



THE UNIVERSE OF NUMBERS

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Chapter 1

NUMBER SYSTEMS AND CORRESPONDENCES

SINCE ANCIENT TIMES, numbers have been used in four basic ways. First, they are the means of judging extension and quantity. Man measures size, number of objects, series, cycles, relationships of time and space, and the like. Scientific laws and principles may be expressed in numerical and mathematical symbols. Second, some mythological and religious symbolism is based on numbers; for example, duality or polarity in pairs of gods, and the triad or trinity in many forms. Third, philosophical, metaphysical, and mystical concepts and symbols may be fundamentally numerical in nature. Pythagoras, Plato, and Philo Judaeus used numbers to express metaphysical and mystical principles. Fourth, numerical relationships are basic to the rhythm and harmony of music, the meter or rhythm of verse, and other art forms.

Numbers may represent both the order of the universe, or the outer world, and an inner, psychological or psychic order. In the first type above, numbers are used primarily to express the order of the universe. They are predominantly objective, although they have an inner, subconscious element. In the last three types, numbers symbolize primarily an inner, psychic order based on the contents and functions of the subconscious mind. The symbolic relationship thought to exist between series of days, planets, and gods is predominantly an inner, psychic order rather than objective. This is true of number symbolism in relation to the gods, which are symbolic of man's concept of the divine qualities or attributes as in the Egyptian ennead, or group of nine gods. In either case, both elements are present, the objective and

subconscious. The difference is in which predominates. Furthermore, one type is just as important and necessary as the other. To look down on either the outer order and its symbols or the inner order and its symbols, is to invite disharmony and unbalance in man's thinking and living.

In science and mathematics, numbers are also an expression of man's conception of the order of the universe, and they are basically symbols which represent that order. However, they are derived primarily from man's experience of actuality rather than from his own subconscious processes. In modern thought, numbers are abstractions from objective experience. In most ancient thought and in mystical symbolism, number is also abstraction from objective experience, but it is an archetypal pattern expressed or manifest in the objective world and realized in the minds of human beings. In this case, each number symbol is associated with other corresponding number symbols, so that there is an affinity or association between the Unity representing the Divine or Absolute and the one representing the world or the individual man.

There are three basic systems for representing numerals. One, two, or three may be represented by simple strokes, one stroke for the numeral 1, two for 2, etc., as in Egyptian hieroglyphs. These may evolve into cursive forms for written language. There may then be special strokes for the tens, hundreds, and thousands. Second, there are systems using the letters of the alphabet for numerals, as in Greek and Hebrew. The letter aleph means 1, beth 2, etc., up to 10. The following letters represent the tens, and then the hundreds. These systems make obvious the correspondence thought to exist between the letters and the numbers. The Roman system uses letters of the alphabet, but in a different way. I represents 1, II means 2, V means 5, X means 10, etc. At least some of these are derived from the Latin words for the numerals as for instance C from *centum* or hundred, and M from *mille* or thousand. Third, the Arabic numerals in use today were derived from the Hindus and the Bactrians, an ancient Iranian people, and from the Arabs. It is possible that some are cursive forms of an older system using strokes as the Egyptian system referred to above, while others may be derived from the names of numerals.

Certain metaphysical or mystical theories of number deserve to be mentioned particularly, and they will be discussed in more detail in future discourses. The Pythagorean system dates from the Pythagorean Brotherhood established at Crotona in southern Italy in the sixth century B.C., and from the followers of Pythagoras in later centuries. Pythagoras himself wrote nothing that has come down to us. What we know of his teachings has come from followers such as Nicomachus who wrote an *Introduction to Arithmetic*, from men who were influenced by Pythagoras such as Plato, and from those like Aristotle who quoted from his followers but who disagreed with their ideas.

The *Hermetica*, or writings attributed to Hermes Trismegistus, go back at least to the early centuries of the Christian era and contain symbols and concepts based on number, such as the duality of man and the Kosmos, and a triad of God, the Kosmos, and man.

The Kabala is Jewish mysticism and is the basis of the *Sepher Yezirah*, the *Book of Creation*, which is an explanation of the emanation of the ten spheres or sephiroth when the universe was created, and of the series of three, seven, and twelve, and their correspondences in the three realms, the Cosmic, the astral, and the human. The *Sepher Yezirah* is of uncertain date. Scholem estimates that it was written between the third and sixth centuries A.D.

There are some basic similarities in these three systems, the Pythagorean, the hermetic, and the kabalistic; hence, they are found associated in many later mystical and metaphysical works, and in transcendental alchemy and magic. Rosicrucians such as John Heydon and Robert Fludd in the seventeenth century used them to explain basic mystical principles. They are found also in the *Geheime Figuren der Rosenkreuzer, the Secret Symbols of the Rosicrucians of the 16th and 17th Centuries*. These will be discussed in later discourses in this series.

Number symbols which are primarily objective are the basis of scientific and mathematical number symbols. Those which are predominantly subconscious are the basis of number symbolism in mythology, religion, art, and dreams. A similar distinction may be seen in the Pythagorean idea that God geometrizes, that God created the universe by numbers, and the modern concept of a universe functioning

according to mathematical laws. In both cosmologies, number is conceived as being the foundation of the nature and structure of the universe. The Pythagorean is a projection of an inner, subconscious, symbolic order, while the other begins with what man perceives of the outer actuality. The most important factor is man himself. His own sense of and need for order are expressed in number and in concepts and symbols based on number.

This is only a different way of putting what was said before, that number is derived from the actual world and from man's subconscious. The two are interrelated, interdependent, and they correspond in the mystical sense, as will be explained later. In a way, these human concepts and symbols are twofold. They are derived from man's perceptions and sensations, from his way of seeing and hearing particularly. They are also derived from the subconscious elements associated with the perceptions and sensations.

For our purposes, number may be studied in different kinds of writings. First are works setting forth number theories and symbols, as for instance, Nicomachus' work on Pythagorean theory, Plotinus' section on numbers in his *Enneads*, and John Heydon's exposition of number symbolism, whether this is consciously done or not. The third is in cosmology and philosophy as in the work of Plato and Robert Fludd. Fourth, such examples as number symbolism in the *Secret Symbols of the Rosicrucians* are a source of information on number symbolism as used in mystical teachings. Literary and other uses of number symbolism are the final method. This is the basis of much of the symbolism in Dante's *Divine Comedy* and is Spenser's *Fairy Queen*, as Fowler has pointed out.

Mystically, numbers are an expression of the relationship between unity and multiplicity, and of the order of the multiplicity. Studying concepts of the nature of the unity or the dyad, for example, is an aid in understanding the nature of the Unity as a representation of the Absolute, and of the duality of man and the universe. Likewise, reversing the process and studying representations of the Absolute, such as that of Plotinus, may elucidate the nature of Unity.

Plato in one place speaks of logistic as dealing with numbered objects. We might say it has to do with calculation. Arithmetic as contrasted

with this and as dealt with by Nicomachus refers to numbers as such. Plato elsewhere mentions numbers in themselves and corporeal numbers. Logistic, we may conclude, deals with corporeal numbers, arithmetic with numbers in themselves. Following this, when we refer to “the mystical meaning of numbers” or the mystical theory of numbers, we refer to that sense of arithmetic, to the study of numbers as such, rather than to logistic and corporeal numbers. We might call the mystical theory of numbers metaphysical and the other physical. Arithmetic or numbers in themselves correspond to the archetypal pattern, while logistic or corporeal numbers are associated with the manifested type.

Basic archetypal or Cosmic patterns are expressed in many forms in mythology, religion, literature, and art. The archetypal plan or pattern is manifested in created or mundane types which are realized by man in his awareness of the universe, himself, and the symbols he creates. These symbols, however, are influenced by the society and culture in which the individual lives, as well as by his own nature and personality. Examples of number symbolism will be discussed further in later discourses. The dyad, or duality, exists in and is symbolized by the Divine and mundane, the Divine and human, by the universe and man. These are expressed by the concept and symbol of the macrocosm and microcosm, the great world or the universe, and man as the small world; and by the “as above, so below” axiom to be discussed later, referring either to the great and small worlds, or to the Divine and mundane or human. The dyad may be represented by pairs of gods as the Egyptian Isis and Osiris, by two pillars as in the title page of Bacon’s *Novum Organum*, by the shell and contents of the egg, by the vertical and horizontal arms of the cross, by the Sun and Moon, the bride and groom of the spiritual marriage, or by the king and queen of alchemical symbolism.

The triad is a common symbol found in many forms. The realms of existence are often three as in Robert Fludd’s empyreal, aevial or ethereal, and elemental. These might be called divine, astral, and mundane. Greek mythology has three furies, three fates, and three gorgons. There are three letters to Aum and three vedas which correspond to them in Hinduism. Origen spoke of God, Logos, and Holy Spirit. *The Secret Symbols of the Rosicrucians* uses God, Person,

Word; or Father, Son, Holy Spirit. There are three mother letters in the Hebrew alphabet according to the *Sepher Yezirah*, aleph, mem, and shin. Triads of gods include the Hindu Brahma, Vishnu, and Shiva; the Egyptian Isis, Osiris, and Horus; and the three rulers of the three realms in Greek mythology, Zeus, Poseidon, and Hades.

The four or quaternary is represented by the four elements of Plato and the alchemists, the four directions which are sometimes used in the symbolism of temples, the four seasons, and the four arms of the cross. There are seven Pleiades, seven planets known to the ancient and medieval worlds, seven metals which corresponded to the planets, seven days in the week, and seven double letters in the Hebrew alphabet. The seven planets were the symbolic basis of the Tower of Babel, and were used by Dante to represent the regions of paradise. There was a group of nine Egyptian gods which were yet aspects of the One God, nine muses in Greek mythology, nine spheres in ancient cosmology, nine orders in the Celestial Hierarchy of Dionysius. There were twelve tribes in the Old Testament, twelve labors of Hercules, and twelve signs of the zodiac.

We have spoken of the two pieces of the cross, the vertical and horizontal. The latter may be thought of as the passive or negative and the vertical as the active or positive polarity. These meet to form the third point. The cross has four arms, which with the center makes five. In the form of an unfolded cube, the cross has six sections, which again with the center point makes seven. These represent symbolic order and relationships. They are a projection of an inner concept of order.

The following chapters will discuss number theory and symbolism in the Pythagorean teachings, Plato's *Timaeus*, the Hermetic writings, Philo Judaeus, Plotinus, the *Sepher Yezirah*, Francis Bacon, John Heydon, Thomas Vaughan, Leibniz, Robert Fludd's *Mosaical Philosophy*, and the *Secret Symbols of the Rosicrucians*. The final chapter will be on symbols of Unity and mystical union.

Direct quotations are in quotes; otherwise, the material is abstracted, summarized, and explained.

At the end of each chapter, a bibliography is given. The following books pertain to this chapter. Books on or by Nicomachus, Plotinus,

Heydon, and Fludd, and the *Secret Symbols* and the *Sepher Yezirah* will be given in future bibliographies. A book will be given in a bibliography only once, in the chapter to which it is most applicable. Unless otherwise stated, books should be obtained through public libraries, book dealers, and the like. When they are scarce, this has been noted in the bibliography.

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Chapter 2

OTHER ASPECTS OF NUMBER SYMBOLISM

IN THE PREVIOUS chapter, it was said that mythological and religious symbols are primarily inner or subconscious. Such literature may be used to aid in understanding the meaning and function of number symbolism. Subconscious symbols project the inner images and meaning to the objective world or to the form of the symbol. The form of the god or the world is objective, but the symbolic meaning and image attached to this form is projected from the inner self to the outer form. In studying number symbolism, therefore, we are concerned with both the symbolism as it is expressed in literature, art, ritual, etc., and with a comparison of this with other types of number symbolism.

Egyptian religion is often considered to be polytheistic; yet, some texts refer plainly to the One God, or the One One who is self-created and who creates the other gods and men. In Heliopolis, or the city of On, Ra was the sun god, the supreme god. The company of gods were not only his creations but were forms of him. The great company of gods usually contained four pairs created by the great god, but the group was sometimes given in different forms and numbers. The first created pair was Shu, the male, and Tefnut, the female, who represented air and moisture. They were the right and left eyes of Ra, or the sun and moon. Shu and Tefnut are sometimes symbolized by two lions supporting and guarding the rising sun. Seb, the male of the second pair, was the god of the earth, while Nut, his female counterpart, was the personification of the sky.

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Osiris was god and judge of the dead, but he was also an aspect of the sun, representing its journey through the other world. His wife Isis was called the great mother, and she may have symbolized the dawn. Set, brother of Osiris and Isis, became the personification of evil, and it was he who killed Osiris. His counterpart and sister was Nephthys who probably symbolized twilight. She helped Isis to defeat her own husband Set. The company of Ra forms a group of nine or an ennead. Horus, the son of Osiris and Isis, defeated the evil Set, and, if we include him, the group becomes ten.

We have then the following ennead or decad:

| | |
|---------------|-----------------|
| Ra | |
| Shu | Tefnut |
| Seb | Nut |
| Osiris | Isis |
| Set | Nephthys |
| Horus | |

If we think of this from the point of view of numbers, one is represented by the One God, the self-created, Ra, or at other times the god Tern. Since the gods he created are in a sense aspects or attributes of himself, the group also forms a unit. The gods are dual, Shu and Tefnut, for instance, forming twin attributes of the Great God. Ra, Shu, and Tefnut, then, form a trinity, as do Osiris, Isis, and Horus. Osiris, Isis, Set, and Nephthys were brothers and sisters, born at once, and they constitute a group of four. With Horus, they make five, and the total company is nine or ten.

It is difficult to know how much of this kind of symbolism is recognized by the individuals who create and use it, because it arises in the subconscious mind as dream symbols do, and, like the latter, mythological symbols are often taken to be identical with that which they represent. In other words, the symbol and its meaning are taken to be one. Ra, the symbol, tends both to stand for the sun and to be the sun. The myth may be taken literally instead of symbolically.

Nevertheless, the basic symbols and meanings are there whether they are recognized as such or not.

Even though religious symbols are primarily subconscious elements projected from the psychic nature of man, part of the symbol is derived from the objective world. Ra represents the sun, which is seen to rise and set every day. It gives life to the creatures on earth. Likewise, Ra is the One Source of Life. In the theological system of Memphis, it was Ptah who was the self-created, the creator of gods and men. The heart was thought to be the seat of the mind, and the mind of Ptah was symbolized by the Elder Horus, a different god than Horus the son of Osiris. The god Thoth represented the mouth of Ptah, the creative power of the Word or speech. The company of the gods in this case were said to be the teeth and lips of the creator. Horus was the thought part of the creative process; Thoth was the creative Word, but they were aspects of Ptah who knew the proper words and how to say them. Thus we have another triune god. Ptah, Horus, and Thoth, or Creator, Mind, and Word.

The realm through which the sun traveled at night was the other world according to Egyptian belief. This was called Tuat, and one of its regions was the "Field of Reeds" in which Osiris presided. One account tells us that there were seven sections to the Field of Reeds, and at the door to each there were three gods. Other accounts give the number of gates as ten, fifteen, twenty-one, and other numbers. No matter how many there were, the deceased was expected to know their names and those of their guardians. The book *Ami Tuat* is an account of the twelve hours it takes to journey through the realm by the god representing the sun at night. The *Book of Gates* gives the twelve gates of the Tuat, each of which is guarded by a serpent.

The journey of the sun at night, the journey of the god through the other world, and the mystical journey of the initiate all correspond; they are interrelated symbols, each of which represents the other. The temporal and spatial numerical measurements, the order of the cosmological phenomena, and the steps in the attainment of the mystic are different series in the great chain of being. The symbolic numbers in one apply also to the other series.

In the two theological systems given above, the dyad, or two, is stronger than the triad. The polarity represented by the masculine

and feminine twins predominates. So too group of eight is more important apparently than the ennead or nine. In both systems the triad or the ennead is a unity of which the multiplicity is an extension or emanation. The triad, for instance, of Ptah, Horus, and Thoth is a means of expressing the important attributes of the One God.

The other world is the place through which the sun travels at night, and it may be measured either by time intervals derived from the motion of the sun, planets, moon, or zodiac, or by spatial measurements. However, in this case, spatial measurements correspond to and are derived from the temporal and cosmological phenomena. Again there is a correspondence and a mutual relationship of the symbols. It may also be that numbers such as 14, 15, and 21 are based on time, planetary, or zodiacal number symbolism.

The symbolism of the number three is evident in Hinduism in several ways. The trinity of Brahma, Vishnu, and Shiva as creator, preserver, and destroyer is well known. Another interesting example is that associated with the sacred word *Aum* and its letters. *Aum* represents Brahma as the Highest Reality, and meditation on the word, or its other form *Om*, is a means of achieving mystical attunement.

The corresponding series of three Vedas are associated with the letters A, U, M. The Rig Veda has a fixed arrangement, the Sama Veda does not have, and the Yajur Veda contains prose as well as verse. This threefold arrangement omits the Atharva Veda, which is a special class. The Hindus also classify three states of consciousness, waking, the dream state, and deep sleep, as well as three realms, earth, intermediate space, and heaven. Other triads include speech, mind, and vital breath; the known, the to be known, and the unknown.

We might put this in a table as follows:

| | | |
|----------|--------------------|--------------|
| A | U | M |
| Rig Veda | Yajur Veda | Sama Veda |
| Earth | Intermediate space | Heaven |
| Waking | Dream state | Deep sleep |
| Speech | Mind | Vital breath |
| Known | To be known | Unknown |

Symbolism in religion and mythology is often a way of representing the One and the many and the relation between them. We have seen this in Egyptian mythology in the One God and the lesser gods which are his attributes. The emphasis may be on the One or Unity; it may be on the many, or a harmony of the two views may be attained.

God and man are an obvious duality in mythology and religion, but these may be expressed in many ways. Concepts of God may be based on animism or personification, attributing consciousness or personal characteristics to a deity or deities as well as natural objects. The Divine may also be represented as abstract and impersonal. In any case the Divine and mundane, the Cosmic and human are a duality, even though the mystic may conceive of actuality as one whole. In the Upanishads the concept of Brahma as the Ultimate and Highest Reality represents that with which the mystic is to be made one. It is the transcendent as opposed to the immanent. This may also be put in terms of the individual self and the Ultimate or Universal Self, which are expressed by the word *atman* meaning self and *Atman* meaning the greater Universal Self, which is Brahman, the Ultimate Reality, or in English, self and Self. One or Unity is the Universal Self or Ultimate Reality, while the lesser unity is the individual self.

Ages or cycles are methods of measuring and putting order into time and events. In Indian thought there are four yugas or ages which constitute a *Mahayuga* or Great cycle. Each *yuga* contains a beginning period or dawn, the main era, and a twilight period. The first yuga is 4,000 years, with a dawn and twilight of 400. The second has 3,000 and 300 year periods, the third yuga 2,000 and 200 year periods, and the final one 1,000 and 100 years. The Mahayuga has a duration of 12,000 years. The shorter the yuga, the more evil it is. The conception is not one of progress but of decline. The universe is created, runs down as it were, is destroyed, and then recreated. Each cycle is a progressive dissolution or devolution symbolized by the shorter periods. In this case, then, the series from 4 to 1 does not symbolize the return to unity or the original state (although it does that too) so much as it does the gradual but inevitable devolution. The way out, of course, is spiritual or psychic evolution and ultimately mystical union.

There are figures or objects as well as deities which are based on the triad or the tetrad. The trident is associated with both Neptune,

the Greek god, and Shiva of the Hindu trinity. The symbol is found in many places and forms, and it is similar to the oriental vajra, a pronged figure, instrument, or scepter. The vajra, however, is not limited to three prongs but may have more or less. The trident is a union of three, while the vajra is a union of two or more.

The swastika or gammadion is even more widespread and is a very ancient symbol. It is found in different forms and is often associated with other symbols on tombs, coins, clothing, and on many other objects. The ends may be straight or hooked; they occasionally end in circles and may be turned in either direction. While four arms is the usual form, the symbol may have three or five. Often associated with circles representing the sun, or with other solar symbols, it was probably, at least in origin, a solar symbol itself. The four arms may have represented the four directions or points of the horizon, or four positions of the sun as it apparently moved around the earth, rising, setting, noon, and midnight. The swastika thus is a union of four.

The idea of the great world, or macrocosm, and the small world, or microcosm, the universe and man, and their correspondence is set forth in various terms in mythological, religious, and philosophical works. One of the clearest statements of the doctrine of correspondences is in John Heydon's *Holy Guide* published in the seventeenth century. He says that which is inferior or below is as that which is superior or above, there being one universal matter and form of all things, differenced only by accidents and particularly by that great mystery of rarefaction and condensation, the inferior and superior, to work and accomplish the miracle of one thing, and to show the great variety and diversity of operations wrought by that spirit that works all things, in all things.

This is an amplification of the Emerald Tablet attributed to Hermes Trismegistus, which we shall discuss later. That which is above refers to the macrocosm and the universe. That which is below refers to man and the mundane. The terms may also be said to refer to the divine and mundane planes, that is, to God and the universe, or to God and man.

One of the hermetic excerpts says, "Inasmuch as heaven with its many circles ... is placed above all the world of things below. . . it must be that all the world which lies below has been set in order and filled with contents by the things which are placed above; for the things

below have not power to set in order the world above. The weaker mysteries then must yield to the stronger; and the system of things on high is stronger than the things below, and is wholly steadfast, and cannot be apprehended by the thoughts of mortal men.”

The Gnostic *Gospel According to Thomas* refers to the correspondence between the inner and outer as well as between the above and the below. In a Tuamotuan myth the Creator tells the creature whom he has created that he is the first and last, the above and below. Indian and Chinese legends compare the elements of the first man to the heavens, the wind, the moon, etc.

William Blake said:

What is above is Within, for every-thing in Eternity is translucent: The Circumference is Within, Without is formed the Selfish Center. Finally, Ulysses' speech from Shakespeare's *Troilus and Cressida* regarding degrees is based on the correspondence between the universe and man.

In the doctrine of correspondence, there is, to begin with, the basic concept that what is above is like that which is below. There are also what might be called corollaries to this idea. The first corollary is that the degrees in the hierarchy of creation, or the rungs on the symbolic ladder, form corresponding series. One section of the ladder, so to speak, corresponds to another. Second is the doctrine of signatures which says that, if these correspond, they have certain outward signs, signatures, characters, letters, or hieroglyphs which indicate their similarity and which are derived from their inherent natures. The third corollary applies the original above and below to other categories, the mundane and Cosmic, man and the universe, the macrocosm and microcosm, the inner and outer selves. Positive and negative polarities in different series correspond. Fourth, the doctrine includes the mystical ascent or union with God as an integral part. It too corresponds to the general hierarchy; hence, the ladder is used to symbolize mystical union.

Associated with the correspondences is the concept of the archetypal or cosmic pattern and the type or mundane manifestation which is an expression of the archetype. The archetypes are cosmic, psychic, and subconscious, while the types are mundane, physical, and objective.

It is important also to note some of the symbols which express these basic ideas. The heavenly city, the sacred temple, and the sacred garden are symbols of the correspondence between the mundane and cosmic or material and spiritual planes, as are the kabalistic Adam Kadmon or the cosmic man and the symbol of the golem, or being, created by man. In the symbol of the archetypal man, the ten spheres which represent the attributes of God are related to the man. In the tree symbol, which is also used in the kabala, the relationship is between the Divine and the mundane, between God and the Universe. The worlds or realms correspond, as when the *Hermetica* says that the Kosmos was made in the image of God, and man in the image of the Kosmos. The creative Word, or Logos, is the archetype of the human word, and these are symbols of the relationship between the Divine and human.

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Chapter 3

THE SCHOOL OF PYTHAGORAS

PYTHAGORAS WROTE NO works that have come down to us; hence, we know Pythagorean theory and symbolism from three sources. First, the writings of his followers, such as Nicomachus' *Introduction to Arithmetic*, give the system in a form closest to the original taught in the Pythagorean Brotherhood. Second, Pythagorean ideas are found in the works of men such as Plato, who was greatly influenced by followers of Pythagoras, but who modified those concepts according to his own understanding. Finally, some understanding of the theories may be gained from writers like Aristotle who quote or summarize Pythagorean thought but who disagree with them.

Pythagoras was born in 572 B. C., but the biography of him by Diogenes Laertius was not written until the third century A. D. Iamblichus' life of Pythagoras was written about A. D. 300; therefore, much of the life of Pythagoras is unknown or legendary.

The knowledge which he passed on to his followers came at least partly from the Egyptians and Babylonians, whether or not his travels to those countries were factual. He was also influenced by the Greek Orphics. Neugebauer has shown that the Babylonians, for example, knew of the right angle triangle with which the Pythagorean theorem is concerned. Number theory was fundamental to the teachings of the Pythagorean Brotherhood at Crotona. According to their ideas, number is the essence of the created universe. Number is Being. The cosmos was created and ordered according to the divine, ideal plan or pattern. Number is basic to the nature of the divine pattern and its

manifestation in the actual world. Because it is the basis of creation, it is also the fundamental nature of the law of correspondences. Number, creation, cosmology, and music are all related.

The monad or unit is the first principle of all things and is the beginning of number. The divine plane or the One, and the human, worldly plane or the many are interrelated. The One becomes the many; the many are united again with the One. This is symbolized by the tetractys, which says that $1 + 2 + 3 + 4 = 10$, and the ten returns to the unit. In later chapters, we will see various applications of this concept. This relationship between Unity and multiplicity is paralleled by the fall from the Cosmic world of light into darkness, and by the ideal and the material realms. To the mystic, the cycle includes the reunion with the Cosmic, divine realm.

The monad is the beginning; from it comes the dyad or two which corresponds to matter and to the undetermined. Numbers are derived from the dyad. In the series of numbers, each arises from its predecessor. In the series of point, line, plane figure, and sensible body also, each is derived from the preceding one. Sensible bodies are made up of the four elements, fire, air, water, and earth, which constitute the universe which is an organism.

One is not a number but the origin of number. Two differs from it by one unit; it is therefore regarded as *other*, and the term other is used properly only of the two. The one is then represented as the same in contrast to the two or other.

Number may be regarded as even and odd, two being the first even number, three the first odd one. Odd numbers were considered as masculine, even as feminine, or to put this in terms of polarity, the odd are positive and the even negative. The monad is both even and odd because when added to numbers it makes odd numbers even and vice versa. The monad and dyad symbolize the ordered and disordered, the definite and indefinite, or what is usually called the limited and unlimited.

The duality of limited and unlimited is the basis of a series of ten pairs or opposites:

| | |
|----------|---------------------------|
| Limited | Unlimited |
| Odd | Even |
| Unity | Plurality or multiplicity |
| Right | Left |
| Male | Female |
| Resting | Moving |
| Straight | Crooked |
| Light | Darkness |
| Good | Evil or bad |
| Square | Oblong |

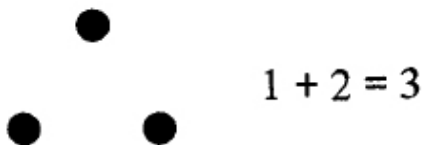
These are different expressions of the two basic principles from which all things originate and which are in all things.

In Pythagorean thought, the unit or one corresponds to the point, and does not have interval or dimension. Two is related to the line; three to the triangle which has three points, sides, or angles. In this series, four corresponds to the pyramid having a triangular base, because it has four points. The point becomes a line, the line a square, and the square a cube, which gives another series in which the first solid is the cube.

