

TRANSHUMANISM

TRANSHUMANISM

A Grimoire of Alchemical Agendas

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&

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FERAL HOUSE

*“Why is Love called a Magus?’ asks Ficino in the commentary on the **Symposium**. ‘Because all the force of Magic consists in Love. The work of Magic is a certain drawing of one thing to another by natural similtude. The parts of this world, like the members of one animal, depend all on one Love, and are connected together by natural communion.... From this community of relationship is born the communal Love: from which Love is born the common drawing together: and this is the true Magic.’”*

Ficino, *Commentarium in Convivium Platonis de amore*, oratio VI, cap. 10, p. 1348, cited in Frances A. Yates, *Giordano Bruno and the Hermetic Tradition*, p. 127.

*“...the known is a tiny island floating on a vast and very strange sea. Let us sow the seeds of doubt. Let us take Francis Bacon’s advice and refrain from rushing to impose a pattern on the world. Let us wait with Keats at our shoulder for a deeper pattern to emerge. Science is **not** certain. It is a myth like any other, representing what people in the deepest parts of themselves want to believe”*

Mark Booth, *The Secret History of the World As Laid Down by the Secret Societies*, p. 405.

*Transhumanism:
A Grimoire of Alchemical Altars and the Agenda
for the Apocalyptic Transformation of Man*

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For
KENNER UND LIEBHABER

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TRANSHUMANISM

I.

TOWERS AND TOPOLOGY: THE TOWER OF BABEL MOMENT, THE FALL OF MAN, AND THE REVELATION OF AN AGENDA

“Everything has been organized by the monad, because it contains everything potentially: for even if they are not yet actual, nevertheless the monad holds seminally the principles which are within all numbers...”

—Iamblichos the Neoplatonist, *The Theology of Arithmetic*
Trans. Robin Waterfield (Kairos Press, 1988), p. 35.

Introduction

THE DISCONCERTING IMAGES AND AGENDAS OF ALCHEMY

*“You are now in this Degree permitted to extend your
researches into the more hidden paths of nature and science.”*

From the Initiation of the Fellow Craft¹

IF WE WERE TO TELL YOU that there is an alchemical agenda that transcends religions, secret societies and spans the millennia, you would probably - and rightly - at least entertain the suspicion that we had taken momentary leave of our sanity. If we were to tell you, further, that this alchemical agenda spans virtually every discipline that you can think of - from biology to history, physics, topology, art, music - even, as we shall see in the main text, literary criticism - you would probably entertain that idea more seriously, for that, indeed, is what we are going to tell you in these pages, for superintending all the alchemical images and their implied agendas that we survey here, there is one standing out above them all, that both compels the agendas, and simultaneously reveals some of them as forms of false alchemy; the image is that of primordial simplicity, or androgyny, or “Nothingness,” or physical medium, or aether, or “ocean of quantum flux,” or Grand Architect of the Universe. The image goes by many names, depending on the fashion of the age, and the particular agenda emphasized, but it is, nonetheless, the same image.

This means that modern man is in a predicament, for he is about to be sacrificed, either upon an apocalyptic altar of alchemical science, or, if one is to believe the “Three Great Yahwisms” - Judaism, Christianity, and Islam - slaughtered by a righteous God come back to restore justice to the world by an unparalleled bloodletting, prior to mankind’s final transformation - if one is to believe a certain strand of Christian fundamentalist eschatology - into the very same sorts of alchemical creations as proffered by the transhuman-

ist science they excoriate. Either way, the transhumanist gospels of Science or the revelations, prophets, and ministers of Yahwism are saying the same thing: the New Age is here; prepare to die as part of your process of alchemical transformation.

For those caught in the middle, neither worshipping the unrestrained power lust of modern science, nor the bloodthirsty “God” of the “revealed monotheisms,” this is, indeed, a predicament.

