

## **The Unicursal Hexagram**

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### **The Greek origins of the Rose**

Early Greek mythology of Roses depicts Aphrodite's and Adonis as lovers in a garden of White Roses. Adonis is killed in a hunting accident and Aphrodite's runs over the thorns of a Rose and her bleeding caused white Roses to turn red. Thus the Rose and its thorns are symbols of love and pleasure on the one side and pain, death and remorse on the other.<sup>1</sup> Goeths poem 'Wild Rose' symbolizes this.<sup>2</sup> So the rose is known as a symbol whose dual nature is love, pleasure, beauty as well as pain, blood and tears, the subject of many a story from the Greeks to Shakespeare and a metaphor for life as a whole.

With Christianity rising in the Roman Empire the rose became associated with the Virgin Mary, thus the term 'Rosary'. In the 1400s the Franciscans used a Crown Rosary to associate with the Virgin Mary. Later in the 1400 and 1500 the Carthusians adopted the symbol.

The rise of the Islamic Golden age saw the adoption of Rose symbolism as well as its [Originally Greek] connection with the Nightingale. I note that the Rose and the Nightingale were twin symbols to represent the 'good' a term clearly taken from Aristotle. The Persian adoption and use of the Rose was prolific. Being used as a symbol of not just love, but divine love, love of higher wisdom of which only true philosophers have.

Shiraz as Shams al-Din Mohammad Shirazi used roses and wine together to represent love, lust and divine love. Sa'd Ud Din Mahmud Shabistari wrote 'The secret Rose Garden' on again laced with references to wine. Farid ud-Din Attar wrote 'The Nightingale' which refers the perfume of the rose to be intoxicating

and the flight of the Nightingale to symbolize the souls ascent to heaven.

The Sufi poet Jalaluddin Rumi wrote of the Rose<sup>3</sup> and I am sure that both Goethe and Hegel were influenced by him. One of the central themes is that only God can unfold the Rose and not the individual. This doctrine is similar to the Buddhist Doctrine of denying desire and of course 'Do What Thou Wilt' expresses this concept too.

Martin Luther used the Rose in his seal. The cross was a symbol of the sacrifice that Christ made, the golden ring around the rose denoted the eternity of heaven and the sacred heart of Jesus.

By 1600 various versions of the Rose Cross began to appear. Closely linked with Kabbala the rose appeared as white, golden and red. In Europe the symbol of the nightingale was not used and the symbol of the bee came. The Rose had alchemical value. It is my belief that alchemy came from the Persians and re entered the West via the Sufi via the knights Templar.

Once again, as the Persians indicated, the rose represented the unfolding of consciousness as well as having an etiological symbol of the senses.

Since the pre Socratics the etiological argument had raged. It was Kant who ended this debate and Crowley who refined it. Crowley was the one who gave individuals back their own spirituality [ in several senses of the word]. The Rose became a symbol of the five senses being true knowledge.<sup>4</sup>

### **Enter Emmanuel Kant**

In order to understand Kants metaphysics it is good to understand the historical aspect of the metaphysics of the infinite and to do that we need to briefly look at Aristotle's concept of infinite. Aristotle considered the infinite outside of consciousness and impossible to obtain.

“But we must not construe potential existence in the way we do when we say that it is possible for this to be a statue—this will be a statue, but something infinite will not be in actuality.<sup>5</sup>”

There is little doubt that Emmanuel Kant was one of the most influential figures of the Enlightenment, who was only preceded by Newton and Leibniz. However, although both Newton and Leibniz remonstrated infinity Kant supported the Aristotlian view that infinity was outside human capacity.

At the time philosophers where debating Epistemology and had divided into two camps the Rationalists and the Empiricists. Kant combined the two camps by saying that both experience and reason need to work together. A certain Post priori needs to be in play in order for knowledge to take place. A certain pre programming exists in all of us as Freud would later agree, as Plato also mentioned.

Kant categorized the Phenomenal world from the Nominal world and understanding Kant is best seen through this concept. The phenomenal world is the world of sensations that are present in our consciousness and the noumenal world consists of the world of non-being, the thing-in-itself or the world that, to Kant, requires faith.

Kant argued the individual required both Rational and empirical knowledge- that the two worked together. That empirical knowledge is possible through the intuition although no direct experience has been achieved or perceived. In a metaphorical sense Rational over empirical or Love under will. This is evident in Kants words

Man must be disciplined, for he is by nature raw and wild<sup>6</sup>

This concept was later picked up by George Hegel as we will see.