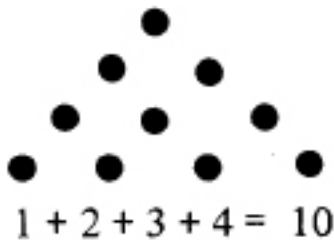
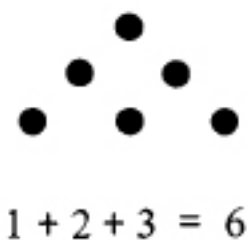
There are, therefore, the following correspondences:

| | | |
|--------------------|------------------------------|--------|
| 1. Point | Point | Point |
| 2. Line | Line | Line |
| 3. Plane figure | Triangle | Square |
| 4. Sensible bodies | Pyramid with triangular base | Cube |

Numbers were represented by the Greeks by letters of the alphabet or by a series of points or alphas, the first letter of the alphabet, which represents one. Thus, one point or alpha represented one, two meant two, etc. The monad is the beginning of number, while the first interval is two. The triangle is the most elementary plane figure represented by:

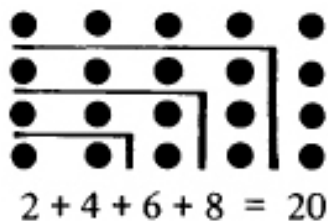
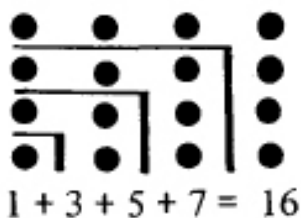


If we add a unit each time, we have a series of what the Pythagoreans called triangular numbers. The next figures are:



The figure on the right is the famous tetractys. However, the series was carried further, the next being $1 + 2 + 3 + 4 + 5 = 15$. Each total number in the series was called a triangular number, 3, 6, 10, 15, etc.

There were other figures called gnomons, the simplest of which are the square and rectangular numbers and figures. Squares are based on one, rectangles on two, thus:

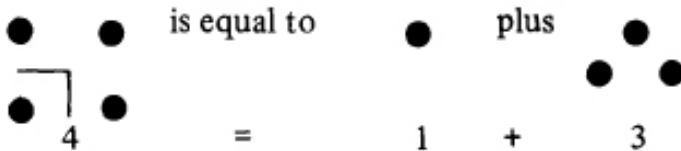


The square beginning with one remains essentially the same figure, while the rectangle or oblong by the addition of each gnomon is different or other. Hence, one corresponds to sameness, two to otherness.

Square numbers are 1, 4 or $1+3$, 9 or $4+5$, 16 or $9+7$. Rectangular numbers are 2, 6 or $4+2$, 12 or $6+6$, 20 or $8+12$. This series, too, may be carried further. Other series are based on pentagons, hexagons,

heptagons, and the like, and these may be found in Nicomachus and in the book of Greek mathematics listed in the bibliography at the end of this discourse.

There are certain relationships between such numbers. For instance, each square number is equal to the corresponding triangular number and the triangular number preceding it. For example:



The tetractys and decad symbolize the relationship between the One and the many, the pattern of creation, the essence of Being. In a sense ten is perfect, but three is also a perfect number because it contains the beginning, middle, and end.

More strictly speaking, perfect numbers are those which equal the sum of their parts. Half of six is 3, one-third is 2, and one-sixth is 1, and $3 + 2 + 1 = 6$. The next perfect number is 28 which is made up of its half 14, fourth 7, seventh 4, and fourteenth 2, and twenty-eighth 1. Numbers are greater than perfect when their parts add up to more than the number, and they are deficient when the sum is less than the number.

The Imperator of the Rosicrucian Order, Ralph M. Lewis, wrote, “Pythagoras also assigned *moral qualities* to numbers. These meanings were not understood by the uninitiated, and, taken literally or without further qualification, they often seemed ludicrous. That the Pythagoreans had a more extensive and lucid meaning is known only to those schools of esotericism as the Rosicrucians, who are traditional affiliates of the ancient Pythagorean School at Crotona. Pythagoras regarded the numeral *one* as the source of all numerals. It was the point of beginning, the self-contained, the absolute. It likewise, therefore, depicted the reason, the *mind cause*. Two stood for opinion. Four represented justice and stability of character. *Five* represented marriage, because it consisted of the unity of the odd and even numbers *two* and *three*. Five was also held to be the key to the laws of color. The sphere was completion, that without beginning or end.” Seven was said to

represent opportunity, but it also symbolized Athena, the goddess of wisdom. The Pythagoreans used the five-pointed star to mean health.

The cosmology of the later Pythagoreans held that the universe is spherical and finite. Outside it was a void. At the center of the universe was a central fire, and next was a counter-Earth which cannot be seen from Earth because the side of the Earth on which we live is turned away from it. After the counter-Earth came the planets in this order: Earth, the Moon, the Sun, Mercury, Venus, Mars, Jupiter, Saturn, and the sphere of the fixed stars. This makes ten spheres revolving around the central fire. The motion of these bodies resulted in the harmonious music of the spheres.

The universe came into being from the central fire or the Hearth of the Universe. It was the original unit or monad. The fire is limited; from the unlimited void outside the universe comes the breath which the universe breathes, and which separates things keeping them distinct. Hence, there is a duality consisting of the central fire or unit and the void. The Pythagorean teachings also included music and harmony. They noted the correspondence between numbers in musical harmony and the universe, or to put it as Aristotle did, "The whole Heaven or visible universe is a musical scale or number." It is possible that the Pythagoreans had a concept such as the keyboards used by Robert Fludd, which will be taken up later, or the present-day Rosicrucian Cosmic Keyboard.

Systems such as the Pythagorean are a means of representing man's understanding of order. The study of the sciences, according to the Pythagoreans, and the study of the theory of numbers which is the foundation of creation, is an aid in achieving harmony between the soul and that on which one meditates. It is, therefore, a means of becoming attuned with the cosmos and God. The One becomes the many, the many return to the One, but the many also exhibit the archetypal order and pattern on a mundane level.

The influence of the Pythagorean Brotherhood extended over a long period of time. Greek philosophers such as Plato, the followers of Democritus, and even Parmenides and Aristotle who disagreed with them, were influenced by their ideas. Arabic thought shows Pythagorean influences. Mystics such as Fludd, Vaughan, and Heydon

based their philosophy to some extent on Pythagorean ideas, as did scientists like Copernicus, Kepler, Galileo, and Newton. A later chapter will discuss Heydon's account of number symbolism, which is based partly on Pythagorean concepts.

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Chapter 4

PLATO

PLATO LIVED ABOUT two centuries after Pythagoras and was influenced considerably by the latter. Some of the similarities between the two philosophers may come also from Egyptian teachings which they both knew.

In the *Republic* (VII, 522 - 3) Plato discusses arithmetic and geometry as a part of education. Arithmetic has a universal application and is used in all arts and sciences. It is a study which leads naturally to reflection, its true use being to draw the soul toward being.

The sense of sight is the greatest benefit to us, for, if we had never seen the stars, the Sun, and heaven, none of the words we have spoken about the universe would have been uttered. The sight of day and night, the months, and the years have created number and given us a conception of time. From inquiring about the universe, we have derived philosophy.

Objects of this sense are of two kinds; those which do not invite thought because the sense is an adequate judge of them, and those of which the sense is so untrustworthy a judge that further inquiry is demanded. In the latter case, the soul uses calculation and intelligence to see whether the objects are one or two, whether each is different, and so on. When the conception of plurality arises, thought is aroused in us, and the soul begins to ask, "What is absolute unity?" In this way the study of the one has a power of drawing or converting the mind to the contemplation of true being. And this occurs notably in the case of one; for we see the same thing to be both one and infinite in multitude.

Plato, as mentioned in the first discourse of this series, speaks of logistic as dealing with numbered objects. We associated this subject with what he calls corporeal numbers. Arithmetic, on the other hand, deals with numbers as such. If we correlate these with the archetype and type, we have the following table:

| | |
|--------------------------|------------------------------|
| <i>Corporeal numbers</i> | <i>Numbers in themselves</i> |
| Logistic or calculation | Arithmetic |
| Type | Archetype |

Arithmetic and calculation have to do with number, and they appear to lead the mind toward truth. It has both a practical and a philosophical use. The philosopher must be an arithmetician in order to rise out of the sea of change and lay hold of true being. It is the easiest way to pass from becoming, to truth and being. Arithmetic has an elevating effect, compelling the soul to reason about abstract numbers, and rebelling against the introduction of visible and tangible objects into the argument.

When we speak of numbers in which there is a unity, and each unit is equal, invariable, indivisible, we are speaking of numbers which can only be realized in thought. Such knowledge necessitates the use of the pure intelligence in the attainment of truth.

Geometry too is practical, but the greater and more advanced part has as its object knowledge of the eternal. It will draw the soul toward truth and create the spirit of philosophy.

In astronomy we behold the starry heaven wrought upon a visible ground. It is the fairest and most perfect of visible things, but it is inferior to the true motions of absolute swiftness and absolute slowness, which are relative to each other and carry with them that which is contained in them, in the true number and in every true figure.

These are to be apprehended by reason and intelligence, not by sight. The heavens should be used as a pattern and with a view to that higher knowledge. Will not the true astronomer think that heaven and the things in heaven are framed by the Creator of them in the most perfect manner? But he will not imagine that things that are material and visible can also be eternal and subject to no deviation.

Harmony is to the ear what astronomy is to the eye. They are sister sciences, as the Pythagoreans say. There is a perfection which all knowledge ought to reach. Teachers of harmony compare the sounds and consonances which are heard only, and their labor is in vain. Neither they nor the Pythagoreans reach the natural harmonies of number or reflect why some numbers are harmonious and others not.

When all these studies reach the point of intercommunion and are considered in their mutual affinities, then will the pursuit of them have value.

Plato's dialogue *Timaeus* begins with an account of the continent Atlantis, but most of it is a discourse on the creation and nature of the universe. That which is apprehended by intelligence and reason is always in the same state; it is being. That which is conceived by opinion with the help of sensation and without reason is always in a process of becoming and perishing and never really is. Everything that becomes or is created must be created by some cause. When the creator fashions the form and nature of his work after an unchangeable archetypal pattern, his work must be fair and perfect. When he looks to the created only, or the type, using a created pattern, it is not fair or perfect.

The world is visible and tangible and therefore sensible. All sensible things are apprehended by opinion and sense and are in a process of creation. The creator of the world looked to the eternal pattern, for the world is the fairest of creations and its creator is the best of causes.

The creator was good and desired that all things should be as like Himself as they could be. He put intelligence in soul, and soul in body, that He might be creator of a work which was by nature fairest and best. The world became a living creature endowed with soul and intelligence by the providence of God.

The world is the image of that whole of which all other animals both individually and in their tribes are portions. The original of the universe contains in itself all intelligible beings, just as this world comprehends us and all other visible creatures. God framed one visible animal comprehending within itself all other animals of a kindred nature. There must be one world if the copy is to accord with the original. It cannot have a second or companion.

That which is created is corporeal, visible, and tangible. That which is visible must contain fire; the tangible must be solid, and nothing is solid without earth. Therefore, God in the beginning of creation made the body of the universe to consist of fire and earth. But two things cannot be put together without a third to be the bond of union between them. If the universal frame had been created a surface only, a single mean would have sufficed, but since it is solid, it is compacted out of two means, not one. God placed water and air in the mean between fire and earth and made them to have the same proportion. As fire is to air, so air to water, and as air is to water so water to earth. Thus He bound and put together a visible and tangible heaven. For these reasons the body of the world was created and harmonized by proportion and, therefore, has the spirit of friendship. Having been reconciled to itself, it was indissoluble by the hand of any other than the framer.

The creation took up the whole of each of the four elements, leaving no part of any of them nor any power of them outside. His intention was that the animal should be, as far as possible, a perfect whole of perfect parts and that it should be one, leaving no remnants out of which another might be created, and also that it should be free from old age and unaffected by disease.

He gave to the world a figure which was suitable and natural. To the animal which was to comprehend all animals, that figure was suitable which comprehends in itself all other figures. Thus He made the world in the form of a globe, having its extremes in every direction equidistant from the center, the most perfect of all figures. The creator conceived that a being which was self-sufficient would be more excellent than one which lacked anything. The movement suited to his spherical form was assigned to him, being the one most appropriate to mind and intelligence, that of revolving in the same manner on the same spot within his own limits.

In the center He put the soul, which He diffused throughout the body, making it also to be the exterior environment of it. He made the universe a circle moving in a circle, one and solitary, yet because of its excellence able to converse with itself, needing no other friendship. He created the world a blessed god.

He made the soul in origin and excellence prior to and older than the body, to be ruler of whom the body was to be the subject. He made her out of the indivisible and unchangeable. Out of that which is divisible and has to do with material bodies, He compounded a third and intermediate kind of essence, partaking of the nature of the same and the other. This compound He placed in a mean between the indivisible and the divisible and material. He mingled the three elements of the same, the other, and the essence into one form, compressing by force the reluctant and unsociable nature of the other into the same. He divided this whole into as many portions as was fitting, each portion being a compound of the same, the other, and the essence.

He divided the whole into parts according to the proportions of the tetractys and the diatonic scale. First He took away one part of the whole (1). Then He separated a second part which was double the first (2). Then He took away a third part which was half as much again as the second and three times as much as the first (3). Then He took a fourth part which was twice as much as the second (4), and a fifth which was three times the third (9), and a sixth which was eight times the first (8), and a seventh which was twenty-seven times the first (27). After this he filled up the double intervals (between 1, 2, 4, 8) and the triple (between 1, 3, 9, 27), cutting off other portions from the mixture and placing them in the intervals, so that in each interval there were two kinds of means, the one exceeding and exceeded by equal parts of its extremes (as for example 1, $4/3$, 2 in which the mean $4/3$ is one-third of 1 more than 1, and one-third of 2 less than 2), the other being that kind of mean which exceeds and is exceeded by an equal number.

Thus the whole mixture out of which He cut these portions was exhausted by Him. This compound He divided lengthwise into two parts, which He joined to one another at the center like the letter X, and bent them into a circular form, connecting them with themselves and each other at a point opposite to their original meeting point, and comprehending them in a uniform revolution upon the same axis, He made the one the outer and the other the inner circle. The motion of the outer circle He called the motion of the same, and the motion of the inner circle He called the motion of the other or diverse.

He gave dominion to the motion of the same and like, for He left it single and undivided, but the inner motion He divided in six

places and made seven unequal circles having their intervals in ratios of two and three, three of each, and bade the orbits proceed in a direction opposite to one another, and three He made to move with equal swiftness (Sun, Mercury, Venus) and four to move with unequal swiftness to the three and to one another, but in due proportion (Moon, Saturn, Mars, Jupiter).

When the Creator had framed the soul according to His will, He formed within her the corporeal universe, and brought the two together, and united them center to center. In other words, He made the archetype and then the type. The soul is interfused everywhere from the center to the circumference of heaven and is the external envelopment of the heaven. Turning in herself, she began a divine beginning of never-ceasing and rational life. The body of heaven is visible. The soul is invisible and partakes of reason and harmony, and being made by the best of intellectual and everlasting natures, is the best of things created.

In order to make His creation more perfect, the Creator made it eternal so far as was possible. He resolved to have a moving image of eternity. When He set the heaven in order, He made this image eternal, but moving according to number. This image we call time. Time and the heaven came into being at the same instant. It was framed after the pattern of eternal nature, so that it might resemble this as far as was possible.

The pattern exists from eternity and the created heaven has been, is, and will be in all time. The seven planets were created to distinguish and preserve the numbers of time. The fixed stars revolve in the sphere of the same, while the planets move in the sphere of the other, and the same controls the other.

The created animal, meaning the universe, should have species of nature and number. There are four of these species: the heavenly race of the gods; the race of birds of the air; the watery species; and the fourth, the land creatures. The heavenly and divine He created mainly of fire and fashioned them in the image of the universe in the figure of a circle and made them follow the intelligent motion of the supreme, distributing them over the whole circumference of heaven, which was to be a true cosmos.

He made souls equal in number to the stars and assigned each soul to a star. He showed them the nature of the universe and declared to them the laws of destiny. He who lived well during his appointed time on Earth was to return and dwell in his native star, and there he would have a blessed existence. But if he failed in this, at the second birth, he would pass into a woman, and if then he did not desist from evil he would be changed into some brute. The gods made the human bodies of earth, water, air, and fire, to receive the immortal principle.

In the beginning of our discussion we made two classes: the intelligible patterns, always the same; and the imitation of the pattern, generated and visible. These correspond to the archetype and type. There is a third kind which is difficult to explain. It is the receptacle, and, in a manner, the nurse, of all generation. In order to explain this, we must raise questions regarding the nature of the four elements.

Since the elements never present themselves in the same form, we cannot assert positively that any of them is one thing rather than another. That in which the elements grow up, and appear, and decay, the universal nature which receives all bodies, that must always be the same. While receiving all things, she never departs from her own nature and never assumes a form like that of any of the things which enter into her. She is the natural recipient of all impressions, and is stirred and informed by them, and appears different from time to time by reason of them.

These forms are the likeness of real existences modelled after their patterns. For the present we have to conceive of three natures: first, that which is in process of generation; second, that in which the generation takes place; and third, that of which the thing generated is a resemblance. We may liken the receiving principle to a mother, the source to a father, and the intermediate nature to a child. The receptacle is an invisible and formless being which receives all things and partakes of the intelligible and is most incomprehensible. We may say that fire is that part of her nature which from time to time is inflamed, and water that which is moistened, and that the mother substance becomes earth and air in so far as she received the impressions of them.

There is one kind of being which is always the same, uncreated, indestructible, never receiving anything into itself from without, nor

itself going out of any other, but invisible and imperceptible by any sense, of which the contemplation is granted to intelligence only. There is another nature of the same name with it, like it, perceived by sense, created, always in motion, becoming in place and again vanishing out of place, which is apprehended by opinion and sense.

There is a third nature, which is space; it is eternal, admits not of destruction and provides a home for all created things, and is apprehended without the help of sense but by a kind of spurious reason, and is hardly real. We behold it as in a dream and say of all existence that it must be in some place and occupy a space, but that what is neither in heaven nor in earth has no existence. Being, space, and generation existed in their three ways before the heaven.

The discourse explains the manner of generation of the four elements, and that it is probable that the pyramid (with triangular base) is the solid which is the original element and seed of fire since it is the first and simplest solid. The next solid is the octahedron, the third the icosahedron having twenty surf aces, the fourth the cube having six square surfaces. The octahedron is assigned to air, the icosahedron to water, and the cube to earth.

We may distinguish two sorts of causes, the one divine and the other necessary, and we may seek for the divine in all things, as far as our nature admits, with a view to the blessed life. We seek the necessary kind only for the sake of the divine, for without them the higher things cannot be apprehended.

In summary, Plato of course uses the seven planets and the four elements. He gives the following correspondences to the elements:

| Four races | Elements | Solids |
|------------|----------|--------------------------|
| Heavenly | Fire | Triangluar based pyramid |
| Birds | Air | Octahedron |
| Fish | Water | Icosahedron |
| Animals | Earth | Cube |

There is not only the duality of the universe and man, or the macrocosm and microcosm, but there are two kinds of causes, divine and necessary. Plato also uses the Pythagorean *same* referring to the unit and *other* referring to the dyad.

Attributes or correspondences of the archetype and type may be outlined in this way:

| <i>Archetype</i> | <i>Type</i> |
|------------------------------|-----------------------|
| Contemplated by intelligence | Perceived by sense |
| Invisible | Visible |
| Incorporeal | Corporeal or sensible |
| Indivisible | Visible |
| Immaterial | Material |
| Motionless | In motion |

The universe consists of a triad, intelligence, soul, and body. It contains within itself all intelligible beings, or the One contains the many. The body of the universe consists of fire (1) and earth (2) with air and water (3) as the bond of union between them. So, while the elements are four in number, in another sense they too are a triad and illustrate the law of the triangle. The universe is also spherical, the most perfect shape, having at its center the soul, but the soul is diffused throughout the body of the universe. We have therefore a dual universe, consisting of body and soul.

Plato explains another triad:

1. Intelligible pattern, the archetype, corresponding to the father. It is being.
2. Imitation of this pattern, the sensible type, corresponding to the son. It is generation.
3. Receptacle of all generation, corresponding to the mother. This is space.

The study of arithmetic, according to Plato, leads naturally to reflection. Its true use is to draw the soul toward being, which we might call oneness or attunement.

THE UNIVERSE OF NUMBERS

Robert Fludd explains what he calls Plato's Heptachord in his *Mosaicall Philosophy*. This material is covered in Chapter 10, and should be compared with the information in this chapter.

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Chapter 5

HERMES TRISMEGISTUS

THE WRITINGS ATTRIBUTED to Hermes Trismegistus are at least as old as the early centuries of the Christian era. The best known of these is *The Poemander*, which is Book I. Poemander represents the Mind or Nous and appears to Trismegistus. It begins in this manner (abridged):

Once on a time, when I had begun to think about things that are, and my thoughts had soared high aloft, while my bodily senses had been put under restraint by sleep, methought there came to me a Being of boundless magnitude who said to me, “What do you wish to hear and see, and to learn and come to know by thought?” “Who are you?” I said. “I,” said he, “am Poemander, the Mind of the Sovereignty.” “I would learn the things that are, and understand their nature, and get knowledge of God.” He answered, “Keep in mind all that you desire to learn, and I will teach you.”

When he had thus spoken, all things changed in aspect before me, and were opened out in a moment. I beheld a boundless view; all was changed into Light. And in a little while, there had come to be in one part a downward-tending darkness, terrible and grim. And I saw the darkness changing into a watery substance, which was unspeakably tossed about, and gave forth smoke as from fire. I heard it making an indescribable sound of lamentation, but from the Light there came forth a holy Word, which took its stand upon the watery substance; and methought this Word was the voice of the Light. Poemander said, “That Light is I, even Mind, the first God, who was before the watery substance which appeared out of the darkness; and the Word which came forth from the Light is son of God. Learn my meaning by looking at what you yourself have in you; for in you too, the word

is son, and the mind is father of the word. They are not separate one from the other; for life is the union of word and mind.”

“Now fix your thought upon the Light,” said he, “and learn to know it.” And I saw in my mind that the Light consisted of innumerable Powers, and had come to be an ordered world, but a world without bounds. And when I was amazed, he spoke again. “You have seen in your mind the archetypal form, which is prior to the beginning of things, and is limitless.”

I asked when the elements of nature came into being. He answered, “They issued from God’s Purpose, which beheld that beauteous world and copied it. The watery substance, having received the Word, was fashioned into an ordered world, the elements being separated out from it; and from the elements came forth the brood of living creatures.”

The first Mind - that Mind which is Life and Light - being bisexual, gave birth to another Mind, a Maker of things. This second Mind made out of fire and air seven Administrators, who encompass with their orbits the world perceived by sense, and their administration is called Destiny. Forthwith the Word of God leapt up from the downward-tending elements of nature to the pure body which had been made, and was united with Mind the Maker; for the Word was of one substance with that Mind. The downward-tending elements of nature were devoid of reason, so as to be mere matter.

Nature, as Mind the Maker willed, brought forth from the downward-tending elements animals devoid of reason, for she no longer had with her the Word. Mind, the Father of all, He who is Life and Light, gave birth to Man, a Being like Himself, bearing the likeness of his Father. And God delivered over to man all things that had been made, and Man took station in the Maker’s sphere. Man observed the planets made by the Maker, and he willed to make things for his own part, and his Father gave him permission. The Administrators took delight in him, and each of them gave him a share of his own nature.

Man is mortal by reason of his body; he is immortal by reason of the Man of eternal substance. He is immortal, and has all things in his power, yet he suffers the lot of a mortal, being subject to Destiny. He is exalted above the structure of the heavens, yet he is born a slave of Destiny. He is bisexual, as his Father is bisexual, and sleepless, as his

Father is sleepless; yet he is mastered by carnal desires and by oblivion.

Nature mingled in marriage with man and brought forth a marvel. Man had got from the structure of the heavens the character of the seven Administrators, who were made of fire and air. And Nature gave birth to seven Men, according to the character of the seven Administrators. These seven Men were bisexual. Nature brought forth their bodies; earth was the female element and water the male element. From the ether they received their vital spirit. Their incorporeal part was made after the form of Man. The Man in them changed from Life and Light into soul and mind, soul from Life, and mind from Light.

When the period was completed, the bond by which all things were held together was loosed, by God's design; all living creatures, having till then been bisexual, were parted asunder. So there came to be males and females.

"Tell me furthermore," said I, "of the ascent by which men mount; tell me how I shall enter into Life." Poemander answered, "At the dissolution of your material body, you first yield up the body to be changed. Then man mounts upward through the structure of the heavens." The zones through which he ascends are the spheres of the moon, Mercury, Venus, the sun, Mars, Jupiter, Saturn. In the sphere of the moon, he gives up that which works increase and that which works decrease; to the second zone, the machinations of evil cunning; to the third, the lust by which men are deceived; to the fourth, domineering arrogance; to the fifth, unholy daring and rash audacity; to the sixth, evil strivings after wealth; to the seventh, the falsehood which lies in wait to work harm. Having been stripped of all that was wrought upon him by the structure of the heavens, he ascends to the substance of the eighth sphere of the fixed stars, being now possessed of his own proper power. They that are there hymn the Father and rejoice with him at his coming. Thereafter, each man in his turn mounts upward to the Father. He gives himself up to the Powers, and becoming a Power himself, he enters into God. This is the Good; this is the consummation, for those who have gnosis, or knowledge of God.

The duality is expressed in the text by the immortal and mortal natures of an. In Book IV it is said, "It is not possible to attach yourself both to things mortal and to things divine. There are two sorts of

things, the corporeal and incorporeal. He who wills to make his choice is left free to choose the one or the other. The choice of the better is glorious for the chooser, for it saves the man from perdition, but also shows him to be pious toward God.”

In *Asclepius I*, we find the duality of man explained again. Man is of two parts. The one is single and undivided; it is incorporeal and eternal, and we call it “that which is formed in the likeness of God.” The other is fourfold and material. Within it is enclosed that part of him which was justly called divine.

The Hermetic writings speak of a triad of God, the Kosmos, and man. First of all things, eternal and without beginning, is God, who is the maker of the universe. Second is the Kosmos, which has been made by God in his own image, and is kept in being and sustained by God. The Kosmos is ever-living; it is ever being made. The third being is man, who has been made in the image of the Kosmos. Man differs from all other living creatures on earth in that he possesses mind. Man finds himself to be in union with the second God (the Kosmos), but he also apprehends by thought the first God. He perceives the second God as a body; he apprehends the first God as bodiless. The Kosmos is contained by God, and man is contained by the Kosmos. The Kosmos is son of God, man is son of the Kosmos, and grandson so to speak of God. God acknowledges man to the full and wills to be acknowledged by him. The knowledge of God is man’s salvation; this is the ascent to Olympus. By this alone can a soul become good.

The Kosmos is subject to God; man is subject to the Kosmos; the creatures without reason are subject to man; and God is above all and watches over all. The divine forces are, so to speak, radiations emitted by God; the forces that work birth and growth are radiations emitted by the Kosmos; the arts and crafts are radiations emitted by man. The divine forces operate by means of the Kosmos, and their operation reaches man by means of the cosmic radiations to which birth and growth operate by means of the material elements. Thus is the universe administered. All things are dependent on the being of God and are administered by means of mind.

