Treatise of the Philosopher’s Stone of Lambsprinck: The meaning of the symbolism of Alchemy / translation and explanatory comments by Prof. Arysio N. dos Santos. — São Paulo: IBRASA, 1995. — (Gnosis Collection; v. 46)


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MAURICIUS M. MARTINO

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First published in 1996
The *Treatise of the Philosopher’s Stone* of Abraham Lambsprinck, is one of the most important works that have left us the ancient alchemists. The book of Lambsprinck first appeared in a collection of alchemical texts, published in 1599 in Frankfurt, by Nicholas Bernaudo, who claims to have it translated from the German, “from a very old manuscript”. It reappeared in 1603 and 1625, in other collections similar to the previous one. In this version that Atlantis Publications puts within the reach of the English language reader, the translator of Lambsprinck interprets, in terms that are accessible to all, the deep symbolism of Alchemy. Alchemical symbolism is the key to the mystery of our origins and to the understanding of the hidden doctrines. The translation of the *Treatise of the Philosopher’s Stone* and the explanatory comments of the translator are the fruit of many years of research conducted by a professional engineer and scientist with a doctorate (PhD) in Nuclear Physics. With full dedication, the author managed to decipher the initiatory mysteries that defy the man since the dawn of time, and has to do with the secret history of Atlantis, Lemuria and the Paradise as the apocalyptic events that await us all, now that we enter the third millennium, the Age of Aquarius.

In summary, the objective of this book is to interpret the Alchemical Allegories of Lambsprinck, in the light of the Hidden Doctrines about Atlantis and Lemuria, which are the eschatological and apocalyptic Foundation of all religions. Shown here are the unity and universality of the thought of all Traditional Sciences: Alchemy, Astrology, Magic, Philosophy, Mythology, Theology, Mysticism, Symbolism. And that the Bible itself and the Gospels are just another link of this chain that binds us to our origins. India is the great mother. From there we all came, at the dawn of time, bringing our myths, our rituals, our symbols, our languages and customs, our “races”, our techniques, arts and Sciences. Everything, in short, came from there. Mainly, the Sacred Traditions came from there, from which derive the religions and the occult sciences such as Magic, Astrology, Alchemy, the Kabbalah and Freemasonry. But before India — or, more accurately, the Indus Valley civilization that tradition knows by the name of Atlantis — there was Lemuria, the Golden Age Civilization. Lemuria was the land of Kronos, also known as Saturn or, in Sanskrit, by Shani or Manda, the eminent Lord of the Seven Rays. Destroyed in a terrible cataclysm, these two great civilizations have left, however, their seeds. These crystallized in the Nations and races that have succeeded one another, as well as in the arts and the occult and Religious Traditions of all peoples. For various reasons, these traditions were hidden to the public but remained carefully preserved as Sacred History, in one encrypted form. The key to the Secret was entrusted to a select group, the great hierophants, who later became the Alchemists, Astrologers, Bards, Rhapsodists and Prophets.
PRESENTATION

Our book interprets, in terms that are accessible to all, the deep alchemical symbolism of the Treatise of the Philosopher’s Stone, of Abraham Lambsprinck. This author is one of the most famous Alchemists of all times, and his book considered a masterpiece in the genre. The alchemical symbolism — explained for the first time in our book — is the key to the mystery of our origins, and to the understanding of the Occult doctrines. This work is the fruit of many years of research, done by a professional scientist, who managed to decipher the initiatory mysteries that defy the man since the dawn of time. These have to do with the secret history of Atlantis, Lemuria and the Paradise, as well as with the apocalyptic events that await us all, now that we enter the third Millennium, in the Age of Aquarius.
FOREWORD

What is now proven was once pure imagination.

WILLIAM BLAKE

Someone once said that all the new ideas seem somewhat ridiculous when proposed for the first time. This was the case with the Theory of Relativity. When Einstein proposed his Special Relativity in 1905, the scientists’ reaction was to consider it “bullshit”.

But, as pointed out by the ingenious Max Planck, another great innovator, when appears a new idea, all scientific authorities react against it. Over time, the opponents dye, and that leaves only the younger generation, educated in the light of the new idea, with which they get familiar from childhood. In a generation or two, the new idea becomes commonplace, and all accept it.

This is the case of Alchemy. Older generations were educated in a context in which Traditional Sciences — Alchemy, Astrology, Magic, etc. — were considered “mere superstitions”. Religious beliefs were carefully separated from the doctrines and scientific explanations, in a truly schizophrenic bipartition of the world.

But, in the last two decades, there was a certain disenchantment with Science — perhaps because it has failed in its promise to bring abundance and generalized happiness — and there has been a mass return to Traditionalism. The West has rediscovered the East and their ancient wisdom. In their perspective, we are mere children, learning to crawl on a trail already familiar to them for millennia. Only now, the West realizes that
the myths tell the secret history of humankind and that the truth is not found only in the Bible and in the Gospels.

As is becoming increasingly clear, every Holy Book is derived, in one way or another, from the Primordial Tradition; From the Irreligion, interviewed by ethnologists of genius. The scientists are starting to look for new ways, closer to the Traditional, disenchanted with the soulless Science that gets us nowhere.

The purposes of this book are to show:

1) The origin of Alchemy in the East, and

2) Unveiling one of its hidden aspects, namely, of telling the Secret Story of Humanity embedded in the myths of Atlantis and Lemuria. Like all valid Traditional Science, Alchemy can be interpreted on many levels: the one of producing gold; to fabricate the Elixir; to seek the discovery of the Soul and the Spirit; the one of seeking God, etc..

Atlantis and Lemuria are, in a way, our Soul and our Spirit, as Alchemy reveals us. As the psychologists would say, they are the two psychic constituents of Man, the component parts of his paideuma. However, the discovery of these two souls does not contradict the existence of other, more subtle and more spiritual, or even divine...

The Treatise of the Philosopher’s Stone of Abraham Lambsprinck is one of the most beautiful books that left us the ancient Alchemists. His magisterial figures are allegories of the Soul and the Spirit, which, as we shall see, represent the two major principles that man is constituted of.

As ingenious Baudelaire said, in life we go by an enchanted forest, full of symbols that look to us with a familiar sight, without us realizing their real meaning, or message they want to convey.

This exegesis of the Treatise of Lambsprinck tries to unveil the exact meaning of alchemical allegories and show their relationship with the religious symbols, with the Tarot, with Astrology, with magic and the Occult Sciences in general. It is in these Traditional Sciences that lie hidden the human soul, and that’s where we have to get her and rescue her. Like the ancient Heroes, we have to go after her at both the Holy Mountain of Heaven as in the recesses of hell.

This is what makes the Lambsprinck Hero, and that is what have done Orpheus, Odysseus, Dante, Alexander, Buddha, Apollonius, Dionysos, Osiris and even Christ himself. This is also what did all the great geniuses of
mankind, since Plato and Pythagoras; Kepler, Galileo, Newton, and Leonardo, until, modernly, Einstein, Bohr, Dirac, Gell-Mann and many others. As it turns out, at least stimulating company will not fail us.

The world is old, very old. We are now to enter the Age of Aquarius, which will occur in just 4 years, in the year 2000. More than a simple End of Era, Aquarius foretells the Millennium, the Twilight of the Gods. Aquarius closes the zodiacal cycle and prepares us for the new cycle (Mahakalpa), when the saga of man starts almost from scratch, after the Great Vernal Equinox.

The Millennium is what the Hindus call Twilight (Sandhya), and the Germans of Ragnarök (“Twilight of the Gods”). He is the brief return to the Golden Age, governed by the Golden Boy, Aquarius, the Waterer. This will last 1,000 years (Millennium), after which we will enter in the Era of Capricorn, Goatfish, when humanity returns to the waters in the Great Dissolution of Deluge (Pralaya).

As we said, the world is too old, and it died many times, as attested by the geological records. However, death is the prerequisite of Evolution and even of Life itself. It is exactly the so dramatic meaning of these facts that enlightens us Lambsprinck with his beautiful allegories. And this is what we try to explain, through the interpretation of these allegories and similar other: the Tarot, the Gospels, Alchemy, Myths, Rites, Religions, etc.

Our book is admittedly difficult, since the subject is complex and paradoxical. But it opens — perhaps for the first time in the world — the Arcana of the Mysteries, which have so far been the exclusive privilege of a few Initiated. We do not speak of speculations and hypotheses, but of obvious and concrete certainties; of terrifying Truths, but palpable, liquid and certain, that even the Official Science is rediscovering.

Every Art really deserving this capitalized name requires a long and painful learning, until someone becomes truly a master of its Craft. Alchemy is not different from the other arts. As we said, the subject is difficult and obscure as it is full of mysteries and stumbling, and could only be mastered with time and practice.

Our book is intended to be a Guide, a kind of Manual for Beginners. It is destined to the lay but dedicated reader, intelligent open-minded and sincere hearted, who wants to understand the real position of Man in the world, and what the future might bring.
Our role is the same as Lambsprinck’s Guide, the Initiator and the Hierophant of the Son. The difference is that we speak in clear and straightforward language, clarifying the actual and palpable meaning of Alchemical allegories. These understood it opens as a miracle the Hidden Message of the Myths, of Religions, of the Gospels, the Tarot, Astrology, etc..

It is worth the effort for those who want to actually get out of the Forest where we got lost, and find the Light. Before we conclude this Preface, we would like to alert the reader to an important fact. The Lie looks a lot like the Truth and Illusion with Reality. It is very difficult to discern between them, particularly in myths and religions. However, this discernment is required of those who wish to become Philosophers of the caliber of which were ancient Alchemists.

Our truths — eternal, impartial and nonsectarian are the real eternal and imperishable Gospel — the legitimate Good News of ancient and modern Alchemists. Alchemy came from ancient India, like almost everything we know. But its original message was distorted and modified by “wolves in sheep’s costume” of whom warns us Christ.

We hope that the reader will be able to discern and not to be misled by false prophets, as abundant today as in ancient times. We advise him to meditate and ponder on his own, without being carried away by sectarian trends or by fanatic views. The bridge is narrow and slippery as the Sword-bridge of Lancelot. However, the view from the other side is fantastic.
INTRODUCTION

The Treatise of the Philosopher’s Stone of Abraham Lambsprinck first appears in a collection of alchemical texts entitled *Triga Chemica: De Lapide Philosophico Tratactus Tres* (*Alchemical Triga: Three Treatises on the Philosopher’s Stone*). Nicholas Bernaudo, who claims to have translated it from the German, “from a very old manuscript”, published this collection in 1599 in Frankfurt. It reappeared in 1603 in the *Theatrum Chemicum*, and in 1625 in *Musaeum Hermeticum*, other collections similar to the previous one.

The name of Abraham Lambsprinck is the pseudonym of an unknown author, who preferred to stay anonymous to escape from the risks of the Inquisition. He identifies himself only as “a noble German”. Lambsprinck gives, his coat of arms too which says “bear with great honor and full-fledged”.

Well, this coat of arms is fictitious, and we will see its real meaning in the discussion of the text of his *Treatise*. In this coat, the author signs himself Lambspring; a name that suggests a derivation from German *lamm* (lamb) and *springen* (jump, gushing, emanate).

These small changes in words were usual, for various reasons. The lamb and the spring are suggested by the coat, as we shall see, and have to do with the legend of Pegasus. The name also suggests the German *lambrequin* (from the French *lambrequin*), which means precisely the lambrequins or these ornate pendants as veils on an elm that show in his coat. Lambrequin comes from the Flamenco *lamper* meaning “veil”, a veiled reference to the fact that he was hiding his real name.

The lamb is a very important hidden symbol, and is even a depiction of Christ (*Agnus Dei*) and other Saviors. He reappears in the Third Figure of Lambsprinck as the Deer (another important symbol) “that does not want
another name but the one of Soul”. This “Soul” is the centerpiece of the allegories of the Treatise of Lambsprinck, which as we see, is identified with the Messiah by his coat.

The Lamb also appears in Revelation, in the center of Heavenly Jerusalem. It is from him that the Water of Life springs, precisely as suggested by the coat of Lambsprinck. We will see that the secret goal of his book was to convey the message saving and eschatological message of Revelation in a Gnostic aspect, instead of the usual Christian.

The importance in decoding the secret message of the Alchemists cannot be overstated, especially now that we are about to enter the Third Millennium, which is precisely the Final Millennium, the one of the Age of Aquarius, as all prophets promise us.

We are sure that everyone who read us carefully and with an open heart, will not have the slightest difficulty in understanding the hidden message of Lambsprinck, or in discovering the secret of the Alchemists, which is exactly the same of the Apocalypse and other Occult sources.

It does not fit in this book, introductory to the so complex subject that is Alchemy, anything rather than a sort of “cake recipe” for the Alchemical secrets. We shall limit to give the Key to the Secret, and it is up to the reader the task of proceeding in his own way, because all paths are valid and always lead to the same endpoint, which is the Only and the Imperishable.

Those who only seek the banal gold and do not care about higher ideals must not search for it here. In a way, this book instructs about the Minor Arcana, the ones that may be disclosed to the profane. The Major Arcana — the secrets of the gods, of how to perform the supernatural — can only be revealed by themselves, to their elected ones.

The different texts published on the Treatise of the Philosopher’s Stone of Lambsprinck feature minor variations that, sometimes, make certain passages obscure. We took care to make the text as clear as possible. Although quite literal, our translation sometimes adjusts the form a little in favor of the clarity of the original message.

Still, we took advantage of other previous translations to other languages to enhance ours, and to clarify the many difficulties and doubts that the original text offers. We adopted the practice of presenting the text that glosses each Figure and then make the relevant comments, not only to the text but mainly to the Figure in question.
The Alchemical symbolism, both graphical and textual, is extremely complex, and it is absolutely impossible to discuss it in an exhausting manner. We limited ourselves to explaining the basic meaning of the symbols and in producing some examples of equivalent symbols that are most common, mythological and religious alike.

As we said, we let the reader fill to his liking the examples and symbols, with the aid of specialized books or competent masters. There is no gold that pays the value of the beautiful spiritual message that the Alchemists left us. Often with the sacrifice of their lives for the cause they espoused with such dedication.

It is the shed blood of these Lambs that actually allow us to obtain the Eternal Life. In a much more real way than the fantastic one, offered by so many religions regarded as true. It is not possible that Alchemy is a science without value, because the best brains of humankind dealt with it for millennia. Would all these great geniuses of the past have been only fools who thought they could get by dumb ways what even kids know to be impossible by conventional means?

The quality of the illustrations of Lambsprinck has never been surpassed, nor in beauty nor in the depth of the symbolism of its allegories. This fact explains the fair reputation enjoyed by his Treatise, in spite of the difficulty of interpretation, both from its cryptic texts and its symbolic figures. To the best we know, his Treatise was never reviewed in detail concerning its esoteric message.

Our work is pioneer in a field that is notoriously difficult. We ask, therefore, to the reader to be benevolent with our faults and that, if possible, to point them out for correction in subsequent editions.

Our debt to the symbolists of all feathers, from whom we have absorbed our modest science, is so big and so diverse that it would be unfeasible mentioning all their names. It is theirs whatever merit that there might be in this work but ours, not theirs, the deficiencies which for sure there will be.

The Alchemical symbolism seems quite like the Cathars and others, as shown in the studies of Harold Bayley and René Guénon. The reader interested in deepening their studies should perhaps begin by these two authors, continuing with the books that are mentioned in the Bibliography listed at the end of this book. However, all traditional symbolism is inter-related.
It contains the same initiatory message that comes to us from a high antiquity, when our European ancestors were still brute wilderlings, who survived hunting painfully for a lean existence on the forever frozen steppes of Ice Age Europe.

All the Sacred Symbolism derives from the same source, the Secret Source that Lambsprinck suggests with his beautiful allegory of the Primordial Lamb and with his Forest populated with so paradoxical creatures as his Dragons, Unicorns and Salamanders.

