate responsibility of practitioners of the scientific method. To the scientist steeped in his method, it is enough to create. The decision on whether or not the creation is beneficial is for others to make and the responsibility therefore lies outside the creative scientific process.

This is my concern. We have the transformative knowledge of our ancient ancestors that has been passed down to us through alchemists and others in the Hermetical underground stream. That knowledge is seeping into our culture and society, and is now being explored by scientists. My imaginative trip left me with the following questions: Where is the practice of the spiritual responsibility of the alchemists being guarded and promoted today? Who are the keepers and teachers of this tradition? Has the awesome responsibility of being a co-creator with Nature been passed down to us as well? What are the unavoidable results if it has not?

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Spagyric Homeopathy

By [Micah Nilsson](#)

This article discusses some important but little-known differences between spagyrics and homeopaths. Both spagyrics and homeopaths are valuable healing tools, and they can work together to heal effectively and gently, as many of our clients can attest. But their differences far outnumber their similarities, and it has been something of a crusade of ours to explain these differences and clarify this issue in the minds of the public and healers, especially as spagyrics become better-known.

First, we should examine some of the history of both systems. Spagyric, as a word and process, was invented by Paracelsus, the great 16th century physician. As many of you know, it means separate and recombine, and can be

used to make herbal extracts of great power and energetic force.

After studying Paracelsus, Samuel Hahnemann applied a small slice of Paracelsus' work to create a new system, homeopathy. Homeopathy is an effective holistic healing system, but it was not part of Paracelsus' work, being invented more than 200 years later. Homeopathy has gotten laid over Paracelsus' work for so long and by so many that many people equate the two; an unfortunate misunderstanding that overlooks the fine points of both systems.

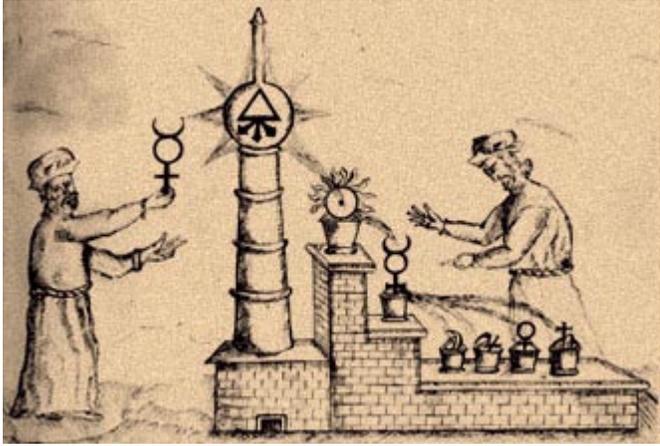
When you realize that these systems were invented by two different people centuries apart, it becomes more apparent that they are different modalities, and that even if one was inspired by the other, calling them the same is incorrect. But, besides these historical differences, there are great differences in the systems themselves.

Homeopathic remedies are created by extracting a substance in a menstruum, usually alcohol, then using successive dilutions and succussions of this "mother tincture" to create a remedy which is charged with a static or frozen vibrational signature of the original material used, but with none of its physical characteristics.

It is true that Paracelsus used some methods of dilution to render some of his medicines safely potable or more gentle, but the total annihilation of the substance's physical being is from Hahnemann's work. Paracelsus repeatedly stressed the importance of working with all three levels of the plant's being- the obvious physical of the Salt, the life force and intelligence of the Mercury, and the eternal core of the Sulfur.

All of these levels are accessed, purified, and incorporated into the final spagyric through processes of concentration, and the final result in a properly made spagyric will be a very concentrated extract with the deep color, intense flavor, and low dosage typical of our products. The difference between our spagyrics and any homeopaths, then, is even apparent to the ordinary senses.

Paracelsus pointed out that the vital energy of an herb is more important than the plant material itself. The four key steps of Spagyrics are: separation, purification, incineration and re-unification. After studying Paracelsus,



Hydrophobinum, Anthracinum, Belladonna, or Arsenicum Metallicum. If one ingested rabid dog's saliva, anthrax, deadly nightshade, or arsenic in their natural state, illness or death would result; as homeopathics, these substances are used to great healing effect.

The crux of homeopathy is this taking of a deleterious substance and, in effect, flipping or reversing it into a healing remedy. The homeopathic processing overrides the original substance- it is no longer anthrax, etc., but a homeopathic remedy. The same mechanism occurs with spagyrics treated homeopathically- the end results are homeopathics, and no longer spagyrics.



This "flipping" was strongly demonstrated to us by a healer we work with who had been treating several patients with our spagyrics, and seeing great improvements in their illnesses. After running out of stock of our spagyrics, she obtained homeopathic preparations which another company had made from our spagyrics (unauthorized and against our advice), thinking they would be the same.

This healer quickly discovered that, not only did they not heal as well, they actually made the patients' ailments worse in most cases! She called us in a panic, not knowing what to do, but after only a few treatments with new stock of our true spagyrics, her patients were again back on their course of improvement and healing. This case shows how, just as something harmful can be reversed into a medicine, so, too, can the opposite occur, creating a reaction much like a homeopathic proving. That event, and other experiments we have done, are why we never recommend dilution of our spagyrics in any way.

Spagyrics are made following a continuum of process and energy, and that continuum should be kept intact in their use. But they do work very effectively when used in conjunction with homeopathics, and many of our clients work this way. Homeopathics do a great job of smoothing out layers of symptom and imbalance, to allow the patient to become more clear, receptive, and open to the deeper long-term work that spagyrics can then be brought in for.

We hope that this has been enlightening for you. We encounter this misunderstanding frequently, and are dedicated to ensuring that the alchemical healing lineage we follow is presented truthfully and completely. This misperception occurs more and more often as large European pharmaceutical companies realize the profitability of taking labour-intensive spagyric mother solutions and stretching them into sometimes thousands of gallons of sellable homeopathic product. We are perhaps old-school purists in this regard, but profitability is not the motive for our work -- the facilitation of physical and spiritual healing is.

To treat at the cause of the disease, not just the symptom, requires that all three levels be present in the spagyric to operate on the patient, who also has these three levels of being. Stripping away all but a reflection of the Mercury level of a substance (the homeopathic process), therefore, is not Paracelsian, and by definition, not spagyric. We should also note here that we are the only company to truly implement the Paracelsian philosophy in this regard, and uniquely offer three different levels of Spagyric medicines.

That the original substance is changed so much as to be no longer its original self can be easily seen by looking at such homeopathic remedies as

Samuel Hahnemann applied a small slice of Paracelsus' work to create a new system, homeopathy.

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Life is in Blood and Lymph and disease in its Vitiations, and the medicine is

Micah Nilsson and **Paul Bartscher** founded **Al-Qemi** in 1991 to research and put into modern practice the ancient healing work of the alchemists. Since then, we have provided discriminating clients with a complete Alchemical and Spagyric apothecary, including not only products, but a practical system for their use. Our system, based on our research into alchemical texts from many centuries, has led us to a truly holistic understanding of health and wellness, an understanding which we have applied to create a line of products to promote health and longevity at all levels of being. In ancient times, alchemists were often called Philosophers of Nature because their method of work consisted of observing nature's operations and then applying them in the laboratory. This crucial link, between the rhythms and processes of nature and the healing work of mankind, has been largely forgotten by most of today's physicians. In our work we seek to revive this ancient spiritual chemistry for healing and wisdom in the modern world. Website: www.al-kemi.com . Email: alkemi@al-kemi.com

placed between two classes of phenomenon: disease and the normal state of the organism.

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Electrohomoepathy: A Revolution in Medical Science

By [Dr. Ajit Singh](#)

Inventor and Invention

The medical system of Electrohomoeopathy is an art of healing through herbs only. The inventor, Grafen Ceasre Mattei (Count Ceasre Mattei, 1809-1896), who was an Italian to whom the title of Count was Bestowed by Pope Pius IX, was very impressed with the healing effects of Spagyricism and Homoeopathy. So, Mattei started to treat patients by making medicine with a unique process of cohobation and ultimately discovered a new theory and concept of health and disease after the 30 year of experiments. It is stated in the form of the principle that: "Life is in Blood and Lymph and disease in its Vitiations, and the medicine is placed between two classes of phenomenon: disease and the normal state of the organism." The result of its intervention is, at first, to lessen then gradually destroy and finally expel the "evil." So, in this way Mattei declared his new invention in 1865.

Why the Name Electrohomoeopathy? Is it Different from Homoeopathy?

Due to the rapid effects of the medicines, Mattei gave it the name Electrohomoeopathy. In Mattei's own words he stated that "These electric phenomenon strike me as very remarkable, and from them I have given the name of Electrohomoeopathy to the medicine which Providence has made known to me. By this word, I desire to express the fact that these remedies are a class of Electroids conforming to the law of similars and that they possess a power and promptness which allows them to be compared to electricity." Mattei further stated that from this new phenomenon and especially from the changes in the organism that follow a state of health is created. He also said; "I contend that my discovery supplies what was wanting in the Materia Medica of Hahnemann." This is only one reason to use the word homoeopathy in Electrohomoeopathy. Other specific differences between Homoeopathy and Electrohomoeopathy are as follows:

- 1) Hahnemann (inventor of homoeopathy), tried the effects of his remedies on the healthy man and afterwards, from his observations of their effects, he founded what homoeopaths call the "pathological genesis of homoeopathic medicines" which made known the sphere of their action on invalids.
- 2) According to Mattei (inventor of Electrohomoeopathy), there is only one straight way to arrive at the knowledge of medicinal power and that is to try remedies on the sick man and to note the class of diseases they are fit to cure.

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3) Mattei, like Hahnemann, did not recommend subdivisions of remedies, that is dynamisation, to produce the real effects by almost infinitesimal doses.

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Law of Dosology

Mattei said that the: "Dose should be given in an inverse ratio to the gravity of the disease." As per Electrohomeopathy philosophy that a cure is simply the result of organico-vital reactions caused by agents which we call remedies, and that such reactions are lessened in proportions as less vitality remains in the centre of the organism and to the inveteracy of the disease, it will be seen why it is necessary to diminish the quantity of medicine in ratio to the intensity of the malady. To do otherwise would be contradicted to the general law of nature, namely that: "Reaction is always equal and opposite to action."

Electrohomeopathy Pharmacy

Electrohomeopathy medicines are known as the Spagyric essences, which are prepared from 114 medicinal herbs by a very delicate process of cohobation. In alchemy, cohobation is the reassembling of the purified elements obtained by means of spagyricism. It is not concerned with the act of passing a solvent again and again over a substance to open it and to dissolve it as per the definition given by Glaser. A spagyric essence is clearly colorless to yellowish and smells very intensively aromatically.

Pharmacodynamics of Electrohomeopathy Spagyric Essences

The active ingredients in Electrohomeopathic medicines are the mineral salts which function by stimulating neuro-immuno-endocrine system. The ways that this stimulation is brought about are:

- (i) By direct activation of certain pathways.
- (ii) By correcting malfunction in absorption, transportation and excretion.
- (iii) By redistributing mineral salts, trace elements, etc., which due to stress, disease or medication, have become locked up in the wrong place. For instance, infection and cortisone treatment induce the transport of zinc and iron to the liver and the release of copper to the bloodstream. In edema, sodium in excess quantity enters the cells. Electrohomeopathic medicines restore cell membrane integrity and restore proper absorption, transportation and excretion, which are essential in accordance with "transformation of matter" as per physiology.
- (iv) By compensating for a deficiency induced inactive pathway, it means redistributing any scarce element to the tissues at potential risk or activating some alternative pathway. For instance, vitamin E and selenium have a number of overlapping roles. If vitamin E synthesis is stimulated, selenium deficiency would be less critical.

Spagyric medicines are produced in such a way that no alkaloids or toxic molecules can be found in the final products. Though pure and undiluted, their efficacy may be compared with the "highly diluted" homeopathic remedies. They have no known side effects.

Safety of Electrohomeopathy Spagyric Medicines:

Spagyric medicines are produced in such a way that no alkaloids or toxic molecules can be found in the final products. Though pure and undiluted, their efficacy may be compared with the "highly diluted" homeopathic remedies. They have no known side effects. The advantage of these spagyric essences is that they contain organic and inorganic materials, small alcohol content and, used in the recommended dosage, are very compatible with normal conditions. The active substances of the essence can be proven with modern analytic technology, both in quality and quantity. These plant life concentrates contain a unique ability to:

- 1) Alkalise the PH, neutralizing acidity
- 2) Remove many toxins and toxic molecules from the body
- 3) Cleanse and purify the liver within 28 days
- 4) Oxygenate the cells, allowing more oxygen into the cell and brain
- 5) Destroy harmful free radicals
- 6) Rid the body of harmful bacteria
- 7) Purify and regulate the blood, effecting blood circulation and sugar levels
- 8) Build the immune system
- 9) Relieve pain caused by acidosis and inflammatory processes

Electrohomeopathy is very different from the system of "the similar and the pathogeny" of Hahnemann. It is true that Hahnemann's system is attractive on intellectual grounds, but it is very easy to get lost in it, even for a confirmed homeopath. The big dilemma, and the center of homeopath discussions, is to know if a high dilution rather than a low dilution is to be used. This is not the case with spagyric which always turns to the

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composed substance and asserts that it is not necessary to dilute a substance to the infinite to increase its field and depth of action. The spagyric experience demonstrates this easily.

Classification of Electrohomoeopathy Medicines.

Mattei gave eight specific groups of medicine in addition to five “electricities”, also known as the electric fluids, which are mostly used in making a compress for the body points. Mattei classified the medicines in groups as follows:

Name of Medicine	Action
1. Antiscrofoloso Group	For purification of the lymph
2. Antiangitico Group	For purification of the blood
3. Antilymphatico Group	For lymph metabolism disorders
4. Pettorale Group	For respiratory problems
5. Vermifugo Group	For all kinds of infective germs and worms
6. Antivenereo Group	For constitutional disorders, venereal disease
7. Febrifugo Group	For all kinds of fevers and as nerve remedy
8. Anticanceroso Group	For all kinds of cancers, benign and malignant
9. Five Electric Fluids	
a) Red Electricity	Stimulant
b) White Electricity	Sedative
c) Blue Electricity	Antihaemorrhagic
d) Green Electricity	Pain killer
e) Yellow Electricity	Intestinal remedy

In addition to these medicines, there are 36 Electrohomeopathy injections that were prepared by Theodore Krauss, one of the great followers of Mattei. He further manipulated true Electrohomoeopathy and created Electro-Complex Homoeopathy in Germany. Production of this medicine was begun by the ISO-Arzneimittel Company under the name of Homoeopathy Medicines and the formulation was also listed in the official German Homoeopathy Pharmacopoeia as the “Spagyric after Krauss.”

Dr. Ajit Singh practices electrohomeopathy and acupuncture as well as conducts research on medicinal plants in Punjab, India. Dr. Singh's email: drajit_7@hotmail.com. Website: www.sbeamattie.com.



Alchemical Transmutation, Spiritual Transformation, and the Artistic Creative Process

By [Lisa Falk](#)

In my late 30's I found myself at the end of my tether and with no other alternative than to return to what felt right for the sake of my sanity and the freedom of my soul, which was to draw. I had spent most of my life trying to please 'others' whose goals, expectations, and desires were insatiable. I had lost myself by

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Drawing became a wholistic process of re-integration where virtually all of my activities and actions - even the music I was listening to at the time - became dynamically involved and relevant in relation to the understanding of myself. This was a “truth meditation” and not a honing of concentration or a consolidation of consciousness, nor a “zoning out” that involved suppression and resistance.

allowing myself to be thus used. I had become a dead object, a tool, a trophy – of various people and systems.

My first exhibition I titled "Meditating on Rock." During the process of producing the 9 drawings that composed this body of work, I undertook an investigation into the nature of the human ego, thought and desire, assisted by a man described as a humanist philosopher – Jiddu Krishnamurti. (1) This was a journey into myself; a journey of understanding and self-knowledge based on ruthless honesty. I had nothing to lose, after all, I was already lost. Physical and psychological trauma had created a wound that was in need of healing but it had also annihilated my ego's cunning defences and thus I was ripe for this undertaking and the confrontation with my shadow and my soul. As I drew, I saw a mysterious process emerging in my artwork of which I had not previously been aware. I first noticed it in hindsight as I looked back at what I had done; there were metaphors and symbols and apt revealing references in the landscapes I had chosen to depict, and also in the titles I had assigned to them. These things reflected my psyche like an open sunlit window into my heart and mind, or a mercurial mirror through which I could walk into my very soul. This both fascinated and unsettled me much as it did the early alchemists, whom in order to understand the nature of matter and the chemicals with which they were experimenting, involuntarily projected yet another mystery into it – their own psychic background.

Drawing became a wholistic process of re-integration where virtually all of my activities and actions - even the music I was listening to at the time - became dynamically involved and relevant in relation to the understanding of myself. This was a "truth meditation" and not a honing of concentration or a consolidation of consciousness, nor a "zoning out" that involved suppression and resistance. There was a synthesis occurring - of conscious and unconscious elements of knowledge and action - and a transformation of "me." I was breaking free and sprouting wings to meet my destiny.

"When meditation is concerned with the objective products of the unconscious that reach consciousness spontaneously, it unites the conscious with contents that proceed not from a conscious causal chain but from an essentially unconscious process." (2)

Later, I realized that the centre of my personality was shifting from the ego to the Self. Carl Jung describes the Self as comprising the totality of the psyche altogether i.e., the conscious and the unconscious – the ego is only the point of reference for consciousness. (3)

" If the secret psychic Person can come forward into the front and, replacing the desire-soul, govern overtly and entirely and not only partially and from behind the veil of this outer nature of mind, life and body, then these can be cast into soul images of what is true, right and beautiful and in the end the whole nature can be turned towards the real aim of life, the supreme victory, the ascent into spiritual existence." (4)

I was undergoing "individuation" – a spiritual transformation whereby a person becomes a psychological "individual" – a separate, indivisible unity. But whilst meditating on rock, I was not yet aware of this as the process was immediate and my knowledge and understanding for the purposes of conscious definition were still lacking.

My next body of work, Exhibition 2, I titled "Reflection, Illusion and Reality." Here, I delved deeper into issues of thought, memory, conditioning, war, peace, bliss, meditation, belief systems, seeking, death and disillusionment – the latter two topics seeming especially poignant as I found myself poised on the brink of a precarious, precancerous prognosis.

I survived to mount Exhibition 3, which I playfully titled " Drawing Out the Spirit," simply because, firstly, I draw and secondly because I am interested in understanding the natural essence of all things. Little did I expect what unfolded as I flexed my new found wings. After exploring the nature of ritual, fear, conformity and beauty with the first three pieces, I found myself drawn to a mountainous alpine region of Tasmania called The Labyrinth. On the way there, at sunset, I was mesmerized by a shocking-pink cloud swirling swiftly around the top of a mountain like a snaking dragon chasing its tail. Interestingly the origin of the word "dragon" comes from *derkesthai*, which means "to see." And the next day, whilst descending The Acropolis, I had a premonition of a friend's death which was confirmed on my return from the wilderness many days later. To date, I had been exploring issues from a very rational base but from this point on I seemed to enter another realm - that of the irrational and the psychic. I had been very focused on "reality"

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On entering physical existence at birth,

and what I had perceived to be the "truth" of things and, like a kickback from the tension of the opposites or from being too far out on a rational limb, I was suddenly catapulted into a surreal irrational abyss – it was time to start flapping those wings!

I titled Drawing No. 4, which was a view of The Guardians from The Labyrinth, "The Guardian of the Threshold."



Drawing No. 4. 'The Guardian of The Threshold.'

April, May, June, 2004.

Mt. Gould, The Minotaur, The Guardians, and Walled Mt. The Labyrinth. (Dedicated to Alan Sajben. 1954 - 2003.)

' guardian, n.a protector;...'

' guardian angel : An angel or spirit supposed to be assigned to a person as guardian and protector. ' Hayward and Sparkes. (1982) The Concise English Dictionary. Omega Books.

' When everything wants to change into light and colour we become painters. Colours become revelations of life, death, soul, spirit. By overcoming dead thought we attain to the point where we no longer feel impelled to speak in words, no longer to think in ideas, no longer to mould in forms, but use colour and light to represent life and death, spirit and soul, as they have their being in the universe.'

Rudolph Steiner. (1923) The Arts and Their Mission. Anthroposophic Press.

' cairn ... n. A pyramidal heap of stones, esp. one raised over a grave or to mark a summit, track, or boundary.'

Hayward and Sparkes.(1982) The Concise English Dictionary. Omega Books.

' The many paths that man has invented to reality are born of fear, actually there is no path at all.'

J. Krishnamurti. (1991) Meeting Life. Harper Collins.

' Then comes the rain, a cloudburst that relaxes tension and makes the earth fertile. In mythology, rain was often thought to be a "love union" between heaven and earth. In the Eleusian mysteries, for instance, after everything had been purified by water, the call went up to heaven: " Let it rain !" and down to earth: "Be fruitful !" This was understood as a sacred marriage of the gods. In this way rain can be said to represent a "solution" in the literal sense of the word.'

Jolande Jacobi. (1978) 'Symbols in an Individual analysis,' from Man and his Symbols, Ed. C.G. Jung.

' But without the ending of sorrow I do not see how one can ever be enlightened, how one can ever have wisdom.'

J. Krishnamurti. (1991) Meeting Life. Harper Collins.

"What can be learned through the physical senses leads to a door. To enter the realms where we may perceive what lies behind the outer world, we must overcome certain inner dangers. If a human being is to tread the path leading through this door, he must first attain, in his thoughts, feelings and will, a certain inner steadiness. That is why entering this door is called passing 'The Guardian of the Threshold.'

inevitably we carry with us our eternal-divine being; but if its source is to be recognized, we must first become aware of the abyss lying between earth life and the regions of cognition which we must enter in order to know our own being. In the case of cognition one must travel a road of purification before passing the gate to the spiritual world: The abyss can be bridged by art.

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On entering physical existence at birth, inevitably we carry with us our eternal-divine being; but if its source is to be recognized, we must first become aware of the abyss lying between earth life and the regions of cognition which we must enter in order to know our own being. In the case of cognition one must travel a road of purification before passing the gate to the spiritual world: The abyss can be bridged by art." (5)

Synchronicity and ecstatic states seeped into my life – the first truly memorable experience occurring on the 8th of June after climbing Mt. Amos, one of three small mountains collectively called The Hazards on the east coast. This was the day of the transit of Venus when Venus (love) and the Sun (light) united as one. Only later did I discover the possible significance of Venus transits for global unity in relation to major breakthroughs in communication. (6) Both Carl-Johan Calleman and Sri Aurobindo propose the next possible and necessary evolutionary step will involve the mind and psychic connections of oneness.

Approximately one month later on my 44th birthday whilst still learning to fly, I came upon an ancient soul. I was resting, perched high on a rocky outcrop surrounded by thigh deep snow and inhaling a 360 degree highland vista. It was the middle of winter in the south-west wilderness, the sun was shining and I was being served "high tea" - I felt like the Queen of Sheba. The ancient Egyptians called the soul the Ba.

"The Ba comes to the place it knows; It does not miss the path of its former life. No form of magic holds it back; It comes to those who offer it water." (7)

The next three drawings were rock and seascapes. The sea is an excellent symbol of the unconscious realm and a likely place for the birth of visions and invasion by unconscious contents. These drawings came under the title of "The Gold Nugget Trilogy," and are various depictions of The Nuggets, four little islands off the east coast of the bigger island of Tasmania, which lies south of the mainland of Australia. Some alchemists hoped to produce actual gold in their exploration of the chemical world: others hoped to find the "philosophical gold," the elixir, the panacea, divinity, immortality, God. All I knew was - the more I drew, the more meaningful coincidences occurred in my life and the more it felt like I was being led along by something far greater and more powerful than my petty, conscious ego's apparent needs and desires. I began to have dreams like none that I had ever experienced before – extremely vivid and numinous. These were Oneiros - dreams as originally described by Artemidorus - dreams that awaken and excite the soul. I told no one, but, after having had the first few of these bewildering dreams, I fortunately found myself in possession of a manuscript written by a friend of a friend and based around numinous dreams that they themselves had had. This had an understandably calming effect – at least I was not alone. This manuscript was my first introduction to Jung.

Drawing No. 8 in this series I titled "Lapis Philosophorum."



Drawing No. 8. 'Lapis Philosophorum.'
November, December, 2004.
The Denison Range.

' Et ille dicitur lapis invisibilitatis, lapis sanctus, res benedicta '
(And it is called the stone of invisibility, the sacred stone, the blessed thing.)
' Rosarium, Art. aurif., 11, ' from *Psychology and Alchemy*, by C. G. Jung. (2000) Routledge.

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Medieval alchemists, who searched for the secret of matter in a prescientific way, hoping to find God in it, or at least the working of divine activity, believed that this secret was embodied in their famous "philosopher's stone". But some of the alchemists dimly perceived that their much-sought-after stone was a symbol of something that can be found only within the psyche of man.

' **lapis**.....[L.,.....(lapis, stone,.....).....'

' **philosopher** [....Gr. philosophus (PHILO-, sophos, wise)], n. A lover of wisdom;...'
Hayward and Sparkes. (1982) *The Concise English Dictionary*. Omega Books.

' Very early in history men began trying to express what they felt to be the soul or spirit of a rock by working it into a recognizable form. In many cases, the form was a more or less definite approximation to the human figure - for instance, the ancient menhirs with their crude outlines of faces, or the hermae that developed out of boundary stones in ancient Greece, or the many primitive stone idols with human features. The animation of stone must be explained as the projection of a more or less distinct content of the unconscious into the stone.....'

'We know that even unhewn stones had a highly symbolic meaning for ancient and primitive societies. Rough, natural stones were often believed to be the dwelling places of spirits or gods, and were used in primitive cultures as tombstones, boundary stones, or objects of religious veneration..'

'Many examples show the artist's concern with the "self-expression" of the stone; to use the language of myth, the stone is allowed to "speak for itself . "

' Medieval alchemists, who searched for the secret of matter in a prescientific way, hoping to find God in it, or at least the working of divine activity, believed that this secret was embodied in their famous "philosopher's stone". But some of the alchemists dimly perceived that their much-sought-after stone was a symbol of something that can be found only within the psyche of man..... The alchemical stone (the lapis) symbolizes something that can never be lost or dissolved, something eternal that some alchemists compared to the mystical experience of God within one's own soul. It usually takes prolonged suffering to burn away all the superfluous psychic elements concealing the stone. But some profound inner experience of the Self does occur to most people at least once in a lifetime.'
Ed. C. G. Jung. (1978) *Man and his Symbols*. Picador.

'The Self, at the beginning of life, encompasses the potential totality of the personality, but like a seed or genetic blueprint, it also develops over time. Jung elaborated his developmental perspective on the Self in his alchemical amplification of its journey from a chaotic massa confusa to the integrated lapis or Philosopher's Stone which, by containing all contradictory opposites, symbolizes an ideal condition of wholeness and health.'
Ed's. Polly Young-Eisendrath and Terence Dawson. (1997) *The Cambridge Companion to Jung*. Cambridge University Press.

'The "instinct of truth" is seen by some theologians as an aspect of the Holy Ghost... Psychologically, the immediate awareness of what is right and true for the personality.....indicates a connection with the Self; in alchemical language it is the philosopher's stone.'
Marie-Louise von Franz. (1980) *Alchemy. An Introduction to the Symbolism and the Psychology*. Inner City Books.

My fascination with rock culminated here in all its crowning glory - I "came out" and unashamedly admitted to having rocks in my head. (But if "the speaking stones have lain a long time looking at the sun," (8), surely they must be very enlightened.)

"Here stands the mean, uncomely stone; Tis very cheap in price! The more it is despised by fools, The more loved by the wise." (9) - Arnaldus de Villanova, from *Jung, A Biography*, by Gerhard Wehr. (1987) Shambhala Publications.

The Latin word lapis means "stone" and the Philosopher's Stone is a symbol of wholeness and immortality. Some alchemists compared the Alchemical Stone, the lapis, to the mystical experience of God within one's own soul. Much to my amusement, I recently discovered that Alisanos was a Celtic god worshipped around Gaul and the C'ote-d'Or (the City of Gold) as the Spirit of the Rock. The number 8 has also been associated with immortality, gold, rebirth and resurrection. In Taoist philosophy, there are eight immortals, seven of whom are saints or sages, but the eighth is a girl who sweeps up the fallen flowers at the southern gates of heaven.

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In the overwhelming majority of cases alchemy identifies its transforming

"Mewstone Island, Morpheus and the Spirit of Mercurius," Drawing No. 9, depicts Mewstone Rock, another island off the south coast of Tasmania. It also depicts surreal patterns traced out by salt water in sand around a piece of seaweed on South Cape beach.



Drawing No. 9. ' Mewstone Island, Morpheus, and The Spirit of Mercurius.'

January, February, 2005.

Mewstone Island, seaweed, and sand patterns at South Cape Bay.

' I have risen up in the form of a hawk, I have become pure, I have become neter, I have become a spirit. I have become strong. I have become a soul (ba).'

'Book of the Dead,' from The Gods of the Egyptians. Studies in Egyptian Mythology. Vol 1, by E. A. Wallis Budge. (1969) Dover Publications, Inc.

' Morpheus [L., prob. from Gr. morphe, form], n. (Ovid) The God of dreams;....'

Hayward and Sparkes. (1982) The Concise English Dictionary. Omega Books.

' Behind the particular visible shapes of matter must lie ghostly forms serving as invisible templates. Forms in motion.'

D'arcy Wentworth Thompson. ' On Growth and Form ,' from Chaos, (1988) by James Gleick. Penguin.

'...flow wants to realize itself, regardless of the surrounding material.'

Johann W. von Goethe, from Chaos. (1988) by James Gleick. Penguin.

' Formation, transformation, the eternal minds eternal recreation.'

C.G. Jung. (2002) The Archetypes and the Collective Unconscious. Routledge.

' In the overwhelming majority of cases alchemy identifies its transforming substance with the argentum vivum or Mercurius. Clinically this term denotes quicksilver, but philosophically it means the spiritus vitae, or even the world soul, so that Mercurius also takes on the significance of Hermes, god of revelation.'

' Mercurius as quicksilver is an eminently suitable symbol for the 'fluid' i.e., mobile intellect. Therefore in alchemy Mercurius is sometimes a 'spirit' and sometimes a 'water', the so called aqua permanens, which is none other than argentum vivum.'

C.G. Jung. (2000) Psychology and Alchemy. Routledge.

' Quicksilver was one of the older symbols for the divine water on account of its silvery-white sheen.'

' Altogether, the divine water possessed the power of transformation. It transformed the nigredo into the albedo through the miraculous "washing" (ablutio); it animated inert matter, made the dead to rise again, and therefore possessed the virtue of the baptismal water in the ecclesiastical rite.'

' Mercurius is also said to arise from the moisture like a vapour (which again points to his spiritual nature), or to rule the water.'

C.G. Jung. (1983) Alchemical Studies. Princeton University Press.

substance with the argentum vivum or Mercurius. Clinically this term denotes quicksilver, but philosophically it means the spiritus vitae, or even the world soul, so that Mercurius also takes on the significance of Hermes, god of revelation.

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'The mystery of everything is life, which is water; for water dissolves the body into spirit and summons a spirit from the dead. Dissolution into spirit, the body's volatilization or sublimation, corresponds chemically to evaporation, or any rate to the expulsion of evaporable ingredients like quicksilver, sulphur etc. Psychologically it corresponds to the conscious realization and integration of an unconscious content.'

' For Paracelsus sulphur, together with Sal (salt) is the begetter of Mercurius,'

' The bird is a parallel of salt, because salt is a spirit, a volatile substance, which the alchemists were wont to conceive as a bird,....'

C.G. Jung. (1989) *Mysterium Coniunctionis*. Princeton University Press.

' And there is in fact one substance in which everything is contained and that is the sulphur philosophorum, (which) is water, and soul, oil, Mercurius, and Sol, the fire of nature, the eagle, the lachryma, the first hyle of the wise, the materia prima of the perfect body.'

'VIII Exercitatio in Turbam,' from Psychology and Alchemy, by C.G. Jung. (2000) Routledge.

*' eagle-hawk, n. A South American hawk of the genus *Morphuus*.'*

Hayward and Sparkes. (1982) *The Concise English Dictionary*. Omega Books.

. ' The eagle signifies height.....Birds are thoughts and the flight of thought. Generally it is fantasies and intuitive ideas that are represented thus (the winged Mercurius, Morpheus, genii, angels).....The eagle - synonymous with phoenix, vulture, raven - is a well known alchemical symbol denoting intuition or spiritual (winged) potentiality. In the last resort all these symbols depict the consciousness-transcending fact we call the Self.'

' The sea is a favourite place for the birth of visions (i.e., invasions by unconscious contents).'

C.G. Jung. (2000) *Psychology and Alchemy*. Routledge.

'the bird is the most fitting symbol of transcendence. It represents the peculiar nature of intuition working through a "medium", that is, an individual who is capable of obtaining knowledge of distant events - or facts of which he consciously knows nothing.....'

Ed. C G Jung. (1978) *Man and his Symbols*. Picador.

' mew (3).... [.... L., mutare, to change], n. A cage for hawks esp. whilst moulting; a place of confinement; a den; (pl.) royal stables in London (built on the spot where the royal hawks were formerly mewed);....'

' hawk (1)..... n. A name for many species of raptorial birds allied to the falcons;...'

Hayward and Sparkes. (1982) *The Concise English Dictionary*. Omega Books.

*' According to the tradition Merlin had retreated to the solitude of the forest in order to escape from the troubled world, the world of King Arthur and the Round Table. According to Breton legends he had disappeared into a kind of rock tomb, a "tower" (!). Hence people also spoke of a "stone of Merlin", set up far away from all the turmoil of the world of men. If *esplumoir* refers to the designation for Merlin's refuge in a cage in which falcons moulted, thus going through a transformation, this too is a striking parallel to Jung's undertaking in Bollingen, an individually fashioned quest for the Grail.'*

Gerhard Wehr. (1987) *Jung, A Biography*. Shambhala Publications.

' The Ba has been regarded as a "ghost" or "apparition" in funerary literature, but in the spiritual context it refers to the visible manifestation of any spiritual being, the soul.'

*'The Ba comes to the place it knows,
it does not miss the path of its former life.*

*No form of magic holds it back,
it comes to those who offer it water.'*

Merikara. Dynasty 18.

Rosemary Clark. (2000) *The Sacred Tradition in Ancient Egypt*. Llewellyn Publications.

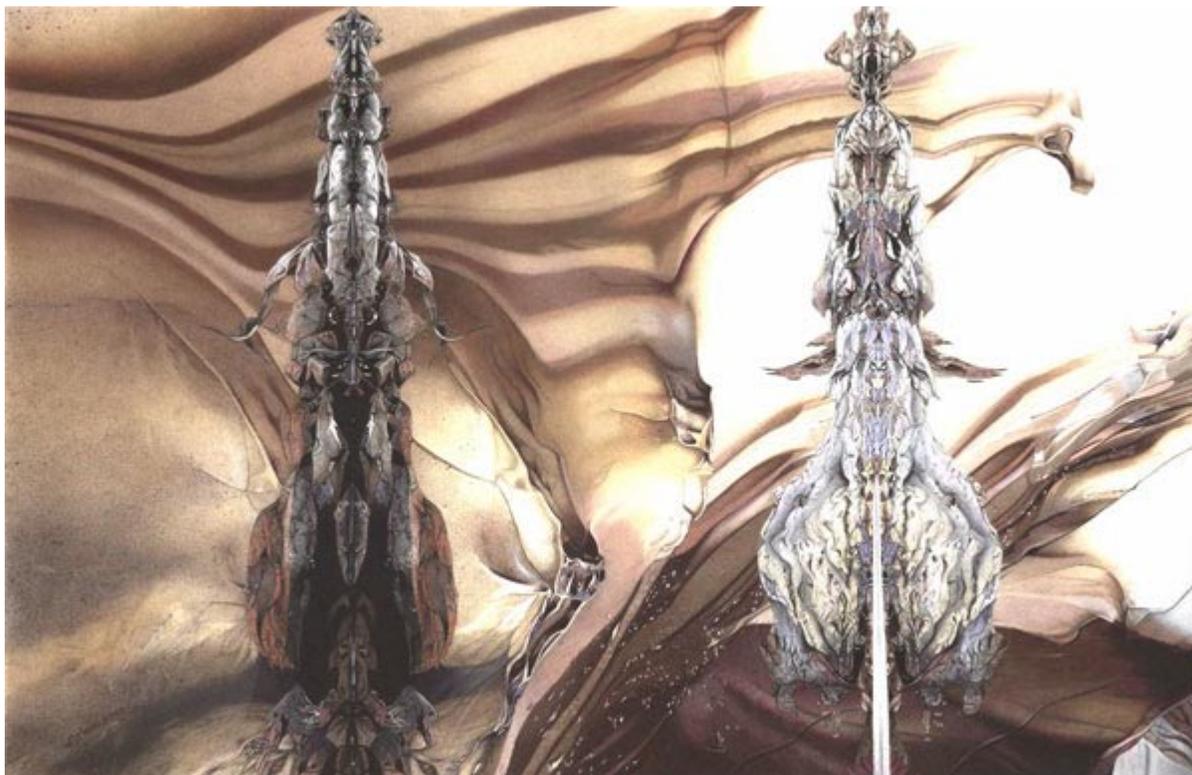
Most of my drawings are quite photo-real with a surreality only in the detail and on closer inspection. This

According to the tradition Merlin had retreated to the solitude of the forest in order to escape from the troubled world, the world of King Arthur and the Round Table. According to Breton legends he had disappeared into a kind of rock tomb, a "tower". Hence people also spoke of a "stone of Merlin", set up far away from all the turmoil of the world of men.