The Kosmos, like man, is itself a duality, as is indicated in *Asclepius III*. It has a dual function. The Kosmos moves within the life of

eternity and is contained in that eternity from which all life issues. For this reason it is impossible that it should at any time come to a stand or be destroyed, since it is walled in and bound together, so to speak, by eternal life. And the Kosmos is itself the dispenser of life to all things in it here below, and the place in which are contained all things which are subject to control beneath the sun. The movement of the Kosmos consists of a twofold working. Life is infused into the Kosmos from without by eternity; and the Kosmos infuses life into all things that are within it, distributing all things according to fixed and determined relations of number and time, by the operation of the sun and the movements of the stars.

The process of time is regulated by a fixed order, and time in its ordered course renews all things in the Kosmos by alternation. All things being subject to this process, there is nothing that stands fast, nothing fixed, nothing free from change, among the things which come into being, neither among those in heaven nor among those on earth.

God is unmoved, for he is self-contained, and self derived, and wholly self-centered, and in him is no deficiency or imperfection. He stands fast in virtue of his own immobility, nor can he be moved by any force impinging on him from without, seeing that in him are all things, and that it is he alone that is in all things, unless one should presume to say that he moved in eternity. It should rather be said that that eternity is also motionless. Into eternity all movements of time go back, and from eternity all movements of time take their beginning. God then stands unmoved, and eternity is likewise ever changeless, containing in itself a Kosmos which is without beginning, even that Kosmos which we call imperceptible to sense.

This sensible Kosmos has been made in the image of that other Kosmos and reproduced eternity in a copy. The Kosmos is dual, in other words; one Kosmos is contained in eternity and is imperceptible to the sense, while the second is the one we perceive by our senses. Elsewhere Trismegistus says to Asclepius that the intelligible Kosmos which is discerned by thought alone is incorporeal. It has nothing corporeal in its being, nothing which admits of determination by quality, magnitude, or number. You cannot measure it as you would a body.

In Book XVI the relationship between the One and the many is mentioned in invoking God, “the Master and Maker and Father and Encompasser of all, who is both One and all things; not that the One is two, but that these two are one ; for the whole which is made up of all things is one, For if any one attempts to separate all things from the One, taking the term ‘all things’ to signify a mere plurality of things, and not a whole made up of things, he will sever the All from the One, and will thereby bring to naught the All; but that is impossible. It needs must be that all things are one, if they exist.”

Another text mentions the correspondence between the universe and harmony. “For God, who is by nature a musician, and not only works harmony in the universe at large, but also transmits to individuals the rhythm of his own music - God, I say, can never fail.”

God is in all things as the root and source of their being. There is nothing that does not have a source; but the source springs from itself if it is the source of all else. God then is like the unit of number. For the unit, being the source and root of all number, contains every number within itself and is contained by none of them. It generates every number and is generated by no number. Now everything that is generated is incomplete, divisible, and subject to increase and decrease. That which is complete is subject to none of these things.

The student is then admonished to gaze on this likeness of God, meaning the unit of number, with the eyes of the heart. “Then, my son, believe me, you will find the upward path, or rather, the sight itself will guide you on your way.”

A Discourse of Mind to Hermes, Book XI, begins:

God, Aeon, Kosmos, Time, Coming-to-be.

God makes the Aeon,

the Aeon makes the Kosmos

the Kosmos makes Time,

and Time makes Coming-to-be.

This series of five are the basic elements of creation, but within it is a triad, God, Aeon, and Kosmos, as contrasted with the God, Kosmos, and Man, spoken of earlier. Each of these has qualities and functions:

“The essence of God is the Good,
the essence of the Aeon is sameness,
the essence of the Kosmos is order,
the essence of Time is change,
and the essence of Coming-to-be is life.

“The workings of God are mind and soul,
the workings of the Aeon are immortality and duration,
the workings of the Kosmos are reinstatement in identity and
reinstatement by substitution,
the workings of Time are increase and decrease,
and the workings of Coming-to-be are quality and quantity.

“The Aeon then is in God
the Kosmos is in the Aeon,
Time is in the Kosmos,
and Coming-to-be is in Time.

The Aeon stands fast in connection with God,
the Kosmos moves in the Aeon,
Time passes in the Kosmos,
and Coming-to-be takes place in Time.”

God is the source of all things; the Aeon is the power of God; the work of the Aeon is the Kosmos, which never came into being, but is ever coming into being by the action of the Aeon. The footnote indicates that “Aeon” could be translated “eternity.”

Book XII informs us, “But in every composite body there is number; for there cannot be combination or composition unless there is number. And the units generate number and increase it, and receive it back into themselves when it is broken up.”

To know the science of music is to know how all things are ordered, and how God’s design has assigned to each its place. The ordered system yields a divinely musical harmony, sweet and true beyond all melodious sound.

Summary:

The hermetic account of creation contains a duality from which is derived

THE UNIVERSE OF NUMBERS

1

Light

Word

2

Darkness

Watery substance

Light is Mind, corresponding to the father. The Word is its son. The Light is the archetypal form.

The watery substance (2) received the Word (1), fashioning the elements, the ordered world, and its creatures (3), illustrating the law of the triangle.

The seven administrators are powers or intelligences ruling the seven planets. Each administrator gave man a share of his own nature. The microcosm, man, corresponds to the macrocosm represented by the administrators.

After death, man enters into Life by ascending through the spheres of the planets and the fixed stars. He thus becomes a Power himself and enters into God.

The triad is symbolized by:

God

Kosmos, an image of God

Man, an image of the Kosmos.

The Kosmos and man are both dual, being visible or corporeal, and invisible and incorporeal. Man is also said to be dual in the sense that he is mortal and immortal. The seven cosmic or archetypal men were bisexual.

God is by nature a musician who works harmony in the universe and transmits to individuals the rhythm of his own music. Surely this might have been said by Pythagoras.

God is also like the unit of number, being the root and source of all things. The unit contains every number in itself and is not contained by them. It generates every number but is generated by none.

That which is generated, corresponding to the type, is incomplete, divisible, and subject to increase and decrease, which should be compared with the attributes corresponding to the type and the archetype given in the chapter on Plato.

THE UNIVERSE OF NUMBERS

The pentad or five is the basis of a series: God, Aeon, Kosmos, Time, Coming-to-be. Each in the series brings forth the next. Each has its essence and workings:

| | <i>Essence</i> | <i>Workings</i> |
|--------------|----------------|--|
| God | Good | Mind and soul |
| Aeon | Sameness | Immortality and duration |
| Kosmos | Order | Reinstatement in identity Reinstatement by substitution |
| Time | Change | Increase and decrease |
| Coming-to-be | Life | Quality and quantity. |

The Master and Maker is both One and all things. By his ascent through the spheres of the Kosmos, the individual returns to the One.

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Chapter 6

PHILO AND PLOTINUS

THIS CHAPTER IS divided into two sections, the first on Philo Judaeus and the second on the neoplatonic philosopher Plotinus. Philo was an Alexandrian Jew who lived in the latter part of the first century B. C. and the early part of the first century A. D. As a philosopher, he blended Greek philosophy with the Old Testament of the Bible. The following account is from his commentary *On the Creation*.

Man, according to Philo, is dual, consisting of a heavenly and an earthly part. The heavenly man is the archetypal man created in the image of God and has no corruptible or earthly substance. He longs for the image after which he was created. The cosmic man was stamped in the image of God, stamped, that is, as with a dye or signature. He is placed in the Garden of Eden to plant and cultivate virtues. God receives this man in the garden while the earthly man is cast out.

The earthly man is the type made from matter and moulded by the Creator. He is mind mingled with body. This mind is corruptible until God breathes life into it, when it becomes a soul.

The universal is also dual; it is active cause and passive object. The positive polarity or cause is the Mind of the universe. The negative polarity or passive object has no life or motion. When it is animated by Mind, it becomes the perfect creation, the world.

The visible, sensible world is subject to change and becoming, so it must have an origin. It is known through perception, while the invisible is known intellectually, and it is infinite and undefinable. However, the visible and invisible are united by the closest tie.

Moses says that the Creator took six days, not because that creation took place in a period of time, but because bringing it into existence necessitated order, and order requires number. The most appropriate number for creation was 6, since it is the first perfect number, being equal to both the product and sum of its factors, 1, 2, and 3. It contains the first odd or masculine number and the first even or feminine number, 3 and 2, their product being 6.

Moses calls the first day *one* and not *first*, thus expressing the nature of the unit or one, and the predominant element which is the intelligible or archetypal world. A beautiful copy requires a beautiful pattern, just as an object of perception, in order to be perfect, must have an original in the mind of its maker. God formed the archetypal world so that he would have a divine, an incorporeal, plan for the sensible world.

The city imagined in the mind of the architect is not of the outer world, but it is engraved in the mind as by a seal. So the intelligible universe exists only in the Divine Reason or Logos. Man is made in the image of God. The universe is an image of the Divine; hence, man is an image and also part of a whole which is an image of the Divine. The archetypal seal is the Word of God.

When the Bible says, “In the beginning, God created heaven and earth,” the phrase “In the beginning” does not indicate time but numerical order, a sequence, in this case, in the pattern of the Creator.

The Creator formed an incorporeal heaven and an invisible earth, and the form of air and void. One He called darkness and the other abyss. He then created the essence of water, life breath, and light, the last being the seventh in order, thus:

1. Incorporeal heaven
2. Invisible earth
3. Air or darkness
4. Void or abyss
5. Essence of water
6. Life breath
7. Light

Light was an archetypal pattern of the sun and stars distinguished by the mind. This invisible light can be known only by mind and is an image of the Divine Word. Light was separated from darkness so that there might be peace rather than discord. This then was the work of the first day.

On the second day, God created the Heaven or firmament, which was the first part of the sensible world. On the third day, He separated the land and water, and named them earth and sea. He put the earth in order, telling it to grow grass, herbs, trees, etc.

He set the Heaven in order on the fourth day. Four is perfect in that it is the foundation of ten, the complete number, since the numbers from 1 to 4 when added equal 10, and 10 is the turning point in the sequence. Four has in it the proportions of musical harmonies, those having an interval of four notes, an interval of five, and the octave.

Furthermore, 1 corresponds to the point, 2 to the line, 3 to the surface, and 4 to the solid; hence, 4 is the first number having the nature of the solid, the first one of corporeal and sensible substance rather than being intellectual. Three represents the triangle, but 4 by adding one point results in a pyramid with a triangular base. Four is also the first square, that is, the first number which is the product of a number multiplied by itself: $2 \times 2 = 4$. Thus it represents rightness, equality, and consonance.

Four was the beginning of the creation of the heaven and the world, because the four elements and the four seasons come from it. God ordered the sun and stars in the heaven in order to give light, to be signs, to fix the seasons, and to serve as measures of time for days, months, and years.

On the fifth day, God made mortal creatures beginning with aquatic animals, since animals are related to the number 5. Animate creatures differ from the inanimate objects in their senses which are five.

On the sixth day, He told the earth to bring forth animals, and finally He made man. Moses says man was created in the image of God, but this image was not bodily; it was of the mind, which is patterned after the Universal Mind as an archetype. The human mind corresponds to the Universal Mind. It sees, but is itself invisible. Gazing beyond the sensible world, it strains for the intelligible or archetypal world.

As the number 6 was appropriate for completing the creation, so God made the seventh day holy in accordance with its dignity. It is thus the festival of the universe. Seven is used in two ways. The 7 inside the number 10 is seven units. The 7 outside the number 10 results from beginning with one and doubling, trebling, etc., as for example: 1, 2, 4, 8, 16, 32, 64; or 1, 3, 9, 27, 81, 243, and 729. The seventh term in such a progression is both a cube and a square, the cube corresponding to the corporeal, and the square to the incorporeal.

The first kind of 7, that within the number 10, is made up of 1, 2, and 4, of 6 and 1, 5 and 2, 4 and 3, all of which show great harmony. Since 3 corresponds to the plane surfaces and 4 to solids, and 7 is made up of 3 and 4, 7 is the beginning of plane and solid geometry.

One thing makes 7 different from other numbers within 10. Eight results from multiplying 4 by 2, but it results in no number within 10 when it is multiplied. Four results from multiplying 2 by itself, and when multiplied by 2 it makes 8. But 7 cannot be derived by multiplying, nor can it be multiplied by another number and result in a number under 10. This is true of no other number within 10.

For this reason, it is thought to represent the virgin Athena, who came from the head of Zeus. This, incidentally, is perhaps where Heydon found this, for he too says the number 7 represents Athena. The Pythagoreans call 7 the Ruler of the Universe because that which is not begotten or multiplied and does not beget or multiply is motionless. Creation requires motion, and 7 neither creates nor is created.

In the intellectual realm, 7 represents that which is without motion and passion. In the sensible realm, it is a force in the motion of the planets and the moon. The numbers up to 7 when added make 28, which is a perfect number, and the number of the moon's cycle. The moon's cycle is also measured in four periods of seven days each. Man's growth is measured in periods of seven years.

The number 1 is incorporeal in nature. Two represents matter and is divided as matter. Three is a solid body which has a threefold measurement. Six is related to animals, because they move in six directions, forwards, backwards, right, left, up, and down. This illustrates an important point regarding such symbolism. Earlier Philo

said that 4 represents solids and 3 surfaces, because 3 is the triangle and 4 the pyramid with a triangular base. Now he says that 3 represents a solid body, but for a different reason. Solids have three dimensions.

The relation of the archetype to the type is like that of a stamp or dye to the seal it produces. Hence, Philo says that the archetypal pattern is related to the particular or type as a seal or dye making an impression. Every particular has an intellectually perceivable original or archetype, and these are the basis of the doctrine or signatures.

God is a Unity because his nature is not composite as are the creatures. Each of us is a multiplicity in a unit, but God is a monad without superior or inferior.

* * *

Plotinus was a neoplatonic philosopher who lived from A. D. 205 to 270. His family and birthplace are uncertain, but he was Greek in culture and studied in Alexandria. He went to Rome in 244 where he taught philosophy for the rest of his life. His *Enneads* is in six books each having nine sections.

Like Plato, Plotinus distinguishes two types of numbers. One kind of arithmetic and geometry is associated with earthly types and the sensible world. The second kind of numbers are functions of soul and are therefore what we have called numbers in themselves.

The triad, according to his philosophy, consists of the Unity, Mind or Nous, and Soul or Psyche. These exist both in nature and in man but not in the material world and man. The tetrad or four is made up of these plus matter.

In the radiation from the Unity, each principle remains in itself, while that which arises from it is of a lower degree. Yet the Soul is not spatially separated from Mind, nor Mind from the Absolute or Unity.

The archetypal realm is Mind as the creation of God. The Unity becomes the dyad by radiation like the light around the sun, which arises from the sun. The Unity originates an eternal being, but this being is less than Unity itself. The Unity brings forth the Mind as the second. Everything else comes from Mind or Nous as Mind itself comes from the Absolute Unity. The third is Soul which is an image

of Mind but also less than it. The created or originated must seek that which is its origin. The many, in other words, must seek to return to the One. Mind is an image of the Unity, and it looks to Unity directly without mediation. However, Soul is an image of Mind, and it looks to Mind as its original. Soul, then, must reach the Unity or the Absolute through the Divine Mind.

Number did not arise from either living form or Mind. The potentiality of number existed in the Absolute. Mind is self-moving number; beings are manifested number. Number pre-exists before beings and is the reason for quantity in things. An object has unity because it is part of the Unity. Man realizes the number of things having quantity because he knows number and is able to enumerate, but there must be number in the first place for him to do so.

A thing is either a unit or a multiplicity. If it is multiple, it follows a unit which exists before it. Multiplicity is added to unity. An army is a unit of many men. Lesser unities are greater or less in degree, both in the sentient and the intellectual. This kind of unity exists on all planes but in relation to Absolute Unity. True Being is of the Mind even when it is manifest in the objective realm. Likewise unity in sensible things is of the Mind. The human intellect recognizes this because it has knowledge of number previous to experience of it.

Individual beings arise from Being by means of number. Being is both unity and plurality. It is one self because of its unity which is mental, and it is a plurality consisting of a number of parts. Knowing the total of its parts, it creates that number out of itself. In other words, it creates according to the archetypal number and pattern. These are the primal or Authentic, Absolute Numbers. They are the essential numbers, the number of essence, or to put it another way, essence is number. Soul is essence; therefore, it is number.

Beings have unity, but they also have multiplicity. A being is a lesser unity than the Absolute Unity, but this lesser unity keeps it from being nothing more than multiplicity. It is evil in comparison with the Absolute Unity, but it has value in comparison with that which is solely multiple.

Multiplicity is a departure from Unity; hence, infinity is unlimited multiplicity, and for that reason it is evil. Multiplicity arises from the inability to maintain a self-centered state. It has lost that which holds

the Unity as One. It is ignorant to seek the expansion and dissolution which is multiplicity. The way to attain goodness and beauty is by seeking Unity, by seeking the self through turning the mind inward.

Plotinus compares the stars to letters written on the heavens. If we understand the relation between the symbols, we establish a basis for divination. Everything is linked together. The principles exist in the Absolute and are manifest in its parts. Each part arises from a principle and is associated in its function with other units of the Absolute.

Mind or the dyad is not separated from the Unity but associated with it. That multiplicity which is Mind therefore is like many centers in one center. They are at once a plurality and a unity. Looking outside we see multiplicity; looking inward we see unity.

The cosmos is a counterpart of the Unity or the Authentic. Unity is not spatial and has no boundaries or limits. Unity is the pleroma, the fullness or whole.

Part of man is of the Mind or Nous, part is of the Soul, and part is of the sentient world. Each is connected with the higher realm, and man consists of parts of all realms. It is the Soul in man, the stars, the sun, and the universe that make each plurality a unity.

Man must turn his mind inward to find Unity. Plotinus uses a metaphor similar to the Hermetic circle and center. There is a Principle in which all centers of Souls meet. The geometric circle is used as a symbol for that which has in it the Unity or archetype but is contained by it as if by a circumference.

Summary:

Philo's numbers related to the process of creation have already been summarized. To this should be added the days of creation:

1. Intelligible world
2. Firmament
3. Land and water
4. Heaven was ordered
5. Mortal creatures of water and air
6. Cattle, beasts, man

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The dualities corresponding to the archetype and type are:

| <i>Archetype</i> | <i>Type</i> |
|--------------------|----------------|
| Active cause | Passive object |
| Heavenly man | Earthly man |
| Incorporeal | Corporeal |
| Invisible | Visible |
| Intellectual world | Created world |
| Seal | Impression |

Plotinus' triad consists of:

1. Unity
2. Mind or Nous as the dyad
3. Soul or Psyche as the triad.

Man and nature are corporeal and non-corporeal. The latter in both man and nature consists of Unity, Mind, and Soul:

Man and nature:

Noncorporeality

Mind

Soul

Corporeality

Multiplicity is lack of Unity, or the inability to maintain unity.

Number exists potentially in the Absolute Unity. One type of number is associated with earthly types. The other is a function of Soul and is number in itself.

Unity in sensible or manifest things is of the Mind or Nous. Man attains Unity through seeking the Divine Mind within, by turning the mind inward.

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Chapter 7

THE KABALA

THE KABALA IS a form of Jewish mysticism. The main kabalistic work is the *Zohar or Book of Splendor* which was written in Spain in the thirteenth century. This is a commentary on books of the Old Testament. How old the kabala is in the form of oral teachings is unknown.

Kabalistic philosophy teaches that there were ten emanations which are called sephiroth or spheres. These sephiroth are attributes of God, the first of the ten, according to the *Sepher Yezirah*, being the Spirit of God. These ten spheres are symbolized in many ways in kabalistic literature. Two of the most common are the kabalistic tree and the cosmic man, Adam Kadmon, who is symbolized by the sephiroth.

A symbol similar to Adam Kadmon is the golem which, like the alchemical homunculus, is a man created by certain rituals performed by human beings. Just as he can be created, so he can be destroyed.

The *Sepher Yezirah* or *Book of Creation* is an account of the creation of the universe. It is kabalistic and, according to Scholem, was written between the third and ninth centuries. Whether the work existed in an oral and manuscript form earlier is not known. The ten spheres are, as indicated above, attributes of God similar, in a way, to the Egyptian gods who are attributes of Ra or Ptah. They are at once emanations from God and parts of Him by which creation was accomplished.

The *Sepher Yezirah* may have been, as Scholem indicates, a ritual of creation, or rather the basis of a ritual. This may have been magical, or it may have been used in a transcendental sense in order to achieve a mystical experience. As God created the world and man, so man can, in a sense, create himself.

There are thirty-two mysterious paths of wisdom: the ten sephiroth, and the twenty-two letters of the Hebrew alphabet. The thirty-two paths are created by three modes of expression: first, by number or idea; second, by word; and third, by writing of the word. The three modes are thus number, speech, and letters. These three correspond to, but are not the same as, the mother letters of the Hebrew alphabet, aleph, mem, and shin. But the three modes themselves are interrelated, since the letters are characters which represent the sounds of speech, and the letters in Hebrew also symbolize the numbers.

The text of the work also explains the correspondences of the letters of the alphabet to the planets and signs of the zodiac, as well as to aspects of the three realms, the world, time, and man.

The thirty-two paths of wisdom consist of a decade out of nothing, meaning the ten sephiroth, and twenty-two fundamental letters. The decade is emanated from God, yet is one with him, not separate. The alphabet consists of the three mother letters mentioned, seven double letters or those which have a double pronunciation, and twelve simple consonants. These will be discussed in this discourse and the next one. In order to do this, the letters will be written out by name. If the student desires to know their form, they may be found in most dictionaries under "alphabet" or in the *Sepher Yezirah*, which may be obtained as noted at the end of the chapter.

One of the basic concepts in kabalistic symbolism is that of the letters as instruments or agents of creation, which is similar to the Logos as the creative Word, and to Thoth as the Word in Egyptian religion. But the letters in Hebrew also represent number; hence, it is not only the creative power of the letters and the Word, but the power of numbers by which the cosmos is brought into being. Furthermore, the letters or numbers are seals and signatures of the created cosmos and its parts. The archetypal letter is like a seal or dye from which the earthly type or letter is stamped as a signature.

The sephiroth represent the archetypal world or realm and the archetypal pattern of creation. However, this is manifest on different levels or planes. Each sphere and letter has a counterpart in the world or universe, time, and man. The same basic pattern is to be found at different levels of the hierarchy of creation, and the series on one level

corresponds to the series on another level. Thus, the universe, time, and man all are interrelated series and symbols.

The mystical concept of the One and the many, of the return of the many to the One, is also found in the kabala. It is said that the lowest sephira returns to the first one. The appearance of the ten spheres is like a flash of lightning, being without an end. His word is in them, when they go and return. In other words, the spheres are not only one with God; they have no end, and they return to Him. The decade has its end linked to its beginning and its beginning linked to its end, just as the flame is wedded to the live coal; because the Lord is one and there is not a second one.

The first sphere or sephira is the Spirit of the living God, who lives to all eternity. The articulate word of creative power, the spirit, and the word are what we call the holy spirit.

The second is air emanated from spirit. This, like the water which is next, is primitive air, a kind of prototype or archetype, and not the air of the atmosphere. By this He formed twenty-two letters, three fundamental ones, seven doubles, and twelve simple letters.

Third, primitive water emanated from air. By this water He created water, stones, and mud.

Fourth is fire or ether which emanated from water. By this God established the throne of glory, the holy living creatures and the angels. Of these three, air, water, and fire, He formed His habitation. He selected three consonants from the simple ones, aleph which corresponds to air, mem to water, and shin to fire. These are the fundamental or mother letters, and they correspond to the second, third, and fourth sephiroth:

| | |
|----------|-------|
| 2. Air | Aleph |
| 3. Water | Mem |
| 4. Fire | Shin |

used the archetypal mother letters to form certain things in three different realms. First He formed in the world or universe the heaven, the sea and land, and the atmospheric air. Next in the year He formed

heat, coldness, and moistness. Finally in man He produced the breast, abdomen, and head. Note also that man is dual, male and female.

Heaven was created from primitive fire. The earth, comprising sea and land, came from primitive water. The atmospheric air was made from the primitive air. The air establishes a balance between the other two. Heat was created from fire, coldness from water, and moistness from air which equalizes them. The head of man was created from fire, the breast from air, the abdomen from water.

By combining the letter *aleph* with the others, God formed air in the world, moistness in the year, and the breast in man. By combining the letter *mem* with others, he formed the earth, including sea and land in the world, coldness in the year, and the abdomen in man. By combining the letter *shin* with others, he formed heaven in the world, heat in the year, and the head in man. The Hebrew letters also represent numbers; hence, the Creator combined 1 or aleph, 40 or mem, 300 or shin with other numbers.

This gives the following table of correspondences:

| | | |
|-----------------|--------------|--------|
| 1 | 40 | 300 |
| Aleph | Mem | Shin |
| Air | Water | Fire |
| Atmospheric air | Sea and land | Heaven |
| Moistness | Coldness | Heat |
| Breast | Abdomen | Head |

The double letters are both aspirated and unaspirated, and for this reason they represent duality such as softness and hardness, strength and weakness. The double letters symbolize wisdom and foolishness, wealth and poverty, fruitfulness and childlessness, life and death, dominion and dependence, peace and war, beauty and ugliness. They are analogous to the six dimensions or directions, height and depth, East and West, North and South, and to the holy temple that stands in the center, and which carries them all. Each attribute given below, therefore, has its opposite. Thus, beth and the moon symbolize both wisdom and foolishness.

The temple as the sacred place in most mythologies is situated at the center of the world. It represents the central point of creation, and it is oriented to the four directions.

Having designed and combined the seven letters, he formed by them the seven planets in the world, seven days in the year, and seven gates or openings of the senses in man.

God let the letter *beth* predominate in wisdom, and formed the moon in the world, the first day in the year (which refers to the days of the week), and the right eye in man. (Beth represents 2.)

He let the letter *gimmel* predominate in wealth, and formed Mars in the world, the second day, and the right ear. (The number of *gimmel* is 3.)

He let the letter *daleth* predominate in fruitfulness and formed by it the sun in the world, the third day in the year, and the right nostril in man. (Daleth is 4.)

He let the letter *koph* predominate in life, and formed Venus in the world, the fourth day in the year, and the left eye in man. (Koph is 20.)

He let the letter *pe* predominate in dominion, and formed Mercury in the world, the fifth day in the year, and the left ear in man. (Pe is 80.)

He let the letter *resh* predominate in peace, and formed Saturn in the world, the sixth day in the year, and the left nostril in man. (Resh is 200.)

He let the letter *tau* predominate in beauty, and formed Jupiter in the world, the seventh day in the year, and the mouth of man. (Tau is 400.)

But the seven double letters were also designed seven worlds, seven heavens, seven lands, seven seas, seven rivers, seven deserts, seven weeks from Passover to Pentecost, a cycle of seven years the last being the release year, and after seven release years is jubilee. In other words, the series of seven letters or numbers is again an archetypal pattern which is the original of such series or cycles.

