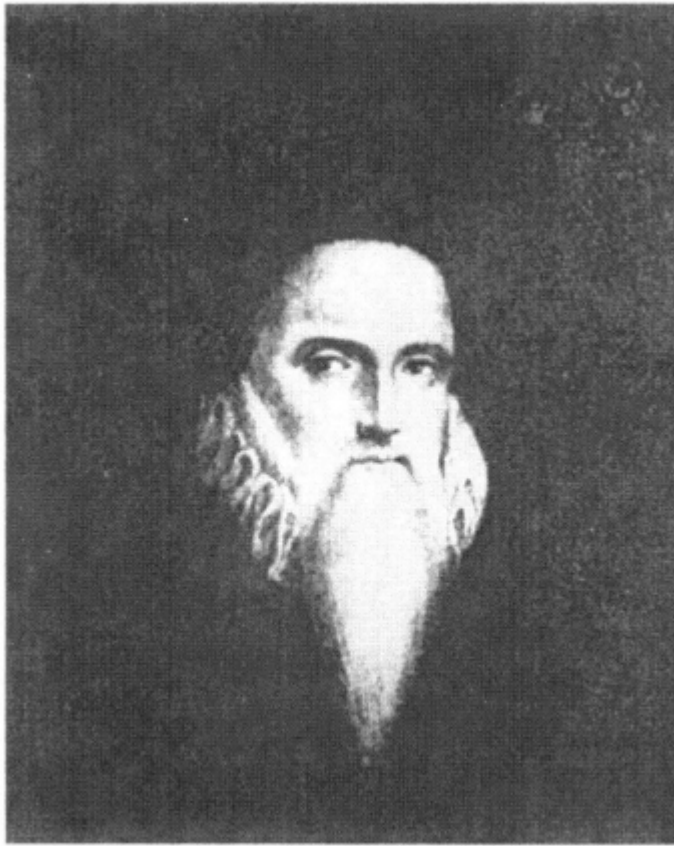


THE HIEROGLYPHIC MONAD



Dr. JOHN DEE



John Dee

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Dr. JOHN DEE

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411 YEARS LATER: A PREFACE

JOHN DEE: A BIOGRAPHICAL NOTE

John Dee, Elizabethan England's great magus, and one of the leading international scientists and scholars of his period, was born in 1527. He began his studies in 1542, when he entered St. John's College, Cambridge, at the age of 15. In 1547 he went abroad for the first time, studying navigation with Gemma Frisius, and meeting the famous geographer, Gerard Mercator. From this journey he returned with navigational instruments newly invented by Frisius and two Mercator globes. All of these were new to England. In 1548 he returned to Europe and in 1550—the year of large book-burnings at Oxford and Cambridge in the name of the Reformation—he was in Paris, delivering a series of lectures on Euclid which caused a sensation in the intellectual circles of the continent. He was then 23 years old.

Late that year, he returned to England, where he remained for the next twelve years. At one time during this period he was imprisoned for treason: it was charged that he had tried to “enchant” Queen Mary by casting her horoscope—an activity he had apparently undertaken at her request. After he had cleared himself of the charge of treason, he was questioned on ecclesiastical grounds by the Catholic Bishop of London. Dee was released after three months, but the experience imprinted itself deeply on his personality and on his health.

In 1562, Dee traveled once more to the continent. He stayed for some months in Antwerp with William Silvius, a well-known printer, who later became the publisher of “The Hieroglyphic Monad.” Dee stayed in Europe till some time in 1564. He visited Urbino and Rome, and was probably in Hungary during the coronation of Maximilian II, to whom “The Hieroglyphic Monad” is dedicated.

Dee wrote “The Hieroglyphic Monad” at Antwerp in thirteen days: beginning it on January 13, 1564 and ending on January 25. He then composed a long letter of dedication to Maximilian in which his aims and purposes are laid out in some detail. By January 30, the whole seems to have been in the hands of Silvius, who completed printing the first edition by March 31 of the same year. This book, the product of so much haste, such a furor of excitement, was, Dee tells us, the result of “seven years' gestation”.

Later in 1564, Dee returned once more to England. By the late 1560's he had settled at his familial property at Mortlake, which was for the next decade and a half to be a seat of learning, a gathering place for many in the arts and sciences, and an influence on nearly every aspect of life in Elizabethan England. It was here that Dee amassed one of the great libraries of the period—over 3,000 manuscript volumes and 1,000 printed books; here that various English explorers and navigators, including John Hawkins, of Sir Francis Drake's men, came to consult charts and maps, and to increase their knowledge of mathematics and mechanics. Dee's dream was of empire, and he was a moving force behind the British explorations of the 1570's, even investing his own funds in certain enterprises.

In 1583, John Dee and Edward Kelley, his friend and mentor in matters hermetic, returned to the European mainland, living in Prague, Leipzig and Trebona for about six years. They moved frequently from place to place, followed by the wrath of the Pope, and of various political interests. During this time, Dee and Kelley were engaged in intense practice of cabbala and angel-summoning, Kelley acting as Dee's medium and scryer. “A True and Faithful Relation of what passed for many Years between Dr. John Dee...and some Spirits” (diaries first published some years after Dee's death and recently republished) gives an account of these experiments.

When Dee came back to England in 1587, his situation had changed drastically. In his absence a mob has looted his house at Mortlake and partly destroyed his library. He encountered suspicion and hostility at the Royal court, where an aged Elizabeth was barely able to keep control over the warring factions of the nobility. Most of his old friends were dead, or had left public life. He was impoverished, and could no longer rely on the Royal support on which he had depended most of his life. In 1596 the Queen did grant him the Wardenship of Christ College in Manchester, where he again met with fear and hatred. The succession to the throne in 1603 of the magic-fearing king, James I, did not improve matters for Dee. In 1605 he was forced by the Fellows at Christ College to relinquish his post and he returned to his estate in Mortlake where he died, penniless, in 1608.

Due to the publication some fifty years after his death of “A True and Faithful Relation...” and the scandal which it caused, Dee has been known for the past three and a half centuries chiefly as a sorcerer. Only recently has it come to be recognised that he was one of the moving forces behind Drake's explorations and the beginnings of empire in Britain; behind the literary

circle of Sir Philip Sidney; behind the revival of interest in the Arthurian legends, and antiquarian Britain, Wales, etc. He was a brilliant mechanic, mathematician and a traveler of no small academic and political influence. One of the last and most complete personifications of the Renaissance magus who strove to link worlds material and immaterial, his only true successor in England has perhaps been Robert Fludd.

THE HIEROGLYPHIC MONAD: DEE'S INTENT

Dee calls the Hieroglyphic Monad a “magical parable” and even to begin to comprehend his aims and method we must come to an understanding of the Doctrine of Correspondences which lies at the heart of all magical practice and is the key to the hermetic quest. “As above, so below” reads the muchquoted Emerald Tablet of Hermes Trismigestus. Thus seen, the material world is a clearly defined alphabet for the reading of divine intention, and in the process of transmuting base metal, the adept transmutes his own nature, and vice versa. Alchemy is not a matter of “either-or”, as we are led to believe by the Jungians and other well-meaning reductionists: “either a spiritual discipline, or an obscure and bastard form of chemistry”. It was and is a resounding and holy use of natural, celestial, and supercelestial law, which results at one and the same instant in the transformation of the magus and of the material universe.

Dee's monad represents the alchemic process and simultaneously the genesis and evolution of cosmos. This is the Work which the magus, partaking of the divine, furthers: the redemption and transmutation of the worlds. To “raise”, as Dee has it, “the element of Earth thru Water into the Fire.” Whether, in the Jacob's ladder reaching from heaven to earth, the planes of manifestation are envisaged as ten, as in the Tree of Life; as four: “natura, horizon temporis, horizon aeternitas, horizon mundi supersupremi”, as in Johannes Pistorius, Dee's contemporary; or simply as three: terrestrial, celestial and supercelestial (Agrippa, et al.); it is in all cases cabbalistic truth that the same forces operate and the same forms manifest on each separate plane (level) (sephirah). Mathematics is uniquely the clearest and most flexible expression of the relations between these forces and forms.

The monad is Dee's expression of these relations: it is diagram, at once, of process and goal. From the point in the center of the circle, the entire glyph unfolds, theorem by theorem; yet it was always there; was produced instantaneously; and we feel that its shape is inevitable. It is expressive of

mathematical relation as universally applicable as “ $e = mc^2$ ”, and Dee sets it to work on many different levels of learning. In his dedicatory letter to Maximilian II, he states that his book will re-organize the science of the grammarians, reveal a new notion of number, revolutionize geometry and logic, make obsolete the present practice of music, optics and astronomy, and broaden for both the cabbalist and the philosopher the understanding of his art. He goes further, and gives hints as to how to use the monad in each of these fields: the grammarians are to consider the genesis and meaning of the shapes and sequences of the letters of the three major alphabets—Greek, Latin and Hebrew—in relation to the monad; numbers are to be treated as corporeal and discrete: “their souls and formal lives are separated from them and enter our service”; the geometer will find that “in the square mystery of this Hieroglyphic Monad, an altogether perfect circle is rendered”; the astronomer will be able to observe by its means the orbits of the heavenly bodies “at any given time and without any mechanical instruments” without ever leaving his desk.

Once, he seems to point directly to mechanical and technical information hidden in this work: the optician, he says, will come to condemn his own foolishness. He has labored long and hard to shape a mirror on the appropriate parabola so as to shatter any given materia with the violent heat of the sun's rays, but here in “The Hieroglyphic Monad” “a line is revealed...from which, when rotated...a form can be made which...can reduce any Stone, or even any Metal, to a powder with the force of truly the greatest heat”. [Given that the Philosopher's Stone often appeared in the form of a reddish powder, it is as if Dee is here describing a qualitative jump, a technical advance in the alchemic process, similar to the discovery of potentization in homeopathy by Samuel Hahnemann some 200 years later.]

Dee also describes the monad as representing a particular spiritual discipline, in a passage of his letter that is reminiscent of certain Tantric texts:

“There is present, hidden in the most central point of our Hieroglyphic Monad, a terrestrial [i.e., physical] body. How this body may be activated by Divine force, the monad teaches without words. When activated, it copulates (in a perpetual marriage) with the sun and the moon—even if before this, whether in heaven or elsewhere, the sun and moon were completely separate from this body. When this marriage has been performed...the Monad can receive no further nourishment on its native soil, and no drink, until the

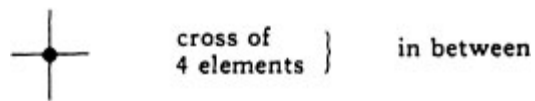
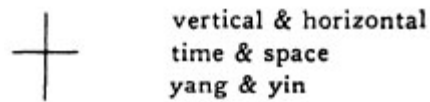
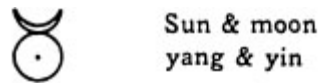
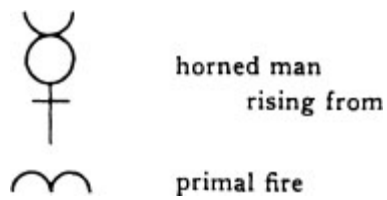
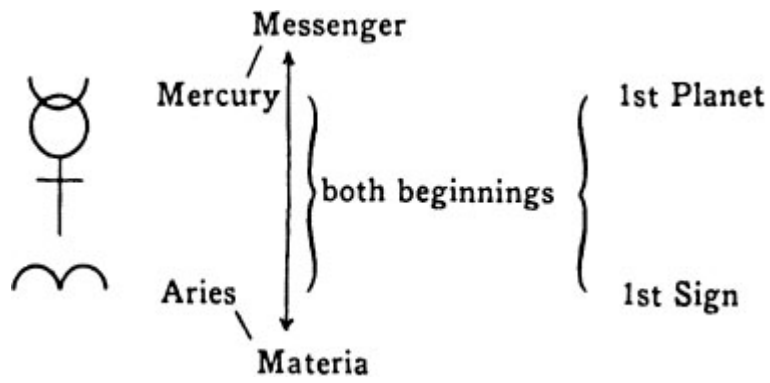
fourth, and truly great, metaphysical Revolution is completed. When this is done, the nourisher [of the Monad, i.e., the Magus] will first be metamorphosed, and afterwards will rarely be seen by mortal eye. This, O Great King, is the true, often discussed, and blameless, invisibility of the Magus.”

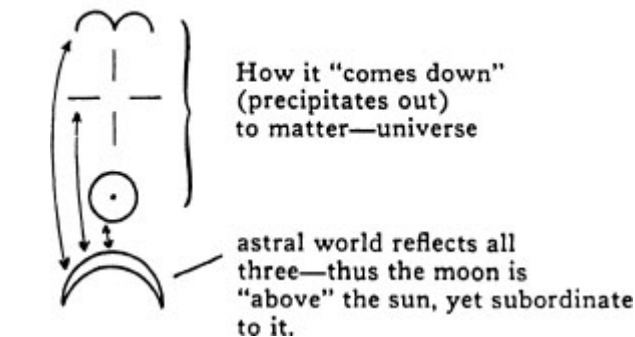
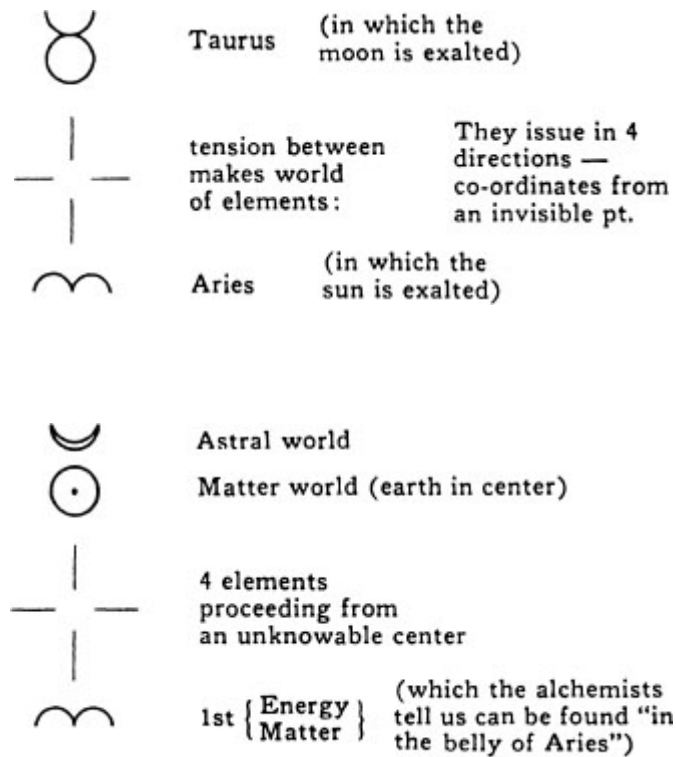
WORKING WITH THE HIEROGLYPHIC MONAD: SUGGESTIONS FOR A WAY IN

If one picture is indeed worth a thousand words, one glyph like the Monad is the condensation of 10,000 pictures. Hence its power. We have the assurance of the several Dee scholars of the present day that the key to the interpretation of “The Hieroglyphic Monad” is lost. The text itself seems to require the accompaniment of an oral teaching, and indeed, Dee records at least two instances in which he had an audience with a royal personage specifically to explain this work, and it seems that in both cases he left his royal patron in a state of satisfaction and at least partial enlightenment. These instructions being lost to us, we may, with clear conscience, turn to our own interpretive fancies and intuitions.