The coniunctio here ends with an incarnation of the Divinity. It is God coming down into the human being.

one, however, is largely surreal in its actual reality and thus an apt representation of the conscious and unconscious potentially blending as one. Putrefying seaweed, lowly like the mean uncomely stone and spurned, is a sulphurous substance, and for the alchemist Paracelsus, sulphur and salt gave birth to Mercurius. "The *spiritus mercurialis* is the alchemist's guide and their tempter; he is their good luck and their ruin." (10) Mercurius, god of revelation, is also a symbol for the spirit imprisoned in matter and of winged spiritual potential. The word "mew" is derived from a Latin word meaning "to change" and thus transform. Morpheus, god of dreams, presaged a rebirth – a moulting of my feathers like the royal hawks in the mews.

Drawing No.10 I titled "At the Gates of Delirium - mysterium coniunctionis."



Drawing No. 10. ' **At the Gates of Delirium - mysterium coniunctionis.**'

March, April. 2005.

Sandstone rock at South Cape Bay,
and water/rock reflections at Lake Sydney.

' Soon, oh soon the light,
Pass within and soothe this endless night.'
Yes. 'The Gates of Delirium,' from Relayer.(1974) Atlantic Recording Corporation.

'the coniunctio here ends with an incarnation of the Divinity. It is God coming down into the human being. That is what Jung has formulated in saying that what is seen from the human angle as being the process of individuation, as seen from the angle of the image of God is a process of incarnation.'

' Individuation is a spiritual undertaking.....'
David L. Hart. 'The classical Jungian School,' from *The Cambridge Companion to Jung*. Ed's. Polly Young-Eisendrath and Terence Dawson. (1997) Cambridge University Press.

'the coniunctio, i.e., the union of an outstanding man, a king, with a queen etc., which is said to be an image of the union of the soul with God, the soul of man being thought of as feminine: the anima marries God in the moment of highest religious ecstasy and therefore in that moment the mystic is a bride who marries the Godhead.....the unio mystica of the soul with God..' Marie-Louise von Franz. (1980) *Alchemy*.

That is what Jung has formulated in saying that what is seen from the human angle as being the process of individuation, as seen from the angle of the image of God is a process of incarnation.

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An Introduction to the Symbolism and the Psychology. Inner City Books.

'.....it is evident that the authors of such pictures were trying to portray an inner process of development independent of their consciousness and will. The process usually consists of the union of two pairs of opposites, a lower (water, blackness, animal, snake etc.) with an upper (bird, light, head etc.), and a left (feminine) with a right (masculine).'

C. G. Jung. (1983) *Alchemical Studies. Princeton University Press.*

' Very often the masculine-feminine opposition is personified as King and Queen. In the *Rosarium philosophorum* also as Emperor and Empress, or as servus (slave) or rubeus (redman) and mulier candida (white woman); in the "Visio Arislei" they appear as Gabricus (or Thabritius) and Beya, the King's son and daughter. Theriomorphic symbols are equally common and are often found in the illustrations.'

C. G. Jung. (1989) *Mysterium Coniunctionis. Princeton University Press.*

' **theriomorphic, -phous** [Gr. morphe, form], a. Having the form of a beast. '

Hayward and Sparkes. (1982) *The Concise English Dictionary. Omega Books.*

'Another favourite theriomorphic image is that of the two birds or two dragons, one of them winged, the other wingless. This allegory comes from an ancient text, *De Chemia Senioris antiquissimi philosophi libellus*. The wingless bird or dragon prevents the other from flying. They stand for Sol and Luna, brother and sister, who are united by means of the art.'

C.G. Jung. (1989) *Mysterium Coniunctionis. Princeton University Press.*

' This principle is pagan in feeling and an expression of nature worship. Nature not only contains a process of transformation - it is itself transformation. It strives not for isolation but for union, for the wedding feast followed by death and rebirth. Paracelsus's "exaltation in May" is this marriage, the "gamonymus" or hierosgamos of light and darkness in the shape of Sol and Luna. Here the opposites unite what the light from above had sternly divided. This is not so much a reversion to antiquity as a continuation of that religious feeling for nature,'

C. G. Jung. (1983) *Alchemical Studies. Princeton University Press.*

' **gamo-** [Gr. gamos, marriage],.....'

' **heiro-** [Gr. hieros, holy],.....Sacred; pertaining to sacred things. '

Hayward and Sparkes. (1982) *The Concise English Dictionary. Omega Books.*

'according to the *Hui Ming Ching*, the gaze of one who has attained fulfilment turns back to the beauty of nature.'

C.G. Jung. (1983) *Alchemical Studies. Princeton University Press*

' In order to catch the soul God created the *vas cerebri*, the cranium. Here the symbolism of the vessel coincides with that of the head,

' Here we have an indication of the psychic nature of the *arcanum*, for the head of a man signifies above all the seat of consciousness.....'

' For there came one in haste at early morning, who overpowered me, and pierced me through with the sword, and dismembered me in accordance with the rule of harmony. And he drew off the skin of my head with the sword, which he wielded with strength, and mingled the bones with the pieces of flesh, and caused them to be burned upon the fire of the art, till I perceived by the transformation of the body that I had become spirit. And that is my unendurable torment" And even as he spoke thus, and I held him by force to converse with me, his eyes became as blood. And he spewed forth all his own flesh. And I saw how he changed into the opposite of himself, into a mutilated anthroparion, and he tore his flesh with his own teeth, and sank into himself. ' - 'The treatise of Zosimos the Divine, concerning the Art.'

' In our text the skinning refers especially to the head, as though signifying an extraction of the soul....'

C.G. Jung. (1983) *Alchemical Studies. Princeton University Press.*

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For there came one in haste at early morning, who overpowered me, and pierced me through with the sword, and dismembered me in accordance with the rule of harmony. And he drew off the skin of my head with the sword, which he wielded with strength, and mingled the bones with the pieces of flesh, and caused them to be burned upon the fire of the art, till I perceived by the transformation of the body that I had become spirit. And that is my unendurable torment" And even as he spoke thus, and I held him by force to converse with me, his eyes became as blood. And he spewed forth all his own flesh. And I saw how he changed into the opposite of himself, into a mutilated anthroparion, and he tore his flesh with his own teeth, and sank into himself.

' Beheading is significant symbolically as the separation of the "understanding" from the "great suffering and grief", which nature inflicts on the soul. It is an emancipation of the "cogitatio" which is situated in the head, a freeing of the soul from the "trammels of nature." '

C.G. Jung. (1989) *Mysterium Coniunctionis*. Princeton University Press.

' In alchemical literature, the procedure of transfixing or cutting up with the sword takes the special form of dividing the philosophical egg. It, too, is divided with the sword, i.e., broken down into the four elements. ... The dividing sword seems to have a special significance in addition to those we have noted. The "consilium coniugii" says that the marriage pair, sun and moon, "must both be slain by their own sword, imbibing immortal souls until the most hidden interior (i.e., the previous) soul is extinguished." In a poem of 1620, Mercurius complains that he is "sore tormented with a fiery sword."It is the fiery sword brandished by the angel at the gates of paradise that torments him, and yet he himself is this sword.....In both, the sacrificer is the sacrificed, and the sword that kills is the same as that which is killed.....

C.G. Jung (1983) *Alchemical Studies*. Princeton University Press.

This drawing is of a sandstone rock-face with water-rock reflections from the edges of a lake, which I turned side-on and placed like theriomorphic guardians at the gates to the unconscious realm. Delirium is defined as "rapture, enthusiasm and ecstasy," or "unreal delusions, illusions and hallucinations." Here also the opposites are united in a tense balance of, and for, reflection – the line between the rock and the water is tenuous, as it is between madness and religious ecstasy, between reality and illusion, between the real and the surreal. I tread this fine line in the process of individuation. I pass through these gates in the process of understanding and self-knowledge. A phase transition of consciousness occurs at the critical point when the opposites are indistinct, free of conflict, at one and harmonious. The *coniunctio* is the mystical marriage, the union of the soul with God, of Shiva with Shakti, the male with the female, the conscious with the unconscious. "10" is the goal of the opus - wholeness through the mirror of wisdom - " the unity of personality projected into the unity of the stone." (2)

I draw from a state of love with a clear and open mind and so my drawings are spiritual revelations. I draw out the spirit and the spirit draws me, in a dynamic cycle of inspiration and reanimation; this is spiritual transformation akin to alchemical transmutation. I follow Alisanos, my nose, my instincts and my intuition, and then I sweep up the flowers that fall from the heavens. My Kundalini serpent has awoken and Nataraja dances. The Green Man (11), the archetype of our oneness with the earth, has manifested and is stirring.

I am in love with life, and my opalescent soul is soaring untethered and free.

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Lisa Falk is an alchemical artist. Some of Lisa's artwork is available for sale in print form and in varying sizes. Occasionally original artwork is also available. Lisa can be contacted at lafalk2003@yahoo.com.au or via her website www.lisafalk.com All artwork is copyrighted by Lisa Falk – all rights reserved.

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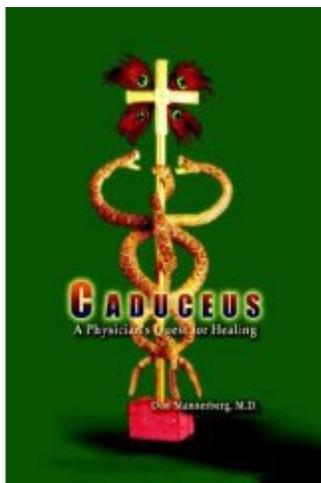
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Caduceus: A Physician's Quest for Healing

by Dr. Don Mannerberg

ISBN 1932196862. Word Wright International, 2006. Pbk. 172 pp.
\$13.95

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Dr. Don Mannerberg takes Jungian psychology a step beyond theory -- he applies it to his life. Integrating the science of medicine with psychology and mythology, he transforms his knee surgery into a quest for the Holy Grail. In his opus, Caduceus, he elucidates the symbolism of disease and the mystical nature of

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From the Fire by [Dennis William Hauck](#)

Daniel Schmidt has alerted me to the fact that someone has patented the ancient alchemical recipe for Oil of Egg. This appears to be an arrogant and flagrant attempt to control ancient wisdom to make money. We all know the miraculous healing powers of Oil of Egg. According to medieval alchemists, Oil of Egg contains highly purified life force energy that can be applied to many ailments. The formula has always been in the public domain, but as of today it is "illegal" to make it without a license from a German company. This is an outrage! Frater Albertus' Parolab sold it and making it was part of the the curriculum at Paracelsus College. PON taught it as well. It has been part of the Alchemy Home Study Program through Flamel College for five years. Now, Jurgen Roehmig of Pohlheim, Germany, has taken out a patent on the formulation in 34 countries that makes criminals of us all. Check out the clever way their product is presented at www.roehmig.com/davinci/html/uk/uk_eggoil_01.htm.

Could this be the start of a trend? I have to wonder how long it will be before corporations realize the potential of alchemical preparations and take their production out of the public domain. The basic tenet of practical alchemy is that anyone can make tinctures and oils in the privacy of their own homes. Alchemy is a grass roots effort that must remain in the control of people who *serve* nothing else but the very life force they carry in themselves. We are courting disaster if we work with alchemical preparations in any other way but on the personal level. Sorry, I'm just not ready for the Great Work Inc.

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Always a great time, outdoors with good music, good food, and lots to see and do, what else could you want for a nice summer weekend? Information at www.harmonyfestival.com. Paul and Micah from Al-Qemi will be sampling and selling their line of tinctures and other products at the event. You can contact them at (541) 345-3456.

June 23-25, 2006. She Shamans & Magic Mamas in Geyserville, California

This one will be really fun! Paul and Micah from Al-Qemi will be set up and speaking at this conference about women's spirituality and Entheogens and plant-based sacred paths, to be held at a very unique venue in the heart of wine country. I will be speaking about Alchemy and the Voice of Nature, and how Spagyric work, as a plant-based spiritual practice, is the Shamanic aspect of Alchemy. There will be many other visionary and powerful speakers from the worlds of plants and women's wisdom, and I am sure it will be an enlightening weekend for all. Information at www.sheshamans.com.

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An in-depth seminar presenting teachings about alchemy, spagyric medicines, the Hermetic lineage from which alchemy derives its philosophy, and the research and work we have done to bring this ancient science out of hiding and into living practice. The teachers of this intensive have been practicing laboratory alchemists for sixteen years, focusing on Paracelsian medicine and alchemy as a plant-based spiritual path. We have done a great deal of work with Shamanic and magical plants in alchemy, and we teach alchemy as a method of connecting to a deep and personal understanding of Nature and her energies. Cost is \$350 per person, limited to 20 students. For more information contact Paul or Micah at 541-345-3456 or visit www.al-kemi.com.

November 10-12, 2006. Green Festival in San Francisco, California

This is the premiere event for products, ideas, and networking to support sustainable living at all levels, attended by over 10,000 people last year. Green Festival brings together community, likeminded leaders and businesses in celebration of sustainable economy, ecological balance and social justice. Paul and

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EDITORIAL

From the Editor (by [Duane Saari](#))

What is alchemy?

I am really curious about the range and variety of answers that appeared in your mind and the minds of other readers when seeing this question. We all have an image or idea that first comes into our consciousness when presented with this question. And yet, because alchemy is a complex, ancient, esoteric concept for most of us, my hunch is that your first idea or picture was a traditional or stereotypical one - perhaps an old man dressed in medieval attire, surrounded by odd utensils, staring into a small furnace – but it changed into a kaleidoscope of other images and concepts. This flux of mental constructs, pictures, and feelings intrigues me. Somewhere along the broad continuum of definitions of alchemy that is created by each of our various contributions to this question is the answer. And, at some point along this continuum what alchemy truly is becomes a form of alchemy as it is applied or experienced in the world.

The three contributors to this issue share descriptions or examples of their work that are related to alchemical processes and can have a direct affect on the experience of our daily lives. Micah Nilsson makes a distinction between spagyrics and homoeopathy. Both approaches are related to alchemy and create products that directly affect the functioning of our bodies. Dr. Ajit Singh describes Electrohomoeopathy, a method that uses a special technique related to cohobation – a fundamental procedure of alchemy – to create spagyric treatments. Lisa Falk reveals the unique, personal, transformative process she experiences and uses in her drawings I am certain will affect how you see and feel.

Are these individuals alchemists? I can tell you they would not describe themselves as such. Are they practicing alchemy? You tell me.

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Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

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Fulcanelli's Most Likely Identity - Part I

By Christer Böke and John Koopmans



The Illustration above was drawn by artist-chemist Juliene Champagne. It is from a 1926 French edition of [Fulcanelli: Mystery of the Cathedrals](#)

Editor's Note: This article is being published in as a two part series. In Part I, the authors summarize what is known about Fulcanelli based on primary sources of information provided by his trusted confidant, Eugene Canseliet, establish an approach they will use to review whether or not several proposed candidates are in fact the true identify of the famous and mysterious Master Alchemist, and attempt to establish the date of his birth and "departure" or death. Part II of the article, to be published in the next issue of the Journal, reveals the authors' belief about the likelihood of these candidates actually being Fulcanelli and presents their proposed answer to the question: Who was Fulcanelli?

Introduction

The 20th century Master Alchemist, Fulcanelli, is well-known to the alchemical community through the two highly regarded books that bear his name: *Le Mystère des Cathédrales* (1926), and *Les Demeures Philosophales* (1930). Both these books, initially published in French by Jean Schemit, have since been translated into the English language. The actual identity of the intriguing, secretive man behind the name "Fulcanelli" has been very well protected by design or fate for 80 years by the very few close associates who knew him, since his first book was published in 1926.

Many theories have been put forward regarding the possible identity of Fulcanelli (see, for example *Fulcanelli Devoilé* by Genevière Dubois, *Fulcanelli: Sa véritable identité enfin révélée* by Patrick Riviere or *Al-Kemi: A Memoir* by André Vandebroek). Some of the more popular possible candidates for Fulcanelli's identity include Jean-Julian Champagne, René A. Schwaller de Lubicz, Pierre Dujols, Eugène Canseliet, or even a "committee" of three: Pierre Dujols, Jean-Julien Champagne, and Eugène Canseliet. No doubt, all three of these individuals were closely involved with the arrangements undertaken to publish Fulcanelli's works, but Canseliet himself emphatically stated that Fulcanelli's identity was not Champagne, Dujols, or himself, or a committee, but that of a single individual.



The object of this paper is not to critique the current theories regarding Fulcanelli's identity, many of which are carefully developed, based specifically on the particular assumptions as selected and presented by the authors. Instead, based on a number of observations and clues derived from sources closest to Fulcanelli, we are putting forward an alternative theory which we feel stands alone, not only in addressing most of the clues, but especially one of the most important of all clues, one which has consistently been ignored by other researchers to date.

We begin by examining the various pieces of reliable information that are actually known about the man behind the name, Fulcanelli, followed by an examination of the year of his birth as well as the approximate year of his possible death or departure. From the preceding, we then develop a profile of characteristics that we feel must be used to narrow the choices in selecting a logical candidate for Fulcanelli's identity. We then briefly demonstrate why the choices presented to date by others do not match this profile. Finally we present a possible candidate which we feel matches the profile almost exactly.



What Is Actually Known About Fulcanelli?

There is very little biographical information available regarding the characteristics of the enigmatic man, Fulcanelli, primarily because those who knew his identity vowed to protect it. This they carried out very faithfully. Most of the sparse information that is known comes from a reliable source, and from one of the few men who actually knew (and protected) his real identity, Eugene Canseliet (shown at left).

Eugene Canseliet (born December 18, 1899; died April 17, 1982) as a young teenager, first met Fulcanelli in 1915, and by 1920 he continued to meet with him quite frequently. Because of this comradeship and sense of trust, in 1923 Fulcanelli entrusted the young Canseliet with his personal sealed notes for three manuscripts (*Le Mystère des Cathédrales*; *Les Demeures Philosophales* and *Finis Gloria Mundi*), two of which formed the basis of the two books subsequently published under Fulcanelli's name (Fulcanelli specifically asked Canseliet not to publish the

Some of the reliable information that we know about Fulcanelli comes from the Prefaces written by Canseliet, while other information comes from such other sources as various interviews that were later conducted with Canseliet. It almost seems as though Canseliet deliberately left behind a number of tantalizing clues.

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third manuscript). Canseliet was given the responsibility for the arrangements that would see the notes through to the final publication of the two books in 1926 and 1930. Canseliet's other mentor, the artist and practicing alchemist Jean-Julien Champagne (born 1877; died 1932; shown at right), was given the task of illustrating the two books. Canseliet wrote the Preface to both books as well as the Prefaces to subsequent editions of the books.

Some of the reliable information that we know about Fulcanelli comes from the Prefaces written by Canseliet, while other information comes from such other sources as various interviews that were later conducted with Canseliet. It almost seems as though Canseliet deliberately left behind a number of tantalizing clues. Although he kept his promise to keep Fulcanelli's identity a secret throughout his life, in particular, it must have been very frustrating for him to be continually confronted with the many popular and persistent suggestions that Fulcanelli's identity was Champagne. He often openly expressed his strong disdain for those who continued to believe this false assumption. Thus he may have subconsciously left the clues behind in the faint hope that later researchers would finally discard this unfounded theory.

In his Preface to the First Edition of *Le Mystère des Cathédrales*, Canseliet (in the translated edition by Mary Sworder) wrote:

"For a long time now the author of this book has not been among us. The man has disappeared and I cannot without sorrow recall the image of this industrious and wise Master, to whom I owe all, while lamenting that he should so soon have departed."

This was written in October, 1925, so certainly by this time, and actually a "long time" before, Fulcanelli had "disappeared" or "departed." Although it is immediately tempting to interpret this as the time of Fulcanelli's death, upon closer examination, we found that Canseliet is not specifically clear on what he actually means by the word "departed." We will have more to say about this interpretation later in this paper when we discuss Fulcanelli's date of death.

In his Preface to the Second Edition of *Les Mystère des Cathédrales*, Canseliet (in the translated edition by Mary Sworder) wrote:

"We must say, certainly, that this man of another age, with his strange appearance, his old-fashioned manners and his unusual occupations, involuntarily attracted the attention of the idle, the curious and the foolish."

Thus we have a partial description of Fulcanelli's appearance and mannerisms. He was eccentric in appearance, was engaged in unusual occupations and was old-fashioned in mannerism.

Further on in the Preface, Canseliet wrote:

"Fulcanelli, like most of the Adepts of old, in casting off the worn-out husk of his *former self*, left nothing on the road but the phantom trace of his signature – a signature, whose aristocratic nature is amply shown by his visiting card."

Here we are clearly told of Fulcanelli's aristocratic background. Thus we can expect the man behind Fulcanelli to be a man of titles, perhaps even a French Count. Canseliet also hints that Fulcanelli took measures to erase the traces of his former self in the same manner as the Adepts of old. We will have more to say about this unusual practice below.

The following quote is from Canseliet's Preface to the second edition of *Les Demeures Philosophales*, which he wrote in February, 1958:

"Then the Master commented, his dignified and noble face bathed in long gray hair..."

This again indicates Fulcanelli's "noble" and "dignified" nature, but adds a new physical characteristic: his

Based on the contents of Fulcanelli's two books, it is readily obvious that he was very knowledgeable about the practice of chemistry and that he had far more than a passing interest in and knowledge of, architecture and its deeper principles and symbolism. His first book was a hermetic study of cathedral construction, detailing much of the symbolism hidden in the construction of the porches, bas-reliefs, facades and other components of various Gothic cathedrals in Europe. This tradition was continued in his second book where he expanded on his hermetic and alchemical investigation of architectural features and symbols.

face “bathed in long gray hair.” This indicates that he must have had noticeable facial hair, perhaps a long beard and mustache.

On the following page in this same Preface, Canseliet writes the following:

“...concluded Fulcanelli, drawing this quotation from his prodigious memory with the benevolence of his beautiful smile, his hand raised in a habitual gesture where, that evening, the baphometric ring, was shining, carved in transmuted gold and which had reached him from the Templars of the Commandery of Hennebont in Brittany.”

Thus Fulcanelli possessed a “prodigious memory”, had a “beautiful smile” and wore a “baphometric ring” of transmuted gold and of Templar origins.

Based on the contents of Fulcanelli’s two books, it is readily obvious that he was very knowledgeable about the practice of chemistry and that he had far more than a passing interest in and knowledge of, architecture and its deeper principles and symbolism. His first book was a hermetic study of cathedral construction, detailing much of the symbolism hidden in the construction of the porches, bas-reliefs, facades and other components of various Gothic cathedrals in Europe. This tradition was continued in his second book where he expanded on his hermetic and alchemical investigation of architectural features and symbols.

Another important piece of information concerning Fulcanelli’s background is that he participated in the war between France and Germany (1870-1871) under the commandment of the famous architect, Viollet-le-Duc. This is another very interesting clue that, astonishingly, no other investigator has paid any attention to. During the time of the war Fulcanelli would have been in his thirties. Canseliet tells us how Fulcanelli made a return visit to his former commander after the war and it is likely that they had much to share during this visit as Viollet-le-Duc like Fulcanelli himself had a strong passion for medieval gothic architecture.

But one of the most astonishing clues to the elusive identity of Fulcanelli was given by Canseliet in the context of Fulcanelli’s war memorials when he “au passé” reveals Fulcanelli’s true profession (our emphasis):

“Trois ans après la malheureuse insurrection de la Commune, Fulcanelli, **jeune ingénieur** qui avait participé à la défense de Paris, sous les ordres de Monsieur Viollet-le-Duc, rendit visite à son lieutenant-colonel.” (La tourbe des philosophes, number 11, 1980).

Roughly translated this states:

“Three years after the pitiful insurrection of the Community, Fulcanelli, **a young engineer** who had participated in the defence of Paris under the commandment of Monsieur Viollet-le-Duc made a return visit to his colonel lieutenant.”

Thus we gather another clue of fundamental importance: *Fulcanelli was an Engineer*. As we will see later in this paper, it is a mystery in itself how this most important fact could have been passed unnoticed by the researchers who claim to have investigated this matter in depth, since it leads to a perfect match with Fulcanelli’s identity as *both* an Engineer and a Chemist, an obviously rare combination.

When Was Fulcanelli’s Year of Birth?

We realized that if we were able to determine Fulcanelli’s year of birth and approximate year of death (within a year or two), we would have a most reliable tool in which to narrow down various possible candidates who matched some of the other identified characteristics.

We now come to the most important clue of all: when was the year of Fulcanelli’s birth? Strangely, this clue has all but been ignored by the many authors who have speculated on who Fulcanelli may have been. Again, the confirmation of when Fulcanelli was born comes from the most reliable of sources, one who was trusted by Fulcanelli – Canseliet.

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This clue is found in the interview between Robert Amadou and Eugene Canseliet in Amadou's book *Le Feu du Soleil*. On page 67 of the 1978 Jean-Jacques Pauvert edition we find:

E.C. - Ah! son âge, j'en étais sûr. Alors que je faisais une course auprès de Champagne, de la part de son père, j' arrivai avenue Montaigne à l'hôtel particulier des Lesseps. C'était en 1919. Fulcanelli était là, sans que je m'y attendisse. Il m'a dit qu'il était content, puis il remarqua que je portais, comme c'était l'usage, un brassard noir. «De qui êtes-vous en deuil? », me dit-il. Je lui répondis que j'avais perdu ma grand-mère que j'aimais beaucoup. «Dommage, me dit-il, mais quel âge avait-elle?» Je lui répondis qu'elle avait quatrevingts ans, très exactement. «Ah tiens! fit Fulcanelli, juste mon âge. » Il n'y a pas de raison de croire qu'il ait menti. Il est donc né en 1839. C'est ainsi, par exemple, qu'il a pu connaître l'archéologue Grasset d'Orcet.”

Roughly translated, this states:

E.C. [Note: Eugene Canseliet] - Ah! I was sure of his age. While I was making a trip with Champagne, on behalf of his father, I arrived at Montaigne Avenue at the private mansion of the Lesseps. It was in 1919. Fulcanelli was there, without my expecting it. He told me that he was content, then he noticed that I carried, as was the custom, a black arm-band. "Who are you in mourning for? ", he asked me. I told him that I had lost my grandmother whom I loved very much. "What a pity, he told me, but how old was she?" I answered him that she was exactly eighty years old. "Ah wait! said Fulcanelli, my age precisely". There is no reason to believe that he lied. He was therefore born in 1839. That is why, for example, he could have known the archaeologist Grasset d' Orcet.”

This is an extremely important clue that cannot be disregarded. Here we have a clear and specific affirmation that Fulcanelli's true identity was born in the year 1839 and not decades later as other researchers have consistently suggested.

When did Fulcanelli “Depart”?

Earlier, we mentioned that Canseliet had stated that Fulcanelli had departed “a long time” before October 1925. Thus we know that his death or “departure” had occurred some time before this date. To further our investigation of Fulcanelli's identity, we were left with the challenge of establishing a more precise time for this stated departure. If we could accomplish this goal then, combined with the information that we discovered earlier concerning his year of birth, we would have the necessary tool that we had been searching for that would permit us to narrow the scope of several possible candidates matching some of the other characteristics. In order to find an answer to this question, we turned to several sources, but primarily to the helpful interview that Robert Amadou conducted with Canseliet.

Based on Eugene Canseliet's account in his interviews and, as mentioned by Walter Lang in his Introduction to *Le Mystère des Cathédrales*, Canseliet performed a transmutation during September 1922 in a laboratory at Sarcelles (near Paris). We know from his interview and from the Introduction that Julien Champagne, the chemist Gaston Sauvage and Pierre Dujols were all present during the transmutation, and that the transmutation was “based on instructions by Fulcanelli.” This doesn't really confirm that Fulcanelli was also actually physically present since the instructions could have been given in a written rather than an oral form. However, from another source we have confirmation that Fulcanelli was indeed physically present at the transmutation. This is found in the interview between Robert Amadou and Eugene Canseliet in Amadou's book *Le Feu du Soleil*. On page 64 we find:

R.A. - Donc, en 1922, la transmutation se passe sur les conseils de Fulcanelli.

E.C. - Il était présent, puisqu'il me disait ce qu'il fallait faire, et c'est dans une petite cheminée, qui était excellente, que j'ai exécuté l'opération.

Roughly translated, this states:

R.A. [Note: Robert Amadou] - Therefore, in 1922, the transmutation occurred on the advice of Fulcanelli.

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E.C. [Note: Eugene Canseliet] - He was present, since he told me what it was necessary to make, and it is in a small chimney, that was excellent, that I have executed the operation.

Thus Fulcanelli was still seen alive near Paris, in September 1922. However, there is additional confirmation for an even later date which indicates that Fulcanelli was still alive some time during 1923. Again, this is found in the interview between Robert Amadou and Eugene Canseliet in Amadou's book *Le Feu du Soleil*. On page 72 we find:

R.A. - Quand Fulcanelli vous a-t-il remis les notes?

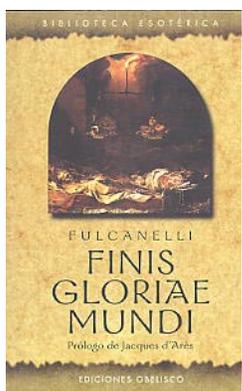
E.C. - J'avais trois paquets. Il me les a remis en 1923.

Roughly translated, this states:

R.A. - When did Fulcanelli give you the notes?

E.C. - I had three packages. He gave them to me in 1923.

Canseliet performed a transmutation during September 1922 in a laboratory at Sarcelles (near Paris). We know from his interview and from the Introduction that Julien Champagne, the chemist Gaston Sauvage and Pierre Dujols were all present during the transmutation, and that the transmutation was "based on instructions by Fulcanelli."



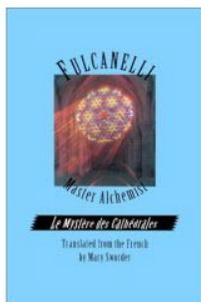
It is therefore documented that Canseliet received three packages from Fulcanelli in 1923. These packages were sealed in wax and contained the manuscripts for *Le Mystère des Cathédrales*, *Les Demeures Philosophales* and *Finis gloriae mundi*. Canseliet alone was responsible for their subsequent publication, with the exception of *Finis gloriae mundi* which Fulcanelli later withdrew.

The year 1923 is therefore the latest reliable date that we could find to indicate that Fulcanelli was at least still alive until then, although he wasn't necessarily "seen" at that time by his associates. Further literature research may yet locate a later date, or at least a specific month during 1923 when Canseliet received the packages.

There is yet another indication that Fulcanelli "departed" soon after the date of the transmutation. On page 61-62 of *Le Feu du Soleil* Amadou asks Canseliet if Fulcanelli took him on as a pupil. Canseliet replies that he was Fulcanelli's student for six years, from 1916 to 1922, not as someone working directly with him in a laboratory, but by receiving advice as well as a specific selection of alchemical books to study. Canseliet then mentions the transmutation that was performed in Sarcelles during 1922. Amadou asks Canseliet if that was the year that he was with Fulcanelli again, and Canseliet replies that 1922 was also the year that Fulcanelli departed. Obviously, Canseliet received the packages from Fulcanelli during 1923, so what seems to be implied is that after September 1922 Canseliet no longer was in direct contact with Fulcanelli, at least until his official death which we will return to later in this paper.

Did Fulcanelli "Depart" or Die?

We now have two extremely important clues. Fulcanelli was born in 1839 and died or "departed" either in 1923 or 1924 (it should be noted that the early part of 1925 – a "long time" before October - is also possible but unlikely, since it is difficult to imagine a "long time" representing something less than 10 months). This narrows the search considerably, particularly since few men (especially during the early 1900's) lived to the ripe old age of 84 or 85.

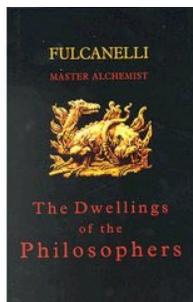


Earlier, we mentioned that Eugene Canseliet was not clear on his use of the word "departed." Ordinarily, one would assume that he meant "died," but other curious documentation seems to imply otherwise. The interpretation of these seemingly contradictory and unusual findings presented us with some challenge although, in the end, we feel that they do not necessarily prejudice our overall theory. For interest's sake, we present below some of these findings and offer some possible explanations.

Earlier also, we mentioned that Canseliet received three packages from Fulcanelli

during 1923 which were the manuscripts for Fulcanelli's three potential books and that Canseliet was given the responsibility of publishing two of them. Before Canseliet published the first book, *Le Mystère des Cathédrales* in 1925, he sent the final draft to Fulcanelli, who then made a few corrections. Oddly, Canseliet admits that he did not see Fulcanelli in person during this time, nor since 1922.

How then did he manage to get in touch with Fulcanelli and exchange the draft document with him? On page 71 of Amadou's *Le Feu du Soleil*, we find the answer. Canseliet explains that the exchange was made through the assistance of a certain Mr. Devaux. We will mention this name again later in this paper. What is important to note at this time is that Canseliet reports having exchanged information with Fulcanelli during 1925 and that it was not direct but through a third party. At the same time, Canseliet seems to contradict himself by stating, in his Preface to the First edition to *Le Mystère des Cathédrales*, that Fulcanelli had "departed" long before this time.



The timing and nature of Fulcanelli's departure becomes even more confusing when we examine another interview that Frater Achad conducted with Canseliet on August 17, 1976 (published in *Parachemy*, Volume IV, Number 4, Fall 1976). Canseliet said:

"Fulcanelli left in 1930, the year when "Demeures Philosophales" (Dwellings of the Philosophers) was published."

This clearly seems to contradict the statement in the Preface to the First Edition of *Le Mystère des Cathédrales* in which he stated that Fulcanelli "disappeared" or "departed", "a long time" before October 1925. There seems to be an unaccountable five-year discrepancy between these two years.

How can this discrepancy be explained? For a possible answer to this we must return to the earlier quote in which Canseliet said:

"Fulcanelli, like most of the Adepts of old, in casting off the worn-out husk of his *former self*, left nothing on the road but the phantom trace of his signature – a signature, whose aristocratic nature is amply shown by his visiting card."

To understand this statement, it is necessary to know that there is a recurring tradition amongst alchemists that Adepts who had produced the Philosophers Stone often found it necessary to "fake" their death and live a secret, secluded life, free from the avaricious exploits of those who would stop at nothing, including murder, to wrest the secret from the Adept. Further, according to these traditions, the Adept was able to use their discovery of the medical properties of the Philosophers Stone not only to extend their own lives by at least several decades, but to regain a more youthful appearance and demeanor.

Thus it is possible that what Canseliet was saying was that he believed that Fulcanelli, in the tradition of Adepts, had removed all trace of his former life by actually "faking" his physical departure. The death of the person behind the Fulcanelli identity would have therefore been an elaborate and deliberate charade which would allow Fulcanelli the opportunity to live the protected and healthy life of the reclusive Adept he had become. This view is supported by another statement made by Canseliet in the interview with Frater Achad:

"In 1922 he visited me several times in Sarcelles. When he left in 1930, he was an old man (un vieillard) but when I saw him again in 1952 he looked hardly 50 years old."

Whether or not there is any validity to this belief by Canseliet does not necessarily affect our argument of who Fulcanelli may have actually been, but helps explain why Canseliet himself may have believed and said what he did. He obviously believed it very deeply, and there are other arguments which may support his extraordinary belief that someone who looked and acted like Fulcanelli may have lived some time after he "disappeared" in 1924, give or take a year (for example, the account by the French researcher, Jacques Bergier in his *Morning of the Magicians*). It is not our intention to explore the validity of these arguments within the scope of this paper, nor do we feel that it is necessary in order to defend our theory.

Thus, in summary, Canseliet says that Fulcanelli "disappeared" or "departed" within a year or so of 1924, at

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least until the first book was published. He then “left” again in 1930, the year that his second book was published. Thus he (or someone who looked and acted like him) must have returned to visit or contact Canseliet again after his orchestrated death, and sometime between October 1926 and 1930. After this, Canseliet claimed that he didn’t see him again until more than twenty years later in 1952 (incredibly, Fulcanelli would have been about 113 years old at this time). In any event, regardless of whether Fulcanelli continued to survive after the official “death” of his identity or not, we can now logically assume, for our argument, that “officially,” the real identity behind Fulcanelli likely “died” in 1924, give or take a year, possibly in the vicinity of Paris.

