

Appendix 7

Alchemy

Spiritual Alchemy is the very essence of the Book of Wisdom, the Tarot, as described in the alphabetic Index. Any form of Alchemy, though, necessarily includes both processes, for even Spiritual Alchemy depends on a certain life-style, a more or less conscious absorbing of life-giving energies (see Pneuma, Prana, Spirit, Mind, Soul: introductory chapter ...), and their inner transmutations, which are both physical and spiritual.

Here, the nature and parallel development of Material Alchemy is discussed. In the Tarot, within Trumps [3](#), [4](#), [5](#), [6](#) and [14](#), [15](#), [16](#) and [20](#), Alchemy is more or less part of the symbolism. As a practical way of occidental Yoga, the symbolism, already heavily charged, could not reasonably have been burdened with the developing stages of physical, material Alchemy, although its stages of development are synonymous with the evolving stages indicated by the successive Trumps. This means that Man, by attaining to ever sublime inner purity, thus manifesting as "double-luminous" Being, is capable to transmute material substances in like manner as he or she transmutes and purifies the "inner substances". The inner channels, the Nadi, correspond to outer manifestations of matter. The inner centres, the Sephirot or Chakras, also correspond to "primal material agents". The "Great Work", in the outer world, is possible. There is no need to prove this, although all "transmutations" in public, no matter how many witnesses were present, have been relegated to the sphere of illusionary fantasy, if not worse.

Natural, indirect "proof" resides in the fact that during the Second World War, during the bombing of London, the Nazis pinpointed and bombed to oblivion the three alchemic laboratories where the alchemic process had reached the third and last stage. Witnesses of these alchemic events say that they saw the "reddening", the greenish "flowering" within a red substance, of the "Divine Elixir", the "Philosophers' Stone". As this process takes 2 years to complete, before the ultimate "transforming agent", a green-red powder "glowing" with "akashic light" appears, the year 1940/41 appears to have been decisive in the ethereal "battle between the forces of light and darkness". But, even hidden in insignificant, "totally normal" suburban neighborhoods, these three laboratories were searched out and subsequently "point-bombed", with no other bombs falling left or right or anywhere else. Is this a proof of the high significance, the inherent extreme power, of practical material Alchemy? We think so.

Practical Alchemy has come in for an even greater abuse, scorn, ridicule and slander than the Tarot. It was forgotten, or rather consciously neglected, that the Arab alchemists gave proof of the possibility for the "transmutation of elements" beyond a shadow of a doubt. Earlier, this is also true of the great Sino-Tibetan "Saints", though they tended to see practical Alchemy as merely an exhibition of "Siddhic", Magical Power, transient, and therefore not worthy of deeper consideration. It is forgotten or neglected, that some Hindu, Tibetan, Mongol and Chinese "adepts", following a very ancient "pre-diluvial" course, exhibited to an impressive audience the tangible evidence of Alchemy. We cannot, alas, include here the Tantric and Jnana-Yogic, less even the Vajra and "Secret Plate" Alchemy as followed and practised in the East and Central Asia. Suffice it to say that the last vestiges of the Gobi Desert civilisation, from which spring all these more or less Buddhist and Shaman practices, speak clear symbolic (Chinese, Hindu, Mongol and Tibetan) "words" concerning Alchemy and its application. Today, it is not a "Western" science at all. In fact, in the occident, the word itself stems from "Al-Cham", i.e. "from Egypt"; but that is not the Egypt as known, it is the Egypt of 20.000 years ago. This practical science then moved to the more highly developed "climates", which, around 5.000 B.C., were to be found in Central Asia, India and China.

We will not follow the usual descriptions of Alchemy, i.e. its course from Turkmenistan to Arabia to Spain to Europe, and its changes of attitude and symbolism. Instead, we will give the word to the only irrefutably accomplished Alchemist, who stands out as a mountain within time, and whose purity of heart and elevation of intent no one can doubt.

This is a certain Nicolas Flamel, born 1330 and died 1417, in Paris, whose life and actions are recorded and may be checked. He is known to have given large sums to the church, mainly to renovate churches and have alchemic symbols painted and chiseled in chapels and church-yards. But he also distributed a steady magnanimous amount of gold and silver to the poor. This lasted for the last twenty years of his life, though he was only a notary and scribe, in the service of others. His tomb-stone is kept in the Museum of Cluny in Paris, and it tells of his munificence. The story of his life, written in his own hand – an autobiography – is as heart-rendering as the most sublime poetic songs of the Sufis, of Rumi or the Persian poet-saints. It explains all of Alchemy, without giving away more than clues. As the result of true Alchemy can indeed change the world, as he himself states too, more so than atomic fusion, these secrets are only open to a very select few. We will try, nevertheless, to state all that is known, be it secret or public, for we consider the "time of secrecy" to be passed, even as concerns this high art, praised by entire world-ages as the Great Work.