It is not surprising, therefore, that Baudelaire had written regarding the symbols in the passage we quoted in the frontispiece of this work. Everything comes so easy and straight to the poets! In fact, this genius of humanity also wrote these words, that so remind us the strange Lambsprinck’s allegories:

Oh! Death, old captain, it is time!
Let’s raise the anchor!
This country disgusts us, oh!
Death; We shall leave now!
If the sky and the sea are black as ink,
Our hearts, you know, are full of light!

The Journey

So be, let us leave with them, in the Ship of Fools, of the Poets, the Visionaries, the Bards, the Prophets, the Insane, the Passionate. It is they who guide and orient the Pilots and warn them of the dangers that face Mothership Earth on critical occasions like this, when she’s on a collision course, on the crossroads of Destiny.
NOTES ON THE TRANSLITERATION OF FOREIGN NAMES

It is impossible to transcribe the 50 letters of the Sanskrit alphabet, or its Dravidian equivalent, with the 26 letters of the English alphabet. Even Greek, the English, and other languages, bring impossible issues in transliteration. We are on the verge of the Age of Aquarius, and these sacred languages regain great importance.

And it is time we review this chauvinistic posture, and open our tongue to foreign influences, standardizing their spelling. This could be done in Brazil, for example, by the Brazilian Academy, which has already created the excellent Vocabulary of the Portuguese Language, a true masterpiece.

This is what English has done, with 98% of the words being of Greek and Latin origin. When trying to write even simple names like Uranus and Hefaisto, we encounter forms such as Ouranos, Uranus, Uranus, Uranus, or Hefaistos, Hefaistus, Hephaestus, Hephaistos, Hephaisto, etc.,

Now, Hefestus and Ouranos are unrecognizable to the common reader. Another hell occurs with words like Athena and Arthemis, which some use Atene and Arthemy, forms of pronunciation that nobody uses, for fear of sounding pedantic. Even worse is the situation of the Sanskrit, where it writes, for example, Vixenu, Viçnu, Uixenu, Wishnu, Wizenu, Visnu, etc., for the so nice and obvious name of Vishnu.
The result is that the common reader, and even the expert, get confused when reading or writing these names, which are a burden not only to the reader, but also to the author, the editor, the graphic, the reviewer, etc. Many adopt English or French spelling, with accentuations and erroneous and unnecessary signage in languages such as Portuguese, which only complicates the situation.

In view of the chaos that ensued, we took the drastic decision to eliminate essentially all diacritical marks such as accents and marks of long, short, cerebralizations, etc., which only create confusion for everyone. In Portuguese, for example, it could not reached a consensus on the matter between Brazil and Portugal, and many words are spelled and pronounced differently in each country. Similarly, it is impossible to know which words — for example, quinquëniunium, quincunx, frequency, that even the dictionaries are wrong — use the umlaut or not.

In our humble opinion, the accents and other marks are an aberration of the past, which only survives in the more archaic languages, because even the conservative French retain only the ones used to indicate open or closed sounds. Our conclusion is the same as the genial Millór Fernandes: the accents only serve to make things difficult for everyone; both those who write and those who read. The sad truth is that we all know how to pronounce the words, but few know how to put the accents on them in the right way. And the mess in spelling is such, that serves only to confuse the reader.

Wouldn’t it be a good idea to put a straight end to all the accents and umlauts, and let our beautiful language adapt to its paroxytone nature all words and foreign names that it imports, instead of trying to monkey impossible pronunciations from all kinds of odd languages? It is exactly this that all less retrograde people do.

We also adopted the practice — which is the most simple and clear, and the only one that works in practice — to write foreign words, as far as possible, in their original form, transliterated only with slight adjustments to English pronunciation, so that its reading is obvious and straightforward. With our transliteration, the common reader can read the names in the form in which they are written, without fear of making coarse mistakes. The expert will have no difficulty also, since it is easy to recompose the original form.

We decided, therefore, to standardize our notation as follows:
1) Not to use diacritics, even when existing in the original languages (Sanskrit, Dravidian, Latin, Greek, etc.), except when the male and female forms are identical and except for the long or the short (e.g. Matsya and Matsyû).

2) The guttural letter $g$ is spelled $gu$ before $e$ and $i$, to avoid, for example, to read $Guita$ as “$Jita$” or “$Güita$”, when writing “$Gita$”. When the $u$ sounds, the fact is marked with dieresis, or umslaut: $güe$; $qüi$, as became customary in Brazil.

3) The squeaky sibilant sounds are represented by $s$, $sh$, $ch$, $z$, $x$. The c and $ch$ are used as in Portuguese. The guttural are $k$, $kb$, $gh$. Therefore, we wrote Shiva, Chakra, Shesha, Shringa, Chintamani, Akasha, Kshatriya, Kronos, Khronos (the time), Ashvins, etc. The usual spellings: Siva, Siva or Ziva; Cakra or Xacra; Zeza or Xeca; Zringa or Chiranga; Xintamani or Cintamani; Akaza or Akaxa; Ksatria or Qshatria; Cronus or Chronos, seem to us absurd. They do not correspond to actual pronunciation, nor an acceptable Portuguese, and leave the reader perplexed, not knowing whether the $x$ sounds like $cs$, $ss$, $ch$, etc..

4) The Greek $ou$ (with $u$ sound) was kept, e.g., in Ouroboros, Ouramos instead of Oroboros or Uroboros and Uranos, Uranus or Urane.

5) The Greek $x$ is transliterated with $kh$, to prevent it from being read as $x$ or $ch$. So we used Khronos instead of Chronos, as is usual, although erroneous, because it induces some readeres to pronounce a monstrous Xronos.

6) With our spelling, it is enough for the reader to remember that Sanskrit and Dravidian letters, as well as Greek and others, sound just like in Portuguese, with the following notable exceptions:

   a) The $v$ sounds like in Portuguese, except after consonant, when sounds like $u$, as for example in Ashvin, Shveta, etc., which would be read as “achuin”, “xueta”, etc..

   b) The $b$ is always aspirated. But such is not the case of words with $c$, which we write as $cb$, because they are pronounced as the Italian dolce and the English church. When there is the $b$ in the original, we use, when it is essential to indicate this fact, a double $bb$, for example, Chbaya, chhattra, etc.. But this spelling is avoided, because few can pronounce it properly, and it is better to adapt them to the our language than trying impossible verbal acrobatics.
c) The g is always guttural, and was spelled as in Portuguese, with gu before e and i. When the u sounds, we spelled gü. For instance: guna, twine, güela, grita, Bhagavad Gita.

d) Sh sounds like in English shun, bush, sure, or as the usual Portuguese ch, e.g. in “chupa”, “chave”, “chega”, “chope”, etc..

e) Patronymics and the like are written with capital letters, as in English, for example. In this way, we can eliminate the confusion with adapted foreign words, making our text clearer to all. So it becomes easier to distinguish a Miner (born in Minas) like me from a mine worker, at the same time as it makes it easier knowing that a Kshatryia is a warrior and a chattra is a sunshade or a Druid is a Hierophant of the Celts, while a greek is not a lady of Greek nationality, but rather a type of decoration characteristic of her country.
The Treatise
of the
Philosopher’s
Stone
FOREWORD BY LAMBSPRINCK

The Coat of Arms of Lambsprinck

My name is Lambsprinck. Of free-breed
I take with honor and with full right this coat.
I understood clearly the Wisdom,
And, through the Art, I arrived at the foundation;
Because God gave me His Grace
And granted me Wisdom with Understanding.

Fig. 0 — The Coat of Arms of Lambsprinck
So, I made myself author of this book,
Whose order you must take into account,
If you want to understand, rich and poor.
For sure, there’s not on Earth another one like this,
Therefore, I will not falter my duty,
Because I measured the depth of Truth.

Consider it so with silence and attention,
And don’t you fear to read it often,
For so you will learn the whole Truth.
And will understand better the Gift of God.

God, You who are the End and the Beginning,
To You we pray, for the love of Jesus Christ,
That You light up our intention and thinking,
In order to always celebrate Your praises.

May this book make everything better
And maintain us in Your mercy.
May it be granted to us by the Holy Trinity!
With the help of God I will instruct you,
Without dissimulating nothing that is True.

So, when you had understood me well
You will be freed from all error,
Because it is nothing but in one thing
That lies hidden the whole secret.

For such, you must not lose heart,
Let time and patience be your balance,
If you want to enjoy the sweet fruit.
Do not spare neither time nor work,
Because you must boil the seed of metals,

Day after day, for weeks on end,
In order to find, so, the hidden thing,
The whole art, and all perfection;
That what all think impossible,
Despite being all easy and very simple.
Nevertheless, we are forbidden from, in public
Work, so that no one will laugh from us.
Remain so hidden and silent;
In order to be at peace, free of frights.
God, who gives to each the Art, privately,
Also Wants that it remains well hidden.

Now that my Preface ended
I begin to describe the whole Art,
Making it even as clear as the day,
Through rhymes and true figures.
I surrender graces to whom created the creatures,
And I present below the first of the Figures.
The Lamb of the Spring

As we said in the introduction, “Lambsprinck” means “The Lamb of the Spring”, the same which is the central character of the Apocalypse. His blood, clear as crystal, is the Water of Life or Elixir of Eternal Life. The Lamb is Purusha or Atman, and the Wife is Buddhi. Better said, the two are the Spirit and Soul (Female). The Wife’s Blood — from the female part of the Christ — is the Elixir of Knowledge, and the use of the two together makes man equal to the gods (cf. Gen. 3:22).

Lambsprinck’s coat of arms shows two identical Lambs, one on the top and one on the bottom. The figure is an allegory of the motto of Hermes Trismegistos: “As above, so below”. In fact, this is exactly what is stated in the Our Father: “On Earth (below) as it is in Heaven” (above).

The two Lambs are one, the image of the other, and they represent the two soul mates. In clear terms, the figure shows that the Individual Purusha, imprisoned inside the heart (the shield), is identical to the Cosmic Purusha, of whom the Spirit is a reflection or image.

1 V. Apoc. 5: 6-13; 6: 1-16; 7: 8-17; 12: 11; 11/08/13; 14: 1-10; 15: 3; 17: 14; 19: 7-9; 21: 9; 27; 22; 1-3. The Lamb’s Blood washes and cleanses the blood shed and the sins. It flows the Blood which is the Water of Life. The Lamb’s Wife is the Female Soul (Buddhi), while he himself is the Purusha or Atman. She is also the Heavenly Jerusalem and the Temple, with the throne and the Lamb of God (The Wife) in the center of Jerusalem City. This archetypal Jerusalem is Paradise itself, the other’s model, the Palestine Jerusalem’s.
Certain Egyptian Iconographies such as, e.g., the one in Fig. 1 below, depict two identical Osiris, one inmate within the Holy Mountain and the other sitting on its Summit on a throne, wearing the royal insignia.

The mountain is a Seven Steps pyramid and so it is Mount Meru, which represents Heaven and also the Tree of Life. On the sides of the Mountain, it shows the Vulture and the Naja, again representing the Soul and the Spirit, as avatars of the Two Osiris. It is clear that the Egyptian symbolism is the same as the coat of Lambsprinck, and that the Two Osiris, one Celestial and the other Infernal, correspond to the two lambs of Lambsprinck.

The posture of the lamb and his image is used extensively, both in the Christian symbolism of the Agnus Dei as in heraldry, where it is called passant ("passing") or tripant ("Tripod").

The deer and the Unicorn of the Third Figure are also in this posture and also are the two lions of the Fourth Figure. The passant figure designates, according to Sorvai, “The fulfilling of the whole world in the horizontal direction, prior to its vertical elevation”.

It corresponds still to the horizontal arm of the Cross, where the vertical is said to be “rampant” (ramping, standing), usual case also of the Eagle and the Lion (see figures Fifth, Seventh and Eighth). The passing animal is generally a Leopard that, in heraldry, is considered to be the dual of the Lion.
In the legends of King Arthur and the Grail, Lancelot is the Leopard and Galahad the Lion.

**The Shield**

The shield shown is the so-called German Shield. The shield represents the Heart, in Heraldry. Victor Hugo wrote in his *Hernani* (IV: 4):

*L’Empereur est pareil à L’Aigle, sa compagne. A la place du coeur il n’a qu’un ecusson.*

(The Emperor is like the Eagle, his companion; in place of the heart, he only has a shield)

As we have already said, the poets know things by inspiration. In fact, this passage reminds the Emperor, Arcanum No. 4 of the Tarot, which bears, as the Empress, a shield with a Rampant Eagle. The heraldic Eagle is generally bicephalic, and represents the same as the two birds (see Seventh Figure), i.e. the Dual Soul or, better yet, the Soul and the Spirit.

**The Elm**

The Elm is the symbol of the hidden, of the secret identity, of invisibility, of invulnerability, of power. It is also the symbol of the head, i.e. the brain or intellect (*Manas*) and of elevation, given its pinnacular position.

Its summit — shown here as a lush lambrequin, of which we have comment in the introduction — betrays a creative imagination and great ambitions on the part of its bearer. The Elm is the emblem of Hades or Pluto, whose main attribute is the Elm of Invisibility. It is also the attribute of Hermes and Mercury.

In the emblem of Lambsprinck, he seems to indicate that the Alchemist puts Pluto or Hermes as the central deity, which completes the Trinity with two Lambs. According to Paul Diel, the elm of invisibility is the emblem of the Subconscious. The association with the mind is extremely interesting, because Lambsprinck is talking about the Universal Mind (or *Manas*).

In accordance with the Hindu doctrines, she represents, along with the Purusha (*Atman*) and *Buddhi*, the three elements of the human mind: Id, Ego and Superego or, in alchemical terms, Soul, Spirit and Mind (or Body). Lambsprinck gives a clue as to the identity of the god who dedicates his work
when he calls him, at the end of his preface of “The One Who created the creatures”, i.e. the Prajapati (or “Lord of Creatures’) of Hindus.

The Lambrequin

The lush Lambrequin reveals the great ideals of Lambsprinck, whose name it recalls for assonance. He is, as we said, another symbol of the veil, i.e. of invisibility and of Hades or Pluto. Originally, the lambrequin was a veil that protected from the ardors of the Sun, as the ones used by the famous Lancers of India. This symbol soon became a decorative element, being replaced by feathers of ostrich or ponytails.

These elements symbolize the phallus and the ferocity, as well as the sun’s rays and a kind of halo. This exuberance also has to do with the Tree of Life. This is always represented in India, as a lush greenery or as the Inverted Tree, which grows from top to bottom, just like the lambrequin, which drops from the Summit of the helmet down to the shoulders.

Wisdom and Understanding

Now that we know the esoteric symbolism of the coat of Lambsprinck, we’re in a position that allows us to parse his so mysterious words. The expression “free-bred” indicates that he is a free thinker, that he is not stuck to the Medieval Scholastic’s dictated by the fanatical Christianity of his time.

As his coat demonstrates, Lambsprinck was a great initiate, who had complete domain of symbolism, both graphic and verbal. Every detail and every word of his counts, and should be carefully interpreted.