THE UNIVERSE OF NUMBERS

This gives another table of correspondences:

| | | | |
|-----------|--------------|---------------|-----------|
| 2 | 3 | 4 | 20 |
| Beth | Gimmel | Daleth | Koph |
| Wisdom | Wealth | Fruitfulness | Life |
| Moon | Mars | Sun | Venus |
| First day | Second day | Third day | Forth day |
| Right eye | Right ear | Right nostril | Left eye |
| 80 | 200 | 400 | |
| Pe | Resh | Tau | |
| Dominion | Peace | Beauty | |
| Mercury | Saturn | Jupiter | |
| Fifth day | Sixth day | Seventh day | |
| Left ear | Left nostril | Mouth | |

These seven double letters also correspond to the seven lower sephiroth:

| <i>Doubles</i> | <i>Spheres in the Sepher Yezirah</i> | <i>Sephiroth</i> |
|----------------|--|------------------|
| Beth | Height | Malkuth |
| Gimmel | Depth | Yesod |
| Daleth | Fire | Tiphereth |
| Koph | North | Hod |
| Pe | South | Netzach |
| Resh | West | Geburah |
| Tau | East | Chesed |

The terms in the last column will be explained presently.

There is a series of three and a series of seven sephiroth. It can be said, furthermore, that the fourth sphere or emanation is both part of the first series and part of the second. In a sense it completes the series of three making it four, and it makes the series of six into seven. It is a basic element like the primitive air and water, and it is a double letter which is the center and origin of the final six emanations.

The twelve simple letters symbolize the organs of speaking, thinking, walking, seeing, hearing, working, coition, smelling, sleep, anger, swallowing, and laughing. They also represent twelve oblique points: east height, north east, east depth, south height, south east, south depth, west height, south west, west depth, north height, north west, north depth. They grow wider to all eternity, and these are the boundaries of the world. The oblique points are intermediary points between the six main directions, as if one were to complete a sphere to encompass all of them and symbolize the whole creation.

God designed, combined, weighed, and changed the twelve simple letters, and formed twelve constellations in the world, twelve months in the world, and twelve organs in the human body.

He let the letter *he* predominate in speaking, and formed Aries in the year, the month Nisan in the year, and the right foot in man. (He represents 5.)

He let the letter *vau* predominate in thinking, and formed Taurus in the world, the month Iyar in the year, and the right kidney in man. (Vau is 6.)

He let the letter *zain* predominate in walking, and formed Gemini in the world, the month Sivan in the year, and the left foot in man. (Zain is 7.)

He let *cheth* predominate in seeing, and formed Cancer in the world, the month Tamus in the year, and the right hand of the human body. (Cheth is 8.)

He let *teth* predominate in hearing and formed Leo in the world, the month Ab in the year, and the left kidney in man. (Teth is 9.)

He let *yod* predominate in working and formed Virgo in the world, the month Elul in the year, and the left hand in man. (Yod is 10.)

THE UNIVERSE OF NUMBERS

He let *lamed* predominate in coition and formed Libra in the world, the month Tishri in the year, and the gall of man. (Lamed is 30.)

He let the letter *nun* predominate in smelling and formed Scorpio in the world, the month Marcheshvan in the year, and the small intestines in man. (Nun is 50.)

He let *samech* predominate in sleep and formed Sagittarius in the world, the month Kislev in the year, and the stomach in man. (Samech is 60.)

He let *ayin* predominate in anger and formed Capricorn in the world, the month Teves in the year, and the liver in man. (Ayin is 70.)

He let the letter *tzaddi* predominate in swallowing and formed Aquarius in the world, the month Schwat in the year, and the esophagus in man. (Tzaddi is 90.)

He let the letter *qoph* predominate in laughing and formed Pisces in the world, the month Adar in the year, and the milt or spleen in man. (Qoph is 100.)

Information on the Jewish calendar may be found in an encyclopedia; however, the month of Nisan begins in the spring, on a variable date in March.

The Table of correspondences is as follows:

| | | | |
|-------------|--------------|--------------|--------------|
| <i>He</i> | <i>Vau</i> | <i>Zain</i> | <i>Cheth</i> |
| 5 | 6 | 7 | 8 |
| Speaking | Thinking | Walking | Seeing |
| Aries | Taurus | Gemini | Cancer |
| Nisam | Iyar | Sivan | Tamus |
| Right foot | Right kidney | Left foot | Right hand |
| | | | |
| <i>Teth</i> | <i>Yod</i> | <i>Lamed</i> | <i>Nun</i> |
| 9 | 10 | 30 | 50 |
| Hearing | Working | Coition | Smelling |
| Leo | Virgo | Libra | Scorpio |
| Ab | Elul | Tishri | Marcheshvan |
| Left kidney | Left hand | Gall | Intestines |

| | | | |
|---------------|-------------|---------------|-------------|
| <i>Samech</i> | <i>Ayin</i> | <i>Tzaddi</i> | <i>Qoph</i> |
| 60 | 70 | 90 | 100 |
| Sleep | Anger | Swallowing | Laughing |
| Sagittarius | Capricorn | Aquarius | Pisces |
| Kislev | Teves | Schwat | Adar |
| Stomach | Liver | Esophagus | Spleen |

From the three mothers or first elements emanated three progenitors: primitive air, water, and fire. From them emanated as their offspring three progenitors and their offspring, seven planets and twelve oblique points. First there are three, then 7, then twelve.

Of the first elements, fire is above, water below, and a breath of air established a balance between them. There are three, one of which is affirmative, the other negative, and one equalizes them.

As with the three, so with the seven; there are seven of which three are against three, and one places them in equilibrium. There are twelve which are at war; three produce love; three produce hatred, three are animators, and three are destroyers. God rules over all from His holy habitation. He is one above three, three are above seven, and seven above twelve, and all are linked together.

In kabalistic literature the ten spheres or sephiroth are named as follows:

- Kether or Crown
- Chokmah or Wisdom
- Binah or Intelligence
- Chesed or Mercy
- Geburah or Judgment
- Tiphereth or Beauty
- Netzach or Endurance
- Hod or Majesty
- Yesod or Foundation
- Malkuth or Kingdom

The first three, Kether, Chokmah, and Binah, correspond to the Spirit, air, and water of the *Sepher Yezirah*:

Kether - Spirit

Chokmah - Air

Binah - Water

The four directions correspond to Chesed, Geburah, Netzach, and Hod:

Chesed - East

Geburah - West

Netzach - South

Hod - North

Height corresponds to Malkuth, and depth to Yesod, which leaves Tiphereth to correspond to fire.

The series of seven sephiroth also correspond to the seven planets. The holy temple at the center corresponds to the sun, but the others have been given in different ways. The set given here, like any of the others, is arbitrary and a matter of judgment. It represents only one way of combining the symbols.

East corresponds to Jupiter, West to Saturn, South to Mercury, North to Venus, Mars to Depth, fire to the sun, and the moon to Height. Colors may also correspond to the three series of 3, 7, and 12. *Aleph* or air corresponds to yellow, *mem* or water to blue or green, and *shin* to red. The series of 7 and 12 correspond to the colors of the spectrum beginning with the moon or *beth* and Aries or *he* at the red end of the spectrum. The older color correspondences will be given in Chapter 13.

Certain ideas and symbolic relationships may be derived from the *Sepher Yezirah*. For instance, the series of three may be said to correspond to the alchemical principles or beginnings, which will be discussed in connection with the *Secret Symbols of the Rosicrucians*, so that *aleph* is related to mercury, *mem* to salt, and *shin* to sulphur.

Aleph

Mem

Shin

Mercury

Salt

Sulphur

Air

Water

Fire

The hermetic rosy cross is an unfolded cube with a rose at the center consisting of twenty-two petals, three in the inner circle of petals, seven in the middle circle, and twelve in the outer circle. These correspond to the three mother letters, the seven double letters, and the twelve single letters, and to the correspondences given in the previous tables.

If the lower seven spheres or sephiroth are related to the seven double letters and the seven planets, then the three upper ones may correspond to the three more recently discovered planets, the first or Spirit to Pluto, the second or air to Neptune, and the third or water to Uranus.

On the rose at the center of the cross, if we correlate the series of seven letters or planets with the series of twelve letters or signs of the Zodiac, they may be done in different ways. Perhaps the simplest is:

| | | | |
|--------|-------------|--------|---------|
| He | Aries | | |
| Vau | Tuarus | Beth | Moon |
| Zain | Gemini | | |
| Cheth | Cancer | Gimmel | Mars |
| Teth | Leo | Daleth | Sun |
| Yod | Virgo | | |
| Lamed | Libra | Koph | Venus |
| Nun | Scorpio | | |
| Samech | Sagittarius | Pe | Mercury |
| Ayin | Capricorn | Resh | Saturn |
| Tzaddi | Aquarius | | |
| Qoph | Pisces | Tau | Jupiter |

We should also point out that the four directions represented by the four spheres East, West, South, and North, correspond to the four elements earth, water, air, and fire, but this may be done in several ways.

The importance of the number 10 is emphasized in the *Sepher Yezirah* by saying that it is not nine and not eleven, but ten. We have seen the importance of the number to the Pythagoreans and Philo. Ten in a sense is both the end of one cycle and the beginning of

another. The *Sepher Yezirah* also says that God loves the number 7 under the whole heaven. The number 3 is important because it is the number of the archetypal principles which correspond to the trinity or triads in myth and religion.

The *Sepher Yezirah* is a cosmology based both on the Word or Logos symbol, and the letters which are the characters or symbols of creation, and on the concept of number as Being or the essence of creation. God creates with both letters and numbers, and the two are essentially one.

The ten spheres are really one unit also. Creation is one whole as well as separate parts or units. The spheres are attributes of God; hence, creation or the universe consists of attributes of God. The One emanates the many and the many return to the One. Creation, as we shall see in discussing Robert Fludd's work, is a process of emanation or expansion and return or contraction, which is an expression of duality.

Duality is also represented by the fact that the letters and numbers are both archetypal or cosmic and typical or mundane. They are both ideal and real, invisible and visible, being prototypes which generate or emanate the principles or manifestations on other planes.

The three realms given in the *Sepher Yezirah*, the world or universe, the year, and man, are in a sense aspects of one whole. They are parts of one chain or ladder, and they form corresponding series of links or rungs.

“Ten are the numbers out of nothing, and not the number nine, ten and not eleven. Comprehend this great wisdom, understand this knowledge, inquire into it and ponder on it, render it evident and lead the Creator back to His throne again.” We might apply this admonition to the whole of the book, and by meditating on its symbolism and meaning we may return our own consciousness to the original Unity.

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Chapter 8

JACOB BOEHME

THE GERMAN MYSTIC Jacob Boehme was born in 1575, fourteen years after the birth of Francis Bacon. He was influenced by Paracelsus or his followers, by alchemical philosophy, and by mystics and reformers such as Schwenckfeld, Sebastian Franck, and Valentin Weigel. Probably the kabala and neoplatonism had an effect on his philosophy also.

The eternal Unity is the cause and ground of the eternal Trinity, according to Boehme. This is manifest from the Unity, first in desire or will, and second in pleasure or delight, and third in proceeding or outgoing. The will is the Father, the manifestation of the Unity by which it wills itself. The pleasure or delight is the Son. It is that which is willed. It is that by which the will brings itself into a working. The Holy Ghost is the life of the will and of the delight. Thus there are three kinds of workings in the eternal Unity; the will and desire of itself; the delight or working substance of the will; and the proceeding of the power.

We might summarize Boehme's explanation of the Creation in this way: The unfathomable, incomprehensible, unnatural, and uncreaturely will, which is one and has nothing before it or after it; which is as nothing and yet is everything; this will is called and is the one God, which seizes and finds himself in himself, and begets God from God.

The first unoriginated will is neither evil nor good. It generates within itself an apprehensible will, which is the Son of the unfathomable will, yet co-eternal with the unoriginated first will. The second will is the first will's eternal feeling and finding, for the nothing finds itself in itself as a something. The unfathomable first will is the Father. The second

will which is found and brought forth is called his only begotten Son. The first will is the *Ungrund*, the groundless abyss; the second will is the *Grund* or foundation. The Spirit is an outgoing of both wills and a movement or life of the will of the Father and Son. It is the discovery of the eternal nothing, in which the Father, Son, and Spirit behold and find themselves. This is God's wisdom or intuition.

The threefold being has been from eternity and possesses no other *Grund* or place than itself. It has neither thickness nor thinness, height nor depth, space nor time. It is through all and in all, and yet to all it is an unseizable nothing. If you will know where God dwells, abstract nature and creature, and then God is all. Abstract the expressed formed word, and then you behold the ever-speaking Word which the Father speaks in the Son. He should be sought nowhere but in his formed, expressed Word, that is, in the form of God, in man himself. The nearest way to God is to abandon all images, disputation and contention and sink into the eternal One, into the pure, single love of God.

The wisdom is the outflown Word of the divine power, knowledge, and holiness, a substance wherein the Holy Spirit works, forms, and models. Wisdom is the passive, and the Spirit of God is the active.

Mysterium Magnum is Latin and means literally Great Mystery. It is that of which light and darkness is manifest, the *Grund* of souls and eternal creatures of the visible world and all that is therein. From it arise life and death, joy and grief, salvation and damnation.

It will be noted that the German words *Grund* and *Ungrund* have been used instead of translating them. One reason for this is that they are often translated by different English words thereby losing the connection in the thought. For instance, if the words *basis*, *foundation*, and *reason* are all used to translate *Grund*, the English reader will not realize there is a connection between them. *Ungrund*, as contrasted with *Grund*, means the groundless Abyss, Chaos, that which is without foundation.

Boehme's *Clavis* or *Key* was written as a key to his writings. It contains a chart, which incidentally has at the top the symbol which John Dee explained in his *Hieroglyphic Monad*, and which is used in the Rosicrucian manifesto *The Chymical Marriage of C.R.C.* The chart gives the seven attributes, principles or nature forms and their relationship

to the three realms. The following is a somewhat simplified form of the chart.

| Planets | Attribute | Characteristics | Realms |
|---------|-----------|-----------------|--------------|
| Saturn | Moon | 1 | } Dark world |
| Mercury | Jupiter | 2 | |
| Mars | Venus | 3 | |

| Planets | Attribute | Characteristics | Realms |
|---------|-----------|--------------------------------|------------------|
| Sun | | 4 | } 2. Fire world |
| | | Fire { Dark fire Light fire | |
| Venus | Mars | 5 | } 3. Light world |
| Jupiter | Mercury | 6 | |
| Moon | Saturn | 7 | |

We have, thus, three realms which correspond to those of other writers such as Robert Fludd, whom we shall discuss later. There are seven nature forms each of which is dual. Six have two planets representing them and corresponding to them. The seventh, the sun, is both dark and light fire. Both the three and seven are balanced as the *Sepher Yezirah* said, whether Boehme knew of that work or not.

We have three principles and their relation to the seven forms; however, the triad is one Unity, and the seven are three against three with one to balance them in the middle.

The first principle is the dark world; hence, God the Father is called an angry, zealous God, and a consuming fire. The second principle is the light world; hence God the Son, the Word, the Heart of God, is called a loving and merciful God. The third principle is this world of four elements, which is produced out of the two inward worlds and is a mirror of them. In it light and darkness, good and evil are mixed. It is not eternal but has a beginning and an end.

Boehme's dark work is the Father, the first will; the fire world is the Son, the second will; the light world is the Spirit, or the life of the Father and Son.

Boehme explained his seven forms or attributes in several of his works. The following is a combination of pertinent sections of the

Gnaden-Wahl or the *Election of Grace* and the *Clavis* or Key. It has been edited and abridged to make it more understandable.

First, however, Boehme admonished the reader not to read his writings outwardly only, for in so doing he would remain in the outward imaginary ground and obtain nothing but a counterfeit impression. He also said the reader must not understand the meaning only in an earthly sense. The writer had to give earthly names to the heavenly, since the earthly is manifested from it. In other words, when Boehme used words like *bitterness* and *harshness*, he knew he was speaking symbolically using earthly things to represent the heavenly.

The first form of nature is the desire which causes harshness, sharpness, hardness, cold, and substance. It is a cause of all being or intelligibility and a cause of coldness. In the Great Mystery, it is the mother of all salts and a root of nature. It is named with the word *Sal* or salt, a spiritual sharpness. It brings nature into multiplicity and is the Grund of the bitter pain, the true root of life. It is a desirousness like that of a magnet, the compression of the will. Salt, stones, and bones and all such things were produced by this sharpness. Referring to the chart on page 99, the first attribute corresponds to Saturn and the moon and is part of the dark world.

The second attribute is the stirring or attraction of the hardness. It makes the stinging, breaking, and dividing of the hardness, and brings into multiplicity and variety. It arises from the first and is the motion of the sharpness. The magnet makes the hardness, but the motion breaks the hardness and is a continual strife in itself. It is bitter, woeful, painful, censured, blamable, the beginning of the counter-will. It is the root of the mercurial life in animal and vegetable beings, a cause of the senses. It is the separator or divider in the powers by which the Creator brought all things out of the *Mysterium Magnum* into form. This form corresponds to Mercury and Jupiter and is part of the dark world.

The third attribute is the ground of anguish and of the natural will in which the eternal will desires to be manifested. It is anxiety as an essence or principle of feeling, the beginning of essence and mind. It is the root where God and nature are divided and corresponds to Mars and Venus and is part of the dark world.

In these first three attributes is the foundation of anger and hell. The three beginnings or principles, salt, mercury, and sulphur, correspond to these first three attributes. Salt, mercury, and sulphur correspond to the three mother letters in the *Sepher Yezirah*. They are the basic principles which make up the four elements, earth, water, air, and fire. Salt is the sharp, magnetical desire or the first. Mercury is the motion and separation or the second. Sulphur is the perceiving willing and growing life or the third.

The fourth attribute is the fire in which the Unity appears. It is the spiritual fire in which the Unity is manifested. There are here two principles. The first is the Grund of the burning of the fire, the painful darkness in itself, or in the chart on page 100, the dark fire. The second is the light of the fire in which the Unity comes into mobility. This is the light fire. Here light and darkness separate themselves each into a principle. Here is the right division between anxiety and joy. The fourth form is the sun and the fire world.

The fifth attribute is the light with its virtue of love in and with which the Unity works. In the power of love is the true understanding spirit in which the Unity of God dwells and is manifest. In this attribute, the eternal Unity is substantial, the true spiritual world of the divine joy hidden in this visible world. It has in it all the powers of Divine Wisdom and is the center in which God the Father manifests himself through the speaking Word. In the chart, this form is represented by Venus and Mars and is part of the light world.

The sixth attribute is the sound, voice, or natural understanding in which the five senses work spiritually. This sound or voice is the divine working word by which the supernatural knowledge manifests itself. This is a sentient, active speech in the divine power, which is understood in the five senses as a spiritual seeing, hearing, smelling, tasting, and feeling. This action is the spirit uttered in an audible sound. In this sixth form is the true understanding of the senses, and it corresponds to Jupiter and Mercury and is in the light world.

The seventh attribute is the subject or compass of the other six in which they work, as the life does in the flesh. It is truly called the Grund of nature and is the substance, the house, of the other six, in which they are substantial as the soul in the body. It is the divine power

of the inner comprehensive being of all powers, where the sound conceives itself as the speaking word in the root of understanding. The seventh is an inner comprehension of all attributes and is called the entire nature or the formed word, the expressed word. It corresponds to the moon and Saturn and is part of the light world.

The first and seventh attributes are accounted for one; the second and sixth; the third and fifth. The fourth is the dividing mark. There are but three attributes of nature. The first is the desire which is ascribed to God the Father and is a spirit. The second is ascribed to God the Son as the divine power. In the second number it is a spirit, but in the sixth it is the intelligible power. The third is ascribed to God the Holy Spirit. There are seven attributes in one Grund. All seven are equally eternal. None can be accounted first, second, third, fourth, fifth, sixth, or last. They have one eternal beginning from the Unity of God.

Usually these seven are all that are given of Boehme's nature forms. However, in his *Forty Questions* he gives three others. The eighth form is the *turba*, meaning turmoil, commotion, or disturbance. It seeks the image, and if it finds the limit of it, it destroys it and finds at last the abominations of that which the soul has wrought in this life. Here we understand the fire and the severe judgment. The corruptible body cannot possess the eternal; it belongs to the turba. But the new man, born of God, shall possess the eternal. He has a divine body in the old body. The turba takes away the earthly source.

The ninth attribute is the great earnestness. It is the tincture of Wisdom. It is a fire, yet not a fire. It burns, but it does not consume. It is the love, the meekness, the humility, the life of God and of the holy souls, an incorruptible life and an unsearchable, foundationless life. It is in the abyss in itself, in the center of it, yet does not comprehend it. It is of the nature of the Ungrund and the life in the fire of God.

In the tenth number upon the cross the angels and souls are awakened or enlivened and incorporated into the heavenly essentiality. The tenth number belongs to the place between the fifth and sixth, as in a globe, and the Heart is in the midst in the center. This is the Heart of God, the Word of God. The tenth number is a cross, the original of the Essence of all essences.

In his *Tables of Principles* Boehme says that the emanation of

the eternal divine word flows through the wisdom and oneness in abundance and separation, both in light and darkness according to whether God is called an angry, zealous God and a consuming fire, or a loving, merciful God. The first principle, the dark world, as the darkness and cause of motion is understood as the painful life.

The second principle, the light world, is the angelic world. The darkness is the Grund of nature, and the light is the Grund of joyful, divine manifestation. The first principle is called the dark world as the Grund of attributes of its own desire and will, because it is a cause of divine manifestation according to sensibility. The light which is manifest in the fire, in which the Unity of divine outflow of love is understood, is called the second principle, as the divine power world.

Summary:

The chart in this chapter and Boehme's concept of the three realms and seven forms may be compared with other and corresponding ones in the Sepher Yezirah, for instance, and with later chapters concerning such mystics as Thomas Vaughan and Robert Fludd.

Unity, according to Boehme, manifests in:

| | | | |
|-------------------|-------------|------------|---------|
| 1. Desire or will | First will | Father | Ungrund |
| 2. Pleasure | Second will | Son | Grund |
| 3. Outgoing | | Holy Ghost | Spirit |

The third, or Spirit, is active, while the fourth is wisdom which is passive.

Duality is symbolized by what Boehme calls the eternal, ever-speaking Word and the expressed word, as well as by the duality of the seven forms.

There are three principles which manifest in three realms:

| Principles | Realms |
|--------------------|-------------|
| 1. Dark principle | Dark realm |
| 2. Fire principle | Fire realm |
| 3. Light principle | Light realm |

The dark principle corresponds to salt, the fire principle to sulphur, and the light principle to mercury. In effect, the dark world together with the light world are manifest in the fire world so that they illustrate the law of the triangle. Unity is expressed or emanated in the triad; this is expressed in the series of nature forms or attributes. The seven forms correspond to the planets, while the ten are in agreement with the ten spheres or sephiroth of the kabala and the *Sepher Yezirah*. The three final forms are:

8. Turba or turmoil
9. Earnestness, the tincture of Wisdom
10. Heavenly essentiality, the heart in the midst of the center.

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It should be pointed out that most of Boehme's works were published after his death and that he himself did not publish any of them.

Chapter 9

FRANCIS BACON

THE WORK OF Francis Bacon, who was born in 1561, helped to establish modern scientific thought. His philosophy has not often been considered from the point of view of its mystical elements and symbolism. For instance, Bacon's use of the Intellectual Globe as a symbol implies its opposite, thus making use of the microcosm and macrocosm or the above and below as a symbolic dyad. The nature and function of the dyad, as well as other number symbolism, may be better understood from a study of Bacon's work.

In the *Advancement of Learning* Bacon says, "First therefore, let us seek the dignity of knowledge in the arch-type or first platform, which is in the attributes and acts of God, as far as they are revealed to man and may be observed with sobriety; wherein we may not seek it by the name of learning; for all learning is knowledge acquired, and all knowledge in God is original: and therefore we must look for it by another name, that of wisdom or sapience, as the Scriptures call it."

Bacon has distinguished the archetype which is in the attributes of God and the type which is mundane. Further, he points out the difference between learning which is acquired knowledge and wisdom which is original in God. In the following paragraph another dyad is explained. "It is so then, that in the work of the creation we see a double emanation of virtue from God; the one referring more properly to power, the other to wisdom; the one expressed in making the subsistence of the matter, and the other in disposing the beauty of the form. This being supposed, it is to be observed, that for anything which appeareth in the history of the creation, the confused mass and matter of heaven and earth was made in a moment, and the order and disposition of that chaos or mass was the work of six days; such a note

of difference it pleased God to put upon the works of power and the works of wisdom.”

To Bacon, the first created form was light, which in nature and corporeal things corresponds to knowledge in incorporeal things. He speaks also of uniting contemplation and action, comparing this to a conjunction of the two planets Saturn and Jupiter. Saturn is the planet of rest and contemplation, while Jupiter is the planet of civil society and action. Contemplation and action are compared to Abel and Cain, the shepherd and the husbandman.

The *Novum Organum* contrasts the idols of the human mind and the ideas of the Divine, or certain empty dogmas and the true signatures and marks set upon the works of creation. Idols and false notions have taken deep root in the human understanding, so that truth can hardly find entrance. There are four kinds of idols: 1. idols of the tribe, 2. idols of the cave, 3. “idols of the market place, 4. idols of the theater.

Bacon compares the kingdom of man founded on the sciences and the kingdom of heaven. Form and matter also constitute a dyad. By forms he means the laws of simple action which make up any simple nature, such as heat, light, or weight. Form is the primary law which reveals the unity of nature, the essence of a thing which is not the mass but the order and disposition of the mass. Form, then, constitutes a positive polarity and matter a negative.

Reference is made to the mythological and symbolic golden chain. Men and gods could not draw Jupiter down to the Earth, but Jupiter was able to draw them to heaven; hence, in the divine philosophy it is necessary to raise our reason to the divine truth rather than draw the mysteries of God down to our reason. Characteristically, Bacon uses the ladder symbol in connection with natural philosophy which has a double scale or ladder, ascendant and descendent; ascending from experiments to the invention of causes, and descending from causes to the invention of new experiments.

In concluding the *Advancement of Learning*, Bacon says he has “made, as it were, a small Globe of the Intellectual World, as truly and faithfully as I could discover.” The *Novum Organum* says, “I am not raising a capitol or pyramid to the pride of man, but laying a foundation in the human understanding for a holy temple after the model of the

world. That model therefore I follow. For whatever deserves to exist deserves also to be known, for knowledge is the image of existence.”

Bacon’s Intellectual World and his holy temple are both models or images of the world or universe. They are made not according to the idols of the human understanding but according to the ideas of the Divine, that is, according to wisdom and the true signatures set on the works of creation by God. Just as the microcosm and macrocosm correspond, so do the Intellectual World and the actual world.

Regarding the three principles of salt, mercury, and sulphur, Bacon said: We hold two of them, *sulphur* and *mercury*, taken according to our sense, to be very first and prime natures, and most inward figurations of matter, and almost chief amongst the forms of the first classes. But we may vary the words sulphur and mercury and name them oily, waterish, fat, crude, inflammable, not inflammable, or the like. For these seem to be two very great things of the three, and they possess and penetrate the universe. Amongst subterranean things, they are sulphur and mercury; in the vegetable and animal kind, they are oil and water; in the inferior spiritual things, they are air and flame; in the heavenly, the body of a star and the pure sky. Of this last duality we say nothing, though it seems to be a probable deciphering. If they mean by salt the fixed part of the body, which is not resolved into flame and smoke, this belongs to the inquisition of fluid and determinate things. But if we take salt according to the letter without any parabolical (symbolic) meaning, salt is no third thing from sulphur and mercury, but mixed of both, connexed into one, by an acrimonious and sharp spirit. For all manner of salt has inflammable parts and other parts also, which not only will not take fire, but do also abhor it and fly from it.