Nicolas Flamel says that he found the secrets of Alchemy in a book that was not made of paper, nor of any known material. He assumed the pages to be made of very young tree-bark. This book had 21 pages. Every seventh page was empty, and every fourth and fifth page consisted of a sequence of pictures, not of words. The cover was inscribed in an indecipherable script, not reminiscent of anything known (and Flamel had the universities check for any even only tentatively known writing). Flamel, through the images, understood that he was dealing with an alchemic work describing the absolute and perfect transmutation of matter. As the interior was written in Latin, he had no difficulty to understand. But the major "actions" were rendered in pictures, like an old man, a mountain, different flowers, a river, trees in the wind, icy cold, the darkness of a cellar, a platter lying in the sun, playful birds, two lions – one green, the other red – a rainbow, the Iris-flower (violet), a constantly burning fire, etc.

Flamel understood that the first stage of the Great Work consisted in finding the "Prima Materia", the first element, the basic ingredient(s). After consulting with all learned men of his time, he rejected their propositions. The worst proposition, made by a highly learned professor of the Paris university (and of the theological college !), was that the prima materia consisted of the blood of very young and wholly "innocent" children. This, left to putrify together with other materials, would resolidify within three years, and sprout bush-like within an amalgam of Mercury (Quicksilver) and Sulphur. In the end, success would be assured, but the making of the "philosophers' stone" would mean sacrificing a very young child – for its blood – at least every seven months. This, curiously, is reminiscent of what A. Crowley says in "Magick in Theory and Practice": "Use the blood of an innocent, highly intelligent boy of less than seven years age". Flamel, as he recounts, correctly considered this atrocious. In fact, as he lived close to the bone-yard for the "innocent children", and gave money for their proper burial (not so usual in the 14th century), he always had the fate and misery of the poor and abandoned right visibly before him. He discussed the matter with his much beloved wife. She also was fascinated with the potentials of the transmutation of matter, and she also could not believe that sacrificial blood were the necessary ingredient. In this way, Flamel searched and experimented for 15 years.

Then he made a vow. He vowed to find the Prima Materia, the true and pure one. This vow, in his age, he associated with a pilgrimage to the patron saint of magic and alchemy, Saint Jacques de Compostelle, whose grave and sacred sight is in San Juan (Santiago) de Compostela, Spain. At that time, pilgrimages to this place were a pervasive part of European religious life. Every year, thousands of pilgrims passed over the mountains of the Pyrenees, and followed the "way to Santiago de Compostela". Even today, this path of pilgrimage is

marked out within the European Heritage Foundation, sponsored by the Council of Europe. The Brazilian "esoteric" writer Paulo Coelho wrote of this path in "The Pilgrimage", published in 1992.

Having arrived there, he asked for divine blessing, and on his return to Paris he met a man of great understanding, in Leon, Spain. This man, though he did not see the actual book but only the image-copies that Flamel carried with himself, correctly gave the instructions for finding the Prima Materia. They decided to carry out the Great Work together, based on the original instructions left behind in Paris. By fate, Flamel's companion died on the way back, not far from Paris, in Orléans.

But Nicolas Flamel now knew which steps he had to take. Offering the last money he had for the proper burial of his friend, he returned to his wife in Paris. Now, together, they set out to create the Prima Materia. And that is the first secret, of which no one, not even Flamel, has ever written in understandable language. From what Flamel lets transpire, however, it is clear that a perfect union between man and woman is at the outset, it is the precondition of creating the Prima Materia. Seen in this way, this substance should better be called Prima Essentia. The blood of the innocent children, then, is but the blood of the two partners. In these medieval times, the practice of blood-letting (Aderlass), the drawing of blood from the sick patient, by leeches or incision, was an integral part of practical medicine. Even today, this practice continues within the realm of holistic medicine, added to a reinjection of drawn blood to stimulate the auto-defensive immune system. In an "alchemic" variant, today this blood is sometimes "whorled" in Oxygen, which has had some success, when reinjected, in treating otherwise hopeless cases (even of Aids).