The real key to this book seems to me to be inherent in the glyph itself: draw the Monad frequently, look long at it, use it in your meditations, and slowly it begins to speak. Read the text with an open mind and even more, an open heart: it requires that we use, and at the same time subordinate, our powers of reasoning—subordinate them to a supra-intellectual faculty that comes into play and makes high, non-analytic “sense” for us when we read certain alchemy texts, and certain poems. Let the monad enter your dreams: the discoveries you make may not be those that Dee foresaw, but if the relations he expressed are truly universal, the glyph four hundred years later will have many applications he did not anticipate. What is required of us is that we “think in symbols”, suspending for a while any reference to their verbal equivalents—a process not unlike that used in hieroglyphic languages or developed by symbolic logic.

Some elementary “play” with the Monad might look like this:





It is by working thus with the glyph till we have exhausted our intuition, and then referring again to the text, "reading between the lines", and then working again with the glyph, that, hopefully, the full meaning of this work will re-surface for us. We have the assurance of many European adepts—Dee's contemporaries and successors—that "The Hieroglyphic Monad" is well worth the effort.

This process, which we might call "creative memory", is, in any case, a small part of the Great Work now going forward: the reconstruction and dissemination of the old knowledge, in the fierce light of our present

desperation. We must seek once again to read the direction of the Invisible in its material forms, so to rescue and redeem the Earth. As Dee says,

“No man may make excuses for his ignorance of this, our holy language which...I have called the real cabbala: the cabbala of that which is.”

Diane di Prima
Marshall, California
January, 1975

ACKNOWLEDGEMENTS

I am indebted to the work of C. H. Josten in “Ambix, XII” (1964) and to his publication in full of the Latin text of both Dee's letter of dedication and the “Monas Hieroglyphica”; to Peter French's biography of Dee, and to Ms. Frances Yates for her insightful books.

INTRODUCTION

In offering this little book to the public, and particularly to the lovers of Wisdom who are partakers of this Art, we wish it to be understood that the task has been undertaken for two reasons: first, to enable students to appreciate this valuable work left by a man of great erudition and now, we believe, done into English for the first time; secondly, in token of the fact that even in this terrifically scientific age there are men who nurture the time-honoured Hermetic teaching and Art, believing that Nature conceals more than she reveals to the vulgar eye of mortal man.

It is but fitting that we should most gratefully acknowledge the assistance we have derived from the French translation by Grillot de Givry, published by the Bibliothèque Chacornac in Paris in the year 1925, which we have studied alongside the original in an endeavour to render the English translation more easily intelligible to the modern reader.

John Dee wrote this book in thirteen days. He tells us that he commenced it on 13th January 1564 when in Antwerp, and completed it on the 25th of the same month. If comment were needed it would be this: he certainly knew his subject.

The book was famous in its day. Dee brought out a second edition, published at Frankfort in 1591 ; the title, being translated, reads: "The Monad, Hieroglyphically, Mathematically, Magically, Cabbalistically and Anagogically Explained."

It is from this edition, a copy of which was given to us by a very learned and dear friend, that the present work is produced.

However great its fame throughout Europe, the book was not popular with the Universities. In fact, Dr. Thomas Smith tells us in his "Life of John Dee" (1707): "Whatsoever was afterwards objected to in it by the most learned men of both Universities, he was accustomed to silence by this one answer, that they had so found fault with and censured that book because they did not altogether understand it."

In the frontispiece we read: "Who does not understand should either learn, or be silent."

It will be the same to-day; therefore, we are not concerned with the opinion of the Dons and men of academic degrees. We concede that they could have rendered a far more exact translation of John Dee's book, but as they do not appear to have done so in three and a half centuries, obviously

they are neither concerned nor interested. There may be some, even amongst Hermetic students, who will look askance at our rendering of “ Luna Existens, Viva,” as “Argent Vive,” i.e. Mercury, or Quicksilver. We appeal to the known literature of the Hermetic schools to justify our interpretation; for we have laboured in these Sciences for thirty-five years, and the Masters have not been so niggardly as to keep back our “ Wages,”

In order to assist and encourage younger students who may wish to pursue their investigations along this line (of the Monad or Unit), we append our comments, including extracts from other writers on mystical subjects which, so it seems to us, strengthen and confirm the investigations and conclusions of our author.

We have omitted John Dee's long and laudatory preface to Maximilian, the King of Rumania, and have confined this production to the twenty-four Theorems, which contain the teaching.

There can be little doubt that Sir Edward Kelly was of tremendous influence in Dee's occult life; Dee's private diary contains numerous references to the association between the two men, and it would appear that where Dee may have been good in theory, Kelly was practical in the application of the Science.

There is a tract ascribed to Kelly in Ashmole's “ Theatrum Chemicum Britannicum” which commences:

“All you that fain philosophers would be, And night and day in
Geber's kitchen broyle, Wasting the chipps of Ancient Hermes
Tree, Weening to turne them to a pretious oyle, The more you
worke the more you loose and spoile. To you I say, how learned
soever you be, Goe burne your bookes and come and learne of
me.”

Few historians have any good words to say of Edward Kelly, but that he possessed some occult power cannot be doubted if we are to credit the words of Dee himself, who records that on ioth May 1588 “ E. K. did open the great secret to me, God be thanked.”

We believe that both Dee and Kelly were profoundly versed in Hermetic Science and Alchemy, and eagerly sought the process of transmutation.

Reference may here be made to Dee's Library of Manuscripts, the catalogue of which survives, from which it is interesting to note that such

well-known alchemists as Roger Bacon, Albertus Magnus, Arnold de Villa Nova, Avicenna, etc. are well represented.

We now release this book to the “mangling tooth of criticism,” but think it well to admonish the reader in Dee's own words:

“ Who does not understand should either learn, or be silent.”

J. W. HAMILTON-JONES.

London, 1946.



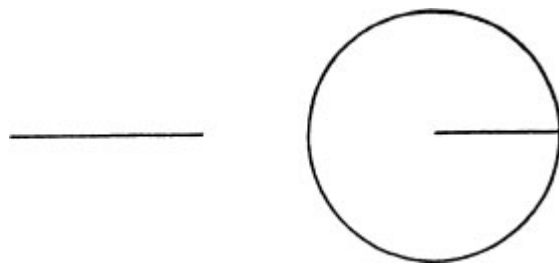
THEOREM I

It is by the straight line and the circle that the first and most simple example and representation of all things may be demonstrated, whether such things be either non-existent or merely hidden under Nature's veils.

THEOREM II

Neither the circle without the line, nor the line without the point, can be artificially produced. It is, therefore, by virtue of the point and the Monad that all things commence to emerge in principle.

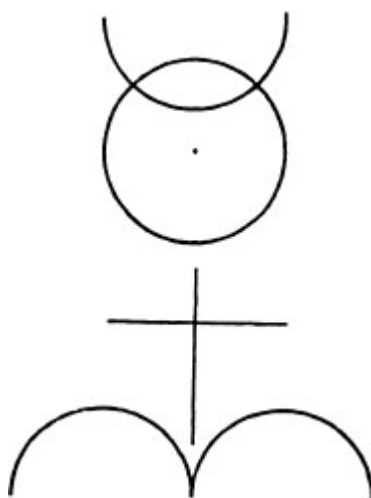
That which is affected at the periphery, however large it may be, cannot in any way lack the support of the central point.



THEOREM III

Therefore, the central point which we see in the centre of the hieroglyphic Monad produces the Earth, round which the Sun, the Moon, and the other planets follow their respective paths. The Sun has the supreme dignity, and we represent him by a circle having a visible centre.

THE HIEROGLYPHIC MONAD



THEOREM IV

Although the semicircle of the Moon is placed above the circle of the Sun and would appear to be superior, nevertheless we know that the Sun is ruler and King. We see that the Moon in her shape and her proximity rivals the Sun with her grandeur, which is apparent to ordinary men, yet the face, or a semisphere of the Moon, always reflects the light of the Sun. It desires so much to be impregnated with solar rays and to be transformed into Sun that at times it

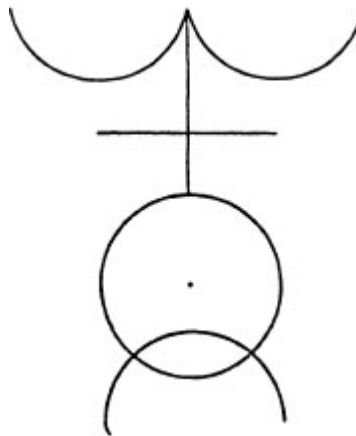
disappears completely from the skies and some days after reappears, and we have represented her by the figure of the Horns (Cornucopia).

THEOREM V

And truly I give the completion of the idea of the solar circle by adding a semicircle for the Moon, for the morning and the evening were the first day, and it was therefore in the first (day) that the Light of the Philosophers was made (or produced).

THEOREM VI

We see here that the Sun and the Moon are supported upon the right-angled Cross. This Cross may signify very profoundly, and for sufficient reasons in our hieroglyph, either the Ternary or the Quaternary. The Ternary is made by the two straight lines having a copulative centre.



The Quaternary is produced by the four straight lines enclosing four right angles. Either of these elements, the lines or the right angles, repeated twice, therefore, afford us in the most secret manner the Octad, which I do not believe was known to our predecessors, the Magi, and which you should study with great attention. The threefold magic of the first Fathers and the wise men consisted in Body, Soul and Spirit. Therefore, we have here the first manifested Septenary, that is to say, two straight lines with a common point which make three, and the four lines which converge to form the central point in separating the first two.

THEOREM VII

The Elements being far from their accustomed places, the homogeneous parts are dislocated, and this a man learns by experiment, for it is along the straight lines that they return naturally and effectively to these same places. Therefore, it will not be absurd to represent the mystery of the four Elements, in which it is possible to resolve each one into elementary form, by four straight lines running in four contrary directions from one common and indivisible point. Here you will notice particularly that the geometricians teach that a line is produced by the displacement of a point: we give notice that it must be the same here, and for a similar reason, because our elementary lines are produced by a continual cascade of droplets as a flux in the mechanism of our magic.

THEOREM VIII

Besides, the kabbalistic extension of the Quaternary according to the common formula of notation (because we say one, two, three, and four) is an abridged or reduced form of the Decad. This is because Pythagoras was in the habit of saying: $1+2+3+4$ make 10. It is not by chance that the right-angled Cross—that is to say, the twenty-first letter of the Roman alphabet, which was considered as being formed by four straight lines—was taken by the most ancient of the Roman Philosophers to represent the Decad.

Further, they have defined the place where the Ternary conducts its force into the Septenary.

THEOREM IX

We see that all this accords perfectly with the Sun and Moon of our Monad, because, by the magic of the four Elements, an exact separation upon their original lines must be made; following which the circulatory conjunction within the solar complement through the peripheries of these same lines is performed, because however long a given line may be, it is possible to describe a circle passing through its extremes, following the laws of the geometricians. Therefore, we cannot deny how useful the Sun and the Moon are to our Monad, in conjunction with the decadal proportion of the Cross.

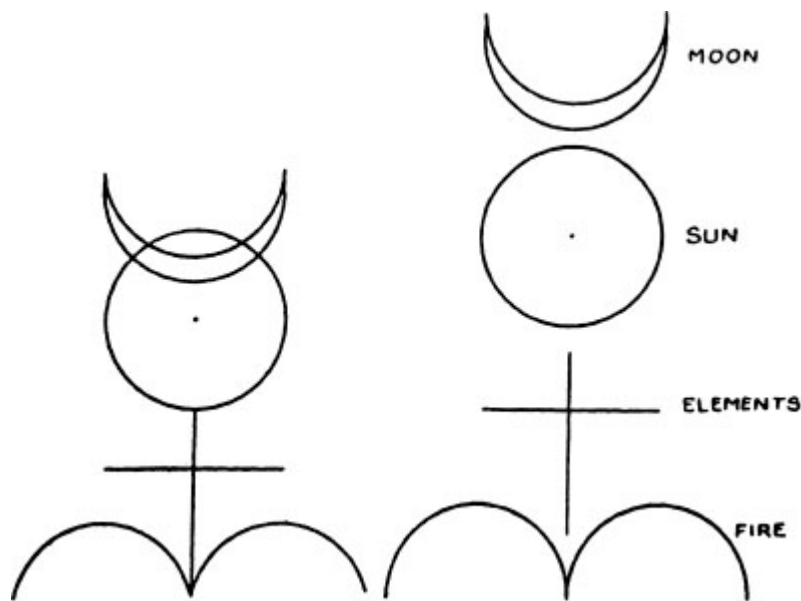
THEOREM X

The following figure of the zodiacal sign Aries, in use amongst the astronomers, is the same for all the world (a sort of erection both cutting and pointed), and it is understood that it indicates the origin of the fiery triplicity in that part of the sky. Therefore, we have added the astronomical sign Aries to signify that in the practice of this Monad the use of fire is required.



We finish the brief hieroglyphic consideration of our Monad, which we would sum up in one only hieroglyphic context:

The Sun and the Moon of this Monad desire that the Elements in which the tenth proportion will flower, shall be separated, and this is done by the application of Fire.



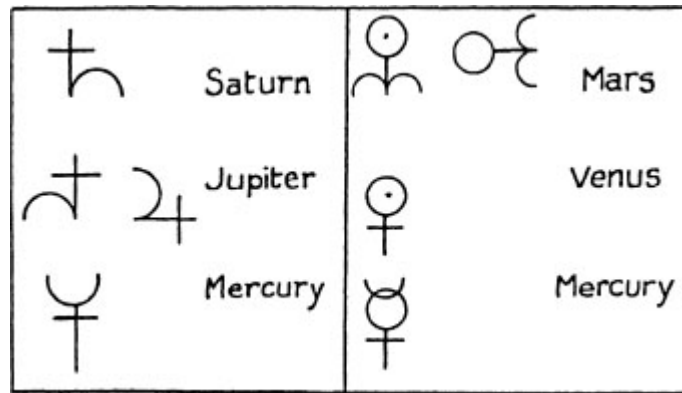
THEOREM XI

The mystical sign of the Ram, composed of two semicircles connected by one common point, is very justly attributed to the place of the equinoctial nycthemeron, because the period of twenty-four hours divided by means of the equinox denotes most secret proportions.