In other words, we have a duality, sulphur and mercury, and a third, salt, which is derived from or made up of the other two:

1. Sulphur

3. Salt

2. Mercury

The triad is also found in Bacon’s explanation of the three beams of man’s knowledge. Man understands nature with a direct ray. He understands God with a reflected ray because of the inequality between God and man. Man is represented to himself as with a reflected beam.

So we divide knowledge into three parts, knowledge of God, of nature, and of man.

Bacon compares the study of natural philosophy and other sciences to a pyramid. In natural philosophy, natural history is the base of the pyramid; next to the base is physics, next to the vertex is metaphysics, while the vertex is the summary law of nature. The sciences, therefore, are fourfold.

The *Advancement of Learning* classifies knowledge in seven categories. The first three have reference to the three parts of man's understanding: History to memory, Poesy to imagination, Philosophy to reason. The fourth category is Divinity or Sacred Theology. The fifth is the *Philosophia Prima*, the First or Summary Philosophy. It is like the trunk of the tree, while the last three divisions are its branches. These are Natural Philosophy, Human Philosophy, and Divine Philosophy, corresponding to nature, man, and God.

Numbers are used symbolically in the *New Atlantis* in the description of the employments and offices of the fellows of Salomon's House. There are nine groups, the first consisting of twelve, and the others of three each. The first group sail to foreign countries to bring back books, experiments, etc. The second group collect experiments in books, while the third collect experiments of mechanical arts and liberal sciences. Hence, the first three groups all collect information and experiments.

The fourth group try new experiments. The fifth draw former experiments into tables and titles, or they tabulate and report on them. The sixth draw out of experiments things for use in man's life and knowledge, or they apply knowledge. In this second section of three groups, they experiment, report, and apply the knowledge.

The same pattern is repeated in the final section. The seventh group direct new experiments of a higher light, the eighth execute these experiments and report on them. The ninth raise former discoveries into greater observations, axioms, and aphorisms. These correspond to the steps of the inductive method given in the *New Organon*.

Furthermore, there are six parts of Bacon's *Great Instauration*. Part one deals with the divisions of the sciences, which Bacon gave in the *Advancement of Learning*. Part two is the *New Organon*, the

new method which is experimental and inductive. Part three is the phenomena of the universe, or a *Natural and Experimental History* to serve as a foundation for the new philosophy. For each of these Bacon has given a work of his own as a basis.

The fourth part Bacon called the Ladder of the Intellect, which is to give some things necessary to premise for convenience and present use. It is to give examples of inquiry and invention according to his method, choosing subjects most noble in themselves and different from each other. He said his *Natural History* not only supplied the third part of the Instauration, but it was also a preparation to the fourth and the sixth.

The fifth part Bacon called the Forerunners, or Anticipations of the New Philosophy. It was for temporary use, like interest payable until the principal was forthcoming, and it included such things as Bacon himself discovered, proved, or added by ordinary use of the understanding. However, he does not bind himself to these conclusions.

The sixth part of the Instauration is the New Philosophy or Active Science. It is the result of the other parts, and especially of the new, inductive method. Its completion, he said, was above his strength and beyond his hopes, but he had made a beginning.

It should be noted, in regard to numbers, that Bacon's *Natural History* consists of ten sections each containing one hundred experiments or a total of one thousand experiments and demonstrations. In the second section he says the practice of music has been well pursued, but that the theory is weak. He therefore joins the contemplative and active part together.

There are two kinds of sounds, musical sounds which we call tones and unmusical sounds. Musical sounds are equal, unmusical sounds are unequal. Tones are from bodies which are equal in their parts and pores, such as the percussion of metals in bells or singing voices.

The diapason or eighth in music is the sweetest concord. It is in effect a unison, and every eighth note in ascent are but scales of diapason. There are in the octave two half-notes, so that if the tones are divided equally, the eighth is seven whole and equal notes or thirteen half-notes. But whatever virtue is in numbers is to be ascribed to the ante-number rather than the entire number. The sound returns after

six or after twelve, so that the seventh or thirteenth is not the matter, but the sixth or twelfth. That is, the seventh and thirteenth begin a new series or cycle.

The causes of that which is pleasing to the hearing may receive light by that which is pleasing to the sight. Leaving out pictures and shapes, there are two things pleasing to the sight; these are colors and order. The pleasing of color symbolizes with the pleasing of any single tone to the ear, but the pleasing of order symbolizes with harmony. Thus we see in globes, pyramids, cones, and cylinders how they please, whereas unequal figures are but deformities. Both the pleasures of the eye and the ear are the effects of equality, good proportion, or correspondence, so that equality and correspondence are the causes of harmony.

Summary:

Bacon makes use of the symbolism and function of dualities, opposites, or polarities such as:

| | |
|--------------------------|-------------------------|
| Divine | Mundane |
| Archetype | Type |
| Wisdom | Learning |
| Wisdom | Power |
| Invisible | Visible |
| Form | Matter |
| Contemplation | Action |
| Saturn | Jupiter |
| Ideas of the Divine Mind | Idols of the human mind |
| Signatures | Dogma |
| Kingdom of heaven | Kingdom of man |
| Great World | Intellectual Globe |
| Sulphur | Mercury |

Knowledge may be classified as threefold:

1. The direct ray with which man understands nature.
2. The refracted ray with which he understands God.
3. The reflected ray with which he understands himself.

The sciences are fourfold: for instance, natural history, physics, metaphysics, and the summary law which constitute natural philosophy.

There are seven categories of knowledge: Poetry, history, divinity, first philosophy, natural philosophy, human philosophy, and divine philosophy.

There are six parts to the *Great Instauration* resulting in the New Philosophy and nine groups of fellows of Salomon's House in the *New Atlantis*, the first consisting of twelve members, the rest of three each.

The *Natural History* is divided into ten centuries or a total of one thousand experiments. Musical sounds or tones are equal; unmusical sounds are unequal.

Bibliography:

Bacon's *Advancement of Learning*, *Novum Organum*, and *New Atlantis* may be found in many editions. His *Natural History* is rare and difficult to obtain.

Bacon's symbolism is compared with that in the *Fama* and *Confessio Fraternitatis* in the series of discourses called *Mystics for Moderns*.

Chapter 10

ROBERT FLUDD

ROBERT FLUDD WAS an English physician and Rosicrucian who lived from 1574 to 1637. He was, therefore, a contemporary of Francis Bacon and Jacob Boehme. His writings are little known today, yet they are an important part of the history of mystical philosophy. His *Mosaical Philosophy* was published both in English and Latin, but it is not available now. It is an exposition of what might be called a Christianized version of the kabalistic philosophy, in which Fludd sought to unify, or to point out the common elements in Greek philosophy, the Hermetic writings, the Biblical books of Moses, the kabala, and Christian works. In doing this, he uses fundamental Rosicrucian ideas and symbols without, in this particular work, saying they are that. Two of these are the concept of the universe or creation as symbolized by a keyboard, and the duality in unity expressed by the dual aspect of Wisdom, Volunty or will and Nolunty or lack of will. The keyboard charts are found in Fludd's *Utriusque Cosmi*. Some of these are reprinted in Pauli's essay listed in the bibliography of this chapter.

Fludd's terms often need to be explained to modern readers. Form refers to ideal form or what might be called the cosmic or psychic element in creation. To inform means to instill form into something; to deform is the opposite, or to take away the form. That which is informed has the cosmic element, while that which is deformed does not have. All basic dualities in Fludd's thought are founded on the concepts of Volunty and Nolunty, and form and its opposite, which is matter.

Fludd's concept of the meaning of number and its symbolism is illustrated by 1) the dualities which are one basis of his philosophy,

2) his use of triads and the triangle, 3) his keyboard diagrams, 4) his extension of the Pythagorean tetractys, and 5) his explanation of the Platonic heptachord. These will be discussed in the next three discourses.

Figures representing the order of the universe may be considered as factual images, a kind of map, or as symbols. Today we use a diagram to represent the position, orbits, and size of the planets. This is primarily a kind of map, but it is also a symbol. It stands for something else, the material universe. Pre-Copernican cosmologies were also thought to be maps or accurate representations of what the universe is. They were and still are symbols, and as such they are still representations of man's conception of order. They arise from man's subconscious self and are images of his relationship with the universe. They represent an order just as much as does the diagram of today's scientists, but they represent an inner order more than an outer order.

Fludd's concept of creation is based on the Bible. True Wisdom, which is from above, is pure, peaceful, gentle, full of mercy and goodness. It does not judge and is without hypocrisy. Paul says the giver and inventor of Wisdom is God. Christ is the image of the invisible God, the first begotten of every creature, because in him all things visible and invisible were made. Wisdom abides in Christ.

The formal principle is Light or Wisdom. By form or formal Fludd means the archetypal or cosmic principle which is the psychic element in man. The formal principle or mental emanation of God is Wisdom which is the animating beginning of all things. It is inspired, in the sense of breathed into, by the breath of God. The Darkness or Abyss was without form and was informed by God's emanating spirit. When it is informed, the form, or the cosmic principle, is instilled in it. Then it was called waters.

By the action of the divine Word Fiat, the Light or created form was produced in the waters. Wisdom by the first Fiat, or let it be done, created light from the waters. Wisdom is the formal principle, while light is the first created form. The created light is not Wisdom or Light; rather it is a type, while Wisdom is the primary archetype.

By another degree of divine act, or by the second Fiat, the upper and lower waters were separated by the firmament. By the third Fiat

the lower waters were made into elements. All things were made in, by, and through this divine power or emanation which is God Himself. But it is the immediate act of the Spirit of Wisdom that works these things by which God animates all creatures, and by creatures Fludd means all created things.

This gives the following series of events:

1. God emanated Wisdom.
2. Wisdom informed Darkness.
3. Darkness became waters.
4. The first Fiat produced light in the waters.
5. The second Fiat separated the upper waters and
6. Lower waters.

7-10. The third Fiat produced the four elements, making ten and corresponding to the kabalistic ten sephiroth. God in this series corresponds to the kabalistic Ain Soph, or hidden God. Darkness is deformed, that is, without form or the cosmic principle, until the action of Wisdom.

The purpose of Jacob's Ladder was for souls and angels to ascend from earth to heaven and to descend from heaven to earth by many steps or degrees corresponding to the elementary and ethereal nature. This is like the chain of nature which has its highest and last link fastened to the foot of Jupiter's chair in heaven and its lowest on earth. Thus creation is compared to the symbols of the ladder and chain, and by implication it is associated with the mystic's ascent to the Divine.

As man is dual, having a soul and body, so the meaning of scripture is twofold, an internal or spiritual and an external or literal interpretation. Man can search out the mysteries of the true wisdom only by means of meditation, thereby penetrating into the earthly mansion in order to attain the heavenly palace where Wisdom abides. Man climbs the ladder little by little from earth to heaven.

There are two kinds of Wisdom, the true, essential, and perfect Wisdom which has its root in Christ, and the counterfeit one which is earthly, mundane, and human, of man's invention. True Wisdom is the foundation of all the sciences and arts. This spirit of God which

is Wisdom is in all things. It acts immediately, not by an intermediary agent. In it is all act, both intellectual and material. The intellectual act sublimates man's knowledge; that is, it transmutes it to a higher state. In its material act, it operates to animate, cause vegetation and multiplication.

All fullness, or plenitude, in the world and all emptiness, or vacuity, consist in the presence or absence of the formal principle which is Wisdom. The presence of the cosmic principle constitutes God's Volunty (Latin, *Voluntas*, will). The absence of the cosmic principle is Nolunty, or lack of will. Fullness is the Gnostic pleroma and is God's Volunty, while emptiness is the Gnostic kenoma and God's Nolunty. The active properties, cold and heat, issue from the two fountains of Darkness and Light. The two passive natures, moisture and dryness, are also derived from these two properties.

The principle which Moses termed Darkness, the Dark Abyss, or the potential principle, Aristotle calls his first matter, which he says is potential only because it is not yet reduced into act. Plato calls it hyle because it is without form and invisible. Hermes calls it fearful shadow. Pythagoras makes it his Symbolical Unity. It has relation to nothing else but itself, which is mere Unity. Hippocrates will have it called deformed Chaos, or a universally troubled mass without form or shape. This is the property which was before Wisdom. Later we will see that Fludd also called it the kabalistic Ain and dark Aleph.

What Moses calls waters, Aristotle entitled second matter, since it was begotten out of the first matter or Chaos. Plato term it Spirit. Hermes the humid nature. Hippocrates and Anaximenes call it the vast and universal air of this world. Pythagoras symbolizes it by the number of duality which is the mark of imperfection, since the imperfect state of matter is destitute of the formal character of Unity.

The animating principle which Moses calls Light, Aristotle makes his formal beginning, Plato the act of the soul of the world. Pythagoras delineates it by the number three, and Hippocrates calls it that immortal heat which, when all things were troubled in the beginning by contention, soared up into that upper region called the ether of Heaven.

Before the separation affected by the six days of creation, everything was comprehended by one dark Abyss. They were as yet *nothing*. We see that a great tree is potentially comprehended in a seed. Explicitly it is nothing. When we say God created all things out of nothing, the word nothing ought not to be interpreted as a negative nothing. The first essence and matter of all things was from eternity in God and with God, one and the same thing. The scripture tells us that of Him, by Him, and in Him are all things. If all things proceed from God the Creator, it follows that it does not proceed from a negative nothing. As Darkness is the divine potential, so Light is the divine act, which the kabalists express by the dark and light Aleph, the first letter of the Hebrew alphabet.

The dark Abyss was not a negative nothing but a potential to be inactuated. It was without any form or act. Form gives to each thing its name and being. Therefore, because this first matter was without form, it was termed nothing, as having neither name nor essential being. Thus Hermes terms it divine puissance or potential. The dark Abyss or potential being was the mystical and potential number which is said to be the principal pattern of things to be created in the mind of the Creator.

Hermes says, “Shall I sing thy praises in those things which thou hast made to appear out of Darkness; or in those things which lie hid as yet in thy secret bosom?” By this he argues that both the things that are hidden in Darkness and those which are made manifest are all one in the sight of Unity, who is the God of all things, both those which do not exist in respect of our capacity, and those which appear to our senses.

Wisdom is form as principle. When Wisdom acts upon Darkness or the Abyss, it informs or infuses form into Darkness. Before that, Darkness is deformed, without the formal principle or act. After it is informed, Darkness becomes waters. When the waters are informed, the light is separated from them. The further act of Wisdom, the second Fiat, creates or separates the upper and lower waters, and by the third Fiat the four elements are created.

In the one essence there is a twofold principle whose parts are opposite in condition and disposition. These are Nolunty, or lack of will, and Volunty, or will. Nolunty is expressed by Darkness, Volunty

by Light. When the mental Eternity does not will, it reserves itself within itself. It reflects its beams or emanations into itself and informs nothing by his presence. The Abyss in this state is the divine potential, dark, deformed, void, and destitute of the animating, informing act of Wisdom. This is God's Nolunty. When the Unity sends out the brightness of its essence which is the expression of his Volunty, then deformity, darkness, and privation are forced to give place to their opposites, conformity, Light, and position, which are the affirmative acts of life and essential existence.

The acts of Volunty and Nolunty were in one essential Unity which was all goodness. By these two acts, God or Wisdom works its pleasure both negatively and positively, both in the heavenly powers and in the inhabitants of the earth. These two acts, Volunty and Nolunty, seem to produce in this world an infinity of opposites, which are thought by mortals to be good or evil according to the effect they have on them. These two principles proceeding from one essential eternity are the principles of all things. The matter served as the passive to the formal, active emanation, and so made of the duality a confusion of unities, a typical trinity in Unity, patterned after the archetype which was the formal being of the world.

The universe, being made in the archetypal pattern, must have a universal soul by which it may act and live according to that pattern. Hence, the universe must be endued with the opposite properties of Volunty and Nolunty. Matter is passive, and its attribute is existence. Form is active, and its attribute is essence. In the typical (as opposed to archetypal) or temporal world, both the internal and external are subject to contrary passions and alterations proceeding from the dual principles. Sometimes the creatures follow the condition of matter, the offspring of the Abyss, and this is the condition of Nolunty. Sometimes they imitate the action of Light which flows from the fountain of Unity, and this is the effect of Volunty.

From the action of these contrary properties spring love and hatred between good angels and evil spirits. From hence issue all the mutations which happen in the ethereal and elementary realms because of the stary influence, the oppositions expired from the winds, and the discord and concord of the elements. From hence flow the sympathy and antipathy between all creatures.

The top three sephiroth correspond to the Christian Trinity. The Darkness corresponds to the kabalistic dark Aleph, and the Light to the light Aleph. Aleph is the first letter of the Hebrew alphabet and represents once. It is therefore the beginning. The symbolic dark Aleph is the Abyss or Darkness, the negative polarity, while the light Aleph symbolizes the Light and the positive polarity. Wisdom, when it is withdrawn into itself, is the kabalistic Ain Soph, the hidden God. The spirit of Wisdom corresponds to the Hebrew Ruach Elohim, *Ruach* meaning Spirit and *Elohim* God.

It is the Spirit of Wisdom who by its presence or Volunty revives, creates, and generates, and by its absence or Nolunty mortifies and corrupts. By its returning and restoring of it again, it causes both revivification and resurrection from the dead. The next duality is generation and corruption.

All plenitude is from the divine act, while vacuity is the absence of formal life. If the world were deprived of form, it would revert to the condition of Darkness or Abyss. Wisdom is not only a first cause which created all things, but a continuing, sustaining power or cosmic force which continues creation. From Nolunty and Volunty also issue two opposite active natures or essential powers, cold and heat, and two passive ones, moisture and dryness. These may be diagramed as follows:

| | | |
|-----------|--------|----------|
| | Wisdom | |
| Light | | Darkness |
| Volunty | | Nolunty |
| Plenitude | | Vacuity |
| Heat | + | Cold |
| Moisture | - | Dryness |

Cold is an essential act proceeding from the divine potential or the Nolunty of Wisdom. Therefore, heat is an essential act resulting from the emanation of Wisdom, or its Volunty. Cold draws from the circumference to the center, and is therefore the occasion of the congregating of things. Its essential agent is contraction, constriction, fixation, immobility, ponderosity, rest, darkness, mortification,

privation, stupefaction, etc. In the contrary, in the spirit's manifest and positive nature, light Aleph, or Volunty, he moves from the center toward the circumference and reveals himself in the Abyss or Darkness. He makes the potential nothing actual, being animated by his presence. In his Volunty or heat or active property, by dilation of sending out his active emanation from the center toward the circumference, he procreates motion which is accompanied by heat. The Light principle is the father of position, act, information, fullness, motion, life, health, and heat.

The two passive natures, moisture and dryness, are brought forth by the mutual action of the two active powers, cold and heat. They depend on the active.

The world was made by rarefaction and condensation, the heavens established in due order, and the universal element altered in a four-fold manner. The universal matter was created by the Spirit of Wisdom before all things. The heavens and the earth were created by rarefaction and condensation out of the waters by the action of the formal principle, Wisdom. It is by rarefaction and condensation that all things in the world differ from one another and are disposed and ordered by God according to weight, number, and measure in their proper ranks and places (or in their proper degrees as indicated in the ladder and chain symbols). All things are placed in a higher or lower region according to that dignity of degree which God has bestowed upon them in their creation.

Summary:

Form is the cosmic element in creation. The formal principle is Light or Wisdom, from which are emanated Darkness, waters, light, upper and lower waters, and the four elements.

Scripture is dual in meaning:

1. Spiritual meaning.
2. Literal meaning.

Man is also dual:

1. Spiritual soul.
2. Material Body.

And Wisdom is dual:

1. Perfect Wisdom has its root in Christ.
2. Mundane Wisdom is of man's invention.

Wisdom is dual in another respect:

1. Volunty, the emanation of Wisdom.
2. Nolunty, the withdrawal of Wisdom.

Other dualities or polarities discussed in this discourse are:

Light - Darkness

Plenitude - Vacuity

Heat - Cold

Moisture - Dryness

Light Aleph - Dark Aleph

Form - Matter

Love - Hate

Generation - Corruption

Expansion - Contraction

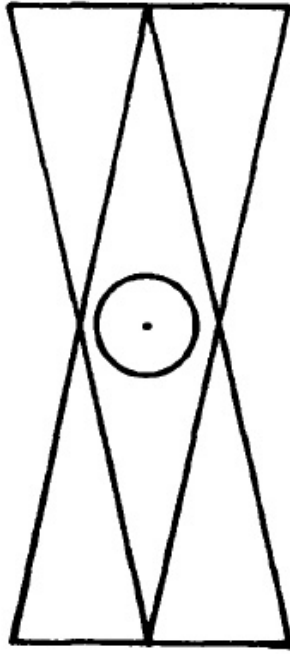
Rarefaction - Condensation

Archetype - Type

Light is the divine act; Darkness is the divine potential. Hence, nothingness is a potential to be actuated. Darkness is the mystical and potential number, the archetypal pattern in the mind of the Creator. Creatures behave according to:

1. Matter, Darkness, or Nolunty
2. Form, Light, or Volunty

The concept of duality is carried further by relating the visible and invisible to condensation and rarefaction. St. Paul teaches us, things visible were first from things invisible. That is, all visible lights were first from invisible waters, and the invisible, formal Light, which has its root in God. As the substance of the heavens is invisible by reason of its rarity, so the stars are visible by reason of their density. Condensation caused visibility, and rarefaction caused invisibility. Each star has a different proportion of formal Light and materiality, so one celestial body varies in its manner of power, motion, and influence from another.



Fludd symbolizes the duality of form and matter by two triangles which represent the order or proportion of the Cosmic and mundane. The harmony of the soul of the world is expressed by these. The formal triangle has the base up, while the material triangle has the base down. The base of the formal triangle is the immediate act of God and expresses the emanation of the creating and informing spirit of Wisdom, and its point reaches down to the center of the base of the material triangle. The base of the material triangle is in the earth, the center of darkness, and its point ascends to the center of the base of the formal triangle. At the center of the two triangles is the sun. This is called the sphere of equality because here the formal and material triangles are equal. It is the sphere or the soul of the world. The two triangles are also divided according to the three realms which we shall discuss later. The top realm is the eternal, the middle the aeval, and the lowest is the temporal or elemental. The lower in degree, or the lower in the three realms, the more material is creation, and on the contrary, the higher in degree, the more creation is formal or cosmic.

From God all things flowed out of a secret nature to a manifest condition, from an unknown estate to an evident, known one, from

an archetypal simplicity into a real type, from a point to a circle or circumference. This verifies the saying of Hermes that God is the center of everything whose circumference is nowhere. Everything that is created proceeds from one that is uncreated. Every inferior thing issues from a superior, every corporeal thing from a spiritual, every visible thing from an invisible, every temporal thing from a thing that is aeval, and everything aeval springs from that which is eternal. This might be rephrased, that which is below issues from that which is above.

That eternal point or Unity which has no beginning and no end is the fountain from which all aeval and temporal things proceed, as all numbers flow from Unity and are comprehended in Unity. No matter how far the number extends itself, it always has a unity to create and compose it.

Hermes said that all things depend on one principle or beginning, that is, on one Unity. This principle is moved that it may again become a principle. Yet there is but one thing that effects it. This is what St. John means by, "In the beginning was the Word." This Word affirms that I and my Father are one, my Father in me and I in my Father, and my Father in me is He that makes all things.

Plato said not only all things are in God, but also all things that exist, because they are in God and proceed from him, are but one entity. Hermes' Emerald Tablet says, "As all things were by the mediation of one, so also are all things sprung from this one thing by adaptation." Proclus tells us that as all things are sprung from one, in like manner they hasten to return to that unity, since the greater the harmony with unity, the greater is their participation in it. Again Plato says all things part from the high God and strive to return to him again, since in him consists their final repose and the sustenance of their existence.

All love and therefore sympathy proceeds from Light and all hatred and antipathy from Darkness. Sympathy is the offspring of Light as antipathy has its beginning from Darkness. Sympathy means an emotion bred of unity, concord, and love. Antipathy means a hateful, disagreeable emotion moved by two resisting natures of a contrary strength. Sympathy is a consent, union, or harmony between two spirits having their radical emanation from the same or similar divine

property. The general cause of all sympathy and antipathy is a hidden and secret emanation by emission of beams from one creature to another. By understanding this we may behold and contemplate the fountain and root of emanations and understand the mystical reason of their difference.

Man, the little world, is composed of soul and body. Soul is his heaven or spiritual part and is from the upper waters. Body is from the lower waters. Each is informed, united, and animated by the Spirit of Wisdom which God inspired into it. In the same way, the heaven or spiritual of the macrocosm, or great world, is animated by the spirit of Wisdom to give life to the world. In both worlds the matter or lower waters are in themselves dead. The emanation of the Spirit of Wisdom informs and animates them. All changes and actions are caused by this animating emanation of Wisdom.

In the soul of every creature that lives, two things are required, an agent and a patient, or an active and passive polarity. Where one of these is lacking, there can be no created soul. Matter is the patient, form is the agent.

Soul is a creature because it is not identity (sameness) with God, but alterity (otherness). The soul is dual. Its internal is an animating flame issuing from the emanation of Wisdom. Its external is an aeval spirit created and animated by this emanation from God; that is, it belongs to the aeval, astral, or middle realm.

From the emanation or withdrawal of God through the Spirit of Wisdom come Voluntary and Noluntary, and from these are derived all other dualities or polarities. These polarities are all fundamentally active or positive and passive or negative, and they correspond to the archetype and type. Fludd also uses Apollo as a symbol of Light and Dionysius as a symbol of Darkness, unity and multiplicity, voluntary and involuntary actions, systole and diastole.

Fludd explains the triad and its meaning. The perfect body, the third point, is composed of a union of the polarities, a simple element and an imperfect composition. These result in the third point, the perfect body.

1. Positive,
simple element
2. Negative,
imperfect composition
3. Perfect body

This is also symbolized by the two triangles on page 131. The formal triangle with the base up is the first element. The material triangle with the base down is the second element, while the third, the perfect body, is represented by the sun and the sphere of equality.

Furthermore, the eternal, archetypal realm, which has neither beginning nor end, is the first point. It springs from one simple, universal fountain of Light. The aeval world which has a beginning but no end is the second point. The temporal world has both beginning and end, and it is the third point. The word *aeveal* comes from the Latin *aeuum* meaning an age.

God animated immediately the empyreal realm. This animates the stars or ethereal or aeval realm. This in turn is the animator of the temporal or elemental region. The empyreal heaven, being the most formal, is the soul of the ethereal or aeval. So the ethereal heaven is the soul or agent of the elemental region. The aeval heaven is framed after the pattern of the eternal, and the temporal is the image of the ethereal.

The world and its soul were made in the image of the archetype in this manner. From 1 which was Light, issued 2 which was Darkness. Between these two extremes is 3 interposed as a peaceable unity between two principles uniting the form with the matter.

| | | | |
|--------------------------|-------------|--------|----------|
| 1. Simple element | Light | Form | Mens |
| 2. Imperfect composition | Darkness | Matter | Spiritus |
| 3. Perfect body | Sphere | Being | Anima |
| | of equality | | |

The triad in the last column pertains to the nature of man. *Mens* refers to mind, *anima* is the rational soul, *spiritus* means spirit. The element which makes it a quaternity is *corpus*, body.