Whether Mercury (Quicksilver) and Sulphur are the basic elements, upon which is added, in a certain proportion, the primal blood, we were unable to find out. Very likely, "Mercury" is the mental image focused upon the Prima Essentia" – but the metal Quicksilver may play an important part through its "akashic qualities". But this "basic recipe" is a good hint, anyway. As the pure relationship of man and woman then adds the further "impulses", these necessarily consist of male sperm, prostate liquid, vaginal fluid, and finally another adjunct of menstrual blood. By his description of this process, which lasts two years, each partner must also spit into the "primal liquid" four times a day: at midnight, dawn, noon, and dusk, i.e. every six hours. It goes without saying that this was each time associated with a spiritual exercise. Tibetan accounts give practical indications in this sense, for here Alchemy is revealed as another, secret and unsuspected application of Mahayana Tantra. Under the

heading "the five Dhyani Buddhas" (see Appendix: Buddhism, The Dhyani Buddhas), we have included a Tibetan "mandala-practice".

The quantities involved may be found through the application of Holy Science: within the relationship of 2 to 3, 3 to 4 and 7 to 8 all must be tangibly decipherable. Indeed, certain individuals of this century have given the numeric relation-code. Unfortunately, the basic Prima Materia was never their own.

As was set out in Flamel's book, three stages are involved, each lasting two years. These stages are known, they are described in any book more or less dealing with Alchemy. The first is called Nigredo or Melanosis, characterised by Black or Turning to Black (blackening). It concerns stages 1 to 7. This transmutation is associated with heat and carried out in the light of day. In fact, the light of sun and moon are an integral part of this metamorphosis. The practical work on the Prima Materia, which may also have to do with other body "fluids", namely the products of the bodily physical "alchemy", i.e. defecation and urination, is influenced by a constant temperature of 36,7 degrees Celsius, under all circumstances, for two years. This leads to utter putrefaction and the process of fermentation. Given the nature of the Prima Materia, that state must be abominable, i.e. decomposition at its maximum. Flamel admits this, for he says: "As soon as I smelled the Prima Materia, I was convinced, for such a smell cannot be produced by any other substances."

The Austrian writer Gustav Meyrink, whose books deal with many aspects of spirituality, mysticism, and also alchemy, says that one day (around 1910), when walking in the night through the streets of Prague, he encountered a crew of men cleaning the age-old sewers of the "old city". One of them brought up a bag of indescribable filth, stinking for 100 feet around. He said: "Sir, believe it or not, but now, finally, I am rich. Not for a thousand "gold-dukatens" would I give you this bundle." Meyrink said: "Good God, man, this will make me smell for anyone to avoid me, even though I haven't even touched it. They'll think I made into my pants !" The sewer-cleaner replied: "Ah, you lordly folk with your noble noses. You cannot ever guess what I have found." Becoming interested, Meyrink resisted the impulse to run away, and asked: "But what is it then, this muck?" To which the other answered: "Every fifty years or so, we men who work and clean the sewers find this. It is the product of age-old defecation, and also of the blood of women, and the sperm of men. Whatever else goes into it, I don't know. Mainly time, I guess. Many years. And the rats live down there too, and God knows what else. Anyway, it's always dark, no light ever comes down there. Not until we come, to sometimes clean up, to shovel away stuff that clogs the channels. But this is not on the surface. It's stuffed away in a corner or a hole where no one and nothing moves it for

centuries." "So what is it then?" "Ah, Sir, if I tell you, maybe you try to rob it, maybe you call the police, and say that it's yours, or that someone like me does not have the right to possess what is found in the public sewers?" Meyrink declines the accusation, and offers a "gold-dukaten" just for the information. The sewer-cleaner, biting the gold, says: "All right, I'll still need to eat and drink till tomorrow. But tomorrow I go off and buy land, and a big house, and finally I will also get married, to a good woman, one I couldn't afford up to now." "Go ahead", says Meyrink, anxious to get away from the putrescent stink, "say: what is it?" With this, the man puts his hands into the muck, and pulls out a solid clump of gold. Not one anyone has ever worked with, for it is shaped as a piece of dirt, muck, as something that slowly had formed in a hollow crag, rounded but with no particular, definable shape. "Here it is, says the man, "and now get away fast, go away. Do us all a favor: never say what you saw here. But, in any case, I don't believe anyone could ever believe you, it's too odd, and anyway, a sewer-cleaner, this basest of all handy-men, who could you tell this to?".