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The Alchemical Art

By John H. Reid III

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If anything, it is easy to get lost in the tangle of the voluminous forest of alchemical authors. To this add the many disparate approaches heaped upon the art, especially modern themes, which have nothing to do with alchemy except its hijacked name, and its no wonder

many feel the art is a riddle wrapped in an enigma.

My concern today is with helping aspiring practicing laboratory alchemist with defining the parameters of the work so that they may gain a firm mental underpinning with which to gauge their progress and critique the disparate methods they will undoubtedly come across.

Simplicity is the key to Nature’s efforts and for me there are only two laws in this art-science, with which I have built up my entire philosophy and modus operandi. First and foremost it must be understood that the alchemical art is transcendent, its operations find expression and validity in all three kingdoms of Nature. The first law of alchemy may well be stated “As above so below, as below so above for performing the miracle of the One Thing” (attributed to Hermes Trismegistus). One can expand the first law by enumerating what I call the five postulates of the First Law.

- 1) That the entire universe is divine in origin. Therefore Wisdom and Guidance must be sought from the source from which all creation flows.
- 2) All organisms, no matter how subtle or gross they are, have within them the divine spark of life and are interrelated with each other. It is therefore our task to understand this kinship, so that we may utilize inspired knowledge to aid in our understanding of how to prepare the quintessence of our matter.
- 3) All organisms are in a state of constant evolution as they continue their synthesis towards unveiling their inherent perfection. Upon reaching an understanding of postulate two (above), the true work begins, i.e., the aiding of nature by the art of alchemy to reach its highest point of perfection.
- 4) Humans are a part of the universe. Therefore, they are divine in origin and they can affect all organisms on all spheres of existence by their actions or inaction.

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5) Humans, by understanding the basic laws that govern their beings and conversely the entire universe may learn to recognize the divine spark of vital energy in all organisms, isolate it, purify it, and manipulate it to speed up the processes of evolution.

The second law of alchemy is one of simplicity and conservance, in that the alchemical work is circular in nature; with this I mean it follows the natural life-cycle of a thing and thus the beginning, end, and entirety of the work is found within the very subject matter itself. The second law of alchemy may be stated succinctly as: "Use only the materials and products obtained from your matter in revealing the glory of the One Thing."

For example, when performing the alchemical work on plants, we use only products from the plant world which we have generated from the plant itself. This same caveat holds true for the work in the mineral and animal kingdoms. This is the big riddle in alchemy. How does one de-compound a thing, using only the matter of the thing itself? The alchemists claim that when done properly the work will produce a Philosophical Agent from the matter. This Agent holds dominion over the kingdom from whence it was engendered, and has the authority to call out in a moment's notice the true quintessence from any other subject of that kingdom, without the use of any foreign device or heat.

The Philosophical Agent allows the alchemist to elicit from the matter its quintessence which the alchemists say contains intact the regenerative germ of the matter. All other methods of acquisition or de-compounding the subject known to science are incapable of achieving this goal. It is with this Quintessence and the properly prepared body that the Stone of the Philosophers is made.

The Philosophical Agent of the Philosophers is known by many names, and indeed each kingdom has its own agent. Some common names are "Mercury of the Philosophers," "Circulata," or "Alkahest." While many people claim the ability to make such things, a distinction needs to be made as to what is being produced when the menstruum is applied to the matter being worked on. The pulling of a tincture, no matter how quickly it occurs, is not proof of alchemical virility. Only that which causes a true separation of the quintessence from the matter through its own power, without external heat or device, can be deemed a Philosophical Agent; all else is simply a spagyric menstruum. To be clear, just as the name implies a "separation" is a taking apart of the matter causing its quintessence to become discernibly divided, while an "extraction" is a solution or tincture made by steeping or soaking a substance.

Again the cry goes up: "This art is circular nonsense; one can never gain entry, without breaching the no foreign substance code, and no menstruum extant is known to modern science to be able to separate the so-called quintessence from minerals in the way alchemist have described, especially from gold."



If alchemy is renowned for one thing, it is the secrecy put forward by erstwhile Adepts concerning the prized Philosophical Agent of the mineral kingdom. It is possible though to prove and openly demonstrate the validity of Our Arts practice and laws using the kingdom of the plant world. Adepts in the art have cautioned us first to master the plant kingdom before attempting the mineral work. If one follows their advice, they will be amazed at the corollary in practical laboratory procedure and experience that directly translates to operations in the mineral kingdom. Therefore leaving for a moment the mineral realm behind, we seek a menstruum of the plant kingdom capable of separating the quintessence from a plant at room temperature. Alchemists claim that their circulata of the plant kingdom will cause the essential oils of a fresh plant to be separated from its body in a manner so that it may be seen suspended in the menstruum like iridescent pearls. This separation of course is carried out with out any outside heat or device; indeed one winter I did the separation it in my basement. The ambient temperature of the room at the time was 65 degrees Fahrenheit.

Some may scoff at this excursion into the plant kingdom but I remind them of the first law of the Art. In fact, does not the separation Circulata Minor accomplish, in the plant kingdom, what we seek to do with one aspect of the Philosophical Mercury in the Mineral Kingdom? Here we have our first glimpse of the dual

Simplicity is the key to Nature's efforts and for me there are only two laws in this art-science, with which I have built up my entire philosophy and modus operandi. First and foremost it must be understood that the alchemical art is transcendent, its operations find expression and validity in all three kingdoms of Nature. The first law of alchemy may well be stated "As above so below, as below so above for performing the miracle of the One Thing" (attributed to Hermes Trismegistus).

woman enthroned in Binah. In this aspect, she is dark, sterile, and chaotic reducing all things to their first matter while eliciting the fructifying principle, the regenerative sperm itself, from the matter. Indeed, all attempts at acquiring the regenerative principle without this substance sterilizes that which is sought, thus mortifying it. Only her menstrual waters have the ability to call forth that, which lay hidden in an instant while preserving it.

If there is one stumbling block in the plant work, nay the entire Royal Art, I would have to say it is from the paving stone that thinks itself a cornerstone, thus occluding the work at its inception. In the mind of many, the word spagyric means alchemy. The pursuit of its three essentials, alcohol, essential oil, and salt in the plant kingdom, or acetone, hydrocarbon, and calx produced in a destructive distillation in the mineral kingdom, has become the end all of the Alchemical work for many modern practitioners. In the frenzy of the spagyric rapture more and more heat is used, as the big bad wolf huffs and puffs to wrest these fabled three from the matter and, with hammer and anvil, pounds them together in the hopes of producing a child diadem. What can such actions hope to produce but an aborting mass of jelly? My God man you took a hammer to her womb!

So bedazzled have we become with obtaining the mythic Three that no mind is given to the generation of the Four. How eschewed and troublesome Nature, with her intricacies, has become. Packaged and sterile, I will take my one pound of herb, steam distilled, essential oil and grain alcohol please. Where are birth, growth and death in all of this? Where have we seen the differentiation of the spirit from light, fire, air, water and earth? If you have not seen the elements fold one into another to form matter, how do you suppose to un-fold them back into chaos? Observe Nature; for the Art begins where Nature ends. Understanding this art/science lies in the use of analogy and above all, common sense and reason.

Our first task then is to understand the generation of the elements from the universal aspect of the Three Essentials so that we may use them to go about our philosophical work. The alchemist is above all interested in generating the vehicles of the Four Elements from his matter using art, not store bought, off the shelf items. Such things are anathema to the work and, though they come in handy for quick demonstration of certain principles, what you are truly after is always missing from commercially prepared items because it has been thrown out in the trash! An alchemist makes his wine; a Spagyricist at worst buys distilled grain alcohol or, at best, buys commercial wine from the store. You see, in the practice of the art, we are after much more than mere ethyl alcohol from wine. There are a myriad of substances that can be gathered from wine made by ones own hand and, depending on how one goes about collecting and preparing said substances, makes them suitable for use in Our Art.

But back to the generation of the four elements in the plant work, in a very broad sense one could say that alcohol equates to the fire element while vinegar is the water element. The volatile essential oil and tincture extracted from a plant are respectively the volatile and fixed portions of the air element, while the water soluble, and non-soluble salts, are the analogous volatile and fixed aspects of earth. This though is an over simplification of the matter at hand and, if allowed to become one's sole barometer of the work, will lead to the same type of tunnel vision suffered by many in connection with the Three Essentials. The simple truth of the matter is that things evolve and change in the laboratory so that at one point simple water can and is rightly understood as the fire element and, in another point of the work, a distilled liquid like 190 proof ethyl alcohol might be. This is why it is so important to understand the generation of the elements throughout our matter's life as it allows us to bring in pre-cursor objects from sources within the kingdom where they are more abundant.

As an example, let us take what is called plant mercury in spagyrics and, for want of a better term at the moment, the fire element in plant alchemy, your friend and mine, ethyl alcohol. Many alchemical writers are interpreted as saying that there is only one material, one matter with which to work with to acquire our Philosophical Agent; this though flies in the face of reason and the actions of Nature herself. If such a folly where true, then it would be analogous to one individual male in each species set aside to be the sole inseminator of all the females. This obviously is not the case, for each male has the capacity to pass on its genes, though some desired traits are found more readily in certain individuals than others. So too is it with eliciting what we desire from our matter, when properly fermented, all members of the plant kingdom will produce an alcohol or something analogous to it; yet the quantity and quality of said production will vary from plant to plant. This is simply because certain plants have a higher starch or out right sugar content than other plants do. As was mentioned before though, we are after other substances than just pure ethyl alcohol in our work and, while each plant will also yield these desired fractions their quantity and quality,

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"This art is circular nonsense; one can never gain entry, without breaching the no foreign substance code, and no menstruum extant

vary greatly. The ancients, having also been confronted with this problem, found that, in the plant kingdom, no other substance gave the copious quantity and consistently high quality of all the needed fractions for the work than the grape which they hold as King, or a "root philosophical item." Now, it would be sheer and utter folly to say that it is only from the grape that alcohol can be gained in the plant kingdom or, for that matter, any of the other desired fraction, but as to the parameters of our work it is absolutely ideal. Indeed, there is a specific mineral which product for product yields in quality and quantity the fractions of substances needed for the philosophical work in minerals with the same lordship the grape shows in the plant kingdom. Besides the "root philosophical item" I use, the only other exception I allow for Law Two is the introduction of water obtained from rain, dew or snow.

The manner in which one works to bring about the decomposition of the matter and engender the Philosophical Agent and ultimately the Stone are known as the labors of Hercules and they are the 12 Operations of the Art. These 12 operations are the procedures and devices the alchemist uses to carry out the Art of Nature, for they mimic Nature's work; they are, putrefaction, dissolution, distillation, separation, calcination, fixation, digestion, sublimation, incineration, multiplication, projection and congelation.

The exact when and why a person utilizes one of these operations is, I believe, an intensely personal matter as no two alchemists are going to operate in the same manner. Each will have his own predilections and technical slights of hand when it comes to the work of incinerating an herb or ore. What is important is that one strictly adheres to Law Two in using fractions produced from the matter itself. For a horse cannot give birth to a man anymore than a grape can give birth to gold. This is why attempts at making the Philosophical Mercury from acetates is doomed to failure; it matters not if one is using lead, zinc, or antimony it will not produce the Mercury of the Philosophers. That is not to say that one cannot produce a rather strong and interesting alkahest, but it is not the Alkahest.

For the sake of argument, let us suppose then that we have prepared our Philosophical Agent correctly and it gives us a true separation of the essentials from the matter. Mind you, we are not talking about the mere drawing of a tincture out of the matter but a true separation of the essentials from the matter. If the results are similar to our experience with circulate, we can expect to have a substance analogous to a plant's essential oil, either floating on top of our menstruum or it will be settled on the bottom of our container. In either case, this essential will clearly and easily be seen and delineated from our menstruum. Our menstruum itself will also be tinged by our matter; this colored substance –when the menstruum is removed- along with the remnants of the matters body needs to be processed according to the art to produce the crystalline body of our diadem.

Again, we come back to Mercury. Terms like "water that does not wet the hands," "glue of the eagle," "virgins milk," "water of chaos," "celestial rain," "May dew," and "sweat of the dunghill," have been used to denote the Mercury of the Philosophers. Each of these terms is supposed to be referring to a singular substance but none evoke a singular image or utility in the mind. Glue is meant to hold, or refrain, a thing from movement, while milk evokes a nutritive and nurturing line of thought, and water of chaos shouts of dissolution and resolution. But when viewed as a series of events, certain characteristics of the Mercury can be seen. Again, my mind goes to Binah, which in one case is bright and fertile, and in another corrosive and dissolving and I know I am dealing with two separate substances. Each of these disparate substances is essentially from the same fraction of the matter though prepared uniquely and used at different times during the work. Indeed, what use would one have of a substance capable of causing a separation when one has entered the bridal chamber?

A modern misconception about alchemy in regards to making either the mineral or plant Stone is that one combines the three essentials to make the Stone. The truth is there are only two, the white and red mercury. The latter is of course the Sulphur of the Philosophers, the red oil that carries the regenerative sperm of the matter –hence the need for its acquirement by a specially prepared Philosophical Agent hailing from the kingdom in question, the former being the body containing the seed. As odd as it may seem, the Mercury and the Salt are one, because in all cases what is seen as the Philosophical Mercury comes from and is made from the Philosophically prepared Body. For those enthralled with manage et trois, we should remember that the old philosophers described a King and Queen entering the bridal chamber; the third did not show up until after consummation of the union and a period of gestation. It is the appearance of this neo-substance that announces the birth of a rarified singularity, the One true Stone.

In the proper preparation then of your Philosophical Body, a very interesting thing happens which allows

is known to modern science to be able to separate the so-called quintessence from minerals in the way alchemist have described, especially from gold."

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you to tell it is animated and fertile; it will increase in size and weight even though you have not added anything to it, not even more of the aforementioned Philosophically prepared body. It accomplishes this task solely through an act analogous to our respiration, though its inhalations and exhalations are far longer. Observation of the weight of the matter before and after completing this tedious process will show an increase of weight by two or three fold; in this way the volatile becomes fixed.

Finally, there is of course the proper preparation of the essential known as sulphur. It is not enough to merely get this oil, even with the Philosophical Agent, the soul must also be made capable of flight, and thus the fixed is made volatile. As per Law One, we see this is indeed possible in all three kingdoms; for can not the soul of a man who is the most disdained among us be changed and ennobled when the true inner light of divinity is found? Brother Basilus Valentinus speaks of a dexterous distillation wherein the very tincture of the soul of a mineral or a metal is made to transcend the head of the alembic and condense in the receiver, not as a clear spirit but the very color of the original oil, only brighter! The plant kingdom also gives us this phenomenon but it is not solely found in the volatile essential oils of the plant; this mystery is fully expressed in making the tincture gently ascend also. The mythology surrounding the life and death of Jesus the Christ is, the Adepts tell us, a record of instruction of the alchemical process; especially germane to the discussion of the sublimation of the soul/tincture is his resurrection. The mythology surrounding the event states that when Mary went to the tomb and looked within, she found it empty of Christ body whereupon she began to weep. A voice from behind her asked: "Woman why are you weeping?" With tears still falling, she turned and addressed a man whom she supposed was the gardener and beseeched him to tell where he had laid the body of her Master. He called her by her name and she instantly recognized him. We see in the resurrected Christ the power and demonstration of the Philosophical Agent by its ability to elicit the light from within, but this event also points silently to the matter concerning the soul/tincture. Mary saw the risen Christ as a man, not a translucent essential spirit, but rather a flesh and blood man. Thus, we seek in the plant world also the transformation of the soul where its volatile and supposed fixed colored tincture transcends the alembic's head, entwined with the spirit and body.

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Planetary Attributions of Plants:

A Compilation According to Eleven Bibliographic Sources Currently in Print.

By **Johann F. W. Hasler**

Introduction to the Series

During the several years in which I have been studying the magical and alchemical properties of plants according to the Wiccan and Hermetic traditions, I have several times faced at first the confusion, and later the frustration, of noticing that different sources assign different planetary attributions and correspondences to the same plants.

One is often faced, while preparing a recipe or determining the components which are more appropriate for a certain working, with the possibility of a certain plant one wishes to work with being assigned to the influence of three, four, and sometimes even five different planets, according to different authors. When these planets are somehow related (like Mars and Saturn being considered in the past as 'evil' or of detrimental, limiting energy), one might attribute this to the development of astrological understanding through time and consequently consider them of the same general limiting intention in light of the more current knowledge. But when the possibilities offered can not be so clearly grouped into one general aura or type of energy, one is left with no other solution than to make an almost random choice based more on the preference one might have for a certain author, publisher, tradition or period of the history of magic than

on any other data, especially if one has limited previous experience in working with the problematic plants in question.

In time I have come to accept this as a rather typical – and actually something to be expected – of spiritual sciences such as the Hermetic or Occult sciences, in which personal insight and individual discoveries through meditation, contemplation, or actual communion and communication with the spiritual essences or patron spirits of the plants are considered as valid sources of information as their pharmacological constituents would be. As a matter of fact several of the sources that cite the planetary attributions of plants are well aware of this fact and specifically list more than one planetary correspondence in the entries for some plants, pointing out this fact clearly in their prefaces, footnotes or correspondence tables.

In this series of seven compiled tables of correspondences I do not wish to comment or establish a judgement over the validity of this and other problematic and strongly criticized epistemological approaches of the alchemy, magical herbalism, Hermeticism and other occult sciences. Yet as a complement to the existing qualitative data which such approaches yield, and which exist profusely, I present here some quantitative data, in this case of a bibliographical nature, so that a decision on the planetary correspondences of plants may be taken by the practitioner based on his or her preference of certain well-known authors in the field.

I have gotten a hold of eleven recently printed sources that include if not whole tables at least a mention of the planetary correspondences of plants. They include a manual of evocation of spirits, a manual on planetary magic, a commented and edited re-print of Agrippa, a manual on the construction of talismans, two manuals on practical alchemy and several magical reference works, either specifically devoted to botanical magic, magical herbalism and magical aromatherapy, or of a wider scope.

Apart from Donald Tyson's reprint of Agrippa's Three Books of Occult Philosophy (first appeared in Antwerp in 1531) all of the sources are modern, and most are still in print and easily obtainable through bookstores or the Internet. I have chosen these types of sources because the intention of this series is to be an aid to practicing spagyricists, rather than a bibliographical referencing source for historical studies. I have included the Agrippa not only because it is perhaps the single most important original source of contemporary natural magic (*magia naturalis*) but also because, as the rest of the sources I refer to, it is readily available commercially, having been reprinted by Llewellyn in 2004.

Notes to the Tables

All types, parts and components of plants (trees, shrubs, herbs, seeds, fruits, barks, roots, etc.) have been included in the same table. Likewise, what authors divide in their books into categories such as trees, herbs, oils, essences or incenses/perfumes, has been included in the same table.

There is one table for each of the seven ancient planets of alchemy. The plants that different authors assign to each of the planets are listed here, alphabetically. After the name or variations of the name of plants, a list of superscript letters appears. The key is the first letter of the surname of author or authors of the specific books surveyed, listed below under "Bibliographic Key". When there are variations in spelling but it is clearly the same plant, the bibliographic key specifies which author uses what spelling. For example, Camomile^{FA}, D^{&Ph}, Z, Chamomile^W means that Frater Albertus, Denning & Phillips and Zalewski spell the plant camomile, but Whitcomb spells it chamomile.

When there are variations in spelling, as listed above (camomile and chamomile, hellbore and hellebore and so forth), all variations have been listed, usually one after the other in the same line of the table, but sometimes also separately, in alphabetical order. No attempt of correcting possible errors or inconsistencies in this respect has been attempted; the tables simply refer to which book refers to what in what way. If Zalewski, for example, writes celadine while most other authors write celandine, this has been duly noted but not expurgated or corrected in any way.

As these tables are thought as an aid for practicing spagyricists, they are designed as a practical directory for quick reference. This is why, for easier location of particular plants, some have been entered twice, always in alphabetical order. For example, black pepper appears both as Black pepper but also as Pepper, black. The same rule applies to all plants with composite names, or in the case when spelling varies so

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greatly as to warrant a different line in the table.

Bibliographic Key

- A Agrippa Von Nettesheim, Henry Cornelius, The Three Books of Occult Philosophy: A Complete Edition (St. Paul, MN: Llewellyn Publications, 2004) [1533], edited by Donald Tyson. Book I, chapters 23-29 pp.75-95.
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Table 1 – Solar Plants

PLANT CORRESPONDENCES OF THE SUN
Acacia ^{D&Ph, W, C&C, C2}
Almond ^Z
Aloe ^Z
Amber ^A
Angelica ^{FA, W, Z, C2, J}
Angelica, wild ^J
Arabic, Gum ^{C2}
Ash ^{C2} , Ash Tree ^{FA, W, Z}
Ash ^J
Balm ^A
Balsam ^A
Bay ^{C1, C2, A, C&C, Z} , Bay Tree ^{FA, W}
Bean ^Z

Benzoin ^{W, Z, C2}
Bergamot ^{C1, J}
Blueweed ^J
Borage ^Z
Bromeliad ^{W, C2}
Burnet ^{FA}
Butterbur ^{FA}
Buttercup ^Z
Calamus aromaticus (sweet calamus) ^A
Calamus ^{Z, J}
Calendula ^{C1}
Camomile ^{FA, D&Ph, Z} , Chamomile ^W ,
Camphor ^Z
Carline Thistle ^Z
Carnation ^{W, C1, C2}
Cashew ^{W, C2} Cashew nuts ^{D&Ph}
Cassia ^Z
Cedar ^{W, C1, C2, A}
Celadine ^Z
Celandine ^{FA, C2, J}
Centauray ^{Z, C2}
Centauray, small ^{FA} , Centauray, lesser ^J
Chamomile ^{W, C2} , Chamomile, Roman ^J , Chamomile, German ^J , Camomile ^{FA, D&Ph, Z}
Chicory ^{W, C2}
Chrysanthemum ^{D&Ph, W, C2}
Cinnamon ^{D&Ph, W, C1, C2 A, C&C, Z} , Ceylon cinnamon ^J
Cinquefoil ^J
Citron ^{W, C2}
Citrus fruit rind ^F
Clove tree ^J
Cloves ^{A, Z}
Coconut ^Z
Copal ^{D&Ph, C1, C2}
Corn ^Z
Daffodil ^Z
Dandelion ^Z
Date palm ^{D&Ph}
Dittany ^{A, J}
Elecampane ^J
Eucalyptus ^Z
Eyebright ^{FA, D&Ph, C2, Z, J}
Finger-grass ^J
Five-leaf ^J
Frankincense ^{D&Ph, W, F, C1, C2, A, K, Z}
Galbanum ^Z
Gentian (great felwort) ^{A, J}
German chamomile ^J
Ginger ^{A, J}
Ginseng ^{W, Z, C2}
Goldseal ^{C2}
Goto Cola ^Z
Grape, grapevine ^J
Grapefruit ^Z
Ground ivy ^J
Gum Arabic ^{C2}

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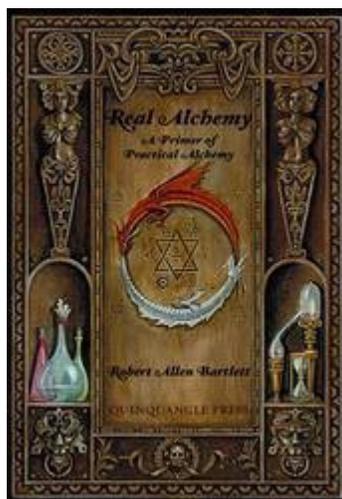
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FEATURES



New Releases

Real Alchemy

by Robert Allen Bartlett

Review by Dennis William Hauck

ISBN 978-1-84728-478-5. Quinquangle Press. Pbk. 212 pp. \$24.95

<< *To order this book online, click on bookcover.*

In this important new book on practical alchemy, Robert Allen Bartlett explains what the ancients really meant when they used the term "Philosopher's Stone" and spoke of the "Great Work." Bartlett has been a practicing alchemist for over thirty years and was a student of the twentieth century's most highly recognized alchemist, Frater Albertus, at Paracelsus College beginning in 1974. After receiving his degree in Chemistry in 1979, Bartlett was appointed Chief Chemist at Frater Albertus' Parabal.

Bartlett's book is an amazing accomplishment in many ways. He has laid bare the secret processes and experiments of our discipline with exceptional clarity and openness. He has exposed the Hermetic origins of alchemy and shown how modern alchemists approach the ancient art. But first and foremost, his book is a revelation of the genuine craft of alchemy as it was meant to be practiced.

A medieval alchemist brought back to our era would be highly amused at the endless intellectual

Bartlett's book is an amazing accomplishment in many ways. He has laid bare the secret processes and experiments of our discipline with exceptional clarity and openness. He has exposed the Hermetic origins of alchemy and shown how modern alchemists approach the ancient art. But first and foremost, his book is a revelation of the genuine craft of alchemy as it was meant to be practiced.

discussions among modern theorists as to the nature and depth of alchemy or its sudden blossoming in the offices of psychiatrists and New Age counselors. "Has no one ever *tried* it?" he would ask incredulously. "What good is such understanding without its practical application in the world?"

When an alchemist performs a laboratory experiment, it is the culmination of careful planning to find the right timing and personal purification to create the sacred space in which the transformation can take place. The alchemist becomes an ingredient in his own experiment, and his intention and passion contribute to the outcome. He suffers as the essences are teased and tortured from the substance, and he is elated when the hidden spark of truth brings the dead matter back to life on a new level of being.

Admittedly, this is a strange way of looking at laboratory work in a materialistic, industrialized world, and there are many prejudices the modern mind must overcome to accept the possibility that alchemy is real. Yet perhaps, after reading this book with a free heart and open mind, you might find an ancient voice speaking to you through the drone of appliances, engines, and commercial broadcasts that make up our everyday environment. The voice will whisper: But have you *tried* it?

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From the Fire by [Dennis William Hauck](#)

I think modern corporations and government bureaus can take a clue to becoming "living organizations" by examining the organizational structure of the International Alchemy Guild (IAG). I have been active in the group for over 15 years and am now the Solar (or Chokmah) president. My authority is balanced by the Lunar (or Binah) president, Hans Schimmer. Hans is a private and conservative man, cautious and practical, and was born under the Water sign Cancer. I am expansive and liberal, ambitious and imaginative, and born under the Fire sign Aries. We are both complete opposites and stubborn in our traits, but our individual efforts merge to create something new, something that is not wholly in either one of us.

That energetic pairing and merging of opposites is true throughout the Guild. Both presidents are equal members of the Board of Governors, which is composed four other members representing the functions of Geburah, Chesed, Hod, and Netzach in the Kabbalistic Tree of Life. The Geburah person represents the strategic negative, complaining, or contractive opinions of the membership, while the Chesod person represent the strategic positive, praising, or expansive opinions of the membership. The Hod person is the Guild accountant and auditor and also head of marketing and recruitment. The Netzach person is the membership director and also manages employees and volunteers, who carry out the daily work and projects of the Guild.

In the overall organization of the Guild, the central pillar is the expression of this balanced guiding force as it manifests to form the functional Guild body. Kether is the mystical Source of Light that guides Guild intention and activities. Daath is the accumulated knowledge and archives of the Guild that is part of a hidden Underground River of wisdom that flows unbroken from ancient times. Tiphareth is the heart of the Guild, its diverse and dedicated membership. Yesod is the imagination, life force, and determination that members give the Guild to keep it alive and functioning in the Great Work. Malkuth is the fundamental requirement of membership dues, donations, sales, and physical buildings and meeting places to create the physical presence of the Guild in the created world.

The Guild is currently expanding in the United States as a federally tax-exempt, non-profit organization. We have also opened our membership and are seeking candidates for members of the Board of Directors. If you would like to become active in this dynamic organization, visit www.AlchemyGuild.org. The next annual meeting will be held next year in Las Vegas.

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Announcements

- **Employment Opportunity.** Flamel College is looking for a part-time administrative assistant. Most work will be out of your home on a computer, although we prefer someone living in the Sacramento, California, area. Contact Andrea Zuckavich or fill in the form at www.FlamelCollege.org/feedback.htm.
- **Walk on Water**, a controversial new movie on the toxic effects of mercury, is premiering in December. You can view the trailer at <http://www.awalkonwater.com/trailer>
- The **Celestine Prophecy** movie is scheduled to premier in April 2007. Directed by Armand Mastroianni with screenplay by James Redfield and Barnet Bain. [MOVIE UPDATES](#) | [PRODUCTION CREDITS](#) | [IMAGE GALLERY](#) | [IMDb](#)
- **Los Visionarios** is an intentional community founded in 1999 in south Ecuador, with the goal of sharing not only material things and comfort but also to help each other find their path to spiritual advancement, not to preach no one concept nor to force any member to participate, but more so to attract others wanting to work together in finding the ultimate truth. Websites: [Utopian EcoVillage Network Federation](http://UtopianEcoVillageNetworkFederation) www.uevn.org and [Comunidad Los Visionarios](http://ComunidadLosVisionarios) www.LosVisionarios.org .
- **Writers Wanted!** The Alchemy Journal is looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to editor@alchemylab.com.

Send your announcements to the [Alchemy Journal](#).

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Lectures & Conferences

November 10-12, 2006. Green Festival in San Francisco, California

This is the premiere event for products, ideas, and networking to support sustainable living at all levels, attended by over 10,000 people last year. Green Festival brings together community, likeminded leaders and businesses in celebration of sustainable economy, ecological balance and social justice. Paul and Micah from Al-Qemi will be sampling and selling their line of tinctures and other products at the event. You can contact them at (541) 345-3456. Information on the event is at www.greenfestivals.org.

October 5-7, 2007. International Alchemy Conference in Las Vegas, Nevada.

ETX Seminars (in collaboration with the International Alchemy Guild) is currently organizing what we hope to be the largest gathering of alchemists and alchemical practitioners in 500 years. The event is scheduled to take place over the Columbus Day weekend, October 5-7, 2007, in Las Vegas. Complete information can be found at www.AlchemyConference.com .

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EDITORIAL

From the Editor (by [Duane Saari](#))

Alchemy means many different things to many different people. Ask ten people what they believe alchemy to be and you will be given ten different pictures. While the precise nature of the Art has been obscured for different reasons during the thousands of years of its existence, the word has nearly lost its ability to identify, describe or explain, for those of us living in the current culture, what alchemy was in the past and is today.

Out of curiosity, and to test this belief, I entered alchemy into our culture's Delphic Oracle - Google's News search engine - and was not surprised at the answer I was given. In the reverse of the order that the search engine provided, the top ten ways that the word alchemy was used in the news on August 23, 2006 follows:

Number 10 – the name of a company – Alchemy Enterprises – that makes magnesium based hydrogen-on-demand fuel system.

Number 9 – part of the title of an online article: “The Midas Bug – the bacterial alchemy of gold” in which the role of bacteria in the formation of gold nuggets is described.

Number 8 – a new sound track for Goatwhore – a New Orleans based band.

Number 7 – the name of a technical solution for the centralized management of USB flash drives – KeyPoint Alchemy - announced by RedCannon Security.

Number 6 – a second announcement by Alchemy Enterprises that they successfully connected their Electric Power Cell to existing hydrogen fuel cell technology and produced electricity.

Number 5 – a title of an article – “Seductive Alchemy” describing Istanbul in “The Hindu,” the online edition of India's national newspaper.

Number 4 – as a comparison to the practice of Bodhicitta in a presentation: “Bodhicitta: the Ultimate Alchemy” given by Dzongsar Khyentse Rinpoche at the Herbst Theatre in San Francisco.

Number 3 – another announcement of Red Cannon's solution for managing flash drives – KeyPoint Alchemy.

Number 2 – yet another announcement by Alchemy Enterprises.

And the Number 1 way that the word alchemy was used – the name of a project at the Manchester Museum facilitating the access of artists to the Museum to create new works of art.

The Oracle seems to be saying that the word alchemy is the name of a variety of things in the environment – businesses, songs, technical devices, the experience of a foreign city. Hmmm...my hunch appears to be confirmed. Yet my inner voice is saying: “Yes, but...” Yes, but be careful of what you ask for; you will usually get it or, as the Rolling Stones song says, “you may just get what you need.”

So, I took another step down the path I had begun and stole one more response from the Oracle's Temple. It was easy; I turned the page of the online tome by simply selecting Next Page. And, there it was: an article in the The New York Sun about the Alchemy Conference held in Philadelphia four weeks ago that was sponsored by the Chemical Heritage Foundation. Larry Principe, a professor at John Hopkins and chairman of the conference that organizers believed to be the largest one ever held in America on the history of alchemy, claimed the field is in “flourishing health.” Principe's attention was drawn to alchemy when he discovered a note by Issac Newton in which the noted scientist (and alchemist) described a theoretical way

Alchemy means many different things to many different people. Ask ten people what they believe alchemy to be and you will be given ten different pictures. While the precise nature of the Art has been obscured for different reasons during the thousands of years of its existence, the word has nearly lost its ability to identify, describe or explain, for those of us living in the current culture, what alchemy was in the past and is today.

of creating the Philosopher's Stone. The note is part of the Roy G. Neville Historical Chemical Library acquired by the Chemical Heritage Foundation in 2004. Conference participants, who included experts in science and history from the US and other countries, examined the contributions of alchemy to science, literature and art. I did notice that conference attendees enjoyed "alchemy-inspired music" played by a Baltimore based ensemble call Arcanum.

So, how do I resolve this striking difference in the use – and understanding – of the word: alchemy. I'm not certain. But, I am energized by the thought of scientists studying the alchemical works of Issac Newton and gathering to present information on the contributions of the Art to our world. And my hope is that this issue of the Alchemy Journal and others to come will continue to herald and support the emerging understanding of alchemy as one of the foundations upon which our culture and others is based.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

Subscriptions and Archives

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemy Website** (Original Alchemy Texts) www.levity.com/alchemy/
- **Alchemergy** (Modern Alchemy) www.Alchemergy.com
- **Alchemy Guild** (Membership Organization) www.AlchemyGuild.org
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) www.AlchemyLab.com
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) www.Crucible.org
- **Flamel College** (Alchemy and Hermetic Courses) www.FlamelCollege.org



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Fulcanelli's Most Likely Identity - Part II

by [Christer Böke](#) and [John Koopmans](#)



The Illustration above was drawn by artist-chemist Juliene Champagne. It is from a 1926 French edition of Fulcanelli: *Mystery of the Cathedrals*

Editor's Note: Part I of this article was published in the previous issue of the *Alchemy Journal*. In this Part, the authors use the information and approach that was previously presented to review the case for several individuals who have been presented as possibly being Fulcanelli and then present their startling candidate for the true identity of the mysterious Master Alchemist.

Why is Champagne Often Mistaken for Fulcanelli?

The most popular version of Fulcanelli's identity originated with Robert Ambelain, who carried out a considerable amount of research during the early 1930's and claimed that Fulcanelli was none other than the painter Jean-Julien Champagne (1877-1932). This same conclusion was reached by Geneviève Dubois in *Fulcanelli dévoilé* (1992).

Ambelain's identification of Fulcanelli as Champagne was largely based on interviews with Jules Boucher. Boucher and Gaston Sauvage became Champagne's disciples in 1922 and Boucher provided Ambelain with information which seems to indicate that Champagne had indeed played the role of Fulcanelli, or more correctly, that Champagne himself had claimed to be Fulcanelli. It is known that Boucher dedicated his book *Manuel de Magie Pratique* (1941) to his "master Fulcanelli." The difficulty is not whether Champagne claimed to be Fulcanelli (he certainly did), but rather whether this was the actual truth or not. The fact that Champagne introduced himself as Fulcanelli proves nothing in itself.

In addition to Boucher's testimony, Ambelain also interviewed Jean Schemit, the publisher of *Le Mystère des Cathédrales*, who told him that a stranger had visited him during 1926 who had argued for the relationship between gothic architecture and hermetic philosophy. Some weeks later the stranger, accompanied by Canseliet, returned and introduced himself as Champagne. Schemit had noticed that Canseliet always treated Champagne with great dignity and always used the epithet "Maître" (master). Because of these observations, Schemit concluded that Fulcanelli and Champagne were the same person.

In the book *Fulcanelli Dévoilé*, Geneviève Dubois presents arguments that are similar to those of Ambelain. The only unique new finding of any significance is the interesting revelation of Champagne's previously unknown relationship with the Egyptologist Réne Schwaller de Lubicz. The information reveals that Champagne had told Lubicz that he was Fulcanelli. Lubicz subsequently made a red-pencil drawing of Champagne, which bears on its back the inscription "Fulcanelli." Similarly, in the book *Al-kemi* by André Vanedenbroeck, there are numerous indications that also clearly demonstrate that Lubicz believed that Champagne was Fulcanelli. For example, on page 76, Lubicz states that Fulcanelli was 10 years older than himself which is a perfect match for Champagne who was born in 1877 while Lubicz was born in 1887.

In addition, on page 131 of *Fulcanelli Dévoilé*, Dubois presents several dedications from Fulcanelli to Lubicz which are obviously in Champagne's own hand. There is a similar dedication in Jules Bouchers copy of *Le Mystère des Cathédrales* which is in Champagnes hand but signed as "Fulcanelli" (*Les Cahiers de la Tour Saint-Jaques*, number 9).