The “Wisdom and Understanding” are two very important esoteric concepts. In the Proverbs of Solomon, in the Song of Songs, and in the Book of Job, these two entities are mentioned with an obsessive insistence, always together.²

Some passages should be quoted:

Incline your ear to Wisdom,

² V. for instance in Job . 12: 1-2; 13: 5-6; 15: 8-9 ; 28:12 ; 28:20 ; 28:28 ; 32: 7-8 ; 34: 2; 34: 34-35; 36: 5 ; 38; 36-37 ; 39:17 ; Psa . 37:30; Prov. 1: 2; 1: 5 ; 1 : 7; 2: 2; 2: 6; 2: 9-10; 3:13 etc.. In Ecclesiastes and Proverbs for over 60 references to “Understanding of Wisdom”, and the two concepts are embodied in several passages. The Ecclesiastical (not to be confused with Ecclesiastes [Qohelet] which is even more full of references to Wisdom and Understanding.
Dedicate your heart to Understanding (Prov. 2:2)

Happy is the man who finds Wisdom,
And the man who gets Understanding. (Prov. 3:13)

The Lord founded Earth with Wisdom,
With Understanding he established the Heavens (Prov. 3:19)

Where is the wisdom,
And where is the place of understanding? (Job 28:12)

The fear of God is the Wisdom;
Keep from Evil is Understanding (Job 28:28)

Who gave Wisdom to the bis?
Who gave the rooster the Understanding? (Job 38:36)
God did not give him [the ostrich] Wisdom
And also deprived him of Understanding (Job 39:17)

Wisdom has built her house,
She drew up her seven pillars (Prov. 9:1)
Among the treasures of Wisdom
Are the puzzles of Science (Ec. 12:31)

Examples like the above are repeated by the dozens, and the interested reader can study them directly in the Bible. This study will result clear that Wisdom and Understanding (or Intellect) are personified there, just as are also in Hinduism and Buddhism.

Wisdom (Sophia) was the great goddess of the Gnostics, especially the Coptic sects, whose main gospel was the Pistis Sophia. The Ecclesiastical (1:20) speaks of Wisdom and Understanding in terms that clearly derive from the Parable of the Two Birds in the Tree of Life:

All wisdom comes from the Lord, and is with him forever... The Wisdom was created before all things and prudent Intelligence (Understanding) comes for eternity. The source of Wisdom is the Word of God in heaven... The Principle of Wisdom is the fear of the Lord.

It is created, among the faithful, from the womb, and makes his nest among men in eternal foundations, remaining attached to them forever. The source of wisdom is the fear of God. It intoxicates us with its sweet fruits ... and make bloom with wellness and health. The Lord saw it and said. It does fall as rain, Science and Knowledge. The root of wisdom is the fear of the Lord. And its branches give Long Life.
The Hindu Doctrines

The Sankhya and Vedanta doctrines are all here present, quite literally.

1. Wisdom (Buddhi) is the word that cometh from the Lord (Ishvara). She is eternal, as is also Prudent Intelligence (Spirit or Atman).

2. The principle of Wisdom appears to be Manas, because it is created at birth and remains linked to the men until death.

3. Both make nests, as the birds. And the man is here identified to the Tree of Life, with its sweet fruits, its branches and roots.

4. The doctrine was revealed to the One, “a much feared wise man”, a Master who can only be Kapila, who is Shiva himself.

Chapter 2 of Ecclesiasticus is also of Alchemical nature:

Son ... prepare your soul for the ordeal. Straighten your heart, arm yourself with courage... For it is in the fire that we proof gold, And the elect, in the furnace of humiliation.

The idea seems to be that the Purusha is sent to Hell to be purified. This is the doctrine of the Mahabharata, where one first goes into Hell for purification whereas the damned goes to the Heavens first to enjoy temporarily for the good that they eventually practiced. The doctrine that has that “the laws of Heaven are different from terrestrial” is the centerpiece of the Hindu books, and it’s very strange to find it in a Jewish book, even though this, as recognizes its author, comes from Egypt, “from the times of Ptolemy Euergetes”.

In other words, the Saved Souls descend first to Hell — as so many Heroes, including Christ — to later, purged of their residual karma, go up into the Heavens, where they will stay forever.³

At the Terrestrial level — and it is necessary to interpret the myths at all levels — the passage closely resembles Shiva Nataraja dancing the End of the World with a hand flattened doing the gesture (mudra): "Fear not!”. The quoted words are directed to the victims of the final cataclysm, where the

³ This so unexpected doctrine, but so logical, is exposed in the final chapter of the Mahabharata entitled “Heaven’s laws are different from the Earth’s.” It explains the obscure concepts of Christianity, of Paradise, Heaven, Limbo, Purgatory and Hell. It is reassuring to find that Judaism and Esoteric Christianity also teach these so nobles doctrines, which they inherited from the Hindus.
world becomes a fiery crucible, and the creatures are purified in the global fire.

This Devouring Fire is the same that consumed Sodom and Gomorrah, turning them from Paradise into Hell. It is also the same that devoured Atlantis and Lemuria, which, in Hindu terms, correspond to Lanka and Dvaraka. They are words like these, the ones that Shiva drives to his faithful, because they will be preserved, as the world consumes itself. In the Book of Revelation (Apocalypse), Christ also speaks similar words to their sectarian when its time for the cataclysmic end with what purges the world.

The Tree of Life

But the clearer characterization of Wisdom as the Tree of Life comes from Chap. 24 of Ecclesiasticus. As an immense tree, Wisdom covers the entire Earth with his shadow, having its cup above the clouds, and its roots penetrating into the hells. It says:

From the beginning I set myself up in Zion,
And in the beloved city I have found my home;
In Jerusalem I perform my power.

In the fields of the Lord I have established my home.
I grew up like a cedar from Lebanon,
As a cypress, in the mountains of Hermon,
High as the Engadi Palm...

Extended my tuft as the Terebinth,
And my branches are of honor and grace.
I’m like a vine of beautiful vine shoot,
And my flowers give fruits of glory and riches.

Come unto me, oh! ye that desire me,
And replenish of my fruits,
For my flavor is sweeter than sugar,
And my taste softer than mel.

The one who nurtures from me will want even more,
And those who drink from me will have even bigger thirst.

This memorable passage — too long to quote and comment in detail — contains important revelations. Wisdom, which is the Tree of Life, with its
sweet fruits like honey, is “the Verb that came out of the mouth of the Lord”, the true Christ.

As writes St. John, in his Gospel (14: 6), Jesus declares: "I am the Way, the Truth and the Life, and no one comes to the Father except through me”. They are almost the same words from Wisdom in Ecclesiasticus: "In me lies all the grace of the Way and of the Truth, in me, all hopes of Life and Strength”.

In Proverbs (8:22-31) Wisdom appears as distinct from God; as His Workmaster. She is co-eternal with Him, and anterior to all Creation, which she helped to perform. She says the same thing in Ecclesiasticus (24: 9), where she states: “I was raised since before the ages, from the Beginning, and will subsist forever and ever”.

Maybe this is the hidden meaning of the original initial sentence of Genesis: "Bereshit b’ara Elohim", which means not exactly: "In the beginning God created...” But does mean: "In the head God created...” The head (Bereshit) can be interpreted as the Wisdom and, also, as the supreme Sephiroth, Kether, the Crown.

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4 The Master of Divine Works is the Great Architect, Vishvakarman. Kether, the Crown, is the Supreme Sephiroth, sometimes identified with the Head. The ten Sephiroth are ten emanations (or powers), through which God manifests Himself being the En Sof (Infinite), which is the Unknowable. The Sephiroth are considered branches of the Cosmic Tree, or members of the Cosmic Adam (Adam Kadmon). The top three Sephiroth are Kether (Crown), Hochmah (Wisdom) and Binah (Understanding). These three correspond, as we have seen, to the Body, Soul and Spirit of Kabbalists.

The seven Lower Sephiroth correspond to the seven aspects of Prakriti (Material): Mahat, Ahamkara, and five Tanmatras (Subtle elements). The ten mysterious Sephiroth of the Jews directly derived from the Hindu doctrines, where they find their full explanation. In simple terms, we can say that they correspond to the seven Human Souls plus the three divine ones that inhabit, hidden, inside the man, that is, the three aspects of Ishvara (or Trimurti): Brahma, Shiva and Vishnu.

There are several doctrines and different classifications (but equivalent) of the ten Sephiroths or Divine Emanations. In one, they are the ten Pranas (Vital Airs); Prana, Apana, Udana, Vyana, Samana etc. ten Pranas also equivalent to three aspects of the Divine Soul (Atma, Buddhi, Manas or Spirit, Soul and Body) plus the seven Human Souls.

In other systems, they are the ten Prajapatis (Parents), which are emanations (or aspects) of Brahma and which is also divided in seven Prajapatis more Trimurti (Brahma, Shiva, Vishnu). Other versions have: ten Avatars of Vishnu; ten Adityas; ten Maharishis; the ten Balas (powers) of the Buddhists; the ten Matrix (Mother); the ten Fires of Agni; the ten Kumaras (Princes); the ten Angiras; the ten Regions of Space; the ten Perfections of Buddha; ten Arms of Shiva; ten Mahavidya aspects, etc. The numbers 10 and 7, which are usually associated as 7 + 3 = 10, are perhaps the most important of all magic numbers.
The Wisdom as Workmaster of God, remembers the figure of Hiram of Tyre, the Foreman (or Architect) of King Solomon. As always, these two characters correspond to the Lunar (Semites) and Solar (Kamites).

**The Three Hebrew Souls**

Like the Alchemists, the Jews also spoke of 3 types of soul: *Nephesh*, *Neshamah* and *Ruach*; respectively equivalent to Body (or Life), Soul and Spirit (or Manas, Buddhi and Atman) or yet Kether, Bina and Hochmah.

Any scholar of Kabbalah that compares this doctrine with the ones of Alchemy, will not take long to empower themselves of their essential identity. This purpose identity explains why Kabbalist Jews were, along with the Mystics of Islam (Sufis), the major propagators of Alchemy in Medieval Europe, where they also introduced it.

In fact, the Mystics of all denominations formed an extensive worldwide network, from East to West. They were responsible for movements such as the Renaissance, the Enlightenment, the Catharism, the Knights Templars, the *Fedeli d'Amore* and dozens of others, whose ultimate goal was the revival of Gnostic Christianity.

The Gnostic doctrines such as Alchemy and Kabbalah only hardly distinguish themselves from the Orthodox ones, as well as an image in the mirror resembles the actual object, but it is his dual and reciprocal. The Bible, as well as the Gospels, encompasses the two dual doctrines. But only a very careful study of these texts may prove the Gnostic contents of these books, disguised under the aegis of allegories and exoteric messages aimed at the masses.

The Mystics are always mysterious in their doctrines and rituals, a fact revealed by the meaning of his name, associated with the idea of “mystery", “secret", “mask” (*mystes*). The secrets of the ancient Mysteries were never revealed to the profane, in spite of the fact that they have been celebrated for thousands of years.

The initiates made a vow of secrecy, and the penalty for treason was death. This is the reason why we don’t know well — because it varies
considerably from one sect to another — the role of the Three Persons of their respective Triads.

5 There is considerable dissension among Kabbalists, on the proper allocation of 3 the Souls, mainly because Jews often reverse the sex of Wisdom. Kether is the highest of the three Supreme Sephirots. He is the Macroprosopus (or the Great Face of God), which manifests as the two dual aspects, Hochmah and Binah.

Hochmah is the Wisdom (Sophia), sometimes interpreted as the Masculine Principle. Binah (Understanding) is the Female Principle, generally identified with the Holy Spirit and Ialdabaoth, the son of Darkness (ie Sophia). The same confusion exists in India among the three aspects of Ishvara (or Brahman), which are: Brahma (who does not manifest), Vishnu and Shiva, the three gods of the Trimurti or Hindu Trinity.
The Allegory of the Two Fish

The philosophers claim with certainty,
That there are in our sea two large Fish
Both, in fact, without meat or spine.
If cooked in the water that is his own,
It will come out of them, then, the great Sea,
That no man can describe.

Here is what understand the philosophers:
There are two Fish, but they are only one.
Two however, and, nevertheless, one,
And in them there is, however, three things:
The Body, the Spirit and the Soul.

Now I speak with truth:
Cook the three together, and then you will see
It’s from them that is composed the Great Sea.
And so I have taught you well
How can you get good growth.
For this cook well the Sulphur with Sulphur,
And be very quiet in doing it.
Keep shut, I tell you, for your own good,
Because thou shalt be then liberated from poverty.
And self imposing just a complete silence,
No one will strange your work.

Fig. 1 of Lambsprinck

Observe well and understand:
Two fishes swim in our Sea
The Sea is the Body and nothing else,
And the Two Fish are the Spirit and Soul.
The Two Fish

The Two Fish, which are only one, remind us of Pisces, the zodiacal sign of the present era, whose symbol is two fish bound by the mouth. The legend of Pisces is very interesting. When Typhon made war on the gods, these got so scared with his monstrous figure, that each took an animal form as a disguise.

So, Dionysos moved himself into a goat, Apollo in a Hawk, Hermes in Ibis, Hephaistus in a bull, etc. Cupid and Venus took the form of fish (or dolphins) and hid themselves together, into the River Nile. Cupid, although son of Venus, was her lover. And it is precisely for their love connection that the two fish that symbolize them appear tied to each other in the Zodiac, representing their sexual union.

The symbolism of two fish is of sexual character, especially when tied or crossed, as is the case in Christianity. Both Venus and Cupid are frequently associated with the Dolphin, which symbolizes them. The two united fish denote the balance of forces, one male and other female, in an allegory of the yoni-lingam. The disposition of two dolphins, one upwards and the other downwards, denotes their contrary trends, as in the case of the ascending cycle and descending; one Heavenly and the other Chthonic.

The Dolphin is the symbol of Salvation and, as such, represented not only the Christ, but also Dionysos, in this role. This symbolism derives from Matsya, the Fish avatar of Vishnu. In the event of the Universal Deluge,
Vishnu incarnated himself in the figure of a fish which appeared to Manu, an extremely virtuous king.

Manu took the little fish, which began to grow and soon, not fitting in the lake, had to be placed in the Ocean. The fish told Manu to build an Ark to save himself from the flood, and towed the virtuous King and his family to a safe place until the cataclysm was over. Manu and his family repopulated the earth, inclusively with the animals saved in the Ark.

Manu is clearly the archetype of Noah, and same of Christ, whose name, Emanuel, derives from Manu-el (“the god Manu”). The Sanskrit word also meaning “human”, “thinker”. Manu is also the prototype of Adam, the founder of the human race. Manu is often associated with the Dolphin (Matsya), of which he himself is the counterpart, as Savior of humanity (preserver).

The dolphin appears frequently victimized or impaled on the Trident or, in an inverted order, on the Anchor. Both allegorize the Cross, the first in a Celestial trend; the second in a descending and chthonic trend. Manu is also the archetype of the Fisherman-King legend of the Holy Grail; the mysterious Guardian of the Holy Grail. The symbolism of the Apostles — all Fishermen — is closely related to the Fisherman-King, and the one of Matsya and Manu.

The Indian Nagas

Ultimately, the Fisherman and the Fish represent the Indian Nagas, people whose totem is either the dragon, the serpent or the fish. The Nagas and their females, the Nagis, appear frequently in Indian myths. They relate to the original inhabitants of Atlantis and represent a mythical people endowed with supernatural powers, sometimes beneficial, sometimes malevolent. The Nagas inhabit the Patala, a species of paradisiacal and underground Hades, all in gold and precious stones, and that is not something else than the legendary sunken Atlantis.

They are also the archetypes of snake men and women (or dragons, or fish) such as Mélusine, Kokilan, Ganga; the Oannés of Babylon; the Dagon of Palestinians; the Mermaids and Tritons of the Greeks, etc.. Nagarjuna (literally “the White Naga”) was a famous Naga, who not only was the founder of Alchemy, but also the legendary hero who converted China to Buddhism, as we detail in a later chapter.
In terms that are a little more real than the above, the Nagas are the legendary peoples of India, who lived in Naga-dvipa (“Island of the Dragons”), one of the seven regions of Bharatavarsha (India). Several races have adopted the name of Nagas, including the aborigines of Assam and the people of Angkor (Nag-kor).

It is believed that Nagpur (“City of Nagas”) is a survivor part of Naga-dvipa. When the Aryans invaded India, they found the great Dravidian civilization, which they dominated and expelled from the region of the Indus Valley. They considered this local population as demonic and worshiper of demons in the form of serpents or dragons, of which they themselves assumed the form.