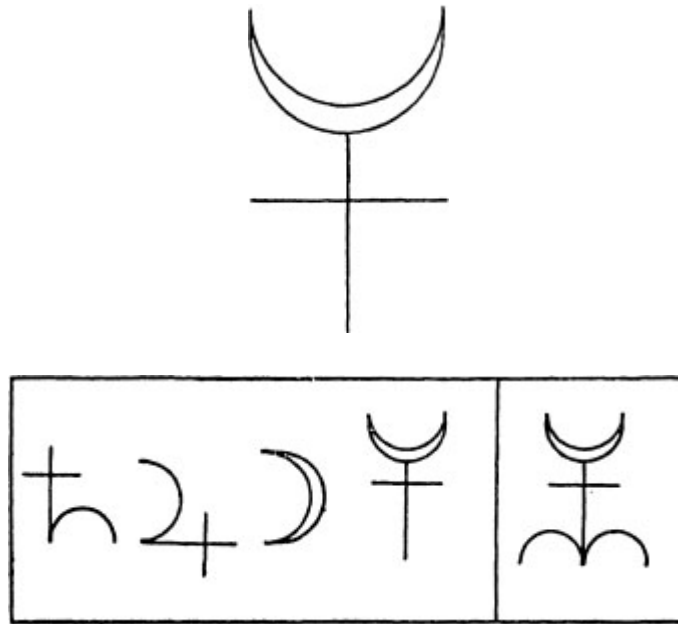
This I have said in respect of the Earth.

THEOREM XII

The very ancient wise men and Magi have transmitted to us five hieroglyphical signs of the planets, all of which are composed out of the signs used for the Moon and the Sun, together with the sign of the Elements and the hieroglyphical sign of Aries, the Ram, which will become apparent to those who examine these figures:



Each one of these signs will not be difficult to explain according to the hieroglyphical manner in view of our fundamental principles, already posited. To begin with, we will speak in paraphrases of those which possess the characteristics of the Moon : following that, of those which possess a solar character. When our lunar nature, by the science of the Elements, had accomplished the first revolution round our Earth, then it was called, mystically, Saturn. Afterwards, at the following revolution, it was named Jupiter, and holds a very secret figure. Then the Moon, developed by yet a third journey, was represented very obscurely again by this figure which it was their custom to call Mercury. You see how this is Lunar. That it must be conducted through a fourth revolution will not be contrary to our most secret design, whatever certain sages may say. In this manner the pure magical spirit, by its spiritual virtue, will perform the work of the albification at the place of the Moon; to us alone and as it were in the middle of a natural day he will speak hieroglyphically without words, introducing and imprinting these four geogonic figures in the pure Earth very simply prepared by us:



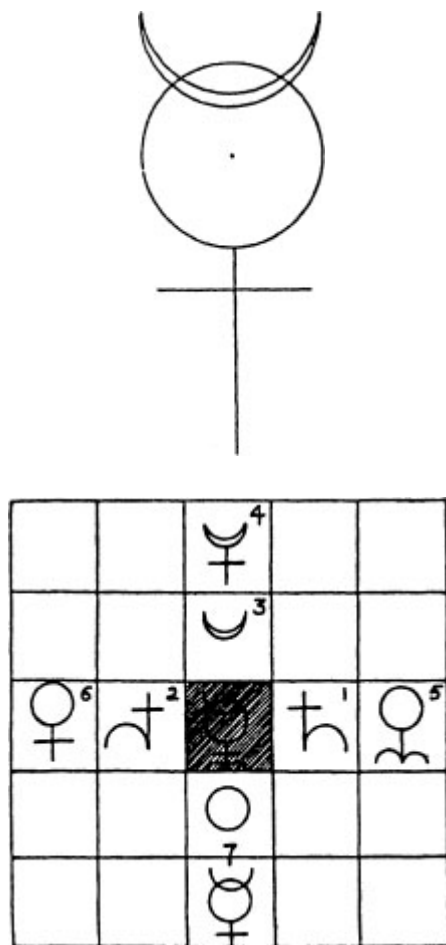
this last figure being in the middle of all the others.

THEOREM XIII

Now regard the mystical character of Mars! Is it not formed from the hieroglyphs of the Sun and Aries, the magistrery of the Elements partly intervening? And that of Venus—I wish to know is it not produced from that of the Sun and the Elements according to the best exponents? Therefore, the planets look towards the solar periphery and the work of revivification.

In the progression we will notice this other Mercury will appear who is truly the twin brother of the first: for by the complete Lunar and Solar magic of the Elements, the Hieroglyph of this Messenger speaks to us very distinctly, and we should examine it carefully and listen to what it says. And (by the Will of God) it is the Mercury of the Philosophers, the greatly celebrated microcosm and ADAM. Therefore, some of the most expert were inclined to place him in a position of, and give him a rank equal to, the Sun himself. This we cannot perform in the present epoch unless we add to this coralline crystal work a certain SOUL separated from the body by the pyrognomic art. It is very difficult to accomplish this and very perilous because of the fire and the sulphur which the breath contains within it. But certainly this Soul can perform marvellous things. For example, join it by indissoluble ties to the disc of the Moon (or at least of Mercury) by Lucifer and Fire. In the third place, it is necessary that we should show (in order to

demonstrate our Septenary number) that it is the Sun of Philosophers itself. You will observe the exactitude as well as the clarity with which this anatomy of our Hieroglyphic Monad corresponds to what is signified in the arcana of these two theorems.



The Principles of the Inferior Astronomy, shown in the Anatomy of our Monad.

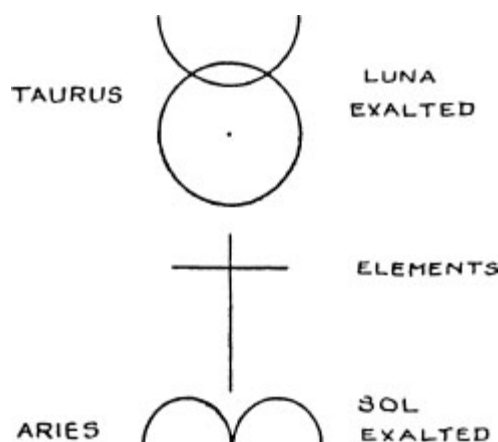
THEOREM XIV

It is therefore clearly confirmed that the whole magistry depends upon the Sun and the Moon. Thrice Greatest Hermes has repeatedly told us this in affirming that the Sun is its father and the Moon is its mother: and we know truly that the red earth (*terra lemnia*) is nourished by the rays of the Moon and the Sun which exercise a singular influence upon it.

THEOREM XV

We suggest, therefore, that Philosophers should consider the action of the Sun and the Moon upon the Earth. They will notice that when the light of the Sun enters Aries, then the Moon, when she enters the next sign, that is to say Taurus, receives a new dignity in the light and is exalted in that sign in respect of her natural virtues. The Ancients explained this proximity of the luminaries—the most remarkable of all—by a certain mystic sign under the name of the Bull. It is very certain that it is this exaltation of the Moon to which in their treatises the astronomers from the most ancient times bear witness. This mystery can be understood only by those who have become the Absolute Pontiffs of the Mysteries. For the same reason they have said that Taurus is the house of Venus—that is to say, of conjugal love, chaste and prolific, for nature rejoices in nature, as the great Ostanes concealed in his most secret mysteries. These exaltations are acquired by the Sun, because he himself, after having undergone many eclipses of his light, received the force of Mars, and is said to be exalted in this same house of Mars which is our Ram (Aries).

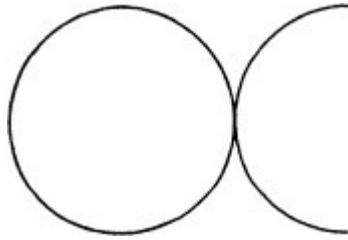
This most secret mystery is clearly and perfectly shown in our Monad by the hieroglyphic figure of Taurus, which is here represented, and by that of Mars, which we have indicated in Theorem XII and Theorem XIII by the Sun joined to a straight line towards the sign of Aries.



In this theory another kabbalistic analysis of our Monad offers itself, because the true and ingenius explanation is this: the exaltations of the Moon and of the Sun are made by means of the science of the Elements.

Note.—There are two things which should be particularly observed : first, that the hieroglyphic figure of Taurus is the same as the diphthong of the Greeks α which was always used in terminating the singular gender;

secondly, that by a simple transposition of place we show the letter alpha twice, by a circle and a half-circle, being simply tangents which touch one another as shown.

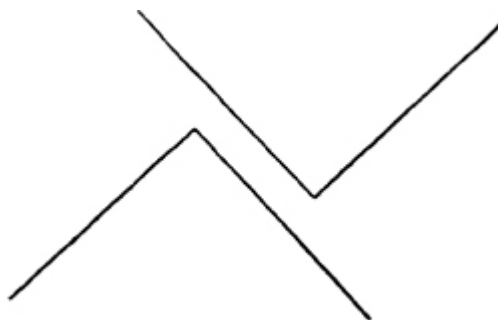


THEOREM XVI

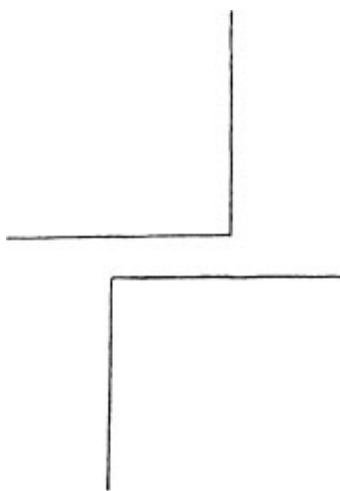
We must now, in view of our subject, philosophise for a short time upon the Cross. Our Cross may be formed of two straight lines (as we have said) which are equal one to the other—that is to say, we cannot separate the lines except we do it by parting them so that we get equal lengths. But in the mystic distribution of the components of our Cross, we wish to use parts which are both equal and unequal. These parts show that a virtue is hidden under the power of the division of the Equilateral Cross into two parts, because they are of equal grandeur. In general, the Cross must be composed of equal right angles, since the nature of justice demands the perfect equality of the lines used in the decussation. In accordance with this justice, we propose to examine with care that which follows concerning the Equilateral Cross (which is the twenty-first letter of the Latin alphabet).

If, through the common point where the opposite angles meet in our Rectilineal, Rectangular, and Equilateral Cross, we imagine a straight line dividing it into two parts, then on either side of the line thus traversed we find the parts are perfectly equal and similar. And these parts are similar in shape to that letter of the Romans which is regarded as the fifth of the vowels, and which was frequently used by the most ancient Latin Philosophers to represent the number five. This, I conceive, was not done by them without good reason, because it is in fact the exact half of our Decad. Of these parts of the figure thus duplicated by the hypothetical division of the Cross, we must conclude it to be reasonable that each part represents the quinary, although one is upright and the other reversed in imitation of the multiplication of the square root which comes in here in a marvellous way as the circular number, that is to say, the quinary, from which we find the

number twenty-five is produced (because this letter is the twentieth of the alphabet and the fifth of the vowels).



We will now consider another aspect of this same Equilateral Cross—that which follows is based upon the position shown in our Monadic Cross. Let us suppose a similar division of the Cross into two parts be made as in the drawing. Now we see the germinating shape of another letter of the Latin alphabet—the one upright, the other reversed and opposite. This letter is used (after the ancient custom of the Latins) to represent the number fifty. From this, it seems to me, we establish our Decad of the Cross, for this is placed at the summit of all the mysteries, and it follows that this Cross is the hieroglyphic sign of perfection. Therefore, enclosed within the quinary force is the power of the Decad, out of which comes the number fifty as its own product.



Oh, my God, how profound are these mysteries! and the name E L is given to this letter! And for this very reason, we see that it responds to the decadal virtue of the Cross, because, starting from the first letter of the alphabet, L is the tenth letter, and counting backwards from the letter X, we

find that it falls into the tenth place, and since we show that there are two parts of the Cross, and considering now their numerical virtue, it is quite clear how the number one hundred is produced. And if by the law of squares these two parts be multiplied together, they give a product of 2500. This square compared with the square of the first circular number, and applied to it, gives a difference of one hundred, which is the Cross itself explained by the square of its Decad, and is recognised as one hundred. Therefore, as this is contained within the figure of the Cross, it also represents unity. By the study of these theories of the Cross, the most dignified of all, we are thereby induced to utilise this progression, viz. one—ten—one hundred, and this is the decadal proportion of the Cross as it appears to us.

THEOREM XVII

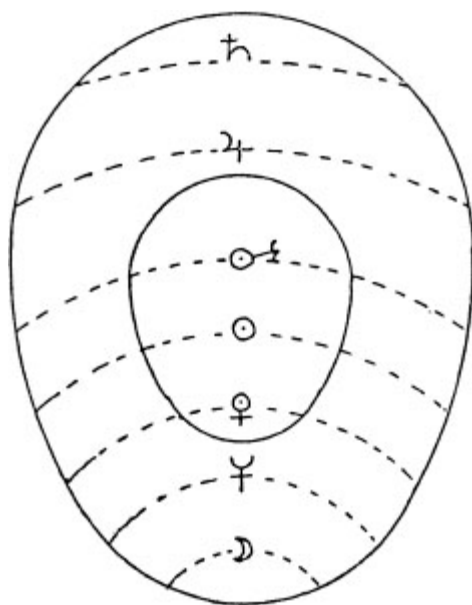
After a due study of the sixth theorem it is logical to proceed to a consideration of the four right angles in our Cross, to each one of which, as we have shown in the preceding theorem, we attribute the significance of the quinary according to the first position in which they are placed, and in transposing them to a new position, the same theorem shows that they become hieroglyphic signs of the number fifty. It is quite evident that the Cross is vulgarly used to indicate the number ten, and further, it is the twenty-first letter, following the order of the Latin alphabet, and it is for this reason that the sages amongst the Mecubales designated the number twenty-one by this same letter. In fact, we can give a very simple consideration to this sign to find out what other qualitative and quantitative virtues it possesses. From all these facts we see that we may safely conclude, by the best kabbalistic computation, that our Cross, by a marvellous metamorphosis, may signify for the Initiates two hundred and fifty-two. Thus: four times five, four times fifty, ten, twenty-one and one, which added together make two hundred and fifty-two. We can extract this number by two other methods as we have already shown: we recommend to the Kabbalists who have not yet made experiments to produce it, not only to study it in its conciseness, but also to form a judgment worthy of philosophers in regard to the various permutations and ingenious productions which arise from the magistry of this number. And I will not hide from you a further memorable mystagogy : consider that our Cross, containing so many ideas, conceals two further letters if we examine carefully their numerical virtues after a certain manner, so that, by a parallel

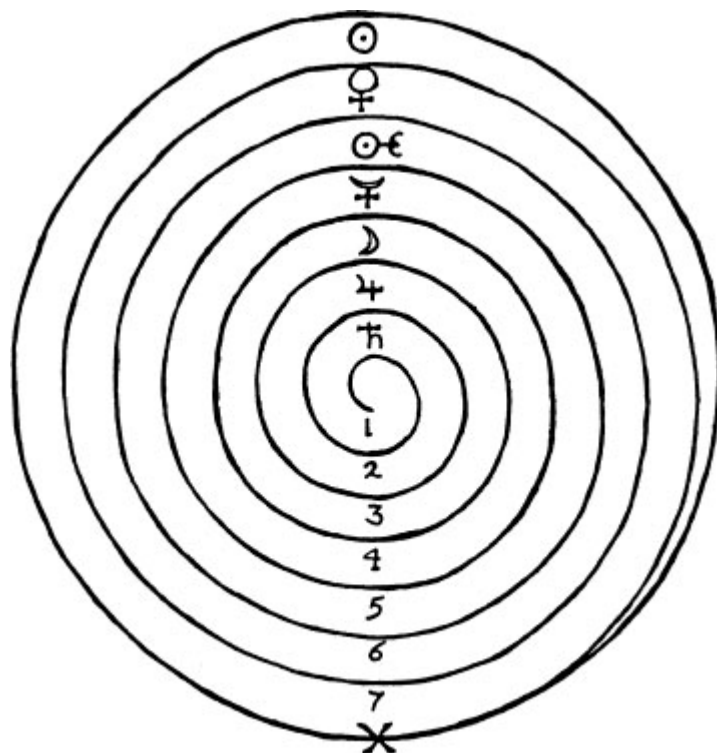
method following their verbal force with this same Cross, we recognise with supreme admiration that it is from here that LIGHT is derived (LUX), the final word of the magistry, by the union and conjunction of the Ternary within the unity of the Word.

