

The Three Principles of Jacob Boehme



[Home](#) »



**MORYA FEDERATION**

ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

## Index of Morya Federation Webinar Series

### Webinar Series in Progress

[A Treatise on Cosmic Fire - New Fellowship Group \(Francis Donald\)](#)

[Awakening the Higher Mind \(Duane Carpenter\) \(resumed July 2023\)](#)

[Esoteric Healing Services and Global Sharing Group \(Nicole Resciniti\)](#)

[Secret Doctrine Webinars \(Francis Donald\)](#)

[Secret Teachings of All Ages Webinars \(Francis Donald\)](#)

### Prior Webinar Series

[DINA Disciples Webinars \(Elena Dramchini\)](#)

[Discover the Self: Through the 7 Rays Webinar \(Eva Smith\)](#)

[Esoteric Astrology and Chart Delineation 2018 \(Eva Smith, BL Allison\)](#)



AN ENCYCLOPEDIA OUTLINE OF  
**Masonic, Hermetic,  
Qabbalistic and Rosierucian  
Symbolical Philosophy**

*Being an Interpretation of the  
Secret Teachings concealed within the Rituals, Allegories  
and Mysteries of all Ages*

BY  
**MANLY P. HALL**  
THE ILLUSTRATIONS IN COLOR BY  
J. AUGUSTUS KNAPP

**Subscribers' Edition**



SAN FRANCISCO  
PRINTED FOR MANLY P. HALL  
BY H. S. CROCKER COMPANY, INCORPORATED  
MCMXXVII

Secret Teachings of All Ages ~ with Francis Donald - Program 01

 **Morya Federation Esoteric Education**  
4.4K subscribers

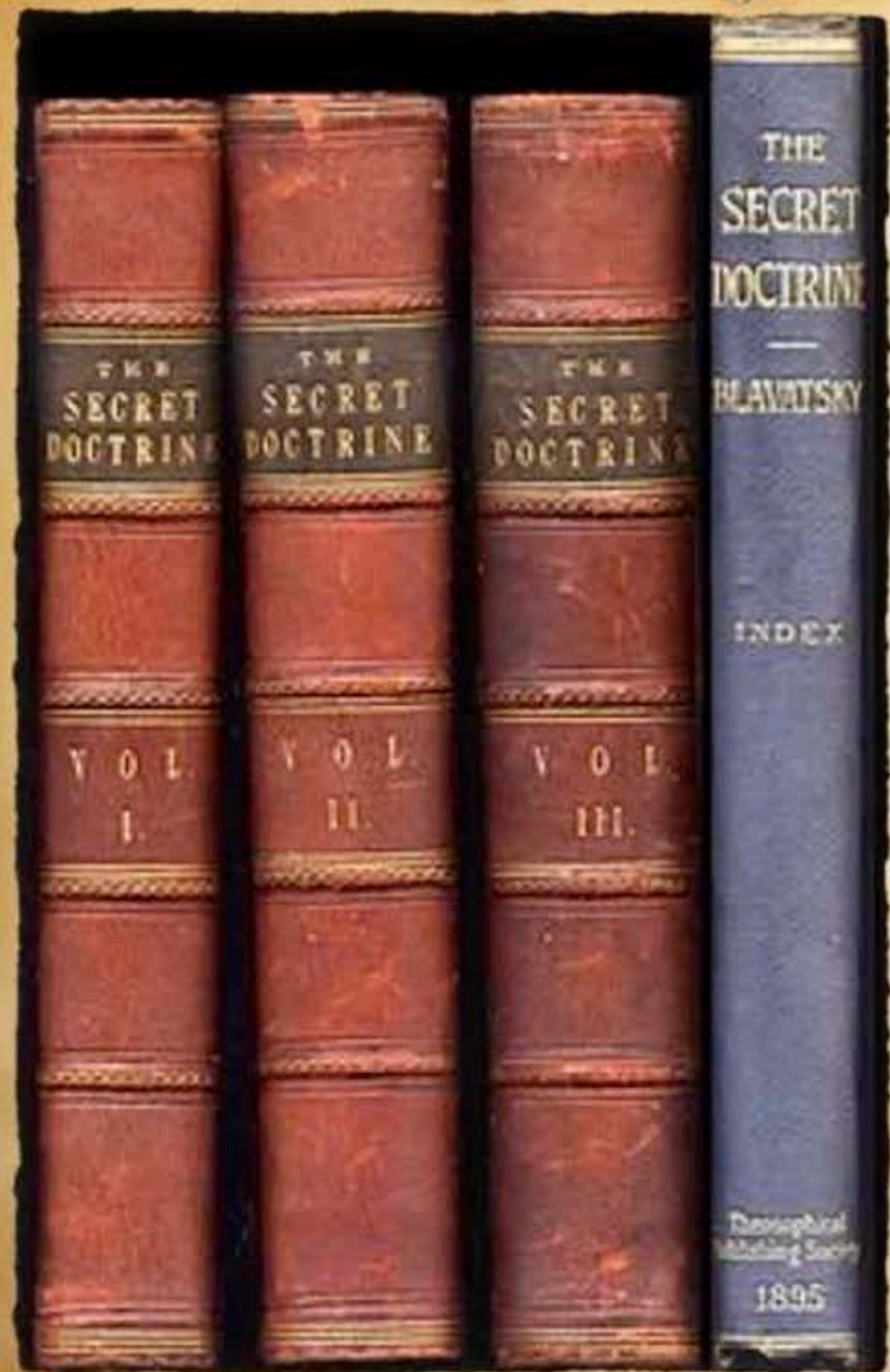
**Subscribe**

 9   Share  Clip  Save 

All **Watched**

407 views 3 years ago Secret Teachings of All Ages - with Francis Donald



 Morya Federation Esoteric Education  
 The Secret Teachings of All Ages  
Secret Teachings of All Ages ~ with Francis Donald - Program 01  
Morya Federation Esoteric Education



### The Secret Doctrine, Program 01 - with Francis Donald

 Morya Federation Esoteric Education  
4.4K subscribers

[Subscribe](#)

 20  [Share](#) [Clip](#) [Save](#) 

[All](#) [Watched](#)

790 views 3 years ago The Secret Doctrine - a study with Francis Donald

 Morya Federation Esoteric Education  
[The Secret Doctrine](#)

The Secret Doctrine, Program 02 - with Francis Donald

Morya Federation Esoteric Education



# A Treatise on Cosmic Fire



0:25 / 1:55:16

## A Treatise on Cosmic Fire / A New Fellowship, Program 01 - Francis Donald



**Morya Federation Esoteric Education**  
4.4K subscribers

**Subscribe**

21



Share

Clip

Save



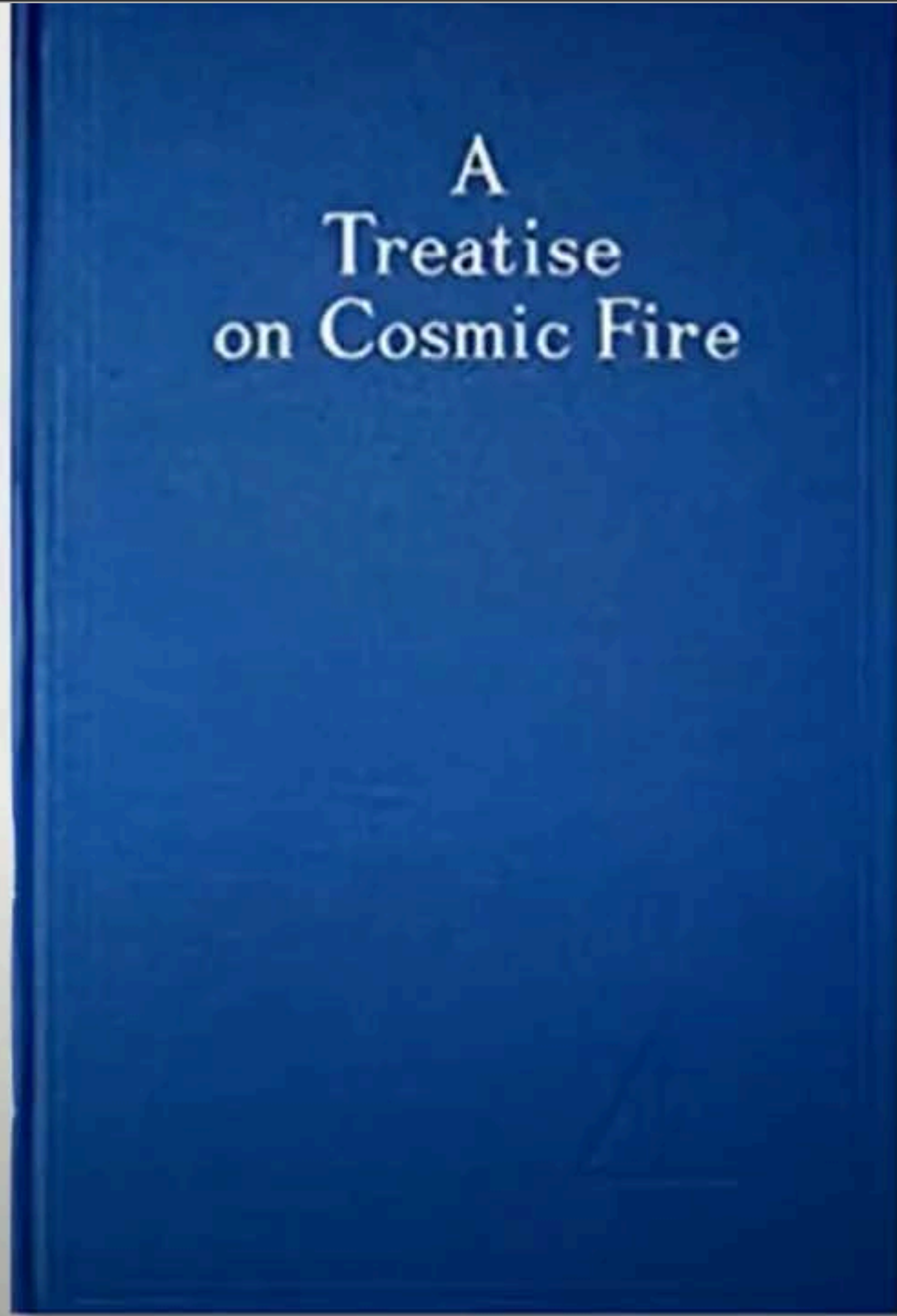
All

Watched

467 views 1 year ago A Treatise on Cosmic Fire - New Fellowship (Francis Donald)



Morya Federation Esoter  
A Treatise on Cos



A Treatise on Cosmic Fire / A New Fellowship, Program 01 - Francis Donald



Morya Federation Esoteric Education  
4.4K subscribers

Subscribe

2 likes, 1 comment, Share, Clip, Save, and more options

All Watched



A Treatise on Cosmic Fire / A New Fellowship, Program 02 - ...  
Morya Federation Esoteric Education  
206 views • 1 year ago

467 views 1 year ago A Treatise on Cosmic Fire - New Fellowship (Francis Donald)  
A Treatise on Cosmic Fire New Fellowship, Program 01

# Morya Federation

Esoteric Schools of Meditation, Study and Service



- [Home](#)
- [Meet Us](#) ▾
- [About Us](#) ▾
- [Webinar Calendar](#)
- [Webinars](#) ▾
- [Esoteric Astrology](#)
- [Service](#)
- [Educational Programs](#) ▾
- [Student Papers & Faculty Articles](#) ▾
- [Brother and Sister Esoteric Organizations](#) ▾
- [Contact Us](#)
- [Donate](#)
- [MDR Tributes](#)



## New Events »

[Webinar: The Secret Teachings of All Ages, December 3, 2023](#)

[Webinar: Awakening the Higher Mind, December 10th, 2023](#)

[Webinar: The Secret Doctrine, 17 Dec, 2023](#)

[New Fellowship of Cosmic Fire Group, 8 December 2023, 8:00pm GMT](#)

## Activities & Programs »

[Morya Federation Calendar](#)

[What is Service?](#)



# MORYA FEDERATION

## ESOTERIC SCHOOLS OF MEDITATION, STUDY AND SERVICE

## Welcome!

The Morya Federation is an international [Esoteric](#) School whose faculty members and students represent more than 25 countries in North and South America, Africa, Europe, Southeast Asia, Australia and New Zealand.

Our campus resides on the Internet, where students can access all resources needed for successful learning and a rewarding Spiritual Quest experience. We offer a variety of programs to suit students at various levels of expertise and time availability.

All individuals who are drawn to spiritual teachings and to a comprehensive program of esoteric [Meditation](#), [Study](#) and [Service](#) are welcome.

Our goal is to help create soul-illuminated servers of humanity—servers inspired by love, spiritual will and spiritual intelligence—who can cooperate in establishing the new culture and civilization of the long-awaited [Age of Aquarius](#).

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly Hall's *Antiquities*.

#### THE SOLAR FACE

The course of the sun in the sky shows the face of a lion in winter. This is a subtle reminder of the fact that at one time the sun was depicted with the face of a lion, the *Colossal Lion*.

mony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur, because of its fiery nature, was also associated with the sun.

Sulphur, because of its fiery nature, was also associated with the sun. As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and

shovels digging into the earth in search of the precious metal--those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher: he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

shovels digging into the earth in search of the precious metal--those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher: he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."





The shining forth of the higher self through the medium of the lower self produces the revelation of the divine or spiritual self. The matrix holds the diamond and when the matrix reveals its hidden gem, and the work of cutting and polishing is accomplished, the glory of the jewel will be seen. –Light of the Soul:266

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher: he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sola astra*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illumined the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.

#### SOLAR COLORS



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The essence of the sun is love shown in the form of a face. It is a subtle reminder of the fact that at one time the sun was a face and place on the face of Man, the Colossal Lion.

mony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur, because of its fiery nature, was also associated with the sun. As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher: he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and

shovels digging into the earth in search of the precious metal--those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher: he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."



Royal blue pearl

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Pronaos of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfoldment of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The crown of the sun is here shown in the form of a lion's mane. While a subtle reminder of the fact that at one time the sun was supposed to place the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and godliness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

When the alchemists stated that every animate and inanimate thing in the universe contained **the seeds of gold**, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (*See In the Pronaos of the Temple of Wisdom.*)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit--the seed of Divinity within itself--and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfoldment of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Pronaos of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfoldment of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sicce anse*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrythia* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the summer solstice took place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

When the alchemists stated that every animate and inanimate thing in the universe contained **the seeds of gold**, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: **"A seed is useless and impotent unless it is put in its appropriate matrix."** Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development."

(See *In the Pronaos of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfoldment of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and

IN THE PRONAOS  
OF THE TEMPLE



FRANZ HARTMANN M.D.

IN THE PRONAOS  
OF THE  
TEMPLE OF WISDOM.

Containing the History  
OF THE  
TRUE AND THE FALSE  
ROSICRUCIANS.