As with all things are dual, the Nagas or Dravidian also regarded the barbarian Aryans that invaded them as “white devils”. Hence results the Two Fish (or Dragons) with what Lambsprinck opens his Treatise and which are nothing but the Soul and the Spirit that make up the Body.

This body is what the present humanity carries within itself, in the subconscious (or Collective Unconscious), its two essences that are indissoluble and inseparable. It is exactly because they have an opposite and dual character that the two fish that represent the Two Races are shown in opposition by Lambsprinck.

**The Dragons of the Caduceus**

In India, the Two Fish are most often figured by the two snakes of the Caduceus, or by their equivalents Ida and Pingala, that wound themselves around the invisible Sushumna. Ida is the left serpent and Pingala the right. The first is Lunar, and the second Solar and radiant like gold.

From India, the Caduceus passed on to Egypt — as the uraeus from the crown of the pharaohs — and from there to Greece, as the emblem of Mercury (Hermes), adaptation of the great Toth. Sushuma represents the “backbone” of the adept, the same symbol that represents the staff of Hermes in the Caduceus.

The name of the Caduceus in Dravidian is Nagakal (“Coiled Serpent”). It is, still today in India, a sacred symbol of this people, which represents the “Sacred Marriage”. Often, the two snakes are replaced there by two twin trees that grow intertwined, as symbol of the indissoluble union of the couple.
In England, the Celts also commonly represented the two snakes (or Dragons) intertwined, one red (Solar), the other white (Lunar). Among the Germanic and other peoples, a single one, two-headed, replaced the two snakes, sometimes forming extremely complex intertwines.

Other times, the two snakes were replaced by the figure of the Eagle and the Serpent dueling or by the Double-headed Eagle, the Cockatrice, the Winged Dragon, by the Ouroboros or by other equivalent symbols, as we discussed in the previous chapter.

But, whatever the form assumed, the symbolism is always the same: the two twin races that dispute hegemony forever, and that are inextricably linked in the same body as the Soul and the Spirit. The identity of these symbolisms and their meanings leaves no doubt about their common origin in the primordial cradle of Humanity.

**Dionysos and the Dolphin**

A myth recounts how the god Dionysos, in embarking for Naxos in the Thyrenian pirates’ ship, had his life threatened by them. The pirates captured Dionysos and tied him up to the mast of the ship, intending to sell him later as a slave in Asia.

But Dionysos turned the ship oars into snakes and arrested it amid the ivies and vines, which he made grow miraculously from the sea. He also turned the pirates into dolphins and made them, for punishment, become saviors of men.

Dionysos also represented himself as a dolphin, and we have, in these fish and dolphins, the same symbolism mentioned above. The motive of the pirates made into dolphins and of the ship tangled in the vineyards, with Dionysos tied to the mast as a sort of Christ on the Cross, was famous in ancient Greece. He alludes to the Indian origin of the God and the mysterious Thyraneans (Etruscans).

The motive of the dolphin is pre-Hellenic, and was found in Minoan Crete. The Cretans considered that the dead were carried by the dolphins to the Islands of the Blessed. Plutarch describes the similar transport of Arion by the dolphins. Arion was a musician of Lisbon. Once, travelling on a pirate ship to Corinth, these tried to drown him, throwing him overboard. But a dolphin collected him and transported him safely to the shore.
The pirates were later captured and crucified (or impaled). The myth of Arion is a variant of Dionysos, and the motives are identical, although reversed. Arion was a citaredo (lyrist) and a priest of Apolo, another god often associated with dolphins.

What the two dual myths show is that the Two Fish represent Apolo and Dionysos, the two Saviours. Apolo is the Solar god, Dionysos and the Lunar. It is said that Apolo, in memory of the fact, turned into constellations the lira of Arion and the dolphin that saved him, and which are, respectively, the constellations of the Dolphin and the Lira.

The Fish is a phallic symbol, due to its peculiar shape. In Italian, *il pesce* (the fish) designates the phallus, and *pescare* (to fish) is synonymous with “copulate”. In India, the fish is the steed of Varuna, the lord of the seas, who was the archetype of the Greek [god] Poseidon. The motive of the fish, in a clearly context phallic, is associated with Vaishravana or Kubera.

Varuna is the Guardian of the West, and Kubera the Guardian of the North. Both are a species of Saviors (Manus) of their respective races. In the East, the fish are frequently represented as a couple, as in the allegory of Lambsprinck. This duplicity symbolizes the union, or rather the *Conjunctio Oppositorum* (or “Union of the opposites”), which is also emphasized by its intersection or by its opposition.

**The fish and the Makara**

But the symbolism of Eros as Fish derives directly from that of Kama, the Indian Cupid. Kama is called *Makara-ketu* (“the one who has the Makara (or fish) as emblem”). In both cases, the “fish” appears as the phallic element. Its dual, the inverted fish shown by Lambsprinck, represents the dual of the phallus, i.e. the *yoni*. And the two paired fish represent the yoni-lingam, namely the phallus and vagina coupled.

The *Makara* is not a fish, but rather a Naga, a mixture of dragon, snake and fish or, sometimes, of dolphin and crocodile.

The Makara is the monster that “spits” the Deluge in Hindu symbolism, a motive that passed unto the Apocalypse, where the Dragon tries to drown the Woman and her Son through this resource. The Association is interesting because it suggests that Matsya, the Savior, is the very same god that causes the Flood.
In India, the Makara represents Capricorn the water goat, half fish, half goat. The Makara is a dual element, showing the union of the incompatible two. The Makara also represents the mundus (or The Mouth of Hell) to which the Hindus call Kalamukha. She is “the mouth of the beast,” which opens at the end of times to devour us all. We see clearly here its gynic and sinister aspect, dual of the phallic and salvific, i.e. from its other complementary aspect, the god of love (Kama), placed in the Celestial Pole as the Heavenly Deer (Mriga).

The legend of the nymph Adrika, told in the Mahabharata (2371-92), throws some light on the problem of the Two Fish. Her name means “rock”, “mountain”, “cloud”. Because of a divine curse, Adrika is changed into fish, and lives in the waters of the river Yamuna. One day, the fish swallows a tree leaf on which had fallen a few drops of sperm from King Uparichara, who was in love with Girika (“little montain”), i.e. Adrika herself in her Heavenly form, that of the Syena bird.

After having swallowed this sperm, Adrika gets pregnant. She is caught by a fisherman, who takes her to the King Uparichara. When the King is about to eat the fish and parts it, Adrika resumes his Heavenly form, and later gives birth to a pair of twins named Matsya and Matsyâ (the “male fish” and the “female fish”). The male grows and becomes the king of the Matsyas (the “fish-people”), spousing her twin sister.

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6 The Syena is a falcon, eagle or hawk. It is especially a Heavenly bird that steals the soma from the gods and brings it to men. It represents both Agni as Indra in their Promethean role of bringing the “fire” (Soma, Civilization) to men. The Syena is the equivalent of the Phoenix or Pegasus, the winged horse that has a similar role in the Rig Veda (Veni). He is also the Fallen Angel who brought the Arts such as Alchemy to men. In other versions that we will see below, Adrika or Syena is the Lapis Exilis (or the Philosopher’s Stone), the Divine Phallus fallen from heaven to the ocean.

7 Matsya is also called Virata; and Matsyâ is the same as Satyavati. Virata means “diamond”, etymology reminiscent of Adam (Adamas = Diamond) and, most of all, the diamond rajra; the gun (ray) of Indra, manufactured from the Skull of Headless Dadhyanch, the sage who revealed the secret of the Soma to mortals. Satyavati means “abounding in righteousness” and embeds a reference to Satya-yuga (or Golden Age). The two twins are also called Matsyodarin or Matsyodari (“fresh from the fish belly”), an epithet reminiscent of Jonah inside the whale’s belly.

Matsya was the mother of Vyasa, the compiler of the Vedas and author of Mahabharata. Vyasa is a kind of Manu, who reincarnates repeatedly. His name means “division” just as the Biblical Peleg. Matsya and Matsyâ are the equivalent of Pisces, the two zodiac fish. This identity shows that they are the same as Eros and Venus, or Yama and Yami. The Matsyas are a legendary people, identified the Nagas. Matsya is also called Sammada (“Same as the Soma” or “Hilarity”). His “hilarity” is reminiscent of Matsya, the fish avatar of Vishnu who saves the king Manu Vaishnavata.

Matsya also means “hilarious”, “cheerful”, ie the same as Sam-mada. The root mat or mad designates the soma and the intoxication of the gods by their waters soaked in the blood of the dead in

[ 49 ]
The Meaning of the Myths

The Hindu myths are, exactly as the alchemical allegories, pieces of a puzzle that only makes sense after mounted. And its assembly requires linking all the complex web of names and myths that, *per se*, do not make any sense, and are even absurd and surreal, such as the dreams.

They are thousands of names and epithets, myths, rites and various allegories, that have to be carefully pinched from sources such as the *Rig Veda*, *Puranas*, *Mahabharata*, etc.. They have to be adjusted and matched to each other, before the real pattern of the message starts appearing.

It is only in India that we find all the pieces of the puzzle. In other mythologies, they appear only as isolated parts, taken at random, and unable to make sense on their own. They were copied from India, the true Source of the Archetypes, and were scattered throughout the world as seeds, unable to germinate, unless they get properly composted, watered and cared for, after planted in fertile soil.

Unfortunately, we cannot do here an exegesis of the myth of the Two Fish, as this would involve examining a cent of related myths, all deeply obscure in its esoteric meaning.

Just a long familiarity allows correctly connecting the pieces of the puzzle, and generally, this can be done only with the aid of a *guru*, initiated for fact into the secrets and intricacies of these mysteries. Only they are capable of, as Ariadne, providing us with the Gold Thread (*Sutratma*) that can guide us through the maze of the myths. But, if one accepts the fact that the default hidden in myths is the secret history of Atlantis, their decoding is tremendously facilitated, because faith removes mountains.

This is why we show so many correlations of different myths in order to bring out the secret image hidden in them as a sunken treasure. If the reader has the patience to follow our reasoning, he will be rewarded in a serendipitous way, with untold treasures. As we said, the hidden plot of myths and allegories only emerges with the etymological analysis of words, mainly of place names and eponyms, as we quote above.

the cataclysm. There is in this myth - told in a thousand different ways - an allusion to the fall of the Cosmic Mountain (Meru or Atlas) from the top of the heavens to the depths of the sea, as we shall see, in Dadhyanch myth.
The science of words has no end, as says Vidyapati. But if exercise the wisdom of the proverbial swan, and we draw the milk from the water in what is mixed, we can use it in order to rediscover the message lost in myths.

This hidden plot is the true Gospel (“good news”) that every one of us look forward to, and that is the only one that really will bring the long awaited Millennium. That is the Age of Aquarius, in which we will enter in just four years, when we reach the year 2000, exactly as predicted by the ancient apocalyptic traditions of all peoples.

**The Primordial Castration**

From what was said above we can infer that the myth of Adrika connects with the myth of the Primordial Castration, and unexpectedly explains it. Since it is not possible to justify in detail our conclusions, we leave to the interested reader the task of completing the intermediate steps.

The myth begins with the Dadhyanch or Angiras, which is none other than the leader of the Fallen Angels. The myth of Dadhyanch date of the *Rig Veda*, and there can be no doubt about its precedence over its equivalents among the other Indo-European peoples, for example, the Greeks.

The Angirasas subsequently became the Prajapatis (Parents) of humanity. Angiras is here considered as the personification of the Seven Rishis of Ursa Minor, which is the polar constellation of Satya-Yuga, i.e., the Golden Age, the first of the Ages as accounted by both the Greek and the Hindu.

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8 The Angirasas (plural of Angiras = “Angel”) are the Fallen Angels who united to the Daughters of Men engendering the Heroes. Dadhyanch was the Angel who revealed the secret of the Soma to the Ashvins twins. For that, the twins exchanged his head by one of a horse, so he would not betray his oath not to let the secret scape from his lips. Indra decapitates him, and his head falls into the ocean, where it becomes the Vadavamukha (or Underwater Mare), which spits the Fire of the Universal Conflagration, at the end of times.

Indra retrieves his skull, and wit hit he makes the Vajra that kills Vritra and other demons. The Ashvins then restore the original Dadhyanch’s head. Dadhyanch is also called Dadhikra, a name that means something like “Soma’s footprint.” Dadhikra is a winged horse, which is the archetype of Pegasus. His myth alludes to the fact that wherever he steps, a source of Soma is born, exactly as is with Pegasus. Basically, the myth has to do with the Flood and the Universal Conflagration.

The Vedic myth is exposed, for example, in WD O’Flaherty’s *Hindu Myths* (London, 1975). It is based on passages from the *Rig Veda* (1: 116, 1: 117; 1:86 etc.), as well as the *Brahmanda Satapatha* (14: 1: 1: 18), of Sayana reviews, and *Brihaddevata* of Saunaka. Dadhyanch (“The Anointed with Soma”) is also
The myth of Dadhyanch is extremely complex, and branches in a thousand different ways. It has to do with the myth of Adam, whose skull became the Mount Calvary (Calva = Skull), where Christ, another anointed, would be later crucified. This Magic Mountain is the Mount Meru or Kailasa, the Mountain of the Gandharvas (= Olympus), which is the abode of the gods.

The Soma that leaks from it is the volcanic magma that will destroy the world when Vishnu (or Pegasus, etc.) touches it with his feet when he comes as Kalkin, the White Knight (= Apocalypse). But the myth of the end of times is identical to that of the beginning of times, that is, the destruction of Paradise (or Atlantis) in a similar cataclysm.

It’s hard to believe this myth — that forms the basis and essence of all eschatological religions, including Christianity’s— does not have a foundation in real events that happened at the dawn of time.

In other ways, the myth alludes to the Primal Castration, because the head and decapitation are symbolic equivalents of the phallus and of the castration. In addition to the well-known myth of the castration of Ouranos by Kronos and that of his own by Zeus, we have the Hindu myths of the spaying of Varuna (Vritra) by Indra, allegorized here as the beheading of Dadhyanch by this same Hero.

Similarly, the Ashvins are the ones who restore both the head of Dadhyanch as the phallus of Varuna. Indra, in his turn, was also castrated, and had his testicles replaced by those of a goat. Dadhyanch is Brahma himself, and also Vishvakarman, the Great Architect of Lanka.

Another less known but very important myth is the one of the castration of Agdistis, the Primordial Androgyne, whom later became Demeter, the Great Mother of the Gods. Agdistis was castrated in the sky, and his phallus fell down to earth, becoming the Trojan Palladium. In other versions, the phallus that fell from the sky — and that is in fact the top of Mount Meru (or Atlas) — becomes the new Cosmic Mountain that marks the Center of the world. Adonis, Attis, Tammuz and other thousand castrated deities are replicas of Agdistis and his Oriental archetypes: Adam or Dadhyanch and, more exactly, Brahma.

called Angiras (“Angel”), same root as Agni. As it turns out, Dadh-yanch, is the “Lord’s anointed,” that is, the Messiah or Christ, here figured as an Angel.
These successive neutering of the god or of the dragon by the Hero allegorized the passage of the eras. The Phallic Mountain or their Celestial equivalents, the Polar Constellation (the Linga) or the Tree of Life are “beheaded” at the end of the corresponding era being replaced by the new era that opens with new people, new god, new values, etc.

It is quite possible that these successive “neutering” are purely symbolic. But the Primordial Castration — the one that served as the archetype for every other and that was so violent and brutal that became engraved forever in the Collective Unconscious — was very real and physical. It was the colossal explosion of Mount Meru or Atlas, the volcanic mountain that was the center of the famous Atlantis.