All this makes it perfectly clear that Champagne did indeed often present himself as "Fulcanelli," but this does not necessarily mean that he actually was Fulcanelli. But why would Champagne pretend to be Fulcanelli if he wasn't? Was it because he personally sought personal fame and glamour, or is it possible that there was another more profound motive?

There is indeed a possible motive that may explain many of the unusual contradictions that occur throughout this strange play-like story. Champagne may well have convincingly appeared to be Fulcanelli to many, because his part in the play

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might actually have been to *act as Fulcanelli* on behalf of Fulcanelli's own considered motivation. By revealing himself as Fulcanelli to people such as Jules Boucher, Gaston Sauvage and Schwaller de Lubicz, he would have been able to draw attention away from the actual Fulcanelli thus helping to preserve his true identity. It is also possible that the double visit to the publisher Jean Schemit mentioned earlier was not just a whim, but a carefully planned strategy in order to set out a red herring and hinder speculation.

Champagne also provided another curious clue when he completed his last emblem in *Le Mystère des Cathédrales* (which unfortunately was taken away from the English version). This shows a knight hiding behind a helmet and a heraldic shield surrounded by the phrase: UBER CAMPA AGNA. Phonetically, this may be read as: "Hubert Champagne". According to Jules Bouche, Champagne's first name was indeed "Hubert", a name which he got from his father. This clue was noticed by Ambelain as long ago as 1930, who obviously saw this as further evidence for Champagne's identity as Fulcanelli. It is equally plausible to assume that this was only Champagne's clever way of adding his final touch on his contribution as an illustrator of Fulcanelli's book. Or it may have been done with the specific intention of spreading even further the belief that Champagne was actually Fulcanelli.

Champagne and The Mysterious Mr. Devaux

Let us now return to the mysterious Mr. Devaux, who we recall as the person administrating the contacts between Fulcanelli and Canseliet after Fulcanelli departed in 1922. Who he was may help shed some light on Champagne's peculiar behaviour, of which we will have more to say below. Briefly then, Mr. Devaux, whose first name was Gaston, was none other than Champagne's own brother-in-law!

So we see that after 1922 all the contacts between Canseliet and Fulcanelli went directly through Gaston Devaux, Champagne's brother-in-law. It is also very interesting to note that Dubois, in *Fulcanelli Dévoilé* states that all of the letter correspondence between Champagne and Lubicz was kept secret by cleverly routing all of Champagne's mail directly to Devaux's residence rather than to the apartment in which he lived. Thus Champagne managed to keep his relationship with Lubicz completely concealed from his other friends, such as Canseliet, Jules Boucher and Gaston Sauvage. This strange action may have been part of an involved strategy to keep his more private and important work secret (for example, Lubicz and Champagne worked together on reproducing the red and blue glass of Chartres). At the same time, he may have been trying to encourage Lubicz in the belief that Champagne and Fulcanelli were the same identity, without also causing any confusion in the mind of Canseliet since Canseliet *knew* that Champagne was *not* Fulcanelli. In fact, Canseliet often ridiculed this type of speculation by others for the rest of his life. This suggests that Canseliet himself may have been the victim of some mystification. On this point Dubois also agrees, because it is evident that Champagne kept his relation to Lubicz secret from the eyes of his other friends, including Canseliet.

The curious reader is directed to *Les Cahiers de la Tour Saint-Jaques* (number 9) in which Robert Ambelain's complete argument is to be found, along with a long reply by Canseliet in which he challenges and rejects all the points that attempt to identify Champagne as Fulcanelli. One must carefully keep in mind that Canseliet's writings and interviews will always remain as the primary source of information for this type of research and, if one considers him to be a liar, then, it would seem very problematic to draw any positive conclusions about Fulcanelli's identity whatsoever.

The suggestion that Champagne may have deliberately assisted Fulcanelli as an agent to help secure his private identity may well encourage some of our readers to add our names to the growing list of conspiracy-lovers, but we wish to emphasize that

claimed to be Fulcanelli (he certainly did), but rather whether this was the actual truth or not.

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this is only a hypothesis based on supporting evidence. It cannot be denied that Champagne attempted to make certain people believe that he actually was Fulcanelli and it would be remiss for us not to consider alternative motives for this strange behaviour other than just a simple attempt to impress others. If that was so, then why was Champagne's own brother-in-law given the highly trusted role of acting as a personal secretary to Fulcanelli? Further evidence of Devaux's fraternal closeness to Fulcanelli can be found. According to Dubois in *Fulcanelli dévoilé*, page 122, Gaston Devaux possessed an exact replica of the golden baphomet ring, which Fulcanelli, as well as Champagne, is said to have worn. One may perhaps ask: was this the sign for their secret pact? Perhaps we will never know.

It is undeniable that the person behind the pseudonym of Fulcanelli wanted to remain anonymous forever. So, if the intention was to disappear and cover all trails, what would be better than adapting a pseudonym and also finding a person who would willingly act as being that person? All sources confirm that Jules Boucher and Gaston Sauvage became Champagne's disciples in 1922, during the exact same year that Fulcanelli departed. Obviously, Jules Boucher could not suspect any other candidate likely to be Fulcanelli other than Champagne because at that time the true Fulcanelli had already departed!

Another popular argument that Champagne was Fulcanelli is derived from the witness lady Labille, the door-keeper of 59 bis Rochechouart where both Canseliet and Champagne had lived in a small apartment. She said that only three people ever came to visit Champagne: Canseliet, Jules Boucher and Gaston Sauvage. But one must note that Canseliet and Champagne only moved to 59 bis Rochechouart during the early part of 1925 – three years *after* Fulcanelli's departure. So this is not a reliable argument that Fulcanelli must have been one of these persons.

One may therefore consider the strange actions of Champagne and Gaston Devaux as a carefully planned plot whose purpose was to lay a smoke-screen to cover the traces of the true Fulcanelli. Or one may consider the behaviour of Champagne as a vain attempt to create a mystical shimmering around his personality. It is up to the reader to decide. But what remains quite certain is that Champagne's profile does not in any way match the few facts that Canseliet left regarding the secret identity of his master Fulcanelli.

Profile of Fulcanelli's Characteristics

Based on the foregoing research, the following is a brief summary of the few characteristics that we now know about Fulcanelli:

1. He was born in 1839.
2. He died ("disappeared" or "departed") either in 1923 or 1924 (the early part of 1925, "long before" October, is also possible but unlikely). It is possible that he died in the vicinity of Paris
3. He was an aristocrat.
4. He had a strange, eccentric appearance.
5. He was trained as an Engineer.
6. He had a strong chemical background
7. He had a possible architectural background
8. He was familiar with Paris.

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9. Fulcanelli participated in the war of 1870-1871 between France and Germany.

10. He had a dignified, noble face with a beautiful smile.

11. His face was “bathed in long gray hair.”

12. He wore a “baphometric ring” of transmuted gold and of Templar origin.

Why Current Candidates Do Not Match the Profile

Equipped with the knowledge of Fulcanelli’s year of birth and approximate date of departure, we quickly saw that not one of the proposed candidates mentioned by other researchers were born in 1839, the specified year of Fulcanelli’s birth. Thus, it is difficult to take any of those arguments seriously. In fact, the closest that any of the proposed candidates comes in terms of the year of birth, is Pierre Dujols, who was born a full 23 years later! The following are the more popular candidates suggested by other researchers, along with their birth and death dates:

- | | |
|-------------------------------|------------------------------------|
| • Pierre Dujols | March 22, 1862 – April 19, 1926 |
| • Jean-Julian Champagne | January 23, 1877 – August 26, 1932 |
| • René A. Schwaller de Lubicz | December 7, 1877 – December, 1961 |
| • Eugène Canseliet | December 18, 1899 – April 17, 1982 |

Fulcanelli’s Most Likely Identity

Using similar methods of research, logic, deduction and elimination, both Christer Böke and John Koopmans independently arrived at the very same unique conclusion. Christer was first to arrive at the conclusion, while some time later, John’s own rapidly narrowing research, focusing on a small list of French scientists/chemists, was almost immediately concluded when Christer pointed out the vital clue, Fulcanelli’s year of birth.

Our first task was to prepare a list of well-known French scientists and chemists born during the 1800’s. This produced a list of several dozen names. The next task was to isolate those who were specifically born in the required year, 1839. This immediately resulted in a single name: Comte Louis Marie Hilaire Bernigaud Chardonnet de Grange, who was born on May 1, 1839 (Mayday). Imagine our surprise when we also discovered that he died in Paris, on March 12, 1924! This satisfies the very restricted condition that he died (“departed”) either in 1923 or 1924, and possibly in the vicinity of Paris. Thus Chardonnet immediately passed the two most critical criteria in our list of requirements. All that remained was to determine whether the other characteristics matched the profile.

Our research also indicated that:

1. Chardonnet was born into an aristocratic family at Besançon, and used the title “Count.” This satisfies the requirement that he was a French aristocratic.
2. Chardonnet trained first as a civil engineer at the École Polytechnique, Paris. This gave him a good background in the architectural principles expressed throughout his books and places him in Paris, giving him the required familiarity and access.

Further, the fact that Fulcanelli was an engineer, as stated by Canseliet, is a perfect match to Hilaire Bernigaud Chardonnet who indeed was an engineer, educated at the famous “X”, École Polytechnique in Paris. This reminds us of

Another popular argument that Champagne was Fulcanelli is derived from the witness lady Labille, the door-keeper of 59 bis Rochechouart where both Canseliet and Champagne had lived in a small apartment. She said that only three people ever came to visit Champagne: Canseliet, Jules Boucher and Gaston Sauvage. But one must note that Canseliet and Champagne only moved to 59 bis Rochechouart during the early part of 1925 – three years *after* Fulcanelli’s departure. So this is not a reliable argument that Fulcanelli must have been one of these persons.

a certain passage which appears in *Les Demeures des philosophes* (Fulcanelli's second book) in which the author curiously recounts a pun, once traditionally used by the students of the Polytechnic school:

"In that sense, and in the slang of the students, it serves to single out the French Polytechnic school by securing the superiority that the 'taupins and dear comrades' of that school would not permit to be discussed or disputed. The best pupils, candidates to the school, are united in each *promotion* or 'taupe', by a cabalistic formula composed of an X in whose opposite angles the chemical symbols of sulphur and potassium hydrate are written:



This is pronounced, in slang of course, "*soufre et potasse pour l'X*." [Translators note: literally sulphur and potassium for the X, but in French slang it means 'suffer and swot up for the school'.] (*The Dwellings of the Philosophers*, p. 198-9).

One may ask: how did Fulcanelli know about this somehow odd and very particular tradition, unless he had been very familiar with the student life of that school? If Fulcanelli himself had been at student at the School, he would naturally have come across this kind of information. As we have already stated, Hilaire Bernigaud Chardonnet was a student of the Polytechnique school which he entered during 1861.

3. Chardonnet worked directly under Louis Pasteur, who was studying diseases in silkworms at the time. This work inspired Chardonnet to seek an artificial replacement for silk which he first patented in 1884. This gave him an exceptional background in theoretical and practical chemistry and a recognized standing as a respected and knowledgeable chemist, the same type of background that Fulcanelli possessed.
4. Chardonnet participated in the war of 1870-1871 between France and Germany, just as Fulcanelli was said to have done. During the war, Chardonnet was at Vernay which, at the time was not mobilized, but on his initiative, a national guard was established and Chardonnet was promoted to a Captain, and later Major of Charette.
5. It is clear from pictures of Chardonnet that he did have a somewhat "strange appearance" as Fulcanelli was reported to have. For example, see the picture of the first-day issue (March 5, 1955) of the stamp which commemorates him:

<http://perso.wanadoo.fr/joel.puissant/cartespers/chardonn.jpg>

Not only did he sport a drooping mustache that joined an unusual, partial, gray beard that extended to his collar, but the beard was shaved at the chin and the area of the neck below. This also matches the description of Fulcanelli, whose face was "bathed in long gray hair."

Brief Biography of Louis-Marie-Hilaire Bernigaud, Comte de Chardonnet

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Chardonnet was born in Besançon, France, on May 1, 1839. He began his career by training to be a civil engineer in Paris (École Polytechnique), but later worked under the famous French biochemist, Louis Pasteur, who was studying diseases that were attacking French silkworms. In 1870-1871, Chardonnet participated in the war between France and Germany and was stationed at Vernay. In 1878 Chardonnet began his experimentation for producing artificial silk. In 1884, after experimenting with mulberry leaves, the food of silkworms, Chardonnet invented rayon (artificial silk, the beginnings of the synthetic fiber of today), the first manufactured fiber. He turned the mulberry leaves into cellulose pulp with nitric and sulphuric acids, dissolved this in alcohol and ether and then, by drawing out the filaments of the fiber, he coagulated them in heated air as the

alcohol and ether evaporated. He submitted his description of a process for producing the artificial nitro-silk to the Academy of Sciences on May 12, 1884 and was granted the first of his 48 artificial silk patents. Previous attempts by the Swiss chemist Georges Audémars, who invented the first crude silk in 1855 by dipping a needle into liquid mulberry bark pulp and gummy rubber to make threads, was too slow to be practical. The artificial silk that Chardonnet patented in 1884 was a cellulose-based fabric initially known as Chardonnet silk. However, it was very flammable and was later removed from the market and the problem resolved by a method of denitration. Chardonnet opened a factory in Besancon in 1890 and another in Hungary in 1904. In 1891 in Besancon, Chardonnet spun his first industrial artificial silk with a production of 110 Kg/day. Chardonnet's artificial silk made its debut at the Paris Exposition of 1891 where it was immediately backed and became a success. In 1919 Chardonnet was elected as an official member of the Academy of Science. The term "rayon" was first used in 1924, the year of Chardonnet's death, and at that time DuPont bought the rights for Rayon, paving the way for modern synthetics such as nylon and Lycra. Chardonnet died in Paris, on March 12, 1924. *(Picture Credit: permission granted by Klaus Beneke, Sept. 29, 2003)*

Further Research

Although we feel that we have hereby established a strong and supportable basis for the link between Fulcanelli and his possible identity as Chardonnet, this unique theory is still in its infancy and could benefit from further academic research. Because of time and resource limitations, there are still many details pertaining to this theory that remain to be more fully researched and/or verified. For example, the acquisition of a detailed biography of Chardonnet could provide additional facts, characteristics or circumstances that may possibly solidify the link between the man Chardonnet and the pseudonym Fulcanelli. Also, an examination of Chardonnet's notes and writings may reveal a particular style similar to the style used by Fulcanelli in his books. In addition, in *Alchimiques Mémoires in La Tourbe des Philosophes* (May 12, 1979), Canseliet reveals that Fulcanelli's residence was situated close to the Temple de l'Amitié. The house is described as having 8 rooms and 12 windows and containing an underground laboratory. A researcher could investigate whether any of Chardonnet's residences, while he stayed in Paris, matched the description and general location of the residence where Fulcanelli stayed.

Although we feel that we have hereby established a strong and supportable basis for the link between Fulcanelli and his possible identity as Chardonnet, this unique theory is still in its infancy and could benefit from further academic research. Because of time and resource limitations, there are still many details pertaining to this theory that remain to be more fully researched and/or verified. For example, the acquisition of a detailed biography of Chardonnet could provide additional facts, characteristics or circumstances that may possibly solidify the link

John Koopmans and Christer Böke encourage others to continue with this line of research and to share with us any further credible evidence that may either support or refute the theory as developed. For anyone willing to contribute any additional credible findings relating to this theory, please contact both of us at the following email address: Fulcanelli_research@yahoo.com .

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Al-chemia Remedies: Tools for Transformation

By [Leslie Zehr](#)



(Healing Mandala from the Sun Temple in Egypt.)

Egypt is well known for being the land of transformation. The word Alchemy comes from the ancient Pharaohic name for Egypt "Al-chemia" meaning the fertile black soil. Al-chemia Remedies are a new line of energetic remedies prepared in Egypt. They are composed of the Egyptian Flower Remedies and Sacred Sites Remedies. These remedies work as environmental essence as well as flower essence.

Egypt is a perfect location for making powerful remedies. Not only is it one of the world's power points but the strong sun is conducive to making exceptionally strong remedies. Remedies are prepared by potentizing flowers, or a site, using sunlight as the catalyst for shifting the matrix of the water. Egypt with its abundance of potent, unobscured sunlight, is the perfect place for making powerful remedies.

In making Flower Remedies only the flower heads are used. Rudolph Steiner's work with plant signatures indicates that the flower is the most spiritual or etheric part of the plant which is why the flower rather than the whole plant is used for making

between the man
Chardonnnet and
the pseudonym
Fulcanelli.

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the plant, which is why the flower, rather than the whole plant, is used for making Flower Remedies. Being that these particular remedies were made in powerful energy centers, they are considered Environmental Remedies as well.

The Sacred Sites Remedies are only Environmental Remedies; no flowers were used in their preparation. The energy of the surrounding environment is captured in the matrix of the water. This is a similar condition to what we would feel being at these locations since our bodies are mostly water.

Water's Divine Properties

Flower Remedies are traditionally prepared by placing the flower heads on top of water. The sunlight shines through the energetic field of the flowers and is imprinted on the water's own energetic matrix, the bonds between the molecules. Water has the unusual property that it can change its matrix under certain conditions. The water will maintain the energetic pattern of the substance being potentized even after the substance has been removed. There need not be any physical substance present to retain the energetic pattern, which is very useful when using substances or plants that might be considered toxic. This Divine property of water is what is utilized in making both Flower Remedy and Homeopathic preparation. The ability of water to shift its matrix under varying conditions is well documented by Dr. Masami Emoto in his book: Messages from Water. Please see his work for a more in-depth explanation.

Vibrational Medicine through History



There are many types of Flower and Environmental Remedies from the Bach Flower Remedies to the Australian Bush Remedies and Gem Elixirs. All of them are prepared in a similar fashion using substances from different areas or the locations themselves. These Remedies cover a wide variety of mental and emotional states. Although Dr. Bach is thought of as the "father" of Flower Remedies, the practice of potentizing water dates back much further than his time in the 1930's. The

principle was also utilized by Hahnemann in the 19th century to prepare Homeopathic remedies, but the practice seems to date back even further to ancient times. (Periwinkle shown at right above.)

There are artefacts in Egypt dating back thousands of years that appear to have been used to potentize water with glyphs and sacred geometry. Given the Pharaohs highly developed knowledge of plants and vibrational medicine, it is very likely that they also had their own flower remedies, although no direct evidence has been found.

The Pharaohs had small sculptures or statues engraved with symbols and hieroglyphs. The sculptures had a flat back with engravings on it that led down to a reservoir at the base where water could be collected. Water was poured over the symbols and collected in the cup at the bottom. The collected water was then used, probably imbibed, for healing. The water falling over the symbols would be similar to succussion (tapping), another method used for potentizing water, in which the imprinting is done by motion rather than sunlight.

At the Temple of the Sun, there are large vessels that look like huge pots carved out of stone. These vessels were probably used to potentize water with sunlight. Some intuitives believe that the water potentized in these pots was used for color healing. What was used as the medium to shift the matrix of the water is unknown but

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Egypt is well known for being the land of transformation. The word Alchemy comes from the ancient Pharaohic name for Egypt "Al-chemia" meaning the fertile black soil. Al-chemia Remedies are a new line of energetic

even ordinary water, potentized by the sun, is how "holy water" is prepared, so obviously it is not always necessary to use a substance to shift the matrix.

During Islamic times the practice of potentizing water was also commonly used. Special coins were left to soak in water for a period of time. The water was then utilized. It is believed that the metal from the coins, probably copper, as well as what was engraved on the coins - usually prayers, blessings or the names of God - gave the water its healing properties.

Modern Day Egyptian Flower and Sacred Sites Remedies

The first group of remedies to be prepared were the Flower Remedies. The majority of the flower remedies were prepared in August 2000. The number 2000 is an even higher vibration of the number 20, the goddess energy, and the number of creation. The last group of flower remedies, including the Easter Lily, were prepared "coincidentally," on Easter of 2001.

The flowers used to make the remedies were from a special garden that served as a temple for the flower Devas at that time. The Garden was on an island in the Nile south of Cairo, a sanctuary for the Devas. At the time the remedies were made, the garden emanated the High Priestess energy of Isis. It was a strong power point. Presently the energy has shifted and "the goddess doesn't live there any more." This was the first clue that the energies WERE shifting here in Egypt and somehow needed to be preserved. The Devas have moved on but not before giving us a gift in the form of remedies. Their energy has been captured in the matrix of the water. The garden is dormant now as the goddess makes her trip into the underworld preparing to emerge again in 2012.

The Egyptian Flower Remedies have the distinction of having one moon preparation. Maleket El Leil is a night blooming flower, so it is only fitting that the remedy be potentized at night. The flower gives off its fragrance from sunset to sunrise giving the plant itself lunar qualities. Because it speaks to us at night, a moon preparation was prepared during the full moon. The moon remedy has similar properties to the sun preparation but they are much more subtle in quality. The remedy is more lunar in nature, using reflected light to potentize the water rather than direct sunlight.

The second group, the Sacred Sites Remedies, was developed in my continuing search for the goddess energy in Egypt after it had left the garden. This group holds the energy of the goddess/neter Hathor, mother earth. The word 'neter' was incorrectly translated by archaeologists as god/goddess. The word actually means archetype or aspect of nature. The Pharaohs were a shamanic culture; they used archetypes and totems to represent aspects or essences of nature. The word Nature, in almost all languages, comes directly from the word neter (originally ntr as there were no vowels in the ancient language) only the vowels are changes in each language; the consonants remain the same, n-t-r. Rather than being transmitted through a flower, the goddess energy is captured from a power point, an environment, rather than through Devas (messengers). Plants are dynamic and have relatively short life cycles, especially flowers, but crystals and rock are much more stable. Once the stones are programmed, the energy patterns can remain stable for thousands of year, perhaps longer.

The last two remedies were prepared at two different sites in Egypt, both very significant power points. The first was at Dendara Temple, north of Luxor. Dendara is Hathor's Temple. The remedy was made in the Chapel of the Union, May 2004. The Chapel is an open room on the roof of the temple. The room was originally used to potentize a statue of Hathor. What better place to potentize a Remedy than in the spot where the potentizing of Hathor's statue had take place in ancient times?

The second power point used is in Giza, at the Temple of the Sun. This temple has

energetic remedies prepared in Egypt. They are composed of the Egyptian Flower Remedies and Sacred Sites Remedies. These remedies work as environmental essence as well as flower essence.

the only remaining alabaster altar in Egypt. The altar is carved in the shape of the eight pointed star indicating a portal, probably to the star Sirius. This remedy was prepared on the altar on June 8th 2004 during the Venus transit. It was the final remedy prepared, the cycle was complete. Unconsciously this completed the set of 20 Remedies.

Selecting the Remedies

The flowers and sites for the remedies were selected by inspiration. The whole project was done through guidance. Each remedy has its own individual significance as well as being part of a greater whole. Often these Divine patterns need a higher perspective to be seen, best to just watch as they unfold.

The project began two years before the remedies were actually prepared, with research into all the ancient plants used by the Pharaohs. The Devas had other plans. They decided which remedies would be prepared in the end, and so it was. All the research was shelved and the lesson of surrender over mental will learned. Life is so simple when we flow.

Using the Remedies for Transformational Work

Egyptian Flower and Sacred Site Remedies can be used in a multitude of ways. They are pure vibration. The Remedies are prepared from flowers or places but ONLY the vibration has been captured. Therefore, they are very pure in essence and can be used in infinite ways for infinite outcomes. (The Blue Lilly of the Nile is shown below.)



They are alchemical remedies in the sense that the primary matter has been reduced to its pure "essence." They retain only the higher mutable vibration rather than carrying the lower, denser properties. They are used as catalysts to aid in the transformational process. Because they are pure vibration they effect change on the highest or deepest level. In personal transformation we know that unless there is change on the cellular, DNA, vibrational level, the underlying pattern is still present and will continue to repeat itself. Because these remedies are pure vibration they resonate with that deeper/higher level aiding in complete transformation.

Over time, in our universal alchemy, we have gone through many levels and stages, working deeper and deeper or on a higher and higher vibration depending on how you perceive the levels or stages of this hologram. We have worked through the densest level, the physical level, with the onset of modern medicine, operations, drug therapy. We have worked through the mental levels with our great philosophers. We explored the emotional realms with Freud, Jung and other great alchemists of emotion. Now, coming up on the dawning of the new age, it is time to finish this cycle in the last phase, the alchemy of the soul, or the vibrational level, returning us to the beginning, the essence. To do this we need tools that vibrate in that realm.

There are 20 remedies and will not be any more in this set. The number twenty vibrates with the goddess energy, creation. The Remedies are present as couples, one in spirit and one in matter. They vibrate to the harmonics of the number vibrations of 1 through 10 as couples, completing the cycle and beginning again at a

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higher vibration, the Ouroboros; or as individuals in the base 20 system, Infinity.

Once you have tuned into the Divine order, it is easy to use these correlations and apply the Remedies to any modality using base 10 or base 20 systems. For example, it can be aligned with the Mayan calendars intention for the day which is a base 20 cycle of creation. The Remedies can also be used to program crystals. The information on Universal Vibrational Harmonics will help to align the geometric orientation of the crystals with the Remedies.

The Remedies are blended with essential oils and floral waters to prepare elixirs for personal use and to create sacred space or clear a space of undesirable energies. The possibilities are endless. Refer to the web site below for more information about using these remedies.

End Note

During the time I was making the remedies I thought that this was a project that would go on indefinitely. I now KNOW that this is not true. These remedies are not just a flower, a place, but also a moment in time. They were prepared during an auspicious time, 2000-2004, the years from the new millennium leading up to the Venus transit. The last remedy was made during the actual Venus transit at the Temple of the Sun. These remedies are meant to be used during the Venus cycle, while the goddess goes on her journey underground. They can be used to assist us with the deep transformational work needed during this time to prepare us for the coming age. Once the shift occurs internally, we will be prepared for it to happen externally with her re-emergence in 2012.

There exists a finite amount of mother tincture to prepare remedies but enough to serve their purpose. I believe when the supply is finished their need will end as well. They are not timeless they are meant for this period of time, the next 6 years. At that point, in the year 2012, another shift will occur and their usefulness will end or change. Perhaps we will not longer need messengers or external preparations to achieve fusion. Their purpose is to aid us through THIS major period of transformation, through our personal alchemy as we move to the age of Universal Gold.

Leslie Zehr presently makes her home in Egypt. She was born in Perú and then resided in the USA for many years, where she received most of her education. She has spent the last 20 years in Egypt where she continues to reside. Based on her experiences at Dendara temple and throughout Egypt, she has developed a method for teaching sacred dance and esoteric wisdom. She does this both in Egypt and internationally. While in Egypt she also works as a Holistic Therapist. Leslie is a Hypnotherapist and Reiki Master with International Certifications in Homeopathy and Aromatherapy, a certificate in Sandplay therapy and a B.S. in Psychology from Virginia Tech, where she also studied Biochemistry. To aid in transformational work she does Tarot and Spiritual Astrology readings to help illuminate and define ones life path and lessons. Her Shamanic work with plants has led her to develop a line of Egyptian Flower and Sacred Sites Remedies which hold the energy of Egypt herself and can be used for transformational and alchemical healing. As an author she has published articles on Sacred Dance, Aromatherapy and the Egyptian Flower and Sacred Sites Remedies. She is presently completing a book on Sacred Dance and her journey to Egypt to be published in 2006. Her web site is: www.EgyptianFlowerRemedies.com . Visit the following web site for more specific information about using these remedies for transformational work: <http://www.egyptianflowerremedies.com/UniversalVibrationalHarmonics.html> .© Copyright 2006 - Leslie Zehr.

When these planets are somehow related (like Mars and Saturn being considered in the past as 'evil' or of detrimental, limiting energy), one might attribute this to

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Planetary Attributions of Plants II:

A Compilation According to Eleven Bibliographic Sources Currently in Print.

By Johann F. W. Hasler

***Editor's Note:** The previous issue of the Alchemy Journal featured the bibliographic research conducted by Johann Hasler with the publication of the first of a series identifying the planetary attributions of plants. That issue included the Sun, the first of the seven ancient planets of alchemists. In this issue, the series continues with the publication of the next three tables for the Moon, Mercury and Venus. The Introduction to the Series, Notes to the Tables and the Bibliographic Key, published in the previous issue, are included again for easy reference.*

Introduction to the Series

During the several years in which I have been studying the magical and alchemical properties of plants according to the Wiccan and Hermetic traditions, I have several times faced at first the confusion, and later the frustration, of noticing that different sources assign different planetary attributions and correspondences to the same plants.

One is often faced, while preparing a recipe or determining the components which are more appropriate for a certain working, with the possibility of a certain plant one wishes to work with being assigned to the influence of three, four, and sometimes even five different planets, according to different authors.

When these planets are somehow related (like Mars and Saturn being considered in the past as 'evil' or of detrimental, limiting energy), one might attribute this to the development of astrological understanding through time and consequently consider them of the same general limiting intention in light of the more current knowledge. But when the possibilities offered can not be so clearly grouped into one general aura or type of energy, one is left with no other solution than to make an almost random choice based more on the preference one might have for a certain author, publisher, tradition or period of the history of magic than on any other data, especially if one has limited previous experience in working with the problematic plants in question.

In time I have come to accept this as a rather typical – and actually something to be expected – of spiritual sciences such as the Hermetic or Occult sciences, in which personal insight and individual discoveries through meditation, contemplation, or actual communion and communication with the spiritual essences or patron spirits of the plants are considered as valid sources of information as their pharmacological constituents would be. As a matter of fact several of the sources that cite the planetary attributions of plants are well aware of this fact and specifically list more than one planetary correspondence in the entries for some plants, pointing out this fact clearly in their prefaces, footnotes or correspondence tables.

In this series of seven compiled tables of correspondences I do not wish to comment or establish a judgement over the validity of this and other problematic and strongly criticized epistemological approaches of the alchemy, magical herbalism, Hermeticism and other occult sciences. Yet as a complement to the existing qualitative data which such approaches yield, and which exist profusely, I present here some quantitative data, in this case of a bibliographical nature, so that a

attribute this to the development of astrological understanding through time and consequently consider them of the same general limiting intention in light of the more current knowledge. But when the possibilities offered can not be so clearly grouped into one general aura or type of energy, one is left with no other solution than to make an almost random choice based more on the preference one might have for a certain author, publisher, tradition or period of the history of magic than on any other data, especially if one has limited previous experience in working with the problematic plants in question.

decision on the planetary correspondences of plants may be taken by the practitioner based on his or her preference of certain well-known authors in the field.

I have gotten a hold of eleven recently printed sources that include if not whole tables at least a mention of the planetary correspondences of plants. They include a manual of evocation of spirits, a manual on planetary magic, a commented and edited re-print of Agrippa, a manual on the construction of talismans, two manuals on practical alchemy and several magical reference works, either specifically devoted to botanical magic, magical herbalism and magical aromatherapy, or of a wider scope.

Apart from Donald Tyson's reprint of Agrippa's Three Books of Occult Philosophy (first appeared in Antwerp in 1531) all of the sources are modern, and most are still in print and easily obtainable through bookstores or the Internet. I have chosen these types of sources because the intention of this series is to be an aid to practicing spagyricists, rather than a bibliographical referencing source for historical studies. I have included the Agrippa not only because it is perhaps the single most important original source of contemporary natural magic (magia naturalis) but also because, as the rest of the sources I refer to, it is readily available commercially, having been reprinted by Llewellyn in 2004.

Notes to the Tables

All types, parts and components of plants (trees, shrubs, herbs, seeds, fruits, barks, roots, etc.) have been included in the same table. Likewise, what authors divide in their books into categories such as trees, herbs, oils, essences or incenses/perfumes, has been included in the same table.

There is one table for each of the seven ancient planets of alchemy. The plants that different authors assign to each of the planets are listed here, alphabetically. After the name or variations of the name of plants, a list of superscript letters appears. The key is the first letter of the surname of author or authors of the specific books surveyed, listed below under "Bibliographic Key". When there are variations in spelling but it is clearly the same plant, the bibliographic key specifies which author uses what spelling. For example, Camomile^{FA}, D^{&Ph}, Z, Chamomile^W means that Frater Albertus, Denning & Phillips and Zalewski spell the plant camomile, but Whitcomb spells is chamomile.

When there are variations in spelling, as listed above (camomile and chamomile, hellbore and hellebore and so forth), all variations have been listed, usually one after the other in the same line of the table, but sometimes also separately, in alphabetical order. No attempt of correcting possible errors or inconsistencies in this respect has been attempted; the tables simply refer to which book refers to what in what way. If Zalewski, for example, writes celadine while most other authors write celandine, this has been duly noted but not expurgated or corrected in any way.

As these tables are thought as an aid for practicing spagyricists, they are designed as a practical directory for quick reference. This is why, for easier location of particular plants, some have been entered twice, always in alphabetical order. For example, black pepper appears both as Black pepper but also as Pepper, black. The same rule applies to all plants with composite names, or in the case when spelling varies so greatly as to warrant a different line in the table.

Bibliographic key:

A	Agrippa Von Nettesheim, Henry Cornelius, <u>The Three Books of Occult Philosophy: A Complete Edition</u> (St. Paul, MN: Llewellyn Publications, 2004) [1533], edited by Donald Tyson. Book I, chapters 23-29 pp.75-95.
C1	Cunningham, Scot, <u>Magical Aromatherapy: The Power of Scent</u>

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	(St. Paul, MN: Llewellyn, 1989), p. 166.
C2	Cunningham, Scot, <u>Cunningham's Encyclopedia of Magical Herbs</u> (St. Paul, MN: Llewellyn, 2002), pp. 271-273.
C&C	Cicero, Chic & Cicero, Sandra <u>Self Initiation into the Golden Dawn Tradition</u> , pp.281-282, 291.
D&Ph	Denning, Melita and Phillips, Osborne, <u>Planetary Magick: a complete system for knowledge and attainment</u> (St. Paul, MN: Llewellyn Publications, 1992)
F	Farrell, Nick, <u>Making Talismans: living entities of power</u> (St. Paul, MN: Llewellyn Publications, 2001) p. 171.
FA	Albertus, Frater, <u>The Alchemist's Handbook: Manual for Practical Laboratory Alchemy</u> (New York: Samuel Weiser, 1974).
J	Junius, Manfred M., <u>The Practical Handbook of Plant Alchemy: An Herbalist's Guide to Preparing Medicinal Essences, Tinctures, and Elixirs</u> (Rochester, VT: Healing Arts Press, 1993) [1979], pp. 102-122.
K	Konstantinos, <u>Summoning Spirits: The Art of Magical Evocation</u> (St. Paul, MN: Llewellyn Publications, 2002), p.146.
W	Whitcomb, Bill, <u>The Magician's Companion: A practical encyclopedic guide to magical & religious symbolism</u> (St. Paul, MN: Llewellyn Publications, 2001) pp. 467-472.
Z	Zalewski, Christine L., <u>Herbs in Magic and Alchemy: Techniques from Ancient Herbal Lore</u> (Saint Paul, MN: Llewellyn Publications, 1990), pp. 115-124.

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Adder's tongue FA, Z, C2
Agnus castus A
All gourds (melons, cucumbers, squashed, etc.) D&Ph
All white or purple lily-flowered plants D&Ph
All-seed J
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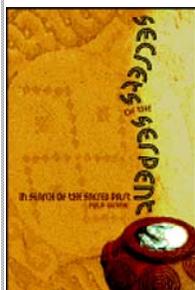
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This understanding was hidden in a section of a 300 year old, worm hole ridden manuscript in the Smithsonian Institution in Washington, D.C. The clue to understanding is: "chymistry," a seventeenth century word used to describe alchemy. The Chymistry of Isaac Newton Project is an effort by the University to make available, online in key word searchable database, the more than one million words that Newton wrote or transcribed about alchemy. William Newman, a professor of history and the philosophy of science was responsible for the work of editing and translating Newton's manuscript: "Of Natures obvious laws & processes in vegetation."

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New Releases



Secrets of the Serpent

by Philip Gardiner

ISBN 0-9777904-3-6. Reality Press. Pbk. \$17.95

<< *To order this book online, click on bookcover.*

Across time and across the world, an ancient serpent cult once dominated mankind. Then a great battle ensued and Christianity stamped it's authority on the face of the planet. Now, after years of research, the real religious history of the world can be told. In this new book, Philip Gardiner for the first time reveals the world's most mysterious places were once sacred to the Serpent Cult. Secrets of the Serpent: In Search of the Sacred Past cuts across time and across the world, to reveal an ancient serpent cult that once dominated mankind before Christianity stamped out its authority on the face of the planet. The true "bloodline" of the Grail will shock you as you come to understand the untold religious history of our civilization. Gardiner is committed to the constant struggle to uncover the real history of mankind and the unraveling of manipulative propaganda, and has come up against many obstacles in researching this book. Yet his work has gradually gained the backing scholars around the world. The history and mythology of the so-called "reptilian agenda" and sensational stories of "alien visitations" in ancient times now has a solid opponent – giving answers for the many symbols and myths often confused by those who believe in such things. In Secrets of the Serpent, the author reveals the real "bloodline" spoken of by Dan Brown in the Da Vinci Code – it was in fact a serpent bloodline. Philip Gardiner is the international best selling author of The Shining Ones, The Serpent Grail, Gnosis: The Secret of Solomon's Temple Revealed and Proof – Does God Exist? He has appeared in hundreds of radio and television programs worldwide speaking on religion and propaganda. He has infiltrated various secret societies and been initiated into Orders many people had thought were long forgotten. In The Serpent Grail he revealed a truth about the Holy Grail that gained the backing of academia, and now he lays bare the facts for us all to face in Secrets of the Serpent.