In the story of Nicolas Flamel, the process of putrefaction, worked upon day by day and night by night, kept at a steady temperature, continues for two years. Then a sort of totally black "essence" has been formed. This is taken away from the light of day, and the artificial heating is stopped. Now the matter moves into the dark. In the deepest cellars, "in the bowels of the earth", the temperature is also stable. The second stage of two years is carried out in a special place of geodesic cross-currents. This is a place of "terrestrial focus", where the geodesic terrestrial currents move upwards and downwards, intertwine, spread out into the landscape, and enter from without into a focal point leading below. Such "power-spots" are not very rare, in Paris alone over 2.000 are known, many more may exist. The only problem here is to find the special power-spot that is ideal, without any disharmony, for the continuation of the Great Work. This, in the Tarot, is associated with the intuitive mental-noëtic faculties. Trumps 3, 7, 9, 13 and 17, 18, 19 are especially concerned. Trump 17 itself is the wheel-hub or axle of the mental-noëtic Rota of eight spokes, analogous to the higher Body of Light.

Now the alchemic process moves into stage two, called Albedo or Leukosis, meaning White or "Turning into White", blanchening or whitening. It is associated with seven transmutations, from 8 to 14. This "whitening", paradoxically, takes place in the dark (but the "blackening" took place in open daylight). It will, after two years, "resurface" into the light, and the subsequent metamorphosis is the called Rubedo or Iosis, "Turning to Red", reddening.


In the symbolic language of Alchemy, within this stage the transformed, putrefied Prima Materia undergoes, just as the aspirant initiate in ancient Egypt, a "deepening", a rarefied process of "introspection", associated with the deepest, unfathomable powers of the planet. It gives up its individual uniqueness, to blend and to serve the higher creation. To serve humanity with an unselfish spirit is such a goal. The "quintessence", if alchemic transmutation serves only to serve: either humanity, or "God", or Evolution, or the higher ethereal realms, etc. Pure as it will become, it in fact "cannot fall into evil hands", though this was always the primal concern of all true alchemists.

We do not believe this to be possible. It may be destroyed, just before completion. This is also the story, included in the bombing of London: the alchemists also died, together with their quintessential essence. So have many others, either "by accident" or burnt on the stakes of the inquisition. Many were tortured, to acquire their secret knowledge. This was done on a vast scale in Nazi Germany, between 1933 and 1945. The communists of Russia and later of Eastern Europe did the same. These are the many hundreds confined to "mental hospitals" or deported to Siberia. Fortunately, in the 14th century the inquisition was not invented yet, only the Jews and Gypsies were pursued, robbed and sometimes murdered. But the book of Nicolas Flamel was dedicated to "Abraham the Jew, the Levite and priest, astrologer and philosopher, of the Jewish peoples, scattered by the wrath of God in Gallia."

The science of Alchemy, coming (or rather returning) from the farthest east, passed through the hands of the Arabs, to eventually, via Spain, arrive in central Europe. Thus the Jews were seen as the messengers between the Moslem world and the world of Christianity. The latest Hebrew versions of the Quabbala (and Thora), in any case, were compiled by Jews living in Moslem-occupied Spain, prior to their expulsion following the Christian conquest of Grenada.

Nicolas Flamel, who had the good luck of having a loving dedicated wife, also had the good fortune that the violent times of strife and injustice, of persecution and murder, lay as far behind in time as removed into the future. Paris, in about 1400 A.D., had only the burden of poverty and untreatable illness to fear. Any even only superficially subservient, non-rebellious person, even though the "veils of mystery and secrecy" may visibly enshroud him or her, had nothing to fear, paying lip-service to Christianity was then enough, nothing else was demanded. In some ways, it was even a better time than today, for there was no fear, nor reason to fear, the wrath of the elements and of the powerful. Society was rather harmoniously, horizontally, stretched out, neither fear nor jealousy, nor greed and misuse of power, were too apparent.

Nicolas Flamel informs us that he learned in Spain of two differing sets of planetary symbols and of two different ways to see the solar system. His version of the planetary symbols is given here, the only difference is the sign of Mars. It is "Venus turned upside-down". He says that this is the oldest and most original rendering. In fact, such a symbolism fits nicely within the Tarot, for Mars is not "evil", really "violent" or even "dangerous". This is dealt with in reference to the ancient oracles, where Mars was confidently called upon to pronounce an "opinion" on earthly activities. Mars, even in Eleusium, could be invoked and evoked without the slightest hesitation. Mars was simply a fiery, impulsive force, strong and therefore dynamically to be treated with caution, but always beneficent, if properly addressed.