In reality, what allegorizes the myth of the castration and successive restorations are the periodic explosions of a volcano like Krakatoa or Tambora in Indonesia. The peak grows gradually with the magma (“soma”), until it reaches huge proportions. When a certain threshold is reached, the volcano explodes in a stunning catastrophe, causing great destruction.

After that, the volcano begins to regrow gradually, restoring its peak, which explodes again, and so on. As we have shown elsewhere, these volcanic paroxysms occur in a calamitous form at the end of the ages determined by glacial episodes that are repeated every 26,000 years, approximately.

In the beautiful allegory of the First Figure of Lambsprinck we have two huge fish, oriented in opposite directions. These two represent the two opposite axis, which in turn symbolize the ascendant and descendant parts of a cycle, i.e. the beginning and the end of the times.

These are marked respectively by the restart, after the destruction of the Primordial Paradise (Atlantis), and the coming destruction of our Kali Yuga, in the episode that Christians associate to the Armageddon. In another approach, the two fish also represent Atlantis and Lemuria, the two destroyed continents in the two preceding eras, one “male” (yang) and the other “female” (yin).

More exactly, the two fish represent the two Holy Mountains, the Sumeru (or Kailash) and the Kumeru (or Vadava-mukha), its dual. They also represent the two Trees of Life and Knowledge, which are dropped by the Woodcutter’s axe at the end of the ages. The two mountains are, also, Jachin and Boaz, the two pillars of the Temple of Solomon.
They are also the two frontal obelisks of Egyptian temples; the Dual Mountain of the East of the Egyptians; the Yoni-Lingam of Hindus; the two pillars of Hercules (and Atlas); the two pillars that represent Gemini, the twins of the Zodiac; the two Biblical Floods as the Caduceus serpents entwined in their Elohist and Yahwist versions; the two eggs of Brahma; the two Adams (Adam and Isha) of Genesis 1 and 2; etc., the two fish tied in Pisces, Venus and Cupid; etc., etc.

The myth of Dadhyanch is an episode of the myth of Tvashtri, which in turn is an episode of the cycle of Indra. Indra and Varuna are the Two Fish; the twin duals that decapitate each other and that alternate in power. They are also Yama and Yami ("male twin" and "female twin"), or the Ashvins, or their equivalents as we commented above, Matsya and Matsyâ.

As we have said many times, the hero is the larvae (pupae) of the dragon that precedes it, and that is his own father. He kills his father and take his throne, and grows and swells to become the new Dragon to be killed by the new Hero, and so on. Both the "larvae" as the "fish" represent the neutered phallus that, immortal, becomes the Hero.

Kronos castrated Ouranos, his father and was, in his turn, castrated by his son Zeus. This will be in turn castrated by Dionysos, his son etc., etc.. As it turns out, all twins or mythical couples represent the same as the Two Fish of Lambsprinck, or the two organs of the Yoni-Lingam. More accurately, they are Venus and Cupid, bound by ties of love, just as the Two Birds that we will comment on the Seventh Figure of Lambsprinck later. But, above all, the two Twins are Mitra and Varuna, the duals (Mitra-Varunau) that represent the Lunar and Solar races and that are not other than the Semitic-Aryans and Dravidians, the two races of India that divide the world between themselves.

**The Fall of Lucifer**

The myth of the castrated phallus or beheaded skull, which falls to the sea from the heavens, remembers the fall of Lucifer and Adam, and even of the avatars (ava-tara = "shooting star") of Vishnu and of Christ. Other gods, among them Hephaisotos, Apollo and Christ himself, are described as "Rejected Stones" that fell from the sky in a luminous avatar.

This fact reminds of the fall of the phallus of Agdistis or, better yet, the one of the phallus of Kronos. This, falling to the sea, generates, from his
sperm mixed to the blood, Venus, the goddess of love. In other versions of the myth, the phallus becomes the Island Primordial (Delos, etc.), or the Fish (Leviathan, etc.) or on the Holy Mountain where Paradise will be built.

These myths allegorize the fall from the top of the Holy Mountain; of Mount Atlas, where Paradise stood. Its archetype is the fall of Dadhyanch’s head or of the fifth head of Brahma (the central one) beheaded by Shiva.

But the fallen phallus that becomes the “playful fish” (Matsya) is more directly related to the myth of Pradyumna (“powerful”), an epithet of Kama, the Hindu Cupid) precipitated to the sea by Shambara (shamba = “vajra”). Pradyumna was saved by a fish, which is its own avatar in this form (Matsya).

The Lonely Ship

As we see, the Hindu myths intertwine like the plots of a fabric, or the vivid foliage of the Tree of Life. Its profound beauty is unsurpassable and a lifetime would be little to study them and understand them properly. It is with regret that we abandon this so fascinating topic, because we still have a lot of ground to cover. And with this we go back to the First Figure of Lambsprinck.

The first impression that we get from this wonderful figure is the sensation of a poignant loneliness. Everything you see in the picture are the Two Fish, solitary and motionless in the immense sea. In the background, a lone vessel with full sails carrying a few passengers that wave desperate to the deserted and craggy beaches. The high towers of a deserted city and a few other distant ships complete the scene.

What is the ship? She is the Ghost Ship of the Flying Dutchman. She is the Ark carrying Noah — or maybe Manu or Utnapishtin — away from the Deserted City, where no one else wants to stay, as in Lanka or in Dvaraka, after their memorable battles. The tall tree, leaning into the sea, reminiscent of the fig tree in which Ulysses survived the whirlwind of Charybdis, upon arriving to the shores of Scherie (Pheacia), after the sinking of his ship.

The tall towers of port city evoke Atlantis or, what is the same thing, the Scherie (Pheacia) of Homer. As many authorities have already acknowledged, Scherie is the Realm of the Dead, desert and invisible Hades in what became the Lemuria — the Kingdom of Lemurs or Dead Ancestors — after its destruction in the primordial cataclysm which preceded the one
of Atlantis. The ship is also the “Big Eagle Wings” from Isaiah, the Phoenix of the Greeks and Egyptians that saves the seed (Soma) for the new era.

And the Sea, what is the Sea? Lambsprinck says he’s the Body, as well as the Two Fish are the Spirit and the Soul that inhabit within us all. But these three concepts are mere psychological allegories of our wise ancestor Alchemists. The Sea or Ocean is the Ocean of Jiva (“Life”) of the Hindus, the great sea that pervades the entire Cosmos and goes around us inside and out, since we are part of it.

It is the Sea of Soma, the Sea of the Flood, the Global Ocean that covers the entire earth during the flood. Only the fish survive, fatty and tender from all the abundant flesh that provide them the shipwrecked and drowned from the Flood, as evidenced by Utnapishtin, the Babylonian Noah.

The melancholic Great Sea of Lambsprinck, with its lonely ship, remember closely a famous Hindu allegory, that of Manidvipa, “the Island of the Jewels”. Heinrich Zimmer analyzes this myth, and we also commented on another work, to which we direct the interested reader. The Hindu allegory shows Shiva, Shava and Kali browsing on an immense ocean, desert and dark in a kind of Ark formed the Golden Egg (*Garbha Hyranya*).

The Ocean is the Flood, the same desert and dark sea of the primordial waters over which hovered (or sailed) the spirit of Javeh. In the Hindu version, it is Narayana (“the one that moves (or sails) over the waves”) who does the same. Shiva and Shava, his dual, are the Two Twins, coupled even after death. Kali or Durga represents the third principle, which completes the divine triad. In Lambsprinck, the third principle is represented by the Ark or Ship, the symbol of the Goddess Isis in Egypt; Mary of Christianity; etc., etc..

More exactly, the Ship is the symbol of the Yoni, which renders its shape. If we compute the Sea, we have the Four Principles: two male (the fish) and two female (the Ship and the Sea). The Ship or Ark is represented in the sky by the constellation of Argonavis, who also represents the Holy Island (Mani-dvipa or Atlantis), where they save the Blest Immortals.

In psychological terms, the sea represents the unconscious; the Id. The ship is also the symbol of Death as the journey to the afterlife, on the ferry of Charon. In Ancient Egypt the deceased descended to the underworld through a ship, the Solar Boat. Like every valid symbol, the Nau is dual. She
is the Ark of Salvation, but it is also the vehicle that leads us to Hell or, still, the Ship of Fools (*Navis Stultorum*), where are saved the Seven Manus.

It is interesting to note that, in many mythologies, the Ark is a Serpent-Ship. For example, in Egypt she was made from the body of the serpent Apophis or, alternatively, of Thyphors, the great dragon. This symbolism is Hindu and lies not only in Egypt, but also throughout the East and even in the Americas, where Quetzalcoatl arrived on his Serpent-Raft.

The Serpent and the fish being symbolic equivalents, the figure of Lambsprinck really shows three Ships or Arks where are saved the Three Races (Shem, Cham and Japheth). Matsya, the fish that saved Manu dragging his Ark out of harm’s way, was himself a kind of Ark in disguise; in the same way that Mani-dvipa is too.

In Alchemy, the Ark or Ship is the Cosmic Egg where it is made the Transmutation. The Egg also represents the Earth, this Cosmic Spacecraft that we pilot on its journey without a destination across the Cosmos. She is also the Holy Grail, the Solar Cup on which boarded Hercules and other heroes in their descent to the Hells.

The Fish-Ship which saves Manu is also often represented as a Snake-Ship, both in India as in Egypt, and even in the Americas (the Serpent-Ship of Quetzalcoatl). She also reminds Vishnu-Narayana asleep on the coiling body of the serpent Shesha, over the waters of the Primordial Ocean.

And Narayana, “the one that vogues about the primordial waters”, is the archetype of the spirit of God, who does the same in Genesis (1: 1). Even the Brazilian Indians, among them the Tucano, speak of a Snake-Ship, what they identify to the Ark, in which they came to the New World. They report how they came from the East, across the seas, and not the Bering Strait, as pretend the North American anthropologists, who insist on ignoring sacred traditions of peoples, perhaps to claim a dubious priority.

In India, Tara, the North Star, is the Goddess of Compassion. She is also the Savior, the Ark of Salvation; the same of Kali, the decapitator. Tara was the wife of Brihaspati who was kidnapped by Soma, act that led to the war between devas and asuras. See if Tara is a prototype of Sita, Rama’s wife kidnapped by Ravana, and Helena, the beautiful wife of Menelaus abducted by Paris and taken by him to Troy. But, the story of Lanka and the *Ramayana*, or the war of Troy, are replicas of the Atlantean War reported by Plato, and his reverse of the end of times, the War of Armageddon.
This dualism of wars and of ages is repeated by the Ship which both takes away as brings back. Janus Bifrons, the dual faced, had as emblem the Ark, which works both at the beginning and at the end of the ages. This back-and-forth recalls the myth of Sisyphus, condemned to hell eternally rolling a huge stone uphill, only to see it roll down the Hill when he got to the top.

The dualism of the two fish also incorporates the myth of Pradyumna (or Kama) and his enemy Shambara. Kama is the Makara-ketu, meaning, “what has the Fish as emblem”. Shambara also means “fish” and “vajra”, showing that not only the vajra (or phallus) becomes the fish (Matsya) to fall into the sea, but that the same is true to its dual. The fish that collects Pradyumna may be either his dual as the god himself under this phallic form.

**Alexander the Great and the Two Fish**

The legend of the two fish also appears in the life of Alexander of Pseudo-Callisthenes. Upon arriving to India, where he sought the Elixir, his cook prepares him a fish cooked in the water of a beautifully pure and fragrant stream. However, as soon as the chef plunges the dead fish in the water, it revives and escapes. The cook, clever, drinks part of the water and gives the rest to Umne, the daughter of Alexander, his secret lover.

The two become immortal. Alexander, deprived of immortality, punish the pair, cursing and throwing Umne with the cook into the sea, tied up to a heavy stone. Umne becomes a mermaid or sea nymph, and the cook, equally immortal, survived in the bottom of the waters, turning into a marine deity.

The analogy with the motive of the Two Fish is evident. And the two sunk lovers evoke the two Atlantises — the one from the god (Shiva) and the one from the Goddess (Durga) — sunk in the ocean. The name of the chef was Andreas, word that means “manly” and, more exactly, the “phallus”. Umne appears to be a corruption of Umne (“hymen”), i.e. the female element.

Her name resembles that of Cleito (“clitoris”) whom, with Poseidon, founded Atlantis. It also recalls the name of Ino, also called Leucothea, “the white goddess”, who was also a marine deity as Umne.

**The Dwarf and the Giant**
Lastly, we are reminded of Hercules, the co-founder of Atlantis, with Atlas, his twin. One of the many etymons in the name of Hercules wants, mysteriously, to say Herakleios, i.e. “Hera’s clitoris”. As we can see, it is not only the gods who get castrated in the ends of eras, but also the goddesses. And his severed member also survives and becomes the [the new] Hero.

In other words, we find in the two semi-legendary lovers from Alexander’s saga, which became marine deities, the phallus and the vagina that characterize Cupid and Venus, or their Indian archetypes, Kama and Mayadevi. These are none other than Shiva and Durga, the deities of Atlantis and Lemuria, respectively. Atlantis was the second Paradise, created after the destruction of Lemuria in the primordial cataclysm.

As Secondary Paradise, it corresponds to the second Eden, created by Yahweh in the second Creation of Genesis. There were Adam and Eve, personifications of the two primordial races, he Solar, she Lunar. As this Eden, the Atlantis of Plato was also double, consisting of an island citadel surrounded by walls (the Yoni) and a colossal empire of continental dimensions on terra firma (the phallus).

The Stellar Symbolism

Before we finish with the motive of the Two Fish of Lambsprinck we would like to show their association with the stellar symbolism. We have

9 Many heroes start out as a sort of Tom Thumb, but grow and eventually become a great character. A famous example is Hu Gadam, the hero of the Flood Celtic. Hu Gadam eventually succeed his twin and dual, the sea monster known as Dhu Afang. As you see, we have here again the myth of the Two Fish and Sea Monsters vying for possession of the world.

Another great dwarf hero is Vishnu in his avatar of Vamana, the dwarf, who defeats the huge demon Bali. A similar case is the Greek myth of Amphion and Zethos, whose names also remind sea monsters (Ketos in Greek). Amphion and Zethos built the legendary Thebes, which seems to be an archetype of Plato’s Atlantis. The two brothers seem to be much a replica of Hercules and Atlas, another famous pair of dual twins attached to Atlantis and Lemuria, as demonstrated in other studies.

Alexander the Great himself, the greatest of all heroes, was apparently a dwarf, at least according to what affirms its great historian, Callisthenes. Callisthenes account Alexander’s contest against Porus, the Indian king who he defeated to conquer India. Porus was a huge giant, while Alexander was a dwarf. Another famous case is the myth of David and Goliath. But there are dozens of other, whose esoteric meaning is always the same as clarified above.

In fact, even fairy-tales such as Tom Thumb appear to be child versions of the Dwarf Hero myth. As is known, most fairy-tales comes from India, as demonstrated Max Mueller and other scholars. In myth of the little hero who grows from the excised clitoris, and of his huge twin and dual, who grows from the castrated phallus of the god, a perfect dualism and symmetry shows that should not be ignored in an exegesis of his esoteric meaning.
already mentioned above that Tara, the Hindu and Buddhist Savior, has a name that means “Star” in Sanskrit. Her emblem is the Barge, also implicit in her name. And the Barge or Ship is symbolically confused with the Fish — the dolphin or whale — another emblem of the Salvation and of the Savior. Mary, the Virgin, is also called, in his litany, Stella Maris (Star of the Sea) and Foederis Area (Ark of the Covenant), meaning “Star” and “Vessel", just like Tara.

Tara is a species of female avatar of Avalokiteshvara, the Buddha of Compassion. Its name recalls the Tarot (tara ot = “stargazing” = Astrology), particularly when we remember the 22 avatars of the Goddess of Compassion. By its symbolism, it is seen that Tara is the same as the Kuan-Yin of the Chinese; the Venus of the Greeks and Romans; the Isis of the Egyptians; Mary of the Christians, etc..