THEOREM XVIII

From our Theorems XII and XIII it may be inferred that celestial astronomy is the source and guide of the inferior astronomy. Before we raise our eyes to heaven, kabbalistically illuminated by the contemplation of these mysteries, we should perceive very exactly the construction of our Monad as it is shown to us not only in the LIGHT but also in life and nature, for it discloses explicitly, by its inner movement, the most secret mysteries of this physical analysis. We have contemplated the heavenly and divine functions of this celestial Messenger, and we now apply this co-ordination to the figure of the egg. It is well known that all astrologers teach that the form of the orbit traversed by a planet is circular, and because the wise should understand by a hint, it is thus that we interpret it in the hieroglyph shown, which conforms in every detail with all that has gone before. Here you will note that the miserable alchemists must learn to recognise their numerous errors and to understand what is the water of the white of egg, what is the oil of the yoke of egg, and what we mean by calcined egg-shells. These inexperienced impostors must learn in their despair to understand what are meant by these and many other similar expressions. Here we have shown almost all the proportions which correspond to Nature herself. This is the same Eagle's Egg which the scarab formerly broke because of the injury which the cruelty and violence of this bird caused to timid and primitive man, for this bird pursued some of them who were running to the cavern where the scarab dwelt, to implore his aid. The scarab wondered in what manner he alone could revenge such insolence, and, being of an ardent character, prepared to accomplish his purpose by constancy and determination, for he was short of neither power nor intelligence. The scarab pursued the eagle resolutely and made use of this very subtle trick: he let fall his ordure in the bosom of Jupiter where the egg was deposited, with the result that the God in getting rid of it threw the egg to the ground, where it was broken. The scarab by this method would have completely exterminated the whole family of eagles from the Earth had not Jupiter, in order to avoid such a calamity, resolved that, during that part of

the year when the eagles watch over their eggs, no scarab should come flying near them. Therefore, I counsel those who are ill-treated by the cruelty of this bird, that they learn the very useful art from these solar insects (Heliocantharis) who live concealed and hidden for very long periods of time. By these indications and signs, for which they should be very thankful, they themselves will be able to take vengeance on their enemy. And I affirm (O King!) that it is not Æsop but Œdipus who prompts me, for he presented these things to worthy souls, and ventured for the first time to speak of these supreme mysteries of Nature. I know perfectly well that there have been certain men who, by the art of the scarab, have dissolved the eagle's egg and its shell with pure albumen and have formed thereby a mixture of all; afterwards they have reduced this mixture to a yellow liquid, by a notable process, viz. by a ceaseless circulation just as the scarabs roll their balls of earth. By this means the great metamorphosis of the egg was accomplished; the albumen was absorbed during a great many revolutions round the heliocentric orbits, and was enveloped in this same yellow liquid. The hieroglyphic figure shown here, of this art, will not displease those who are familiar with Nature.





We read that during the early centuries, this art was much celebrated amongst the most serious and ancient Philosophers, as being certain and useful. Anaxagoras performed the magistry and extracted therefrom an excellent medicine, as you may read in his book.

He who devotes himself sincerely to these mysteries will see clearly that nothing is able to exist without the virtue of our hieroglyphic Monad.

THEOREM XIX

The Sun and the Moon shed their corporeal forces upon the bodies of the inferior Elements, much more so than all the other planets. It is this fact which shows, in effect, that in the pyrognomic analysis all metals lose the aqueous humour of the Moon as well as the igneous liquor of the Sun, by which all corporeal, terrestrial, and mortal things are sustained.

THEOREM XX

We have shown sufficiently that for very good reasons the Elements are represented in our Hieroglyph by the straight lines, therefore we give a very exact speculation concerning the point which we place in the centre of our

Cross. This point cannot by any means be abstracted from our Ternary. Should anyone who is ignorant of this divine learning, say that in this position of our Binary the point can be absent, we reply, he may suppose it to be absent, but that which remains without it will certainly not be our Binary; for the Quaternary is immediately manifested, because by removing the point we discontinue the unity of the lines. Now, our adversary may suppose that by this argument we have reconstructed our Binary; that in fact our Binary and our Quaternary are one and the same thing, according to this consideration, which is manifestly impossible. The point must of necessity be present, because with the Binary it constitutes our Ternary, and there is nothing that can be substituted in its place. Meanwhile he cannot divide the hypostatic property of our Binary without nullifying an integral part of it. Thus it is demonstrated that it must not be divided. All the parts of a line are lines. This is a point, and this confirms our hypothesis. Therefore, the point does not form part of our Binary and yet it forms part of the integral form of the Binary. It follows that we must take notice of all that is hidden within this hypostatic form and understand that there is nothing superfluous in the linear dimension of our Binary. But because we see that these dimensions are common to both lines, they are considered to receive a certain secret image from this Binary. By this we demonstrate here that the Quaternary is concealed within the Ternary. O God! pardon me if I have sinned against Thy Majesty in revealing such a great mystery in my writings which all may read, but I believe that only those who are truly worthy will understand.

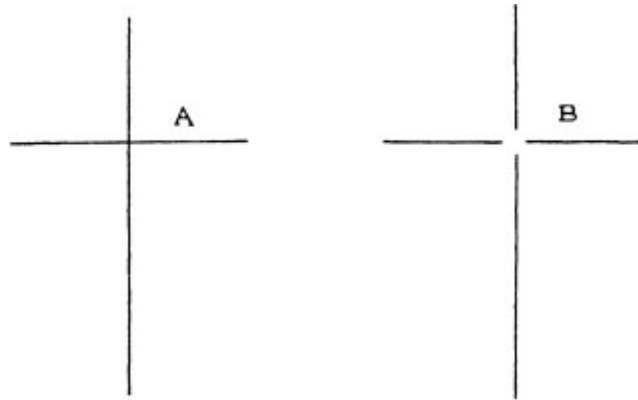
We therefore continue to expound the Quaternary of our Cross as we have indicated. Seek diligently to discover whether the point may be removed from the position in which we first find it. The mathematicians teach that it may be displaced quite simply. At the moment when it is separated the Quaternary remains, and it becomes much more clear and distinct to the eyes of all.

This is not a part of its substantial proportions, but only the confused and superfluous point which is rejected and removed.

O Omnipotent Divine Majesty, how we Mortals are constrained to confess what great Wisdom and what ineffable mysteries reside in the Law which Thou hast made! Through all these points and these letters the most sublime secrets, and terrestrial arcane mysteries, as well as the multiple revelations of this unique point, now placed in the Light and examined by me, can be faithfully demonstrated and explained. This point is not superfluous

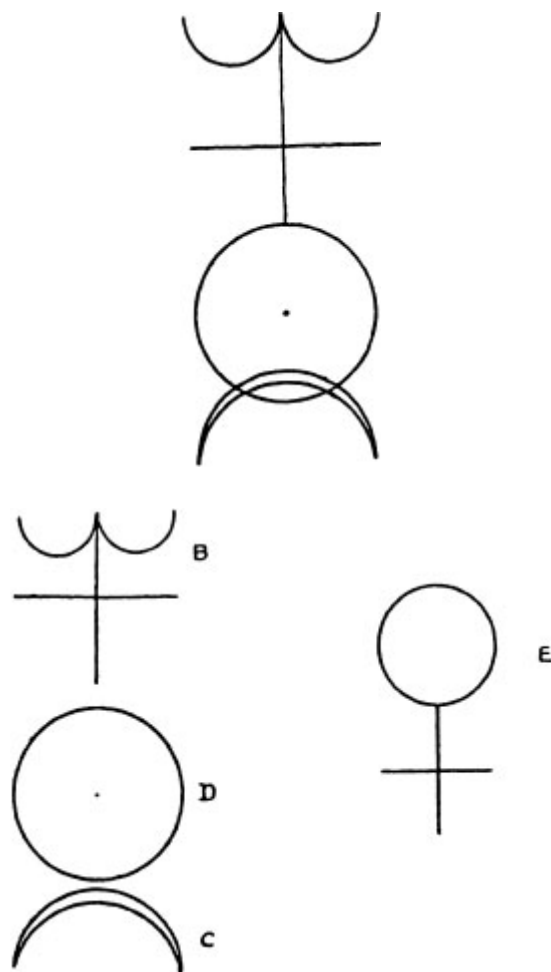
within the Divine Trinity, yet when considered, on the other hand, within the Kingdom of the four Elements it is black, therefore corruptible and watery. O thrice and four times happy, the man who attains this (almost copulative) point in the Ternary, and rejects and removes that sombre and superfluous part of the Quaternary, the source of vague shadows. Thus after some effort we obtain the white vestments brilliant as the snow.

Oh, Maximilian! May God, through this mystagogy, make you or some other scion of the House of Austria the most powerful of all when the time comes for me to remain tranquil in Christ, in order that the honour of His redoubtable name may be restored within the abominable and intolerable shadows hovering above the Earth. And now for fear that I myself should say too much I shall immediately return to the burden of my task, and because I have already terminated my discourse for those whose gaze is centred within the heart, it is now necessary to translate my words for those whose heart is centred within their eyes. Here, therefore, we can represent in some measure in the figure of the Cross that which we have already said. Two equal lines are equally and inequally crossed through the point of necessity which you see in A. The four straight lines, as in B, produce a sort of vacuum where they are withdrawn from the central point, which was their common condition, in which state they were not prejudicial, the one to the other. This is the path by which our Monad, progressing through the Binary and the Ternary into the purified Quaternary, is reconstituted within itself, united in equal proportions, and which now shows that the whole is equal to its combined parts, for during the time that this takes place our Monad will not admit of other units or numbers, because it is self-sufficient, and exactly so, within itself; absolute in all numbers in the amplitude of which it is diffused, not only magically but also by a somewhat vulgar process employed by the artist, which produces great results in dignity and power within this selfsame Monad, which is resolved into its own first matter; whilst that which is foreign to its nature and to its natural hereditary proportions is segregated with the greatest care and diligence and rejected for ever amongst the impurities.



THEOREM XXI

If that which is hidden within the profundities of our Monad be brought to light, or, on the contrary, if those primary parts which are exterior in our Monad are enclosed in the centre, you will see the extent to which the philosophical transformation can be produced. We will now expound to you another local commutation of our mystical Monad, using those parts from the hieroglyphic characters of the superior planets which are immediately offered to us. Each one of the other planets for this purpose is in turn elevated to a position which was frequently assigned to them by Plato, therefore, if they are conveniently taken in this position and at this point in Aries, Saturn and Jupiter are in conjunction. By descending, the Cross represents Venus and Mercury, followed by the Sun himself with the Moon at the bottom. This will be refuted in other circles; meantime, as we have no wish to hide the philosophical treasure of our Monad, we have taken a resolution to give a reason by which the position of the Monad is by this manner displaced. Yet see! listen to these other great secrets which I know and will disclose to assist you as touching this position, which I can explain in few words. We distribute our Monad, now looked at from a different aspect, and analysed in a different manner, as is seen at B, D, C. In this new Ternary the figures C and D are known to all men, but the figure designated B is not easy of comprehension.



It is necessary to give careful consideration to the known forms D and C, which show that the essences are separated and distinct from the figure B: also we see that the Horns of the figure C are turned downwards towards the Earth. That part of D which illumines C is also towards the Earth, that is to say, downwards, in the centre of which the solitary visible point alone is truly the Earth: finally these two figures D and C turned towards the lower end give a hieroglyphic indication of the Earth. Therefore, the Earth is made to represent, hieroglyphically, stability and fixation. I leave you to judge from this what is meant by C and D: from which you may take notice of a great secret. All the qualities which we have in the first place ascribed to the Sun and the Moon can here be given a perfect and very necessary interpretation, these two stars up to now having been placed in the superior position with the horns of the Moon raised on high; but we have already spoken of this.

We will now examine, according to the fundamentals of our hieroglyphic Art, the nature of this third figure B. First, we carry to the Crown the double

crescent of the Moon which is our Aries, turned round in a mystical manner. Then follows the hieroglyphic sign of the Elements, which is attached to it. As to why we use the double Moon, it may be explained that it is according to the matter, which requires a double quantity of the Moon. We speak of those grades of which in their experiments the Philosophers could find no more than four, amongst all created substances, that is to say, to be, to live, to feel and to comprehend (*esse, vivere, sentire et intelligere*). In saying that the first two of these Elements are found here, we say that they are called *argent vive (luna existens, viva)*, all life being subject to movement, there being six principles of movement. The Cross which is attached implies that in this artifice the Elements are requisite. We have told you many times that in our theory the hieroglyph of the Moon is like a semicircle, and on the contrary the complete circle signifies the Sun, whereas here we have two semicircles separated, but touching at a common point; if these are combined, as they can be by a certain art, the product can represent the circular plenitude of the Sun. From all those things which we have considered, the result is that we can summarise, and in hieroglyphic form, offer the following:

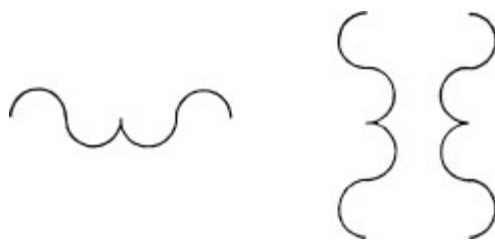
Argent vive, which must be developed by the magistry of the Elements, possesses the power of the solar force through the unification of its two semicircles combined by a secret art.