WITH AN INTRODUCTION INTO THE MYSTERIES  
OF THE  
Hermetic Philosophy.

FRANZ HARTMANN, M.D.

London :  
THEOSOPHICAL PUBLISHING SOCIETY,  
7, DUKE STREET, ADELPHI.

OCCULT PUBLISHING CO., BOSTON MASS., U.S.A.

1890.



"The One, from which all things are produced, is perfect; and therefore all things contain within themselves the tendency and possibility for perfection." -In the Pronaos of the Temple of Wisdom:133

Illustration from, *In the Pronaos of the Temple of Wisdom*

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Pronaos of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frated the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Primo of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the sky shows the face of a man. The face is a subtle reminder of the fact that at one time the sun was a living being on the face of the earth.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Pronaos of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*vide ante*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organisms. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious lights which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Etidorhpa* (Aphrodite spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.



From Manly P. Hall's *Initiation*.

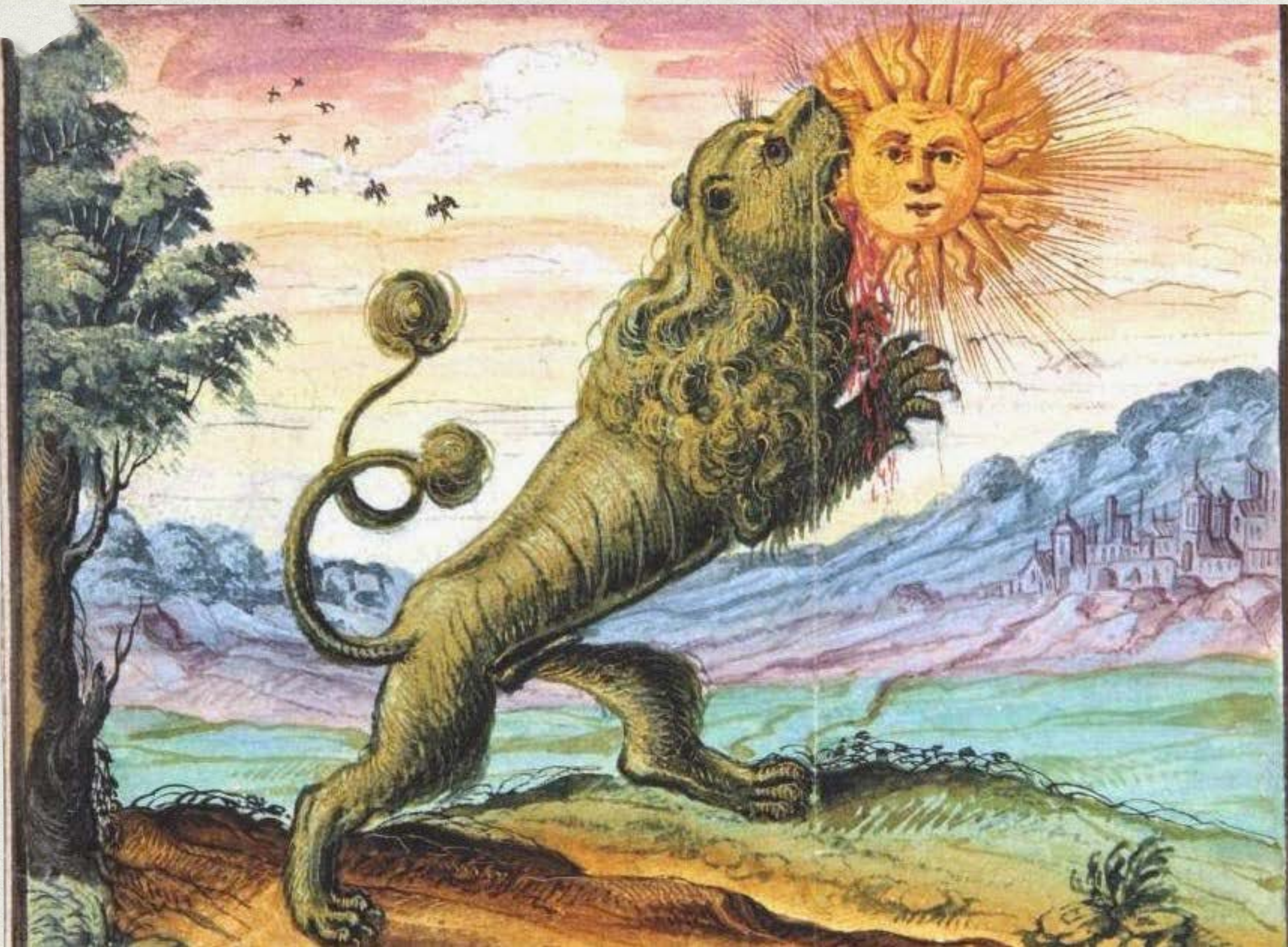
#### THE SOLAR FACE

The essence of the sun is love, shown in the form of a face. It is a subtle reminder of the fact that at one time the sun was a face and place on the face of Man, the Colonial Lion.

## THE MIDNIGHT SUN

Apuleius said when describing his initiation (*vide ante*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organisms. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious lights which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-

THE-MAN in that remarkable Masonic allegory *Etidorhpa* (Aphrodite spelt backward) may well refer to the mysterious midnight sun of the ancient rites. Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.



9 - fōnax ⁊ fōndus, ignis, cum tempore latend.



Mercury



Venus



Earth



Moon



Ma



Antimony



Aqua Vitae  
(ethyl alcohol)



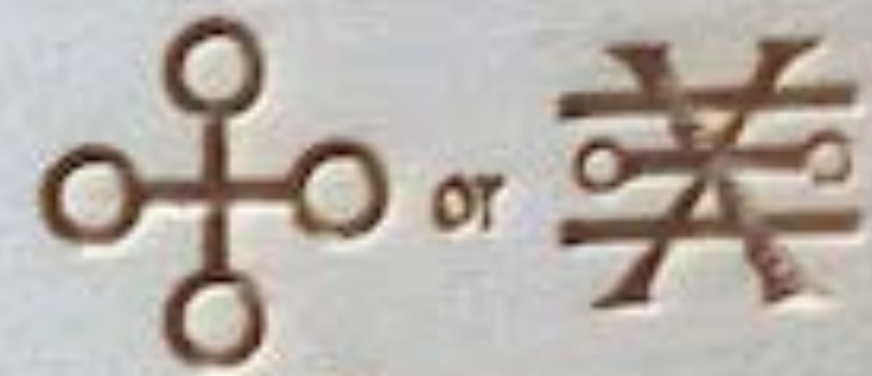
Aqua Regia  
(blend of nitric & hydrochloric acids)



Arsenic



Ashes



Copper



Crystal



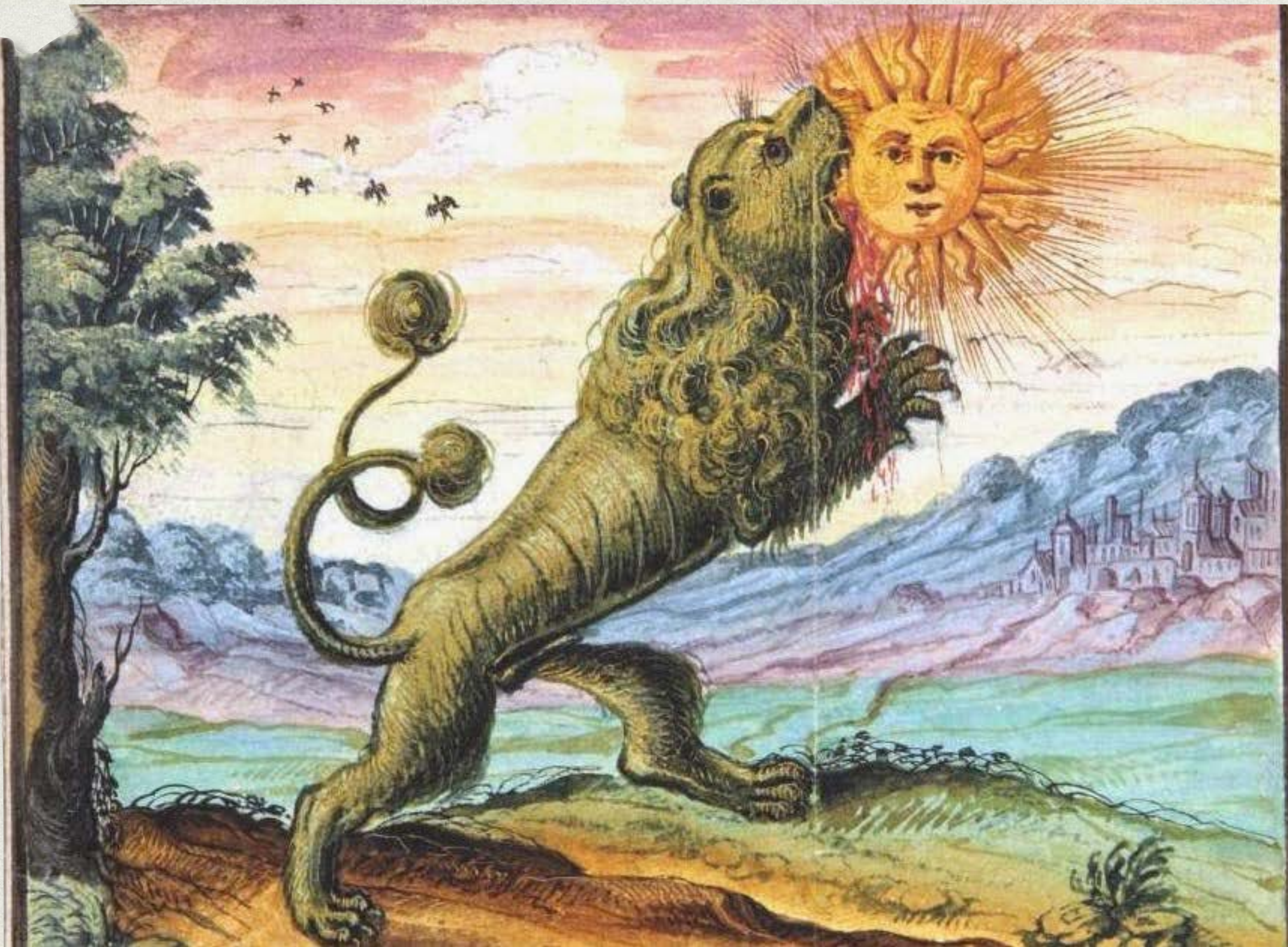
Eggshells



Glass

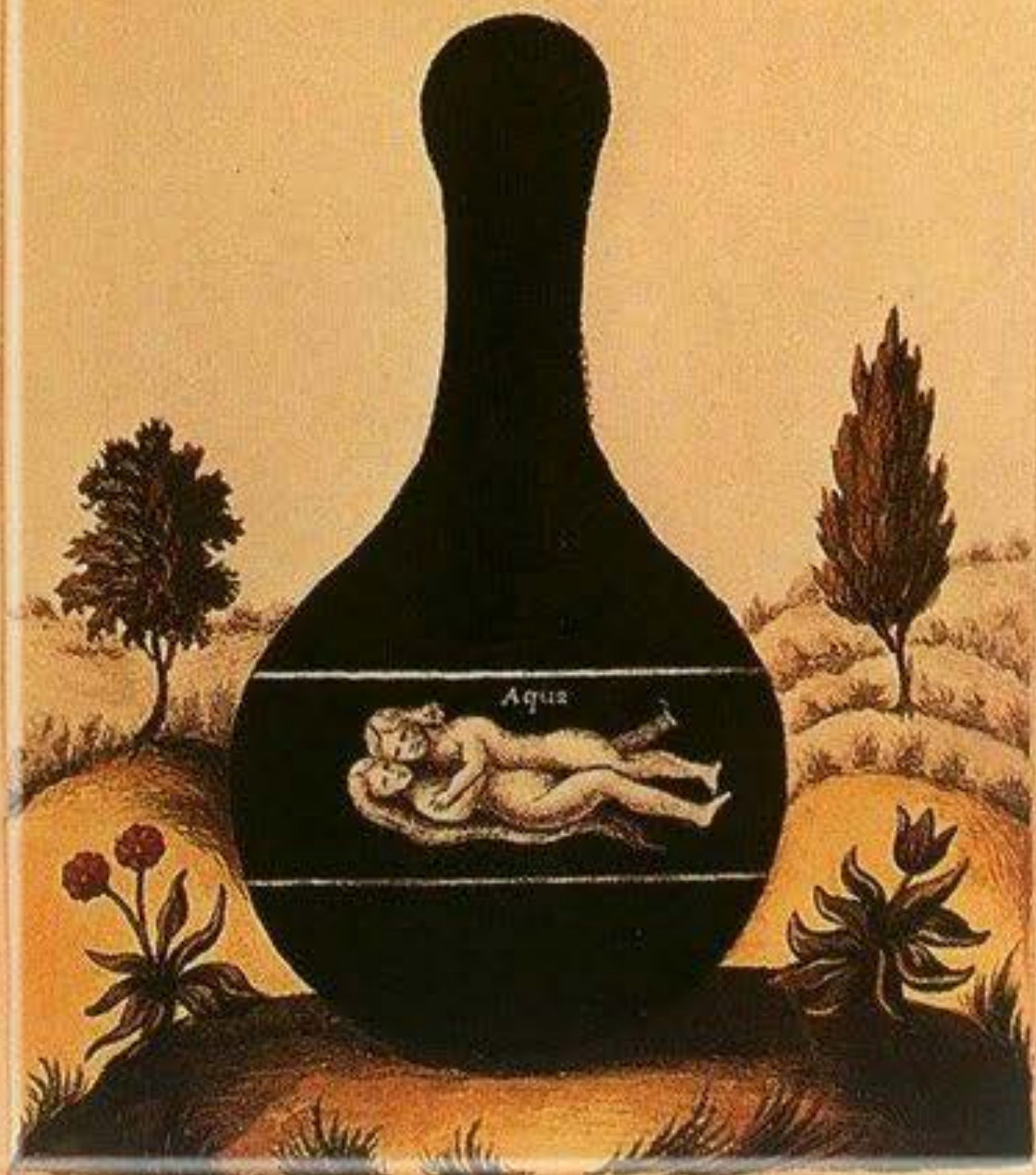


Go



9. fōnax ⁊ fōndus, ignis, cum tempore latend.