The goddess-mother has two dual avatars (or aspects): as Aphrodite Urania (Heavenly) she is neat and unique; as Aphrodite Pandemos (“of all the people”), she is a promiscuous whore. It is this fundamental dualism that reflects her name. Tara means both the heavenly star as the vessel at the sea, whose form reflects the receptive yoni.

In other more esoteric aspects, Tara is the same as Taraka or Taraksha (“polar star” or “eye”) or yet Tarkshya (“polar star” or “shooting star”), etymons that appear, in distant shape, in the names of Ishtar, Astarte, Esther etc.. Taraka or Taraksha were powerful demons that prevailed in the Triple-City (Tripura), which was Atlantis itself.

Tarkshya is the archetype of Pegasus and Phoenix, as well as of Angiras, Dadhyanch, Arishta-nemi, Garuda, Vena, Syena, etc.. Its name means “horse”, “serpent”, “winged dragon”, “car”, “vehicle”, “ship”, “vessel”, “eagle”, “bird”, “Gandharva”, “Shiva”, “diamond”. Tarkshya is the vajra, the skull or phallus of Angiras-Dadhyanch, fallen from the heavens and turned from a Heavenly Angel into a dragon or fish with clipped wings, and confined to the waters like the Vadava-mukha.

In another avatar, more like Tara, Tarkshya is Kama, the god of love. Tara and Kama form a pair equivalent to Venus and Cupid. In the myth of Kama, Shiva burns the God of Love, who had wounded him with one of his flaming arrows. The reason was that Kama wished to provoke the god’s desire for his wife, Parvati, in order that they would engender a son capable of defeating the demon Taraka, king of Tripura. Kama, inflamed, threatened
to destroy the world. He was therefore confined in a mare’s skull and thrown in the ocean to become the Vadava-mukha.

As we said above, Kama is called Makara-ketu, “the one who has the phallus (or dragon or fish) as emblem”. That is, Kama is the Shiva-linga itself, the phallus (or “desire”) of Shiva reborn on earth after being castrated and thrown into the sea, exactly as the phallus of Kronos. Venus (Aphrodite), born out of the phallus of Kronos thrown overboard by Zeus, is the very image of Tara or Kama being reborn in the same way.

The God and the Goddess are the Two Fish of Pisces and Lambsprinck. In other versions of the myth, it is the fiery sperm of Shiva — not his castrated penis — which is reborn as his son Skanda in the Realms of Ganga (the Ganges). In Greek mythology also, the Phallus is symbolized by the Fish (or Dolphin). And the Two Fish represent the phalluses of Kronos and Ouranos thrown to the waters.

The Hindu myths are infinitely subtle and complex, and are told in many different versions and seemingly contradictory, because this people love

10 The Vadava-mukha (“Mouth of the Mule”) is the Hell’s fire, or rather the Hell’s mouth. This is the name given by the Hindus to the terrible volcano that destroyed Paradise (Lanka) with fire and that, according to their myths, will destroy the world. Nandin, also called Sailadi (“the son of stone,” or perhaps, “swallowed stone”) is the son of Shiva, which coincides with Kama. The root saila (“Stone”) also designates a mountain or rather, the Seven Mountains (Śaptādri). Sailadi designates still the phallus as the “son” (or avatar) of Shiva.

The idea is that Kama (“burning desire”) is Shiva himself (or Shiva-linga) fallen from the sky in flames, just as happened to the phallus of Agdistis, which turned into the Palladium. The number seven and the Seven Mountains are an allusion to the Seven Rishis of Ursa Minor and therefore are identified with Shiva, the Cosmic Phallus, identical to Mount Meru (or the Kailasa). Nandin is also called Viraka (“dwarf”, “little hero”), a frequent designation of the phallus. An obscure myth of the Skanda Purana tells how Nandin was born as “the Son of the Stone” in Mountain Arbuda (“Snake”), the sacred site of the Shiva-linga.

A legend of Kama told by the Bhagavata Purana and in the Vishnu Purana, relates how, after his death by Shiva, the god of love, is reborn as Pradyumna (“he who overcomes all”). Narada prophesied that the god would kill the powerful demon Shambara and this one, in order to avoid it, threw him into the ocean when he was a newborn, with just 6 days old.

One giant fish devoured Pradyumna. The fish was later caught, and while it was being prepared, the boy was found alive inside. Mayadevi, his own wife (Rati or Venus) in another avatar, released him. Mayadevi created him as a child, but later became his mistress, despite being the wife of Shambara. The child grew old, killed Shambara and married his ex-wife.

Shambra is the Vajra of Indra. But he’s also a demon thrown from the top of a mountain and killed by Indra. What you see is that Kama is Matsya himself, whose legend was reported above. His identity with Sailadi is also clear. He is the Rejected Stone, the Lapis Exilis which became the Capital Stone or even the Holy Grail. The fish that swallows the stone is the very Philosopher’s Stone. Rather, we have the two fish that inter-devour themselves, ie the Ouroboros
paradoxes and their myths are always traps. In some versions, the semen is of Agni, which copulates with the Krittikas, wives of the seven Rishis, or with “appearances”. In other versions he is carried by Garudi, the female (or dual) of Garuda (the Phoenix) and represents the “castration” of the peak of Mount Meru by Skanda or that of Skanda by Indra. Finally, it is the semen of Shiva that falls to the ground, becoming Mount Meru. Here, the semen represents the castrated phallus of Shiva.

What represent these allegories as obscure as varied and profound? The first thing that needs to be noted is the allusion to the two polar constellations: the Little Dipper and its dual, Lira. The second is that, in its fall, they turn in the two magic mountains, Sumeru (or Kailasa) and Kumeru (or Vadavamukha). The third is that these also are equivalent to Skanda and Ganesha, which are the generals of the gods and the demons, respectively.

These two are the equivalent of the Two Twins, of the Two Fish, the two Holy Mountains, the two Atlantises or Paradises, the Two Races, etc.. But, above all, they represent the two snakes or dragons, or birds that duel and that alternate in power, in the successive eras of humanity, and that correspond to the Ouroboros.

The Ouroboros is an almost obsessive theme from the Alchemists, and from it we present the beautiful examples of Fig. 8, shown further below, where we discuss the allegory of Lambsprinck concerning the Ouroboros. It is to be noted, in these figures, that one of the dragons is usually winged and the other is not; one is white and the other is black; one is a bird (Heavenly), and the other a lizard or dragon (Terrestrial).

The motto Solve et Coagula (“Dissolves and Condenses”) represents the passing of ages, i.e. the Creation and Dissolution, identified in India to breathing, i.e. to the inspiration (Kalpa) and Expiration (Pralaya). The Eagle and the Serpent, which correspond in India to Garuda and Garudi (or Naga), are universal motifs in both the Old and the New World, where it was, for example, the symbol of the Aztecs of Mexico. This undeniable identity attests to ancient contacts between the Ancient Empires across the seas, well before the time allowed by the official historiography.

The Alchemical Mercury

The Winged Dragon (or Bird) represents the Alchemical Mercury; the Volatile Principle; the elusive female, fickle and lunar. The Dragon-Without-
Wings (or Bird-that-does-not fly) is the Sulphur; the Atomic and Fixed Principle; the constant macho, manly and solar. The circular scheme of the figure represents the two Polar Constellations, Lira (the Lyre Bird = Garuda) and Ursa (the Phallus or Snake) hunting each other in circles in the sky, forming the Polar Circle.

These two constellations are on both ends of the Polar Circle, and alternate every 13,000 years, as the Polar Constellation which determines the corresponding era. There can be no doubt about this match, which is affirmed in the myths in a thousand different ways, but unambiguous, and date from the Neolithic period, i.e. from about 12,000 years ago.

What this means is that the Ancient — not the Ancients whom we met, but the Early Ancient — knew perfectly [about] the Precession of the Equinoxes and its effect on the determination of the ice ages and consequent Floods and Conflagrations, as we discussed in detail in other works. Furthermore, as shown by the myths that we just discussed (and others), they also knew the trajectory of the Polar Axis in the skies, and the fact that it passed right on top of Polaris (Ursa Minor) and Vega (Lira), which are precisely the Linga and the Yoni (or Shiva and Shakti); the Phallus and the Heavenly Vagina, in their thousands of diverse allegories.

The knowledge mentioned is very advanced, not only for the Neolithic times and even for the Classic (Hellenistic and Roman), but even for modern times, since they involve scientific theories such as the Ice Ages that are still in the process of elaboration. This kind of Superior Science is the so-called Gnosis or Sophia, the Hidden Knowledge that the Alchemists and Wizards possessed.

Is this kind of Knowledge or Gnosis which means the deep symbolism of Two Fish of Lambsprinck or their equivalent, the Two Fish, which we will discuss later. It proves, more than anything else, the existence of a Superior civilization, before the Deluge and the Neolithic, exactly as the Sacred Traditions of all peoples affirm. More than ideal archetypes, this Superior Civilization — call it Atlantis, Lemuria or Paradise — is very real.

**Christ, Krishna and Kama**

It is interesting to note that the myth of Kama (as Pradyumna) closely remembers the one of Krishna. In both cases, the evil king tries to kill the child, who is miraculously saved. In both the reason was the prophecy —
that becomes reality later — that the child was bound to kill him. Both Krishna and Kama are called by epithets related to the Soma (Madhava, Madana) and are related to the constellation Ursa Minor (Mrīga = “Deer”).

Their wives or lovers (Radha, Rati) are Venus herself, as goddesses of beauty and illusion (Maya). Both associate to number 7 (the one of Ursa Minor); both are associated with the fish (Matsya) and the Final Battle (Shambara = Shamballa and Kalkin). Krishna is the father of Pradyumna. It is worth saying that this is his avatar.

Many other parallels could be cited. But the above are enough to show that both Kama and Krishna are avatars of the god (ava-tara = “shooting star”). They are the vajra which descends from heaven as the Palladium, and that turns into the Wonderful Child who is the Savior of the World. This occurs at the time of its end, and Matsya is the Fish who saves humanity (Manu).

This parallel shows that the identity also extends to Christ, whose myth is nothing more than the adaptation of the previous. Herod is copied from Kamsa and Shambara, and Joseph from the impotent lover of Maya, whose name assonate with Mary.

The name of Christ or Messiah means the same as those of Madhava and Madana, i.e. the Soma as the Anointing or Elixir. Christ is, like his Hindu archetypes, identified to the Sun and the Polar Star. He is the avatar or Fallen Angel, like Angiras and the vajra, represented both by the Fish (Ichhtos) and by the Capital Stone (Lapis Philosophorum).

For a long time, scholars such as Louis Jacolliot (La Bible dans Vinde, Paris, 1873) noted the identity of Christ with Krishna (or Krishna), who preceded him in at least 400 years. But the identity of the two Saviors is much deeper than the mere equality of myths [or similarity of the names]. Both are the Elixir and the Philosopher’s Stone itself; both fell from the sky as the vajra (the Lapis Exilis) into an avatar (avatara). Both are the Son of God, born of a Virgin and created by a putative father.

Moreover, both were born in a cave or nativity scene, where they were worshipped by shepherds and by the Magi King (Astrologers). Both were announced by the North Star, and confused themselves with the Fish and the Heavenly Deer (Mrīga). Both died a brutal death, transfixed by a spear or arrow, after fulfilling their mission on Earth; both resurrected, and both
will be back in times like the apocalyptic White Knight and the King of Righteousness, etc., etc..

The Eucharist of the End Times

In a word, Christ is Krishna himself or, perhaps, his twin and dual, exactly like the Two Fish of Lambsprinck, which can only be distinguished by their opposing positions. The Two Fish — crossed, knotted or in opposition — are the preferred symbol both of Christ and Krishna.

They represent the Eucharist of the End Times, and also the Cross itself where the Savior is victimized. They also discern Matsya and Matsyâ or, what is the same thing, Cupid and Venus, the two gods of love that surround and govern all human aspirations.

The Two Saviors, Christ and Krishna are the Messiahs of their races, the Two Fish bound and opposed, and also are the Two Snakes and the two Faced Dragons in the Caduceus and the Ouroboros. This identity or mystic dualism signifies much more than a simple coincidence or a simple copy.

It has a crucial deep and esoteric aspect that we cannot discuss here, but that shows that the eschatological Christology is much older and more universal than generally believed. Similarly, the fact that we find, in all times and places, the same myth, told always in a thousand different ways, but with identical meaning, shows that it has a very important message for Mankind, which concerns their own survival as a species.
The Hero and the Dragon

The Sages claim that lives in the Woods,
A Dragon whose skin is of complete blackness.
But if someone cuts off its head,
It instantly loses its darkness.
And becomes, in a whole, as white as snow.

If you wish to understand this shady spot,
Note that, in disappearing that black color,
Which name is said to be “Crow’s Head”,
It appears, readily, its all-white color,
And the thing is called “the Beheaded”.

In disappearing that Dark Cloud,
The Wise Ones rejoice in their heart,
And conceal the fact carefully,
So that no fool comes to know.

However, they reveal it to their peers and brothers,
And write them telling the good news.
Only to those who rely on the divine favor,
Only to them we reveal the secret of things.
Therefore, one should not say anything to anyone,
Because God wants these things to stay hidden.
Be careful, Son, take great care,
With the Beast of the Forest, black and fierce.

Fig. 2 of Lambsprinck - THE PUTREFACTION
The Duel of the Hero and the Dragon

The hero’s combat with the Dragon is perhaps the most well known mythological motif. Here he is identified to the Putrefaction, one of the conventional Alchemical Operations. In the chapter concerning the Octave Figure of Lambsprinck we show another allegory of the Putrefaction, in Fig. 13. There, we also discuss the significance of this Alchemical operation.

Lambsprinck goes back to the theme of the Dragon in his Sixth Figure, where he mentions the fact that “it is a great wonder and a strange gimmick to make from a Dragon the Ultimate Medicine”. This fact is always associated with the Hero’s fighting against the Dragon. Thus, Siegfried, after killing the Dragon, anoints himself with his fat, becoming invulnerable and therefore immortal. We will return to this topic when discussing the Sixth Figure of Lambsprinck.

In Alchemy, Putrefaction is the first Operation. The Philosopher’s Stone and the production of gold begins by the Putrefaction. In religious terms, the meaning of the Putrefaction is death, a precondition to obtain Eternal Life. In Hindu myths, this prerequisite is relaxed, and the Putrefaction is held by the corruption of the White Leprosy, a fact that explains the Dragon becoming white with death.

In terms of the Eras, the allegory of the Putrefaction corresponds to the Flood that purifies all things, making white what was previously black white. The myth of the Leper King — King Abgarus of the legends of the Holy Shroud, whose vision cured him — derives from the Hindu reports on King
Shamba who was attacked by white leprosy and cured with the use of the Elixir. This myth is very popular in India, where it is very old.

**Mahavidya, the Great Wisdom**

The hidden meaning is clear. When the change of era occurs, everything is reversed. Kala, the Time, which was black (*kala*), becomes white, clear and pure like a diamond, the same happening with Kali, the Black. In other words, the Darkness and the veils are undone, and the demons become in gods, and vice versa. This is the meaning of the Hindu myth of Mahavidya (“the Great Wisdom”).

Mahavidya is Kali, the Black, the Great Goddess of Tantrism. Her myth is discussed in the book of P. Rawson, to which we refer the interested reader. She is the terrible and frightening goddess who becomes the beautiful and heavenly Gauri after stripping herself of her black skin that covers her inner and secret beauty.

Mahavidya is also called Chinnamastaka (“the Beheaded”). Her other name is Lalita (“Libidinous”), the archetype of Lilith and other lamias and vampires that so scare the males. There are ten Mahavidyas, seven creative and three destructive.