The circle, of which we have spoken and which we designate in the figure by the letter E, is thus accomplished and formed. You will recollect, we have said that the solar degree is not delivered to us ready to our hand by Nature, but that it is artificial and not produced by Nature, it being available to us in its first aspect in accordance with its proper nature (as in B) in two parts separated and dissolved, and not solidly united in the solar body. In fact, the semi-diameter of these half-circles is not equal to the semi-diameter of D and C, but much smaller. Everyone can see this from the manner in which we have drawn them in the diagram, from which it is clear that this same B has not as great an amplitude as D and C. The proportions in the figure confirm this, being by this means transformed into a circle from B into E. Therefore, there appears before our eyes the sign of Venus alone. We have already demonstrated by these hieroglyphical syllogisms that from B we cannot obtain the true D, and that the true C is not and cannot be completely within the nature of B; therefore, this of itself is not able to become the true “*Argent Vive*.” You may already doubt the subject of this life and of this

movement, whether it is possible, in fact, to possess it naturally or not. However, as we have already explained to the wise, all those things which are said about B, in a similar manner will be at least analogical, and all that which we have briefly taught concerning C and D can be very well applied, by analogy, to this same B accompanied by its Elements. Indeed, that which we have attached to the nature of Aries, should exactly fit the case, because it carries this figure B, although reversed, at its summit, and that which is attached to the figure B, is the mystical figure of the Elements. Therefore, we see by this anatomy that from the body of our Monad alone, separated in this manner by our Art, this new Ternary is formed.

This we cannot doubt, for the reason that the members which composed it reassemble and form amongst themselves of their own free will a monadic union and sympathy which is absolute. By this means we discover amongst these members a force which is both magnetic and active.

Finally I think it well to note here, by way of recreation, that this same B shows very clearly the same proportions in the malformed and rustic letter in that it carries visible points towards the top and at the front and that these letters are three in number, otherwise they number six, summarising three times three: they are crude and malformed, unstable and inconstant, made in such a manner as to appear formed of a series of half-circles. But the method of making these letters more stable and firm is in the hands of the literary experts. I have here placed before your eyes an infinitude of mysteries: I introduce a game but to interrupt a theory. Meanwhile I do not understand the efforts of certain people who rise up against me. Our Monad being reconstituted in its first mystical position and each one of its parts being ordered by Art, I advise and exhort them to search with zeal for that fire of Aries in the first triplicity, which is our equinoctial fire and which is the cause whereby our Sun may be elevated above his vulgar quality. Many other excellent things should also be studied in happy and wise meditations.



We now pass on to another subject; we wish to point the way, not only in a friendly but also in a faithful manner, to those other secrets upon which we

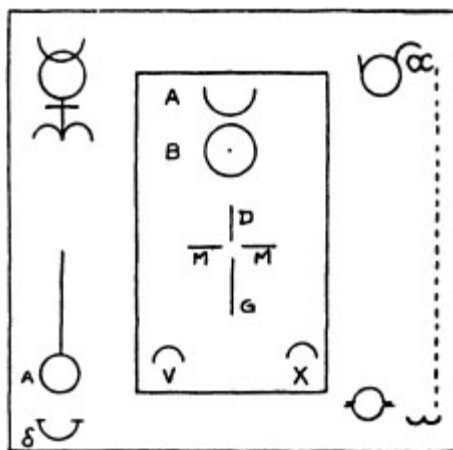
must insist, before we lapse into silence and which, as we have said, comprise a most remarkable infinitude of other mysteries.

THEOREM XXII

It will be readily understood that the mysteries of our Monad cannot be extracted unless one is drawn towards the pharmacy of this same Monad, and that these mysteries must not be revealed to any but the Initiates. I offer here for the contemplation of your Serene Highness, the vessels of the Sacred Art which are truly and completely kabbalistic. All those lines which unite the diverse parts of our Monad are most wisely separated; we give to each one of them a special letter, in order to distinguish them one from another as you will see in the diagram.

We inform you that in α is found a certain artificial vessel, formed of A and B with the line M. The exterior diameter is common to both A and B, and this is not different, as we see, from this the first letter of the Greek alphabet, except by a single transposition of the parts.

We teach the true mystical sympathy first by the line, the circle, and the semicircle, and, as we have formerly said, this symmetry can only be formed of the circle and the semicircle, which are always joined for the same mystical purpose.



Note.—The vessel marked A in the left corner of the diagram should obviously be marked λ , but we have followed the original.

It follows that λ and δ are in themselves the shapes of other vessels. That is to say, A is made of glass and δ of earth (earthenware or clay). In the second place, A and δ may remind us of the Pestle and Mortar, which must

be made of suitable substance, in which artificial unperforated pearls, lameis of crystal and beryl, chrysolite, precious rubies, carbuncles and other rare artificial stones may be ground to powder.

Lastly, that which is indicated by the letter ω is a small vessel containing the mysteries, which is never far from this last letter of the Greek alphabet now restored to its primitive mystagogy, and which is made by a single transposition of its component parts, consisting of two half-circles of equal size. Concerning the vulgar objects and necessities which are required in addition to the vessels, and the materials out of which they should be fashioned, it would be useless that we should treat of it here. Meanwhile a must be considered as if searching for the occasion to perform its function by a very secret and rapid spiral circulation and an incorruptible salt by which the first principle of all things is preserved, or better, that the substance which floats within the vitriol after its dissolution, shows the apprentice a primordial but very transitory specimen of our work, and if he is attentive, a very subtle and most effective way to prepare the work will be revealed to him.

Within λ , the glass vessel, during the exercise of its particular function, all air must be excluded or it will be extremely prejudicial. The corollary of ω is the agreeable man, ready, active, and well disposed at all times. Who, then, is not now able to procure the sweet and salutary fruits of this Science, which, I say, spring from the mystery of these two letters ?

Some of those who would draw us away from our Garden of the Hesperides, and would make us view this a little closer as in a mirror, say that it is established that it is not formed from anything but our Monad.

But the straight line which appears in Alpha is homologous with that which, in the separation of the final analysis of our Cross, is already designated by the letter M. One may discover by these means from where the others are produced. See the scheme outlined in the table on page 40.

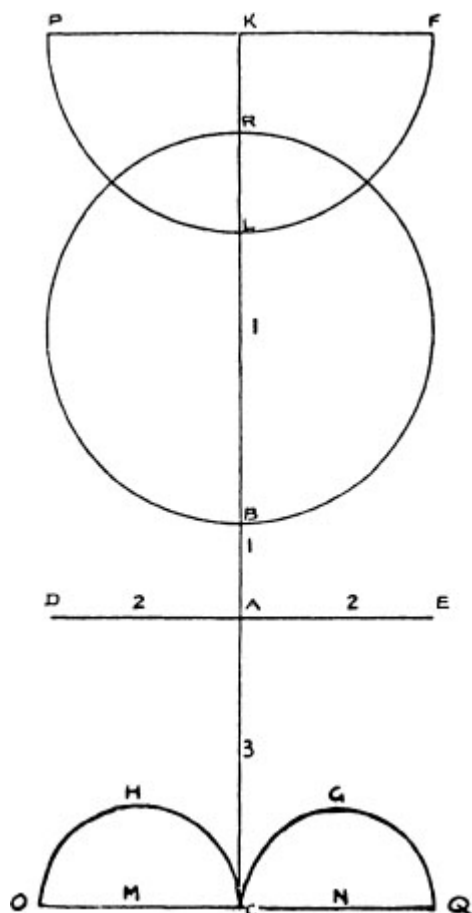
	Existing before the Elements	Mortal Adam, male & female	The Mortifying Self	Wrapped in Shadows	Born in a Stable
	The Elements (Chaos)	Consummation of the Genealogy of Elements.	CROSS	CROSS	Sacrificed on the Cross
	After the Formation of the Elements.	IMMORTAL ADAM	The Vivifying Self	Manifest~ation	King' of All ubiquitous
Self-conceived by its own Influence.	Power in the Seed	Creation of HYLE	Earthly Marriage	Beginning	
Death and Burial	Decadal Virtue	Purification of Elements	Martyrdom on the CROSS	Middle	
Reborn from its own Virtue.	Triumph in Glory	Transformation	Divine Marriage	End	

In these few words, I know that I give not only the principles but the demonstration to those who can see in them how to fortify the igneous vigour and the celestial origin, so that they may lend a willing ear to the great Democritus, certain that it is not mythical dogma but mystic and secret, according to which it is the medicine of the soul, the liberator from all suffering, and is prepared for those who wish for it and as he has taught; it is to be sought for in the Voice of the Creator of the Universe, so that men, inspired by God, and engendered anew, learn through the perfect disquisition of the mystical languages.

THEOREM XXIII

We now present in diagrammatic form the proportions already observed by us in the hieroglyphic construction of our Monad, which must be observed by those who wish to engrave them upon their seals or their rings, or to

utilise them in some other manner. In the name of Jesus Christ crucified upon the Cross, I say the Spirit writes these things rapidly through me; I hope, and I believe, I am merely the quill which traces these characters. The Spirit draws us now towards our Cross of the Elements, with all the following measures which are also to be obtained by a reasoning process according to the subject-matter which it is proposed to discuss. Everything which exists under the heaven of the Moon contains the principle of its own generation within itself and is formed from the coagulation of the four Elements, unless it be the primary substance itself, and this in several ways not known to the vulgar, there being nothing in the created world in which the Elements are in equal proportion or in equal force. But by means of our Art, they can be restored to equality in certain respects, as the wise well know; therefore, in our Cross, we make the parts equal and unequal.



Another reason is that we can proclaim either similitude, or diversity, or unity, or plurality in affirming the secret properties of the equilateral Cross, as we have said before.

If we were to expound all the reasons which we know, for the proportions established in this way, or if we were to demonstrate the causes by another method which we have not done, although we have done so sufficiently for the Sages, we should transcend the limits of obscurity which we have prescribed, not without reason, for our discourse.

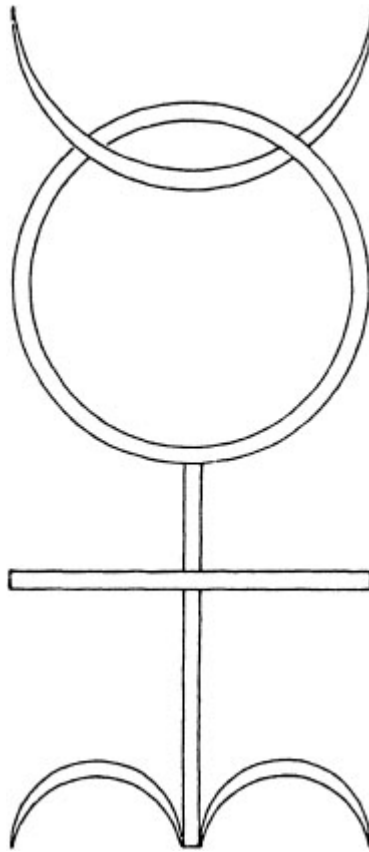
Take any point, as A for example, draw a straight line through it in both directions, as CAK. Divide the line CK at A by a line at right angles, which we will call DAE. Now select a point anywhere on the line AK, let it be B, and one obtains the primary measurement of AB, which will be the common measure of our work. Take three times the length of AB and mark off the central line from A to C, which will be AC. Now take twice the distance between AB and mark it off on the line DAE at E and again at D, in such a way that the distance between D and E is four times the distance between A and B. Thus is formed our Cross of four Elements, that is to say, the Quaternary formed by the lines AB, AC, AD, AE. Now on the line BK take a distance equal to AD up the central line to I. With this point I as a centre, and IB as the radius, describe a circle which cuts the line AK at R: from the point R towards K mark a distance equal to AB, let it be RK. From the point K draw a line at right angles to the central line on both sides, forming an angle on either side of AK, which will be PFK. From the point K measure in the direction of F a distance equal to AD, which will be KF: now with K as centre and KF as radius describe a half-circle FLP, so that FKP is the diameter. Finally, at point C draw a line at right angles to AC sufficiently long in both directions to form OCQ. Now on the line CO we measure from C a distance equal to AB, which is CM, and with M as a centre and MC as a radius we describe a semicircle CHO. And in the same manner on CQ, from the point C we measure a distance equal to AB which is CN, and from the centre N, with CN as radius, we trace a semicircle CGQ, of which CNQ is the diameter. We now affirm, from this, that all the requisite measurements are found explained and described in our Monad.

It would be well to notice, you who know the distances of our mechanism, that the whole of the line CK is composed of nine parts, of which one is our fundamental, and which in another fashion is able to contribute towards the perfection of our work: then, again, all the diameters and semi-diameters must be designated here by suppositional lines hidden or obscured, as the geometricians say. It is not necessary to leave any centre visible, the exception being the solar centre, which is here marked by the letter I, to

which it is unnecessary to add any letter. Meanwhile those who are adept at our mechanism can add something to the solar periphery, by way of ornament and not by virtue of any mystical necessity: for this reason it has not been formerly considered by us. This something is a boundary ring, necessarily a line parallel to the original periphery. The distance between these parallels may be fixed at a quarter or a fifth part of the distance AB. One may also give to the crescent of the Moon a form which this planet frequently assumes in the sky, after her conjunction with the Sun—that is to say, in the form of the Horns, which you will obtain if from the point K in the direction of R you measure the distance just mentioned, *i.e.* the fourth or fifth part of the line AB, and if from the point thereby obtained, as a centre, you trace with the original lunar radius the second part of the lunar crescent, which joins the extremities at both ends of the first semicircle. You may perform a similar operation in respect of the positions M and N when erecting the perpendicular at each one of these centre points; we can use the sixth part of AB or a little less, from which point, as the centre, we describe two other semicircles, using the radius of the two first, MC and NC.

Lastly, the parallels may be traced at each side of the two lines of our Cross, each side at a distance from the centre line of one-eighth to one-tenth part of the distance AB, in such a way that our Cross be in this manner formed into four superficial lines where the width is the fourth or the fifth part of this same line AB.

I have wished in some way to sketch' these ornaments in the figure which each one may reproduce according to his own fancy. It is a condition, however, that you do not commit any fault, however small, against the mystical symmetry for fear of introducing by your negligence a new discipline into these hieroglyphic measurements; for it is very necessary that during the succeeding progression in time they must be neither disturbed nor destroyed. This is much more profound than we are able to indicate, even if we wished to do so, in this small book, for we teach Truth, the daughter of Time, God willing.

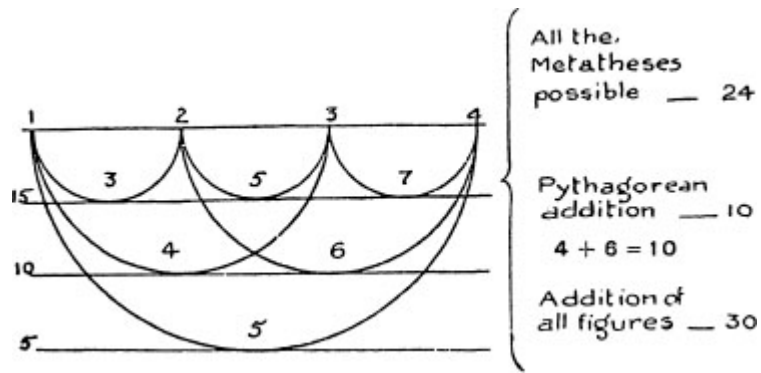


We will now expound methodically certain things which you may find on your way by practising the proportions of our Monad. Then we will show by many examples the existence of four lines corresponding to the four lines of our Cross, and which in this consideration we are not able simply to announce, because of the proportions and the particular and mystical results which are produced in another fashion, from the Quaternary of these same lines. And thirdly, we will show that there exist within Nature certain useful functions determined by God by means of numbers, which we have happily obtained and which are explained either in this theorem, or in others, contained in this little book.