E. PUTREFACTIO IV.



Nigredo

F. ROSA ALBA XI.



Albedo

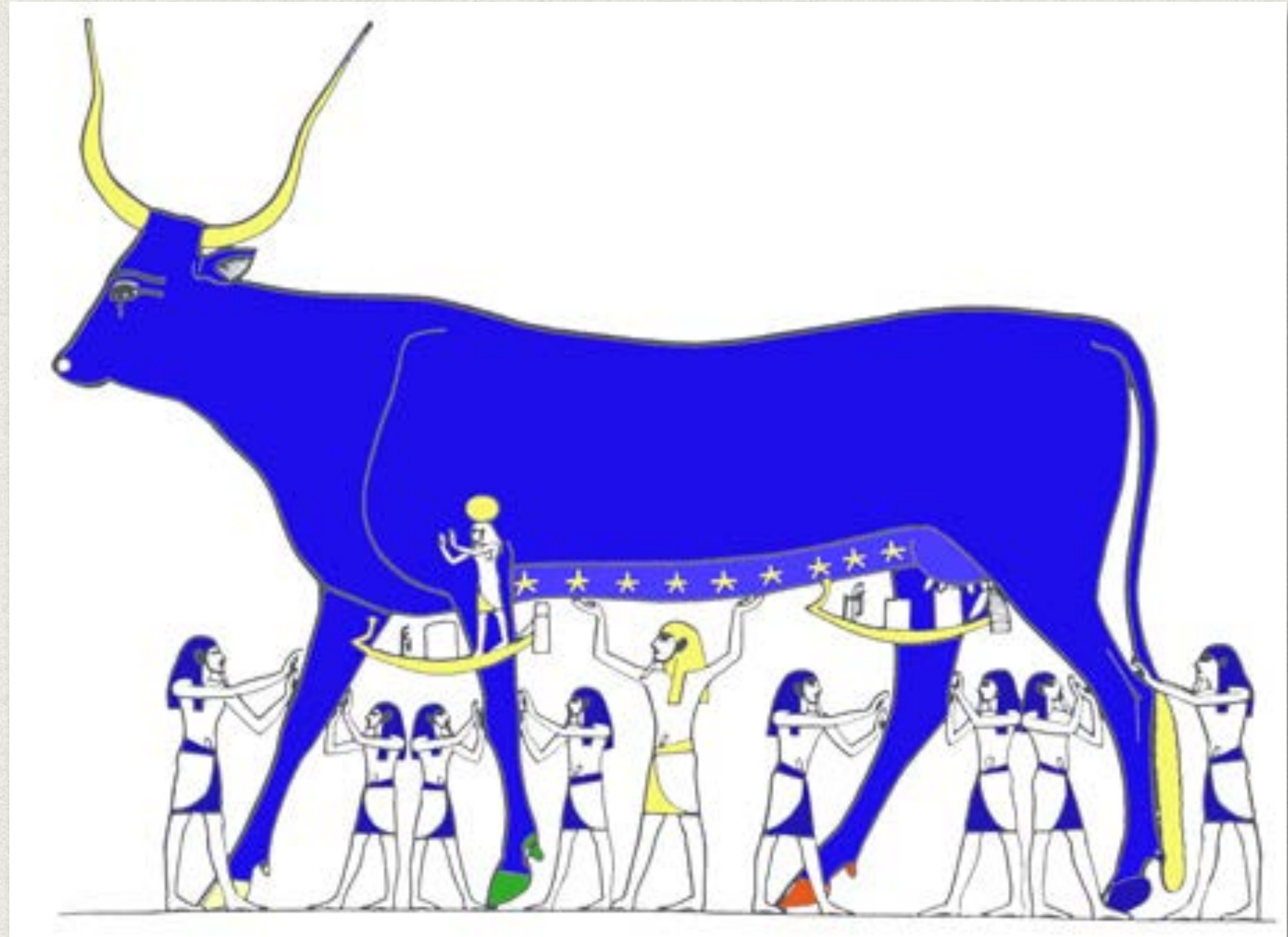
F. ROSA RUBEA XII.