Fludd says by *mens* or mental spirit is meant the animating Spirit of Wisdom which fills all things, whose fountain is the Word of God. Hermes says the mental beam is the reasonable spirit. *Mens*, after the

image of the archetype, ideally possesses the shape of the inward or spiritual man, as the image of the external or corporal man proceeds from the visible sperm. After Adam was shaped by God out of a lump of earth, God breathed into him the breath of life, and that mass was made a living creature. The Spirit of Wisdom made both the external and internal. The mens or mental spirit is the eternal, formal emanation which is sent out by the Creator in his Volunty to create the world. Mens then is the cosmic part of man.

Spiritus is that inward, created spirit of the world, or subtle substance of the lower waters, the external of the soul, which is animated by the mens. Mens is the internal, archetypal element; spiritus is the external, typical part of the soul.

The *anima* is the union which is made between the spiritus or external and the mens or formal, internal emanation. The anima is the third or perfect point created by a union of the other two.

The tabernacle in its parts also corresponds to the three realms, and to the mens, anima, and spiritus. The first part of the tabernacle, the outer court, was uncovered and exposed to the wind, rain, and other impressions of the elemental world. To this part the common people resorted because of the sacrifices offered there. The second part was burnished over with gold and illuminated with a candlestick of seven lights, and corresponds to the starry heaven and the seven planets. It is the middle between the two extremes, and it participates in them. The third part of the tabernacle is the Holy of Holies, and represents the intelligible soul or the eternal world. These three are associated with the Tabernacle of Moses, the Temple of Solomon, and the temple which is man's body.

The following correspondences are thus added to the previous table:

| | |
|---------------------|---------------------|
| 1. Holy of Holies | Tabernacle of Moses |
| 2. Outer court | Temple of Solomon |
| 3. Inner tabernacle | Man |

All of these triads may be compared with the keyboard diagram given on page 141, which is a very simplified form made by combining some of Fludd's diagrams.

God may be compared to a unity in harmony. If the string of a musical instrument is struck, it sounds a unity from the bridge to the

head. So we imagine that a musical string may be extended from the highest heavens to the center of earth. If we press the string in the middle, each half of the string will sound a diapason or harmony to the whole. This is the middle between Wisdom and earth, corresponding to the sphere of equality, the position of the sun in the diagram of the two triangles. It corresponds to the unison as does 1 to 2. So it is likely that the whole harmony of the heavens and the world are put in practice in this created musical organ, whose player is the Eternal Spirit of Wisdom, which sounds from it his strains of life, animation, multiplication, pacification, and preservation to the creatures.

The two triangles of the diagram on page 131, the formal and the material, are the basis of the keyboard chart. In both diagrams, the sphere of equality and the sun denote the point where the formal and material are equal. Both may be divided into three realms, the empyreal or eternal, the aeval or ethereal, and the elemental or temporal. The keyboard is therefore divided into two sections as well as into three realms.

The three realms are further divided into appropriate sections. The empyreal realm corresponds to the Celestial Hierarchy consisting of seraphim, cherubim, thrones, dominations, potentates, virtues, principalities, archangels, and angels. They are the agents, organs, or forces by and through which the Spirit of Wisdom operates in the lower realms. The angels or angelical forces move the stars and through them exert an influence on the creatures of the elemental world. The middle or ethereal realm is that of the seven planets and the primum mobile, the sphere of the fixed stars. These are arranged according to their speed or motion with the sun in the middle and the fastest, the moon, nearest the earth. The elemental realm consists of the four elements of which the world is made, fire at the top, and then air, water, and earth. But these correspond to the sun, the atmosphere, the water, and the land.

The other correspondences to these three realms are given. Mens is related to the empyreal realm, anima to the aeval, and spiritus to the elemental, but Fludd has also put in *corpus*, or the physical body, as the lowest element in man's nature, making a total of four elements.

The key board also relates the four letters of the name of God, Yod He Vau He, but he has used the Yod at both the top and bottom so

that the letters may be read either way.

The highest point in the diagram corresponds to alpha and to the formal triangle, alpha representing 1 and the beginning. The lowest point is related to omega and the material triangle, since omega is the last letter and number and represents the end.

Uniting the whole keyboard into one Unity is a semicircle reaching from top to bottom and the two quotations with it: “Monad (unit) begets monad and reflects light in itself,” and “One is all and all is one.”

Summary:

The following dualities are in addition to those previously discussed.

- Sympathy - Antipathy
- Soul - Body
- Macrocosm - Microcosm
- Agent - Patient (in the sense of passive)
- Sameness - Otherness
- Life - Death
- Invisible - Visible
- Concord, harmony - Discord
- Superior - Inferior
- Formal triangle - Material triangle

The inferior or mundane issues from the superior or Cosmic. Not only is the above like the below, but the below issues from the above.

All numbers flow from Unity and are comprehended in Unity. Unity both begins and ends number.

The greater the harmony with Unity, the greater is the participation in it, or the oneness with it.

The triad is based on:

- 1 . Simple element
- 2. Imperfect composition
- 3. Perfect body

The Celestial Hierarchy in the keyboard diagram is represented by the three “H’s” at the top of the keyboard. These three groups of three each may be said to correspond to the three realms in the diagram, as well as to other series of three.

| | | | | | | | | | | | |
|-----|-------|------|--------------------|-----------------|----------------|---|--|---|--|---|--|
| α | | | | | | | | Yod | | | |
| C | H | 1 | Empyrean realm | mens | Holy of holies | <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Formal octave </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> He </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Sphere of equality </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Vau </div> <div style="border: 1px solid black; padding: 5px;"> Material octave </div> | | | | | |
| C | H | 2 | | | | | | | | | |
| C | H | 3 | | | | | | | | | |
| Pri | Mo | bile | Realm | ima | temple | | | <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Formal octave </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> He </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Sphere of equality </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Vau </div> <div style="border: 1px solid black; padding: 5px;"> Material octave </div> | | | |
| F | ♄ | | | | | | | | | | |
| E | ♃ | | | | | | | | | | |
| D | ♂ | | | | | | | | | | |
| C | ⊙ | | Sphere of equality | | | | | | | <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Formal octave </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> He </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Sphere of equality </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Vau </div> <div style="border: 1px solid black; padding: 5px;"> Material octave </div> | |
| B | ♀ | | Aeveal | An- | Inner | | | | | | |
| A | ♀ | | | | | | | | | | |
| G | ☾ | | | | | | | | | | |
| F | Fire | | Elemental realm | Corpus spiritus | Outer temple | <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Formal octave </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> He </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Sphere of equality </div> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> Vau </div> <div style="border: 1px solid black; padding: 5px;"> Material octave </div> | | | | | |
| E | Air | | | | | | | | | | |
| D | Water | | | | | | | | | | |
| | | | | | | | | | | | |
| C | Earth | | | | | | | | | | |
| ω | | | | | | | | Yod | | | |

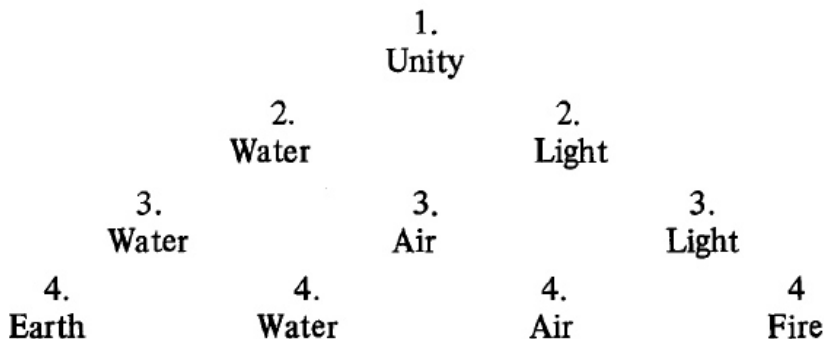
One is all, and all is one.

Monad begets monad and reflects light in itself.

THE UNIVERSE OF NUMBERS

Fludd's tetractys begins with the Pythagorean concept that $1 + 2 + 3 + 4 = 10$ which returns to the unit. Fludd extends this by adding another series; that is, he adds 5, 6, 7, and 8. Generation proceeds from 1 to 8; corruption or devolution proceeds from 8 back to 1.

The lowest depth to which the motion of corruption tends is to the simple element of nature. From that principle, there begins a new generation. The mystery of the world's creation may be demonstrated by an arithmetical progression in this manner:



One signifies the Unity which was before all things. While it existed in itself and did not shine forth, it contained the active or formal within its potential Nolunty or Darkness. Therefore it is esteemed as nothing in relation to man's weak understanding, although in itself it is all in all.

Two shows the actual emanation of the uncreated Light out of the potential Unity, at the presence whereof the humid nature appeared out of the Abyss in the shape of waters. After Unity, the Light and waters are ranked next as active and passive:



Three is the union of the two opposite natures, Light and water, by the fiery spirit of eternal love and union, so that the two are joined together into the nature of heaven, or the upper waters, by a spiritual union which is called the soul of the world, and which the philosophers have called the quintessence. The four elements were made after the heavens or upper waters, and the heavens animate the elements just as the soul animates the body.

The fourth degree in the progression is earth, water, air, and fire. This means the fourfold alteration of the universal element which was effected by the Word on the third day of creation. Hence, each of the first three days of creation corresponds to a degree in the progression, the first day to the second degree, or water and Light; the second day to the third degree, or water, air, and light; and the third day to the fourth degree, or the four elements.

This is caused partly by the absence or presence, the Nolunty or Volunty, of the Spirit of Wisdom residing in his tabernacle, the sun. In this way also proceeds the alteration by condensation and rarefaction which is observed in the world. The creatures begin their generation from the simple elementary state, or the four elements, and progress to complete composition or eight. The corruption of the creature begins from the complete composition or eight, and its degeneration shall be into the common universal element. In man the fifth degree is the sperm, the sixth finds the three principal members distinguished, in the seventh it becomes an embryonal shape, and in the eighth a perfect creature.

Corruption proceeds in resolution backwards from eight to seven, from seven to six, etc. until it returns to the simple element from which it began. Four is the root of generation, five is the beginning of generation while eight is the beginning of corruption.

The presence of the animating Spirit of Wisdom is the cause of life. The absence of Wisdom is the occasion of sickness, death, and corruption. When the Spirit abides in the body but rests from its action, or withdraws from the circumference to the center, that is, in its Nolunty, the creature is troubled or sick. Death is the absence of the essential form.

There is nothing that hinders death more than the presence of the incorruptible Spirit of Wisdom. So nothing hinders long life more than a corruptible body. Therefore, that body must die that it may put off corruption and put on incorruption, by purification and separation of the corruptible parts. This is effected by a loosening of the tie of the corruptible elements and a freeing of the spiritual part of the corporeal composition. Wisdom causes a temporal life in the natural elementary mass and an eternal one in the spiritual body. The spiritual body is contrary in condition to the natural body, for by purification it

is changed from an elementary body to a spiritual one.

Unity is the root of all number and multitude. Considered in its absolute nature, it cannot be limited by any quantitative dimension, or included by any member, or divided into distinct proportions, or defined by any substantial essence or entity. It comprehends all substances, quantities, and qualities.

Fludd demonstrates the nature of the soul of the world by the Heptachord of Plato which was discussed in Chapter 4. It consisted of seven proportions, partly even, partly odd numbers. These were 1, 2, 3, 4, 8, 9, 27. He symbolizes this by a triangle with unity at the top. One side corresponds to the material proportion in the realm of Darkness, the other to the formal or cosmic proportion to the realm of Light. The numbers 2, 4, 8 on the material side are even, those on the formal side are odd. The first two numbers after 1, 2 and 3, are symbolic of the empyreal realm and the soul and are called roots. The next pair, 4 and 9, are squares and correspond to the ethereal realm and spirit. The third pair, 8 and 27, are cubes and represent the elementary realm and the body. These also correspond to the three realms given on the keyboard chart, and to the three degrees or days in the tetractys given above.

The figure 1 expresses Unity because it is part of both sides of the triangle, the formal and the material. This Unity or point is the fountain of both matter and form. The material number 2 corresponds to 3, 4 to 9, and 8 to 27. The Heptachord symbolizes the harmonious degrees of the soul of the world, and these degrees we found earlier are represented by the ladder and chain. In the archetypal pattern, from 1 issued 2 which is termed by the Pythagoreans the confusion of unities. Two is the incipient imperfect number, which is in the same relation to unity as the Darkness is to the Eternal Unity.

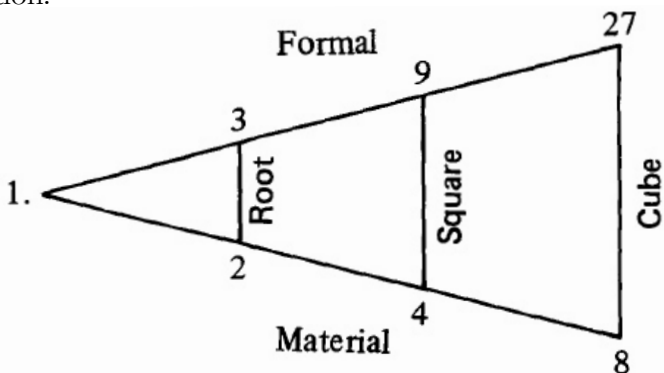
Matter before it was informed by the Unity was vacuity. After the emanation of Wisdom, vacuity was changed to fullness, Darkness to Light. Imperfection was changed to perfection. The union of the emanation of Wisdom and Chaos, or of *mens* and *spiritus*, produces perfection which is symbolized by the figure 3. For this reason, 3 is termed the first number of perfection and the number of soul or form. Therefore, the Platonists and Pythagoreans express matter, which is imperfect, by even or imperfect numbers.

The multiplication of matter in the world is a variety of penetration of formal Light into the Abyss or Darkness. The thicker matter is, the nearer it appears to its root 2 or the Abyss. The thinner it is made by the formal emanation, the nearer it appears to the root of the formal Unity. The root of matter which is 2 means the dark Abyss. The root of form which is 3 means that the root 2 is animated by the formal emanation of Unity or 1.

Multiplying 3 by itself, we have the created formal square which symbolizes the nine orders of angels, the Celestial Hierarchy. The formal square 9, being joined with the material square 4 animates the heavens which by multiplication are made corporeal or cubical.

All bodies are made by multiplying each square by its root. The more matter is multiplied in itself, the darker and thicker it will be. So the more light or form is multiplied in itself, the lighter and thinner it will be. The formal root, square, and cube, or 3, 9, and 27, represent the essence and souls of creatures, both empyreal, ethereal, and elementary, which are more or less dignified with form. Where this harmonious proportion between form and matter does not exist, there is both spiritual and corporeal discord and antipathy.

The archetype consists of a triple property. As 2 is the root of matter and 3 the root of form, so 1 is the formal root of 3 and the material root of 2. And 4 which is the symbol of matter and 3 that of form, being added together produce the universal substance of the world consisting of form and matter. Hence, we may deduce that 7, which is 3 plus 4, is the number of the universal substance. And in a sense, the four sephiroth which correspond to the four directions, and the three height, depth, and tiphereth, represent the matter and form of creation.



Fludd has indirectly correlated the keyboard chart and the kabalistic tree by giving the Celestial Hierarchy in both symbols. In the kabala, they correspond to the ten spheres of the *Sepher Yezirah*, while in the keyboard they correspond to the empyreal or eternal realm.

All contrariety of natures proceeds, Fludd says, from one eternal essence, as from the root of all things. The emanation of Wisdom might be compared to the trunk of a tree from which all boughs, twigs, leaves, and fruit spring. As they spring from the root, so the divine emanation proceeds directly from Ain Soph, the hidden God, or the fountain or root by an emanation not separated from its eternal origin.

The Spirit of Wisdom emanates the Hierarchy and angels. The angels give life to the stars and then to the winds, and the winds inform the elements, or rather they alter the universal element into different natures which are termed elements.

The kabalists say that the angel whom they term Mitatron, which means the gift of God, is the universal spirit which emanated the world, or the Spirit of Wisdom. It is the intellectual agent from which all particular forms flow. Reuclin says that all bodies, both celestial and earthly, have by the decree or ordinance of God allotted to them certain spiritual directors and rulers of the powers and operations. This applies to those which are reasonable, and those which are not, the stars, animals, vegetables, and minerals.

The kabalists observed ten special names or attributes of God. Each of these signified a different operation to be effected. The ten names of God produce ten divers emanations or conditions, which are sent by the spheres or sephiroth, and they generate contrary effects in heaven and earth. There are as many angelical vehicles to conduct them to the lower world as there are spheres, and there are consequently as many differences of the divine properties as there are spheres to conduct them. The nature and property of each name or attribute was judged by the effect which is produced after expressing it. Each influence will be prone to operate the will of the Creator according to the nature of emanation of that property which it receives from its proper sphere.

The Divinity is one immutable essence with one title, Yod He Vau He. The other names signify God as he participates with His creatures. The Divine Nature is in all things, so his name Tetragrammaton,

Yod He Vau He, is the common agent in every bough of the tree and has dominion over all the tree. The ten names are subject to the Tetragrammaton and are wholly comprehended in it, for it contains the Nolunty as well as the Volunty, sympathy as well as antipathy.

The ten divine emanations have their particular angelical conductors. The upper order of angels receive their light immediately from God, and they manifest it to the inferior orders of angels. Each sephira is in reality a series of manifestations on different planes from the highest to the lowest. In explaining the sephiroth as given by Fludd, the name of God will be given first, then the name of the sephira and its English equivalent, then the particular part of the Celestial Hierarchy which corresponds to it, then the archangel, and finally the planet. There is also a table summarizing this at the end of this chapter.

The first name of a Divine Attribute is Ehieh and means the fountain or origin of all creatures, the foundation of compassion and clemency. God under this aspect is esteemed to be the Father of all and is merciful to His creatures. Ehieh is the President of the radical bright gate called Kether or Crown. It is the root of the whole tree by which the sacred emanation of Jehova in the creating, positive Volunty descends to the creation of all things. The tree is an upside down tree with its roots in heaven; hence, Kether is at the root of the tree.

This influence is received in the Hierarchy by the Seraphim and by the angel Mitattron, which for this reason is called the gift of God. The office of Mitattron was so universal that it was employed in the informing (infusing form) of the whole world, the division of Light from Darkness, and animating the watery spirit of the world. It was the divine and general emanation, that is, the eternal Wisdom created before all things and by which all other things were created. The beams of Kether are conducted into the ethereal heaven where it informs and animates so much that it is called the Primum Mobile, or that sphere which moves first in the heavens.

The second name of Jehova is Jah which signifies blessed and gracious emanation of the world and the extraction of the waters out of the deformed Chaos or Darkness. Since this is accomplished by Wisdom, the kabalistical port by which these beams descend to the world is called Chokmah or Wisdom. It passes into the Order of Cherubim, which means the plenitude of knowledge and abundance

of the gifts of Wisdom. It is received by the archangel Sophiel which means beauty, being replenished with an infinity of the beams of life. The beams are conducted into the firmament of the fixed stars and the zodiac.

The third denomination is Elohim meaning fear and terror, for Jehova exercises His power for the sudden alteration of the world as well as for punishment of the wicked. By this, the commotion of the waters was made in the first creation, and the production of waters out of the dark Chaos, which was effected by contraction between fire and water causing war of the elements. The port through which the reflecting beams stream forth is called Binah or prudence. It descends immediately into the Order of Thrones, proving thereby God's severe property, full of judgment. It is received by the Archangel Sabkiel or by Kaspiel and conducted to the globe of Saturn.

The whole power of the Kabalistic tree is comprehended in these three first branches, as the typical world is comprehended in the archetype. These three sephiroth belong to the three properties by which Jehova created the first day's work. In other words, three is to the Intellectual world what seven is to the material.

The seven following branches of the tree pertain to those alterations which befall the creatures in this world, being completed by the properties of the first three emanations.

The fourth branch has for its President the gentle and merciful attribute of God called El whose channel is Chesed or clemency. It is received by the Order of Dominations which means power against evil spirits and the benefit of life and breath, and by the archangel Zadkiel which means the Spirit of Justice. It is the fountain from which the good and fortunate planet Jupiter receives his benevolent emanation.

The name assigned to the fifth branch is Elohim Gibbor and is the attribute which sends malevolent and unwholesome influences to the creatures making disturbances in the world by thunders, lightnings, comets, wars, anger, pestilence, and hot diseases. It is called Geburah, or power, force, and violence. Its beams pass into the Order of Potestates or powers. The Archangel is Samael, or as others will have it, Hamael, which genius imports horror. This intelligence conducts the beams into the sphere of Mars.

The next sephira has for its Lord the name Eloach, whose emanations are full of life and golden beauty. The port is Tiphereth which means grace, beauty, and delight. The emanations are infused into the Order of Virtues, so called because the divine virtue shines from it. They send them to the archangel Michael which signifies that which is like God, and into the region of the sun.

The seventh attribute is Jehova Sabaoth or the God of Jubilation, rest, and perfection. The port is called Netzach, which means triumph and victory. It passes into the Order of Principalities and to the archangel Anael's custody, who conducts them into the sphere of Venus.

The eighth name is Elohim Sabaoth, the God of Armies. His port is called Hod, which means praise and honor. The emanation descends to the Order or Archangels, and from there it is conducted downward by the archangel Raphael into the sphere of Mercury.

The ninth attribute is Elchai, that is, the Living God, the Omnipotent God. His gate is called Yesod, or the basis or foundation. Elsewhere Fludd says the attribute is Sadai. The emanation passes into the Order of Angels and is committed to the custody of the archangel Gabriel. He directs it into the sphere of the moon.

The tenth attribute is Adonai or Lord. The port by which he sends forth his illuminations is called Malkuth, that is, Ruler or Emperor. It means severity and servility to the creatures through God's anger and wrath. The beams descend into the Order of blessed souls and then into the elementary world.

In these ten properties of God, signified by the ten attributes of the Divine Essence, all things in the world originally descend from this fountain of Unity. The Unity, though one in essence, is manifold in property. That property is therefore diverse and changing, according to the multiplicity of Volunty that is sent out. Each emanation branches again into an infinity of individuals, just as ten may be multiplied to infinity.

Hermes said rightly that the world was made after the likeness of God, and therefore as one is termed archetype the other is said to be type. In another place he said the world is from God and in God, and that man is of the world and in the world. But God is the beginning and comprehension of all things.

Every particular soul in this world depends on, is procreated, preserved, and multiplied from that universal soul. The whole comprehends each part, and each particular has its existence and being from the whole. The eternal spirit of life is indivisible in essence. It sends down from the fountain of life the influences of life like an infinity of beams to an infinite sort of creatures to inform them and make them live.

The variety of species proceeded from the act of creation when the word *Fiat* was spoken. Some say that all the species were expressed in and by the twenty-two Hebrew letters, not those external ones which are only shadows, but the fiery and formal spiritual letters which were engraved on the face of the Abyss or Darkness by the fiery divine Word according to the archetypal pattern.

Since letters also represent numbers, the symbolism is similar to Plato's corporeal numbers and numbers in themselves, or what we have called physical and metaphysical numbers. Fludd's system should also be compared with that in the *Sepher Yezirah* given in Chapter 7.

Summary:

Fludd extends the Pythagorean tetractys to eight instead of four and uses it to symbolize generation and corruption.

Unity is the root of number. It comprehends all substances, qualities, and quantities.

Plato's Heptachord illustrates the duality of form and matter. The more matter is multiplied in itself, the darker and thicker it is; that is, the less form it has.

Two is the root of matter, 3 is the root of form. Four is a symbol of matter. Three, the symbol of form, and 4 produce 7, the universal substance of the world.

The order of emanation is:

Wisdom
Hierarchy
Angels
Stars
Winds
Elements.

The kabalistic sephiroth and their correspondences are summarized below.

The kabalistic tree according to Fludd is:

1. Ehieh

Kether

Crown

Seraphim

Mitatron

Primum Mobile

2. Jah

Chokmah

Wisdom

Cherubim

Sophiel

Zodiac

3. Elohim

Binah

Prudence

Thrones

Sabkiel

Saturn

4. El

Chesed

Clemency

Dominations

Zadkiel

Jupiter

5. Elohim Gibbor

Geburah

Power

Potestates

Samael

Mars

THE UNIVERSE OF NUMBERS

6. Eloach
Tiphereth
Grace, beauty
Virtues
Michael
Sun
7. Jehova Sabaoth
Netzach
Victory
Principalities
Anael
Venus
8. Elohim Sabaoth
Hod
Praise
Archangels
Raphael
Mercury
9. Elchai
Yesod
Foundation
Angels
Gabriel
Moon
10. Adonai
Malkuth
Ruler
Blessed Souls
Elementary world

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Chapter 11

JOHN HEYDON AND THOMAS VAUGHAN

NUMBER SYMBOLS WERE used by two seventeenth century Rosicrucians whose works are not well known now. John Heydon was born in 1629 and died in 1667. His Holy Guide was published in 1662. Part of the title page reads: *The English Physitians Guide: or a Holy-Guide, Leading the Way to know all Things, Past, Present and to Come, To Resolve all manner of Questions ...* By J. H. Gent

Thomas Vaughan, the twin brother of the poet Henry Vaughan, was born in 1622 and died in 1665. His works on mysticism, transcendental alchemy and magic are little known today except among some mystics. He was also responsible for publishing the English edition of the Rosicrucian manifestoes, the *Fama* and *Confessio Fraternitatis*, with a preface which he wrote himself. He used the pseudonym Eugenius Philalethes, but it was not he who wrote under the name of Eirenaeus Philalethes.

Heydon says God is our Holy Guide. The understanding of the Holy Guide purges the mind from errors, and renders it divine. Numbers have names answerable to each day's work (of creation); that is, each number symbolizes the day's work. Philo makes the first day spent in the creation of immaterial and spiritual beings of the intellectual world, taking it for the world of life and forms. A unit is indivisible. You cannot make two of one of them, as you may make one piece of matter two by actual division. So what was created the first day was immaterial, indivisible, and independent of matter. This points out the correspondence between the number 1, the Unity, the lesser unit, and the first day of creation.

Heydon based his work on alchemy and hermetic philosophy, the number theory and symbolism of Pythagoras, and on Rosicrucian philosophy. He was, he said, making a compendium for the study of students. Hence, his *Holy Guide* contains Bacon's *New Atlantis* in its Preface and the *Fama Fraternitatis* in the final book, as well as material from Vaughan.

Moses delivers a double science, one of cosmology which explains the power of things created, natural and celestial, and expounding the secrets of the law and Bible by philosophical reasons. The other concerns the more sublime contemplation of divine and angelic virtues or powers and of sacred numbers, being a certain symbolical Divinity in which numbers and letters are ideas of most profound things and great secrets. This teaches of angelical virtues, numbers, and names, and searches into the mysteries of Divine Majesty as the emanations thereof.

The two sciences, cosmology and what might be called divine science, correspond to the two kinds of numbers given by Plato and Plotinus.

One is the number of God and happiness. It is the number of concord, piety, friendship, and form. Unity is the fountain and original of all number, the beginning of every multitude. It is indivisible and has no parts. It is the beginning and end of all things. All things desire that one and endeavor to return to it.

Two is the number of matter and unites arts and nature. It is called unfigured, undetermined, unlimited, for such is matter till form takes hold of it. Two is the number of man who is called the lesser world. It is the first multitude; hence, one is the beginning of multitude, and two is the first multitude. It represents charity, mutual love, marriage, and society.