In this book, we propose to examine the first pole of this sacrificial dialectic, the “scientific” one, reserving our comments on the bloody eschatology of the Three Great Yahwisms for a future work and sequel to this, though we shall, of course, treat it briefly here. Nonetheless, we *are* concerned here with altars and an alchemical, transhumanist apocalypse, for in this case, the altars are not only in churches, but the altar in preparation is the earth, the sacrifice is mankind, and the alchemy is...well... alchemy, for there is nothing terribly modern about the goals and agendas being discussed and advanced in “modern” science at all. In the Introduction to our previous book, *The Grid of the Gods*, we wrote;

Modern science is but a technique of the imagination to bring into reality the operations of the magical intellect and the mythologies of the ancients, with consistent and predictable regularity. This implies, therefore, that the magical intellect encountered so often in ancient texts, myths, and monuments is, in fact, the product of a decayed science, but a science nonetheless. Much of modern physics may be viewed as but Hermetic metaphysics with “topological” equations,² and by a similar process of examination, much of modern genetics may be viewed as but the myths of Sumer, Babylon, and even the Mayans, given flesh by the techniques of genetic engineering.³

Though we both noticed this odd coincidence of modern science and ancient myths, each of us came to the writing of this book by very different, and yet in many respects, by very parallel routes. Indeed, for both of us, a heavy atmosphere of synchronicity hovers over the observations and experiences that brought us here, to this book. For each of us, the process began when we were both at Oxford – though at different times – pursuing our PhD’s in theology, and we each kept what we were noticing carefully to ourselves, in hidden thoughts written in notebooks of observations, carefully held away from

public view or hidden even more carefully away on the tablets of our minds. There, like Percy Shelley's⁴ tormented monster-creator, Victor Frankenstein, we began to "notice" things in the writings of Medieval schoolmen, alchemists, theologians, and novelists:

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself, and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding places. Who shall conceive the horrors of my secret toil ...⁵

We too were after an answer regarding how the ancients understood Nature, life, death, and the creation or re-creation of life., and quite naturally so, for as students of theology and philosophy, our journey was to be a focus of our doctoral research as well as lead us down paths that, until now, were shared only between the two of us in private conversations.

A. ALCHEMO-CHIMERICAL MAN,
ALCHEMO-VEGETABLE MAN, ALCHEMOSEXUAL MAN:
DEFINITIONS AND PRELIMINARY OBSERVATIONS

Why was it, we wondered, that the basic ancient myths - excepting those offshoots of Yahwism - were based on the idea of mankind's descent from a Primordial Androgyny, through the Mineral, through the Vegetable, and finally into the Animal Kingdoms? How could the ancient myths even *speak* of a "Mineral Man" or "Vegetable Man?" These images are disconcerting, even nonsensical, but the most disconcerting thing about them, as we discovered, was that they also reappeared in the snapshots of modern science that every so often make a column filler-article in a newspaper, or make their way around internet sites.

Why was it, we wondered, that ancient esoteric lore could speak of the lowest level of mankind's descent, that of the Animal Kingdom, populating its mythological world with chimerical hybrid creatures, half animal, and half human, and modern science could speak of the same things - even calling them "manimals" - as a *goal to be sought?*

Why was it, we wondered, that ascending from this to the Vegetable Kingdom - which paradoxically was viewed in the ancient lore as a higher kingdom than the animal - why was it that the ancient images could speak of strange “androgynies,” of “fusions” between the plant and human, and in modern times, why is it that genetically-modified plants sprouting their own kind of alchemical “seedless seeds”, or plants modified with splices of human DNA, were touted, once again, as a *goal to be sought*, as a good thing that would be a boon to mankind? We wondered: Was it possible that the whole agenda of modern science was from top to bottom an alchemical agenda for the complete transformation of mankind? Was this genetically modified food for the alchemically modified man?

Ascending from there to the Mineral Man, again we wondered: why were so many within the “transhumanist” movement seeming to speak, through all their modern verbal coinage, nothing but the language of ancient lore and alchemy? Once again, there seemed to be an agenda that was nothing less than a quest for an “androgynous fusion” of man and machine, of man and the mineral.