Kant Aesthetic theory of beauty and the sublime was a major stepping stone for Western Mankind. Kants theory included a difference between beauty and the sublime and was Dionysian in nature. On the one hand beauty had form, order, harmony, bound dignity, control, order, the individual and rationality, but on the other hand the sublime was archaic, infinite, it over whelmed the senses, was of the Holy Spirit, feeling, passion, chaos, the whole and represented the irrational [which had been out of fashion since Aristotle].

Kant recognized this dialectical universal truth that had originated in the Greeks and was reinvented with the Renaissance with painters like Raphael[Transfiguration] and later Vincent Van Gogh[Starry night]. Kants Metaphysics emphasized that consciousness and reality are separate, that we can only ever know appearances and not reality.

### **The origins of the Cross**

The symbol of the Cross started with most ancient of peoples. According to Alan Butler and Christopher Knight in their book 'Civilization one', the Stoneware people of Europe had mapped the stars and sky's out with accuracy. The original Cross was an alignment of 4 planets Mercury, Saturn, Mars and Uranus that at Easter formed a cross in the sky, when Venus travelled through that cross and retrograded for 3 days. This became the basis for the death and rebirth myth that was predominant in ancient culture for thousands of years.

It wasn't until the growth of Christianity that the Cross got adopted and its origins forgotten.

### **Hegels use of the Rose Cross**

The Rose Cross is an excellent example of the change in Metaphysics between the old Christian era to the modern day era and contrasting Kantss metaphysics to Hegels metaphysics is a good start.

Hegel, as did the Rosicrucian society say the Rose as a symbol of beauty as well as having a etiological value. The subject of beauty and freedom are closely linked and it is the works of Kant that modern philosophy starts.

Kants definition of beauty is found in the Stanford web page<sup>7</sup> of which I could not understand the referencing system. Perhaps you could explain to me. Exactly what book are they refering to?. I have several Kindle copies of 'Critique of Pure Reason' but could not find the word 'beauty'. Stanford claims that beauty sets our imagination into 'free play' and draws a connection between beauty and freedom.

The reference is (Kant, 98, 102-103).

This Kantian connection is very interesting and puts another dimension on the meaning of the Rose. I also note Kants definition of the term 'Sublime' of which he gives as 'infinite'. I strongly suspect that since Crowley used this term so often- that he gives the Rose that definition too.

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“Whereas the beautiful is limited, the sublime is limitless, so that the mind in the presence of the sublime, attempting to imagine what it cannot, has pain in the failure but pleasure in contemplating the immensity of the attempt”.<sup>5</sup>

It is at this point that I would like to suggest that Crowley implemented the Rose not just as a symbol of beauty- but of Sublimity.

Here is the Rose, here dance<sup>8</sup>

It is very clear of Hegel's influence by the good Persian poets and I suspect the Sufi dances. Later we read

‘To recognize reason as the rose in the cross of the present, and to find delight in it, is a rational insight which implies reconciliation with reality’.<sup>9</sup>

So here Hegel is saying that the Rose and Cross represents a rational<sup>10</sup> truth, a rational ability or function that allows us to have a concept of the actual rather than the ideal. The first line of this paragraph indicates this. Hegel was the second Plato. He has suggested the Rose and Cross represent a synthesis of the actual and rational.

Hegels ‘Philosophy of Fine Art’ has a whole chapter dedicated to the difference between ‘Beauty’ and ‘Sublimity’. Hegel has already, as Kant did, that there is a difference between Beauty and the sublime. However, there must be noted the subtle differences of definition between Kant and Hegel. Whilst Kant said that beauty sets our senses free to experience freedom, Kant and Schiller suggest that beauty is a property of the object.<sup>11</sup>

Such a recognition of the infinite by Kant on the one hand and yet he clearly claims that faith is the only doorway to god has been noted by scholars for hundreds of years. On the one hand Kant recognized infinity with the use of the

term 'sublime'[ through intuition] and on the other hand he claims that no person can know god- that is the job of faith. This position of Kant is explained by suggesting he did not want to upset the establishment too much. Especially at a time when in France- heads where to roll. This is the reason why I would make Kant the second Aristotle, Kant extended Aristotle's work in terms of the infinite, but Hegel gave us the Metaphysics of the new world and thus Hegel is the new Plato.

