

# ASTROLOGY

## *Stars, Jewels, and Angels*

**M**UCH has been written on talismans of one kind or another, jewels figuring preeminently among them. In order to convert a jewel into a talisman it must be correlated with zodiacal signs and their planetary rulers; set in specially selected metals of a nature to harmonize with the stellar influences; given astrological baptisms according to ancient formulae; after which it is believed to be the focus of magical

powers—a talisman. However, quite aside from their use as talismans, some jewels were anciently valued in witchcraft and sorcery because it was thought that a genie or spirit dwelt in the jewel as in a house, and might be invoked.

In *The Message of the Stars* Max Heindel gives a brief discussion of the talismanic art. A study of the table on page 64 shows us at once that each planet represented, Sun and Moon excepted, rules over two signs of the zodiac, and that therefore there are two signs to which the same color and metal are assigned, although the stones attributed to them differ. We shall have a good understanding of this dual rulership if we think of each planet as expressing polarity according to place and circumstance, for each planet rules one positive and one negative sign. Thus Mars rules the positive Aries and the negative Scorpio; Mercury rules the positive Gemini, the negative Virgo, and so on—in each case the positive being masculine and the negative feminine. All fire and air signs are positive, all earth and water signs are negative.



Oil on Canvas. Title in French: *Le Joyau*. Courtesy of Annie Lauro  
*The Jewel*

The planetary Spirit therefore expresses Itself masculinely in the masculine signs and femininely in the feminine signs.

Only in the case of the Sun and Moon do we find a single rulership: the Sun ruling the masculine, fiery Leo, and the Moon ruling the feminine, watery Cancer. Here we must think of the Moon and Sun, Cancer and Leo, as polarities. Together they constitute the keystones of the Arch.

To simplify our discussion we rearrange Max Heindel's diagram thus:

The Sun: rules Leo—gold; orange; ruby and diamond.  
Mercury: rules Gemini and Virgo—mercury; violet; crystal, aquamarine, pink jasper, hyacinth.  
Venus: rules Taurus and Libra—copper; yellow; moss agate, emerald, diamond, opal.  
Moon: rules Cancer—silver; green; emerald, black onyx.  
Mars: rules Aries and Scorpio—iron; red; amethyst, diamond, topaz, malachite.  
Jupiter: rules Sagittarius and Pisces—tin; blue; carbuncle, turquoise, chrysolite, moonstone.  
Saturn: rules Capricorn and Aquarius—lead; indigo; white onyx, moonstone, sapphire opal:

www.aquariusera.com

To the neophyte of the Rose Cross, the chief interest in all this is not in the talisman as such but in the spiritual reality which it represents. It is not for nothing that the Desire World (also the Light Ether) has been called the starry or astral world. More fascinating by far than the talismanic art is the celestial craftsmanship of the glittering world which we may fittingly call the Cosmic Diamond, the source and prototype of every jewel.

The upper Desire World, or, specifically, the First Heaven, is in fact the home world of all pictorial art. It is the world of beauty of form and color; vibrant with energy, scintillating, fiery. Music, of course, is also present there, but as an ephemeron of a higher world.

To really understand the spiritual nature of the talismanic principle, it is necessary to digress briefly into the field of alchemy. Although it is possible to do the work of spiritual alchemy without a knowledge of astrology, there is no question but that it does have, and always has had, an astrological equivalence. For example, it is stated in a medieval text that iron can be transmuted into gold only when the Sun passes through Scorpio. The signs of the planets, of the constellations, and of the seasons figure again and again in alchemical literature; and interwoven with all this is the Great Work, the making of the Philosopher's Stone, which is variously designated as a Ruby or Diamond.

Astrology, as well as alchemy, owes much to Arabic culture, for the alchemy of the Middle Ages came to Europe from the Arabs, the word "alchemy" being of Arabic derivation. One might almost say that Arabia is the holy land of Rosicrucianism or alchemy, for in the legend of Christian Rose Cross we read that he tarried not at Jerusalem but traveled to Damascus and over into Arabia and that he translated his master work, *The Book M* (on the secret forces of nature), from the Arabic.