Finally, we will insert other things in an opportune place which, if they are conveniently understood, will produce fruits most abundantly.

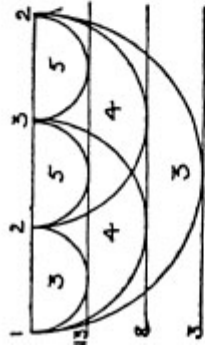
We now abruptly conclude.

OUR CANON OF TRANSPOSITION (METATHESIS)



PYTHAGOREAN QUATERNARY

Take the same proportion which is shown in numbers when written in the natural order, after the first Monad, then from the first to the last make a continuous multiplication—that is to say, the first by the second, the product of these two by the third, and this product by the fourth, and so on until the last; the final product determines all the Metatheses possible, in respect of the proportion in space, and for the same reason in proportion to diverse objects as you wish.



ARTIFICIAL QUATERNARY

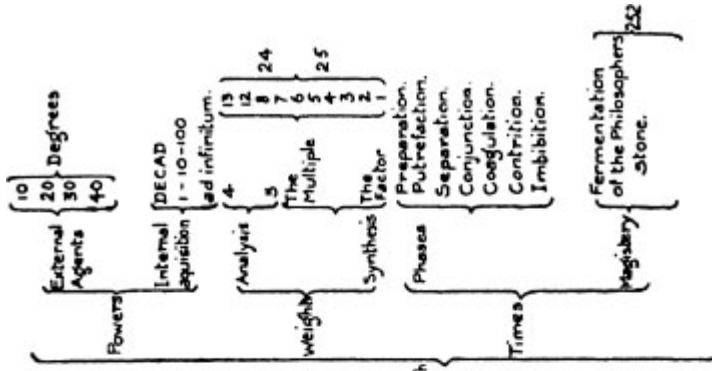
The continuous Multiplication gives...12.

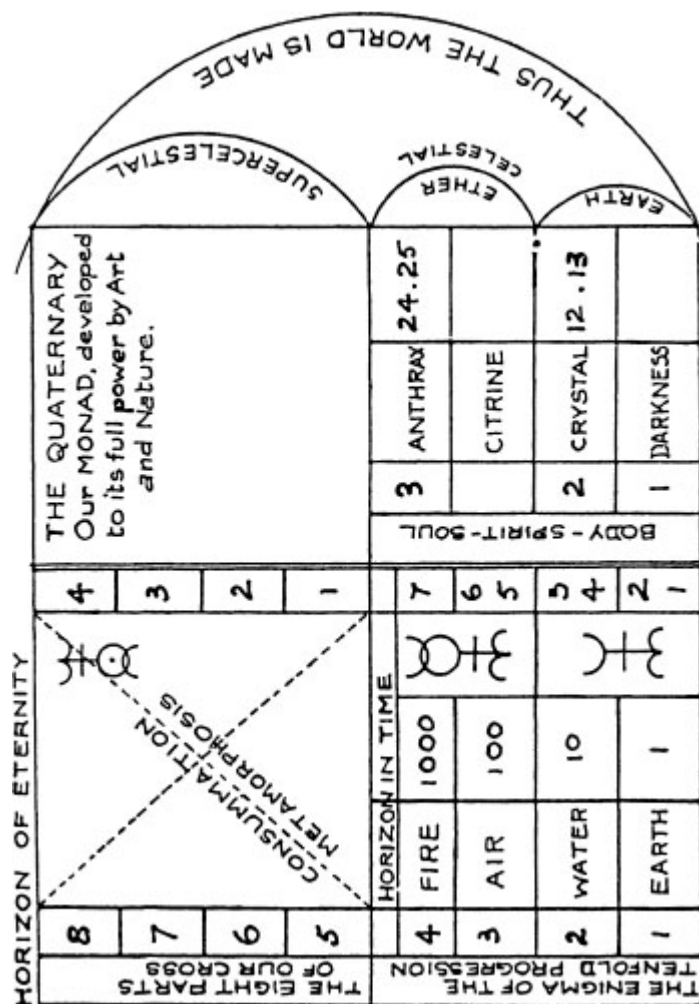
Simple Addition gives { 1 { 8 { 4 { 7 { 3

Our Numbers possess such dignity that to violate their Laws is a Sin against the wisdom of Nature. They can teach us the greatest Mysteries, & we must examine them both as Units & in their Proportions to find their mutual combinations

equal to every possible Metathesis of the Quaternary: it determines the physical purity and the sovereign excellence of the Gold of 24 Carats considered from the point of view of Physical Existence on Earth.

The Sum of all Numbers

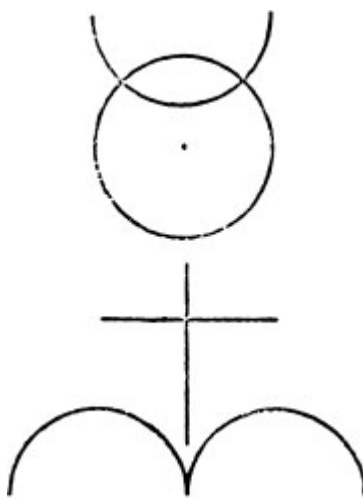




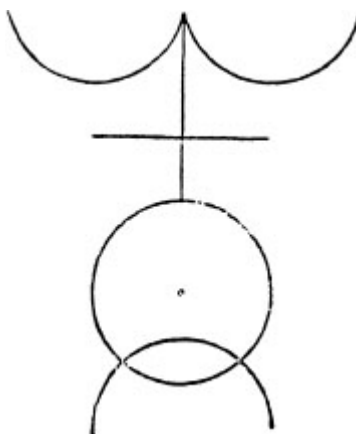
I tell thee, O King, this operation will be useful unto thee in many circumstances, whether in the study of Nature or in the affairs of the government of men; for it is that which I am accustomed to use with the greatest of pleasure in the Tziruph or Themura of the Hebrews.

I know that many other powerful numbers may be produced out of our Quaternary, by virtue of arithmetic and the power of numbers. Yet he who does not understand that a very great obscurity has by this method been illuminated by those numbers which I have drawn out which have nature and distinction amongst such a multitude, will not be able to estimate their meaning, which is obscure and not to the point. How many will find in our numbers the authority which we have promised for the weight of the Elements; lor the statements regarding measurements of time; and for the certainty of proportions which may be assigned to the powers and forces of things ? All this you should study in the two preceding diagrams.

Many things may be deduced from the diagrams which, it is preferable, should be studied silently rather than divulged openly in words. Meantime, let us inform you of one thing, amongst many others, disclosed now for the first time by us, in respect of this new Art; to wit, we have here established a rational cause by virtue of which the Quaternary with the Decad, in a certain manner, terminate the numerical series. We affirm that this cause is not exactly that which was described by the Masters who have preceded us, but just as we have stated it here. This Monad has been integrally and physically restored to itself—that is to say, it is truly the Monad Unitissima, the proved unity of the images; and it is not within the power of Nature, neither can we by any art promote in it any movement or any progression whatsoever, unless it be by four super-celestial cycles or revolutions, and from this Monad is engendered that which we wish to note as the manner and course of its eminence ; and for this reason, that there is not in the elemental world, nor in the celestial or super-celestial worlds, any created power or influence which cannot be absolutely favoured and enriched by it.



It was because of the true effect of this that four illustrious men, friends of Philosophy, were upon an occasion together in the great work. One day they were astonished by a great miracle in this thing, and forthwith dedicated themselves from that day forward to sing praises to God and to preach the thrice Mighty because He had given them so much wisdom and power and so great an Empire over all other creatures.



THEOREM XXIV

Just as we commenced the first theorem of this little book with the point, the straight line, and the circle, and have extended it from the Monadic point to the extreme linear efflux of the Elements in a circle, almost analogous to the equinoctial which makes one revolution in 24 hours, so now at last we consummate and terminate the metamorphosis and the metathesis of all possible contents of the Quaternary defined by the number 24 by our present twenty-fourth theorem, to the honour and Glory of Him, as witnesseth John the Archpraesul of the Divine Mysteries, in the fourth and last part of the fourth chapter of the Apocalypse, who is seated on His Throne, around and in front of which the four animals, each with six wings, chant night and day without repose: “ Holy, Holy, Holy is the Lord God Omnipotent, who was, is and is to come,” the same as the 24 ancient ones in the 24 seats placed in the circle, adore Him and prostrate themselves, having cast their Crowns of gold to earth, saying: “ Worthy art Thou, O God, to receive Glory, Honour, and Virtue, because Thou hast created all things, and out of Thy Will they have been created.”

Amen.

Says the fourth letter.



He to whom God has given the will and the ability to know in this way the Divine mystery through the eternal monuments of literature and to finish with great tranquillity this work on the 25th January, having commenced it on the 13th of the same month.

In the year 1564 at Antwerp



CONTRACTUS AD PUNCTUM

Here the vulgar eye will see nothing but Obscurity and will despair considerably.

COMMENTARY

THEOREM I

It may be taken as an axiom in the Hermetic teaching that all existent things are first hidden under Nature's veils. We can only conceive of non-existent things through abstract thought, and we must agree upon a terminology before we can begin. Dee suggests the Euclidean basis of geometry beginning with a point in space which has position but no magnitude. This represents the Life Force, that intangible Proteus in Nature without which nothing begins, develops, or matures. The veils of Nature are her outward, visible, tangible forms, with many of which we are familiar; nevertheless, even in these outward forms we know of multitudes which, owing to their microscopic smallness, escape general observation, and become visible to the scientist only after careful isolation and infinite pains. Moreover, there are smaller bodies which escape the physicist, the scientist, and the most acute chemist, because they impregnate and interpenetrate all substances, passing readily through any filter or container yet devised by man.

It is with occult chemistry of this kind that we are invited to experiment in the Hermetic Arts.

THEOREM II

Here the principle of a point within a circle is established, from which all parts of the circumference are equidistant. Dee says the central point supports the periphery. Let us consider a sphere, which equally depends upon the support of a central point, and we shall see immediately that we have produced the seventh Platonic body.

You will say that you were taught to be cautious and that you were informed that there are only five.

Think again, Brother! The sphere is certainly one of them, because all the five popular shapes are perfectly regular when placed within the sphere, and are you going to ignore the point, particularly when you have been told to find it on the centre?

We suggest the five Platonic solids, regular bodies, forms, etc. are in reality incomplete without the point and the sphere. In this theorem, Dee

shows that although the point and the Monad are identical, nevertheless in manifestation the Monad is an extension of the point in a peculiar occult fashion which he proceeds to develop.

THEOREM III

Do not make the mistake of thinking that here Dee is teaching the Ptolemaic doctrine of a Geocentric Universe, although taken at its face value this theorem seems to indicate it. Note particularly that his Monad is shown in three pieces in the diagram.

We now have the Earth, Sun, Moon, and other planets, but the Supreme Dignity is placed squarely where it belongs, *i.e.* in the Sun.

THEOREM IV

This theorem corrects any idea which may have been formed about the relative importance of the Sun and the Moon. The Moon desires to be impregnated by the Sun; to be transformed into Sun.

Dee represents the Moon by the Horn of Plenty, which reminds us that somewhere we have heard of an ear of Corn (Gold) near to a fall of Water (Silver).

Hermetically, the Sun is the Father and the Moon the Mother, as we are taught in the Smaragdine Tablet of Thrice Greatest Hermes.

THEOREM V

Dee is on good ground when he quotes from the Volume of the Sacred Law, for in Genesis i. we are told: "In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, 'Let there be Light': and there was Light." This Light was not from the Sun or Moon or Stars, because these bodies were not made until the fourth day. Dee reminds us that the Philosophers' Light was made on the first day. Hermetically we say that in the first separation of the Chaos there was a division of the light from the darkness, the Sun and Moon still being confounded within the Chaos.

THEOREM VI

Here beginneth the complete mystification so dear to the ancient Sages, but with patience we hope to make it plain. Here we have the 3, the 4 and 7, which, as every tyro knows, are very important occult numbers. Although we speak of a Binary, it is impossible of manifestation, therefore the Binary must be provided with a copulative centre and immediately the Ternary is produced. Dee shows this in the figure of the Cross. This same Cross becomes, on a lower plane, the Quaternary, because it is composed of four right angles. The 3 and the 4 joined make the 7. As to the Octad, Dee explains this in a diagram at the end of the book in Theorem XXIII, where Body, Soul and Spirit are also mentioned.

THEOREM VII

Still dealing with the Cross, he says the homogeneous parts are dislocated. From the indivisible point there emerge four lines at right angles one to another. Each line represents one of the four Elements: Fire, Air, Water, Earth. They are produced, he says, by the *displacement of the Point or Centre*. The Elements are still in confusion, however, because you have not yet resolved each one into its elementary form, which can only be done, shall we say, by repeated distillation (to use an alchemical symbol) in the mechanism of our magic. But see the H.R.A. Symbolical Lecture, which mentions the four Elements and the sphere.

THEOREM VIII

The perfect number 10 now emerges by the use of the well-known Pythagorean Quaternary 1+2+3+4. And this is *the fundamental* number in practical occultism, it being a combination of the Unit, the Binary, the Ternary, and the Quaternary. Dee also divides the Decad into the Ternary and the Septenary.

THEOREM IX

The Sun and Moon are still in Chaos; a separation, Dee says, must be made, and then begins the circulatory conjunction which is not made all at once, but by slow and careful stages, for in the last line he tells us the

proportion which is one in ten. Compare Thomas Vaughan's recipe in "Anthroposophia Theomagica," page 30: "R/. Ten parts of celestial slime. Separate the male from the female, and then each from its earth, naturally, however, and without violence. Conjoin after separation in due, harmonic, vital proportion. The soul, descending straightway from the pyroplastic sphere, shall restore its dead and deserted body by a wonderful embrace. The conjoined substances shall be warmed by a natural fire in a perfect marriage of spirit and body. Proceed according to the Vulcano-Magical Artifice till they are exalted into the Fifth Metaphysical Rota. This is that Medicine about which so many have scribbled but so few have known."

Compare also Edward Kelly's "Alchemical Writings," page lvii, paragraph X: "Take of the air or heavenly dew, being well purified, ten parts, and of subtle gold calx one part; set it in digestion, dissolve, and coagulate it."

The result of this is the circle passing through the extremes of the line, i.e. ☉, the sign of Nitre.

THEOREM X

The Sun in the Ram's belly is so frequently alluded to by the Alchemists, that we must not be surprised to find that Dee introduces it into his Monad, and gives us very trenchant reasons for its inclusion. Having told us already that the four Elements, including Fire, are in the Cross, he now adds the fire of Aries.

In "Hermetic Arcanum" at verse 81, d'Espagnet tells us: "The first mover of nature is External fire, the Moderator of Internal fire, and of the whole work."

Other authors speak of natural fire, unnatural fire, and fire against Nature, making three.