These numbers reflect the seven and ten stars of the Little Dipper and the Lira, discussed in the previous chapter. They also refer to Atlantis, the Empire of the 10 Kings, who later split into a fratricidal war of seven against three, which led to the end of its era.

The ten avatars of Chinnamastaka are: 1) Kali, the Black 2) Tara (“star”), which we discussed in the previous chapter; its appearance or avatar (“fall”) reduces the world to ashes; 3) Sudasi, the executor of Shiva; 4) Bhuvaneshvari, the Lady of the Earth; 5) Bhairavi, “the Terrible”; 6) Chinnamastaka; 7) Dhumavati, “the Steamy”; 8) Bagala; 9) Matangi (“elephant”); 10) Kamala (“lotus”). Fig. 2 below shows Mahavidya on her

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11 Mahavidya is also the Medusa - a name derived from Sanskrit *ma-dusam* (“not rotting”) and *madhus* (the Elixir). The terrible faces of the Medusa (or Gorgona) are exact copies of the Kali faces, including the extended tongue, a fact that has to do with her name Lalita, “the Licking”. The themes of the beheading of Gorgona by Perseus, its relationship with Pegasus, and the motive of the Aegis, made with its skin, are also taken from Hindu myths. Many authorities derive the name Medusa from the Greek *medusa* = “queen”, which is obviously unreasonable. Mahavidya - Kali is the Great Goddess of Tantra, the terrible avatar, but fascinating, of the Great Mother.
beheaded avatar, which corresponds to the decapitation of the Dragon of Lambsprinck.

Fig. 2 — Mahavidya Chinnamastaka
Triple Lotus in which sits Mahavidya represents Atlantis and its three walls. The three strands of blood coming out of her beheaded neck represent the three races that originated there. These three fillets are identified with Sattva, Rajas and Tamas, i.e. White, Red and Black.

These are, respectively, the heraldic colors of the Brahmans, Kshatriyas and Sudras, or the Semitic, Arian and Dravidian races. When its time and the beheading of the Dragon occurs, the Black becomes White again, as it was in the Satya Yuga. This is the message of Lambsprinck.

The two girls who drink the blood of Chinnamastaka represent the lands that absorbed the races out of India, namely, Eurasia and America. The two that copulate are Krishna and Radha. Alternatively, Mahavidya represents the Lemurian race, and their two young helpers symbolize the two races of Atlantis that derived from her. These races are the Dravidian and Ario-Semite, who were rebuilding Paradise in India and later in Europe and the Middle East.

The Headhunters

The motive of the hero who beheads or castrates the Dragon is of Hindu origin and dates of the Rig Veda where Indra, the Aryan champion beheads Vritra, the Dragon that symbolizes the Dravidian race. In India this myth represents the domination of Dravidians by Aryan invaders, which occurred in Vedic times.

It is told in a thousand different ways in India, reports that later generated the equivalent myths found throughout the world. More than anything, though, this allegorical motif generated the custom of headhunting that, also, is all over the world.

In India, the Nagas of Assam, tribe of aborigines hunted heads until recently and with them they prepared the Elixir. In the Americas, this ritual was practiced by most of the tribes and even today nations as the Amazonian Jivaros hunt heads and shrink them by techniques identical to those used by the Nagas of India. The hunt for North American Indian scalps was a variant of this ritual, in the same way that the cannibalism that almost all Indians practiced was too. Even the Communion is a form of ritual cannibalism, aiming to ensure the same results as using the Elixir.

The Germans, the Celts, the Malays, the Scythians, the Gurkhas, and countless other nations practiced or still practice head-hunting and certain types of Black Mass, where the ritual cannibalism is performed and they drink an Elixir made from human blood. Human blood is the archetype of the Eucharist and the Elixir, and is still used as such by certain wild tribes of India, of Indonesia and Brazil.

Plato in his Timaeus, says that “the human head is the image of the Cosmos”. More accurately, the ancient related the Celestial Dome to the human skull, round like it. The Holy Mountain — Meru, Sumeru, Sumbur, Calvary, Qâf, Montsalvat — was also identified to the human skull. Calvary or Golgotha — a word that means “skull” or “cranium” — was reputed to be the skull of Adam fallen from heaven like the vajra.

This image also derives from India, from the Vedic myth of Dadhyanch or Angiras decapitated by Indra. His skull fell from heaven to Earth as the vajra, becoming on the Holy Mountain of Paradise, Mount Kailasa or Mount Meru, which is also the image of Shiva-linga and the archetype of Mount Calvary.

In fact, the Shiva-linga and its replicas — the omphallus, the betel, the palladium, the aedus, the rope, the herma, the stupa, the dome, etc. — are all representations of this Heavenly Dragon’s skull, beheaded in the heavens and fallen down to Earth as the vajra. But this “head” is often a representation of the phallus or, more accurately, of its glans, which is also called “head”.

[ 71 ]
Dadhyanch has a name that means “spreader of dadhi (yogurt)”, a euphemism for semen. His name is a synonym of Vrishan (“inseminator”) and Saturn (Sator = “sower” = “Inseminator”) and are epithets of Brahma, the god of heaven. Brahma was so insatiable as Ouranos, and was also castrated by Shiva when he tried to rape his own daughter. With see, symbolically, the castration is synonymous with the decapitation.

Maybe the decapitation of the Dragon is actually its castration. Thus, the myth of the castration of Brahma by Shiva is often allegorized as his decapitation by the same god. The myth says that Brahma originally had five heads. But the superior and central one shone in such a way that bothered the gods, and Shiva had to behead her.

This higher “head” (or phallus) really allegorizes a volcanic mountain that exploded, as did the Krakatau, disappearing. Most likely the myth refers to the five islands of Indonesia and to Krakatau itself, because that is exactly in this region — which corresponded to Lemuria — where the myth of the Tetracephallus Brahma is represented more obsessively.

The Dragon’s Blood

In his famous book, *The Hero with a Thousand Faces*, Joseph Campbell discusses the myth of the hero who kills the Dragon. To him we forward the reader interested in the topic and in its mythical significance. Just to remind some egregious cases, we mention the decapitation of Vritra by Indra and the one of Rahu by Vishnu in India; the one of the Dragon by Michael or Saint George, in Christianity; the one of Tiamat by Marduk in Babylon, etc..

The Gorgon beheaded by Perseus was a species of female-Dragon, reminiscent of Tiamat. Dadhyanch, beheaded by Indra, as we discussed in the previous chapter, also belongs to the same theme. His head fell to the ground as the Palladium, becoming the Holy Mountain.

In Christianity, the same motive was transformed into the skull of Adam, becoming the Mount Calvary. There, Christ, the second Adam, would follow the pattern set by his predecessor being also sacrificed, and having his body and his blood turned to Elixir taken by believers in Communion. In many legends, mainly relating to the island of Socotra, which was the key naval route to India, the “Dragon’s Blood” was one of the names of the Elixir, which from there was exported to all over the ancient world.

This “Dragon’s blood” was also called “Blood of the Two Brothers", and was produced from the red resin of *Dracaena draco*, “the Dragon Tree", which was identified with the Tree of Life, from which derives the Elixir. Socotra was identified with the Island of the Blest, who are the Immortal Heroes of the legends of the East. It derives its name from the Sanskrit *Sakadhara Dvipa* (or “Isle of the Blessed”), a replica of the Lemurian Paradise, equally rich in elixirs.

The Seven Hills of Rome

Many times — particularly in India — the Dragon has seven heads that, when decapitated by the Hero, form the Seven Hills (*Saptādri*). They are the ones encountered both in Rome and in Jerusalem, as well as in India and elsewhere. Sometimes, these heads fall to Earth and survive, like for example: the Seven Rishis; the Seven Fallen Angels; the Seven Princes of Hell; the Seven Anunnaki; the Seven Amesha-spents, etc..

These heads are the “Crow Head” of Lambsprinck, the Crow (or Eagle) being the Celestial Dragon dual. She is also the Black Stone rejected from Heaven, which sometimes becomes into the White Stone, the Diamond or Crystal or Alabaster of what is manufactured the lingas and their equivalents. The Black Stone from the Kaaba of Mecca is one of these
stones, a black meteorite. Legend has it that this stone was originally white, but became black when absorbed the sin of men.

The Black Stone is also the betel, the menhir, the omphallus, the palladium, and its many equivalents. It is often dual — one white and one black — as the two Pillars of Hercules, the pillars Jachin and Boaz, or even the Two Fish of Lambsprinck, as we saw above. In all times and places we found meteorites — or their symbolic equivalents, the keraunos and the stone-axe — worshiped as the avatar of the god or of the goddess.

Thus, the Tupi-Guarani worshiped the Gi (or Stone Axe), in the same way that the Minoan Crete loved the Bipennis or Labrys, object that meant the same thing. All these sacred objects are representations of the vajra. They symbolize the descent (or avatar) of the god as some sort of a bolide or meteorite, in the end times, fatal event which ends the eras and resumes the following eras.

The Seven Hills of Rome are, as their equivalent from Jerusalem, purely an attempt to recreate there the Seven Mountains of the Primordial Paradise that these cities imitated. As always, the archetypes are Hindus, and are always the Seven Islands of the Blessed, exactly the seven mountainous islands (dvīpas) of Indonesia, which are the mountains that remained of sunk Lemuria. In Sanskrit and Dravida, dvīpa means both "island", as it means "mountain" as also "Paradise".

The House of God

Cybele was worshipped as a black stone (or meteorite) in Pessinonte. Venus was represented as a stone cone. And also were Diana (in Ephesus) and Minerva, and many other goddesses. Eliade, in his Treatise of the History of Religions, discusses this issue in depth.

These "stones-from-the-sky" are also worshipped in Africa by the Kassunas; in Greece as Zeus Kappotas ("fallen"); in Rome as Juppiter Ferétrius (or Lapis = "stone"). The Bethel of Jacob was a betel, and its name (beith el) meaning "House of God". The Tupi-Guarani Indians have a similar myth, and worship their Itapanocas (Ita-pan-o-ca = "stone house of the God (Pan)").

The myth of Bethlehem (beith-lehem = "house of flesh"), where Jesus was born, refers to the same motive of the dual God that is born not of the stone, but of the fish’s flesh or of the phallus (leben) that falls from the sky. Both the Teraphim of Laban, stolen by Jacob, represented the God and the Goddess in their lytic cratophany.

The Talking Heads

The omphalos of Delphi was really the phallus of the Dolphin (Dragon) killed and castrated by Apollo. Lia Fail of the Irish was a “talking stone”, a betel which fell from the sky and that represented the same thing as the “talking heads", so popular among the Gnostics and the Alchemists. They are, in a way, the Archetypes of the Crystal-Balls and of the Skulls-of-Crystal so popular among the fortune-tellers.

Saint Albertus Magnus owned one of these heads. The head of Orpheus, who sang even when decapitated, is one of these “Crow Heads” referred to by Lambsprinck. Ultimately, the famous crystal skulls used by the Aztecs and Mayans were a kind of “talking-heads” that allowed to consult the future. By a gradual mutation, we arrived at the "crystal balls" that are used by all psychics, and which use can be traced back to its origin in India.

The Cathars and the Templars used these “talking-heads”, and their idol, the Baphomet, was actually one of those oracles whose use they have learned in the East during the Crusades. Even today the Tibetan lamas use these talking heads and consider them a kind of “radio” through which speak the representatives of the World’s King, from Shamballa.
Hermes, the great god of the Alchemists, was worshipped as a herma, i.e. an ithyphallic and aniconic image of god.

The Delphi’s Omphalos

In Malea, Apollo Lithesios (“of the stone”) was worshipped in the form of an omphalos not unlike his attribute in Delphi. Actually, there were two basic varieties of gods: lithic and wooden. These two raw materials of what were manufactured idols and xoanas corresponded to the two Primordial Paradises: The wooden Lemuria (or the Garden of Eden), and Atlantis built of stone, as Plato reports.

In India, the Black Stones are associated with Krishna (“the black”). Syamantaka (“the killing of darkness”) is a gem that is her attribute. This stone is associated to their equivalent, Kaustubha and Chintamani, being that the latter is said to sparkle at night, on top of the palace of the King of the World in Shambhallah.

This symbolism is the one of Christ and Lucifer as the “rejected stones”, which fell out of heaven as the vajra and were used subsequently as the capital stone of Solomon’s Temple, which was built by the founder of Freemasonry, Hiram Abiff, the Great Architect, Mason and Carpenter.

According to the Arthurian version of the myth, they were used for the manufacture of the Holy Grail. In the Great Pyramid, the Pyramidion — that is, its capital stone — has the same symbolism, and is associated with the Bennu (Phoenix) and Ben-ben of Heliopolis. It is exactly the diamond or vajra that fell from the sky and that later became the Phoenix (or Bennu) of Heliopolis. He is also the Rejected Stone, which became the Capital Stone, that is, Christ himself, when falling to Earth.

The phallus of Osiris, castrated and eaten by a fish, also belongs to the same theme of gods castrated or beheaded in heaven. They have their members falling to Earth, where either they make into the vehicle of the god, or its symbol or, taking life, his new avatar, as discussed in the previous chapter. All these legends have to do with the myth of immersion of the Earth in the waters, at the end of the ages (deluge, Atlantis, Baptism).

Actually, the idea is that the fall in the sea of the giant meteorite, that is the avatar of the god, causes a colossal tsunami that fills the whole earth, killing a large number of species, including humans. These giant meteorite falls are a terrible reality that happened thousands of times in the past. Dinosaurs and numerous other species of plants and animals were so exterminated in the past, and even the moon has been ripped out of the Earth like this, by the impact of a giant meteorite or a planetoid.

The fact that the ancients knew these realities of an advanced scientific character shows without a doubt that their geological science was extremely developed, for only recently we have discovered these so impressive facts.

The Dragon of the Apocalypse

The meaning of the myth of the Hero who kills the Dragon is well exemplified in the Apocalypse. The struggle of Michael against the Dragon begins in the heavens, where the Archangel defeats him. His phallus falls to Earth, where it becomes the Beast that comes out of the sea, and establishes the cult of the Dragon here. Its era is settled, which only ceases with the Final Battle of Armageddon, after which the Dragon is trapped in hell for 1,000 years (an age). At the end of these, he resurfaces glorious and reigns again for an age, and so on.

We see that we have the alternation of ages of the Beast and the Hero, i.e. each reigns alternately and in succession. The big problem is that the Hero grows older and becomes
the Dragon in the descendent half (final) of the cycle. In other words, you can see that the two are essentially indistinguishable, and you cannot really know if our god is the Hero or the Dragon, its dual.

The strange name of “Crow Head” given by Lambsprinck to the blackness of the Dragon, which disappears with his death, is worth studying. In Alchemy, “Crow” means the Matter to black [the blackening of the matter] during Putrefaction. It is also called “Crow Head” and is considered a leper, needing to be bleached. This is done “washing it seven times in the Jordan’s water”, as has been done with Nahaman.

Myram, the sister of Moses also picked up leprosy as a punishment, becoming, as Nahaman, “white as snow” (Num. 12:10 -15). The reference to the number 7 has to do with the seven heads of the Dragon, the usual representation of the Naga of Angkor and the of the Seven Islands of the Blessed which were also, like the Dragon, purified by the fire and the decapitation of his Magic Mountain.

The Albification [whitening] of the Dragon — the removal of the “Head of the Crow” — results in the whiteness of the “Headless”, which is a reference to Chinamastaka Mahavidya, discussed above. This operation consists of the imbibitions, sublimations, cohabations (repeated distillations), followed by Putrefaction of Dark Matter. The “Head” is the name given to the Sephira that is the synthesis of ten Sephiroths and that is the same as the Biblical Sophia and Mahavidya Hindu, also called Aditi, the Great Mother of the Gods (Adityas), which is Lemuria itself.