Regarding three, Heydon says on the third day the waters were commanded into one place and the earth adorned with all manner of plants. The Pythagoreans called the number 3 Triton and Lord of the Sea, which is in reference to God's commanding the water to one place and making the sea. It is an uncompounded number, a holy number, a number of perfection, a most powerful number. Corporeal and

spiritual things consist of three things, beginning, middle, and end. By three the world is perfected. God orders the world by number, weight, and measure. Three is deputed to the ideal forms, two to matter, and unity to God.

Four represents the earth and is the number of nature and health. The ordering of the corporeal world may be said to be transacted into the number 4, it being the first body in number, and the foundation and root of all number. All foundations in artificial things are foursquare. It signifies solidity. The Pythagoreans call this number harmony and Urania (the muse of astronomy). Ten is made up of the parts of four, 1, 2, 3, and 4.

Five is the number of youth. It is the number of wedlock, consisting of the first odd number 3 and the first even number 2. It is the number of justice because it divides the number 10 evenly.

Six is the most perfect number in nature. Hence, it is said to be applied to generation and marriage and is called the balance of the world. It is called the number of man because man was created on the sixth day.

Seven is the number of virtue and the symbol of God, since he finished creation in six days and created nothing further. It consists of 1 joining 3 and 3, and it is therefore called a number of marriage. It is said to be the number of virginity because it cannot be divided into two equal parts, nor be doubled within the number 10. For this reason, it represents Athena. Seven is the number of purification, and is ascribed to the Holy Ghost.

Eight is the number of wisdom, justice, and fullness and it signifies diseases or death. As seven represents the mystery time, eight, which follows it, symbolizes the end of the world.

Nine is the number of changing bodies. It is a powerful number in all things. There are nine spheres corresponding to the nine muses:

Calliope, the muse of heroic poetry corresponds to the Primum Mobile,

Urania, astronomy, to the starry heaven,

Polymnia, song and oratory, to Saturn,

Terpsichore, dancing, to Jupiter,

Clio, history, to Mars,

Melponeme, tragedy, to the sun,
 Erato, love and marriage songs, to Venus,
 Euterpe, music, to Mercury,
 Thalia, comedy, to the moon.

Ten is the number of medicines, of honor and preferment, and it is the universal number. The number 11 represents the preparations of gold. It exceeds ten, the number of the commandments, and falls short of twelve which is of grace and perfection. Hence eleven is called the number of sins and the penitent. The number 12 symbolizes knowledge and is divine.

Much of Heydon's work is based on alchemy and its symbolism. The triad of principles or beginnings is explained in the *Holy Guide*. The sulphur of the philosophers is not that common combustible sulphur which is sold in shops but is another thing far differing from that. It is incombustible, but preserves and restores all things which it is in. It is the innate warmth of everything, the fire of nature, the created light, and of the nature of the sun. Whatever in anything is fiery and airy is sulphur. What in a thing is most thin and subtle, having the essence of natural fire and the nature of the created light is that sulphur which the philosophers have endeavored to extract, and with its proper mercury to fix, and so to perfect the great Magistry of Nature.

Mercury is not common quicksilver, but the radical moisture of everything, that pure aqueous, unctuous, and viscous humidity of the matter. It is of the nature of the moon, and is humid and capable of receiving the influence and light of the sun, or sulphur.

Salt is that fixed, permanent earth which is in the center of everything. It is incorruptible, and inalterable, the supporter and nurse of the radical moisture with which it is strongly mixed. This salt has in it a seed, namely, its innate warmth, which is sulphur, and its radical moisture, which is mercury. Yet these three are not distinct or to be separated, but they are one homogeneal thing, having divers names. In respect of its heat and fiery substance, it is called sulphur. In respect of its humidity it is called mercury, and in respect of its terrestrial dryness it is called salt. Thus, the three are really one. Furthermore, like Bacon, Heydon believed that salt is made up of the other two.

Heydon also gives the Hebrew, Greek, and Roman alphabets together with the corresponding numbers.

THE UNIVERSE OF NUMBERS

| <i>Numeral</i> | <i>Roman</i> | <i>Greek</i> | <i>Hebrew</i> |
|----------------|--------------|--------------|---------------|
| 1 | A | Alpha | Aleph |
| 2 | B | Beta | Beth |
| 3 | C | Gamma | Gimel |
| 4 | D | Delta | Daleth |
| 5 | E | Epsilon | He |
| 6 | F | (Vau) | Vau |
| 7 | G | Zeta | Zayin |
| 8 | H | Eta | Cheth |
| 9 | I | Theta | Teth |
| 10 | K | Iota | Yod |
| 20 | L | Kappa | Kaph |
| 30 | M | Lambda | Lamed |
| 40 | N | Mu | Mem |
| 50 | O | Nu | Nun |
| 60 | P | Xi | Samech |
| 70 | Q | Greek | Hebrew |
| 80 | R | Pi | Pe |
| 90 | S | (Lamed) | Sadhe |
| 100 | T | Rho | Qoph |
| 200 | U | Sigma | Resh |
| 300 | X | Tau | Shin |
| 400 | Y | Upsilon | Tau |
| 500 | Z | Phi | Kaph final |
| 600 | I | Chi | Mem final |
| 700 | V | Psi | Nun final |
| 800 | Hi | Omega | *Pe final |
| 900 | Hu | (Sampi) | Sadhe final |

Printers of the period used the letter “P” for both “J” and “I”; therefore, the Roman letter corresponding to 600 should probably be “J”. The letter marked by the asterisk was given by Heydon as *Sadhe final*, whereas it should be Pe as given above. The Greek letters in parentheses are borrowed from Hebrew. The one for 90 is usually Qoph instead of Lamed as Heydon has it.

Vaughan's work is based on hermetic philosophy, alchemy, the kabala, and the *Sepher Yezirah*. He also uses concepts based on the Emerald Tablet attributed to Hermes Trismegistus, such as this quotation from a "Kabalist." "The building of the Sanctuary which is here below is framed according to that of the Sanctuary which is above." There are, therefore, two worlds, visible and invisible, and two universal natures, visible and invisible, out of which both these worlds proceeded. The passive universal nature was made in the image of the active universal one, and the conformity of both worlds or Sanctuaries consists in the original conformity of their principles.

God in His work has united spirit and matter, or the invisibles and visibles. Out of the union of the spiritual and natural substances rises a perfect compound, whose nature and being consists in that union. Again, there is an application of the triad or triangle:

1. Spiritual, invisible

3. Perfect compound

2. Material, visible

Vaughan explains the trinity in this way: God the Father is the metaphysical, supercelestial sun. The Second Person is the Light. The Third is Fiery Love, or a Divine Heat proceeding from both of the others. The Love is the medium which unites the Lover to that which is loved.

Hermes Trismegistus says, "The Monad begets the Monad and reflects upon itself its own fervor." God before His work of creation was wrapped up and contracted in Himself. In this state He is the solitary Monad and the kabalists' dark Aleph. At the instant of creation, the bright Aleph appeared, and the first emanation was that of the Holy Ghost into matter. When the matter was prepared by Love for Light, God gave out His *Fiat Lux*. Let there be Light, which was not a creation but an emanation of the Word, in Whom was life. The two Alephs are kabalistic and are used by Fludd to correspond to Volunty and Nolunty.

No sooner had the Divine Light pierced the matter but the idea or pattern of the whole material world appeared in those primitive waters, like an image in a glass. By this pattern it was that the Holy Ghost framed and modeled the universal structure. This, of course,

is the archetypal pattern. There is a twofold idea, Divine and natural. The natural is a fiery, invisible, created spirit, and a mere vestment of the true One. It is the true, primitive example or model and a pure influence of the Almighty. This idea impresses in the vital, ethereal principles a model or pattern after which the body is to be framed, and this is the first inward production or draft of the creature. This it is which the Divine Spirit intimates to us where He says that God created “every plant of the field before it was in the earth, and every herb of the field before it grew.” The earthly creation is the type in the image of the archetype.

After discussing the four elements, earth, water, air, and fire, Vaughan says that every element is threefold, this triplicity being the express image of their Author and a seal He has laid upon His creature. There is nothing on earth but it bears witness to God, even to that abstruse mystery, His Unity and Trinity. Every compound is three in one and one in three. For example, there is a threefold earth. First there is elementary earth, then a celestial earth, and lastly a spiritual earth. The influences of the spiritual earth, by mediation of the celestial, are united to the terrestrial and are the true cause of life and vegetation.

The first is a visible, tangible substance, pure, fixed, incorruptible. This is the created Aleph. It answers to God and Father, being the natural foundation of the creature, as He is the supernatural. The second principle is the infallible magnet, the Mystery of Union. By this all things may be attracted, whether physical or metaphysical. This is Jacob’s Ladder. Without it there is no ascent or descent. This answers to God the Son, for it mediates between extremes and makes inferiors and superiors communicate. The third principle is properly no principle. It is not “from which” but “by which all things are.” This can do all in all. It answers to the Holy Ghost, for among naturals it is the only agent and artificer. This gives the following table:

| | | |
|-------------------------|---------------------------------|------------------------|
| Elementary earth | Celestial earth | Spiritual earth |
| Created Aleph | Magnet, Mystery of Union | Agent |
| Father | Son | Holy Ghost |

Duality is also expressed in the concept that the inferiors, the mundane manifestations, bear witness to the superiors, or the eternal, archetypal pattern. The inferiors are the signatures and created books where we may read the Mysteries of the Supernatural Trinity.

God at first created the chaos and then divided it into three portions. Of the first He made the spiritual world, of the second the visible heavens and their lights, but the third and worst part was appointed for this sublunary building, the earth. Out of this portion He extracted the elemental quintessence or First Matter, and of this the four elements were made. Thus, one is God, two is chaos, three is the three realms, and four is the four elements made out of the First Matter.

Man in his material parts was taken out of the great world, but it was not common clay. Rather, his body was made of another and better nature. His soul is not to be found in the texture of the great world and is therefore divine and supernatural. He is a little incarnation, as if God in this work had multiplied Himself. The soul of man consists chiefly of two portions, inferior and superior. The superior is masculine and eternal, the inferior feminine and mortal. Thus marriage is a comment on life, a hieroglyphic or outward representation of our inward, vital composition. For life is a union of male and female principles, and he that perfectly knows this secret knows the mysteries of marriage, both spiritual and natural, and how he ought to use a wife.

Summary:

According to Heydon, Moses' double science consists of 1) cosmology and 2) divine science of angelic powers, numbers, and letters. This again corresponds to some extent to the Platonic corporeal numbers and numbers in themselves.

The numbers symbolize:

1. God, happiness
2. Matter without form
3. Ideal form, perfection
4. Earth, nature, health
5. Youth, justice
6. Perfect number, man
7. Virtue, God, time
8. Wisdom, justice, fullness
9. Changing bodies
10. Medicines, honor, preferment, the universal number
11. Sins, penitence
12. Knowledge.

Heydon's correspondences between the numbers and the letters of the Hebrew, Greek, and Roman alphabets are given on page 162 and 163.

The three beginnings are not common elements of matter. Rather they are basic principles of things.

Sulphur corresponds to the sun,

Mercury corresponds to the moon,

Salt is made of the other two.

The sun and moon were used to represent duality by alchemists.

Vaughan explains duality by the following pairs:

Sanctuary above - Sanctuary below

Superior - Inferior

Invisible world - Visible world

Light Aleph - Dark Aleph

Active nature - Passive nature

Divine - Natural

Spiritual - Material

Soul - Body

Masculine principle - Feminine principle

The triangle may be diagramed in this way:

1. Spiritual, invisible

3. Perfect compound

2. Natural, visible

Every element is three in one and one in three corresponding to the trinity; this is given in the chart on page 164.

The three realms of Boehme, Fludd, and Vaughan may be compared.

| <i>Boehme</i> | <i>Fludd</i> | <i>Vaughan</i> |
|----------------|--------------|----------------|
| 3. Light realm | Empyrean | Spiritual |
| 2. Fire realm | Aeveal | Celestial |
| 1. Dark realm | Elemental | Elemental |

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Chapter 12

LEIBNIZ

THE GERMAN PHILOSOPHER Gottfried Wilhelm von Leibniz (1646-1716) lived in a time of political and religious strife. One of his main concerns was to establish harmony and peace among peoples. He was eclectic in his philosophy, criticizing as well as borrowing from contemporary thinkers, the scholastic writers, Aristotle, and others. He was interested in and influenced by mystics of his time and by his study of alchemy, the kabala, and Rosicrucian philosophy. He was not only a philosopher, but a mathematician and logician.

His desire for peace and harmony was a motive behind his unification of knowledge and his attempt to find a common foundation for philosophy, religion, and government which would enable men to live together without constant wars. The center for this unification of knowledge was to be the academy; hence, his interest in founding the Berlin Academy.

The word *monad* means unit. It has been assumed by some writers that Leibniz derived his concept from Giordano Bruno, which is possible. He could also have found the term in Helmont's or Fludd's works.

To Leibniz the cosmos was a single whole with interrelated parts. He refers to God's creation of the world by calculation or by number, which no doubt goes back to the Pythagoreans. Numbers are the essences of things, since creation was accomplished by number, measure, and weight. Therefore mathematics can explain the creation.

All that exists comes from the One, but it is less and less perfect, an idea that has been expressed by other mystics. One way in which

the order of creation from unity to multiplicity was explained was by the dyadic number system which uses only 0 and 1. All numerals are expressed by these alone; for instance, 2 is represented by 10, 3 by 11, 4 by 100, etc. This, for Leibniz, is the finest expression of the creation of the cosmos; it explains the units, monads, or selves by a universal Unity. He did not realize when he created the system, that it was the reverse of that in the Chinese *I Ching*.

The monad is a simple substance; that is, it is without parts and immaterial. A compound substance is a collection of simple substances or monads. Because it has no parts, a monad does not have extension, figure, or divisibility. It cannot be destroyed naturally, nor can it have a natural beginning. A single monad can only begin or end all at once. It begins by creation and ends by annihilation. A compound of monads, on the other hand, begins and ends in parts.

A monad cannot be altered internally by another creature, since there is no way by which a substance or attribute could enter or leave. Yet one body does affect another, as we shall see. One monad is different from another in its qualities but not in quantity. A monad changes only from an internal principle, not from an external one, and these changes take place gradually. Therefore, it has a plurality of relationships although it has no parts.

Monads or entelechies have perception, but only those which also have memory and more distinct perception should be called souls. Every present state of a monad is a result of its preceding state, so that the present is great with the future.

Knowledge of necessary and eternal truths distinguishes man from other animals and gives him reason and sciences, as well as knowledge of himself and of God. As we think of ourselves, so we think of being, substance, the immaterial, and God.

There are two kinds of truths, those of reason and those of fact. The first are necessary, and their opposite is impossible. Truths of fact are contingent, and their opposite is possible. There are also simple ideas which cannot be defined, and axioms and postulates which cannot be proved.

There is only one God, and this God is sufficient. He is unique, universal, necessary, having nothing outside which is independent

of Him. God is incapable of limits and is perfect. Creatures derive their perfection from the influence of God. Their imperfections are due to their own nature, since that nature is limited and not limitless. God is limitless and therefore perfect. The creature is limited and thus imperfect. The monad has perfection to the degree that it imitates God.

God is the primary Unity. All monads are products of this. From it they are born by continual emanations of the divinity. In God is the power which is the source of all, the knowledge which contains the variety of ideas, and the will which makes changes or products according to the principle of the best.

The created being or monad acts outwardly insofar as it has perfection. It suffers from another insofar as it is imperfect. Action is attributed to a monad insofar as it has distinct perceptions, and passivity insofar as it has confused ones. There is only an ideal or mental influence of one monad on another. It can have its effect only by the intervention of God. A monad can have no physical influence on the interior of another, hence, it is only in this way that one can be dependent on another. In created things, action and passivity are reciprocal. Whatever is active in certain respects, is passive in another.

The same city viewed from different sides appears different. It is, as it were, multiplied. In the same way, because of the infinite number of monads or simple substances, there are an infinite number of universes, which are, nevertheless, aspects of the one universe. Each aspect is seen from the special viewpoint of one monad. This results in the greatest variety and the greatest order possible, or the greatest perfection.

The nature of the monad is to represent, so it may represent only part of things, and its representation is confused as to the details of the whole universe. Monads are limited in the modification of their knowledge of the object. They move toward the whole, but confusedly. They are distinguished from each other by the degree of distinctness of the perceptions.

Everything is a plenum or fullness; hence, all matter is bound together. Every motion in the plenum affects distant bodies in proportion to their distance so that every body is affected both by

those which touch it and, by means of them, those adjoining those that touch it. This intercommunication extends to any distance; every body responds to everything which happens in the universe. He who sees all could read in each unit everything that happens everywhere. He could know what has happened and will happen, observing in the present all that is removed from it both in space and time. However, a soul can read in itself only what it represents distinctly.

Although a monad represents the whole universe (or it is a microcosm), it represents more distinctly the body of which it is the entelechy and which is particularly affected by it. This body expresses the universe by the connection between all matter in the plenum, so the soul also represents the whole universe in representing the body which belongs to it in a particular way.

Every monad is a mirror of the universe in its own way, and the universe is regulated in perfect order, so there must be an order in the monad which represents the universe.

Speaking of microscopic forms of life, Leibniz says that there is a world of creatures in the smallest particle of matter. Each part of matter can be thought of as a garden full of plants. Each branch of a plant is also such a garden. The cosmos has nothing fallow, sterile, or dead; there is no chaos, no confusion, except in appearance.

Each living body has a dominant monad or entelechy which is the soul in the animal, but members of this body have other living beings each having its dominant soul or monad. All bodies constantly change; the soul changes its body by degrees. God alone is entirely detached from body. Therefore, there is never complete generation or perfect death, consisting of separation of the soul. What we call generation is a development and an increase, as death is an envelopment and a diminution. There is no generation and no total destruction. The soul is a mirror of an indestructible universe, and the animal is also indestructible, even though its machine or body may often perish in part and cast off or take on particular organic coverings.

The soul has its own laws, as does the body. They agree because of the harmony pre-established between all substance, since they all represent one and the same universe. Souls in general are living mirrors or images of the universe. Rational souls are also images of Divinity,

capable of knowing the system of the universe and of imitating it to some extent.

Rational souls are able to enter into a kind of society with God, whose relation to his children is that of an inventor to his machine, a prince to his subject, and a father to his children.

The City of God, the most perfect state, is made up of the assemblage of rational souls. This city is a moral world within the natural world and is the most divine of God's works. In it the true glory of God consists; in it goodness is found, but His wisdom and power are shown everywhere.

There is a harmony between the physical kingdom of nature and the moral kingdom of grace, or between God as architect of the universe and God as monarch of the divine city of rational souls. Under this perfect government, there will be no good action without reward and no evil action without punishment. Everything will turn out for the well-being of those who are good, who love and imitate God, contemplating His perfections after the nature of pure love.

Summary:

Each monad is a microcosm reflecting the macrocosm as much as its nature or perfection permits.

Each monad is of the nature of form, or it is Cosmic in nature, and it is without figure; it is immaterial and indivisible.

It is a unit in itself which cannot be affected materially or changed by another monad. Any relation between monads is internal or what might be called metaphysical. It is through God.

This relation is by the pre-established harmony of God, which can be broken or influenced so that it is not fatalistic.

Each monad reflects the outer world by its perceptions, but it is not conscious of all its perceptions; therefore, because of its confused perceptions, it is limited and imperfect.

The dyadic or binary number system symbolizes the order of creation and the relation of Unity to multiplicity.

Leibniz' aim was the unification of knowledge on such a basis as would eliminate the constant disunity and wars to which mankind has been subject.

THE UNIVERSE OF NUMBERS

God created the world by number, and number is being.

God is the primary Unity and is perfect. All that exists comes from God, but they are less and less perfect.

The creature is limited and imperfect. God is unlimited and perfect. The city of God, the most perfect state, is made up of rational souls. It is a moral world within the natural world.

Leibniz uses the following dyads:

Simple Substance - Compound substance

Internal principles - External principles

Truths of reason - Truths of fact

God - Creature

Perfection - Imperfection

Limitless - Limited

Macrocosm - Microcosm

Soul - Body

Kingdom of Grace - Kingdom of Nature

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Chapter 13

SECRET SYMBOLS OF THE ROSIKRUCIANS

THE *SECRET SYMBOLS of the Rosicrucians of the 16th and 17th Centuries* was published in German in 1785 and 1788. An account of the editions of the work is given in the discourse listed in the bibliography at the end of this chapter. The symbols and teachings they explain are based on hermetic philosophy, alchemy, the kabala, and Christian mysticism. While the *Sepher Yezirah* is an account of the process of creation, the *Secret Symbols* illustrates a symbolic order of the created universe.

This chapter has been arranged so as to compare the same concepts of symbols in different plates in the work, not to give an idea of each plate separately. For example, the intent is to compare the treatment of the number 4 on several pages rather than to give the symbols and text on one page.

In order to understand the symbols and their use of number correspondences, it is necessary to outline a few of the basic ideas in alchemy. Based on the belief in the transmutation of base metals into gold, alchemy was both theoretical and practical. The former explained the metaphysical or philosophical basis of the transmutation; practical alchemy gave the means by which this was to be accomplished. The experiments were varied, as were the symbols used to express the principles and methods.

The duality or polarity which characterizes man and the universe is represented by the Sun and Moon, sulphur and mercury, man and woman, king and queen, bridegroom and bride, red and white. The triad was symbolized by sulphur, mercury, and salt. Sulphur stood

for the volatile elements in nature, or the fiery properties; mercury represented the air and gaseous elements; salt referred to the solid elements. The water element was represented variously by mercury or salt. The quaternary or four was symbolized by the four elements, fire, air, water, and earth. These correspond to the processes in the transmutation when it was given in four steps, and to the colors representing those steps: black for the original state of the metal or for putrefaction, white for calcination and sublimation or purification, red for the final step which was the tincture or the philosophers' stone. The third step was not always given the same way, and the colors representing it differ from blue, green, and yellow to varicolored.

The steps in the transmutation were sometimes said to be three, sometimes 7 or 12, or other numbers. Paracelsus explained it in seven steps as follows:

1. Calcination by which all metals, minerals, stones, glasses, and all corporeal objects become carbon and ashes by means of fire.
2. Sublimation in dry substances such as minerals raises and subtilizes the spiritual from the corporeal. The pure is separated from the impure.
3. Solution is done either by cold or heat. The cold process dissolves salts, corrosives, and calcined bodies. Heat dissolves all fat and sulphurous bodies.
4. Putrefaction blots out the old nature and transmutes everything into a new nature and bears new fruit. Living things die, dead things decay, and the dead things regain life.
5. By distillation all waters, liquids, and oils are subtilized, the oil is extracted from fat substances, water from liquids.
6. Coagulation by fire is fixed, that by cold is not fixed.
7. Tincture makes all imperfect things perfect, transmutes them into their noblest essence and highest state of health.

Alchemists also saw a correspondence between the metals and the planets so that Saturn symbolized lead, Jupiter tin, Mars iron, Venus copper, Mercury quicksilver, the Sun gold, and the Moon silver. This was also associated with the colors of the planets, Saturn being grey or black, Jupiter blue, Mars red, Venus green, Mercury neutral, the Sun

yellow or gold, and the Moon grey or silver. Mercury was sometimes represented by other colors.

When the steps of the transmutation were symbolized by 12, they were thought to correspond to the twelve signs of the zodiac. In a series of 4 they were associated with the four elements. There were thus numerical series associated with 3, 4, 7, and 12.

The steps in the transmutation were used to symbolize the corresponding steps in the transmutation or spiritual evolution of man. Man, in order to achieve mystical union, goes through the mystical death, purification, and rebirth. Hence the spiritual rebirth was symbolized by the philosophers' stone, and both of these by the legendary phoenix, the bird who was reborn out of his own ashes. Transcendental alchemy used alchemical steps and symbols to represent the spiritual process of transmutation.

The process of heating by fire, burning or boiling, was used to symbolize meditation as the agent of spiritual evolution. The alchemical vessel in which the transmutation took place was likened to the body of man in which the inner self resides. The physical and psychic selves are again the duality represented by the Sun and Moon and other pairs given above. The transmutation is a union, a marriage of opposites. In alchemical terms, it is volatilizing or vaporizing of the fixed elements and a fixing of the volatile. This is a way of symbolizing the harmony of the psychic or spiritual nature of man (the volatile) and the physical (the fixed) nature which is necessary for mystical union.

Alchemists also used the macrocosm, or the great world, and the microcosm, or the small world, the universe and man to symbolize the relationship between the part and the whole, between the many and the one. The one or the part is a small whole or unity.

The *Secret Symbols* employ Christian symbolism which is often associated with biblical quotations. These express basic mystical principles and concepts, and they may be translated by the student into other terms if he wishes to do so. Some of these are suggested by the correspondences given in the symbols themselves; other ways may be found by comparing them with the *Sepher Yezirah* and other works discussed in this book. This will be done briefly further on in this chapter.

One plate in the *Secret Symbols* is a “Picture of the human Heart in the Old and the New Creature” and depicts the correspondences between the heart in man and the Sun in the universe. We might add to this correspondence the rose symbolizing the soul personality. What the heart is to man, the Sun is to the universe, and both are symbolized by the rose.

At the center of the heart in the symbol is a fiery Sun representing the correspondence between the Sun and the heart as the life-giving centers of the man and the universe. The Sun has a double triangle or sixpointed star within it, symbolizing the union of dualities. Around the Sun are five concentric circles and the sphere of the zodiac, again emphasizing the correspondence between the macrocosm and the microcosm. Part of the text of the plate reads: This scripture must be understood out of the innermost and unto the outermost. Everything that is in the great world is in man too for he is created out of it; therefore, he is the small world and his heart is his center. Note this well! God hath caused all men to be born again out of love and hath already enkindled the light within them in their mother’s womb, and He Himself is the light, the morning star, shining from within them. God is threefold, the Word is threefold, and 2 times 3 is 6, pertaining to the innermost person and morning star within our heart, which is Jesus Christ, the one point.

The triangles represent the correspondences between two triads:

God - Father

Word - Son

Spirit - Holy Ghost

They are basic principles manifest on different planes.

The Trinity is associated with the three alchemical principles as well as other triads. The following table is made up from one plate.

| | | | |
|------------|---------|-----------|--------|
| Father | Sulphur | Animal | Spirit |
| Son | Mercury | Vegetable | Soul |
| Holy Ghost | Salt | Mineral | Body |

On the same plate, the fourth element in the series is given as the “Word incarnate, Christ, Man.” Combined with the associated symbols on another plate, this gives the following relationships:

THE UNIVERSE OF NUMBERS

| | | |
|------------------|----------------|----------------|
| Series 1 | Series 2 | Series 3 |
| <i>Heavenly</i> | <i>Natural</i> | <i>Eternal</i> |
| Father | Fire | Spirit |
| Son | Air | Person |
| Holy Ghost | Water | Word |
| Word, Christ | Earth | Man |
| Series 4 | Series 5 | Series 6 |
| <i>Vegetable</i> | <i>Animal</i> | <i>Mineral</i> |
| Root | Adam | Sulphur |
| Tree | Eve | Mercury |
| Blossom | Sister | Salt |
| Fruit | Children | Metal |

The Pythagorean tetractys is the basis of a diagram which may be simplified in this way.

| <i>4 Elements</i> | <i>3 Beginnings</i> | <i>2 Seeds</i> | <i>1 Fruit</i> |
|-------------------|---------------------|----------------|----------------|
| Fire | | | |
| Air | Sulphur | Male - Sun | Tincture |
| Water | Salt | Female - Moon | |
| Earth | Mercury | | |

Who rightly understands this table,
 Can see how one originates from the other.
 First all lie hidden in the fourth cipher
 The elements everywhere,
 Out of these originate the three beginnings,
 Producing the two sexes,
 Male and female, from the sun and moon,
 The imperial Son grows out of this:
 Unequaled in this world,
 Surpassing all kingdoms.