Notice, please, that Dee has now divided his Monad into four parts, i.e. Sun, Moon, Elements, and Fire.

He sums up the contents of the first ten theorems (note the number) by saying: "The Sun and Moon of this Monad desire that the elements in which the tenth proportion will flower, shall be separated, and this is done by the application of fire."

The Three Principles, as ☿, ☉, and + manifest themselves in the Three Numbers, i.e. 10, 100, and 1000, and combine in each degree to manifest the

Seven Planetary Forms.

Note carefully that ♈ is not included in the Three Principles and is therefore *extraneous*, and is used only to bring Our Matter into Being. Compare Vaughan, “Euphrates,” page 421.

THEOREM XI

In astronomy the conventional sign for Aries is the Ram's horns thus: ♈. It dates from remote antiquity. As everybody who has dabbled in astrology knows, Aries heralds the Vernal equinox, when the day is equal in duration to the night. We are told in this theorem that we have here most secret proportions. The two semicircles of the sign Aries, equal and touching one another, denote two separate qualities which must be conjoined in the process of our work. These qualities, it seems to us, are the four Elements combined and subsequently divided into two groups, in one of which the Earth predominates as we are told.

If confirmation be sought consult Ripley's “Compound of Alchemy,” where he writes: (the first Gate, verse 10):

“ If the Water be equal in Proportion
To the Earth which heat in due measure
Of him shall spring a new burgyon.”

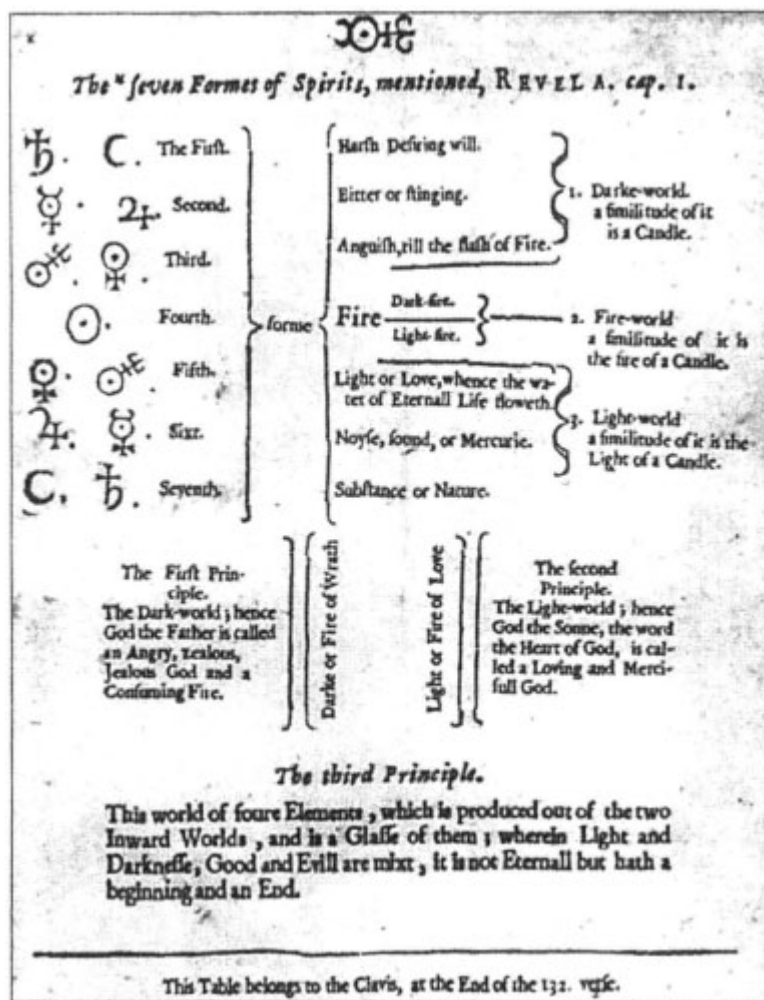
THEOREM XII

In the table given in this place our author has used different portions of his Monadic figure as signs for the planets. These are quite easy to follow. It is interesting to compare the table contained in “The Clavis,” by Jacob Boehme, for Jacob also uses this selfsame Monad.

We must now refer to the process, if we would understand what is meant by the Lunar Nature.

The first day is given up to Heaven and Earth, and the division of the light from the darkness. At the end of this revolution the Earth was mystically called Saturn, whose colour is black according to our understanding. Jupiter follows and places a Rainbow in the sky. This is succeeded by Mercury, whose sign at this stage is a Crescent Moon supported upon a Cross. The colour belonging to this period must be darkish, because the Luminaries did

not appear until the fourth revolution; and note, that the Moon was made before the Sun. Obviously, therefore, the silvery colour here referred to by Dee as the albification is the Moon.



Now look at the diagram shown at the end of this Theorem XII. We find the fifth or last figure is, in effect, a combination of the preceding four. It is for this reason that he tells us that the last figure is in the middle of all the others.

THEOREM XIII

Having dealt faithfully with the Lunar characteristics, those of the Sun follow in due sequence.

Mars is the ruling planet of Aries, the symbol being Sun and Aries conjoined by a line.

In Boehme's "Clavis" Mars is the third Property and all the four Elements are included. He makes the symbol for Mars thus : Boehme also places the Sun between Mars and Venus, the Sun being the fourth Property and Venus the fifth. Dee maintains that Venus is produced from the Sun and the Elements, according to the best exponents.

In the Greek myths the love episodes between Mars and Venus are well known.

Dee continues to give good measure, for having shown what is Lunar and what is Solar, he introduces the second Mercury, which is both Lunar and Solar. This, says he, is the greatly celebrated Microcosm and Adam. In referring to the Coraline Crystal Work, what else can he mean but Adamic Earth, which is known to be Red?

In joining Mercury to the disc of the Moon, we would do well to consult "Æsch Mezareph," where in Chapter III the method is described.

THEOREM XIV

This is a short theorem, which refers us to the Smaragdine Tablet of Hermes Trismegistus. This work is so well known to students of the Hermetic Science, and is so frequently quoted by the Hermetic Philosophers who have written on this subject, that there is no point in our elaborating it here.

THEOREM XV

We revert to astrology and receive a lesson based on the Monad, which explains why the Moon is said to be exalted in Taurus and the Sun exalted in Aries. Venus and Mars also come in for further consideration.

The Great Ostanos was an Egyptian Priest, and the Hierophant who initiated Democritus into the Mysteries in the Temple at Memphis. He is often mentioned in alchemical literature.

THEOREM XVI

In this theorem notice the hints given in the matter of squaring the Circle :

Dee: 1st Number • $25 \times 4 = 100$

 2nd Number • $50 \times 4 = 200$

100 is represented by x because x multiplied by x gives 100.

Hence he establishes his proportion of 1—10—100.

Jacob Boehme, “Forty Questions of the Soul,” Question No. 1, paragraph 121: “For every day of the creation is a circle or revolution in the Eye and hath its number, whereof ten is the +, the highest number: and man hath ten times ten, viz. a hundred, for his number; and in the Crown of Paradise he hath the number thousand; but in the eternal essentiality in the Divine Centre of the Majesty he hath no number O.” These two symbols are combined thus ⊕ into the well-known Rosicrucian symbol.

The Unity in the 10th number is the God-head. The Unity in the 100th number is the Matter of Nature.

The Unity in the 1000th number relates to the Regenerate Man, which Seal we must not break until the first two numbers are passed.

Sendivogius, “New Light of Alchemy,” in “The Parable”: “I asked: Can it not be made yet better? The Philosophical Scripture, being witness (saith he), it may be exalted first to ten, then to a hundred, then to a thousand and ten thousand.”

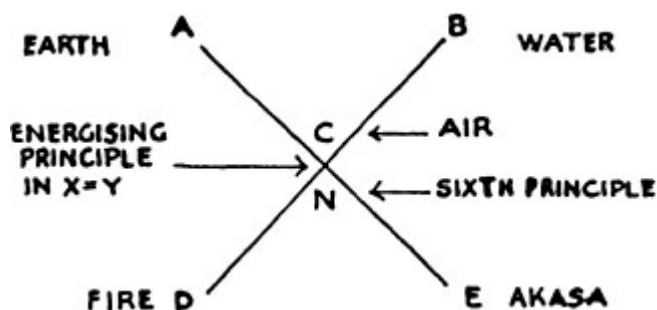
Thomas Vaughan, “Anima Magica Abscondita,” quoting Agrippa: “Learn therefore to know Heaven by Heaven, not by earth, but the powers of that which is material discern by that which is heavenly...except in heaven itself, never anywhere will you discover it.”

“Mahatma Letters” to A. P. Sinnett, page 91: “There is but one element and it is impossible to comprehend our system before correct conception of it is firmly fixed in one's mind”; again: “The Ancients speak of five cognisable elements of ether, air, water, fire, earth, and of one incognisable element (to the uninitiates) the 6th principle of the Universe—call it Purush Sakti, while to speak of the seventh outside the Sanctuary was punishable with death. But these five are but the differentiated aspects of the One.”

Again; “Let us represent the unknown quantity as X: that quantity is the one eternal immutable principle—and A, B, C, D, E, five of the six minor principles of Earth, Water, Air, Fire and Ether (Akasa) following the order of their spirituality and beginning with the lowest. There is a sixth principle answering to the sixth principle Buddhi, in man...but we are not permitted to name it except among the initiates—I may however hint that it is connected with the process of the highest intellection—let us call it N, and besides this

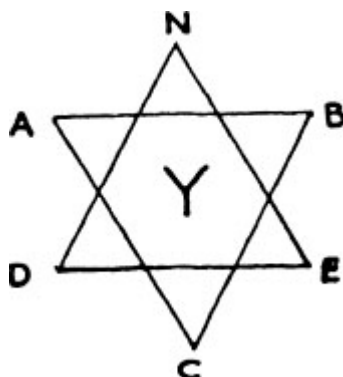
there is under all the activities of the phenomenal Universe, an energising impulse from X, call this Y.”

Let us set it up thus :



N.B.—The Cross is the unknown quantity.

In Solomon's Seal it is thus:



The Hermetic equivalent of the 6th principle is the Philosophers' Stone. The 7th principle is the Elixir.

“Mahatma Letters,” page 92: “D is a septenary compound of which the highest fraction is pure Spirit.” (Fire—H.J.) : “Every grain of sand, every boulder or craig of granite *is* that Spirit crystallised or petrified.”

“Most Holy Trinosophia,” Section 6. Manly Hall's translation: “Hereupon he handed me in a crystal cup a shining liquor of saffron hue: its taste was delicious and it emitted an exquisite aroma. I was about to hand the cup back to him after moistening my lips with the liquor, when the old man said, ‘Drink it all : it will be thy only nourishment during thy journey.’ I obeyed, and felt a divine fire course through all the fibres of my body—I was stronger, braver; even my intellectual powers seemed doubled.”

To conclude the comments on this theorem we may say:

In its 10th number, it is the Mystery of the Divine Eternal Forms, which consist of the 7 Forms of the Eternal Nature and the Supernal Trinity.

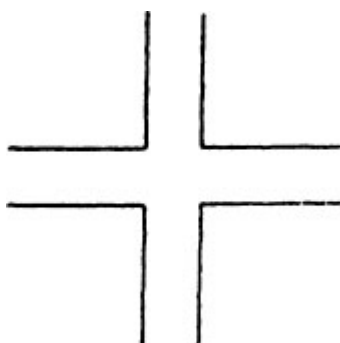
In its 100th number, it is the *Glory of the World*, i.e. our Perfect Medicine.

In its 1000th number, it is the Mystery of the Union of the 10th number and the 1000th number, and he who by Divine Grace glimpses this Mystery should render thanks to the Lord of Light.

THEOREM XVII

We are referred back to Theorem VI dealing with the Ternary and the Quaternary.

Here the Cross is made up of four right angles. Each angle is thus V five or L fifty, depending upon the position in which it is written.



X is the 21st letter of the Latin alphabet. As to the “Mecubales,” these are referred to by Thomas Vaughan (page 371 in the “Collected Works”) as the Mekkubalin; they were the custodians of the Secret Knowledge of the Hebrews. X, however, is not the 21st letter of the Hebraic alphabet as we know it to-day, but the last letter, or the 22nd, and is the Tau. The number 252 is shown by this addition: VWV, LLLL, X, XXI, and I; all symbolising parts of the Cross which itself is made to represent Unity in Theorem XVI. See also the diagram in Theorem XXIII (page 48), where the number 252 assumes great significance for the Initiated.

“Estudios de Orientalismo,” José A. Alvarez, page 109 (Madrid, 1898): “I understand that the two lines of the hieroglyph of the Cross X represent the two bones of the symbolical Quail, and indicate, by synecdoche, the selfsame bird, and with the number of the said hieroglyph X, the Light, symbol of *mirum agens occultum*, that is, of the Latent Operator, Preserver, and

Renovator of the Universe, also called, *Anima Mundi*, which law comprehends all subsidiary laws which in their respective processes adjust and conform themselves both in the Material and the Spirit.”

Dee finally derives LUX from the Cross, thus: L V X. This is the philosophical light which, you have been informed, was produced by the Great Architect on the first day. Therefore the mystery of the + is manifested as Divine Light, which manifests as L V X in a pure matter, and as the Light Regenerated Body in man.

THEOREM XVIII

We must here refer to A. E. Waite's book, “The Alchemical Writings of Edward Kelly,” in the Biographical Preface of which he writes: xxxvi. “Dr. Dee, who knew nothing of Alchemy, remained in comparative retirement.” lx. “He was actually a learned mathematical Philosopher, who was to some extent absorbed by the physics and metaphysics of the Hermetic tradition. In particular he wrote nothing on Alchemy, and it is necessary to accentuate this point.” Grateful as we must confess we are to Mr. Waite for his many services to our generation, and for his valuable publications, we find ourselves in disagreement with many of his conclusions. We think Dr. Dee was an Alchemist, and a co-worker with Kelly in the transmutation.

In Theorem XV Dee quotes the Great Ostanos. The only known fragment ascribed to this philosopher is in the Greek text, which is rendered into English as follows :

“THE PHILOSOPHER OSTANES TO PETASIOS UPON THE SACRED AND DIVINE ART

“The unalterable body, ☉, is dissolved in a small quantity of liquid, ? , because it is by Mercury that the impurities are purged away from the matter in which ☉ is to be found. It is by means of this precious and divine water that this malady is healed. By this the blind shall see, the deaf shall hear, the dumb shall speak plainly.