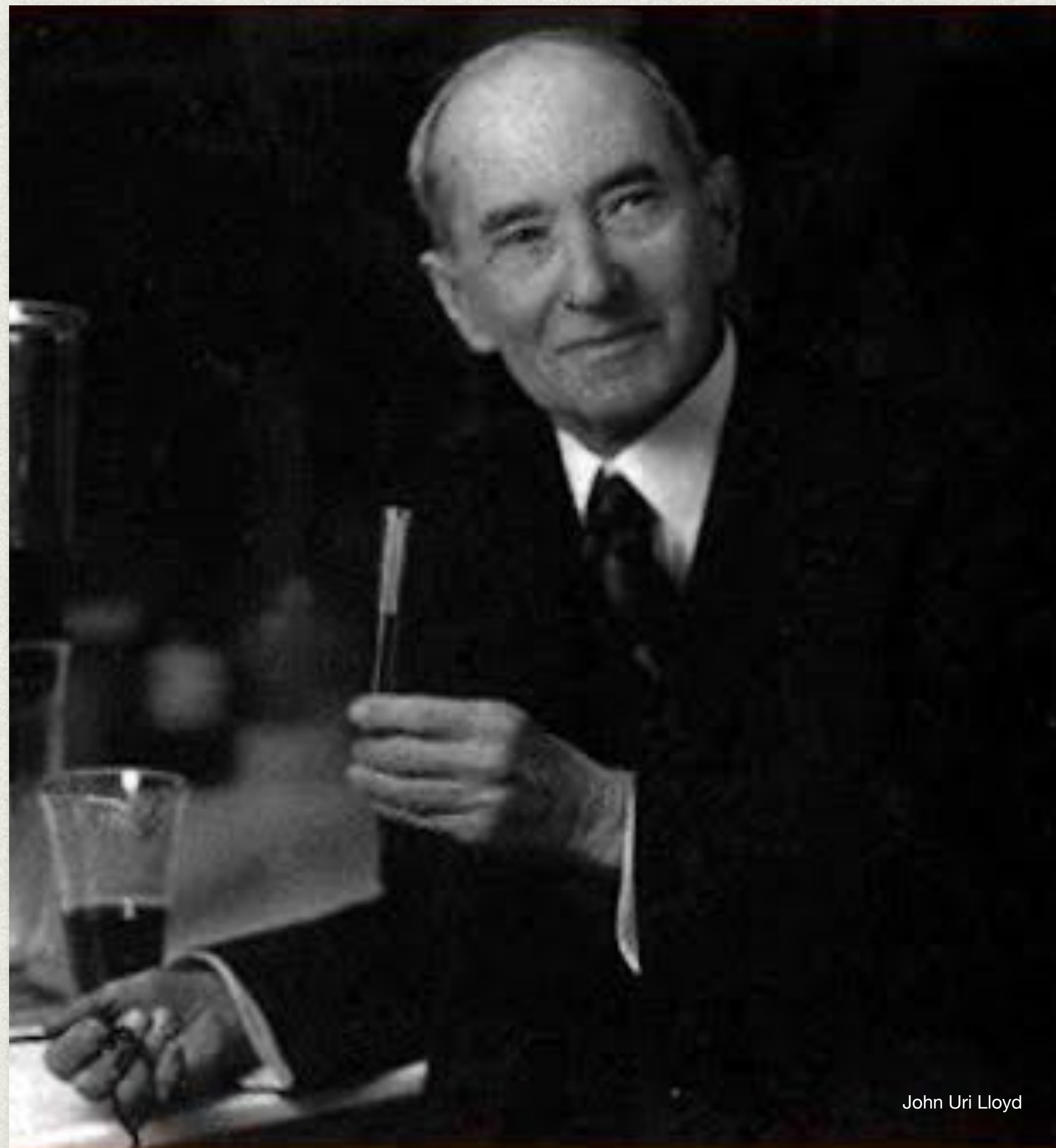


Rubedo

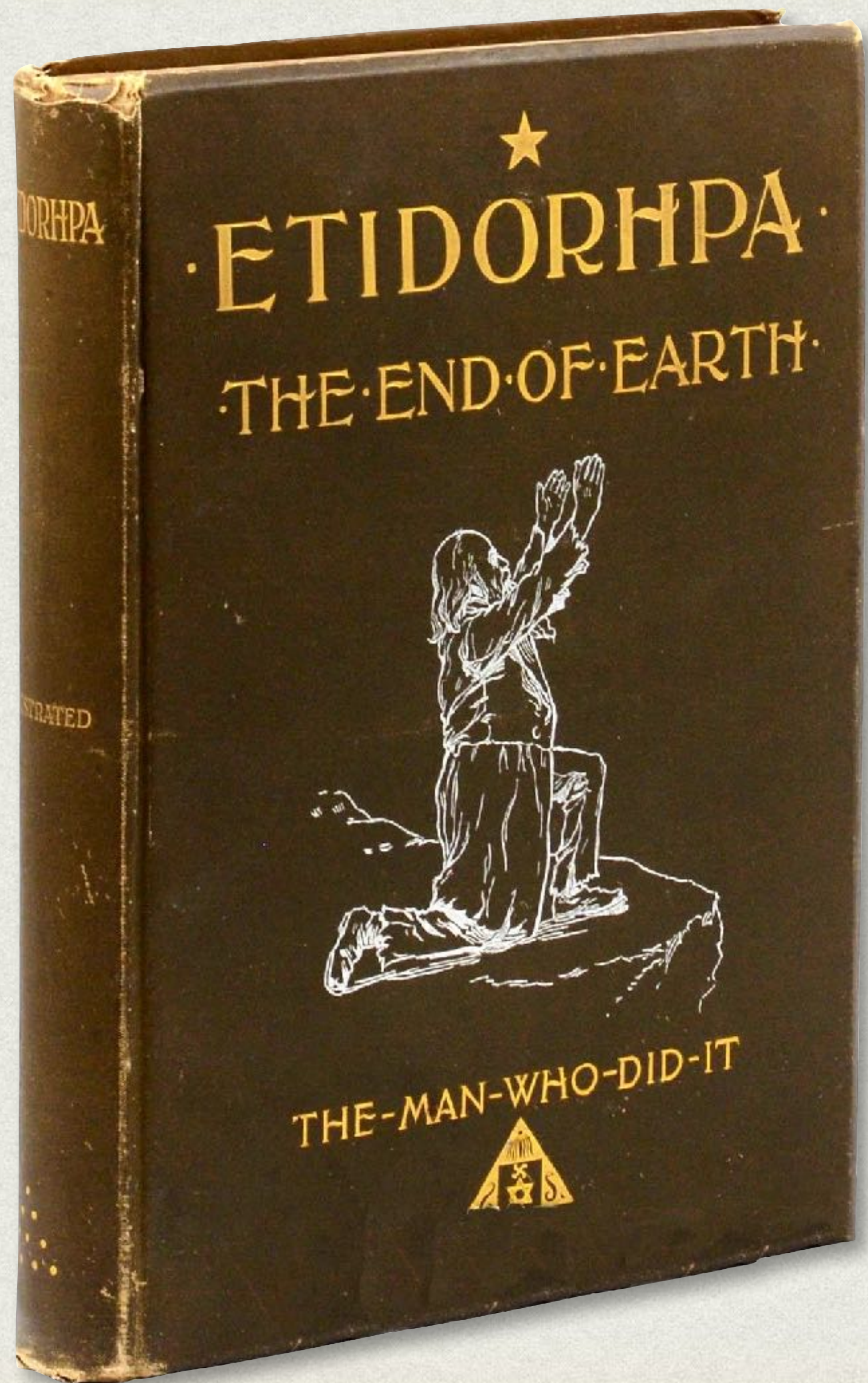


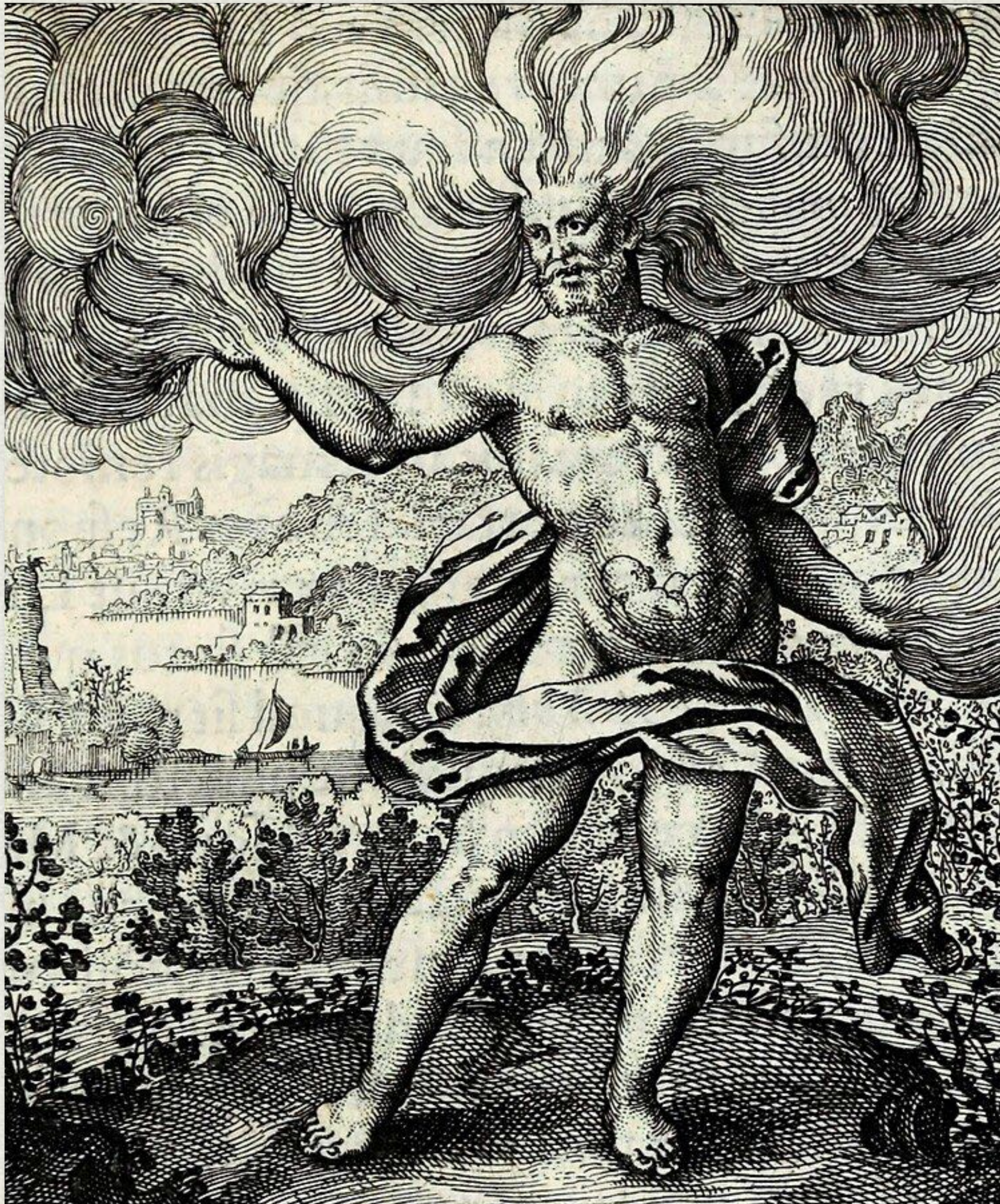
The Celestial Cow





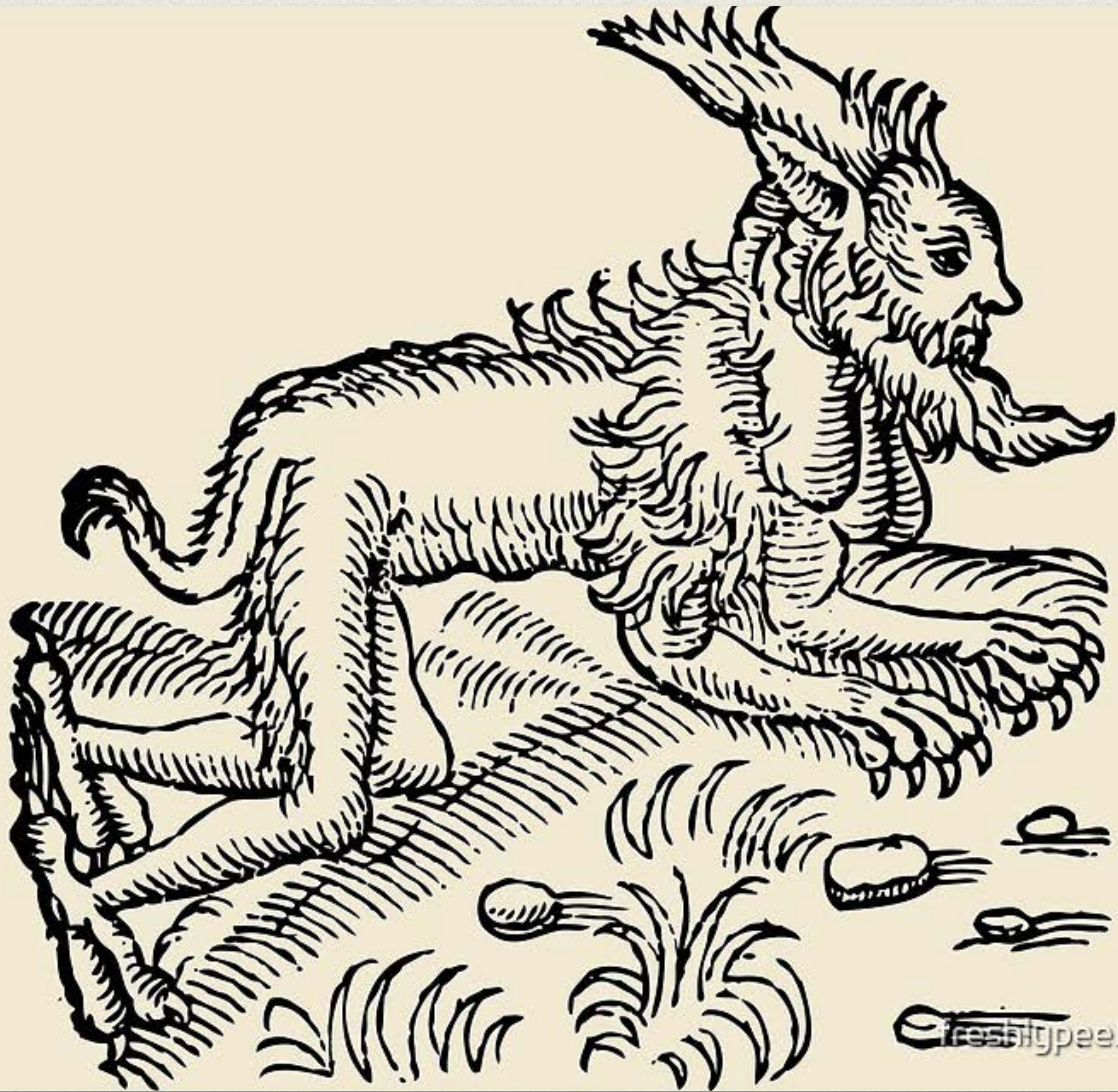
John Uri Lloyd

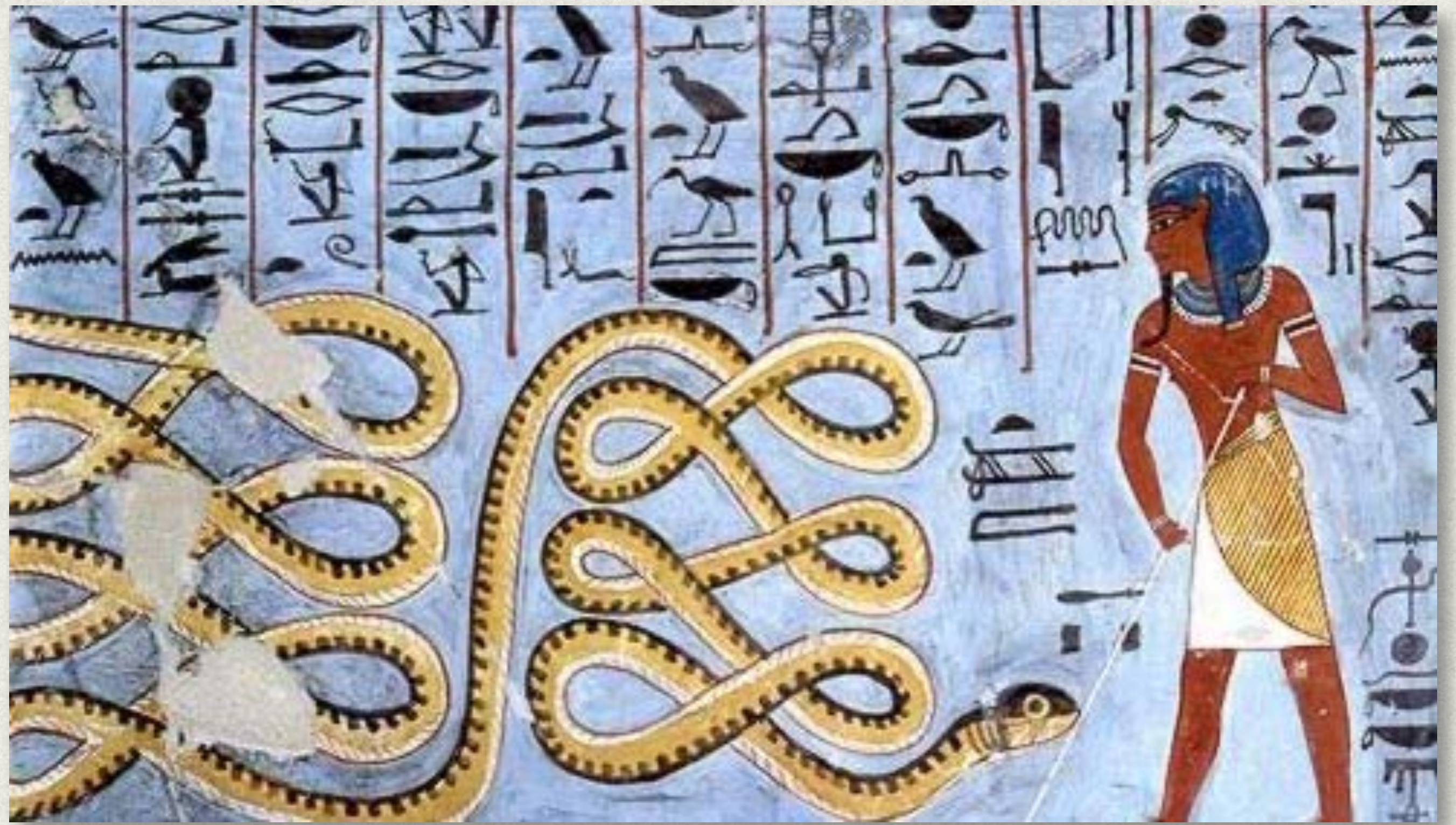




*Typhon*  
by Vincenzo Cartari, 1571







The Snake-god Apep

The goddess Wadjet

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun is less obvious in the form of a low horizon. While a subtle reminder of the fact that at one time the sun was visible to the eye, the sun is now only visible to the eye.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

Colours as manifested on the physical plane show at their crudest and harshest. Even the most exquisite of shades as seen by the physical eye is hard and harsh compared to those on the emotional plane, and as the finer matter of the other planes is contacted, the beauty, the softness and the exquisite quality of the different hues grow with each transition. When the ultimate and synthetic colour is reached the beauty transcends all conception. -LOM:209

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Euborhya* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a face. While a subtle reminder of the fact that at one time the sun was supposed to place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sola astra*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THU-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the summer solstice took place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and godliness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and godliness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the sky shows the face of a lion's mane. While a subtle reminder of the face that at one time the sun was depicted took place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

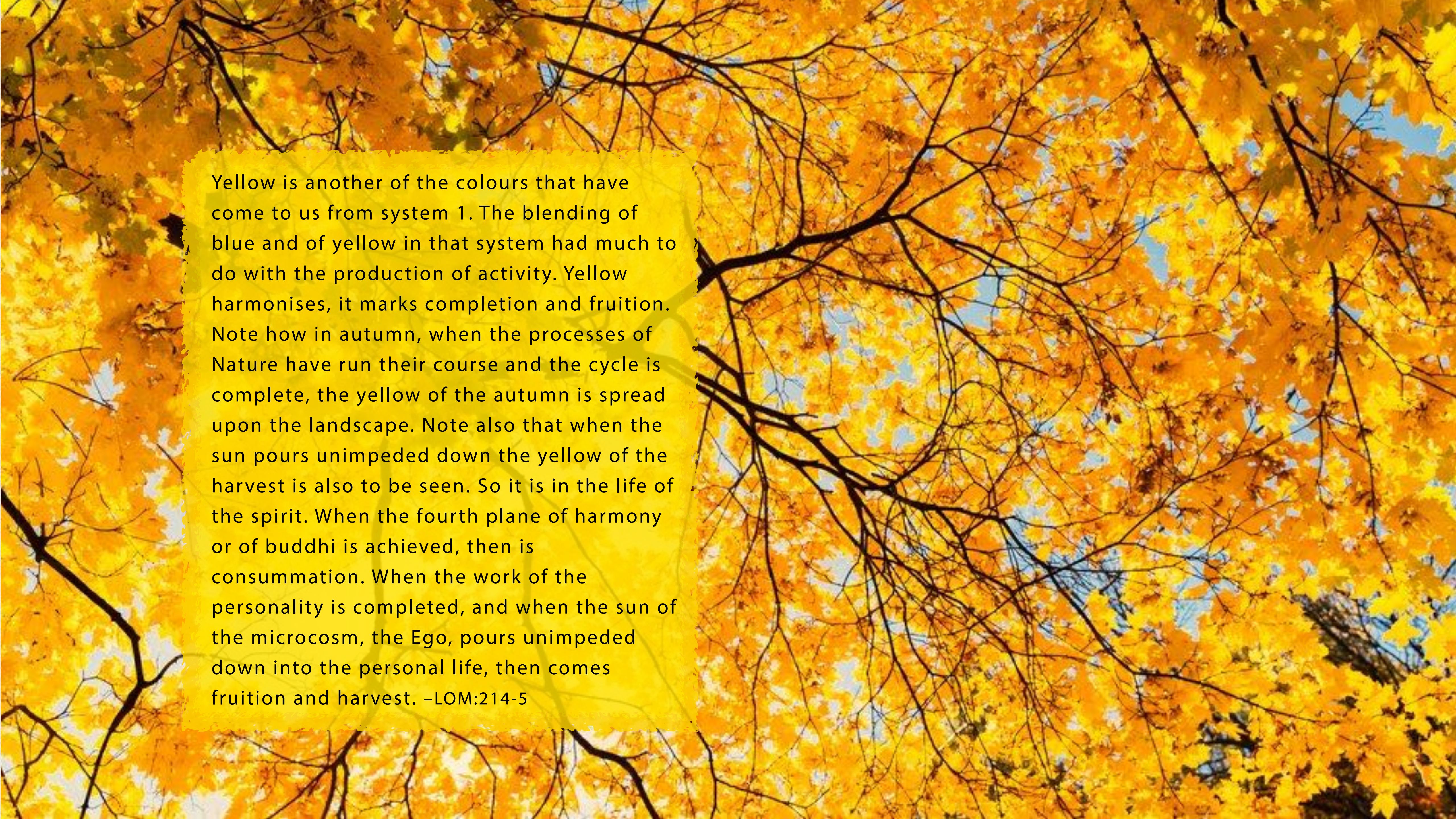
In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The true indigo is the blue of the vault of heaven on a moonless night. It is the culmination, and at the attainment by all of synthesis, the solar night will supervene. Hence the colour corresponds to what the sky nightly proclaims. Indigo absorbs. –LOM:212





Yellow is another of the colours that have come to us from system 1. The blending of blue and of yellow in that system had much to do with the production of activity. Yellow harmonises, it marks completion and fruition. Note how in autumn, when the processes of Nature have run their course and the cycle is complete, the yellow of the autumn is spread upon the landscape. Note also that when the sun pours unimpeded down the yellow of the harvest is also to be seen. So it is in the life of the spirit. When the fourth plane of harmony or of buddhi is achieved, then is consummation. When the work of the personality is completed, and when the sun of the microcosm, the Ego, pours unimpeded down into the personal life, then comes fruition and harvest. -LOM:214-5

Red is for all apparent purposes one of the most difficult colours to consider. It ranks as undesirable. Why? Because it has been considered as the colour of kama, or evil desire, and the picture of the dark and lurid reds in the emotional body of the undeveloped man rises ever to one's vision. Yet—at some distant time—red will be the basis of a solar system, and in the perfect merging of red, green and blue will come eventually the completed work of the Logos and the consummation of the pure white light.

The activity system was green.

The love system is blue.

The power system will be red.