The myth of the Black Goddess (Kali) which becomes in the White or Golden Goddess (Gauri, Lakshmi) is a recurring theme in Hindu mythology. The Hero also often assumes both the bright as the day avatar, as the one obscure and feary as the night because, as we said above, he is both the Solar Hero and the Lunar Dragon in his two aspects.

In real terms, the myth has to do also with the practice of Nagualism, found on essentially every nation ancient or primitive. The nagual is the naga or the totem, animal in which turns the warrior, at night, to punish the invaders or the oppressors. The animal is in general the wolf (werewolf), vampire, lion, tiger, bear, snake or any other fierce animal.

The warrior takes on this animal form — both mentally, through rituals and hallucinogens as through disguises and costumes — and goes out to terrorize and attack enemies, at night. The Mau-Mau of Kenya disguised of a panther to terrorize the British, until they got the independence of their country.

The Berserkers of the Germans; the Jaguar and Eagle warriors of the Mayan and Aztec; the Werewolves (Lykanthropos) of Greece; the Dragons of the Orient; the Oannés (“Man-Fish”) of Mesopotamia; the Man-Lion (Nara-simha) of India, etc., are examples of Naguals. The Nagualism was widespread in the Americas, and almost every young warrior belonged to one or another of the totemic brotherhoods in which organized the indigenous tribes, generally separated into Eagles and Jaguars.

**The Hero and the Boar**

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12 The history of the healing of Nahaman by Elisha closely resembles the healing of the Leper King, Abgarus, by the Holy Shroud, where even the story of the real letter is repeated. This story is derived from Hindu traditions, as mentioned above. Nahaman is healed, but leprosy is transferred to the servant of Elisha (Gehazi), who becomes “leprous as white as snow.” Nahaman means “love” or “nice”. He is the general of the king of Syria who came to Elisha to be cleansed of his leprosy. The Nahaman name is a pun on Nahash (“serpent”, “dragon”), word derived from the Sanskrit Naga (Dragon).

Its name is a veiled reference to the god of love, Kama, who was black and who was burned by Shiva, being purified. Kama became the Malaka, a kind of fish or dragon. The episode of Nahaman’s purification in Jordan is told in 2 Kings 5. It is likely that the name of Abgarus is related to the French loup garou (“Werewolf”). The ancient languages have difficult parallels to explain sometimes. The “disease” of Abgarus is, mystically speaking, exactly the lycanthropism.
In the myths, we often see the hero becoming the Boar or Pig, a degraded and demonic avatar. Thus, Vishnu incarnated as Varaha, the Boar, avatar that caused the destruction of the world by earthquakes and tsunamis caused by he and his three sons. The Boar was also a form taken by the dragon Vritra, defeated by Indra. Circe makes the heroic companions of Odysseus into pigs when they arrive in her paradisiacal island.

The Boar that the heroes feed on in Valhalla, the Germanic Paradise, is the same as the Dragon or Fish or Whale (Leviathan, etc.) that people feed on in other mythologies, after the final war of Armageddon, i.e. the destruction of the world. Even the Enchanted Princes that are turned into frogs, monsters, ogres or other odious forms, are derived from the same theme.

In the hymn 1:17 of the Rig Veda, Ghoshâ, the leper daughter of king Kakshivant, ages without being able to be betrothed until it is cured by the Ashwins, the divine doctors that are the dispensers of the vivifying Soma.

Ghoshâ is the female avatar of Ghosha (or Shiva), i.e. the same Kali in her terrible and roary aspect (ghosha). Kakshivant (“covered (or surrounded) of forests”) is the very “Wooden” [Boscosa], the Isle of the Blessed where lies the Woods which mentions Lambsprinck, and that is none other than the Lemuria.

In the hymn 8:91 of the Rig Veda, the same myth is repeated with Apala, the young woman who descends the mountain to prepare the Soma for Indra. Grateful, the god transforms the girl — who was ugly and crippled — in a splendid beauty, and give her further, “a garb as radiant as the skin of the sun”. The story reminds the one of Cinderella, transformed into a beautiful Princess dressed in dazzling clothes.

The same legend appears in more detail in Brihaddevata. Apala — whose skin is coarse and bushy like a porcupine (or salamander or frog or dragon = godha) — is cured by Indra, who hovers over her with her car, ripping the hideous skin and making it “resplendent like the Sun”.

Apala (“helpless”) is the Virgin, without a gardian (or husband) to defend her. Well, the virgin Apala is clearly identical with Kanyakubja (“the crippled Virgin”). Kanyakubja and is the name of an ancient city located on the “Knot of Kali” (Kali-nada), which was destroyed by Vayu, the wind god.

Kanyakubja is the same as Dhumadi or Dhara, i.e. Lanka itself, burnt down by Hanumant, an avatar of Vayu. In other words, the myth of Apala brings us back to the theme of Dragon (godha) who loses his horrible, dark skin, becoming white and bright as the Sun. It shows, through its etymons, that the Black Virgin is Lemuria or Lanka. The name of Lanka probably derives from Langa (“lame”), same etymon as that of Kanyakubja, “the Lame Virgin”.

Both in the myth of Indra and Apala, as well as in the one of Ghoshâ and the Ashvins, the virgin is raped by the heroes who save her. In the case of Indra, the sexual symbolism is accentuated by the fact that Indra touches the girl’s womb with the [mast] of his car. This lascivious Virgin and this car of Indra find their explanation in a pun with the Sanskrit name of Lanka.

In this language, Tanga means “sexual union”; Langa is a deflowered virgin or a wanton woman; langha is “rape”; langala is a plough, carriage mast or plough mast, or even the virile member. All these etymons are intended to evoke the name of Lanka. The preparation of the Soma by the Virgin allegorizes the destruction of Lanka, which is exactly the meaning of the Vedic ritual of preparing the Soma and their equivalents, the Haoma of Mazdeists and of the Eucharist of the Christians.

The myth of Apala losing his triple animal skin of Dragon or salamander or porcupine has a precedent in the myth of Urvashi and Pururavas, counted in the Rig Veda (10:95) and
in other sacred texts of the Hindus. Urvashi is an aquatic nymph, who marries Pururavas on
the condition he does not let himself be seen naked by her.

But the Gandharvas act a stratagem, and reveal his nakedness with a lightning. Urvashi
flees, but is fond by the hero, in the form of a swan on a lake. Pururavas convinces her to
come back to him. The Gandharvas then make him immortal, as one of them. This beautiful
myth was transformed into a remarkable drama by Kalidasha, and was the archetype of the
famous ballet Swan Lake of Tchaikovsky.

The Snake-Women

Urvashi is also the archetype of Mélusine and other women that turn into dragon or
snake or other animals. This theme is frequent in India, where these creatures are the Nagis
(female Nagas) or Apsaras (as Urvashi). They are the females of the Gandharvas. Urvashi is
identified with “the first of the Auroras”, which is exactly the name of Ushas and its
equivalent Sati, Hestia, Vesta, etc.. She is the Great Mother, burned on the Primordial Pyre
of Lemuria.

Urvashi has six companions, who are also loved by Pururavas, the Gandharva. These
seven nymphs are actually the Seven Islands of the Blessed, i.e. Lemuria destroyed by the
lightning [thunderbolt] of the Gandharvas. It was this destruction that resulted in the
disappearance of Urvashi which is not something else than the vajra. It’s worth remembering
that even the Bible speaks of these Snake-Women, as Queen of Sheba had, as them,
“flippers”.

An alchemical manuscript of the tenth century explains how the Dragon, Mercury,
should be killed:

Tear its skin; separate his flesh from the bones, and you will find what you’re looking for.

But it was exactly this that Indra made to Apala, and this is what they do with snake-
women such as Mélusine or with the swan-women such as Urvashi. Krishna also did the
same when he hid the clothes of the Gopis who bathed her selves. What this means is that
the allegories are identical in esoteric sense, and complement each other.

A short story by Charles Perrault called Peau d’Âne (“Donkey Skin”) tells a similar story,
based on the same symbolism. A king swears to his wife who is dying never to marry again,
unless with a princess as perfect as the dying queen. Only one person meets the
requirements: his own daughter. To escape the incest, the princess, chased by his father,
asks for impossible gifts, among which the skin of a wonderful ass that defecated coins.

The King is able to get it, but the princess escapes and becomes a crap in another
country. She gets so dirty and sloppy that his name becomes Mademoiselle Souillon (“Miss
Dirty Girl”). But one day the prince sees her trying a nice dress, through the keyhole of her
hovel.

She was so beautiful that he, without recognizing it, fell in love with her. He asks, one
day, the Souillon makes him a cake, and the girl loses her wedding ring into the batter, the
prince finds it. The Prince declares he will spouse the one whose finger, so delicate, fit the
ring so small.

It turns out that this person is Souillon, and they marry. This fairy tale combines motifs
from other well-known myths and tales. The insignificant ring and the dirt remind of
Cinderella and her glass slipper. The dress that makes her beautiful and the dirt that
disfigures her recall Apala and her dragon skin, or Mélusine and hers of Serpent.

In fact, Raymondin husband of Mélusine, the woman-serpent, sees her bathing through
a chink and discovers her vile form. This fact makes him lose her, because it violates the
agreement made. The bath of Mélusine and the beautiful dress of Souillon or of Cinderella
correspond to the divestment of the coarse skin under which Urvashi and Apala hid their beauty.

The girl who escapes from the ardors of her father or husband evokes Saranyu running away from Vishvasvat and assuming the figure of a mare not to be recognized. The magic donkey skin also relates to the myth of the Gandharvas (men- horse). It also evokes the beautiful myth of Eros and psyche in The Golden Ass of Apuleius and, more than anything else does, the mare skin or ass skin taken by Saranyu to escape from Vishvasvat, who was none other than his father, Tvashtri, in another avatar.

The Animal Avatars

As it turns out, a whole series of famous myths and fairytales results from the combination of the various allegorical motifs in different ways in each one. Prof. Angelo Gubernatis makes an excellent exegesis of these myths of animal avatars of deities in his famous book (Mythological Zoology, London, 1872).

This is whom we forward the reader interested in the subject to. His insightful analysis leaves no doubt about the identity of the myths mentioned. All that is left is to identify the hidden meaning of the basic motives: the donkey’s or dragon’s skin; the lady (virgin) who becomes ugly, but recovers her lost beauty; the marriage with her own father; the Putrefaction, the ring or the glass slipper, etc., etc..

This task is really hard, because the myths work at various levels. It does not help to explain a symbol with other symbols or a convention, and we have to find the ultimate and factual sense of the symbols. In our opinion, this one focuses on the symbolism of Atlantis and Lemuria as well as on its destruction and awaited resurrection. Consider, for example, the allegory of Putrefaction presented in Fig. 13 of the chapter concerning the Eight Figure of Lambsprinck.

The Putrefaction, as explains Lambsprinck, is the same thing as the removal of the skin of the Dragon. At the top of the figure we have the seven planets that symbolize, as the Seven Swans of the myth of Urvashi, the Seven Islands of the Blessed (or Lemuria). Under it we have the Heat (or Fire) and the Cold (or Water) acting on the corpse and helping to decompose it in order to release the Two Souls trapped in it.

The Two Souls are Atlantis and Lemuria, or what is the same thing, the Spirit (Male) and the Soul (Female). The third bird — a black crow perched on the corpse — represents the Body, the mortal principle that needs to be purified by the Putrefaction. The Sun and the Moon represent the same thing than the Two Birds. What other symbolism can represent these concepts other than absurd and chimeric things? The planets are nine, and do not include neither the Sun nor the moon.

The Souls (two or three) are pure convention, derived from the three races that, in turn, are derived from the three eras that correspond to the Lemurian, Atlantis and the present. The Heat and the Cold, which cause the Putrefaction and the Albification, are exactly the Deluge and the Conflagration that destroyed the two civilizations mentioned.

The evidence here are compelling, and are repeated and confirmed by hundreds of myths that are complementary to tell the whole story. These always derive ultimately of the myths of the Rig Veda and other Hindu holy books, where they find all their development.

The Deer of the Dawn

It is impossible to analyze all these myths with the detail required for full understanding, and only a global and synthetic reasoning, as we propose, can lead to the desired result. For example, the Princess or Virgin is always the Aurora, under a thousand disguises, human,
animal, meteorological, or stellar. But she is always the Cinderella or the Sulamita from *Song of Songs*, “dark but beautiful”, attractive and repellant, terrible but fascinating, like the serpent that she embodies.

She is none other than “the Deer of the Dawn”, the place where Civilization first appeared, in the dawn of times, in Lemuria. And the Prince is always the Sun, the apogee of humanity, from whence we have been downgraded, when we were expelled a second time from Paradise. She was Indus Valley’s Atlantis, also destroyed by the Fire and by the Water of Putrefaction.

The two are still the Nagas (or Naguals), which change shape like the Werewolves and Vampires. These putrefying and incinerated places will revive purified at the end of times, if we can trust the prophecies that reaffirm it in all religions of all times.

The relationship of the donkey — or rather of the ass-mare that represents the Goddess — that we find related to Lemuria and the Gandharvas, the Ass-Skin, the Sharanyu, etc., are a hidden reference to the Vadava-mukha (or “Mouth-of-the-Mule”). This is the name of the hellhole in which became Lemuria (or Lanka) when its volcano exploded, reducing it to ashes.

The etymons of the word “ass” and the names of the seven nymphs loved by Pururavas also relate to Lemuria as discussed in another work. In fact, etymons like these that explain myths such as the ones that we are discussing here.

Lambsprinck recommends secrecy about the real meaning of his allegory, which is not something else than the revelation of the hidden meaning of the *Apocalypse*. In his time, this advice was beneficial, because there was a risk of the always-vigilant Inquisition burn not only these “heretic” books, but also their heretical authors along with them.

Maybe these days and these risks are overcome. We are so close to the Millennium and the apocalyptic events, that the only way to prepare for them is to report to all the real meaning and message that is the Gospel (or Good News). We hope to be forgiven for our indiscretion, which has in fact the best of purposes, because the long-awaited and so announced time for the Revelations has come.

**The Meaning of Putrefaction**

Before we finish with the theme of the Alchemical Putrefaction, we would like to add one more final word on the meaning of this operation. In one of his Epistles, St. Paul says (I Cor. 15):

Some ask: How the dead people revive? With which body will they come back? Foolish! What you sow can’t be born until it dies. And when you sow, do not you sow the body of the plant that is to be born, but the seed alone, like the wheat seed or any other plant. And God gives it the body according to his will; to every one of the seeds, the appropriate body. Not all flesh is the same flesh... and there are heavenly bodies and earthly bodies... some have the brilliance of the Sun and the others, of the Moon... And so is also the Resurrection of the Dead. In corruption we sew and in incorruption we resurrect... We sow a psychological body and a spiritual body revives. Therefore itself a psychological body there is, there is also a spiritual one. That is why it is written: The first man, Adam, was made of dirt, of living soul (*psychê, nephesh*). The second man was made of heaven, life-giving spirit (*pneuma*).

But, it’s not the spiritual that appears first; it is the psychic and then the spiritual. The first man, made of earth, is terrestrial; The second man, however, is from heaven. And, as well as we bring in ourselves the image of the earthly, we
bring also the image of the heavenly. If such man was terrestrial, his body will be terrestrial; If such man was spiritual, his body will be spiritual.

I affirm, brothers: flesh and blood cannot inherit the Kingdom of Heaven, nor the corruption inherit incorruption. Yes, I will tell you a mystery: Not every one of us die, however all of us will be transformed. In an instant, in the blink of an eye, at the sound of the final trumpet — for the trumpet must play — the dead will be resurrected uncorrupted and we will all be transformed. For it is necessary that this corruptible body itself garnish itself with the incorruptibility and that this mortal being dress in immortality... And then it will be fulfilled what is written:

"Death has been swallowed up by Victory.

Death! Where is your victory?
O! Death, where thy sting?"