As previously mentioned Kants metaphysics was in many ways a continuation of Aristotles concept of infinity. That infinity is out of the reach of human consciousness. Kant saw knowledge as an instrument or a bridge to view the nominal plane. But that bridge was subjective in its function and so according to Kant nobody can know the noumenal plane. This Aristotlian view meant that for 2 and a half thousand years it was beleived that poeple cannot know God, or free will or the soul. Kants view is that we can only see the phenomenal world. However, Hegel disaggrees with this peice from Phenomonology of the Spirit

“74. Meanwhile, if the concern about falling into error sets up a mistrust of science, which itself, untroubled by such scruples, simply sets itself to work and actually cognizes, it is still difficult to see why on the contrary a mistrust of this mistrust should not be set up and why one should not be concerned that this fear of erring is already the error itself. In fact, this fear presupposes something, and in fact presupposes a great deal, as truth, and it bases its scruples and its conclusions on what itself ought to be tested in advance as to whether or not it is the truth. This fear presupposes representations of cognizing as an instrument and as a medium, and it also presupposes a difference between our own selves and this cognition; but above all it presupposes that the absolute stands on one side and that cognition stands on the other for itself, and separated from the absolute, though cognition is nevertheless something real; that is, it presupposes that cognition, which, by being outside of the absolute, is indeed also outside of the truth, is nevertheless truthful; an assumption through which that which calls itself the fear of error gives itself away to be known rather as the fear of truth.<sup>12</sup>”

To Hegel the noumenal world is the absolute, the whole and the infinite. Hegel says that your self knowledge is the realization of the whole universe or absolute. Hegel contradicted Aristotle and Kant. There is no evidence of a Kantian 'Medium' or instrument to the noumenal world- that we are the absolute. Hegel introduced in his classic Phenomenology of the Spirit the concept that there is no difference between knower and the noumenal- that the all- which is none- is here and now - there is no difference.<sup>13</sup>

We are all determinants in a infinite universe of nothingness.<sup>14</sup>

Kant had a concept of 'purposefulness' which he used in his theory of Teleology in 'Critique of Judgment'. His theory, like many of Kants, is demonstrated rather loosely.<sup>15</sup>

"In thinking of nature as harmonizing, in the diversity of its particular laws, with our need to find universal principles [Allgemeinheit der Prinzipien] for them, we must, as far as our insight goes, judge this harmony as contingent, yet as also indispensable for the needs of our understanding—hence as a purposiveness by which nature harmonizes with our aim, though only insofar as this is directed to cognition.<sup>16</sup>"

Kant is aware of a 'purpose' of nature however, cannot stipulate much further on the subject of Teleology. Similarly with Kants Moral theories- the absence of a good teleology is clear.

Arthur Schopenhauer used the term 'Will' and then Friedrich Nietzsche introduced the concept of 'Will', being a universal drive to completeness or more precisely to Hegels 'Absolute'.

It was Friedrich Nietzsche and Crowley that clarified Hegels work and introduced the term 'Will' as we are all movements of change within the absolute.

The Unicursal hexagram and its purpose

AS we have already seen the cross was a symbol of

the old aeon in its meaning that sacrifice is a central tenant of Christianity and slave mentality. The new hexagram represents the new aeonic metaphysics and morality. The rose has new additional meanings of the new Epistemology of the use of rationalism to guide empirical knowledge - Love under will.

Crowley suggests that the individual can experience freedom and infinity through the sublime experiences of the senses. Crowley took out the outdated symbol of the cross and put in the new symbol of the universal hexagram. Thus the Unicursal Hexagram represents the new teleology that will is to the Absolute whole - Shall be the whole of the law.

The Unicursal Hexagram denotes power to the individual in that each individual, through the practical application of the ecstatic senses, experiences the absolute whole or infinite whole. "every number is infinite".<sup>17</sup> Thus the hexagram also depicts the new metaphysics for morality- a subject not discussed in this essay.

A stark contrast from old Christian based symbol of the importance of sacrifice. The unicursal hexagram is an affirmation of the new Metaphysics. The law is for the absolute,<sup>18</sup> the totality of the infinite whole. In this simple diagram the Metaphysics of the new Aeon is depicted. Sartre's 'Being and Nothingness' does some justice to this Metaphysic, however falls seriously short in terms of the dynamic mechanism of Love/Will that is the flux of the Universal experience.<sup>19</sup>

Crowley's Unicursal Hexagram depicts a complete Metaphysics for the new aeon. To rationalize empirical knowledge and to do thy will unto the absolute whole.

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Crowleys Unicursal Hexagram depicts a complete Metaphysics for the new aeon. To rationalize empirical knowledge and to do thy will unto the absolute whole.

<sup>1</sup> <http://www.mythencyclopedia.com/Fi-Go/Flowers-in-Mythology.html>

<sup>2</sup> The Wild Rose  
Johann Wolfgang von Goethe

ONCE a lad a rose did spy,

On the moorland growing,  
Young and lovely to the eye;  
Fast he ran to see it nigh,  
Ran with pleasure glowing.

5

Red rose, red rose, red rose red,  
On the moorland growing.