The result of merging red, blue, and green is—as you know—white, and the Logos will then have esoterically "*washed His robes and made them white in the blood,*" just as the microcosm, in a lesser sense, does in process of evolution. -LOM:220-1

I would point out here that as you return to the centre of systemic evolution the nomenclature of these colours is most misleading. The red, for instance, has no resemblance to that termed red or rose on the lower plane. The red, the green and the indigo of these high levels are to all intents and purposes new colours of a beauty and translucence inconceivable. If justly interpreted, you have here a hint of the correspondence between the microcosm and the macrocosm. -LOM:224

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sola astra*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours, and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the summer solstice took place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Praty of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the summer solstice took place on the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

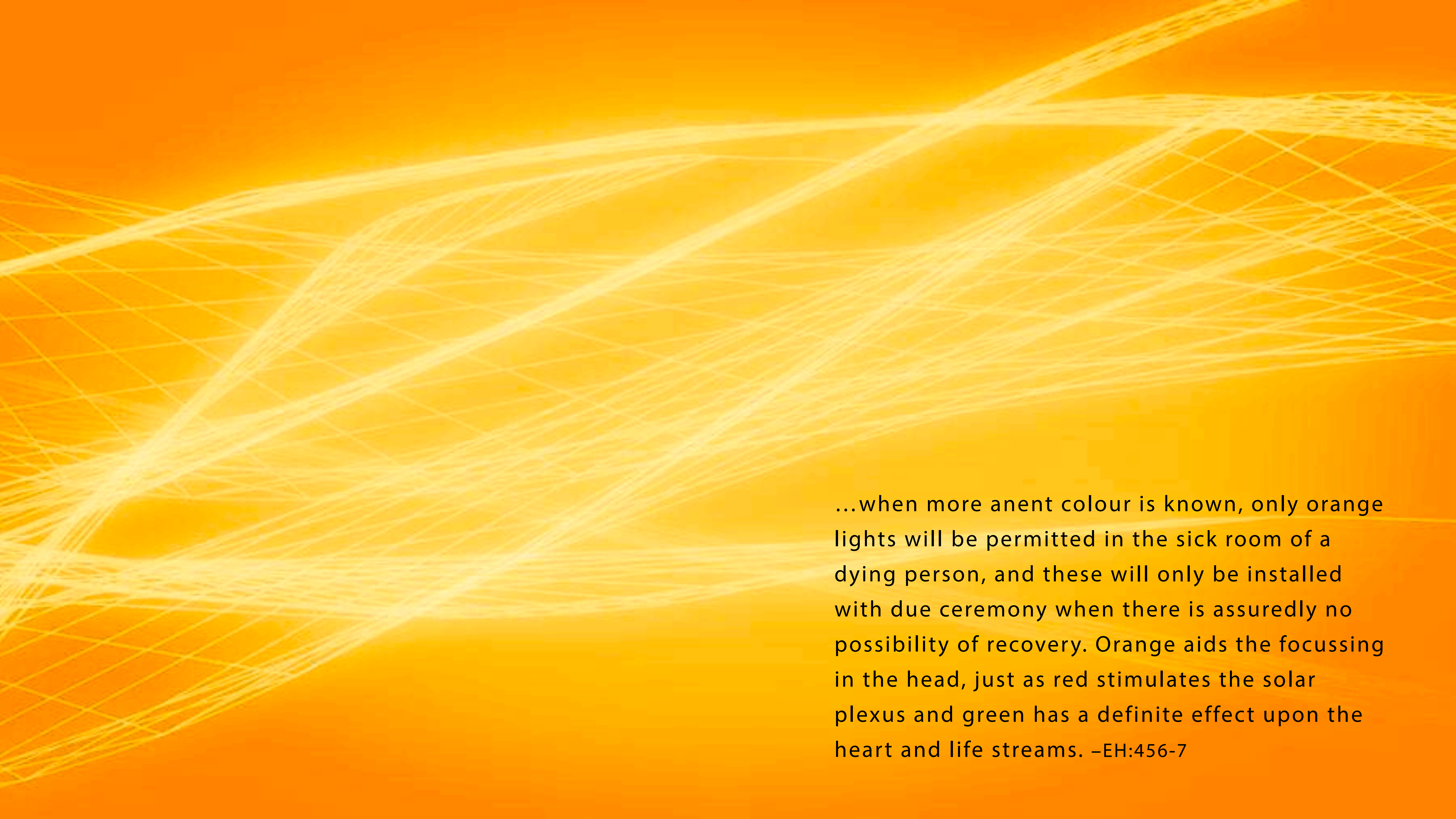
The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious instruments fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *re*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.



The background of the slide is a vibrant orange and yellow gradient. It features a complex pattern of overlapping, wavy lines that create a sense of depth and movement. In the upper right quadrant, there is a grid-like structure formed by thin, intersecting lines, which appears to be a perspective view of a grid receding into the distance. The overall effect is one of dynamic energy and light.

...when more anent colour is known, only orange lights will be permitted in the sick room of a dying person, and these will only be installed with due ceremony when there is assuredly no possibility of recovery. Orange aids the focussing in the head, just as red stimulates the solar plexus and green has a definite effect upon the heart and life streams. -EH:456-7





It is a truism to say that sound is colour  
and colour is sound, yet so it is, and the  
topic I really seek to bring to your  
attention is not so much sound as sound,  
but the colour effects of sound. -LOM:205

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sola astra*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a face. The face is a subtle reminder of the fact that at one time the sun was a face and place on the sign of Leo, the Celestial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a face. The face is a subtle reminder of the fact that at one time the sun was a face and place on the side of Earth, the Celestial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

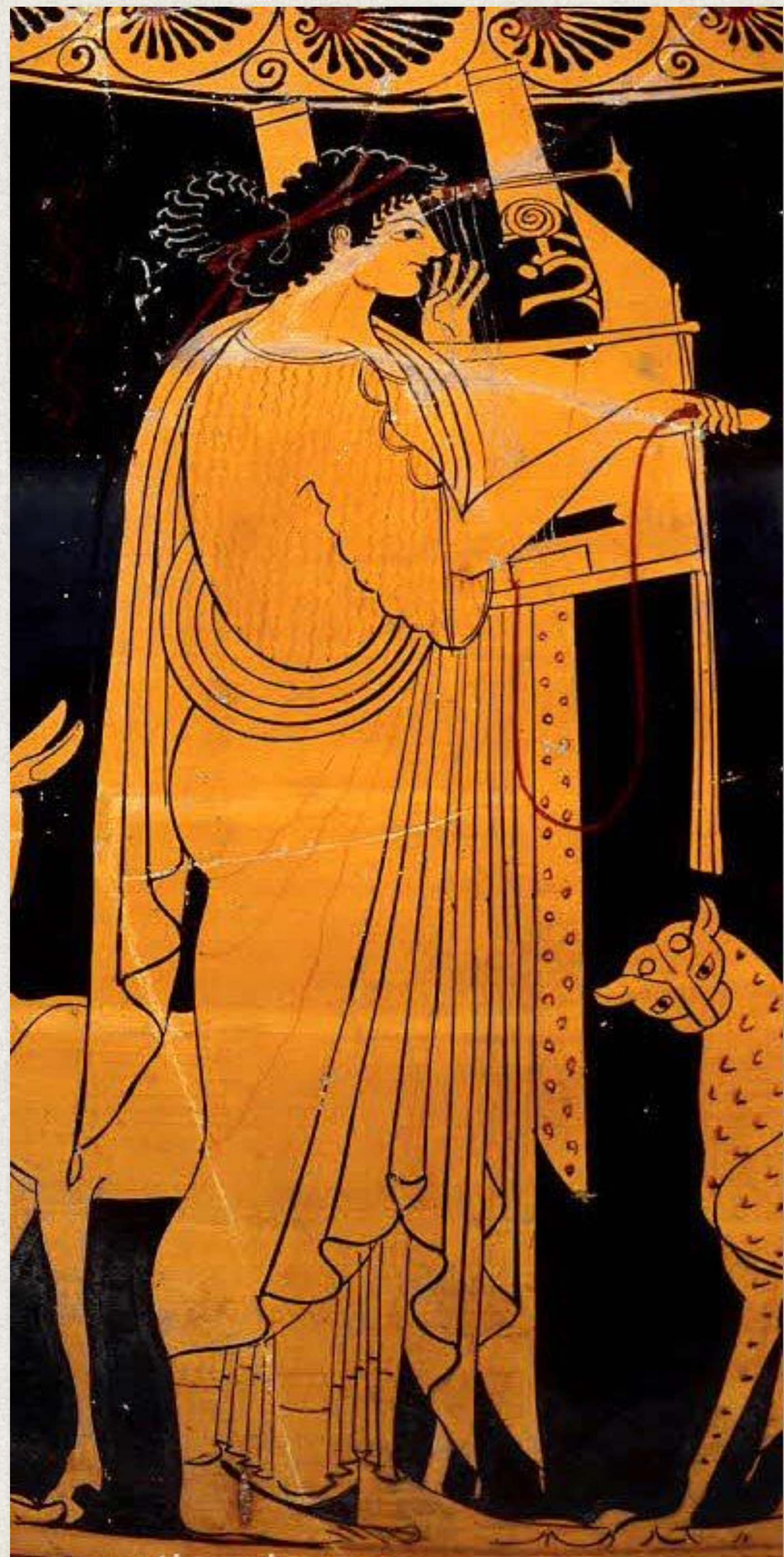
The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell--or the underworld--red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods--usually attributes of Vishnu--are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

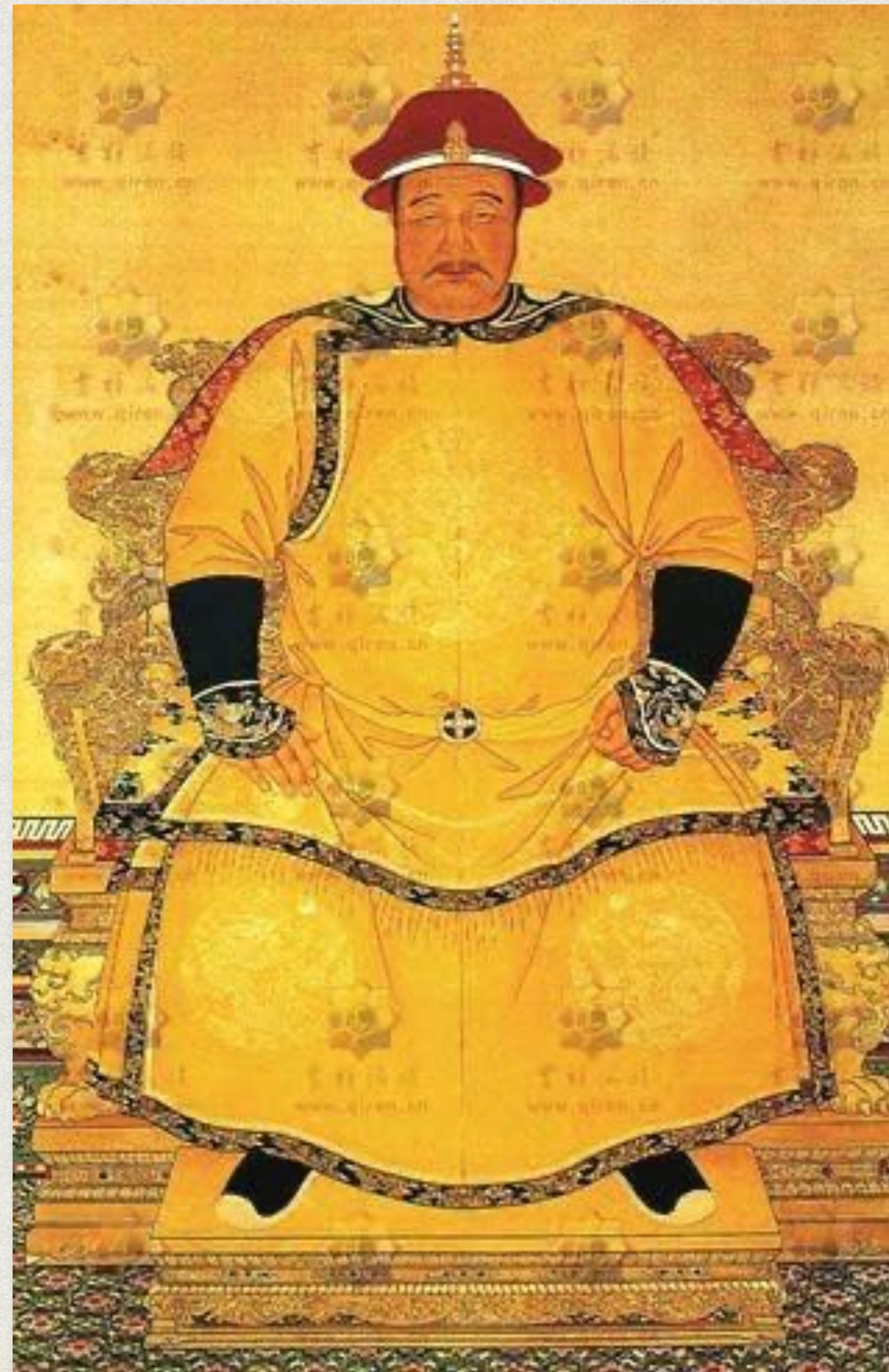
condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods--usually attributes of Vishnu--are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.







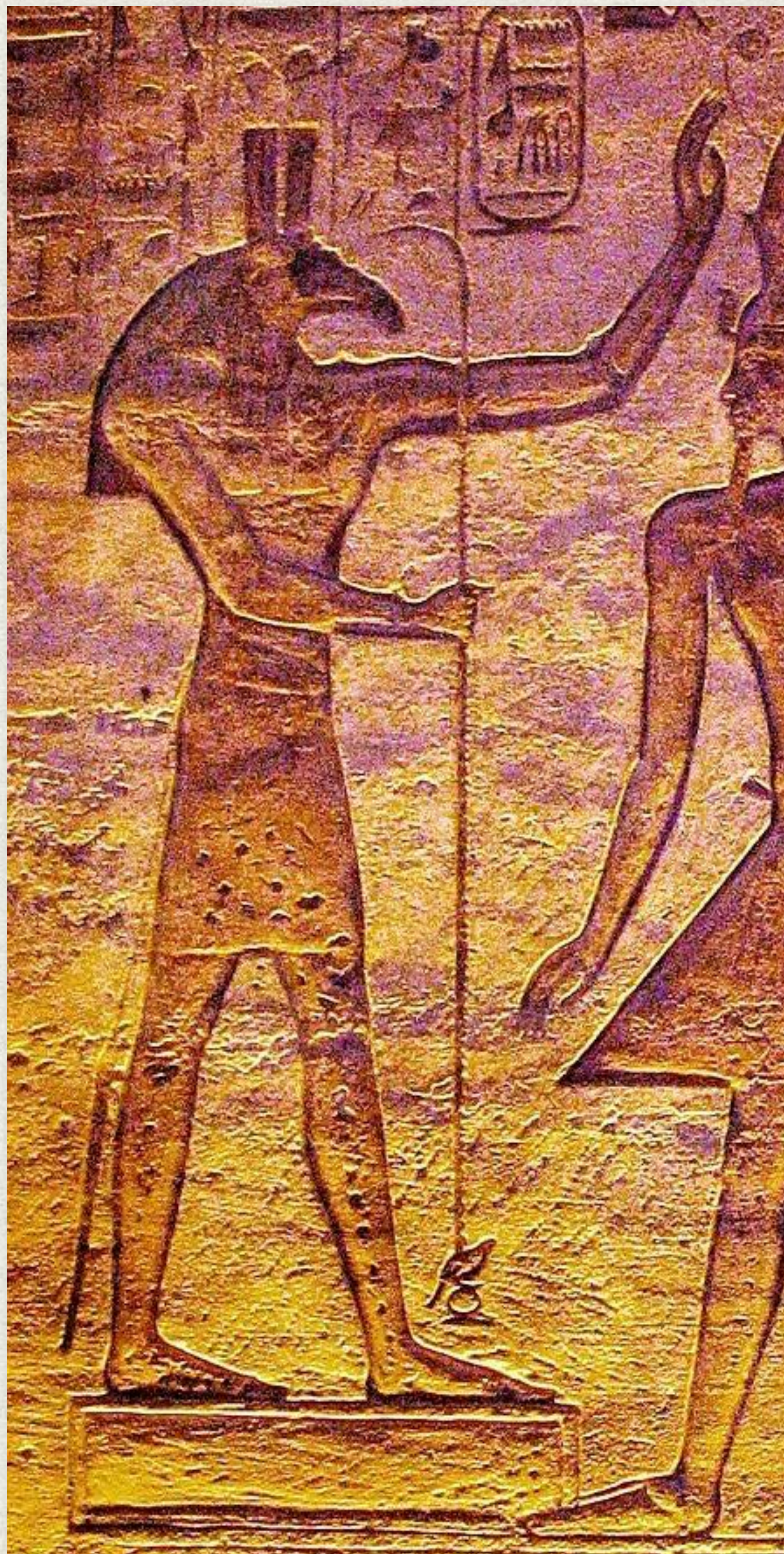








Senusret II



Set



Ares



Chinese Emperor  
Ukiyo-e ink



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sicce anae*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-N-T-E-L-I-G-E-N-T in that remarkable Masonic allegory *Euboeica* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly Hall's *Antiquities*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a lion's mane. This is a subtle reminder of the fact that at one time the sun was supposed to place the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.