This brought us to a consideration of the most disconcerting image of them all: androgyny itself, which more often than not stood for a fusion of many sorts of paired principles that seemed at first unrelated to the concept of androgyny in its most basic sense. It stood, in other words, precisely for that fusion of the human and the animal, of the human and the vegetable, of the human and the mineral, as it stood also for the fusion or union of the masculine and the feminine, of the male and the female.

We realized that we needed a whole new vocabulary even to be able to *discuss* the alchemical connections and roots of all these things: “alchemochimerical man” to designate the transformation of mankind into a chimerical creature via the techniques of science, “alchemovegetable man” to discuss the fusions of man and plant, again via the techniques of science; “alchemomineral man” to designate the alchemical fusion of man and machine, again, by the techniques of applied science, for in each case, science is functioning as nothing but an extension of alchemy - itself a technique - for the transformation of mankind, which is, of course, a primary goal of alchemy and its modern equivalent, “transhumanism.” For us, the term “transhumanism” really serves only to mask what is a very old and explicitly alchemical, apocalyptic agenda. In short, while the *techniques* of “science” may be more refined than those of the “pseudoscience” of alchemy, the goals remained essentially and existentially the same.

That left the most disconcerting image of them all, one found in nearly every culture and religion, even the Jewish and the Christian, though it is very

carefully disguised, and the subject carefully avoided. That image was the image of the primordial androgyny, both of God, and of Man.

Why was it, we wondered, that so many of the initiatory rites of secret societies and fraternal organizations within the occidental tradition were overtly, and yet subtly, “alchemosexual” in nature (and patience, we will explain the strange term “alchemosexual” shortly)? One need think only of the allegations of Skull and Bones initiates at Yale stripping naked and wrestling in mud,⁶ or, as we shall see in the main text, of the androgynous implications of Masonic initiation rites? Why is it, moreover, that those societies so often restricted their memberships to men?

The mystery deepened the more we looked. As Joseph delved into research and authored a whole series of books on ancient physics and history, again and again, and to his consternation, he bumped into what can only be described as a “primordial masculine androgyny,” oftentimes associated with alchemical doctrines, that is to say, a view of the gods (or of God), or even of the prime matter or “soup,” that was deeply, explicitly, and simultaneously masculine, androgynous, and alchemical both in its symbolism and in its implications. Oftentimes, this imagery would appear the most explicit precisely in those religions and cultures most strongly condemning alchemy, alchemical or esoteric societies, and alchemosexual rituals or ceremonies. One need only consider the Christian Trinity as such an androgynous image, laden with multiple levels of meanings and potential misunderstandings, and how, by contrast, the Roman Church, for one, has more or less officially and (almost) universally condemned any esoteric alchemical practices or fraternities, especially those in which life appears to imitate the art of the mysterious image. At the minimum, it seemed to us that there was a “disconnect” between the effeminate “Jesus image” of Roman Catholic religious iconography, and the ethic.

However, other religions, adopting a similar imagery, followed the principle of “life imitating art,” and thus freely approved of or instituted corresponding rituals, ceremonies, and life practices consistent with the alchemosexual imagery related to the god(s). How then, did one account for the difference? And at what point did it arise? And why? This too, was a mystery: why did some promote such masculine images, then qualify them by theological caveats stating that God was beyond or above such sexual distinctions and was in fact a kind of androgyne in their own version of the “masculine-androgyny;” why then, at the same time, did some religions and cultures insist on the permanence and revelatory character of this image, and therefore establish it as the final character of those masculine-androgynous gods - the alchemosexual images themselves - and *then* go on to condemn the rituals, ceremonies and corresponding practices which are implied in them? Why,

in other words, did some accept it, and others reject it, when the symbolism to depict the divine was explicitly “alchemosexual”? Indeed, what led the ancients even to conceive of the oxymoronic idea of a “masculine androgyny” in the first place, and then to regard it as a kind of metaphysical, indeed, even *physical* first principle?