What the text does not say is that the progression, like Fludd's extension of the tetractys, can go either way, from four to one or from one to four, from unity to multiplicity and from multiplicity to unity.

THE UNIVERSE OF NUMBERS

Before we go further with the *Secret Symbols*, we should recall the series of seven in the *Sepher Yezirah* and the seven nature forms of Jacob Boehme.

The correspondence between the letters, numbers, planets, and attributes is given in the *Sepher Yezirah* as follows:

| | | | |
|--------|-----|---------|--------|
| Beth | 2 | Moon | Height |
| Gimmel | 3 | Mars | Depth |
| Daleth | 4 | Sun | Fire |
| Koph | 20 | Venus | North |
| Pe | 80 | Mercury | South |
| Resh | 200 | Saturn | West |
| Tau | 400 | Jupiter | East |

The table from Boehme's *Clavis* may be simplified:

| | | | | |
|---------|---------|---|----------------------|---------------|
| Saturn | Moon | 1 | Harsh, desiring will | } Dark World |
| Mercury | Jupiter | 2 | Bitter, stinging | |
| Mars | Venus | 3 | Anguish | |
| | Sun | 4 | { Dark fire | } Fire World |
| | | | Light fire | |
| Venus | Mars | 5 | Light or Love | } Light World |
| Jupiter | Mercury | 6 | Noise, sound | |
| Moon | Saturn | 7 | Substance or nature | |

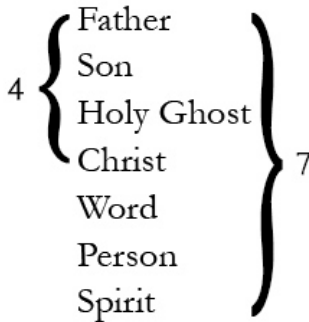
It should be noted that in Boehme's table, if we switch the planets of the second and sixth form around, the result is the usual order of planets from the slowest moving to the fastest moving, that is, from Saturn to the Moon.

Also in the table from the *Sepher Yezirah*, the planets may be arranged in the same order:

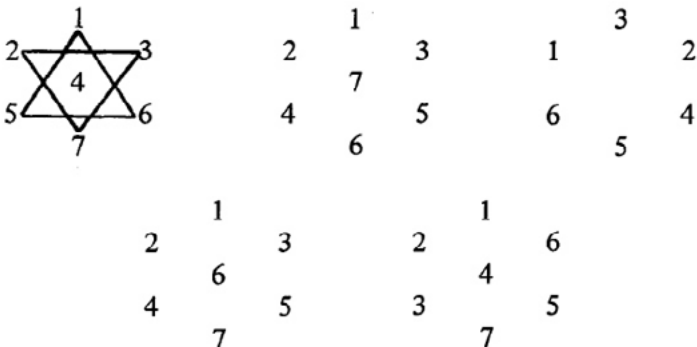
THE UNIVERSE OF NUMBERS

- Saturn - West
- Jupiter - East
- Mars - Depth
- Sun - Fire
- Venus - North
- Mercury - South
- Moon - Height

The *Secret Symbols* says that Spirit, Person, Word are 3 Eternal spiritual heavenly persons; Father, Son, Holy Ghost are 3 heavenly timely persons; God, Christ, Man are 3 heavenly and 3 earthly persons. But each triad is 3 in one being. In another plate, Jesus Christ is used as the seventh or the fourth in a series. That is, Christ makes a tetrad out of the triad, or a heptad out of the hexad. These may be associated with other series of seven or four.



The triad is represented by the triangle, the double triangles, or two interlaced triangles, representing six as well as the union of the cosmic and mundane planes or realms and the body and soul in man. The six points plus the center make seven. The order or relationship of the seven is given in the *Secret Symbols* in different ways.



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The most common order is the first, and it is used with the numbers at the corners of the triangles, with the seven planets, with the letters T I N C T U R referring to the tincture as the final step in the transmutation, with the letters H U M A N B(eing) at the points and Beast 666 in the center meaning the symbolic beast in the Book of Revelation in the Bible. It is used with the letters C R I S T U S, and with the letters I J E S U S at the points and the words God and Man at the center.

The series of seven and its meaning is given in the *Secret Symbols* in the form of concentric circles. In the first such plate, the series begins with one at the center and has the seventh as the outermost circle:

1. The nature of God, Yod He Vau He
2. Four spirits of God in one godly being
3. The mirror of God's nature
4. The mirror of Created Nature
5. The mirror, power, might, and effect of nature
6. The Kingdom and beauty of the united nature
7. The mirror of the unified natural human being.

The series of seven is also given in a double series of spheres or circles, one series of seven being horizontal while the other is vertical. They intersect at the fourth circle which is common to each. The numbers then are in this relationship.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|--|
| | | | 4 | 1 | | | | |
| | | | 3 | 2 | | | | |
| | | | 2 | 3 | | | | |
| 7 | 6 | 5 | 1 | 4 | 3 | 2 | 1 | |
| 1 | 2 | 3 | 4 | 1 | 5 | 6 | 7 | |
| | | | 3 | 2 | | | | |
| | | | 2 | 3 | | | | |
| | | | 1 | 4 | | | | |

There are thus two complete series of seven going horizontally in both directions, and two sets of two four's going each direction vertically.

THE UNIVERSE OF NUMBERS

There is also a plate which indicates that the series of seven concentric circles may be considered to have the order going in either direction, with the center of the circle at the left in the following diagram.

(Center)

| | | | | | | |
|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| 7 | 6 | 5 | 4 | 3 | 2 | 1 |

The order which the symbol depicts, then, is dependent on two things: first, what it represents; second, the way the individual conceives the order and the resulting symbol. The series of seven is also given in much the same terms as Boehme explained his nature forms. The following text may be compared with Boehme's as these symbols were given in lecture nine of this series.

1. Saturn: Harsh, hard, cold, severe, sharp, sour, inclined to rudeness and earthliness, its desire consists of these qualities.
2. Mercury: Bitter, drawing and moving out of the harsh quality, which causes a sting within and remains in that spirit, the existence of mobility.
3. Mars: Fear, heat, therein consist the sensibilities.
4. The Sun: Fire or life, half in darkness, half in light, is the setting alight and the goal of separation.
5. Venus: Light, love, fire, which burns in the oil of mercy, in which consists the heavenly life.
6. Jupiter: Is the power from the life of light; in it is fulfilled God's word of the cognition, sound, call, and tone.
7. The Moon: The being, made out of the forenamed six spiritual qualities, in which they lie bodily and in readiness, as in their coffer.

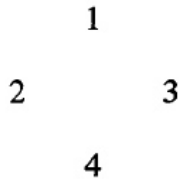
Saturn, Mercury, and Mars are in the dark realm. Venus, Jupiter, and the Moon are in the light realm. The Sun, as the text says, is half dark and half light.

The plate says that each planet or quality is dual, good and evil. Each symbolizes seven qualities ruling in the old human being and seven in the new birth in man.

THE UNIVERSE OF NUMBERS

| | | |
|---------|---------------|----------------|
| Saturn | Avarice | Compassion |
| Mercury | Envy | Doing good |
| Mars | Wrath | Gentleness |
| Sun | Vanity | Humility |
| Venus | Lewdness | Chastity |
| Jupiter | Cunning | Wisdom |
| Moon | Bodily desire | Body of Christ |

The cross in the *Secret Symbols* is sometimes depicted as having the arms in this order:



This is used in a symbol which has seven concentric circles. Each circle has a small circle at each of the four points, making an equal armed cross. The meaning of the seven circles is given on page 191. The following chart gives the numbers of the seven circles across the top. The vertical numbers correspond to the order of the arms given above. The central circle in the symbol represents God and therefore has no attributes given. We therefore begin the series of 7 with the number 2.

| | | | |
|---|--------|----------------|--------|
| | 2 | 3 | 4 |
| 1 | Spirit | Father | Spirit |
| 2 | Spirit | Holy Ghost | Life |
| 3 | Spirit | Son | Soul |
| 4 | Spirit | Jesus Christ | Motion |
| 5 | Fire | Heavenly P.S. | Soul |
| 2 | Air | Animal P.S. | Spirit |
| 3 | Water | Vegetable P.S. | Seed |
| 4 | Earth | Mineral P.S. | Body |

P. S. in the sixth series refers to the Philosophers' Stone. Each of the above series of four corresponds to the other series and to the arms of the cross, and each series may be diagrammed in the above order or in the order given on page 197.

One plate has an equal-armed cross which gives the same order of the arms: the Father at the top; the Son on the left; the Holy Ghost on the right; Alpha and Omega, Jesus Christ at the bottom. Like the symbol of the seven circles, it has God at the center of the cross.

Boehme's three realms, the light, dark, and earthly realms, are found in a plate in the 1682 edition of his works and in a plate in the *Secret Symbols*. The circle representing the dark world is on the right, the circle of the light realm is on the left, and the one representing the earthly or temporal realm is beneath them. All three are linked, and at the point where they meet is a winged circle with the letter A inside symbolizing Alpha and Omega, the beginning and end. The light world is associated with the word *Will* in light letters, the word *Good*, both printed backwards, and with a light triangle having the point down. The dark realm is associated with *Will* in black letters and *Woe*, and has a dark triangle with the point up. The temporal realm has two crosses. The light one is labeled Repentance and Forgiveness, the dark one Evildoing and Callousness.

The two Wills correspond to the other dualities:

Light Will - Dark Will

Good - Woe

Alpha - Omega

The two Wills are related to the Light and Dark Worlds which produce the third:

1. Light Will

Light Realm

3. Temporal Realm

2. Dark Will

Dark Realm

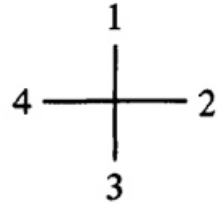
Another plate also sets forth the same basic principles as are found in Boehme's work. It has one large circle with three smaller ones inside it. The three are interlined with their centers in a vertical line. The

bottom of the top circle touches the top of the bottom one, while the center one passes through the centers of the other two. The light world is at the top with the word *Jesus* in it. The dark world is at the bottom with the word *Lucifer*. At the center of the middle circle is a heart with an equal-armed cross in it and the words God, Person, Word, Body. The text around the large outer circle reads: "The Heaven of Heavens cannot comprehend the One God nor enclose Him." The four points of the outer circle represent noon at the top, evening at the right, midnight at the bottom, and morning at the left. "Within this world three worlds have their effect, namely, the earthly sun world and the heavenly and hellish worlds." Inside the large circle which encloses the three realms is the text, "God's everpresence or essence or eternity is from eternity into eternal eternity. In God is nothing near or far. He is everything in everything and through everything everywhere." The light world is God's Love, the Heavenly World. The Dark World is God's Scorn, the Hellish World.

The three realms are depicted again interlinked so that their centers form a triangle, but this time the base is between the light and the dark worlds, with the earthly realm above. Again the light world has the triangle point down, the dark realm, a triangle point up. The earthly realm has two interlaced triangles. At the point where the three realms meet is an all-seeing eye in a circle. We have three circles, therefore, with the fourth point where they meet, and three symbolized by the two triangles with the double triangles representing six, or the union of the light and dark, the cosmic and material.

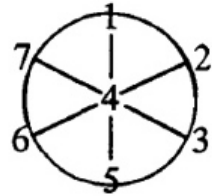
The three realms are also represented by three separate circles each divided into four parts. These are called "Three natural suns in the world." The first is "The great Sun in heaven, Father and Mother of all creatures." It has four colors, red, yellow, green, and blue, beginning at the top and going clockwise and the word Rainbow at the center. The second sun is "The small Sun within the human being." It has a heart at the center and the words warm, wet, cold, dry. The third is "The lowest Sun in the earth." It has the word Gold at the center, and the four colors with the words fire, air, water, earth. This gives the following correspondences with the order of the arms of the cross at the right:

| | | |
|-----------|------|-------|
| 1. Red | Warm | Fire |
| 2. Yellow | Wet | Air |
| 3. Green | Cold | Water |
| 4. Blue | Dry | Earth |



On the same plate the three realms are also divided into categories:

| <i>Planets</i> | <i>Ranks</i> | <i>Metals</i> |
|----------------|--------------|---------------|
| 1. Saturn | Kinds | Lead |
| 2. Jupiter | Counts | Tin |
| 3. Mars | Dukes | Iron |
| 4. Sun | Emperor | Gold |
| 5. Venus | Nobles | Copper |
| 6. Mercury | Citizens | Mercury |
| 7. Moon | Peasants | Silver |



Boehme's *Ungrund* and *Grund* are used in a plate which gives the three realms. The Ungrund, the Invisible, Incomprehensible Chaos is symbolized by a circle containing a fiery triangle, point up, with *Yod He Vau He* in it. It is "The Eternal nothing and yet the all." The Grund is represented by a circle with a seed in it. It is called time, and "The Visible Comprehensible Chaos." The third circle is the "Signat-Star of Time" and has in it the six planets without the sun. The text says, "From Chaos the effect or action of the elements." Outside the circle at the top is the word Light, at the bottom Darkness, on the left fire and water, on the right air and earth, making six points outside as well as six planets inside.

One series of concentric circles represents the planets and signs of the zodiac. It also shows a symbolic relationship between eternity, chaos, and the created universe. The center circle is dark with a smaller circle in it having a double triangle inside it. This represents Chaos. Four circles next to the innermost one are earth which is blue, water green, air yellow, and fire red. The next circle is the sphere of the moon and is white. Next is that of Mercury which is brown, Venus green, the sun yellow, Mars red, Jupiter blue, and Saturn grey. The outermost

sphere is the zodiac representing the primum mobile, the sphere of the fixed stars, and it is a light blue. Outside it are written the words Chaos and Eternity. The spheres of the planets also have the words Chaos, Nature, Elements written from the sphere of Saturn toward the center.

While the *Secret Symbols* does not give them, the usual relationship between the planets, the signs of the zodiac, and the colors was as follows:

| <i>Zodiac signs</i> | <i>Ruling planet</i> | <i>Color</i> |
|---------------------|----------------------|--------------|
| Aries | Mars | Red |
| Taurus | Venus | Green |
| Gemini | Mercury | Brown |
| Cancer | Moon | Silver |
| Leo | Sun | Gold |
| Virgo | Mercury | Varied |
| Libra | Venus | Green |
| Scorpio | Mars | Red |
| Sagittarius | Jupiter | Blue |
| Capricorn | Saturn | Black |
| Aquarius | Saturn | Grey |
| Pisces | Jupiter | Blue |

Unity and duality are expressed in several of the symbols. It is said, “God is an eternal, uncreated, infinite, supernatural, self-sustaining, heavenly, and existing spirit who has become in the course of nature and time a visible, bodily, mortal man.” On the other hand, “Nature is a created, natural, timely, definite, spiritual, existing, and bodily spirit, an image, likeness, and shadow, fashioned after the uncreated, eternal spirit, hidden and yet visible.” God corresponds to the archetype, nature to the type. One is an image and likeness of the other. Duality is represented by the divine eye through which God sees and creates all and the eye of nature or heaven through which nature sees and directs everything earthly.

God is All in All in heaven and on earth, all from One and One from all, alpha and omega, beginning and end, eternal and timely, first and last, God and man, heaven and hell, tree of life and tree of death. A divine Nature and Being divides itself into three different persons

in one Being. The triad is Father, Son, and Holy Ghost, One God and Creator. It is also sulphur, mercury, salt, One Father, Nature. But the duality is finally united into one symbol of concentric circles.

Another plate says, "Hidden in these two proverbs is everything within the heavenly and earthly light, and he that rightly understands these proverbs in eternity and time is a right and true Theosophus, Kabbalist, Magus, and Philosopher, and he that knows how to interpret these two proverbs according to the alpha and omega is a man well to be trusted and believed. . . 1. In Christ, the visible, understandable God and Man, dwells the entire heavenly, invisible, divine nature of the Holy Trinity, that is, God, Father, Son, and Holy Ghost, bodily. 2. In the visible, understandable, beautiful Gold dwells the created, invisible earth, perfected nature, the earthly natural trinity, that is, sulphur, mercury, and salt, bodily." Christ is the symbol of the heavenly, divine nature; gold represents the perfected, earthly nature. In the plate the two unite in the "heaven of the great world and of all creatures, one bodily, inconceivable sun."

"Everything that is in the great world is in man too, for he is created out of it. Therefore he is the small world and his heart is his center. Note this well! God has caused all men to be born again out of love and has already enkindled the light within them in their mother's womb, and He Himself is the light, the morning star, shining from within them."

The *Secret Symbols* also contains the Emerald Tablet attributed to Hermes Trismegistus. This has been translated from the German text of the *Geheime Figuren* rather than using the text in the English edition.

"It is true, without falsehood, certain, and most genuine that as is the below, so is the above, and as the above is, so is the below. Thus one can attain and perform the miracle of the One Thing. And as all things are created of One Things alone by the will and command of the One who reflected upon it, so all things originate from this One Thing through the order of nature.

"Its father is the sun; its mother is the moon; the wind carries it in its womb; and its nurse is the earth. This Thing is the source of all perfection in the world. Its power is the most perfect when it has again been changed into earth. Separate the earth from the fire, the subtle

or thin from the thick or gross, carefully with great understanding and discretion.

“It ascends from earth to heaven, and from there again to earth, and takes to itself the power of the above and the below. Thus you will have the splendor of the whole world. All lack of understanding and incapacity will retreat from you.

“This is the strongest of all powers, for it overcomes all subtle things and can penetrate all that is hard or solid. Thus was the world created, and rare combinations arose, and wonders of many kinds were wrought. This is the way to accomplish the same.

“Hence I am called HERMES TRISMEGISTUS, having the three parts of the wisdom of the whole world.”

The above corresponds to the macrocosm, the great world, the universe, while the below corresponds to the microcosm, the small world, man. But the above also represents the Divine, the Absolute, the Archetypal, and the below would then stand for the mundane, the type. The relationship between the One and the many is expressed in the tablet by saying that all things are created of One Thing by the One or God. They originate from One Thing which is the source of all perfection in the world. Its power is most perfect when it has been changed into earth, but the subtle and the gross must be separated. In other words, the cosmic or psychic must be separated from the mundane or objective. Mystically this is done through meditation by turning the mind inward and subduing the objective mind. When this is done, the consciousness ascends from earth to heaven and returns again to earth. It has the power of both realms. In this way the world was created, and in this way man may accomplish the same.

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Chapter 14

FINAL CONSIDERATIONS

THE ONE, WHETHER it is considered to be the cosmos or God or the Absolute, is symbolized in many ways. Mythological symbols such as the Egyptian concept of the world surrounded by the serpent represent the world as a whole or a unit. The Ptolemaic universe with its spheres is also such a unit. Consciously or unconsciously these become symbols of the Divine and the human as units or wholes. To Plotinus the Absolute is Unity. In the *Sepher Yezirah* the ten attributes emanated by the Divine are at once separate units or monads and parts of the greater Unity which is God. In a sense, each symbolizes the other; the lesser unity represents the greater Unity and vice versa.

Other symbols discussed in the previous discourses are also representations of Unity. The three letters of *Aum* stand for the One, and the word or mantra becomes a symbol of the Divine. But it is composed of three letters, so it is an image or symbol of the One and the many. This is true of the three realms as given, for instance, by Fludd. They are both a whole and its parts. The Egyptian ennead, or group of nine gods, are attributes of the One God, but they are also separate units. They are many, but as a whole they are One.

The tetractys is a more abstract symbol of the One and the many and of the return of the many to the One as represented by 10. It has been pointed out that the macrocosm and microcosm are not uncommon concepts or symbols. They too symbolize Unity and the relationship of the many or the small unit to the One or Unity. The Gnostics symbolized ascent to the Divine by ascent through the spheres of the universe, because in a sense the great Unity is, metaphorically speaking, beyond even the macrocosm of the created universe.

Fludd's keyboard diagrams are a study in the unity of all, in the correspondences in the hierarchy of creation, and in the correspondence of the small unity to the great Unity. Both Fludd and Pythagoras saw this unity and correspondence in terms of music and harmony.

The concept of the archetype or the cosmic pattern and the type or the mundane manifestation is a symbol of Unity expressed in lesser unity. The archetype and type are related to the numbers in themselves and the corporeal numbers of Plato and Plotinus, so that these also express the greater and lesser unities. It is for this reason that the study of arithmetic was said to be beneficial in relating the student to higher things.

The opposites were sometimes symbolized by the sun and the moon, man and woman, the king and the queen, or pairs of deities as in Greek, Hindu, and Egyptian religious symbolism. The union of opposites or the mystical union may be represented by the marriage or conjunction. Transcendental alchemists referred to it as the chymical marriage, and this term is used as the title of a Rosicrucian tract of the early seventeenth century, the *Chymische Hochzeit Christiani Rosenkreuz*, the *Chymical Marriage of Christian Rosenkreuz*. The king and queen in this allegory are not only married but in a sense reborn. They become something new.

The union of opposites results in a third manifestation. As Fludd indicates, the simple element and the imperfect composition as opposites result in the perfect body. Or as Vaughan says, visibles and invisibles unite to form the perfect compound. In Fludd's terminology, for instance, the light and darkness unite in equal portions to form the sphere of equality, or the formal and material elements unite to manifest the world and man. The triad is a result of the opposites, and it is both three and one. Paradoxically, the three is also a unity.

Projected one step further, the three become four as in the tetractys or as the four elements result from the three principles of beginnings. Four is a symbol of stability as in the four directions represented by four of the sephiroth in the *Sepher Yezirah*. Four tends to symbolize a completed cycle partly because it does represent stability and partly because in the tetractys it is the sum needed to equal ten which begins a new series numerically.

The alphabet represents multiplicity, but it too is a whole; it is a unit consisting of parts. Letters, hieroglyphs, or characters are said to be the elements from which the cosmos was created. The letters correspond to the qualities or characteristics of created things and are therefore the symbolic signatures by which they may be known.

When letters also signify numerals, they symbolize the entire nature of creation and the means or signatures by which this creation and its Creator are known and understood. They represent quantitative and qualitative relationships. The letters are related to the symbol of the Creative Word, or Logos, while the numbers symbolize the belief that being is number or God geometrizes. The alphabet symbolizes the whole of creation, and its combinations in the form of words represent the relationships of the multitude within the One. The outer letters and the number which they stand for express mystical principles and correspondences.

Symbols of religious or spiritual experience may or may not also be symbols of union or oneness. Icons, idols, or images of deity or of an avatar may be symbols only of that deity or avatar. They do not necessarily represent the unity of the individual and the divine. However, if they are used in meditation to achieve a mystical state, or if they are used to represent that state, they then become symbols of mystical union. Deity may be worshiped without any experience of such attunement or union, in which case it is no more than a symbol of deity.

The mystic understands the essence of the ancient mysteries. In the Egyptian religion, Osiris was lord of the underworld and judge of the souls of the dead. Osiris also made the journey through the underworld; hence, he is what might be called the prototype of the initiate. The soul of the dead is in a sense Osiris traversing once more the realms of Tuat, the underworld. In the rites of the Mysteries of Osiris, the living initiate is one with the God.

The underworld is a symbol of unity; it is a cosmic whole and represents both the great and small worlds, both the cosmic realm and the earthly realm, as well as the individual self of the initiate. The initiate in the world of the living, the soul of the dead in Tuat, and Osiris as initiator are all one symbolically, and in this association

they unify the realms of existence, and they unify man and God. The journey is a journey into oneness or union.

A true mystical initiation is also a symbol of union, or, if it is one of a series, it represents one step in the achievement of union. It is performed in a place which is sacred and symbolizes both unity and the divine, and the union of the divine and mundane realms. The words, gestures, and symbols in the ritual also represent either union, unity, or steps to the attainment of union.

Unity and union are both oneness but from different points of view. Unity is a unit, a monad. Union is a coming or bringing together of more than one unit in order to form a harmonious whole. The result in both cases is oneness, and the symbols of unity or of a unit are sometimes used to represent the concept or experience of union. The number 1 is an obvious way of symbolizing Unity and therefore union. So too are certain series of numbers such as the Pythagorean tetractys.

There are two ways in which symbols are associated with the experience of mystical union. First, the student may meditate on a symbol in order to help attain the state of union. This may be an image of deity, a syllable which represents the divine such as *Aum*, a mandala or symbolic picture or design representing the divine or Unity, or some of the symbols and concepts we have discussed. Second, the experience of union itself may be expressed by or translated into a symbol or symbols, and this may be spontaneous or deliberate. That is, they arise spontaneously without effort on the part of the student as part of or as a result of the experience. They may also be created deliberately as a result of mystical union. The feeling of attunement may, in the process of being realized, present itself in the form of a symbol. It may, on the contrary, be put in symbolic form consciously at the time of the experience or later. In either case, the symbol may be an aid in further meditation.

Some basic ideas may now be summarized:

1. Symbols involving numbers and numerical relationships may be thought of as representing the nature, structure, and function of the cosmos, the nature of God and man, and the relations between these: God, the cosmos, and man. Symbols represent these as they are realized by man.

2. The divine, mundane, and human may each be considered a unity. A symbol of unity may represent any one of these or all three of them. The kabalistic spheres, for instance, may be symbolized by the universe or by the cosmic man, but either symbol may be used to represent the other as a unified whole.
3. The greater Unity is made up of the smaller unities representing the relationship between the One and the many.
4. The macrocosm and microcosm, archetype and type, numbers in themselves and corporeal numbers are both examples of the greater and lesser unities and symbols of the small unity and the Unity.
5. Most symbols of the lesser unity or the greater Unity may be used as symbols of union with God or the Cosmic.
6. Most of them also represent man's own integration, both psychological or mystical, as a part of the ultimate mystical union.
7. Symbols of religious experience may be, but are not necessarily, symbols of union or Unity.
8. Since they represent the nature of man, the cosmos, and God, symbols are a product of man's understanding and an aid to further knowledge.
9. Symbols are a means of representing basic mystical principles, such as the relation of opposites or the resulting third element.
10. They can be used as a means of teaching and remembering these principles.
11. The symbol is not an end in itself; it is a means to an end. Used as an end in itself, it may inhibit the student's development by preventing him from the genuine understanding and experience which it only represents. Used as a means to that end, it can assist in attaining mystical union.

THE ROSICRUCIAN ORDER, AMORC

Purpose and Work of the Order

The Rosicrucian Order, AMORC, is a philosophical and initiatic tradition. As students progress in their studies, they are initiated into the next level or degree.

Rosicrucians are men and women around the world who study the laws of nature in order to live in harmony with them. Individuals study the Rosicrucian lessons in the privacy of their own homes on subjects such as the nature of the soul, developing intuition, classical Greek philosophy, energy centers in the body, and self-healing techniques.

The Rosicrucian tradition encourages each student to discover the wisdom, compassion, strength, and peace that already reside within each of us.

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