“The method of the preparation of this divine water is as follows: Take the eggs of the Chinese serpent which are to be found in the mountains of Olympia during the month of August (or else in the mountains of Syria, or Asia Minor). Take these eggs when they are fresh and place 16 ounces into a

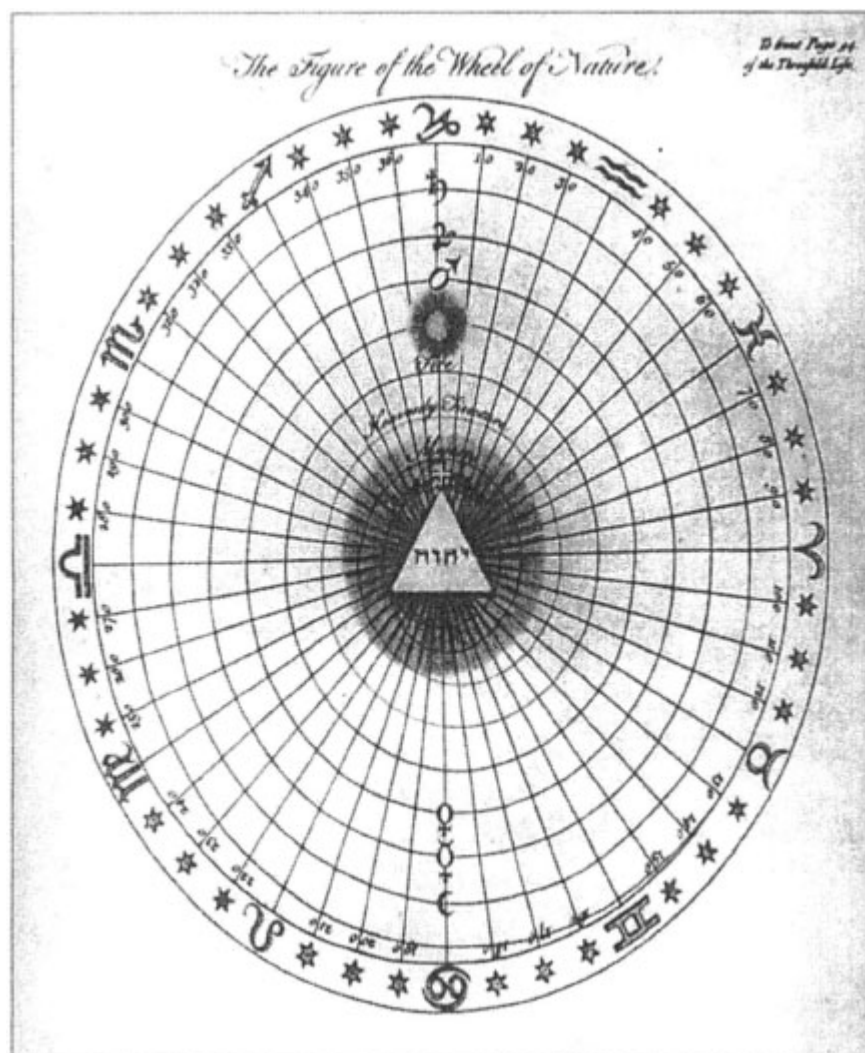
glass vessel. Pour upon them the divine water which must be hot; let it rise four times into the celestial region until an oil is distilled of a purple colour.

“R. Amianthus, 13 ounces, Blood of purple shellfish, 9 ounces, Eggs of the Golden Winged Sparrow Hawk, 5 ounces.

“ These eggs are found near to the Cedars of Lebanon on the Mountains. Soak these substances in a stone mortar, that is to say; the amianthus, the shell fish blood and the eggs, until they are thoroughly mixed and united. Now distil seven times in a glass alembic and place in a sand bath.

“ Unite the first composition with the second and leave for three days. Having finished this operation, place all these substances now mixed together in a glass vessel, and plunge the glass into sea water for one day and one night. Then the divine water will be prepared.

“This divine water kills the living and revives the dead; it clarifies obscure things, and obscures those which are clear: it has power over water and power over fire. A few drops of this water will give Lead the appearance of Gold. This is done by the Will of God, Invisible and All-Powerful, the Author of Wisdom and Power, by whose will all things are brought forth into manifestation and from whom they have both Nature and Form. It is to Him alone that we must ascribe All Power—God, Unique, Universal and Veritable.”



We believe that Dee was a deep student of Hermetic Art, indeed in this Theorem XVIII he takes some of the Alchemists to task and presumes to teach them their business.

Having analysed the Monad by the square in Theorem XIII we are now invited to contemplate it in the circle or egg. But notice, please, that the planetary order runs thus: ♄ ♀ ☉ ☿ ♃ ♄, and that Mars, Sun and Venus are enclosed in a subsidiary circle, whereas the astronomical order is ☉ ☿ ♀ ♄ ♃ ♄.

Although writing at a later period, Jacob Boehme gives the same order as Dee, but indicates by a spiral what the sequence in the philosophical work is. See diagram opposite, reproduced from "Works of Jacob Boehme," Vol. II, page 94. Wm. Law Edition, 1764.

In the spiral given by Dee the planets 24 and D are not in the same order as in the spiral given by Boehme, but apart from that the two orders agree:

Dee's egg: $(\text{h } 24 \delta) \quad \bigcirc \quad (\text{♀ ♀ D})$

Boehme's key: $\begin{array}{c} \text{h} \\ \diagdown \quad \diagup \\ \delta \text{---} 24 \end{array} \quad \bigcirc \quad \begin{array}{c} \text{D} \\ \diagdown \quad \diagup \\ \text{♀} \text{---} \text{♀} \end{array}$

Dee's spiral: $(\text{h } 24 \text{D}) \quad \text{♀} \quad (\delta \text{♀} \bigcirc)$

Boehme's spiral: $(\text{h } \text{D } 24) \quad \text{♀} \quad (\delta \text{♀} \bigcirc)$

In this theorem Dee applies his Monad, now divided into three parts, to a co-ordination which is to take place in the philosophical vessel, namely the egg. This is likened to the shell, yoke and white of egg, which correspond to Salt, Sulphur and Mercury in alchemical terminology. Further, he chides the miserable alchemists for their numerous errors and describes them as impostors; he goes on to imply that when he mentions white, yoke and shell of egg, he does not mean these substances at all, having formerly said that the wise should understand by a hint. But note that Ostanes refers to serpents' eggs. Dee says he means the Eagle's egg, and he tells his Royal Master that it is not a fable from Æsop, but philosophy from Ædipus which is his basis. It is difficult to clarify the meaning, and unless deeply versed in this subject one may find oneself at a loss to follow our Doctor in his enigma. Nearly all the writers on Alchemy speak of the Eagle or Eagles—even Thomas Vaughan, who promises not to people his wilderness with dragons and lions, introduces the Eagle and tells us in “Euphrates” that she leaves her egg in the earth. Dee says that the egg is deposited in the bosom of Jupiter, and since in the Hermetic philosophy Jupiter governs the air and the element air, it is obvious that the egg is laid in the air, or at least in the higher atmosphere where Eagles are in the habit of building their nests.

The Scarab as everyone knows was sacred to the Egyptians; it is the dung beetle, so called from its custom to roll its eggs in dung, the heat from which is sufficient to hatch out the young. The Scarab is a winged beetle, and, as far as we know, has no compunction in dropping its ordure whilst on the wing.

Now, let us look at it alchemically: the Scarab represents Earth; the Dung, Heat or Fire—Jupiter is Air and the Eagle's egg is Secondary Water. Dee speaks of “these supreme mysteries of Nature,” and if you are not very dull surely you can see his meaning. Nevertheless, we will continue to give good measure and refer to Theorem XXII where, we are informed, artificial pearls (unperforated) may be ground to powder in the Pestle and Mortar of

the Alchemist. For our part we believe the egg of this particular Eagle has a soft shell and will therefore easily yield to dissolution with vinegar, spirits of wine, vitriol and similar alchemical substances, but not the common variety known to all.

Anaxagoras was a Greek philosopher and a great student of Nature. From the fragments of his book on Nature which remain, we learn that he taught that the ultimate elements of combination are indivisible and imperishable ; they differ in shape, colour, and taste and are called seeds of things. At first these lay mingled without order; but the Divine Spirit set the unarranged matter into motion, and thereby created out of Chaos an orderly world. This movement, proceeding from the centre, works on for ever. (See Seyffert, "Dictionary of Classical Antiquities.")

THEOREM XIX

This theorem is very short and in the nature of an aphorism. Our comments will be correspondingly long.

Since Dee is dealing with Metals, let us see what is said upon the subject in reply to A. P. Sinnett's questions in "Mahatma Letters," page 79.

Sinnett: "How does the Monad in the first round get out of one into another immetalliation?"

K. H.: "We divide minerals according to their occult properties, *i.e.* according to the relative proportion of the seven universal principles which they contain. I am sorry to refuse you, but I cannot, am not permitted to answer your question."

P. 88. Sinnett: "At the present day, in this present earth is there such an essence, or spirit, or soul...in every mineral?"

K. H.: "The great difficulty...lies in the liability to form more or less incomplete mental conceptions of the working of the one element; of its inevitable presence in every imponderable atom and its subsequent *ceaseless* and illimitable multiplication of new centres of activity without affecting in the least its own *original* quantity.... The force there is not transformed into something else...but acting from *within* itself, multiplies *ad infinitum* without ever losing a particle of its nature in quantity or quality."

P. 97. K. H.: "The one element not only fills space and *is* space, but interpenetrates every atom of cosmic matter."

P. 99. K. H.: “Fathom the nature and essence of the sixth principle of the Universe and man, and you will have fathomed the greatest mystery in this our world—and why not—are you not surrounded by it?”

We think the following excerpt from K. H. very illuminating, because it indicates that the secret must be discovered by the aspirant; and once discovered, the neophyte himself awakens his dormant powers—nevertheless, this is done under the watchful eye of his Master.

P. 99. K. H.: “The degrees of an Adept's initiation mark the seven stages at which *he discovers* the secret of the sevenfold principles in Nature and man and awakens his dormant powers.”

THEOREM XX

In the examination of this theorem it is useful to compare the teaching of other Hermetic Philosophers.

Thus the Binary is represented as Earth and Water: the Trinity is Body, Soul and Spirit: the Quaternary is Earth, Air, Fire, and Water, conjoined in one substance, delivered by Nature into our hand.

In “The Theatre of Terrestrial Astronomy” Edward Kelly writes: Chapter 1. “For God has stamped and sealed all created things with this character of Trinity, as a kind of hieroglyphical writing, whereby His own Nature might be known. For the number three and the magic number four make up the perfect number seven, the seal of many mysteries. And seeing that the Quaternary rests in the Ternary, it is a number which stands on the horizon of eternity and doth exhibit everything bound with God in us, thus including God, men, and all created things, with all their mysterious powers. Adding three, you get ten, which marks the return to unity.”

“The white vestments brilliant as the snow” are the fiery angelic body of the Seraphim sometimes referred to as symbolic of the Philosophical Stone at the white stage.

Dee, having deigned to give an explanation for those whose heart is centred within their eyes, it would be superfluous for us further to confuse them by adding to his remarks. We cannot, however, pass on without expressing our admiration for the last long sentence which concludes this theorem. In spite of what anyone may say to the contrary, the Path which is here described is magnificently expounded, and in its completeness rivals

that of the best exponents of the Art in alchemical literature; and we have read many.

THEOREM XXI

Compare Ripley, “Compound of Alchemy”: “One of the Sun, two of the Moon, till altogether like pap be done.” This is symbolised in the 1000th number by the following extracts:

2 Kings ii. 9. And it came to pass, when they were gone over, that Elijah said unto Elisha, Ask what I shall do for thee, before I be taken away from thee. And Elisha said, I pray thee, let a double portion of thy spirit be upon me.

10. And he said, Thou hast asked a hard thing* nevertheless, if thou see me when I am taken from thee, it shall be so unto thee; but if not, it shall not be so.

11. And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven.

12. And Elisha saw it, and he cried, My father, my father, the chariot of Israel, and the horsemen thereof. And he saw him no more: and he took hold of his own clothes, and rent them in two pieces.

THEOREM XXII

We suggest that Dee's artificial stones are meant to symbolise certain colours which make their appearance as the work progresses. All the true philosophers speak of these: and we need look no further than the chairs in the H.R.A. Chapter to appreciate the great significance attaching to colours in certain circles.

“The Theatre of Terrestrial Astronomy,” Edward Kelly:

“As you can have no red colour where the substance has not first been white, so the black cannot become orange unless it first becomes white.”

Idem: “Heat acting on moisture causes blackness; acting on dryness, especially if it be continued carefully and unceasingly, there is developed true whiteness; out of whiteness comes yellow, and out of yellow a permanent and tinging ruby colour.”

In the larger diagram which accompanies this theorem, twelve series of three states are shown; they are read, we believe, from the top downwards; for example: “Beginning: Middle : End.”

THEOREM XXIII

This theorem sums up Dee's teaching, and we should most especially note that he has prescribed certain limits of obscurity beyond which he will not proceed. The diagrams, however, are important, and he tells us so. It may help the studious if we refer to certain confirmations of Dee's conclusions.

In the Artificial Quaternary the numbers 13+8+3 make up the 24 shown in the last column.

The continuous multiplication of $1 \times 2 \times 3 \times 2 = 12$ which stands apart.

The addition of $7+6+5+4+2+1 = 25$.

Thus the numbers are accounted for in the analysis and synthesis of the weights.

The Times of the Magistry may be confirmed from “The Vision of Sir George Ripley,” commented on by Eirenaeus Philalethes, as follows:

h	40	24	50	22
20	♀	40	♂	40
	⊙	40		

Total 252.

“Mahatma Letters,” page 280: “Rosencranz taught orally. St. Germain recorded the good doctrine in figures, and his only cyphered manuscript remained with his staunch friend and patron, the benevolent German Prince from whose house and in whose presence he made his last exit—home.”

THEOREM XXIV

“Mahatma Letters,” page 345: “The double Triangle viewed by the Jewish Kabbalists as Solomon's Seal is...the Sri—Antana of the Archaic Aryan Temple, the Mystery of Mysteries, a geometrical synthesis of the whole occult doctrine. The two interlaced triangles are the Buddham-Gums of Creation. They contain the ‘squaring of the Circle,’ the “Philosophers ‘Stone,’ the great problems of Life and Death and—the Mystery of Evil. The

Chela who can explain this sign from every one of its aspects is *virtually an Adept.*”

This work was prepared during the World War 1939-1945, put into shape on board the “Queen Mary” on a voyage from Southampton to New York, and terminated in New York City, April 1946.

Blessed be the Name of the Master. +

Magic

This book, written in thirteen days in 1564 by the renowned Elizabethan magus, Dr. John Dee, explains his discovery of the unity underlying the universe, as expressed in a heiroglyph, or symbol. His *monad* represents the alchemical process and goal of the Magus who, in partaking of the divine, achieves that gnostic regenerative experience of becoming God, and thus furthers the redemption and transmutation of worlds.

Everything, Dee states, is dependent upon the circle and the straight line, which, in turn, are formed from the point. From this point revolve Sun and Moon, intersected to suggest their conjunction and generative faculty. These rest upon a cross, the ternary and quaternary, and all are mounted upon two connected half circles, the original fire of creation. The key to the glyph is in the meditation and study of it, and all it suggests to the "creative memory." It is not surprising that Dee's contemporaries in the universities chose to ignore this valuable treatise on a key to the universe, thus causing him to have engraved upon the frontispiece, "Who does not understand should either learn or be silent"—an admonition as true today as it was then.

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