The Mars-symbol is therefore: 

Thus Mars reflects Venus, what leads "internally downwards" with Venus, the receptive symbol of Yin, leads "externally upwards" with Mars, the creative, active symbol of Yang. This is soothing, in more than one way, for Flamel takes away the oppressive arrow or dart, symbolising the "masculine"; Mars also is a circle and cross, as also Mercury and Venus. The phallic component disappears from a planetary symbol, and that is good, for Mars, as all planets and spheres, is not and cannot be associated with a sexual attribute, limited only to plants, animals and Man, nothing more.

The traditional arrangement of the alchemic elements, in association with the planets, was, in successive order:

Moon-Silver,
Mercury-Quicksilver,
Venus-Copper,
Sun-Gold,
Mars-Iron,
Jupiter-Tin,
Saturn-Lead.

Nicolas Flamel begins with *Mercury-Quicksilver*. Then the associations continue with:

Saturn-Lead,
Jupiter-Tin,

Moon-Silver,
Venus-Copper,
Mars-Iron,
Sun-Gold.

This last, sequential arrangement is also the most correct. As we too, in our realignment of the Tarot, have placed Mercury at first (third) place beyond the binary Earth-Moon-Sphere, so does also Flamel. As Saturn was of little concern in his time, for the primal source of "distribution of Akasha" was devoid of negative symbolism, he was free to combine and cross-reference as he chose. In this view, we are today "less free", for certain spheres have been symbolically "soiled" by negative associations, such as did not exist before. Anyway, the outcome of the sequence proposed by Flamel is the sun, gold, the purest and most primary sphere and element.

Whether, today this process of transmutation still passes in the order Flamel proposed is open to inquiry. Intuitionally, the transmutation via Moon-Venus-Mars, to arrive at the Sun, seems somehow flawed. Not by intent. By ethereal quality. The absolute transmutation, the highest and most profound "provocative defiance", is to turn Saturn into the Sun, lead to gold. Is it by absolute contrast, from the extremes of each sphere, from a position of "hostile rebuttal", that this occurs? This would place "Moon-Silver in the central position, a notion that is at least debatable. Saturn is equivalent to the divine protective agent of Israel, the temple of Salomon in Jerusalem was built in accordance to the magic square of Saturn. The Shabbat, the Jewish holy day, is the "day of Saturn", not of the Sun. All other cultures and civilisations opted for the Sun, or either the Moon or Mercury. This is strange indeed. Is that the occult reason for the persecution of the Jews? We don't believe so, for Saturn is simply "double and triple-terrestrial", in the Jewish view; that this is not in accordance with the profound, primal view of the Quabbala, nor with the Sino-Tibetan and Hindu traditions, is a question the Hebrew philosophy has without doubt addressed. If others agree or not, at least that confirms the status of "God's chosen people", as unique, not necessarily superior or inferior because of this. Still, listening to Rabbis and scholars of the Quabbala, all Jewish, we, the authors of this study, have yet to find a tangible reason for this variance with the rest of the world. Rest of the world? Not true: the world of Islam has accepted this Saturn-Shabbat symbolism also ! Thus, in the "newer" world, since the birth of Mohammed, the Prophet, at least one third of humanity goes along with this reasoning, though the saints and holy men of Islam have never given a conclusive opinion on this matter, as far as has been found in published form.

The reader will maybe see the hyper-complicated implications of Alchemy. It "jumps" from week-days to lunar months, from religion to religion, the attributes of planetary spheres as juxtaposed to mineral elements, which necessarily "feed" one side, and are "fed" by another, all within constant flux, in cycles of six years, whereby always seven agents or impulsions are involved. Is therefore 42 the holy number of Alchemy (6 x 7)? This is twice 21, that at least is for sure. And also 3 x 14, the Trump 14 of the Tarot (Alchemy applied), in its trinitary triple aspect. Does this intercrossing, up-down-transversal-interiorating "upheaval" ever end? Is there no simple way through all this symbolism?

Nicolas Flamel may have the answer. His final search, before putting Alchemy to practical experimentation, lasted three years. This is the time it usually takes to completely integrate all aspects of a single Chakra, if all attention is single-minded towards this goal. Being in conjugal, loving relationship with his wife, we may assume that the central 4th Anahata Chakra, the Heart, was at the centre of the striving search. By purifying the subtle vessels of this sphere, they both were then ready to undertake the final experiment. Outside, the transmutation of the Prima Materia, inside, the merging of the individual spheres (two double-luminous Beings) into one whole Body of Light. This is the Alchemical Wedding. The perfect short-cut to God. Praised by all, rarely achieved. In the quiet constant practice, lasting three years, this blending and merging should be possible, within one-pointed constant meditation.