Over several years of such discussion, we began to suspect that there was more going on here than met the eye, and began to explore the possibility that this image may have been a profound cosmological clue, perhaps even a residue of very old doctrines, a legacy coming from High Antiquity, and that the image was therefore not original to the later classical and esoteric systems promoting it. We began to suspect that maybe the imagery had less to do with religion than with metaphors about the underlying physical substrate or *materia prima* itself, with the “God behind God” as it were.

Then, a second mystery was added to compound the first. As our study was theology, early Christian history, doctrine and ritual, we were familiar with a little-known – one is tempted to say, deeply and deliberately buried – early tradition that mankind himself was originally created as a kind of masculine-androgynous “alchemosexual” creature that was capable of some sort of reproduction. As will be seen in the main body of this book, variations of this tradition held that the division of the sexes was a result of the Fall of Man, or accomplished in pre-vision for it. The implication of such a view, again, was disturbing to say the least, for implicit in that idea is the notion that any reproduction by the original “masculine-androgynous” man would by the nature of the case have been “homosexual” or “asexual” in nature.

As we dug, we soon realized that this concept also had a far older provenance than just the Christian, or for that matter, just the Jewish, traditions. It was also a traditional teaching of the deepest and oldest mystery schools and was a principal component of very old esoteric and occult doctrines, from Egypt to China to Meso-America. The clear impression that *these* gave was, once again, that the idea came from remotest antiquity. Thus, the mystery deepened: when, and why, was this tradition obfuscated, and when, and why, did persecution of any manifestation of alchemosexuality - metaphorical or otherwise - emerge? Coupled with this problem was another: the emergence of bloody, and oftentimes, human sacrifice.

As we continued to research down the long avenues of esoteric tradition and ancient hermetic texts, we encountered yet other clues, clues indissolubly connected at every turn to this very ancient image of the “primordial masculine alchemosexuality”, and indeed, we have eventually come to view these clues as the three most closely held secrets at the core of such fraternities, secret societies, and mystery schools, dating back into the mists of “High

Antiquity.” The first of these secrets was, as already mentioned, that in these ancient cosmological systems, the primordial symbol both of God and of man is “alchemosexual” in nature, not as a matter of faith or revelation, but as a matter of a kind of “formally explicit knowledge” about the physics of the medium itself. However, coupled always to this in the ancient view were, curiously, two other “secrets” or “mysteries” namely:

- 1) That God, or at least, “Someone” or “Something” or (depending upon the particular interpretation in view) “Nothing” exists, not as a matter of faith, but as a matter of a kind of “formally explicit” knowledge; and,
- 2) that personal immortality also exists, not as a matter of faith, but again, as a kind of “formally explicit” knowledge.

We were not, we tentatively concluded, looking at anything theological or metaphysical in the conventional senses of the terms, nor were we looking at anything merely sexual, but rather, at something that encompassed sexual, spiritual, and metaphysical, and even biology and physics, components into one confusing if not disconcerting whole.

With respect to the first of these “three secrets,” the curious and ambiguous wording is necessary due to the extraordinary nature of the statements made in those ancient texts and cosmologies. One was dealing with systems that defied conventional analysis or pigeon-holing into a “theistic” or “atheistic” box, but rather, as will be seen in the main text, with systems that could fit into both at the same time. The images and cosmologies in view were, in other words, a kind of “acid drip” on all conventional techniques of dialectical philosophical analysis; they were components of a deep cosmic, and anthropological, *ritual*. They defied convention and tradition precisely because they claimed to be the oldest conventions and traditions. All others were reductions to one particular *subset* of implications.

B. “ALCHEMOSEXUALITY” AS A METAPHYSICAL FIRST PRINCIPLE

For us, the question then became: why should all three of these things be so persistently, consistently, and alchemically linked, from the *Vedas* of India, the *I Ching* of China, to the *neters* of Egypt and even to the *Popol Vuh* of the Maya in Meso-America and the emanations of the *Hermetica*, of Plato, and of the Neoplatonists? The widespread diffusion of the “alchemosexual” symbolism of God or man defied any conventional *diffusionist* model; it was an argument that one had, perforce, to be looking at a symbolic legacy coming down from

High Antiquity, or at the minimum, at a kind of Jungian archetype in the human mind itself, or both.