Hades and Persephone







ANTRVM PLATONICVM



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*sola astra*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-N-T-E-L-I-G-E-N-T in that remarkable Masonic allegory *Euboea* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Abolition*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a face. While a subtle reminder of the fact that at one time the sun was supposed to place the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *mi*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubryhia* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the sky is the same as the course of the sun in the sea. The sun is a subtle reminder of the fact that at one time the sun was a living being on the face of the earth.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubryhia* (Aphrodite spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frated the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the sun was a deity and placed in the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

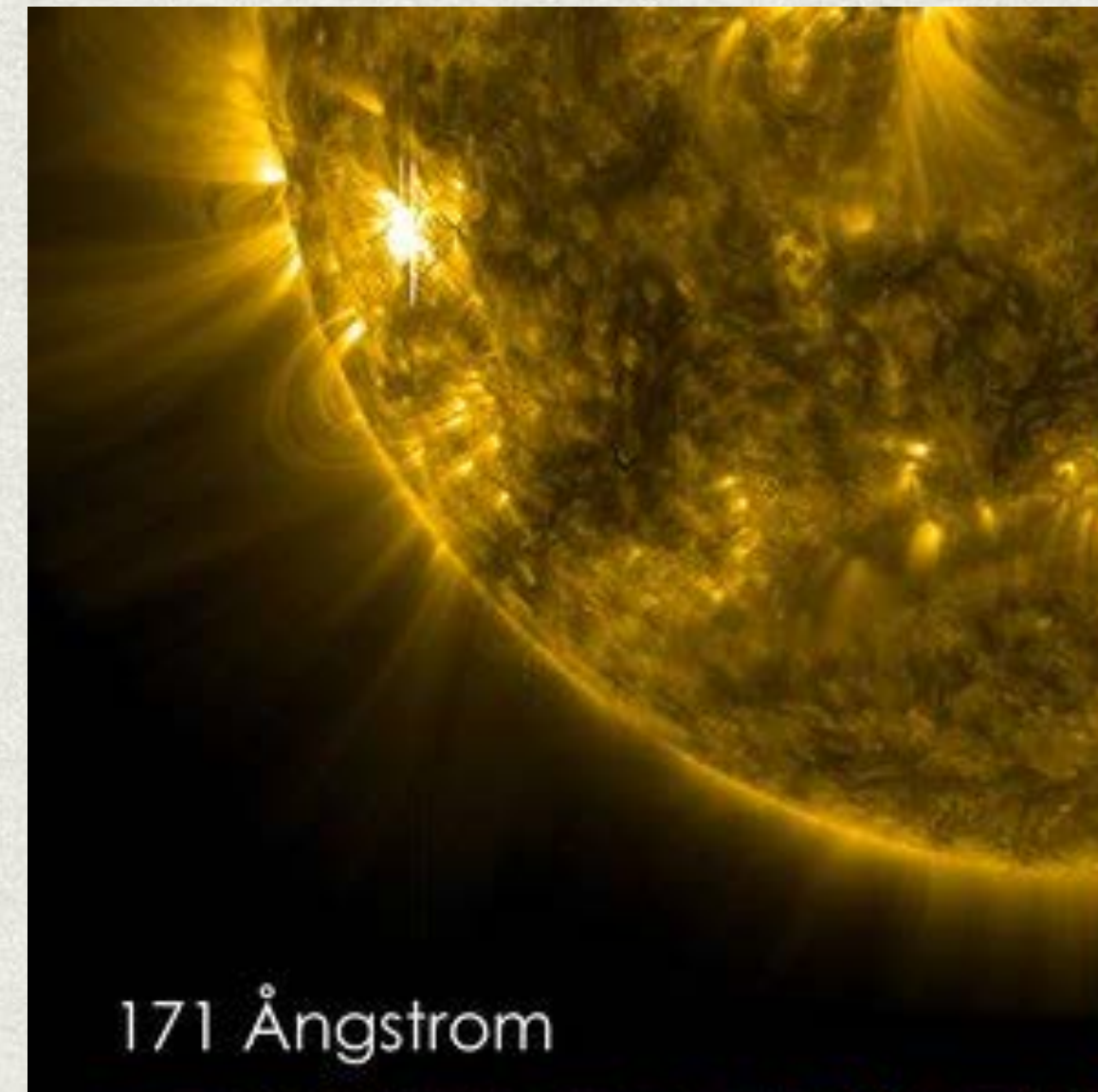
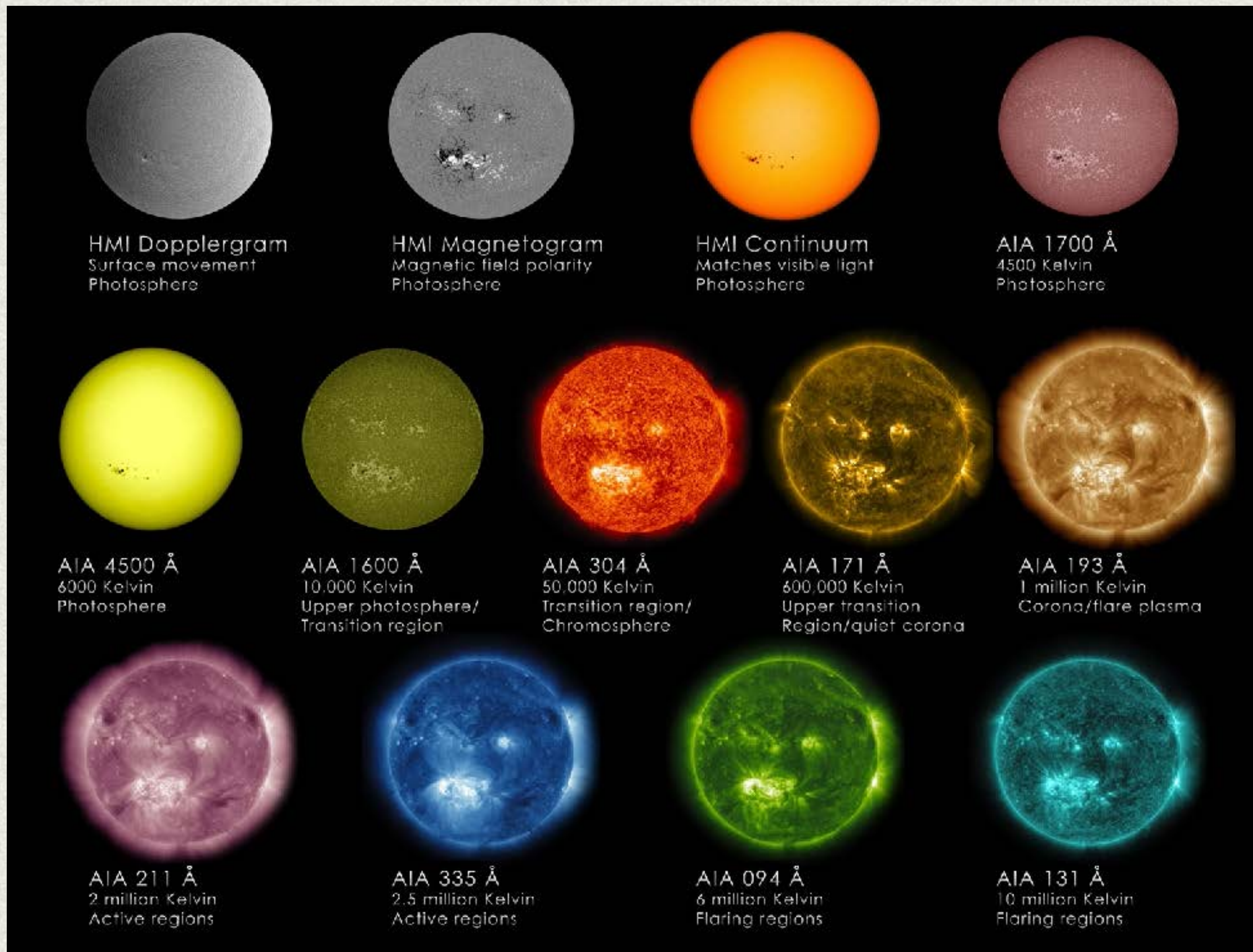
In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

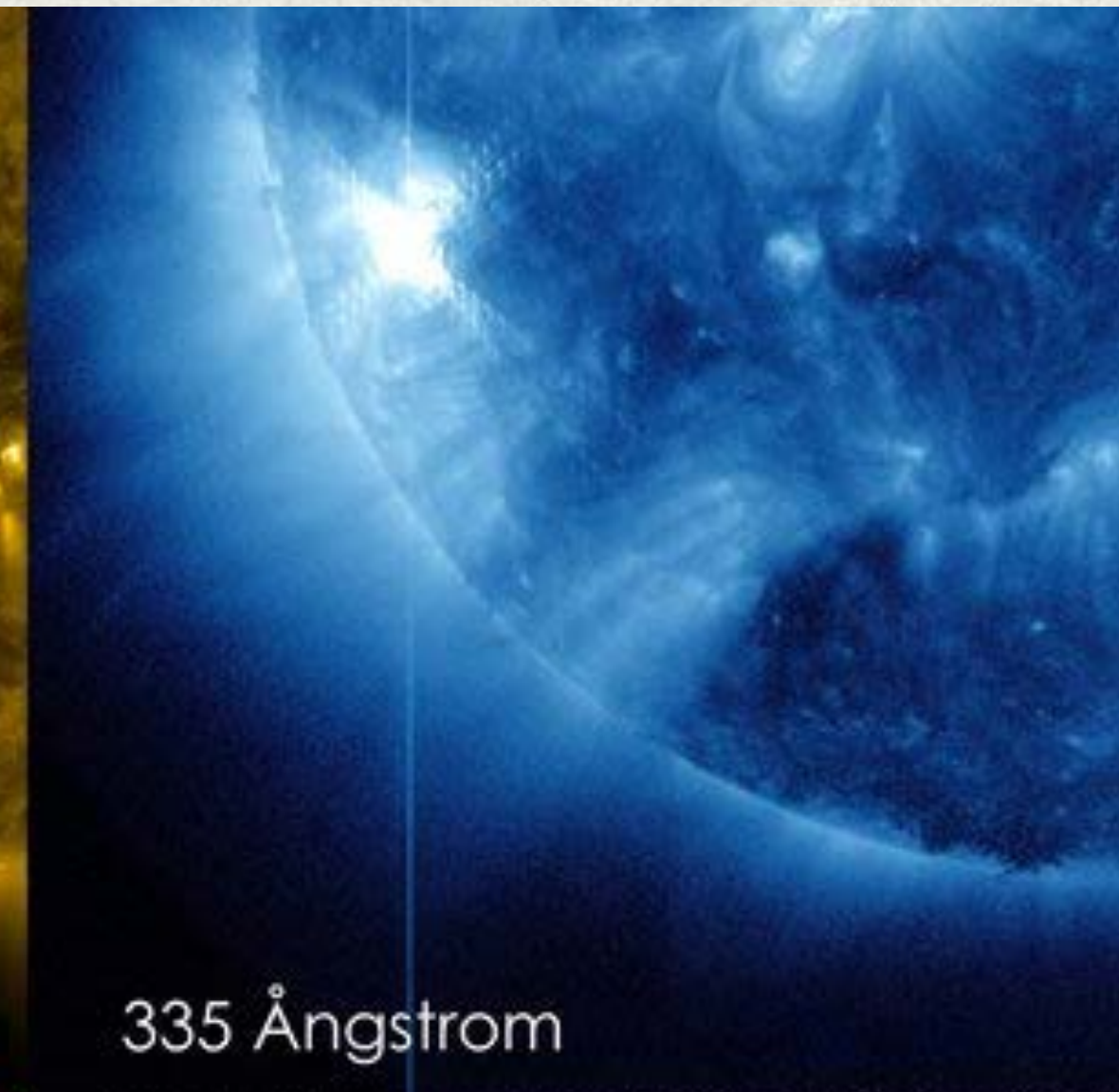
## SOLAR COLORS (cont.)