Yogis of the school and tradition of Tantra spend 30 to 40 years in quiet solitude, in perpetual preparation. Then, when the third Manipura Chakra is developed into its whole three-fold state (Trump 9), and understood to its "limitless limit" within the dynamic flow of Shakti, the Life-Force, the Yogi descends into the world of humans and undertakes a search to find his or her spiritual consort. This person of opposite sex must have arrived at more or less the same level, otherwise a blending of the two double-luminous energetic bodies is not possible. If highest mental-noëtic intuition guides the individual, and such a person actually exists within the correct spatio-temporal station (not too old or too young, not too low nor too high, etc.), then the Tantric goal may be achieved, and thus liberation from the Wheel of Dharma within one lifetime. This, without achieving the highest merging of the fifth, sixth and seventh Chakras, for they all open by "divine intuition", as a blessing gift, from the central Heart. Such individuals are truly blessed, and no human evaluation of their stage, level, sphere and future development is possible: they have become Cosmic Individuals through the blessing gift of the Alchemical Wedding.

"I searched for three years, made mistakes, but continued in the quest", says Flamel. "All this time, while I prayed to Saint Jacobus, Santiago or Saint Jacques, my wife prayed to Saint John, the apostle. Together we held the rosary, kneeling at their feet."

"When I found the Prima Materia, which I instantly recognised by its pervasive smell, I instantly put the Great Work into motion. By finding the first active agents, the rest was only a slow and constant following of the written precepts – I then could not go wrong anymore."

"Within the appointed time, I experimented a first projection. By using Quicksilver, I transmuted an equal amount of 11 pounds into pure silver. By chemical analysis, this was shown to be of superior quality than what is found in the mines. The red process took place on Monday, the 17th of January, at noon, in the year 1382. Only my wife, Perrenelle, was present. Later, with the red stone, by the green process, I experimented with about the same amount of Quicksilver. In the sole presence of Perrenelle, in the same house, on the 25th of April of the same year, at five pm, I transmuted the Quicksilver into pure gold, losing but a fraction of weight. This gold was of unknown quality, pure and soft, caressing the hand, easier to work than any known gold. This I can say in full honesty. Three times I accomplished the Great Work, with the help of Perrenelle, who understood the work as good as myself; had she been put to it to achieve it all alone, she would have certainly arrived at the goal. I now possessed more than enough, after having achieved it once, but I became entranced by the wonderful works of nature, such a blessing it seemed to me. Still, just regarding the unfolding work was later enough, and I was filled with awe and wonder."

A later commentator of this autobiography states: "Man and Woman, the natural two poles of the alchemic work, being Sulphur and Quicksilver, by their mutual love, when this love is spiritually enhanced and turned within, can unfold a cosmo-mental soul-power capable of achieving the (dis)solution (solve, desubstantiation) and then the coagulation (coagula, substantiation)."

Mercury is the primal agent of dissolution, liquid metal. It is present in all three "worlds", physical, astral and mental.

Saturn or lead, "kills all activity", the transience of manifestation is made evident. The "killing" occurs through putrefaction. Any previous coloration turns black.

Jupiter, whose symbol combines the Moon-sickle with the cross, on the horizontal plane, revivifies the soul in the subterranean, preparative realm. Before new life can begin, a coupling of the primal agents has to occur. Black turns to deep-blue, still static and lifeless, but preparatory of any ensuing stage.

The Moon is the transforming agent, which turns death to life, the dissolution is turned to coagulation. This reflects with crystal white, like snow.

Venus shines in the golden color of the final outcome. Man lies above woman, woman upon man, their interplay leads to the transforming agent of Sulphur, the elements of the Soul are introduced, and they prove superior to any agent of stagnation.

Mars, as upturned Venus (ancient symbolism), reflects again the life-giving qualities of the Moon, but now as fluid light, stimulating the qualities of the Soul (introduced by Venus). The physical qualities dissolve, and re-coagulate within the higher sphere. Salt gives the impulse for the last filtering, the last drawing off of impure or spent matter (together with the precipitating qualities of Salt). Every life-less matter disappears, all becomes dynamic vital.

The final accomplishment is brought about by the Sun, the terrestrial vital "green essence", produced by the photosynthesis of the Sun, is made to act on the previous transmutation, thus acquiring the solar or absolute force to transmute even the densest matter. The vital body merges with the emotional-mental body, man and woman become whole and complete.