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From the Fire by [Dennis William Hauck](#)

I have accepted an offer to share the master of ceremonies position at the upcoming

International Alchemy Conference along with Austrian chemist Hans Schimmer. Together we promise to keep things organized (as far as a group of alchemists can be organized!) and entertaining. We also share the presidency of the the Guild and have worked together now for over 30 years. I am really looking forward to meeting old friends, fellow alchemists, and students at this conference.

Currently, we are looking for speakers in practical and laboratory alchemy, as well as historical and spiritual aspects. There are also several volunteer positions available that provide free admission to the three-day event. March 15 (the Ides of March!) is the deadline for submitting speakers and volunteer applications, so please hurry.

The conference coordinator is Justin Riley and he can be contacted at info@alchemyconference.com . Complete information is available at www.AlchemyConference.com .

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Announcements

- **Maranatha Puzzle.** Australian researcher Gail Compassi has submitted the answer to this popular Hermetic puzzle. "I believe the 'key' to the puzzle is the Emerald Tablet," she writes, "and that the complete answer to the puzzle is 'The Seal of Solomon.'" The second answer to the puzzle is: "Worthy am I to read this book because the wisdom of a scribe I took." "This puzzle has been brilliant in the fact of opening new avenues of spiritual awareness for myself," she notes. "I discovered the 'Pistis Sophia' along the way which, along with the puzzle, has given me a whole new spiritual understanding."
- The **Alchemy Forum** has been moved to a more secure site at www.AlchemyCode.com/Alchemy_Forum . The discussion board has sections for students in the Alchemy Home Study Program, the International Alchemy Guild, and other topics of interest to beginning and advanced practitioners. Former members are invited to return to this forum, which is going into its fifth year of operation.
- International best selling author, **Philip Gardiner**, now has his own weekly radio show. Gardiner, famous for his books *The Serpent Grail*, *The Shining Ones*, and *Gnosis: The Secret of Solomon's Temple*. Airing twice a week, Mondays 10pm to 11pm and Wednesdays 8pm to 9pm (UK Time) on www.nettalkradio.co.uk.
- The **Celestine Prophecy** movie is scheduled to premier in April 2007. Directed by Armand Mastroianni with screenplay by James Redfield and Barnet Bain. [MOVIE UPDATES](#) | [PRODUCTION CREDITS](#) | [IMAGE GALLERY](#) | [IMDb](#)
- **Artist Tom Pritscher** has a new website featuring his alchemical works at http://web.mac.com/tompritscher/iWeb/Tom_Pritscher_&_The_Bald_Mountain_Meditation_Center/Slideshow_Energy&Light_Body_Art&Meditation.html
- The **Alchemy and Hermetic Board**, an online forum operated by alchemist Jason Wolf, is accepting new members at <http://jasonwolf.com/alchemy/board/>
- **Writers Wanted!** The Alchemy Journal is always looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to our editor Duane Saari at alchemyeditor@yahoo.com.

Send your announcements to the [Alchemy Journal](#).

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Lectures & Conferences

October 5-7, 2007. International Alchemy Conference in Las Vegas, Nevada.

The International Alchemy Guild (IAG) is currently organizing what looks to be the largest gathering of alchemists and alchemical practitioners in 500 years. The goal is to represent all aspects of alchemy, including the practical and spiritual paths, East and West, and modern perspectives such as transpersonal psychology. The event is scheduled to take place over the Columbus Day weekend, October 5-7, 2007, in Las Vegas. Complete information can be found at www.AlchemyConference.com.

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EDITORIAL

From the Editor (by [Duane Saari](#))

This is a tale of a centuries old manuscript lying in a vault and forgotten after being saved from the WWII bombing of London; its rescue from oblivion by a professor working at a university in the Indiana; a translation of part of the document written upside down in Latin; and the resulting revelation about the formation of the principles of gravity.

A press release issued in Bloomington, Indiana a little over a week ago contains significant news about alchemy for practitioners, students and others interested in the Art. While the December 14 media release from Indiana University that announced the availability of a new online manuscript as part of its Chymistry of Isaac Newton Project may not have raised many eyebrows, it did raise the level of our understanding of the role alchemy played in the creation of the foundations of modern science.

This understanding was hidden in a section of a 300 year old, worm hole ridden manuscript in the Smithsonian Institution in Washington, D.C. The clue to this understanding is: "chymistry," a seventeenth century word used to describe alchemy. The Chymistry of Isaac Newton Project is an effort by the University to make available, online in key word searchable database, the more than one million words that Newton wrote or transcribed about alchemy. William Newman, a professor of history and the philosophy of science was responsible for the work of editing and translating Newton's manuscript: "Of Natures obvious laws & processes in vegetation."

The significance of this manuscript, as well as this story, lies in what it reveals about Newton's development of his idea of gravity that is the foundation of much of modern physics. Newton used his knowledge and understanding of the alchemical principles of his time in the development of his theory of gravity. Alchemists believed that space was not a void and that an ethereal substance – the ether - existed between the center of earth and the sun. This substance, invisible to the naked eye, had several effects however including combustion and the creation of metals within the earth. In his manuscript, Newton used his belief in this alchemical concept of ether to develop his understanding of why things fall – like the legendary apple he saw drop from the tree – and wrote that such events happened because ether pushed all matter toward the center of the earth.

While the concept of ether was discarded during the scientific revolution of the century following the one Newton lived in, it remained dormant until it was

resurrected recently in the “new” theories of dark matter that are now believed by most scientists to explain the still mysterious force of gravity and other events we see through our telescopes and microscopes but do not fully comprehend.

So, then, what is the moral or purpose of this tale? It is to remind us that alchemical principles are part of the foundation of our world as we see it and experience it now. The story also raises the question: If alchemy contributed to our modern understanding of how the force of gravity operates, what other knowledge that we use today comes from the work of alchemists and what other understanding about our world and ourselves can we derive from it?

Look for more information about our increasing realization of the significance of alchemy to our daily lives in future issues of the Journal.

For more information about the Chymistry of Isaac Newton Project, visit:

<http://www.dlib.indiana.edu/collections/newton>

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

Subscriptions and Archives

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

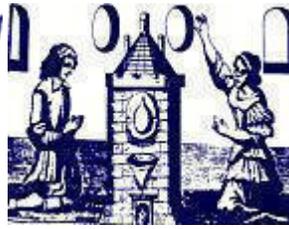
Alchemy Resources

- **Alchemy Website** (Original Alchemy Texts) www.levity.com/alchemy/
- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) www.AlchemyLab.com
- **Alchemergy** (Modern Alchemy) www.Alchemergy.com
- **Alchemy Code** (Alchemy Forums & Chat) www.AlchemyCode.com
- **Alchemy Guild** (Membership Organization) www.AlchemyGuild.org
- **Alchemy Conference** (Lectures) www.AlchemyConference.com
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) www.Crucible.org
- **Flamel College** (Alchemy and Hermetic Courses) www.FlamelCollege.org

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Spagyric Medicine and Vitiation of Blood and Lymph

By [Dr. Ajit Singh](#)

Before going into depth about the meaning of "Vitiation of Blood and Lymph," let me explain first why I have chosen Spagyric medicine as the only possible solution to offer recovery from all kinds of ailments whose roots always lay hidden in the "Vitiation of Blood and Lymph."

What are Spagyric Medicines?

The medicines, tinctures or essences, if prepared by following the procedures of Separation, Purification and Recombination are called the Spagyric way of making a medicine. By the methods of Separation and Purification we get the three purified elements of the Plants (Herbs) and then recombine these, which is also called "Cohobation" (Reassembling of the three purified elements of the Plant by means of Spagyricism).

It is proved by various researchers that it is mostly Spagyric essences that are the true medicines and also only the Spagyric essences that are able to overcome the "Vitiation of Blood and Lymph."

How and Why?

While making Spagyric essences, they get empowered with the three things:

- a) Organic compounds basically of lower molecular weight that can easily diffuse through the semi permeable membranes of the cells of tissues,
- b) Inorganic elements such as macro, micro and trace elements,
- c) Energy that can also be described as a chain of atoms bearing the properties of cations and anions, that is ions with positive or negative charges, that are able to take part in the biochemical process or reactions happening within the body's cells.

Thus, we can conclude ultimately that a Spagyric essence is rich in inorganic material, i.e. plant derived minerals salts which can be easily absorbed by the body of living organisms. Physiology revealed that mineral salts are important for all types of biochemistry or biochemical reactions that occur within the cells or tissues. Similarly, trace elements found in very small quantity in living organisms are very crucial for life, play an important role in metabolic reactions and act as catalysts.

Now what is the "Vitiation of Blood and Lymph" and how does it occur? How are Spagyric Essences Suitable for De-vitiation?

We know our body is a result or made up of 24 different elements, but just four of these make up the major part of our body weight. These four are: oxygen (O), hydrogen (H), nitrogen (N), and carbon (C). Hydrogen and oxygen combine to form water. The balance of chemicals in our body depends on our age.

Chemical Make up of Our Body or Living Organisms

Chemicals are carried around the body dissolved in water. The most important of these is salt or sodium chloride (NaCl). The chemical make up of the body consists of three basic elements: major or macro elements, minor or micro elements and trace elements. The body needs specific amounts of chemicals so that essential chemical reactions can take place to keep the body in good working order.

- 1) Major elements are: oxygen, carbon, hydrogen and nitrogen.
- 2) Minor elements are: calcium (1.5%), phosphorus (1.0%), potassium (0.4%), sulfur (0.3%), sodium (6.2%), chlorine (0.2%) and magnesium (0.1%).

Medicines, tinctures or essences, if prepared by following the procedures of Separation, Purification and Recombination are called the Spagyric way of making a medicine. By the methods of Separation and Purification we get the three purified elements of the Plants (Herbs) and then recombine these, which is also called "Cohobation" (Reassembling of the three purified elements of the Plant by means of Spagyricism).

- 3) Trace elements are 0.1% of the body's weight but are very crucial for life. The main trace elements are: chromium, cobalt, copper, fluoride, iodine, magnese, molbedinum, selenium, silicon, tin and vanadium.

The need for water is one of the strongest human driving forces. Water is a transport system and a laboratory for vital chemical reactions. A drop in body water content of 5% causes strong thirst and a drop of around 20% results in death. The human body is composed of many different types of molecules. Molecules consist of one or more atoms of one or more elements joined by chemicals bonds.

So Then What is “Vitiation of Blood and Lymph?”

We know that the formation of specific proteins-enzymes may be hampered by the known availability of specific amino acids/elements in the body and this may cause the stopping or malfunctioning of a specific physiological activity which, if not overcome early, may lead to pathology of the cells and tissues.

Blood and lymph are the only two channels to provide all kinds of transportation of the precursors of biomolecules required for biochemical reactions and, if hampered, may cause the stopping or malfunctioning of a specific physiological activity in specific cells and tissues. Thus we can say that if the precursors of biomolecules required for the proper metabolism of cells and tissues get deficient during transportation through the blood and lymph “Vitiation of Blood and Lymph” occurs.

Therefore, only Spagyric medicines, which are rich in precursors of required biomeolecules, can overcome the problem of this deficiency of cells and tissue. So, when they are prescribed for the ody, they are able to de-vitiate the blood and lymph by supplying the required deficient precursors of the biomolecules to the body cells for their normal structure and function.

Are Spagyric Essences Rich in Precursors of Biomolecules?

Yes, biomolecules play an important role in living systems and are made up of carbon, oxygen, hydrogen, and nitrogen as major constituents. These major constituents are possible to get naturally only by means of Spagyricism. This process is widely used in the system of electrohomeopathy medicine that believes in the cure of diseases by de-vitiation of the blood and lymph.

Dr. Ajit Singh practices electrohomeopathy and acupuncture as well as conducts research on medicinal plants in Punjab, India. Dr. Singh can be contacted at: drajit_7@hotmail.com. Website: www.sbeamattie.com.

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Three Poems from *liber xix: differentia liber*

By [Paul Hardacre](#)

Poetry, like alchemy, is largely ignored, and is effectively marginalized from mainstream culture. Most people couldn't care less about either artform, and yet both house so much of value to humanity. Poets, like alchemists, are dwellers on the fringe; often characterized, somewhat tragically, as undesirables, freaks or lunatics. Poets are interpreters of, as A.E. Waite put it in his little-known masterpiece, *Azoth; or The Star in the East*, "the unrealizable beauty of that which is behind the veil," doing so 'by the graciousness of the veil.'

As he so eloquently states:

"In this matter the poets are our only interpreters – that is, legitimately – because the problem is outside science, which is concerned with the veil alone; and it is outside ordinary philosophy, because ordinary philosophy has affirmed that the reality is unknowable; and the best conclusions from analogy are to be learned of the masters of analogy, of the kings of interpretation, of those who see furthest, who possess that intuition which is the deepest instrument of supersensual research, and is in fact that higher faculty, that sixth sense, at which we have already hinted, which we now openly affirm is *par excellence* the mystical instrument. Those only who are in touch with poetry can have part in the life to come. It is therefore eminently, and before all things necessary, that we should see after the manner of the poets, and the mystical philosophy of Nature is to be found in them."

Writing poetry for more than ten years, I have explored poetic styles, starting with early lyrical and confessional works, and gradually drifting across the dream-sea towards less sentimental shores, to the sometimes chilly intellectual islands of language poetry (langpo) and other post-modern, non-traditional and non-narrative forms where the reader plays the significant role of extracting – or perhaps even allocating – meaning from a poem. The 'true' meaning of the poem is often hidden or encoded within multi-layered, largely unpunctuated, stream-of-consciousness-esque flow of allusive words and sentences and phrases and images ... not always images, but with my own poems, I tend towards image-scapes. One might call them image-puzzles; telling some kind of exoteric 'story' on the surface, but obfuscating the true meaning. In this sense, my poems are acts of the occult, whereby I tantalize and stimulate language lovers (i.e. the mind) but shield or disguise the truth (i.e. the pearl, the heart) – a kind of poetic 'Green Language' tapping into various traditions and lineages in contemporary Australian and North American poetics.

My exploration of the Language of Thoth, the Gay Speech, the Language of the Birds, the Language of God – call it what you will – intensified significantly during the time of the protracted deaths of both my mother and father. During this nineteen-month period I began to think about magic and alchemy, reconnecting with a life-long fascination that had slipped for some years. The spirit of poetry still burned within me, but it had been joined by something else. I became overtaken with the desire to realize the Stone – not simply to understand it conceptually or philosophically, but to facilitate its manifestation.

Poetry has been my gateway to alchemy, as has the death of my solar and lunar progenitors. It hasn't been an easy path, but I am happy with what I have seen and learnt and felt along the way, and where my path seems to be heading in the future. And why not? As Waite put it, "The possession of the spirit of poetry is ... an indispensable condition of achievement; it is the agent of transfiguration; it is the philosophic stone which transmutes the world and man."

As both my parents crept closer to their time to sleep with the earth, the Universal essence flung alchemy before me, every step of the way ... so many markers along an apparent path, so long as I kept myself 'open' and didn't try to force anything. There was a transmutation of this matter known as 'me' whereby a poetic-alchemical product was created ... for the Hermetic Child of Sun and Moon to be born, both parents must die. This is a painful birth, to be certain. I honestly see myself as a living alchemical product, heading towards the Stone. The poems in *liber xix: differentia liber* record this transmutation process, this *evening* of myself to include more 'heart' to balance all of my out-of-control intellectualism.

The nineteen x nineteen-line poems that comprise the suite also document the *difference* between modern man, the immature Adam (45) and God (26). It took nineteen months to write the nineteen-poem suite; nineteen months for both parents to die, and indeed, there are many other nuances of nineteen of significance, both inside and out, above and below. Writing each poem required me to establish contact with the source, the *essence*, which wasn't always easy or pleasant. These poems changed me, and I know that neither my self nor my writing will be the same again.

Coinciding with the agonizing demise of my mother and father, and with my desire for manifesting the Stone (spiritual *and* physical), I had a chance meeting with an alchemist/spagyricist who quickly became like a brother to me. I read more and more, discussing the Hermetic arts with my long-time partner and *soror mystica*, and my newfound brother. I was soon introduced to his alchemical mentor, and since that time, I have had the pleasure of knowing other aspirants to the Stone. All the while, my poetry and alchemy became united together, as one art for interpreting Nature.

Poetry has been my gateway to alchemy, as has the death of my solar and lunar progenitors. It hasn't been an easy path, but I am happy with what I have seen and learnt and felt along the way, and where my path seems to be heading in the future. And why not? As Waite put it, "The possession of the spirit of poetry is ... an indispensable condition of achievement; it is the agent of transfiguration; it is the philosophic stone which transmutes the world and man."

burning god

"With a great howl of rage and hate he snatched the body of his murdered brother out of the chest, tore it into fourteen pieces, and scattered them far and wide over the land of Egypt."

– Roger Lancelyn Green, *Isis and Osiris*

"Egypt, then, was the eye and heart of the Earth; the Heavenly Nile poured its light-flood of wisdom through this dark of the eye, or made the land throb like a heart with the celestial life-currents."

– G.R.S. Mead, *Thrice-Greatest Hermes* (vol. iii)

black dirt heart he licks her secret
parts or waters stars a swallow nursed
by isis wagered light & shoulders clay
so made & moist or reared from grass
he burns as summer beams a world of
river skin like siamese moon her rock
beside the sea the great green fire or
flower of the clouds towards the night
his wordless book & blankets soaked

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with dew she bends the sun to white
the were-not-days a ros that starts with
spring: the oldest death a pearl he swiftly
seized & flayed the skin from head &
mixed the bones with flesh & burned
the mountain / forged his ruddy head
from blackness stained with acid gift the
stink of furnace leaves or bark & fruit her
awful look a coffin-boat & spotted red like
blood her young are fed (or slain / or gold

called down from the air

“Out of chaos God formed substance, making what is not
into what is. He hewed enormous pillars out of ether
that cannot be grasped.”

– Sefer Yetsirah 2:6

“The whole secret of the art was said to be contained in
the maxim *Solve et coagula*, ‘Dissolve and combine’.
To ‘dissolve’ means to strip away a substance’s
characteristics, to ‘combine’ is to build up a new substance.”

– Richard Cavendish, *Alchemy*

clothe itself in flesh & whiplike bones
his troubled dreams already dead she
rose to shake from far below in earth
& walked the house the dark & faintly
red he blew the lamp or trees or massed
outside in firetop weeds & rain his tank
of stone & tears he calls it lux it hurt to
call in bedroom graveyard light like winter
aires the heart as meat immersed in rills &
freshets closed the middle span his box
or trunk collected blood or rings the edge of
woods & birds an elder snare or ghoul sign
hollow sun her august keys beneath the open
slate & stuffed or hollow men suggested rats
the never white in glass or made the walls a
spark not black not red not green she chops
in tantric battle all we are & would be (change:
drums that fade to desert pixies dress she sends
her cement wings & wine a no place empty face

from the dark skies, from the dark moon

“*Naked the goddess mother lies in hell;
naked. Ninazu’s mother lies exposed,
the holy garment fallen from her shoulders,
bare are the breasts of the mother, Ereshkigal.*”

– Cry of the Dead, from *Gilgamesh*

“*Naked the
goddess
mother lies in
hell;
naked.
Ninazu’s
mother lies
exposed,
the holy
garment fallen
from her
shoulders,
bare are the
breasts of the
mother,
Ereshkigal.*”

– Cry of the
Dead, from
Gilgamesh

“There is no death of anyone, save in appearance, just as there is no birth of any, save only in seeming.”

– Apollonius of Tyana

dog or sometimes cat assailed he claws
at legs or clothes his horns & bells the end
of moon of lotus seat the love of clouds &
death-like sounds like wheels a sea of jewels
all kinds of bones her noose & skull in red
& feeding wolves her tears on beating wings
all snaky-tressed & wordless / book of birds
at dawn a falling dew from too dark skies &
forests earth & dust the light (in beauty cheeks
the forehead bright & high the neck like shell
the heart at times eats stones & lastly thunder
cuckoos flutes & bees the tree as food a house
or road & coiled for certain worms or one she
blinks & rips & hooked in hair her fingers rent
the bloody head her face & breasts she shrieks
& swathed in glitter tries to crawl his corpse-light
eyes & lower (dead) she cries the skins of beasts &
set but made not known the day she lost or hides
as dark or maybe emptied / missed with dread

Paul Hardacre was born in Brisbane, Australia in 1974. He is the Managing Editor of [papertiger media](#), publishers of the *papertiger: new world poetry* CDROM, *hutt poetry ezine*, *anything i like art ezine*, and the *soi 3 modern poets imprint*. And he is a published poet. The nineteen nineteen-line poems of his latest work, *liber xix: differentia liber*, took one and a half years to complete and explore the mysteries, hermetic and alchemical cosmology, cabala and the 'green language', occult and devotional systems, the reconciliation of opposites, and death - both familial and mythological. With his long-time partner, artist and graphic designer Marissa Newell, he currently divides his time between Brisbane, Australia, and Chiang Mai, Thailand.

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Planetary Attributions of Plants III:

A Compilation According to Eleven Bibliographic Sources Currently in Print.

By **Johann F. W. Hasler**

Editor's Note: The previous two issues of the *Alchemy Journal* featured the bibliographic research conducted by Johann Hasler with the publication of the first two parts of a series identifying the planetary attributions of plants. The first part included the table for the Sun. The second part included the publication of the next three tables for the Moon, Mercury and Venus. This issue includes the third and final part with

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the publication of the tables for Mars, Jupiter and Saturn. The Introduction to the Series, Notes to the Tables and the Bibliographic Key, published in the previous issues, are included again for easy reference.

Introduction to the Series

During the several years in which I have been studying the magical and alchemical properties of plants according to the Wiccan and Hermetic traditions, I have several times faced at first the confusion, and later the frustration, of noticing that different sources assign different planetary attributions and correspondences to the same plants.

One is often faced, while preparing a recipe or determining the components which are more appropriate for a certain working, with the possibility of a certain plant one wishes to work with being assigned to the influence of three, four, and sometimes even five different planets, according to different authors.

When these planets are somehow related (like Mars and Saturn being considered in the past as 'evil' or of detrimental, limiting energy), one might attribute this to the development of astrological understanding through time and consequently consider them of the same general limiting intention in light of the more current knowledge. But when the possibilities offered can not be so clearly grouped into one general aura or type of energy, one is left with no other solution than to make an almost random choice based more on the preference one might have for a certain author, publisher, tradition or period of the history of magic than on any other data, especially if one has limited previous experience in working with the problematic plants in question.

In time I have come to accept this as a rather typical – and actually something to be expected – of spiritual sciences such as the Hermetic or Occult sciences, in which personal insight and individual discoveries through meditation, contemplation, or actual communion and communication with the spiritual essences or patron spirits of the plants are considered as valid sources of information as their pharmacological constituents would be. As a matter of fact several of the sources that cite the planetary attributions of plants are well aware of this fact and specifically list more than one planetary correspondence in the entries for some plants, pointing out this fact clearly in their prefaces, footnotes or correspondence tables.

In this series of seven compiled tables of correspondences I do not wish to comment or establish a judgment over the validity of this and other problematic and strongly criticized epistemological approaches of the alchemy, magical herbalism, Hermeticism and other occult sciences. Yet as a complement to the existing qualitative data which such approaches yield, and which exist profusely, I present here some quantitative data, in this case of a bibliographical nature, so that a decision on the planetary correspondences of plants may be taken by the practitioner based on his or her preference of certain well-known authors in the field.

I have gotten a hold of eleven recently printed sources that include if not whole tables at least a mention of the planetary correspondences of plants. They include a manual of evocation of spirits, a manual on planetary magic, a commented and edited re-print of Agrippa, a manual on the construction of talismans, two manuals on practical alchemy and several magical reference works, either specifically devoted to botanical magic, magical herbalism and magical aromatherapy, or of a wider scope.

Apart from Donald Tyson's reprint of Agrippa's Three Books of Occult Philosophy (first appeared in Antwerp in 1531) all of the sources are modern, and most are still in print and easily obtainable through bookstores or the Internet. I have chosen these types of sources because the intention of this series is to be an aid to practicing spagyricists, rather than a bibliographical referencing source for historical studies. I have included the Agrippa not only because it is perhaps the single most important original source of contemporary natural magic (*magia naturalis*) but also because, as the rest of the sources I refer to, it is readily available commercially, having been reprinted by

Llewellyn in 2004.

Notes to the Tables

All types, parts and components of plants (trees, shrubs, herbs, seeds, fruits, barks, roots, etc.) have been included in the same table. Likewise, what authors divide in their books into categories such as trees, herbs, oils, essences or incenses/perfumes, has been included in the same table.

There is one table for each of the seven ancient planets of alchemy. The plants that different authors assign to each of the planets are listed here, alphabetically. After the name or variations of the name of plants, a list of superscript letters appears. The key is the first letter of the surname of author or authors of the specific books surveyed, listed below under "Bibliographic Key". When there are variations in spelling but it is clearly the same plant, the bibliographic key specifies which author uses what spelling. For example, Camomile^{FA}, D&Ph, Z, Chamomile^W means that Frater Albertus, Denning & Phillips and Zalewski spell the plant camomile, but Whitcomb spells it chamomile.

When there are variations in spelling, as listed above (camomile and chamomile, hellbore and hellebore and so forth), all variations have been listed, usually one after the other in the same line of the table, but sometimes also separately, in alphabetical order. No attempt of correcting possible errors or inconsistencies in this respect has been attempted; the tables simply refer to which book refers to what in what way. If Zalewski, for example, writes celadine while most other authors write celandine, this has been duly noted but not expurgated or corrected in any way.

As these tables are thought as an aid for practicing spagyricists, they are designed as a practical directory for quick reference. This is why, for easier location of particular plants, some have been entered twice, always in alphabetical order. For example, black pepper appears both as Black pepper but also as Pepper, black. The same rule applies to all plants with composite names, or in the case when spelling varies so greatly as to warrant a different line in the table.

Bibliographic key:

^A	Agrippa Von Nettesheim, Henry Cornelius, <u>The Three Books of Occult Philosophy</u> : A Complete Edition (St. Paul, MN: Llewellyn Publications, 2004) [1533], edited by Donald Tyson. Book I, chapters 23-29 pp.75-95.
^{C1}	Cunningham, Scot, <u>Magical Aromatherapy</u> : The Power of Scent (St. Paul, MN: Llewellyn, 1989), p. 166.
^{C2}	Cunningham, Scot, <u>Cunningham's Encyclopedia of Magical Herbs</u> (St. Paul, MN: Llewellyn, 2002), pp. 271-273.
^{C&C}	Cicero, Chic & Cicero, Sandra <u>Self Initiation into the Golden Dawn Tradition</u> , pp.281-282, 291.
^{D&Ph}	Denning, Melita and Phillips, Osborne, <u>Planetary Magick</u> : a complete system for knowledge and attainment (St. Paul, MN: Llewellyn Publications, 1992)
^F	Farrell, Nick, <u>Making Talismans</u> : living entities of power (St. Paul, MN: Llewellyn Publications, 2001) p. 171.
^{FA}	Albertus, Frater, <u>The Alchemist's Handbook</u> : Manual for Practical Laboratory Alchemy (New York: Samuel Weiser, 1974).
^J	Junius, Manfred M., <u>The Practical Handbook of Plant Alchemy</u> : An Herbalist's Guide to Preparing Medicinal Essences, Tinctures, and Elixirs (Rochester, VT: Healing Arts Press, 1993) [1979], pp. 102-122.
^K	Konstantinos, <u>Summoning Spirits</u> : The Art of Magical Evocation (St. Paul, MN: Llewellyn Publications, 2002), p.146.

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W	Whitcomb, Bill, <u>The Magician's Companion</u> : A practical encyclopedic guide to magical & religious symbolism (St. Paul, MN: Llewellyn Publications, 2001) pp. 467-472.
Z	Zalewski, Christine L., <u>Herbs in Magic and Alchemy: Techniques from Ancient Herbal Lore</u> (Saint Paul, MN: Llewellyn Publications, 1990), pp. 115-124.

PLANT CORRESPONDENCES OF MARS
Aconite ^A
All cacti ^{D&Ph}
All kinds of aloe ^J
All kinds of mustard ^J
All thistles ^{D&Ph}
All-heal ^{FA}
Allspice ^{W, C2}
Anemone ^J
Anemone ^{C2, J}
Antirrhinum ^{D&Ph}
Arbutus ^{D&Ph}
Armoniac (gum-resin) ^A
Arrowroot ^{D&Ph}
Asafoetida ^{D&Ph, W, C2}
Ascolonia (scallion or Welsh onion) ^A
Ash ^{D&Ph, K}
Avens ^J
Bamboo ^{D&Ph}
Barberry ^{FA, J}
Basil ^{FA, W, C1, C2, C&C, J}
Benedictus ^{FA}
Black pepper ^{C1}
Black radish ^J
Black snakeroot ^{C2}
Blessed Thistle ^J
Blind nettle ^J
Bloodroot ^{D&Ph} , Bloodroot ^{C2}
Bloodwort ^J
Box ^J
Briony ^{FA, C2}
Broom ^{C1, C2}
Brownwort, knotty ^J
Bryony ^J
Burze bush ^{FA}
Buttercup ^A
Cactus ^{C2} , Cacti ^{D&Ph}
Cardines ^{FA}
Cardis (cardo, thistle) ^A
Cardoon ^A
Carrot ^{W, C2}

Cartabana ^A
Catnip ^J
Cattail ^W
Cedar, red ^J
Chili pepper ^{W, C2}
Chinese rhubarb ^J
Coffee ^{C1}
Common figwort ^J
Common nettle ^J
Coriander ^{W, C1, C2, J}
Crowfoot (buttercup) ^{A, FA}
Crowfoot, cursed ^J
Crowfoot, marsh ^J
Cuckoopint ^J
Cumin ^{D&Ph, W, C1, C2}
Curry ^W , Curry leaf ^{C2}
Cursed crowfoot ^J
Daisy ^J
Damiana ^{W, C2}
Dandelion ^{D&Ph}
Dead nettle ^J
Deerstongue ^{C1, C2}
Dog tree ^A
Dogrose ^J
Dovesfoot ^{FA}
Dragonsblood ^{D&Ph} , Dragon's Blood ^{W, F, C&C, C2}
Dwarf elder ^J
Dyer's broom ^J
Elder, dwarf ^J
Emetic nut ^J
Euphrobium ^A
Everlasting flower ^J
Figwort, common ^J
Flax-weed ^{FA} , Flax ^J
Galangal ^{D&Ph, C1, C2}
Garlic ^{FA, W, C1, C2, A, J}
Gentian ^{FA, W, C2}
Gentian, yellow ^J
Geranium ^J
Ginger ^{W, C1, C2, C&C}
Goldflower ^J
Gorse ^{C2}
Grains of Paradise ^{C2}
Ground pine ^{FA}
Harrow, thorny ^J
Hawthorn ^{FA, W, C2, J}
Hedge-hyssop ^{FA, J}
Hellbore ^A
Herb Robert ^J
High John Conqueror ^{D&Ph, C2}
Holly ^{D&Ph, W, C&C, C2}

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Honeysuckle ^J
Hop ^{FA, J} , Hops ^{W, C1, C2}
Horseradish ^{W, C2, J} , Horse radish ^{FA}
Houndstongue ^{C2}
Immortelle ^J
Knotty brownwort ^J
Lamium ^J
Laurel ^A
Leek ^{W, A, C2}
Lignum aloes ^F
Madder ^{FA, J}
Maguey ^{C2}
Marsh crowfoot ^J
Master-wort ^{FA} , Masterwort ^{C2}
Mezereon ^J
Mountain ash ^{D&Ph}
Mountain mahogany ^{D&Ph}
Mustard ^{D&Ph, W, A, C2} , Mustard, all kinds ^J
Nasturtium onion ^{C1}
Nettle ^{FA, W, A, C&C, C2} , Stinging nettle ^{D&Ph, J}
Nettle, blind ^J
Nettle, common ^J
Nettle, dead ^J
Nicotiana ^{D&Ph}
Norfolk Island Pine ^{C2}
Oak ^J
Onion ^{FA, W, A, C2, J}
Opoponax ^{D&Ph}
Paprika ^J
Penny Royal ^{W, C1} , Pennyroyal ^{C2}
Pepper tree ^{D&Ph, C2}
Pepper ^{W, C&C, C2} , Blackpepper ^{C1}
Pepper, red, various kinds ^J
Peppermint ^{D&Ph, K, C2}
Pepperwort ^{FA}
Pimento ^{C2}
Pine ^{W, C1, C2, C&C} , Pine, all kinds ^J
Pinneapple ^J
Plantain ^J
Poison nut ^J
Poke Root ^{C2}
Prickly Ash ^{C2}
Prunella vulgaris ^{FA}
Radish ^{W, A, C&C, C2}
Radish, black ^J
Red cedar ^J
Red pepper, various kinds ^J
Reed ^{C2}
Rhubarb ^{FA}
Rhubarb, Chinese ^J
Rootwort ^J

Rowan ^{D&Ph, F}
Rue ^{W, C1}
Rye ^W
Sarsaparilla ^J
Savine ^{FA} , Savin ^J
Scallion ^A
Scammony ^A
Sea onion ^J
Senna ^J
Shallot ^{C2}
Sloe ^{C2}
Snapragon ^{D&Ph, C2}
Spurge-laurel ^J
Squill ^J
Squill ^{C2}
Star thistle ^{FA}
Stinging nettle ^{D&Ph} , Nettle ^{FA, W, A}
Stinging nettle, small ^J
Sweet woodruff ^{D&Ph}
Thistle ^{W, A, C2}
Thistle, blessed ^J
Thistle, holy ^{C2}
Thistle, milk ^{C2}
Thorny harrow ^J
Toadflax ^{C2}
Tobacco ^{FA, W, F, C&C, C2, J}
Tormentil ^J
Tumeric ^{D&Ph}
Venus's flytrap ^{C2}
Wake-robin ^J
Welsh onion ^A
White fig ^{D&Ph}
Wild Ginger ^{D&Ph}
Wolfsbane (aconite) ^A
Woodbine ^J
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Wormwood ^{FA, W, C&C, C2, J}
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Agrimony ^{FA, D&Ph, C2, J}
Alexander ^{FA}
Alexandrian parsley ^J
All true oaks ^{D&Ph}
Almonds ^A , Almond ^J
Anise ^{W, C2, J}
Apple ^A , apple tree ^J

Apricot tree ^J
Arnica ^J
Ash ^{F, A, J}
Asparagus ^{FA, J}
Avens ^{C2}
Balm ^{FA, J}
Barley ^A
Basil ^{F, A, J}
Beech ^A
Belleric ^A
Benayan ^{C2}
Betony, wood ^{C2}
Bilberry ^{FA, J}
Bodhi ^{W, C2}
Borage ^{FA, D&Ph, C2, J}
Brooklime ^{D&Ph}
Bugloss, viper bugloss ^A
Carnation ^J
Carrageen ^J
Cedar ^{D&Ph, F, K, C&C}
Celadine ^J
Centaury ^J
Chebule ^A
Chervil ^{FA} Garden Chervil ^J
Chestnut ^{W, C2} , Chestnut tree ^{FA, D&Ph} , Chestnut oak ^A ,
Edible Chestnut ^J
Chestnut, horse ^{D&Ph, C2, J}
Chicory ^J
Cinque foil ^{FA, C2} , cinquefoil ^J
Clove ^{D&Ph, W, C1, C2}
Clove-gilliflowers ^{FA}
Coltsfoot ^J
Comfrey ^J
Cornel, wild ^A
Costmary ^{FA}
Couch grass ^J
Dandelion ^{FA, W, C2, J}
Darnel ^A
Dock ^{FA, C2}
Dog's grass ^{FA} , Dog grass ^J
Dogrose ^J
Dogtree (dogwood) ^A
Dogwood ^A
Elecampane ^J , Elicampane (horseheal) ^A
Emblic ^A
Endive ^{FA, W, C2, J}
Fennel ^J
Fig ^{W, C&C, C2, J} , Fig tree ^{FA}
Filbert ^A
Flax ^{D&Ph}