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

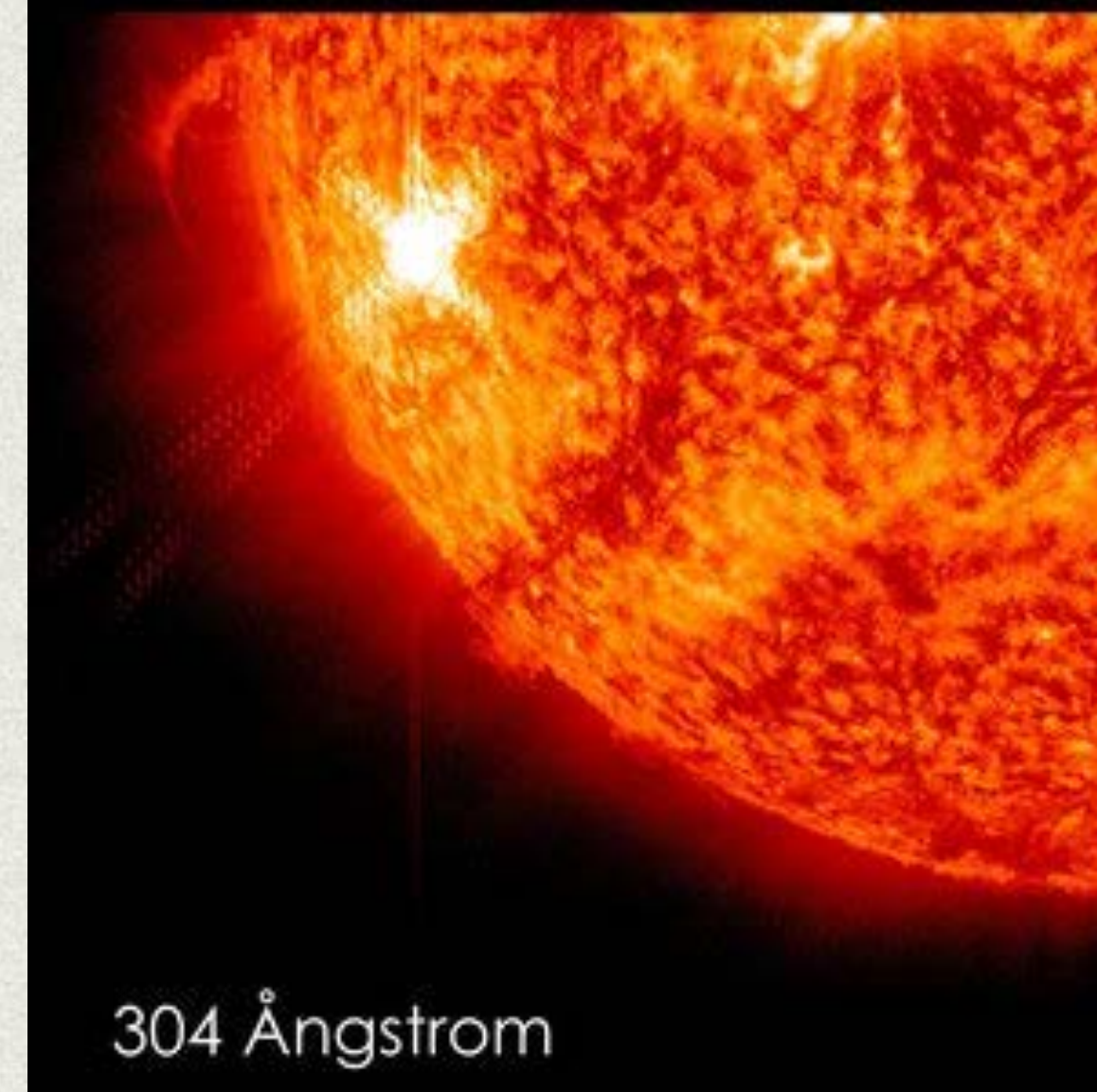
and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.



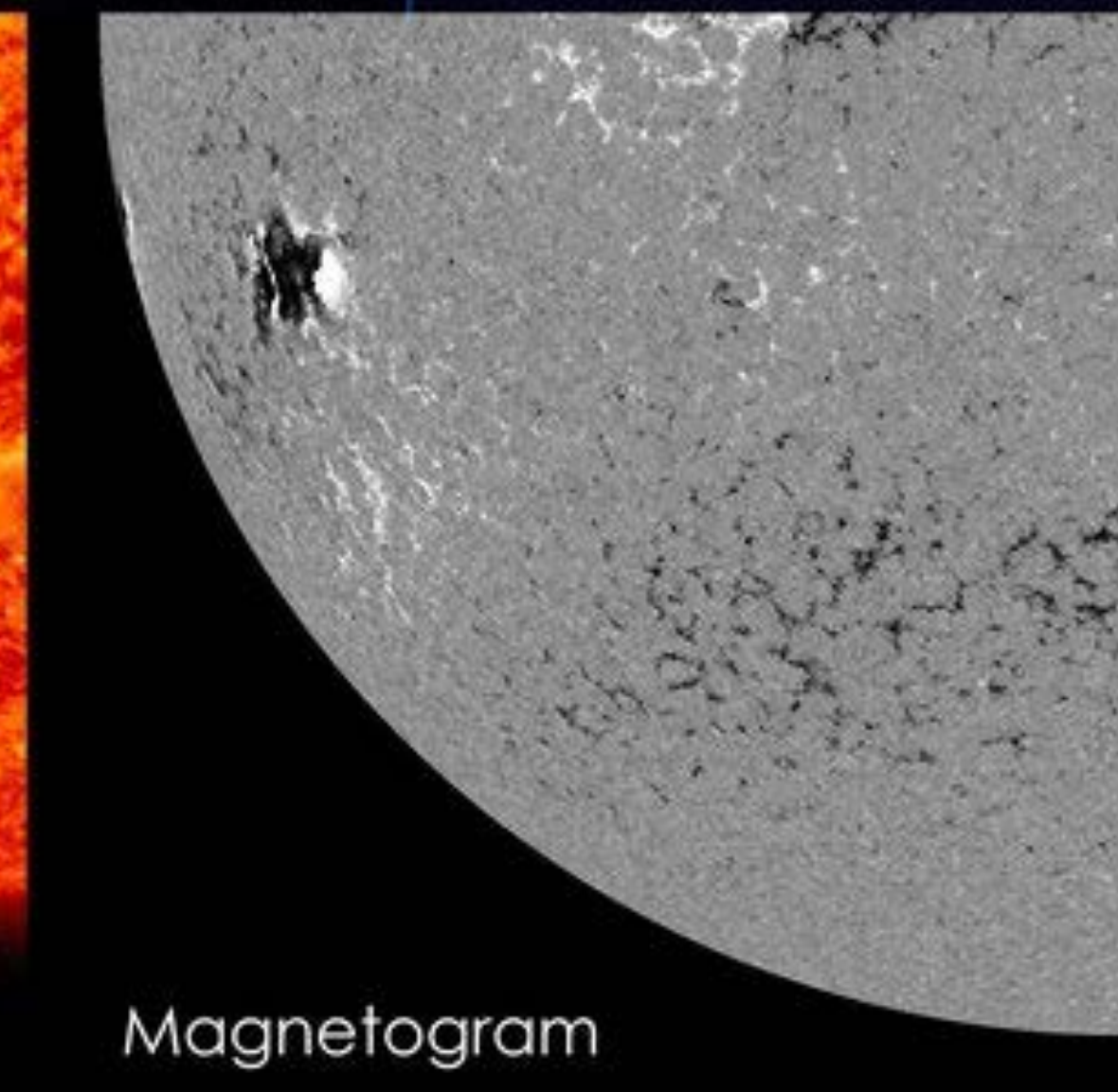
171 Ångstrom



335 Ångstrom



304 Ångstrom



Magnetogram



Pope Innocent III (1198-1216)



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubryhia* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly Hall's *Antiquities*.

#### THE SOLAR FACE

The course of the sun is here shown in the form of a face. The face is a subtle reminder of the fact that at one time the sun was actually not placed in the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.



Stained glass window depicting the life of St. Francis of Assisi in the Basilica of St. Francis of Assisi in Florence, Italy

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the spiritual sun in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the spiritual sun gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubryhia* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Prize of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the sun was a living being. The sun is the center of the solar system.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *mi*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, glory, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.



St George, St Catherine,  
St Margaret and St Andre



St George, St Catherine,  
St Margaret and St Andre

sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthiness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to make something out of nothing but rather to fertilize and nurture the seed which was already present. Its processes did not actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Eubrypha* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masters will find a connection between these hands and the well-known *Primo of the Lion* which raises all things to life with its grip.



From Manly P. Hall's *Initiation*.

#### THE SOLAR FACE

The course of the sun in the zodiac is a subtle reminder of the fact that at one time the sun was visible to the eye in the sign of Leo, the Colonial Lion.

#### SOLAR COLORS

The theory so long held of three primary and four secondary colors is purely esoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *si*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and godliness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little known fastnesses of light, color, sound, and consciousness.

## SOLAR COLORS (cont.)

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little known fastnesses of light, color, sound, and consciousness.



sophical concept regarded the sun as a parent and the planets as embryos still connected to the solar body by means of ethereal umbilical cords which served as channels to convey life and nourishment to the planets.

Some secret orders have taught that the sun was inhabited by a race of creatures with bodies composed of a radiant, spiritual ether not unlike in its constituency the actual glowing ball of the sun itself. The solar heat had no harmful effect upon them, because their organisms were sufficiently refined and sensitized to harmonize with the sun's tremendous vibratory force. These creatures resemble miniature suns, being a little larger than a dinner plate in size, although some of the more powerful are considerably larger. Their color is the golden white light of the sun, and from them emanate four streams of Veil. These streams are often of great length and are in constant motion. A peculiar palpitation is to be noted throughout the structure of the globe and is communicated in the form of ripples to the emanating streams. The greatest and most luminous of these spheres is the Archangel Michael; and the entire order of solar life, which resemble him and dwell upon the sun, are called by modern Christians "the archangels" or "the spirits of the light."

#### THE SUN IN ALCHEMICAL SYMBOLOLOGY

Gold is the metal of the sun and has been considered by many as crystallized sunlight. When gold is mentioned in alchemical tracts, it may be either the metal itself or the celestial orb which is the source, or spirit, of gold. Sulphur because of its fiery nature was also associated with the sun.

As gold was the symbol of spirit and the base metals represented man's lower nature, certain alchemists were called "miners" and were pictured with picks and shovels digging into the earth in search of the precious metal—those finer traits of character buried in the earthness of materiality and ignorance. The diamond concealed in the heart of the black carbon illustrated the same principle. The Illuminati used a pearl hidden in the shell of an oyster at the bottom of the sea to signify spiritual powers. Thus the seeker after truth became a pearl-fisher; he descended into the sea of material illusion in search of understanding, termed by the initiates "the Pearl of Great Price."

When the alchemists stated that every animate and inanimate thing in the universe contained the seeds of gold, they meant that even the grains of sand possessed a spiritual nature, for gold was the spirit of all things. Concerning these seeds of spiritual gold the following Rosicrucian axiom is significant: "A seed is useless and impotent unless it is put in its appropriate matrix." Franz Hartmann comments on this axiom with these illuminating words: "A soul cannot develop and progress without an appropriate body, because it is the physical body that furnishes the material for its development." (See *In the Promises of the Temple of Wisdom*.)

The purpose of alchemy was not to actually create gold but rather made the ever-present seed of gold grow and flourish. Everything which exists has a spirit—the seed of Divinity within itself—and regeneration is not the process of attempting to place something where it previously had not existed. Regeneration actually means the unfolding of the omnipresent Divinity in man, that this Divinity may shine forth as a sun and illumine all with whom it comes in contact.

#### THE MIDNIGHT SUN

Apuleius said when describing his initiation (*side note*): "At midnight I saw the sun shining with a splendid light." The midnight sun was also part of the mystery of alchemy. It symbolized the spirit in man shining through the darkness of his human organism. It also referred to the *spiritual sun* in the solar system, which the mystic could see as well at midnight as at high noon, the material earth being powerless to obstruct the rays of this Divine orb. The mysterious light which illuminated the temples of the Egyptian Mysteries during the nocturnal hours were said by some to be reflections of the *spiritual sun* gathered by the magical powers of the priests. The weird light seen ten miles below the surface of the earth by I-AM-THE-MAN in that remarkable Masonic allegory *Elixir-lypa* (*Aphrodite* spelt backward) may well refer to the mysterious midnight sun of the ancient rites.

Primitive conceptions concerning the warfare between the principles of Good and Evil were often based upon the alternations of day and night. During the Middle Ages, the practices of black magic were confined to the nocturnal hours; and those who served the Spirit of Evil were called black magicians, while those who served the Spirit of Good were called white magicians. Black and white were

associated respectively with night and day, and the endless conflict of light and shadow is alluded to many times in the mythologies of various peoples.

The Egyptian Demon, Typhon, was symbolized as part crocodile and part hog because these animals are gross and earthy in both appearance and temperament. Since the world began, living things have frayed the darkness; those few creatures who use it as a shield for their maneuvers were usually connected with the Spirit of Evil. Consequently cats, bats, toads, and owls are associated with witchcraft. In certain parts of Europe it is still believed that at night black magicians assume the bodies of wolves and roam around destroying. From this notion originated the stories of the werewolves. Serpents, because they lived in the earth, were associated with the Spirit of Darkness. As the battle between Good and Evil centers around the use of the generative forces of Nature, winged serpents represent the regeneration of the animal nature of man or those Great Ones in whom this regeneration is complete. Among the Egyptians the sun's rays are often shown ending in human hands. Masons will find a connection between these hands and the well-known *Power of the Lion* which raises all things to life with its grip.



From Montfaucon's *Antiquities*.

#### THE SOLAR FACE

The corona of the sun is here shown in the form of a lion's mane. This is a subtle reminder of the fact that at one time the summer solstice took place in the sign of Leo, the Celestial Lion.

#### SOLAR COLORS

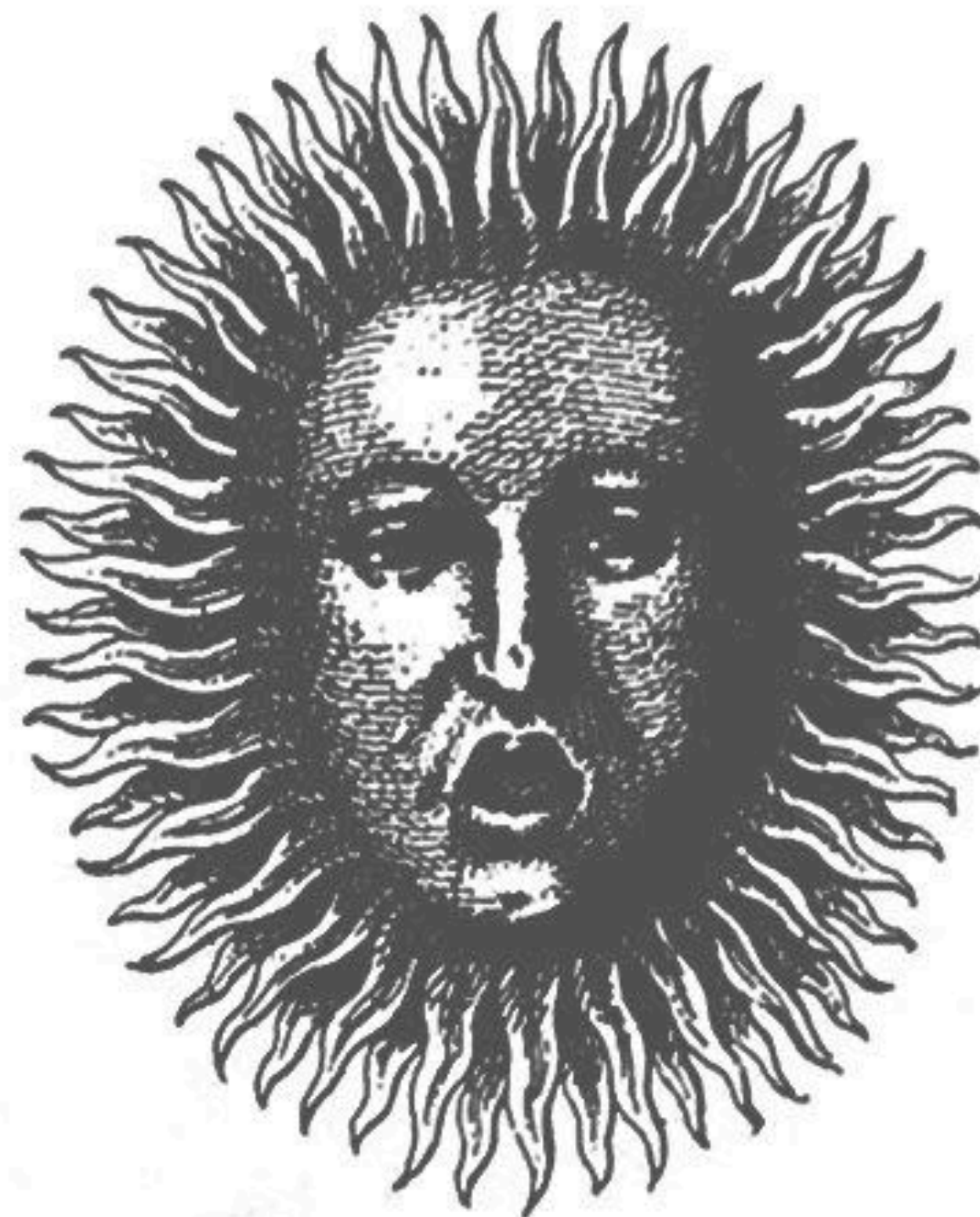
The theory so long held of three primary and four secondary colors is purely exoteric, for since the earliest periods it has been known that there are seven, and not three, primary colors, the human eye being capable of estimating only three of them. Thus, although green can be made by combining blue and yellow, there is also a true or primary green which is not a compound. This can be proved by breaking up the spectrum with a prism. Helmholtz found that the so-called secondary colors of the spectrum could not be broken up into their supposed primary colors. Thus the orange of the spectrum, if passed through a second prism, does not break up into red and yellow but remains orange.