Both Roger Bacon and Paracelsus (among others) named by Max Heindel as Rosicrucian Initiates, refer to Arabic sources of their knowledge. Moreover, Damascus, where C.R.C. tarried, was the home of the world-famed school of alchemy founded by Geber, whose name is important in medieval alchemy. Research has shown (what the esotericist immediately intuites) that the works



Detail, Ripley Scroll, 15th century, Beinecke Library, Yale University

*The enigmatic eighteen-foot long Ripley scroll is an alchemical treatise, consisting primarily of symbolic illustrations, on the making of the Philosopher's Stone. Above, the Bird of Hermes (mind) rules over the seven-fold transmutation process (initiation) whereby the lead of material consciousness is transformed by solar energies into the gold of consciously living in spirit.*

attributed to Geber are not by any means the fruit of one man's labor, but rather of a school operating in his name. At Damascus also dwelt the great Arabian mystic Ibn Arabi, whose mystical journey through the seven heavens of Ptolemaic astrology, under the guidance of a feminine "angel," is curiously similar to Dante's "travels" in the Paradiso; even including the ultimate vision of the Celestial Rose. (Dante also is considered by many to be a Rosicrucian Initiate.)

Now it is a significant fact that the alchemists were profoundly interested in the manufacture of glass and artificial gems; which throws considerable light on the genesis of the Philosopher's

Stone, which the alchemist sought to create from certain subtle essences. The earliest made glass was green, but transparent, or at least translucent, and so is gold leaf. Therefore the biblical “sea of glass” is likened to “gold,” since gold leaf, if rolled thin enough, transmits a green light.

Alchemical records show that the basic substance in the Great Work is green—which in the glass-making allegory must refer to primitive green glass; called the Green Lion by alchemists. From this, by the addition of suitable substances, all gems were to be created. The great effort was directed, of course, toward producing the Diamond or Ruby. (This process is not to be confused with the production of artificial gems from a white sapphire basis, which, however, easily lends itself to alchemical interpretation.)

Max Heindel also speaks of the Ruby and Diamond as signifying the beautiful soul jewels of the occultist and mystic (not the ordinary Desire Body). Again, he speaks of the Mystic Emerald, the glory of Lucifer’s Crown, which fell into the abyss of materiality. Lucifer’s Emerald is the Green Lion of alchemy.

Now note that the Arabian mystics not only called stars *jewels*, but they also called angels *jewels* (also *Birds of God*). Why call the angels *jewels of God*? Obviously because of the jewel-like scintillance of the angelic aura, which is often all that is visible to the rudimentary clairvoyant vision. Clairvoyants frequently mention the fact that from a distance a group of angels have the appearance of a starry cluster, which, upon approaching closer (in mental space), is cognized as consisting of human-like beings radiating streams of color and magnetism, or having a starry light burning on the forehead, or above the head as in Fra Angelico paintings. The effect in the latter instance is very like that of tall candles. Ovoid auras of light and color are also seen.

Again, the various “astral” and etheric centers are jewel-like when awakened in the aura of the trained clairvoyant; the Crown of Thorns being a crown of diamond light, emitting thorns of fire. An angel of a particular hierarchy may appear under certain conditions as a gigantic fiery Ruby flashing through the mental air, its glory shining in the

upper portion of the aura corresponding to chest and head,

The alchemist is warned not to allow his mixture (soul body) to set and become vitreous and brittle; the fire must be neither too hot nor too cold, or the work fails, and neither Diamond nor Ruby is achieved.

As the fire burns under the crucible, the auric forces rise upward from their root center in a fountainlike structure, reminiscent of the vital forces ascending in a tree, the jewel-like vortices representing the fruit or flowers. Incidentally, the sacred evergreen, or Tree of Life, was lovingly called the Prince of Emeralds by the Chaldeans, and was as holy to them as the Christmas Tree is to us. The lights on the Tree are alchemical fires

All of which leads to the inevitable conclusion that the true value of the jewel talisman is not to promote material success, but to purify the imagination, rendering clear and transparent what was before opaque, so that the imagination itself becomes the House of Glass, the Pure Crystal, in which the Angelic World is reflected.

To achieve this result through meditation, we take the precious stone as a symbol of an angelic hierarchy, and follow through to the archetypal idea in which planet, angel, and jewel have their beginnings. These can be correlated by using diagram 9 on page 221 of *The Rosicrucian Cosmo-Conception* and the diagram on page 64 in *The Message of the Stars*. Note that no hierarchy is attributed to Aries; but Max Heindel states that, in his opinion, the Lucifer angels are destined to aid us in the work of regeneration as figured in Scorpio and Aries (page 46, *Letters to Students*). Spiritually, therefore, their symbol is properly the amethyst or diamond—the amethyst as a type of spiritual (poetic) love between the sexes; the diamond, hardest of precious stones, as a type of both the Spiritual Will and the fiery auric envelope with its prismatic spears and shafts of light.

Similarly, we may meditated on the other stones with their zodiacal and angelical correlatives. When the imagination is sufficiently clear, when it has become the House of Glass, we shall “know, even as we are known.” □

—Ann Barkhurst