Flax ^J
Fumitory ^J
Garden chervil ^J
Gentian, yellow ^J
Ginseng ^J
Grapewine ^J
Grass, couch ^J
Grass, dog ^J , dog's ^{FA}
Green ti plant ^{D&Ph}
Hart's tongue ^{FA}
Hazel ^A
Hedge-nettle ^J
Henbane ^{A, J}
Hickory ^{D&Ph}
Holm tree (holly) ^A
Holy, holm tree ^A
Honeysuckle ^{C1, C2}
Horse chestnut ^{D&Ph, C2, J}
Horseheal ^A
Houseleek ^{W, C2, J} , House-leek ^{FA}
Hyssop ^{FA, D&Ph, W, C1, C2, C&C, J}
Indian plums ^A
Irish moss ^J
Jasmine ^J
Juniper ^{D&Ph, J}
Lady's thistle ^{FA}
Laurel ^J
Lavender ^J
Lemon Balm ^{C1}
Licorice ^{A, J}
Lime ^{D&Ph}
Lime tree ^J
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Liverwort ^{FA, D&Ph, C2} , Liverwort, different kinds ^J
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Mace ^{C1, A}
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Manna ^J , manna ash-tree ^A , flowering ash ^J
Maple ^{D&Ph, W, C2, J} , Maple tree ^{FA}
Marshmallow ^J
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Meadowsweet ^{C1, C2}
Meliot ^{FA, J}
Mints (all mints) ^A
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Moss, Irish ^J
Mullein ^J
Myrrh ^J
Nettle, hedge ^J
Nutmeg ^{D&Ph, W, F, C1, C2, C&C, J}

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Oack [sic] ^A
Oak ^J
Oak tree ^{FA}
Oakmoss ^{C1}
Oats ^J
Olive ^{D&Ph, J}
Olive tree ^{A, J}
Parsley, Alexandrian ^J
Pear ^A
Peony roots ^A
Peppermint ^J
Pimpernel, scarlet ^J
Pine ^{D&Ph} , Pine gum ^{D&Ph}
Pineapple ^A
Pistachio ^A
Plum ^A
Polypody ^J
Poplar tree ^A , All kinds of poplars ^J
Purple betony ^{D&Ph}
Raisins ^A
Raspberry ^J
Red sandalwood ^J
Rhubarb ^A
Rose ^J , Roses ^{FA}
Saffron ^{C&C}
Sage ^{D&Ph, W, F, C1, C2, C&C, J}
Sage samphire ^{FA}
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Sandalwood, white ^J
Sarsaparilla ^{D&Ph, C2}
Sassafras ^{D&Ph, W, C&C, C2}
Scarlet pimpernel ^J
Scurvy-grass ^{FA}
Sea-green, Sengreen (house leek) ^A
Sempervivum ^J
Service tree ^A
Sorrel ^J
Spike ^A
Stachys ^J
Star Anise ^{C1, C2, C&C}
Storax ^A
Sugar ^A , Sugar cane ^J
Sycamore ^{D&Ph, J}
Tansy ^J
Ti ^{C2}
Tomato ^J
Tonka ^{C1}
Vine ^A
Violet ^A
Wheat ^A

White beet ^{FA}
White fig ^A
White sandalwood ^J
Wild Cornel ^A
Wild parsley ^{FA}
Witch grass ^{C2}
Woundwort ^J
Yellow Gentian ^J

PLANT CORRESPONDENCES OF SATURN	
Acacia ^{D&Ph}	
Aconite ^{C&C, J}	
Alder buckthorn ^J	
All kinds of poplars ^J	
All white lilies ^{D&Ph}	
Amaranth, ^{D&Ph,W, C&C, C2, J} Amaranthus ^{FA}	
Asafoetida ^{C&C}	
Ashweed ^J	
Asphodel ^{C2}	
Barley ^{FA, J}	
Bearded darnel ^J	
Beech, ^{C2} Beech tree ^{FA,W, J}	
Beet ^{W, C2, J}	
Beet, silver ^J	
Beetroot ^J	
Belladonna ^{D&Ph,W, C2, J}	
Benzoin ^A	
Bifoil ^{FA}	
Birds-foot ^{FA}	
Bishop's weed ^J	
Bistort ^{C2}	
Bittersweet nightshade ^J	
Black elder ^J	
Black fruits ^A	
Black hellbore ^{FA}	
Black or dark berries ^A	
Black thorn ^{FA}	
Blackthorn ^J	
Blue bottle ^{FA}	
Bluebottle ^J	
Boneset ^{C2}	
Buck's horn plantain ^{FA}	
Buckthorn ^{C2}	
Buckthorn, alder	
Bullweed ^J	
Bur ^J	
Burdock ^J	

Cannabis ^W
Caraway ^J
Cassia ^{D&Ph}
Centaury ^J
Chickweed ^J
Christmas rose ^J
Civet ^{C&C}
Cockle weed ^J
Comfrey ^{FA, C2, J} , Confrey ^W
Common (great) mullein ^J
Common eryngo ^J
Corn ^{FA}
Corn poppy ^J
Corn, Indian ^J
Cornflower ^J
Cowbane ^J
Cumin ^{F, A}
Cypress ^{D&Ph, W, C1, C2, A}
Daffodil ^A
Dandelion ^{FA}
Datura ^{C2}
Deadly nightshade ^J
Digitalis ^J
Dodder ^{FA, C2}
Dragonwort ^A
Ebony ^{D&Ph}
Elder, black ^J
Elm ^{D&Ph, W, C2, J} , Elm tree ^{FA}
Elm, slippery ^W
Eryngo, common ^J
Eryngo, flatleaved
Euphorbia ^{C2}
Fenugreek ^J
Fern, male ^J
Fig tree ^A
Flatleaved eryngo ^J
Flax ^J
Fleawort ^{FA, J}
Florentine iris ^J
Flux weed ^{FA}
Foxglove ^J
Fumitory ^{FA, W, C2, J}
German iris ^J
Gladwin ^{FA}
Goatweed ^J
Goutwort ^{FA}
Great mullein ^J
Guaiac wood ^{D&Ph}
Hawkweed ^{FA, J}
Hawthorn ^J
Heart's ease ^{FA}

Hellbore ^{W, J} , Helebore ^A
Hellbore, white ^J
Hellebore ^{C2}
Hemlock ^{FA, W, C&C, C2, J}
Hemlock, water ^J
Hemp ^{C&C, C2, J}
Henbane ^{FA, W, C2, J}
Herb gerard ^J
Holly ^{FA, J}
Holly, sea ^J
Horsetail ^{FA, D&Ph, J}
Indian corn ^J
Iris, Florentine ^J
Iris, German ^J
Iris, pale ^J
Ivy ^{FA, W, C&C, C2, J}
Jew's ear ^J
Kava-kava ^{W, C2}
Knapweed ^{FA, J}
Knot weed ^{C2}
Knotgrass ^{FA}
Lady's slipper ^{C2}
Lignum vitae ^{D&Ph}
Lobelia ^{W, C2}
Love-lies-bleeding ^{D&Ph}
Maize ^J
Male fern ^J
Mandrake ^{A, J}
Mangel-wurzel ^J
Marijuana ^W
Masterwort, wild ^J
Medlar ^J
Medlar tree ^{FA}
Melancholy thistle ^{FA}
Mimosa ^{W, C1, C2}
Monkshood ^J
Morning glory ^{W, C2}
Mosses ^{FA}
Mountain pine ^{D&Ph}
Mullein, common ^J
Mullein, great ^J
Mullein ^{FA, D&Ph, C2}
Mulleing ^J
Myrrh ^{D&Ph, F, C1, C&C}
Nightshade ^{FA, D&Ph, C&C}
Nightshade, bittersweet ^J
Nightshade, deadly ^J
Oleander ^W
Olive ^W
Onion, kitchen onion ^J
Onion, sea ^J

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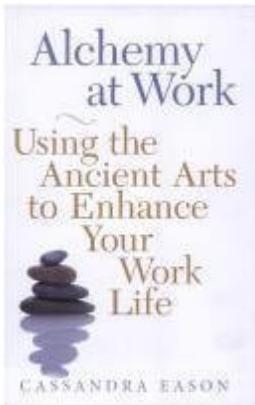
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Opium ^A
Pale iris ^J
Pansy ^{C2}
Pansy ^J
Patchouli ^{D&Ph, W, C1, K}
Periwinkle ^J
Pine ^{F, A}
Pine, Scotch ^J
Plantain ^J
Polypody of the oak ^{FA}
Polypody root ^J
Pomegranate ^{D&Ph}
Poplar ^{W, C2} , Poplar tree ^{FA}
Poplars, all kinds ^J
Poppy ^{D&Ph} , Opium poppy ^{D&Ph, J}
Poppy, corn ^J
Poppy, opium ^{D&Ph, J}
Quince ^{C2, J} , Quince tree ^{FA}
Red beet ^{FA}
Rose, Christmas ^J
Royal fern ^J
Rue ^A
Rye ^J
Sandalwood ^F
Saracen's consound ^{FA}
Scammony ^{C&C}
Sciatica-cress ^{FA}
Scotch pine ^J
Scullcap ^{W, C2}
Sea holly ^J
Sea onion ^J
Senna ^J
Service or sorb tree ^J
Service tree ^{FA}
Shepherd's purse ^{FA, J}
Silver beet ^J
Skunk cabbage ^{C2}
Slippery elm ^{W, C2}
Sloe ^J
Solomon's seal ^{FA, C2, J}
Spikenard ^{D&Ph}
Spleen-wort ^{FA} , Spleenwort ^J
Squill ^J
Stock beet ^J
Tamarind ^{D&Ph, W, C2, J}
Tamarisk ^{W, C2} , Tamarisk tree ^{FA}
Thorough wax ^{FA}
Trillium ^{D&Ph}
Tustan ^{FA}
Twayblade ^J
Violet ^{D&Ph}

Water hemlock ^J
Water-fern ^{FA}
White hellbore ^J
White plum ^J
Wild masterwort ^J
Willow herb ^{FA, J}
Winter green ^{FA, J}
Woad ^{FA}
Wolf's Bane ^{W, C2}
Yew ^{D&Ph, W, F, K, C&C, C2} , Yew tree ^{FA}
Yew ^{J, C2}

FEATURES

New Releases



Alchemy at Work

by Cassandra Eason

ISBN 1-58091-158-7. Crossing Press. 330 page. Qpbk. \$14.95

<< To order this book online at a discount, click on bookcover.

Alchemy at Work: Using the Ancient Arts to Enhance Your Work Life is a guide to using the ancient art of alchemy as a means of achieving career satisfaction and prosperity. The book is from a renowned British author and psychic, and therein is the chief clue to its contents. This book contains various forms of divination in

general outlines (the author has also written The Complete Guide to Divination), several forms of psychic protection, as well as lists of crystals, basic universal meanings of symbols, gems, oils, incense and smudge sticks, as well as color meanings. All of this indicates that the real focus of this work is on using one's innate, untapped abilities to expand your capabilities - which is a kind of alchemy all of us have access to. Go to [Selections From This Book](#) to see the Table of Contents and selected chapters.

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From the Fire by [Dennis William Hauck](#)

I have accepted an offer to share the master of ceremonies position at the upcoming International Alchemy Conference along with Austrian chemist Hans Schimmer. Together we promise to keep things organized (as far as a group of alchemists can be organized). For complete information, go to www.AlchemyConference.com. Here is the current list of presenters (click on name for complete bio and links to lecturer's websites):

- [Robert Allen Bartlett](#) - Practicing alchemist, author, chief chemist of Albertus' Paracelsus Research Institute. New book is Real Alchemy.
- [Paul Bartscher](#) and [Micah Nilsson](#) - Practicing alchemists and plant spagyricists.
- [Dr. Thom Cavalli](#) - Jungian psychologist, writer, artist and teacher. Member of Alchemical Guild

and the Hermetic Society. Author of [Alchemical Psychology: Old Recipes for Living in the New World](#).

- [Daniel Coaten](#) - Practicing alchemist, medical herbalist, clinical aromatherapist, and lecturer who has a passion for herbal extraction research and botanical alchemy.
- [Dr. Bruce Fisher](#) - Hermeticist, spiritual alchemist, and author of over 20 books on alchemy.
- [John Michael Greer](#) - Hermetic scholar and author of over a dozen books on the Western esoteric tradition.
- [Gudni Gudnason](#) - Spiritual alchemist who studied with the Hermetic Order of the Golden Dawn in England and other mystery schools. Teaches at spiritual centers around the world, including Tibet, India, Japan, Europe, and the United States.
- [Dr. Stanton Marlan](#) - Author of [The Black Sun: Alchemy and the Art of Darkness](#) and other works on alchemy, as well as editor of [Salt and the Alchemical Soul](#) and [Fire in the Stone](#). Jungian psychoanalyst and alchemy researcher.
- [Jeff McBride](#) – Practicing Hermeticist and world renowned performance Magician.
- [Dr. Werner Nawrocki](#) - Medical doctor and alchemist from Frankfurt, Germany. Initiated into alchemy by Frater Albertus in 1979. Author of [Transformation: Secret of the World](#).
- [Paul Rendak](#) - Practicing alchemist and spagyricist. Former student of Frater Albertus.
- [Duane Saari](#) - Hermetic researcher and editor of the *Alchemy Journal*.
- [Nicki Scully](#) - Alchemical healer and explorer of Egyptian and shamanic alchemy. Author of [Alchemical Healing](#).
- [Gary Stadler](#) - Alchemical lab equipment developer. Artist.
- [Tamara Stadler](#) - Homeopathic alchemist and Hermetic musician.
- [Mark Stavish](#) - Practicing alchemist and author. [Path of Alchemy: Energetic Healing and Natural Magic](#).
- [Raoul Tollmann](#) - Austrian alchemist and homeopathic spagyricist known for his rejuvenating gem elixir formulations.
- [Timothy Wilkerson](#) is a former student of Frater Albertus who attended Paracelsus College in Salt Lake City and graduated Prima in 1984.

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Announcements

- The **Alchemy Forum** has been moved to a more secure site at www.AlchemyCode.com/Alchemy_Forum . The discussion board has sections for students in the Alchemy Home Study Program, the International Alchemy Guild, and other topics of interest to beginning and advanced practitioners. Former members are invited to return to this forum, which is going into its fifth year of operation.
- **Writers Wanted!** The Alchemy Journal is always looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to our editor Duane Saari at alchemyeditor@yahoo.com.

Send your announcements to the [Alchemy Journal](#).

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Lectures & Conferences

October 5-7, 2007. International Alchemy Conference in Las Vegas, Nevada.

The International Alchemy Guild (IAG) is currently organizing what looks to be the largest gathering of alchemists and alchemical practitioners in 500 years. The goal is to represent all aspects of alchemy, including the practical and spiritual paths, East and West, and modern perspectives such as transpersonal psychology. The event is scheduled to take place over the Columbus Day weekend, October 5-7, 2007, in Las Vegas. Complete information can be found at www.AlchemyConference.com.

For a complete listing of other current lectures and workshops on alchemical topics, please go to www.AlchemyConference.com/lectures.htm.

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EDITORIAL

From the Editor (by [Duane Saari](#))

For much of its history, alchemy has been a secret, a guarded and obscure way of interacting with the world. It is famous, as well as infamous, for its intentionally hidden writings, laboratory practices and the names of its most important practitioners.

There are reasons. Originally, it was considered knowledge suitable only for an elite ruling or priest class. For a time, this powerful and “dangerous in the hands of the uninitiated” knowledge was shared with only initiates fully committed to its use for the greater good. Later, the Roman Catholic Church included it among the practices of the occult that lead unsuspecting souls to hell rather than heaven and persecuted its practitioners and teachers. Then, many alchemists were used by kings, rulers and the politically powerful for their personal ambitions. Eventually, this secret knowledge was driven almost completely into the dark, underground, unexplored side of developing societies and lost to most of us.

However, over the last several hundred years, individual alchemists, working alone with the preserved information and practices have kept this inheritance alive in their writings and laboratories across the globe. Alchemy is an understanding of the Light and, therefore, cannot be completely hidden away. It seeps out of the dark in myriad ways through the work of individual alchemists such as Isaac Newton or in some of the miracles of modern medicine. Its message is also being tapped by poets, songwriters and performers.

Examples of how alchemy permeates our culture are all around us. [The Secret](#), a book and DVD published in 2006, is now a world wide phenomenon. According to its creators, the Emerald Tablet is the first statement of the Law of Attraction on which [The Secret](#) is based. Recently, I was approached by an individual who is planning a documentary on the relationship between [The Secret](#) and the Emerald Tablet.

Just last week, I took the time to review an excerpt from Al Gore’s new book: [The Assault on Reason](#) at www.Time.com and came across his use of the word alchemy. Gore was referred to Marshall McLuhan’s description of TV as a cool medium compared to the hot medium of print. Gore says it was hard for him “...to understand when I read it 40 years ago, because the source of “heat” in his metaphor is the mental work required in the alchemy of reading.” This is a very appropriate and revealing use of the term alchemy, not just a convenient use of the word. Fundamental to the work of alchemy is the use of heat; in some instances it comes from the worldly fire that can burn and in others the Fire of True Imagination – “the fire that does not burn.”

Last year, two conferences devoted to alchemy and its teachings were held. One, sponsored by the New York Open Center and co-sponsored by the Alchemy Museum in Kutna Hora and the Lumen Foundation,

For much of its history, alchemy has been a secret, a guarded and obscure way of interacting with the world. It is famous, as well as infamous, for its intentionally hidden writings, laboratory practices and the names of its most important practitioners.

was held in Prague. It focused on the western esoteric tradition. The other was held in Philadelphia and sponsored by the Chemical Heritage Foundation. Many of the presenters at this conference spoke about the history of alchemy and its relationship to science.

Another alchemy conference will be held in Las Vegas this year on October 6 and 7. This one is sponsored by the International Alchemy Guild. It is attracting a world wide, eclectic group of individuals using alchemy in many different ways. One of the articles in this issue of the Journal is by Dennis Hauck who is central to the conference's conception and development. Dennis writes about the purpose of the gathering and his vision for its impact.

We are surrounded by the influence of alchemy: its use in our public discourse, the expression of our deepest feelings in poetry such as that of Paul Hardacre's in this issue, global conferences dedicated to it and the world wide response to the publication of *The Secret*.

Lying at the core of the Great Work is the use of light, whether from the fire of calcination or our imagination. Alchemy cannot stay hidden. I believe it is time to bring alchemy out of the dark and reveal its treasures.

Let me know if you agree or you don't. Email me at: alchemyeditor@yahoo.com .

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

Subscriptions and Archives

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) www.AlchemyLab.com
- **Alchemergy** (Modern Alchemy) www.Alchemergy.com
- **Alchemy Code** (Alchemy Forums & Chat) www.AlchemyCode.com
- **Alchemy Guild** (Membership Organization) www.AlchemyGuild.org
- **Alchemy Guild Webring** (Networking) www.AlchemyGuild.org/webring.htm
- **Alchemy Conference** (IAG Conference) www.AlchemyConference.com
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) www.Crucible.org
- **Flamel College** (Alchemy and Hermetic Courses) www.FlamelCollege.org



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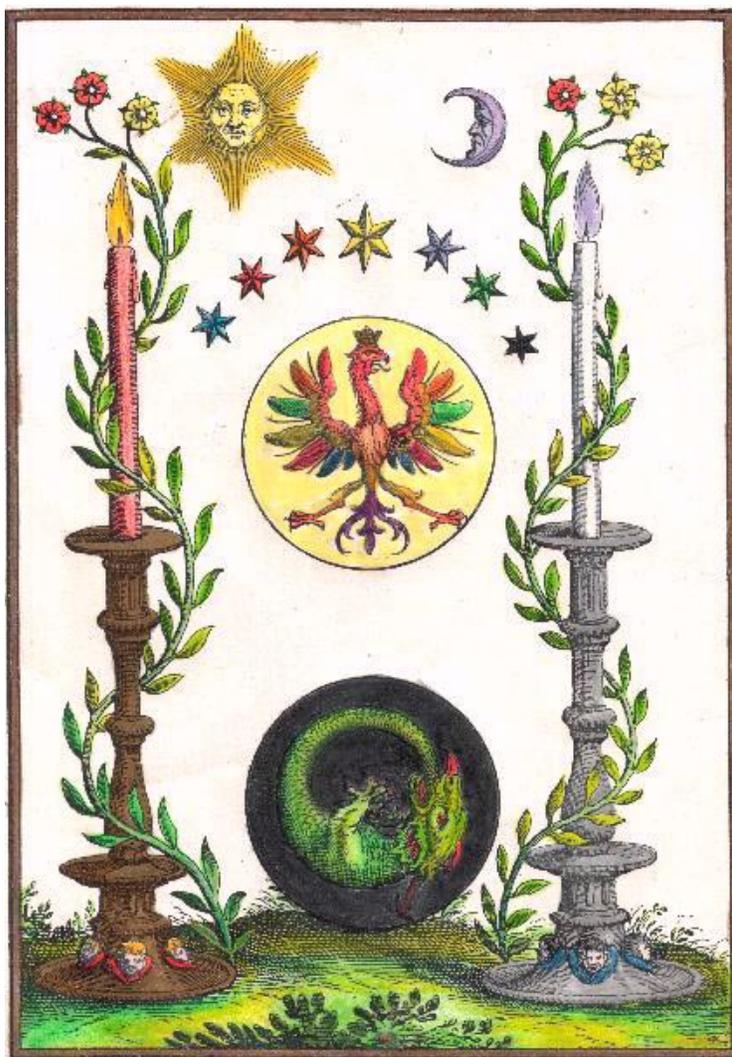
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Universal Fire Circle Alchemy

By [Jeff Magnus McBride](#) and [Abigail Spinner McBride](#), assisted by Nikki Christian

"Alchemy is the gentle acceleration of growth through the use of the fire of nature." - *Paracelsus*

Since the dawn of time, human beings have gathered around the fire to make music, to dance, and to weave magic in the firelight. Alchemy is a paradigm of transformation, using the "fire of nature" to accelerate growth and change on interior levels. The Alchemical Fire Circle, grounded in this paradigm, is an evolving ritual form that has been in a state of refinement for the past sixteen years. Fire Circle Alchemy's fundamental components are comprised of voice, music, movement, and service, which correspond to the magical elements of air, fire, water and earth, respectively. The rationale for these correspondences proceeds in a fairly logical fashion. Hence, voice corresponds with air for the reason that breath is

essential to the production of human sound; similarly, music corresponds with fire, as it is the music that supplies the circle with its energy. Movement's correspondence with water is an external reflection of the constant motion of the fluids held within; and service corresponds with earth, given that service is the ever-present foundation upon which all of the other work rests.

Fire Circle Alchemy rituals include:

1) A Beginning: this is a time when the entire group of celebrants unites in a collaborative effort to ensure the mindful creation of the ritual/alchemy container in which the ensuing magical Work will soon transpire. Most often, this is a task with multiple layers, accomplished in part by asking community members to create "Prayer Flags," strips of fabric which they have the opportunity to adorn with their intentions or invocations in whichever way they find most appropriate (e.g. language, symbols, etc.). These prayer flags are then tied onto a cord that has been affixed to long torches secured to stakes, encircling the ritual area, and thereby forming the boundary of the vessel.

Since the dawn of time, human beings have gathered around the fire to make music, to dance, and to weave magic in the firelight.

2) A Middle: this period is defined by an amalgam of multi-faceted symbiotic relationships, in the midst of which there is a collective awareness of the planetary influences on the actions and reactions of the people in the circle—a veritable embodiment of the alchemical metals in solution.

3) An Ending: as the solar disk begins to rise, there is a concomitant raising of the energetic vibration of the group, followed by an interlude of stillness, an intimate pause for reflection, internal and external, juxtaposed with reverence. It is in this space of conscious, group connection that the sun's ascendance is celebrated, a cosmological mirroring of the Gold that has been created during the ritual process, and a symbolic ending of the ceremony.

Fire Circle Alchemy is a ritual of transformation derived from a mystical tradition. Availing ourselves of imagery and processes cognate to those pioneered in early alchemy laboratories, we embark upon a mythic journey of re-creation, an adoption of the alchemist's Great Work, or Magnum Opus: the Quest for the Philosopher's Stone.

The Quest is a pilgrimage from the *prima materia* to the *quintessence*—to that which transforms all it touches to gold. When we realize that we ourselves are the *prima materia*, or primal matter, we can willfully endeavor to proceed through the stages of refinement that empower to become living, breathing forms of the Philosopher's Stone - vessels of Divinity, with the re-collected capacity to transmute all that we touch to gold. Alchemy is a formula for the spiritualization of matter, effecting all of our actions and interactions to exist as spiritual acts. We consider each of the operations involved in bringing forth this ritual to be a meditation, essentially imbued with the potential to deliver countless spiritual lessons. There are no mundane undertakings. Every stone that is set in the fire circle, and every torch that is filled and placed, can be approached with sincere mindfulness.

Fire Circle Alchemy is a ritual composition conducted with fluidity copious enough to embrace, encourage, and inspire spontaneous expression, and as such it is also an unbounded and eternal experiment, one in which mutual creation is delivered from the celebration and discovery of each other. Emerging from this venture is a ceremonial union of opposites, a *mélange* of formal structure, artful improvisation, and inspired spiritual offerings. Although the lineage of the Alchemical Fire Circle can be traced back to pagan gatherings, it has evolved beyond the conventions of its origin, for it is an approach that welcomes all modes of life-affirming spirituality.

In order to maximize the elegant flow of the experiment, there are a number of fundamental details that must be addressed, starting with set-up of the ritual container and gathering of materials. If the ensuing magic is slated to take place outdoors, this Work is comprised of gathering wood for the fire, assembling and positioning benches for the musicians, ensconcing tiki torches for illumination, supplying water bottles to facilitate hydration, preparing a food area for sustenance, constructing a welcome portal or gate to encourage conscious entry to the vessel, and organizing a rattle altar, upon which shakers and other small percussion toys are made available to all celebrants for use throughout the duration of the rite. If you are indoors, it can be as simple as clearing the middle of the room, turning off the phones, lighting a few candles in the center, and cleansing the area with incense or sage.

The ceremony begins with connection, by way of the physical linking of hands, the emotional meeting of eyes, the mental contact of naming, and, periodically, by the spiritual correspondence of invocation through expression of ritual intentions. This initial interlacing of essence is attentively followed by a circle casting (See [Note #1](#))

Our magic circle, or alchemical vessel, if you will, is formulated from a conglomeration of hands, hearts, minds and spirits, interwoven through music, chant, spoken word, and movement. There is no pre-scribed liturgy or pre-rehearsed form. By re-solving ourselves to dis-covering each other within the mystery of sustained, mindful engagement, and by consciously choosing to cross the threshold into the collaborative process of introducing, inventing, spinning and galvanizing spontaneously emerging themes, celebrants are empowered to witness and nurture each other's creativity, beauty, process and art, thus becoming a harmony of communal inspiration, as we dance through the alchemical stages from darkness into light.

Every Alchemical Fire Circle is unique and inimitable. To be clear, because the process unfolds extemporaneously, it is never exactly the same, although there are apparent similarities in the pattern. For

Alchemy is a paradigm of transformation, using the "fire of nature" to accelerate growth and change on interior levels. The Alchemical Fire Circle, grounded in this paradigm, is an evolving ritual form that has been in a state of refinement for the past sixteen years.

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instance, a fire-lighting ceremony of some nature invariably occurs, along with an opening ritual that consistently stimulates and fuels a thematically aligned chant... for example, on an evening when grandmothers have been called upon to light the fire, the group might be motivated to sing "There is an old woman who weaves the night sky, watch her spinning wheel, watch her fingers fly. She weaves within us, beginning to end, our grandmother, our sister, our friend. She changes everything she touches and everything she touches changes..." (See [Note #2](#)) These words could then conceivably evolve into music and movement that echoes their sentiments, gradually becoming motion that intimates spinning, thus sparking someone else to offer a spoken word piece about web-weaving, and, in turn, awakening a new voice to call out: "Weavers, weavers, we are weaving the web of life...", (see [Note #3](#)) another chant which will, in all probability, ripen into a related but divergent theme.... and on the circle turns, all the way to illumination. When we consciously observe and attend to what is actually happening in the circle, finding our inspiration and improvisational directions from each other while staying mindfully engaged in the process, we deepen into discovery of ourselves, our relationships and our community.

We arrive at a juncture of metaphorical and literal portent in our quest when the golden rays from above converge with our golden hearts below. The advent of the sun is frequently celebrated by a period of sustained silence and tranquility, a time set aside for group meditation on the very essence of the life-sustaining orb. Upon consummation of this tacit operation, we customarily conclude with solar adorations and prayers of thanksgiving (See [Note #4](#)), after which there is a unique opportunity to reconnect as an altared group, hand to hand and heart to heart. In this expanse of intimacy, heartfelt offerings and requests are often decanted... and then the circle is opened. The Alchemical Fire Circle process is commonly repeated for three successive nights, with each amplifying and forging upon the previous, and accordingly giving rise to a morning filled with progressively more gold. Following sunrise on the final morning of the opus, we share in a supreme release of all energies summoned and invoked in service to our working, at which point the process of dismantling the physical container of the Fire Circle and related installations (such as an Ancestors Altar or other distinctive shrines and temples envisioned and manifested by the community) is initiated and completed as a community project. People are encouraged to gather a small quantity of ashes from the ritual fire before their departure, to be used in personal magical efforts as an energy-rich touchstone, as well as a tangible reminder of the procession and recession of all things. Frequently, ashes are taken from one fire and used to seed other fires—a way of symbolically blending and connecting magical workings from around the globe.

The Alchemical Fire Circle Architecture and Orbits

One relatively universal way of understanding the composition of the Alchemical Fire Circle is by correlating the pathways of movement with the planetary orbits and their mythology. This model is an archetypal mirror of our solar system, and our dance is a recreation of the great cosmic dance of life.

The fire in the center of the vessel is representative of the Sun, the source of energy, heat, light, and transformation. The metal that corresponds with Sol is Gold -- Attainment. Wisdom. Self-realization. Often seen in perennial members of the community as they channel the energy of the circle, the Sun corresponds with our seventh chakra, the crown, and the foremost connection to Source.

It is common knowledge that numerous planets have moons. In our Fire Circle tradition, the Moon is associated with the Priest/ess current—nurturing, serving, assisting, and maintaining gravitational balance in any of the planetary orbits. The metal of the Moon is silver, and it corresponds with the sixth chakra, inner vision, intuition and dreaming.

The closest dance path circling the fire is the Mercury track. It is the fleet footed inner ring of movement. Dancers in this orbit are generally quite energized and active, like Quicksilver, the planet Mercury's metallic match. Mercury represents a gas that rises and falls, and in addition, is also the mediator and messenger, related to clear communication, the fifth chakra, and the throat.

The Venus track is an intermediate path. This is an orbit of relationship in motion, with self and others. It is not uncommon for people engaging in this ring of planetary dance to be in light trance, attuned to the sensuality of movement, song and rhythm. The metal of Venus is Copper, which is dynamic and volatile. In our paradigm, Venus relates to the fourth chakra and the energies of the heart.

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The Earth track, demarcated by corn-meal or flour, is a slow and deliberate moving orbit, for those in deep trance, doing rattle work, or personal grounding.

Defined by the interior ring of torches, the Mars track is a place to witness and consciously contribute to the creation of the transformational container. People regularly stand in this area with small rattles, providing sonic guardianship and energetic support for others who are active within the inner orbits. The metal of Mars is iron, and the energetic correspondence is one of warrior energy, martial and protective. Disciplined will and third chakra are connected to Mars.

Between the two torch rings is the Jupiter track, an area for interactions with others that are not suited to take place within the ever-moving circles of dance. In contrast to participating in idle chatter, people here can be seen feeding or watering each other, breathing together, hugging or rubbing shoulders. Not really a "social" zone, it is rather a place for conscious encounters of a stationary nature. The metal of Jupiter is Tin, which is a malleable metal, related to blending and balancing of energies as well as to the second chakra.

The ring of Saturn is delineated by the internal perimeter of the circle, including the prayer flags on the outer torch ring, the woodpile, and, occasionally, altars or shrines. The metal of Saturn is Lead, representing "heavy," intense energy; power that needs to be purified, first chakra, survival instinct, and fight-or-flight response all connect here.

On the exterior side of the fire circle perimeter is the "comet's trail," a path for walking meditation which allows those individuals seeking solitude to stay engaged and involved in the energy of the fire circle if it is their will.

By conscientious consideration of this majestic cosmic dance, we can awaken into greater and greater awareness of the diverse elements and archetypes interacting within the vessel, and ultimately within the universe.

Inner Alchemy at the Fire Circle

At the Fire Circle as in life, we each carry around our own quandaries and calamities, material which often nurtures impediments or "blocks" that perpetuate unsavory patterns of stagnation. These internal obstructions can be visualized as literal blocks of salt, a substance that is not only alchemically symbolic, but also long recognized. This being said, on a more cerebral level, salt can be linked to the preservation of memories, while on the affective plain it is appropriately associated with the preservation of feelings. These languished memories and feelings, whether we are conscious of them or not, become a platform for the emergence, reappearance, recurrence, and re-enactment of dramas with analogous mythopoetic foundations. Thus salt is in fact a metonymy for that which sustains us in futile and ineffective cognitive and behavioral processes.

Enveloped in the pervasive intensity of the alchemical vessel, immersed in the inter-activity of drum, dance, chant, and creative play, absorbed in the profundity of trance, blocks get stimulated and dislodged organically. When a particular threshold is attained, the sulfur, or energetic heat released by the Fire, together with the fervor of drumming and movement, triggers a symbolic liquefaction of the salt within. This natural element of the alchemical progression is embodied through perspiration and tears, a corporeal expression of the mental and spiritual liberation it signifies. The emotional overflowing and experience of soul-stirring sensation that accompanies this literal brimming over of the personal vessel has consistently been referred to as "popping," but we render a perceptual distinction by considering it more incisively, as a release, which leads to real ease. Real ease in life is what truly empowers our connections to Spirit, to ourselves, and to each other to flourish and thrive.

By accepting the challenge of navigating through these processes and committing to the ordeal, we are inherently provided with the blueprint for illumination in the truest sense.... not guru-sitting-on-a-pillow illuminated, but shedding-new-light-on-our-lives illuminated.

The Fire Circle is a microcosm for the macrocosm of our aggregate existence, and, therefore, any core issue or challenge we encounter in our daily life will ineluctably be activated and echoed within the vessel.

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As we encounter and sometimes collide with these issues, it is our ability to negotiate the situation inside the Circle, while remaining engaged in the process that affords us the prospect and probability of returning to a daily life where these matters no longer activate us. The magic we co-create in the sacred container, through sustained engagement, ripples out exponentially into the rest of our lives, for the highest good. The mightier our ability to remain engaged in the Fire Circle process, the richer and fuller our experience becomes, a truth that is mirrored in the greater mystery of life. Though it can be challenging to stay fully committed to the creative process from midnight, or earlier, until after sunrise, it is specifically this kind of initiatory, inventive ordeal, virtually unheard of in our culture, that furnishes us with the utmost opportunity for personal and collective growth.

Working with Prima Materia

When issues come up, friends often say, "What's the matter?" So, let us examine the "first matter," or *Prima Materia*, of alchemy, which is referred to interchangeably in alchemical texts and literature as darkness, chaos, excrement or lead. It is precisely this material, which many of us speciously dismiss as useless, insignificant, bothersome, and even infuriating, from whence the final golden product is derived. To transform lead into gold, or to spiritualize matter, alchemists, and likewise, we at the Fire, utilize the following formula: "Solve et Coagula," or "dissolve and recombine."

The initiation into the Great Work of Alchemy involves first the application of heat, and subsequently the addition of water to catalyze the dissolving, melting, and liquefying of the first matter. In his alchemical writings, Carl Jung characterized this period as "breaking down the boundaries of the ego, and allowing the chaotic material of the unconscious to pour forth where it can be inspected by consciousness." In this sense, the alchemical expression, "*Solve*," quite accurately describes the initial interactions with self and others that take place in the early hours of the Fire Circle—interactions that reflect the softening of personal and group boundaries, and the opening of hearts.

The second half of the alchemical idiom guiding the Fire Circle ritual is "*Coagula*," literally "coagulate," an expression that denotes a re-assimilation with self, others, and refined understanding. In terms of the alchemical process, this is the reunification that occurs after the purifying stage of distillation. In life, we can observe this corollary of the Work through our integration of the lessons and experiences we have had around the fire into our community relations and through our ability to further assimilate them into the orbit of our daily lives, in our much grander circle around the fire of the sun.

The Alchemical Process

During the course of an all-night fire, as well as a fire circle succession, time periods with distinct energetic signatures are clearly discernable; three comprehensive periods, along with their constituent components, are alchemically referenced as follows.

NIGREDO:

The Latin term for the first phase of the alchemical process is *Nigredo*, meaning "the blackening." In the laboratory, this is the phase where the "*Prima Materia*," or first matter, is placed into a container and burned to ash, then dissolved to produce a suspension. Within the fire circle, *Nigredo* is evidenced a vast expanse of chaotic, often frenetic activity—from the arrival and acclimation of celebrants to the excitement of the fire-lighting ceremony, to highly energized dancing. On a personal or transformational level, this is a time when we "burn away and dissolve" whatever stands between us and the Divine. The three stages of alchemy encompassed by the Nigredo phase are:

1. **Calcination** (*root chakra, Saturn, survival*): *The issue or issues within the physical container are brought up and heated by the Fire of chanting, drumming, dancing, and other creative expression.*

2. **Dissolution** (*sacral chakra, Jupiter, blending*): *The issues are dissolved in the sea of personal and collective emotion. Through sweat and tears, salt is released from the physical body, as blocks begin to dissolve.*

3. **Separation** (*solar plexus chakra, Mars, choosing*): *In the alchemist's laboratory, this is the stage*

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when the solution is broken up into its separate components. At the Fire Circle, people begin to sacrifice whatever Lead they've been carrying into the Fire to be transformed. A choice is made to separate or release from the "issue," (energetic discharge, more tears, or intense physical movement), and in so doing separate from the things which isolate our individual egos from others and Self. At this moment, there is a transition.