Consciousness, intelligence, and force are fittingly symbolized by the colors blue, yellow, and red. The therapeutic effects of the colors, moreover, are in harmony with this concept, for blue is a fine, soothing, electrical color; yellow, a vitalizing and refining color; and red, an agitating and heat-giving color. It has also been demonstrated that minerals and plants affect the human constitution according to their colors. Thus a yellow flower generally yields a medicine that affects the constitution in a manner similar to yellow light or the musical tone *si*. An orange flower will influence in a manner similar to orange light and, being one of the so-called secondary colors, corresponds either to the tone *re* or to the chord of *do* and *re*.

The ancients conceived the spirit of man to correspond with the color blue, the mind with yellow, and the body with red. Heaven is therefore blue, earth yellow, and hell—or the underworld—red. The fiery condition of the inferno merely symbolizes the nature of the sphere or plane of force of which it is composed. In the Greek Mysteries the irrational sphere was always considered as red, for it represented that condition in which the consciousness is enslaved by the lusts and passions of the lower nature. In India certain of the gods—usually attributes of Vishnu—are depicted with blue skin to signify their divine and supermundane constitution. According to esoteric philosophy, blue is the true and sacred color of the sun. The apparent orange-yellow shade of this orb is the result of its rays being immersed in the substances of the illusory world.

In the original symbolism of the Christian Church, colors were of first importance and their use was regulated according to carefully prepared rules. Since the Middle Ages, however, the carelessness with which colors have been employed has resulted in the loss of their deeper emblematic meanings. In its primary aspect, white or silver signified life, purity, innocence, joy, and light; red, the suffering and death of Christ and His saints, and also divine love, blood, and warfare or suffering; blue, the heavenly sphere and the states of godliness and contemplation; yellow or gold, gloom, fruitfulness, and goodness; green, fecundity, youthfulness, and prosperity; violet, humility, deep affection, and sorrow; black, death, destruction, and humiliation. In early church art the colors of robes and ornaments also revealed whether a saint had been martyred, as well as the character of the work that he had done to deserve canonization.

In addition to the colors of the spectrum there are a vast number of vibratory color waves, some too low and others too high to be registered by the human optical apparatus. It is appalling to contemplate man's colossal ignorance concerning these vistas of abstract space. As in the past man explored unknown continents, so in the future, armed with curious implements fashioned for the purpose, he will explore these little-known fastnesses of light, color, sound, and consciousness.

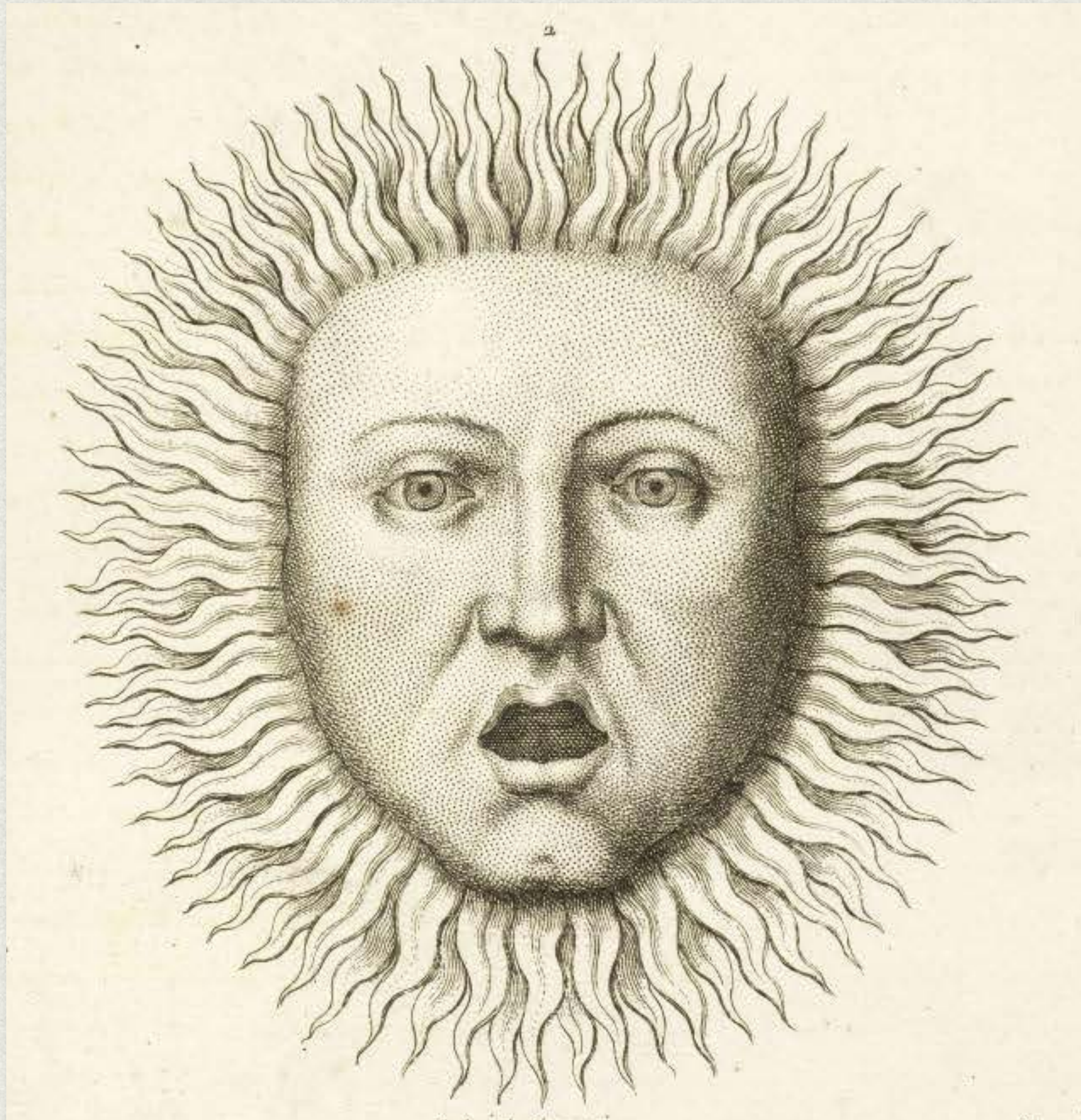


From Montfaucon's *Antiquities*.

#### THE SOLAR FACE.

*The corona of the sun is here shown in the form of a lion's mane. This is a subtle reminder of the fact that at one time the summer solstice took place in the sign of Leo, the Celestial Lion.*





The corona of the sun is here shown in the form of a lion's mane. This is a subtle reminder of the fact that at one time the summer solstice took place in the sign of Leo, the Celestial Lion.





## The Sun, a Universal Deity



HE adoration of the sun was one of the earliest and most natural forms of religious expression. Complex modern theologies are merely involvements and amplifications of this simple aboriginal belief. The primitive mind, recognizing the beneficent power of the solar orb, adored it as the proxy of the Supreme Deity. Concerning the origin of sun worship, Albert Pike makes the following

concise statement in his *Morals and Dogma*: "To them [aboriginal peoples] he [the sun] was the innate fire of bodies, the fire of Nature. Author of Life, heat, and ignition, he was to them the efficient cause of all generation, for without him there was no movement, no existence, no form. He was to them immense, indivisible, imperishable, and everywhere present. It was their need of light, and of his creative energy, that was felt by all men; and nothing was more fearful to them than his absence. His beneficent influences caused his identification with the Principle of Good; and the BRAHMA of the Hindus, and MITHRAS of the Persians, and ATHOM, AMUN, PHTHA, and OSIRIS, of the Egyptians, the BEL of the Chaldeans, the ADONAI of the Phœnicians, the ADONIS and APOLLO of the Greeks, became but personifications of the Sun, the regenerating Principle, image of that fecundity which perpetuates and rejuvenates the world's existence."

Among all the nations of antiquity, altars, mounds, and temples were dedicated to the worship of the orb of day. The ruins of these sacred places yet remain, notable among them being the pyramids of Yucatan and Egypt, the snake mounds of the American Indians, the Zikkurats of Babylon and Chaldea, the round towers of Ireland, and the massive rings of uncut stone in Britain and Normandy. The Tower of Babel, which, according to the Scriptures, was built so that man might reach up to God, was probably an astronomical observatory.

Many early priests and prophets, both pagan and Christian, were versed in astronomy and astrology; their writings are best understood when read in the light of these ancient sciences. With the growth of man's knowledge of the constitution and periodicity of the heavenly bodies, astronomical principles and terminology were introduced into his religious systems. The tutelary gods were given planetary thrones, the celestial bodies being named after the deities assigned to them. The fixed stars were divided into constellations, and through these constellations wandered the sun and its planets, the latter with their accompanying satellites.

### THE SOLAR TRINITY

The sun, as supreme among the celestial bodies visible to the astronomers of antiquity, was assigned to the highest of the gods and became symbolic of the supreme authority of the Creator Himself. From a deep philosophic consideration of the powers and principles of the sun has come the concept of the Trinity as it is understood in the world today. The tenet of a Triune Divinity is not peculiar to Christian or Mosaic theology, but forms a conspicuous part of the dogma of the greatest religions of both ancient and modern times. The Persians, Hindus, Babylonians, and Egyptians had their Trinities. In every instance these represented the threefold form of one Supreme Intelligence. In modern Masonry, the Deity is symbolized by an

equilateral triangle, its three sides representing the primary manifestations of the Eternal One who is Himself represented as a tiny flame, called by the Hebrews Yod (Y). Jakob Böhme, the Teutonic mystic, calls the Trinity *The Three Witnesses*, by means of which the Invisible is made known to the visible, tangible universe.

The origin of the Trinity is obvious to anyone who will observe the daily manifestations of the sun. This orb, being the symbol of all Light, has three distinct phases: rising, midday, and setting. The philosophers therefore divided the life of all things into three distinct parts: growth, maturity, and decay. Between the twilight of dawn and the twilight of evening is the high noon of resplendent glory. God the Father, the Creator of the world, is symbolized by the dawn. His color is blue, because the sun rising in the morning is veiled in blue mist. God the Son, the Illuminating One sent to bear witness of His Father before all worlds, is the celestial globe at noonday, radiant and magnificent, the maned Lion of Judah, the Golden-haired Savior of the World. Yellow is His color and His power is without end. God the Holy Ghost is the sunset phase, when the orb of day, robed in flaming red, rests for a moment upon the horizon line and then vanishes into the darkness of the night to wander in the lower worlds and later rise again triumphant from the embrace of darkness.

To the Egyptians the sun was the symbol of immortality, for, while it died each night, it rose again with each ensuing dawn. Not only has the sun this diurnal activity, but it also has its annual pilgrimage, during which time it passes successively through the twelve celestial houses of the heavens, remaining in each for thirty days. Added to these it has a third path of travel, which is called the *precession of the equinoxes*, in which it retrogrades around the zodiac through the twelve signs at the rate of one degree every seventy-two years.

Concerning the annual passage of the sun through the twelve houses of the heavens, Robert Hewitt Brown, 32°, makes the following statement: "The Sun, as he pursued his way among these 'living creatures' of the zodiac, was said, in allegorical language, either to assume the nature of or to triumph over the sign he entered. The sun thus became a Bull in Taurus, and was worshipped as such by the Egyptians under the name of Apis, and by the Assyrians as Bel, Baal, or Bul. In Leo the sun became a Lion-slayer, Hercules, and an Archer in Sagittarius. In Pisces, the Fishes, he was a fish—Dagon, or Vishnu, the fish-god of the Philistines and Hindus."

A careful analysis of the religious systems of pagandom uncovers much evidence of the fact that its priests served the solar energy and that their Supreme Deity was in every case this Divine Light personified. Godfrey Higgins, after thirty years of inquiry into the origin of religious beliefs, is of the opinion that "All the Gods of antiquity resolved themselves into the solar fire, sometimes itself as God, or sometimes an emblem or shekinah of that higher principle, known by the name of the creative Being or God."

The Egyptian priests in many of their ceremonies wore the skins of lions, which were symbols of the solar orb, owing to the fact that the sun is exalted, dignified, and most fortunately placed in the constellation of Leo, which he rules and which was at one time the keystone of the celestial arch. Again, Hercules is the Solar Deity, for as this mighty hunter performed his twelve labors, so the sun, in traversing the twelve houses of the zodiacal band, performs during his pilgrimage twelve essential and benevolent labors for the human race and for Nature in general. Hercules, like the Egyptian priests, wore the skin of a lion for a girdle. Samson, the Hebrew hero, as his



SOLE ORNAMENT OF THE LION  
From Maurice's *Indian Antiquities*.

THE LION OF THE SUN.  
The sun rising over the back of the lion or, astronomically, in the back of the lion, has always been considered symbolic of power and rulership. A symbol very similar to the one above appears on the flag of Persia, whose people have always been sun worshippers. Kings and emperors have frequently associated their terrestrial power with the celestial power of the solar orb, and have accepted the sun, or one of its symbolic beasts or birds, as their emblem. Witness the lion of the Great Mogul or the eagles of Caesar and Napoleon.



THE WINGED GLOBE OF EGYPT.  
This symbol, which appears over the pylons or gates of many Egyptian palaces and temples, is emblematic of the three persons of the Egyptian Trinity. The wings, the serpent, and the solar orb are the insignias of Ammon, Ra, and Osiris.