Spake the lad: "I'll pick thee now,  
Rose on moorland growing!"

Spake the rose: "I'll prick thee now:

10

Thou wilt think of me, I trow!—  
Go, wild boy, be going!"

But the boy so wild and bad

Broke the red rose glowing;

Rose in anger pricked the lad,

15

Rose must suffer him, though sad

And her fury showing.

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By Johann Wolfgang von Goethe (1749–1832)

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Spake the rose: "I'll prick thee now:

Thou wilt think of me, I trow!—  
Go, wild boy, be going!”

But the boy so wild and bad  
Broke the red rose glowing;  
Rose in anger pricked the lad,

Rose must suffer him, though sad  
And her fury showing.  
Red rose, red rose, red rose red,  
Rose on moorland growing!

### <sup>3</sup> UNFOLDING THE ROSE

It is only a tiny rosebud,  
A flower of God’s design;  
But I cannot unfold the petals  
With these clumsy hands of mine.  
The secret of unfolding flowers  
Is not known to such as I.  
GOD opens this flower so sweetly,  
When in my hands they fade and die.  
If I cannot unfold a rosebud,  
This flower of God’s design,  
Then how can I think I have wisdom  
To unfold this life of mine?  
So I’ll trust in Him for His leading  
Each moment of every day.  
I will look to Him for His guidance  
Each step of the pilgrim way.  
The pathway that lies before me,  
Only my Heavenly Father knows.  
I’ll trust Him to unfold the moments,  
Just as He unfolds the rose.

~ Rumi

<sup>4</sup> <https://www.youtube.com/watch?v=X3IcbRNQR4c>

<sup>5</sup> (Phys. 206A18–21)1

<sup>6</sup> Immanuel Kant (1997). "Lectures on Ethics", p.218, Cambridge University Press

<sup>7</sup> <https://plato.stanford.edu/entries/hegel-aesthetics/#Bib>

<sup>8</sup> Here is the rose, here dance.

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<sup>10</sup> On a side note it was IMO Aristotle and not, as Nietzsche suggested, that placed the inner essence of reality out of reach. But that is another essay.

<sup>11</sup> [\\*Hegel's Aesthetics \(Stanford Encyclopedia of Philosophy\).pdf](#)

<sup>12</sup> Hegel, Georg Wilhelm Friedrich. Georg Wilhelm Friedrich Hegel: The Phenomenology of Spirit (Cambridge Hegel Translations) . Cambridge University Press. Kindle Edition.

<sup>13</sup> 4. Every number is infinite; there is no difference.

Crowley, Aleister. The Book of the Law (p. 10). The Great Library Collection. Kindle Edition.

<sup>14</sup> 8. The Khabs is in the Khu, not the Khu in the Khabs.

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<sup>15</sup> <https://stanford.library.sydney.edu.au/archives/sum2009/entries/kant-aesthetics/>

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<sup>16</sup> Kant, Immanuel; Werner S. Pluhar; Mary J. Gregor. Critique of Judgment (Hackett Classics) (Kindle Locations 2548-2551). Hackett Publishing. Kindle Edition.

<sup>17</sup> Liber Al Chap1. Vers 4.

<sup>18</sup> the Law is for all.

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also

Love is the law

<sup>19</sup> I would not suggest reading Sartres work. Just a quick view of various you tube chanel. I get the impression Sartre tried to write a complex looking book, like Hegels Phenomonology of the Spirit- just to impress.

I have also wondered, that as a member of the French communist party during the 60s- if Sartre ever rubbed shoulders with Pol Pot?

<sup>20</sup> 1 <http://www.mythencyclopedia.com/Fi-Go/Flowers-in-Mythology.html>

<sup>21</sup> The Wild Rose

Johann Wolfgang von Goethe

ONCE a lad a rose did spy,

On the moorland growing,

Young and lovely to the eye;

Fast he ran to see it nigh,

Ran with pleasure glowing.

5

Red rose, red rose, red rose red,

On the moorland growing.

Spake the lad: "I'll pick thee now,

Rose on moorland growing!"

Spake the rose: "I'll prick thee now:

10

Thou wilt think of me, I trow!—

Go, wild boy, be going!"

But the boy so wild and bad

Broke the red rose glowing;

Rose in anger pricked the lad,

15

Rose must suffer him, though sad

And her fury showing.

Red rose, red rose, red rose red,

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Rose must suffer him, though sad

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5

And her fury showing.  
Red rose, red rose, red rose red,  
Rose on moorland growing!

## Wild Rose

By Johann Wolfgang von Goethe (1749–1832)

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Fast he ran to see it nigh,  
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