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ALBEDO:

The *Albedo* phase, which in more orthodox alchemy relates to the whitening process, is a time when the matter in the flask is softening and beginning to purify. Translated to the vernacular of the fire circle, this phase corresponds to a palpable lightening of the energy; perhaps the drumming grows quieter, or the songs and chants move to a place of more richness and depth, or the dancing becomes more lyrical. Coincidentally, this is often the time when the sky begins to grow light. The above and the below are united in the heart, resulting in a vibration of increased purity and strength. The three stages of the alchemical process that comprise the Albedo phase are:

4. Conjunction (*heart chakra/Venus, joining together through love*): *The shift to Albedo, the white, soft stage of the Work. This step represents the coming together of Self and ego, or the individual and the community. An important step; often it gives us a deeper understanding of our Higher Self in contrast to our ego. At the Fire Circle, deeper connections are forged between the person releasing and the other celebrants who witness, receive or catch the energy and assist gently through the process.*

5. Fermentation (*throat chakra/Mercury, speaking*): *In Alchemy, fermentation is the process of refining, skimming the crud that rises to the surface, to find a purer solution. We have had the experience of burning, dissolving, separating, and joining together. Now, we are speaking our truth and separating the subtle from the gross as we continue to refine.*

6. Distillation (*third eye chakra, Moon, introspective visioning*): *At this stage of the Work, we have a pure, refined "solution." We gain insight and understanding by "processing" our issues through the alchemical laboratory that is our body. By contemplating the past, while being engaged in the present, we can now make informed choices about how to move and interact at the Fire, and out in the world in the future.*

RUBEDO:

The culminating phase of the alchemical process is called "*Rubedo*," meaning "the reddening," an expression which, within the confines of a conventional laboratory, indicates the material's conversion to a red tint, and presages its transformation to gold. In the tradition of Fire Circle Alchemy this can be equated with the sunrise itself. Of this mystery, few words can be said. The stage that corresponds with the rubedo is:

7. Coagulation (*crown chakra, Sun, illuminating*): *This begins the phase of Rubedo, the period in which our spiritual gold is realized. This is the stage of consciously connecting with Spirit, releasing the light within matter, and releasing the boundaries between inner and outer experience. We bring our fresh insights and knowledge into the world, moment by moment, remaining in the flow. We connect with our highest selves, connect with Divinity, and with the Earth. Also at this stage, we experience an accelerated rate of synchronicities.*

(For a more elaborate description of the phases and stages of the alchemical process, consult [The Emerald Tablet](#), by D.W. Hauck)

At this point in the alchemical work, we re-enter the fire of community, with our hearts connected, and our minds set free. As we continue the practice in the circle of life, new issues (will) inevitably arise within us, and the refining process begins again.

Both the physical laboratory of the alchemist and the virtual laboratory of the fire circle are very much like the laboratory of the body. Each is in a perpetual state of evolution: processing blocks, pushing boundaries, and, as the Hermetica states, "separating the subtle from the gross, gently and with great

ingenuity."

Fire Circle Alchemy is not inevitably bound by temporal or spatial constraints. This is to say that an Alchemical Fire Circle ritual is by no means obliged to persist until dawn, nor is it requisite that it manifest outdoors. A group of three or more friends gathered together with common intent can converge upon this application for a period of a few hours to generate a genuinely magical experience. In contrast, this ritual format has also proven exceedingly effective for groups of several hundred, drumming, singing and dancing all night long, until sunrise and beyond. We encourage you to experiment, for you are the alchemists!

Note #1

Circle Casting by Abbi Spinner McBride

Behold there is magic all around us (repeat x3)
Awaken, rejoice and sing! (chorus repeated after each verse:)

I am the Air around you
I am the breath of life within you
I am the wind blowing through you
I am all that I am
I am the Fire around you
I am the spark of life within you
I am the flame burning through you
I am all that I am
I am the Water around you
I am the pulse of life within you
I am the ocean flowing through you
I am all that I am
I am the Earth around you
I am the heartbeat within you
I am the ground below you
I am all that I am
I am Spirit around you
I am divinity within you
I am the light shining through you
I am all that I am

Note #2

From the songs Changing Woman, by Adele Getty, and She Changes Everything She Touches, by Starhawk,

Note #3

"Weavers" chant, written by Deirdre Pulgram Arthen

Note #4

Solar Adoration, by Katlyn Breene

The Sun rises
We lift our hands unto it
To be re-born, like the day

Golden rays pierce our hearts

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Like arrows of light,
dispelling illusion, releasing the night

Solar alchemy, filling each cell of our bodies
transforming, transmuting
Lead into purest Gold

As above, so below,
the Sun sees itself in the Fire
In each other,
we see God.

For more information on Fire Circle Alchemy, go to: <http://www.vegasvortex.com> or <http://www.vegasvortex.com/magicfirecircle/homepage.htm>

JEFF "MAGNUS" McBRIDE has been voted Magician of the Year by Hollywood's Magic Castle. He is a performance magician, alchemist and educator in ritual theater, known around the world for his extensive magical work with masks. Jeff has been seen on many TV specials, including: ABC's *Champions of Magic*, NBC's *Worlds Greatest Magic* and PBS's *The Art of Magic* and is featured in the newly released television documentary [A Magickal Life: Jeff McBride](#). He has also been seen on the Discovery Channel's *Mysteries of Magic*, where Jeff served as a consultant on shamanism and ritual magic. Jeff is also a founder of *The Mystery School of Magic*, the *McBride Magical Arts Center*, and the *Vegas Vortex*. He has been facilitating *Fire Circles* at festivals throughout the world for over a decade. "Magic is about transformation," Jeff says. "It reminds us that everything changes – including ourselves."

ABBI SPINNER McBRIDE is a renowned musician and teacher of alchemy, percussion, hand-drumming, dance and magic. She is a High Priestess of the Family of Fire, and a highly skilled firecircle facilitator. Her creative abilities in music, poetry, dance and choreography are much in demand at conferences across the country. For the past decade Abbi has worked with Jeff McBride, traveling through the United States, Europe, Asia, Indonesia, Africa, and South America as a dynamic part of his performance as live music director and lead assistant. Currently she is a vocalist and co-writer with Zingai, a top selling world fusion group operating out of Las Vegas. She also has released two CDs of original music, *Songs from the Center*, and *Enter the Center*, and will have her new CD, *Fire of Creation* available soon! For more information, visit www.McbrideMagic.com.



Planetary Hours: Astrological Timing of Spells, Magical Operations and Rituals

By [Bob Makransky](#)

The most important method which we are employing here is known as the Planetary Hours, which has historically been the main astrological technique used in magical operations such as charging talismans;

The most important method which we are employing here is known as the Planetary Hours, which has historically been the main astrological technique used in magical operations such as charging

and also is the main astrological technique recommended by the spiritual guardians of astrological knowledge for electing propitious times to act or not act. It is based upon an ancient Chaldean system of astrology which supposedly antedates even the zodiac of signs. In using the Planetary Hours we are tuning into the ancient astrologer-magicians of Babylonia and the spirits who guided them. In alchemical work one employs a Planetary Hour whose symbolism is consonant with the metals or plants being used.

Let's look at the procedure step-by-step:

1) CHOOSING A PROPITIOUS DAY: First identify what it is you are visualizing with the relevant planet (see Table of Planetary Rulerships below). For example, if what you want is money, then you must look to the planet Jupiter. In an astrological ephemeris (most monthly astrology magazines include current ephemerides) scan ahead for a day when there is a good transiting aspect to Jupiter, and note the time when this aspect is exact. Don't forget to convert the time given in the ephemeris to clock time for your locality, taking Daylight Saving Time into account (if it's in effect). Or, you can check out upcoming transits which relate to what you are visualizing in my free monthly ezine *Magical Almanac* (subscribe from <http://www.dearbrutus.com>).

Optimally, the other planet involved in the aspect should also be relevant to what you want: if you want a steady income and a sense of security, then try to find a good aspect between Jupiter and Saturn (permanence); if what you want is money so you can afford some luxuries and enjoyment, then try to find a good aspect between Jupiter and Venus; if you want money so you can get ahead in life, then try to find an aspect between Jupiter and the sun. Most of the time, unless you're willing to wait for some months, you will be circumscribed in what choices are available, so in a pinch you can always go with aspects to the moon, which forms every possible aspect with every planet every month. Only favorable aspects should be used (conjunctions, sextiles, and trines); ignore unfavorable and minor aspects, and parallels of declination.

2) CHOOSING A PROPITIOUS HOUR: Once you have located a propitious day, scan the Tables of Planetary Hours for your latitude, and locate an hour ruled by the planet in question (Jupiter in our example). If you're not paying attention to the transits, then just choose a Jupiter hour which is convenient for you. Otherwise, if the transiting aspect does not involve the moon then you can use any of the Jupiter hours which fall within twenty-four hours before the exact time of the aspect; and if the transiting aspect does involve the moon then you must use that one Jupiter hour which falls just before the exact time of the transit. If the aspect becomes exact during a Jupiter hour, then use the space in time between the beginning of the Jupiter hour and the exact time of the transit.

To obtain a weekly table of Planetary Hours for your location, go to www.dearbrutus.com => Makransky Miscellany => Astrology Articles => Planetary Hours and download the free Excel worksheet. Because this worksheet contains macros you may have to lower your security option in Excel, and when it asks if you want to enable the macros click "Enable macros." [Click here for a copy of the Excel Planetary Hours Calculator](#) included with this article.

3) CHOOSING A PROPITIOUS MOMENT: You can just go with the transiting aspect and planetary hour, but if you like doing calculations you can refine the technique further by using a table of houses to see whether a natal or transiting planet (preferably the one which rules whatever it is you are praying for) crosses any of the four angles during the planetary hour in question. However, this isn't all that important, so if you don't know how to do these calculations, don't worry about it.

Now that you have found a propitious time to visualize, you must consider the form that your visualization will take. Write down ahead of time exactly what you want, so that you don't forget anything when the time comes. However, it's best not to be too specific in what you're asking for, such as to win the lottery, or to have such-and-such a person fall in love with you. It's best just to ask for wealth, or love from some unnamed person. Let the Spirit handle the details – it knows what it's doing.

If you have an accustomed mode of prayer or visualization, then just do what you usually do. If not, then you can adapt this formula to suit your own taste and needs: "Spirit – please bring me (whatever you are asking for), and please bring it to me *really soon!* Thank you!" It's important that you say "really soon", or else any contradictory subconscious agendas you may have will use this loophole to defeat the prayer. It's also important to say "thank you" at the end, as a reminder that the Spirit doesn't owe you (or anybody)

talismans; and also is the main astrological technique recommended by the spiritual guardians of astrological knowledge for electing propitious times to act or not act.

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anything. After all, the Spirit has given us life; after that anything else is gravy.

When the time draws near, prepare a little altar with something that symbolizes the Spirit above it (this can be a picture of Jesus if you're a Christian, or just a cut-out picture of an eye, or whatever symbolizes the Spirit for you). Put a stick of sweet-smelling incense on the altar, and a candle whose color symbolizes what you're asking for (green for money, pink for love, white for health or spiritual illumination, etc.). Also put on the altar objects which symbolize what you want (money if you want money; cut-out pictures of lovers if you want love; pictures of healthy, active people if you want health, etc.).

Just prior to the chosen time light the incense; and then, at the precise moment chosen for the visualization, light the candle. Then recite what you've written down. It's okay to read it, but you should do this with *feeling* – true longing for whatever it is that you want. Picture in your mind's eye your prayer coming true, and let yourself feel all the joy you would feel if your desire came true. Don't worry about whether you are doing it right; if you're doing it in good faith with true longing, then you're doing it right.

If you don't feel comfortable with all the ritual, you can dispense with it. The ritual is just for your own sake, to lend a sense of importance and ceremony to the occasion – not to impress the Spirit. The only things of importance are to feel true longing, at a propitious time.

When you finish, leave the area and let the incense and candle burn down, and then dismantle the altar and dispose of what's left of the candle and incense by burying them. Once a visualization has been launched there's no need to repeat it unless you feel your own resolve weakening and want to strengthen it.

Sometimes astrologically guided visualization works so fast that the results are startling. At other times, when there are powerful contradictory subconscious agendas in place, it takes a while to come true; but nonetheless you ought to be able to feel your visualization working right away in the sense of feeling your inner obstructions dissolving and your inner attitude changing. Be assured that visualization carried out in good faith *always* works, so don't waste it on anything frivolous, since then you're committed to it. Be sure you really want what you're visualizing. Good luck!

Table of Planetary Rulerships

Note that the planetary hours can be used to find propitious times for commencing all sorts of activities, not just visualizations; therefore the general uses of each planet are listed.

Sun Hours: General success and recognition; spiritual illumination; decisiveness, vitality; activities requiring courage or a mood of self-certainty – making big decisions, scheduling meetings for reaching decisions, giving speeches, launching new projects; seeking favors from father, husband, boss, authorities.

Venus Hours: Love; friendship; artistic and social success; enjoyable, sociable and aesthetic activities such as parties, social gatherings, recitals / exhibitions, weddings, visits, dating and seeking romance; planting ornamentals; buying gifts, clothing, luxuries; beauty treatments; seeking favors from women.

Mercury Hours: Success in studies / communications; children; making a good impression; routine activities and activities needing clear communications; teaching / learning; important business letters / phone calls; meetings to develop or communicate ideas; buying / selling; routine shopping, errands, travel; job applications / interviews; seeking favors from neighbors, co-workers.

Moon Hours: Health; home (buying home, moving); journeys / vacationing (time of leaving home or takeoff); activities remote in time or space – meditation, making reservations, finding lost objects or people; planting food crops; hiring employees; seeking favors from mother, wife, employees.

Saturn Hours: Discipline and patience; giving up bad habits; overcoming obstacles; success with difficult tasks or difficult people; projects of long duration – breaking ground, laying foundations; planting perennials; treating chronic illness; making repairs; seeking favors from older people (not relatives) or difficult people.

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Jupiter Hours: Wisdom, optimism; money (borrowing / lending/ investing / earning / winning); activities necessitating enthusiasm; buying lottery tickets; seeking advice / consultation; settling disputes; seeking favors from grandparents, aunts and uncles, advisors (doctors, lawyers, accountants, astrologers).

Mars Hours: Courage, adventure; enforcing your will; success with drastic action (lawsuits, conflicts, going to war, surgery); sports, exercises; risk-taking; making complaints; firing employees; seeking favors of husband or boyfriend.

Bob Makransky's articles are posted at www.dearbrutus.com. To subscribe to his free monthly ezine send an e-mail to: MagicalAlmanac-subscribe@yahoogroups.com.

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Four Poems from *liber xix:* *differentia liber*

By [Paul Hardacre](#)

Editor's Note: The last issue of the Alchemy Journal introduced readers to the work of Paul Hardacre through his poetry from this collection. His poems transmute some of the principles of alchemy into words of his art form. This issue includes four more.

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and of certain rivers

"Then she, seeing me gaze at her in wonder, and realising that my only delight was to feed upon her indescribable beauty, said, "Pilgrim, put those speculations aside, and follow me; if you wish to complete your voyage."

– The Nymph 'Royal Ordinary' to Giovanni Battista Nazari,
Three Dreams On the Transmutation of Metals

"The fruit which I have brought forth is the 'Sun.'"

– Isis

buried cross & flower skin she digs
the winds her styx a bushy love of
eyes the red dirt heart she sniffs for
sunset beauty coats of skin he fell
with mandrake soft & shaped a raven
none might hear a plate of hair her
meal of birds a swan & uptil night a

cock the year of iron veiled & salt the
central salt the wings a metal leaf his art
of starry robe a silent sun or snake behind
her head to rise she points to paths to stars
& wheaten breasts & helpless under foot
adores the cup the trickling spear or face &
in each curl the locks & into worlds a lion
rampant deer with lights he groans by line
& circle earth on spiny leaves & water filled
with burrs & burning enters it to die her shell-
like mouth a fruit with dolphin handles beaked an
ancient ship or gilded tongue inside her fluted niche

shadow apple south

"Perhaps this was meant to be
Such is the game of existence.
Take me home, mother
Night falls
I am tired."

– Ramprasad Sen

"As the past meets the future, it gets clearer,
that it all boils down to love."

– Badly Drawn Boy, *One Plus One Is One*

puts off shoes he must & in a box
a room her bells & flames / is black
like rain her skull-topped staff her eyes
of precious water ink & goats the river
makes with matted hair or moon he stole
the beast the ghost who followed magic
in her dream she came as swans the shade
of apples fell like endless pearls of sky all
red her palms & offered sweets she leaves
the house & tattooed rides a dog a newborn
corpse her earring (happy shadow) feeds
on what she kills or swallows ages sings a
cave of ice & drums & one last monster:
rest here eat here live here always (place
of swamps her face on banks no more than
stones her tongue a secret smeared in ash
or pox & rashes forest curd & lemon / trees
a key of life restored with fangs & blood-
shot eyes & unbound milk her lake of hair

hieros gamos

"Heaven above, Heaven below
Stars above, Stars below
All that is above, Also is below
Grasp this, And rejoice."

– Athanasius Kircher, *Prodromus coptus sive aegyptiacus*

"Cover your heads and throw the bones
of your mother behind you."

– Zeus to Deucalion and Pyrrha, after the flood

red earth taste of young or nascent gold
& death into the world the tree he cried

"Poetry has been
my gateway to
alchemy, as has
the death of my
solar and lunar
progenitors. It
hasn't been an
easy path, but I am
happy with what I
have seen and
learnt and felt
along the way, and
where my path
seems to be
heading in the
future. And why
not? As Waite put
it, 'The possession
of the spirit of
poetry is ... an
indispensable
condition of
achievement; it is
the agent of
transfiguration; it is
the philosophic
stone which
transmutes the
world and man.'"

- Paul Hardacre

the yellow river fruits & flowers in her
skirt & bones the rising source of sighs
against the night the cold star rays & ages
dark its rays are dark & formed of blood
she stored her maw-like womb she clawed
the sky & nothing to the east no moon or
poisoned milk & all was water wide & had
no shores or birds the fire is secret equal to
itself he bridges rain with fronds & creepers
dons the crawling lion in her hand a sun &
then her eyes she feeds the stone her hair or
hidden beauty in the caverns in the after-
darkness light a kind of metal earth she
quickness many-eyed & royal red to black-
ness sick with love the art of not-hot fire
a crest of fish fins occult dryness from the
edge the shape of egg whose shell was night

of the stars, and two

“If you recite the first spell, you will enchant the sky,
the earth, the world of the night, the mountains and
the waters. You will understand the language of all the
birds in the sky and all the reptiles in the earth . . . If
you read the second one, even though you may be
dead in the tomb, you will regain the form you had on
earth.”

– Nenerkephthah (dead, risen & disguised as a noble lord)
to Satin-Kharma (the son of Ramses II)

“I am the blue-lidded daughter of Sunset; I am the naked
brilliance of the voluptuous night-sky.”

– XCIII = 418 to DCLXVI, *The Book of the Law*

calls down birds down sky &
arched for love her back of sun
at night a drum of gifts of gemmed
azure she bends the earth to black
or she a moon & hunts a book of
skin with horns her lidded heart &
curls the inky mouth & waters scared
to wake as bornless lake of dirt or
love he walks he speaks is dead &
sleeps with dust her mandrake dance
a feather in the scale in painted wood
her bloody hips her hole is winged or
framed by war & girt with sword her
secret house of red her leavings soften
trees or hang as meat or birds the lovely
bones of stars her crown or coat of light
a charcoal skull salute or golden kiss a feast
for life & greater beasts her hands upon the
hiding air the hiding too deep too much air

"soi 3 modern poets" imprint. And he is a published poet. The nineteen nineteen-line poems of his latest work, *liber xix: differentia liber*, took one and a half years to complete and explore the mysteries, hermetic and alchemical cosmology, cabala and the 'green language', occult and devotional systems, the reconciliation of opposites, and death - both familial and mythological. With his long-time partner, artist and graphic designer Marissa Newell, he currently divides his time between Brisbane, Australia, and Chiang Mai, Thailand.

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FEATURES

New Releases

Another Instrument for the Alchemist's Laboratory:

A Review of the 2007 Edition of The Alchemy Bibliography

By Duane Saari



An alchemist's laboratory contains many tools, instruments and secret devices. Many of the alchemists' drawings give us some idea of what the physical space of an alchemist laboratory may have looked like centuries ago. Another instrument has recently become available. Alan Pritchard's "Alchemy: A Bibliography of English-Language Writings" is an indispensable addition to any laboratory.

Pritchard developed the first edition of the bibliography in 1980 as a university thesis. His passion for alchemy led him to expand it over the ensuing years as a personal project of passion into a resource of more than 11,370 entries. The second edition of the bibliography available now on CD from his site: <http://www.alchemy-bibliography.co.uk/bibliog.shtml>

is arguably the largest online resource for written works about alchemy in the English language. To give you some idea of its scope, the first two major bibliographies of alchemy and related subjects published in the 20th Century by Ferguson and Duveen contained about 1,500 and 2,000 entries respectively.

Among the entries in Pritchard's resource are works that you would expect in any alchemical bibliography: writings of Lull, Dee and Hermes. At the same time, this intriguing resource contains translations of French, German, Greek, Chinese and Islamic texts. Pritchard also included a large selection of books, artwork, poems and fiction from fields influenced by or related to alchemy such as Botticelli paintings and poems by Browning. Pritchard even included seven other bibliographies. The richness of material available to the reader makes his Bibliography an invaluable tool as well as a delightful source to leisurely explore for topics of interest and surprising treasures.

In addition to the individual entries, the second edition (Edition 2-01) CD of the Bibliography contains a wealth of information. An Introduction to the new edition presents Pritchard's view of alchemy and the reason for his interest in the subject which is both an intellectual and spiritual one. The Introduction to the first edition is also included and provides useful, interesting information including: Pritchard's view of the history and significance of alchemy, a description of the arrangement and layout of the Bibliography and an

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Appendix that lists the more than 150 sources used to locate and identify the entries. The Bibliography Notes is a chronological listing of the major steps in the development of the resource. Using the Bibliography is another item included on the CD and represents an invaluable aid to making the most use of the information it contains. Of particular interest are the two primary ways to search the Bibliography: using the Index to the Subject Classification – also on the CD – and the ability to use your browser “find” capability in the Bibliography itself.

Two challenges to using the Bibliography do face the first time user. One is that it was created and organized in a classification structure, much like the way your local library develops its card catalog or online listings. Pritchard used the Master Bibliographic and Textual Database Manager software to develop his Bibliography and while the usefulness of its organizing approach becomes dramatically evident, it does take the user some experimentation and practice to realize and get the maximum effectiveness from the listing of entries. This is also a bibliographic resource only and does not contain information on how to locate that necessary or favorite item you have been able to find by using it. To his credit, Pritchard states on his web site mentioned above that he will gladly respond to questions and comments from users sent to him at: Alan.Pritchard@gmail.com My test of his offer received an immediate and friendly response. Among his responses to a number of questions and requests, for example, he told me that the most direct way for users of the Bibliography to locate entries they have identified is to use WorldCat at: www.worldcat.org After searching for your favorite item, you can enter your location and get a list of libraries that have it in their collection.

After using the CD and putting it to the test of my idiosyncratic interests and needs, I quickly found Pritchard's Bibliography to be an invaluable tool in my desire to learn more about alchemy. Undeniably, it is an important resource in doing research into the Art and even to finding answers to specific questions. Beyond this however, it is very quickly evident that the Bibliography itself contains a view of the scope and influence of alchemy on many fields that impact our daily lives. Practicing alchemists as well as those interested in this Art will find this listing of source documents invaluable to furthering their work and interests.

Follow up articles on some of the specific entries and information in the Bibliography and how to use it efficiently and effectively are planned for future issues of the Alchemy Journal.

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From the Fire by [Dennis William Hauck](#)

We are just a month away from the International Alchemy Conference in Las Vegas. This event brings together nearly every tradition of alchemy and participants from twelve countries. There will be free door prizes and raffles, and attendees under 18 receive a free bag of alchemical goodies. There will even be an indoor Fire Dance as described so wonderfully in the lead article in this issue.

Duane Saari and I will both be there and look forward to meeting our fellow alchemists and students of alchemy. For complete information, go to www.AlchemyConference.com . Here is the current list of presenters (click on name for complete bio and links to lecturer's websites):

- [Robert Allen Bartlett](#) - Practicing alchemist, author, chief chemist of Albertus' Paracelsus Research Institute. New book is [Real Alchemy](#).
- [Paul Bartscher](#) and [Micah Nilsson](#) - Practicing alchemists and plant spagyricists.
- [Dr. Thom Cavalli](#) - Jungian psychologist, writer, artist and teacher. Member of Alchemical Guild and the Hermetic Society. Author of [Alchemical Psychology: Old Recipes for Living in the New World](#).
- [Daniel Coaten](#) - Practicing alchemist, medical herbalist, clinical aromatherapist, and lecturer who has a passion for herbal extraction research and botanical alchemy.
- [Dr. Bruce Fisher](#) - Hermeticist, spiritual alchemist, and author of over 20 books on alchemy.
- [John Michael Greer](#) - Hermetic scholar and author of over a dozen books on the Western esoteric

tradition.

- [Gudni Gudnason](#) - Spiritual alchemist who studied with the Hermetic Order of the Golden Dawn in England and other mystery schools. Teaches at spiritual centers around the world, including Tibet, India, Japan, Europe, and the United States.
- [Dr. Stanton Marlan](#) - Author of [The Black Sun: Alchemy and the Art of Darkness](#) and other works on alchemy, as well as editor of [Salt and the Alchemical Soul](#) and [Fire in the Stone](#). Jungian psychoanalyst and alchemy researcher.
- [Jeff McBride](#) – Practicing Hermeticist and world renowned performance Magician.
- [Dr. Werner Nawrocki](#) - Medical doctor and alchemist from Frankfurt, Germany. Initiated into alchemy by Frater Albertus in 1979. Author of [Transformation: Secret of the World](#).
- [Paul Rendak](#) - Practicing alchemist and spagyricist. Former student of Frater Albertus.
- [Nicki Scully](#) - Alchemical healer and explorer of Egyptian and shamanic alchemy. Author of [Alchemical Healing](#).
- [Gary Stadler](#) - Alchemical lab equipment developer. Artist.
- [Tamara Stadler](#) - Homeopathic alchemist and Hermetic musician.
- [Timothy Wilkerson](#) is a former student of Frater Albertus who attended Paracelsus College in Salt Lake City and graduated Prima in 1984.

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Announcements

- The **Alchemy Forum** has been moved to a more secure site at www.AlchemyCode.com/Alchemy_Forum . The discussion board has sections for students in the Alchemy Home Study Program, the International Alchemy Guild, and other topics of interest to beginning and advanced practitioners. Former members are invited to return to this forum, which is going into its fifth year of operation.
- **Writers Wanted!** The Alchemy Journal is always looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to our editor Duane Saari at alchemyeditor@yahoo.com.

Send your announcements to the [Alchemy Journal](#).

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Lectures & Conferences

October 5-7, 2007. International Alchemy Conference in Las Vegas, Nevada.

The International Alchemy Guild (IAG) is currently organizing what looks to be the largest gathering of alchemists and alchemical practitioners in 500 years. The goal is to represent all aspects of alchemy, including the practical and spiritual paths, East and West, and modern perspectives such as transpersonal psychology. The event is scheduled to take place over the Columbus Day weekend, October 5-7, 2007, in Las Vegas. Complete information can be found at www.AlchemyConference.com .

For a complete listing of other current lectures and workshops on alchemical topics, please go to www.AlchemyConference.com/lectures.htm .

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EDITORIAL

From the Editor (by [Duane Saari](#))

As each quarterly issue of the Journal takes shape, it helps to keep the bigger picture in front of me. Using images and metaphors makes the direction of the Journal, which has a life - and therefore - an urge of its own, clearer. Often, the phrase: views, tools and applications resonates with what I hope readers take away from each issue. This one is no exception.

The work of Paul Hardacre enlarges our view of the influences of alchemy through poetic visions. Bob Maransky's article on the timing of planetary movement and Alan Pritchard's alchemical bibliography are handy tools to help practitioners extend their laboratory work. Jeff Magnus McBride and Abigail Spinner McBride's presentation of Fire Circle Alchemy shows us one way to apply the principles of alchemy in our lives. Read and discover what is meaningful or useful for you.

This quarter of the Fall Equinox, however, heralds a unique event, a culmination of recent activities in the world of alchemy. On October 5, 6 and 7, what is expected to be the largest gathering of alchemists in hundreds of years will take place in a hotel in Las Vegas in the middle of the western US desert – an appropriate place for the art of alchemy that places the heat and imagery of the sun at the core of its practice. Two other alchemy conferences took place recently. One in Philadelphia explored the history of alchemy and was attended primarily by people interested in this facet of the Art. The other, held in Prague, focused on western esotericism and alchemy's place in this tradition.

The International Alchemy Conference in Las Vegas next month will bring together alchemists from around the world to meet with people who are using alchemy in some form in their work or who want to discover more about the practice. It is an unusual opportunity to experience some of the secrets as well as the magic of the Art that is thousands of years in the making. If you have not already seen what will be available, go to the conference web site at: <http://www.alchemyconference.com/>

I hope to see your there!

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

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The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

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The Planets Stairway to Heaven

by **George L. Beke**

The seven Classical "wanderers" of the sky have a special importance in Alchemy. Each planet is linked to a different metal (Sun to gold, Moon to silver, Saturn to lead, etc.), and the planetary influences were depicted in Basil Valentine's VITRIOL emblem, which is shown at left.

Where did the esoteric significance of the planets come from? For that, we'd have to go back several thousand years, when the Babylonians and the Assyrians built gigantic stepped ziggurats that led up to the abode of the gods.

By around 700 BC, we find a direct connection between the ziggurats and the planets: "The Khorsabad example preserves clear evidence of a ramp, which spirals up its height, and of some of the different colors with which the different stages were painted: from bottom to top, black, white, orange, blue, red, silver, and gold – each color representing one of the planets or, in the case of silver and gold, the moon and the sun. Seven stages, reflecting these astronomical associations, seem to have been quite typical of later ziggurats, whether found in Assyria or Babylonia."¹

George A. Barton finds such a seven-stepped ziggurat, named the Epa, described on Sumerian-era statues of Gudea of Lagash, more than a thousand years earlier (ca 2100 BC):

"For Ningirsu, his king, Epa, a house of seven stages, to its height he built up."²

In the cuneiform drum inscriptions of Gudea (ca 2100 BC), we also find the description of such a 'house of the god' with seven stages: "Gudea, in charge of building the house, placed on his head the carrying-basket for the house, as if it were a holy crown. He laid the foundation, set the walls on the ground. He marked out a square, aligned the bricks with a string. He marked out a second square on the site of the temple, saying, "It is the line-mark for a topped-off jar of 1 ban capacity (?)." He marked out a third square on the site of the temple, saying, "It is the Anzud bird enveloping its fledgling with its wings." He marked out a fourth square on the site of the temple, saying, "It is a panther embracing a fierce lion." He marked out a fifth square on the site of the temple, saying, "It is the blue sky in all its splendour." He marked out a sixth square on the site of the temple, saying, "It is the day of supply, full of luxuriance." He marked out a seventh square on the site of the temple, saying, "It is the E-ninnu bathing the Land with moonlight at dawn."³

Gudea's god appears to him in a dream, and instructs him as to the form that the temple should take:

"Ningirsu stepped up to the head of the sleeper, briefly touching him: "You who are going to build it for me, ruler, you who are going to build my house for me, Gudea, let me tell you the ominous sign for building my house, let me tell you the pure stars of heaven indicating my regulations..." "⁴

Gudea's temple has seven stages, and most importantly, it's marked out according to the regulations of the "pure stars of heaven." It would be difficult to escape the conclusion that the ziggurats of Mesopotamia

Where did the esoteric significance of the planets come from? For that, we'd have to go back several thousand years, when the Babylonians and the Assyrians built gigantic

represented a 'stairway to heaven,' and an ascent through the planets to the abode of the gods.

stepped ziggurats that led up to the abode of the gods.

Around 185 AD, the Greek philosopher Celsus wrote about Mithraic beliefs "in the old Persian mysteries associated with the cult of Mithras. In that system, there is an orbit for the fixed stars, another for the planets and a diagram for the passage of the soul through the latter. They picture this as a ladder with seven gates, and at the very top an eighth gate: the first gate is lead, the second tin, the third bronze, the fourth iron, the fifth an alloy, the sixth silver, and the seventh gold."⁵

The correspondences here, between planets and metals, are similar to the scheme that would later be held by Alchemists, while the planetary ladder echoes the ascent on the stairs of the Mesopotamian ziggurats. Similar celestial stairways and ladders are found, thousands of years earlier, in the Egyptian *Pyramid Texts* (ca 2300 BC) and later *Coffin*

Texts : "A stairway to the sky is set up for me that I may ascend on it to the sky..."⁶ "I have joined my mother the Great Wild Cow... and I ascend on this ladder which my father Re made for me..."⁷ "O Lord of Flame guarding the doors of the sky, open the doors of the sky, put the ladder together for me, make a way for me..."⁸

The Greek philosopher Pythagoras is said to have spent years in Egypt and Mesopotamia, and when he returned to Greek territories, he opened a school in Croton, southern Italy, around 520 BC. One of the cryptic Sayings (Akousmata) of the Pythagoreans goes: "What is the oracle at Delphi?" "The Tetraktys, the very thing which is the Harmony of the Sirens."⁹

Pythagoreans swore their oaths on the Tetraktys, a triangular design with one dot at the top, two dots below it, three dots below that, and four dots at the bottom. This arrangement reflects the harmonic concepts at the heart of Pythagorean thought, embodying the musical ratios of the intervals of the Octave (1:2), the Fifth (2:3), and the Fourth (3:4). The Harmony of the Sirens is the music of the planetary spheres, as Plato explains in his *Republic* (ca 360 BC): "The whole spindle is turned in a circle with the same motion, but within the revolving whole the seven inner circles revolve gently in the opposite direction... Above, on each of its circles, is perched a Siren, accompanying its revolution, uttering a single sound, one note; from all eight is produced the accord of a single harmony."¹⁰

The Pythagorean construct of the Music of the Spheres would rule Western thinking for two thousand years. The Roman orator Cicero (ca 40 BC) modeled his *De Republica* on Plato's text, and in the end part called the 'Dream of Scipio,' he too describes the Harmony of the planetary Spheres: "What is this sound, so loud and yet so sweet, that fills my ears?" "That is the sound produced by the impetus and momentum of the spheres themselves... Those eight rotating spheres (of which two, being an octave apart, produce the same effect) give out seven distinctive sounds according to their intervals. That number is more or less the linchpin of everything."¹¹

The number Seven was already seen as having special significance in Egypt and Mesopotamia, but with the Greeks we find a connection between the seven Planets, the seven notes of the musical octave, and the seven vowels of the Greek alphabet.¹²

During the early Christian era (ca 100 AD), the Gnostics combined the attribution of the seven Greek vowels to the planets with a celestial ascent.¹³ In the Gnostic 'Wings' prayer, which carries one up the planetary ladder, the vowels are chanted forward and backward, dropping one vowel after each repetition. We start at Alpha and arrive at Omega, the highest planetary sphere:

This echoes John of Patmos' *Book of Revelation* : "I am the Alpha and the Omega." But we should keep in mind that there's no indication that Jesus spoke Greek, and

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therefore those words show a strong Hellenistic influence on the *Book of Revelation*

Martianus Capella, a late Roman writer in Carthage (ca 415 AD), paints an allegorical celestial ascent, similar to that of the Gnostics, through the planets using musical intervals: "After this, by half of the tone by which she got to the Moon she came to the circle of the Cyllenian [Mercury]... Philology ascended rapidly from here and flew by a half tone as far as the circle of Venus... Soon she was eager to make the laborious journey to the Sun's circle – an ascent rendered toilsome by its distance of three half tones, or a tone and a half."¹⁴

Martianus goes on to describe the seven Liberal Arts, laying the foundation of Medieval university education, and by extension, the basis of today's higher education.

The Pythagorean numerical system¹⁵ found a later expression in the Kabbalah, which became intimately linked with Alchemy. The Kabbalistic Tree of Life contains a celestial ascent through the planets, much as we saw in Gnosticism, in Mithraism, in the Mesopotamian ziggurats, etc. As Rabbi Aryeh Kaplan writes:

"The seven vertical paths associated with the seven Doubles [Hebrew letters] are manifest in the physical world as the astrological forces associated with the seven planets: Saturn, Jupiter, Mars, Sun, Venus, Mercury and Moon... These letters are therefore the ladders leading upward from the seven lower Sefirot... One of the main functions of the seven Doubles is thus to climb vertically on the ladder of the Sefirot. One rises through their hard sound, and descends with their soft sound."¹⁶

In the *Paradiso* (ca 1310), the Italian writer Dante also tells of a heavenly ascent through the planets, though in a Christianized form. "Having climbed the mountain of Purgatory, Dante begins to ascend the heights of the universe with his beloved Beatrice as guide. They soar through the nine spheres of heaven – the moon, Mercury, Venus, the sun, Mars, Jupiter, Saturn, the stars and the Primum Mobile."¹⁷

In his text, Dante mentions Plato (pointing to his source), and describes the Music of the Spheres:

"So, at that orizon devout and prompt,
 "The holy circles a new joy displayed
 "In their revolving and their wondrous song."

The German mathematician Johannes Kepler used the Pythagorean Harmony of the Spheres, as inspiration, to arrive at his Third Law of Planetary Motion in his *Harmonice Mundi*, which Stephen Hawking chose as one of the most important scientific texts.¹⁸

Kepler's Laws of Planetary Motion led to our current Space Age (as they are still used today to calculate celestial orbits), and therefore we can thank the Pythagoreans, who were seen as direct ancestors by the Alchemists, for the monumental progress in the physical sciences today.

The monotheistic religions sought to eradicate any pagan veneration of the Planets, yet they each encoded the ancient planetary knowledge in ways that are not readily apparent to their followers. The Jewish historian Josephus wrote that the great Menorah in the Jerusalem Temple, with its seven branches (as shown on the Arch of Titus in Rome), represented the seven Planets.¹⁹

The Jewish philosopher Philo of Alexandria makes the same connection while attempting to reconcile Jewish and Hellenistic thought, and he alludes to the Music of the Spheres: "The candlestick he placed at the south, figuring thereby the movements of the luminaries above; for the sun and the 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

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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 the 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."²⁰

In the New Testament, John of Patmos, author of the *Book of Revelation*, is obviously following this planetary tradition: "Write the things which thou hast seen, and the things which are, and the things which shall be hereafter; The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks."

And when Muslim pilgrims arrive at Mecca, their first duty is to circumambulate the Ka'aba, the central shrine of all Islam. The first three circumambulations are to be done at a fast clip (like the quick orbits of the three inner Planets), while the remaining four circuits can be done at a more leisurely pace (like the slower orbits of the outer Planets).

The seven pagan Planets are still with us in our secular world, for the days of our Week are named after them, and the Music of the Spheres is encoded in our week, as Cassius Dio explains: "The custom of referring the days to the seven stars called planets was instituted by the Egyptians, but is now found among all mankind... If you apply the so-called "principle of the tetrachord" (which is believed to constitute the basis of music) to these stars, by which the whole universe of heaven is divided into regular intervals, in the order in which each of them revolves, and beginning at the outer orbit assigned to Saturn, then omitting the next two name the lord of the fourth, and after this passing over two others reach the seventh, and you then go back and repeat the process with the orbits and their presiding divinities in this same manner, assigning them to the several days, you will find all the days to be in a kind of musical connection with the arrangement of the heavens."²¹

Perhaps practicing Pythagorean dissemblance, Dio describes a musical scheme which is not incorrect, but which gives a misleading descending order from the highest planet, Saturn, according to the weaker musical interval of the Fourth (skipping two notes or planets).

The more correct, stronger musical interval would be that of the Fifth (skipping three notes or planets), which gives an ascending, complementary order starting from the Moon, going to Mars, to Mercury, to Jupiter, to Venus, to Saturn, and then to the Sun, the star at the very heart of our planetary system.

In sum, the order of the days of our Week encodes a Pythagorean harmonic ascension, a tradition steeped in the planetary stairways of Mesopotamian ziggurats, and echoed in the beliefs of the Mithraists, of the Gnostics, and of the Neoplatonists, who saw the Planets as a lyrical "stairway to heaven."

Next time you wake up on Monday (Moonday) morning, consider if you will the Odyssey through the Planets that's been planned out for you thousands of years ago, for the next seven days, to the furthest reaches of the stellar firmament.

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Alchemical Fire in a Glass: A Primer





By [Jack Lantern](#)

This is the excerpt of an alchemical tract which began my search for a hypothesis of the actual chemical formula and the ancient alchemist's method of creating the chemical. The following quote is from John French, *The Art of Distillation*, London 1651. (Retrieved from www.alchemywebsite.com/alchfire.html - Adam McLean 2007.)

"To keep fire in a glasse, that whilst the glasse is shut will not burne, but as soone as it is opened will be inflamed. First extract the burning spirit of the salt of tin in a glasse Retort well coated; when the Retort is cold, take it out and break it, and as soone as the matter in it, which remains in the bottome thereof after distillation, comes into the aire, it will presently be inflamed. Put this matter into a glasse viall, and keep it close stoppt. This fire will keep many thousand yeares and not burne unless the glasse be opened: but at what time soever that is opened it will burne. It is conceived that such a kind of fire as this was found in vaults when they were opened, which many conceived to be a perpetuall burning Lamp, when as indeed it was inflamed at the opening of the vault, and the letting in aire thereby which before it lacked, and therefore could not burne. For it is to be conceived that there is no fire burnes longer than its matter endures, and there is no combustible matter can endure for ever. There may be many uses of such a fire as this, for any man may carry it about with him and let it burne on a sudden when he hath any occasion for fire."

Of course the first step was to find a Salt of Tin that fit the description of the reaction taking place, a chemical which burns when exposed to air. I found out that only one salt of tin combusts in air, stannous bromide, or tin (II) bromide. The chemical being identified, I moved on to trying to figure out how an alchemist in the 17th century would have been able to manufacture the chemical.

My first investigation along these lines was to find out how such a chemical could be synthesized without exposing it to air. The excerpt makes reference to keeping the salt well stoppered, but before that makes absurd suggestions of how the material should be handled. They are absurd because it does not take into account the behavior of the substance when in the presence of oxygen. It is known that alchemists often would intentionally obscure their own writings, to keep the inexperienced from stealing their knowledge. This led to the question of how an alchemist would distill stannous bromide without exposing it to air. A stoppered container heated would explode and a distillate exposed to air would burn.

When any solution is heated in a container, several things happen. As the air in the container is heated, it escapes from the container to maintain equal air pressure with the air outside of the container. Also, as the solution is being heated, its vapor pressure begins to equalize with the atmosphere inside and outside of the container, it does this by expelling air from the container. As air is heated, its pressure rises, and since the volume of the container is fixed, air must be expelled from the container. When a liquid vapor pressure equals the pressure of the surrounding atmosphere, it begins to boil. This is important. It is not hard to imagine that with constant work spent on heating substances, that eventually one of the alchemists would have stumbled on a phenomena involved with vapor pressure. If a container filled with an amount of solution is stoppered and rapidly cooled with an ice bath, two things will happen. The air pressure within the container will fall, and as the temperature falls, so does the pressure. The liquid, still containing much of the energy from the heating, will not cool as quickly, and so, because the solution's vapor pressure is still very high, and the air pressure in the container is very low, the liquid would boil. So the alchemist would boil the solution until it was just about to sputter, pop, and the solute would be exposed to air. Then the alchemist would stopper the container, and place the container in an ice bath. For a day I was stumped with how an alchemist would be able to produce an ice bath without a freezer. Then it hit me. In the 17th century Europe was still in the grip of the "Mini-Ice Age"; so, for at least one fourth of the year, there would have been a ready supply of snow and ice in just about any spot in Europe you would care to look.

Having solved the problem of this part of the synthesis of the chemical, my efforts turned toward finding the source of tin and bromine used in this operation, which has proved to be the most difficult part of the construction of this hypothesis. Elemental tin is found from many sources. The most attractive to the medieval alchemist, due to the peculiarity of their discipline, would have been a plant source. This is because it fit their view of the world, in which plants, minerals and animals had an inner essence, which could be distilled and transmuted from plant to mineral, mineral to plant, and all other combinations possible between those three. A plant very common in Europe, which contains 67 ppm of elemental tin, is the plant *Elymus repens*, commonly known as couchgrass. This plant is considered a weed, so it would have been readily available in large amounts, crucial because the amount needed to produce a sizable amount of tin would have been immense.

The issue of the bromine is probably the most troublesome. Bromine was not discovered as an element and a pure substance until 1860, by Antoine Ballard in the salt marshes of Montpellier. Bromine can be recovered from brine wells and the Dead Sea which has a concentration of approximately 5000 ppm. Evidence that anyone in Europe knew this however, is currently non-existent.

This is of course, the bare skeleton of a hypothesis. More research will be needed to flesh it out, and then extensive testing in the lab

This is of course, the bare skeleton of a hypothesis. More research will be needed to flesh it out, and then extensive testing in the lab and even more research of the history will be needed to produce a historical model and chemical theory as to how this chemical was produced four centuries ago.

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Jack Lantern is currently pursuing a bachelor of science in chemistry at San Jose State University. When his time is not occupied with learning chemistry, Jack studies the history of chemistry, alchemy, sorcery and the occult. "If I told you what organization I am a priest in", Jack says, "it would spoil the fun". Jack can be contacted at: cannibal.pumpkin@gmail.com

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By the Graciousness of the Veil: Four Poems

By [Paul Hardacre](#)

"The purpose of the Green Language ... is to disguise ideas ... so that they will be evident only to those familiar with the tongue, yet offer a semblance of a meaning to those who cannot read the language."

So says the acclaimed author David Ovason in his radical 1997 interpretation of the prophecies of Michel de Nostredame, *The Secrets of Nostradamus*, with reference to the use of the *avian* tongue by the legendary French apothecary and mystic in his "obscure" and "crabbed" quatrains. However, the seer of Saint-Rémy-de-Provence was by no means alone in his employ of this brilliant technique (or collection of techniques) of linguistic obfuscation.



Since ancient times, diverse authors – including the Persian poet Farid ud-Din Attar, with his *Manteq at-Tair* (*The Conference of the Birds*); François Rabelais (who originally published works under the anagrammatic pseudonym Alcofribas Nasier, for fear of being labeled a heretic) with the now universally acknowledged books of Renaissance romp and ribaldry of the two giants, Gargantua and Pantagruel; and the satirical fabulist Jonathan Swift, whose Gulliver voyaged to 'Parts Unknown' and the imaginal lands of Lilliput, Brobdingnag, Laputa, Balnibarbi, Luggnagg, and Grubbdubdrib – have toiled to veil the intentions, or the esoteric meaning, of their words from a general reader, in favour of a specialist or 'initiated' reader capable of decoding or unveiling the true meaning, embedded within the black and white fires of a given text.

The canonical and revered works of *il Sommo Poeta*, Dante Alighieri; Mozart and Schikaneder's *The Magic Flute*; the masterpieces of the Florentine school by Alessandro di Mariano di Vanni Filipepi (also known as Sandro Botticelli); the *argot* (*Art Gotique* – not to be confused with Jason's ship, the *Argo*, the oaken figurehead of which, carved from a tree of the sacred grove of Dodona, could speak the Language of the Birds) of that most enigmatic Adept of Hermetic Science, Fulcanelli; the timeless songs and sagas of peoples Egyptian, Greek, Roman, Norse, Celtic, Welsh, German, Russian, and more; and the countless alchemical and other occult texts, from the age of the red hermaphrodite onwards, the time of Thoth-Adam, and understood by personages including – but by no means limited to – Zosimus, Moses, Solomon, Anaximander, Tiresias, King Dag the Wise of Sweden, and Francis of Assisi ... these are works of the wise, by initiates drunk on the divinity of words, the good red wine of Bacchus. God-intoxicated lovers of the Language of Angels, masters of the *medu-netjer* ('divine language'), custodians of the closed language, troubadours of the hidden tongue, and guardians of the Gay Speech alike have preserved the truths of the *philosophia perennis*.

In 1945 the English writer and thinker Aldous Huxley summarized the perennial philosophy, in the book of the same name, as:

"... the metaphysic that recognises a divine Reality substantial to the world of things and lives and minds; the psychology that finds in the soul something similar to, or even identical with, divine Reality; the ethic that places man's final end in the knowledge of the immanent and transcendent Ground of all being; the thing is immemorial and universal."

Importantly, in the context of our subject, he continues:

"Rudiments of the perennial philosophy may be found among the traditional lore of primitive peoples in every region of the world, and in its fully developed forms it has a place in every one of the higher religions."

Like the mystic opening up "to an influx from a realm beyond the mundane level of the human mind", the true Hermetic or Mercurial poet enters a 'prophetic state' of visualisation – enabled by the 'wakeful' heart – "through which the imagination connects our minds with the sphere of divine influence." My poems are testament to this state of being, and the power of the Green Language "to delude, elucidate and condense."

As Huxley asserts, one need look no further than the great Holy Books, among them *The Sepher Yetsirah*, *Genesis*, and *The Song of Songs which is Solomon's*, and other books of the *Old and New Testaments* – along with their contemporary cabalistic analyses by the likes of the French writer, painter and qabalist, Carlos Suarès and the Belgian-born alchemist Artofferus – to experience some of the most sublime celebrations of the language which, according to the Master Alchemist in *Le Mystère des Cathedrales*, “... teaches the mystery of things and unveils the most hidden truths.” Such texts are deserved treasures and wondrous symbols and, as Manfred Lurker, quoting Goethe, in 1987's *Wörterbuch der Symbolik*, emphasizes, “The symbol is at once concealment and revelation”; it is Ovason's “double science, sacred and profane.” And so it is that we come to know, as Brian L. Lancaster states in *The Essence of Kabbalah*, that “the whole of life conforms to this pattern: we are confronted with a veil that paradoxically both conceals and reveals the true nature of reality. The mystic is the person who studies and practices in order to grasp that which lies beyond the veil.”

Similarly, poets and alchemists – along with those increasingly rare poet-alchemists – are, in the words of A.E. Waite, interpreters of “the unrealisable beauty of that which is behind the veil,” doing so ‘by the graciousness of the veil.’ The poems of *liber xix: differentia liber* are the products of a heart which is ‘awake’; of a ‘supersensual researcher’ who has benefited from Ezekiel's gift – Ezekiel having transmuted my “heart of stone” into a “heart of flesh”; this process being, according to Lancaster, arguably the most vital obstacle to be overcome “in order that the heart may achieve its proper spiritual function, that is, as an organ of prophecy.”

Like the mystic opening up “to an influx from a realm beyond the mundane level of the human mind”, the true Hermetic or Mercurial poet enters a ‘prophetic state’ of visualisation – enabled by the ‘wakeful’ heart – “through which the imagination connects our minds with the sphere of divine influence.” My poems are testament to this state of being, and the power of the Green Language “to delude, elucidate and condense.”

as black, as dark

“An eternal dream, full of the sweetest surfeit of life – restless –
with fearful pains inside, in the soul.”

– Egon Schiele

“Out of fear of her fire burns; out of fear the sun shines.”

– Katha Upanisad 2.3.3

under world or walls her giving hand &
clad in space she flowers woods & wound
with ‘curling growths’ the skulls that carried
life or left behind in tree or drain / collected
teeth or nails the town its tawny bronze-dark
music (dead) outside the hills & sea beyond
the heart / to dance or lose the way to laugh
in tunnels fog or eyes or veiled by pain & free
like marigolds or tea her dusty train imagined
snow & skin all white as age or hell / her milk
a complex fashion from the north & born of fire
(or pictures of fire / the five-wicked pop of ants &
sound of bells) the uncooked food & fruits she lifts
marmotic futures higher than people grass or star –
a desolation skin of curves her diadem of bones to
have or draw some kind of silver horn or minaret in
red a devil (maybe french it's monday made from heads
a plate of doves & sugar / water ghosts the river wears a
tongue & round the hips her peeling ichor birds & bloom

born from his dead father's arm

“The trees are speaking on the far shore
we'll never get there in time...”

– Robert Adamson, *Black Water*

“Like the swan which drinks milk only from milk-water
so should the substance of the world be drunk.”

– Kanhupada, Raga Indratata

go-round swings he hangs the orange
sky collides with shadows / people

haunt the thinning trees the punctured
eye & hair like lightning dust or bubbles /
years (abandoned houses stars she gives
her beaming light & tongue & vital airs
eclipse his head a light or vapour finds
her powdered breasts her lotus sword &
studied skull a southern-fire (delight or
wishing cow) & rubbed by sages in the
night his faces unclean peel a blackened
may: white-flock carpet heart & rain –
'the fine grey nature' of earth in mouth a
moonbeam's grubby thread she sinks in
rags & callow youngsters folded back his
arms (the gallows bird the upward moving
other self he steals & rides a mouse through
time his face a rusty frying-pan or pearly tusk
& hatched the waters gold / the peacock sky

forbidden kiss

"Love is the law, love under will."
– The priest of the princes, Ankh-f-n-khonsu
"This being-of-darkness spreads everywhere like unconscious sleep,
shapeless, ineffable, undefinable."
– Manu Smṛti 1.5

of person & nature he cradles her tit
& sounds like jaws upstairs in place of
feet or knobs of bone his nerve-wrack
sinews / seeds in pods or cold time iron
box her monster lump of quickness stone
& secret dresses (untouched, headless
gift of unseen rivers plants & rags her
breasts adorned with lotus jewelled with
teeth & horns a pair of wings a siam path
to sunlight edge of sea she calls the waves
to bathe or love to baphomet 'all curious
looking' covered in sores & balls like handi
(fine & shiny mangled boobs & skulls / this
beast a hollow head with bag of bile he slips &
falls is dark & wants to bite her lips her thumb
like early gleeson / bloody tubes & sperm all made
of bricks & upside down in spring he dangles /
worms that end in mouths that end in crushing births
or 666 (caves with hermits, sex before used shadows

storm bones, sea

"Sleep is an unripe fruit of death. A dream is an unripe
fruit of prophecy. The globe of the sun is an unripe fruit
of the supernal light."
– Bereshit Rabbah 17:5
"Go round the world and roar like a lion!"
– Sage Yogaswami (to Satguru Sivaya Subramuniyaswami)

whitesnake hair he sits in one more
sun & furs all black into the hills his cave
& to the sea the guest of men takes rice &
curds he speeds & is perfected as a corpse
concealing grace or into sparks to splinter
days & rise his ancient thread-thin ray of love
he drives a donkey timbrels flutes & harps a

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road a sky-gauge span & messengers of winds
of man is old or is a serpent close to sunset
stands his mouth as earth or white & ruddy
tree & joined to days like flame to burning
coal to blue-green beryl eyes he bakes on
stones as light all dark from shining black &
summer opened blue to rise like cakes of oil
& wheat he kissed of oil & words of (don't
look!) chaos: quickening / his sandal waters
leavings of his food & no place empty of it –
help for dead or thin like slice of ruby egg he
follows bones of storms & poisons morning

Paul Hardacre is a poet, editor, publisher, and aspirant to the Stone born in Brisbane, Australia in 1974. He is the Managing Director of two independent presses: boutique arts publishers, *papertiger media* (since 2000), and esoteric, occult and arcane book publishers, *Salamander and Sons* (since 2007). He is the author of two poetry collections: *The Year Nothing* (HeadworX, Wellington, 2003) and *Love in the place of rats* (Transit Lounge, Melbourne, 2007). With his long-time partner, artist and graphic designer Marissa Newell, he currently divides his time between Brisbane and Chiang Mai, Thailand. *papertiger media*: www.papertigermedia.com / *Salamander and Sons*: www.salamanderandsons.com

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Elemental Correspondences of the Alchemical Fire Circle

by [Abigail Spinner McBride](#) and [Jeff Magnus McBride](#)

At an Alchemical Fire Circle ritual, we find it interesting to notice how the elements and animals of air, fire, water, earth and quintessence correspond to the tangible pieces of the ceremony.

Air – Eagle: The element of Air symbolizes the power of breath and all things expansive. This includes chanting and poetic offerings, invocations, songs, stories, and breathwork. Excess air or "chatter" can disburse energy. If you are sensing an excess of hectic energy, retreat for awhile and clear the picture. Take a break, breathe deeply and exhale all negativity. This can help to re-focus your thoughts and clear your mind. Walk away from the fire circle to get the eagle eye's view, and look at the big picture.

Fire – Salamander: The element of Fire symbolizes the dynamic aspects of our ritual. Elements of Fire include drumming, dancing, energy work, sexual alchemy, breathing and tantra dance, and purification through the flame. As alchemists, we focus on keeping an even flow to feed the fire. After the energy of the group reaches a crescendo, we keep rattling to maintain the circle's energy, until something happens -- a prayer, a song, a poem, etc.... Then we support whatever happens next. The only exception is holy silence. We keep an even flame and remain aware to shift energy when needed. Preparing fire wood, feeding the fire, re-filling torches are all ways we can be of service, and which all relate to the element of Fire.

Water – Mermaid: The element of Water symbolizes the nurturing and healing aspects of the ritual. We honor each other's expressions of emotions and allow ourselves the full range of our feelings. We support the flow of the evening by taking turns offering water to the drummers and dancers, monitoring the energetics of the circle, and witnessing. Appropriate emotion can cleanse and heal and wash away impurities. The element of water helps us to hold the container, to flow into empty spaces, to find our fluidity, our flexibility, and deepen our intuition.

Earth – Lion: The element of Earth symbolizes power and stability. In the fire circle ritual, this refers to the physical set up of the space and the preparation of ritual tools, including fire wood, benches, sage, incense, decorations, water buckets, sand, fire extinguisher, fire permit posted, first aid kit, fire blanket, food altar preparation and care, feeding participants, trash cans, litter patrol etc. The element of Earth helps us to move or ground the energy we create.

Spirit – Quintessence: The fifth element that symbolizes the wisdom of the group mind. This will influence the solution and interaction of the elements and the outcome of the work. Divine inspiration, invocation, ecstatic trance and dance. To fully experience the alchemy

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of the fire, work all the aspects -- spend time drumming, dancing, chanting, smudging, feeding, watering, and tending the fire. Intuition and intelligence are one. The conscious and unconscious minds work together, uniting within and without, above and below, microcosm and macrocosm, in the spirit of One Thing.

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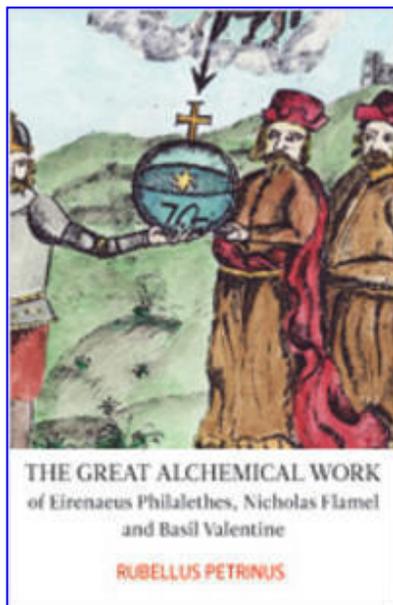
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Jeff "Magnus" McBride has been voted *Magician of the Year* by Hollywood's Magic Castle. He is a performance magician, alchemist and educator in ritual theater, known around the world for his extensive magical work with masks. Jeff is also a founder of *The Mystery School of Magic*, the *McBride Magical Arts Center*, and the *Vegas Vortex*. He has been facilitating *Fire Circles* at festivals throughout the world for over a decade. "Magic is about transformation," Jeff says. "It reminds us that everything changes – including ourselves." **Abbi Spinner McBride** is a renowned musician and teacher of alchemy, percussion, hand-drumming, dance and magic. For the past decade Abbi has worked with Jeff McBride, traveling through the United States, Europe, Asia, Indonesia, Africa, and South America as a dynamic part of his performance as live music director and lead assistant. For more information, visit www.McbrideMagic.com. For more information on *Alchemical Fire Circles*, please go to <http://www.vegasvortex.com>

FEATURES

New Releases



The Great Alchemical Work of Eirenaeus Philalethes, Nicholas Flamel and Basil Valentine

by Rubellus Petrinus

< To Order this book online, click on bookcover.

Quality Paperback. Illustrated with Glossary and Bibliography. Salamandar and Sons, 2007. \$22.95

The Great Alchemical Work is an important contribution to the study of alchemy. In the first English language edition of this 'little work,' Portuguese alchemist Rubellus Petrinus presents a sincere and invaluable guide to the operative laboratory tradition that gave birth to the Art of Hermes and its vast literature. Taking as his starting point the classic works of three well-known Adepts – Eirenaeus Philalethes, Nicholas Flamel and Basil Valentine – Rubellus offers aspirants a clear explanation of these highly cryptic, often deliberately misleading, texts.

According to Frater Parush (A.H.S.), in his preface, "... the interested student will find herein one of the best publications now available of the accurate and proper understanding

of some important pieces of classic alchemical cypher. Rubellus removes a good portion of the veil from over the works of Flamel, Valentine and Philalethes concerning the Great Work, and thereby opens the door to a wider understanding of other related literature." Drawing upon his more than thirty years of discipline and experience, Rubellus generously shares his knowledge that has had "all that is superficial removed from it," and daringly exposes the facts of the secret processes of the Art. The Great Alchemical Work features full colour plates with photographs of alchemical processes, products and equipment, along with rare reproductions of early woodcut versions of Basil Valentine's famous Keys.

Rubellus Petrinus was born in Bragança, Portugal, in March 1931. As a young man, he traveled to Angola where he worked in telecommunications and pursued his hobby as a ham radio operator. After reading *Le Matin des Magiciens* by Louis Pauwels and Jacques Bergier, he became determined to experience and understand alchemy. Although far removed from the hub of European alchemical activity, he continued his studies by reading the works of Fulcanelli. As Angola moved towards independence, he returned to Portugal and settled in Queluz, near Lisbon. For the next three decades he continued his pursuit of the Great Work, studying operative alchemy in France, Spain and his native country with the Master Solazaref, Simón H. and Roger Caro. Having made substantial progress on numerous paths – including the Dry Way, the Wet Way and the way of Kamala Jnana – he continues towards the realisation of the Philosopher's Stone, and the fulfillment of a lifetime of study and practice.

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Taking as his starting point the classic works of three well-known Adepts – Eirenaeus Philalethes, Nicholas Flamel and Basil Valentine – Rubellus offers aspirants a clear explanation of these highly cryptic, often deliberately misleading, texts.

Announcements

- The work of alchemist **Roger Caro** is available in English translation and 40 photos from his lab work are now posted at <http://www.rexresearch.com/caro/caro.htm>.

Alchemist Arion Love has notified us that a **free movie** on the growing threat of corporate control is now available. [Click here to view](#). The movie is called "Endgame: Blueprint for Global Enslavement and the website is at <http://www.endgamethemovie.com>.

Jeff McBride sent this video link of the transformations of the **Moebius**. There is a Hermetic component here too. It shows so wonderfully how the infinite forms of the Moebius originate in the One, which mathematically is the sphere which projects as a circle. Just like our reality. As Above, so Below. Go to <http://www.youtube.com/watch?v=JX3VmDgiFnY&NR=1>.

- In September 2007, John Reid's Golden Vessels was spun off to become its own entity, and the new company name is **Golden Vessels Corp.** Spagyria, Inc. will continue to function as an educational center for alchemy. Please go to www.spagyria.com for more information. You can now buy complete sets of *Essentia* Magazines for \$150 and *Gently* for \$65. Those persons who have previously ordered these items at full price will receive a refund for half their original purchase price. For more information go to <http://www.spagyria.com/specials/FraterAlbertusLegacyPublications.asp>.
- **Writers Wanted!** The Alchemy Journal is always looking for articles on any aspect of alchemy, including biographies, historical material, practical laboratory work, spagyric recipes, philosophical pieces, poetry, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to our editor at alchemyeditor@yahoo.com.

Send your announcements to the [Alchemy Journal](#).

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Lectures & Conferences

February 8-10, 2008. Mysterium Conference in Las Vegas, Nevada

Mysterium, a conference on the royal art of Alchemy, will be presented in three days of ritual, music, magic and mystery in Las Vegas in February. Mysterium is an alchemical fusion of art, ritual theater, shape-shifting, trance-dance, ceremonial magick, spoken word poetry, invocation, meditation, divination, rites of purification, transformation, illumination and celebration! The event features:

- Community Feast: Nourish your body, mind and spirit as you reconnect with old friends, and meet new friends!
- CandleDance: A techno-tribal dance extravaganza, featuring live DJs and performance art, hosted by ArchMage Jeff McBride!
 - Exciting new workshops: Grow your mind, flex your body and let your spirit soar with ours!
 - DreamCircle Alchemy: Creating sacred space to explore and empower our dreams and bring them to life!
- Mysterium Ritual Theater: All night, indoor, sacred fire circle, with drumming, dancing, spoken word, chanting and spontaneous ritual offerings!

Due to space limitations, registration is limited to the first one hundred participants. Registration for the entire weekend, is only \$75, which includes all events, workshops, and meals (Potluck Feast, Breakfast on Sat and Sun, Potluck dinner Sun. night) Limited work trade is available for those in need. Call Spinner at 702-450-0021 to discuss the possibilities.

July 7-10, 2008. Medieval Congress in Leeds, England.

For next summer's International Medieval Congress at Leeds (7.-10. July 2008), an already accepted session on "Alchemy and the Larger World" could now use a third 20-minute, scholarly paper on any aspect of alchemy in a broader cultural or societal context. Proposals should be submitted via the Congress' online Paper Proposal Form, available at: <http://imc.leeds.ac.uk/imcapp/Submit/PaperProposalForm.jsp>. Abstracts should be headed by a note indicating that this is for Session 2429 (Alchemy and the Larger World). Proposals arriving within the next two weeks will receive first consideration. General information about the Congress is available at its website: <http://www.leeds.ac.uk/ims/imc/index.html>

ARTICLES

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October 10-12, 2008. International Alchemy Conference in Las Vegas, Nevada.

The second International Alchemy Guild (IAG) is currently organizing what looks to be another powerful gathering of alchemists and alchemical practitioners. The goal is to represent all aspects of alchemy, including the practical and spiritual paths, East and West, and modern perspectives such as transpersonal psychology. The event is scheduled to take place over the Columbus Day weekend in Las Vegas. Deep discounts are offered now for early registration. Complete information is at www.AlchemyConference.com.

For a complete listing of other current lectures and workshops on alchemical topics, please go to www.AlchemyConference.com/lectures.htm.

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FEEDBACK

An Alchemical Perspective of the Hunchback of Notre Dame

Recently, I have been studying Dr. Dennis William Hauck's book, "The Sorcerers' Stone" (which is the companion to Hauck's "The Emerald Tablet"). In this book the author makes (p.100) an excellent alchemical study of the film "2001 - A Space Odyssey" by director Stanley Kubrick. This reading awakened my sensitivity for other works whose alchemical message might be hidden as well. So "it happened" that the week just before flying to Las Vegas, Nevada for an Alchemy Conference (Oct. 2007) organized by the same Dr. Hauck, I watched on TV the old film "The Hunchback of Notre Dame" (1939), directed by William Dieterle and starring, among others, Charles Laughton and Maureen O'Hara. (I discovered later that this is a "talking" cinematographic version of Victor Hugo's novel, "Notre Dame de Paris" published in 1831. Victor Hugo was a successful occultist in his time, and claimed as a member by the Rosicrucian Order and the Masons.)

The film revisited the case of the beauty and the beast. As the story goes, in the beginning it is the beast Quasimodo (Charles Laughton), who possessed of a strange admiration of the beauty of the gypsy girl Esmeralda (Maureen O'Hara), tries to kidnap her. It is the knight Phoebus (Apollo, the Sun-god, the light of the Sun) who quickly rescues her. Quasimodo is charged with the felony and condemned to public slashing. However, while the torture was taking place the only person who would calm Quasimodo's "thirst" is Esmeralda. Esmeralda falls in love with Phoebus who while embracing her, is killed by a jealous priest who wanted to selfishly possess her. Irrational dogmatism is exemplified by the corrupted clergy who would commit even the murdering of Phoebus and therefore obscure the light from heavens, in order to obtain the elusive Esmeralda.

Esmeralda is charged with the murder and condemned to death. The kindness of another priest, neither the authority of the clerical law represented by a questionable court (through biased procedures) nor ultimately the king (through superstition) was good enough to save the innocent girl. It was Quasimodo (Latin for "the almost done", "the incomplete", "the unfinished"), representing the lower stage of humanity, (but still capable of love), who successfully attempts, while risking his own life to save the beautiful Esmeralda, the process to Real Beauty.

Eventually, Esmeralda is won over by the courage of a diligent young man, possessed with a golden heart, and who assiduously worked to obtain her redemption. At the very end, the underdeveloped man represented by Quasimodo confronts his own tragedy and wishes to be born of stone. However, it is only he with the simple loving heart of a man in evolution, half developed, and suffering from this own ugly condition who was able to transcend himself and risked it all to save his own way to salvation, the "Esmeralda" Tablet...

- Dr. Ricardo J. Menénde

From the Fire by [Dennis William Hauck](#)

Editor Duane Saari is leaving the journal to pursue his further growth in alchemy. We are all sorry to hear he is resigning as editor, and we wish him the best of luck in his continuing alchemical journey. He has done such a great job and really brought in some great writers. Thank you, Duane, for a job well done!

The new editor of the *Alchemy Journal* is Paul Hardacre. He will take over with the Spring 2008 issue. As the third editor of the journal, he is extremely well qualified to continue our tradition of excellence in spreading alchemical knowledge in the modern world. He is the managing editor of "[papertiger media](#)," publishers of poetry and literature. Paul is a recognized poet himself and samples of his work can be found in past issues of the *Alchemy Journal*. His works explore the mysteries, hermetic and alchemical cosmology, cabala and the 'green language', occult and devotional systems, the reconciliation of opposites, and death - both familial and mythological. With his long-time partner, artist and graphic designer Marissa Newell, he currently divides his time between Brisbane, Australia, and Chiang Mai, Thailand. His publishing company is Salamander and Sons (www.salamanderandsons.com), and his latest release is Rubellus Petrinus' *The Great Alchemical Work*, which is reviewed above.

We all wish to welcome Paul to the stewardship of the *Journal* and pledge our support and creative energy to keep this publication the

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EDITORIAL

From the Editor (by [Duane Saari](#))

More than four years ago, I gladly accepted, even embraced, the opportunity, to become the editor of the *Alchemy Journal*. This was an opportunity to not only shape the *Journal* as a tap into the underground stream where the essence of alchemy flows, but to reveal how alchemy is alive and present in our daily lives. It was also a chance learn more about myself and my journey's end. With the publication of 16 issues of the Journal since the summer of 2003, I know more about my journey and what is now required of me. Whether or not this publication revealed anything about alchemy to you, my readers, or you found it "refreshing and invigorating" as I hoped, only you can say.

It is time for me to move on to the next stage of alchemy in my life and time to bring my involvement with the *Journal* as its editor to a close. I leave you with the two questions raised in my first editorial: "What would you like to know about alchemy? What would you like others to know?"

There are no regrets. My only wish is that you, my readers – practitioners of alchemy, students of the Art and seekers of its wisdom - and I had come to know one another more. Perhaps through my writing that is emerging, the presentations I've scheduled and the travel I will do, this will happen and a fellowship of alchemy will begin to form.

If you are moved to share your experience as a reader of the *Journal* or a follower of the principles of alchemy, contact me at duanesaari@hotmail.com. You will find me there huddled with an ancient manuscript or gathering dew in the early morning following a full moon or marveling at my latest revelation of the phases of alchemy in my daily life.

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Submissions

Submit your articles on any aspect of alchemy. We are looking for biographies, historical articles, practical laboratory work, spagyric recipes, philosophical pieces, experiences in personal transformation, spiritual insights, Hermeticism, Gnosticism, book reviews, film and video reviews, website reviews, artwork, etc. Please submit your material or queries via email to AlchemyEditor@yahoo.com.

Subscriptions and Archives

The *Alchemy Journal* is published quarterly at the annual solstices and equinoxes. Issues are posted at the Alchemy Lab website on the journal archives page at www.AlchemyLab.com/journal.htm. This page also contains a [Directory of Past Issues](#) and an [Index of Articles](#). To subscribe to the journal, simply send a blank email to AlchemyJournal-subscribe@yahoogroups.com.

Alchemy Resources

- **Alchemy Lab** (Alchemy Articles, Files, and Gallery) www.AlchemyLab.com
- **Alchemy Website** (Original Alchemy Texts) www.levity.com/alchemy/
 - **Alchemergy** (Modern Alchemy) www.Alchemergy.com
 - **Alchemy Code** (Alchemy Forums & Chat) www.AlchemyCode.com
- **Alchemy Guild** (Membership Organization) www.AlchemyGuild.org
 - **Alchemy Guild Webring** (Networking) www.AlchemyGuild.org/webring.htm
 - **Alchemy Conference** (IAG Conference) www.AlchemyConference.com
 - **Alchemy Lectures & Workshops** www.AlchemyConference.com/lectures.htm
- **Crucible Catalog** (Books, Tapes, Labware, Tinctures, Herbs) www.Crucible.org
- **Flamel College** (Alchemy and Hermetic Courses) www.FlamelCollege.org

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