As we researched further, more questions surfaced. Why, for example, was there an emergence of this imagery in the poetry and prose of the otherwise reserved and staid English Victorian era? Repeatedly, throughout 19th century English literature, one encounters images so disturbing to “normal” sensibilities that the authors were condemned for their work. Two of the nineteenth century “men of letters” we will consider (though the list of such authors could be far larger and require a book unto itself) wrote gothic novels with alchemy, apocalyptic revolutionary visions, and forbidden love as a lurking shadow behind the main characters: namely, Percy Bysshe Shelley and Oscar Wilde. Most biographers have accurately noted that, both with Shelley and Wilde their personal lives and the art which was inspired by it was anything but “normal” by the standards of their day. Even today some would find Shelley and Wilde’s philosophy of “love” far beyond the acceptable norm, and it is precisely at this point that our research attempts to indicate correlations between alchemy and an ideal for the higher man, a god-like man. Unlike the State and the Church, we are neither condemning certain literature as immoral nor are we passing judgment on the lifestyle of the authors of such controversial literature. We do seek, however, to understand *why* they were moved to write novels with alchemical agendas and imagery which would unnerve the fragile conscience of their readers. Was the life or even the love that was sought by their protagonists or even antagonists (not to mention the authors themselves) “higher” or was it dangerously subversive to the future of mankind?

In our search for an answer to that question we discovered that even within the Christian patristic and Gnostic traditions,⁷ there were clear allusions to the same idea, allusions taken over almost whole cloth from very ancient, and very *non-Christian*, sources. Again, we encountered the imagery from the Mayans to the ancient Vedic Indians. The question for us, then, is *why* is this there, and *how might one rationalize it?* Here the key, oddly enough, lies in ancient cosmologies, in the *physics* and a profound “topological metaphor” that we have explored in previous books.⁸

The presence of this metaphor is in itself perplexing, for it cannot be gainsaid that it is not only both *ancient* and fairly universal, having every appearance of having come from High Antiquity, but also that the metaphor itself stresses the fact that this “primordial alchemosexual androgyny” is primordial, i.e., ***it is regarded as a kind of metaphysical “first principle” by almost all who employed it.*** And again, the question is, *why is it there in the first place?* In this book, we attempt to argue a speculative answer to these questions.

C. THE TERM “ALCHEMOSEXUALITY” AND THE CONSTELLATION
OF CONCEPTS EMBRACED IN IT

But this fact, to our mind, was perplexing for a very different reason, for it was clear to us that we needed to coin a whole new vocabulary to *talk* about it, without falling into the trap of advocating any sort of position toward it. Again, our need was to *rationalize* the thought process, not *justify* it. We were not alone in feeling this need, for as will be seen in the main text, the nineteenth century “Uranian” scholars felt the same need too. For us, however, the need arises not merely from the need to avoid contemporary terms which perforce concentrates attention only and merely upon a physical or sexual phenomenon and thus avoids the spiritual, aesthetic, and social implications implied by the primordial metaphor in all its fulness, but it also arises out of the fact that the metaphor finds expression in the esoteric tradition, and even in secret societies.

In short, we needed a term that would designate simultaneously the masculine-androgyny, its association with esoteric doctrines, secret fraternal societies, and with very ancient *and* very modern cosmological views and with their whole presentation of a “ladder of descent “ from heaven, a descent that implies the process of “reverse engineering” and a re-ascent up the same ladder.

Edward Carpenter, in his now classic early twentieth century study of this whole problem, *The Intermediate Sex: A Study of Some Transitional Types of Men and Women*, cited a statement of Xavier Mayne, in which Mayne clearly intuited a deep connection between this “alchemosexual-masculine androgyny” and the fraternal tradition of secret societies:

I realised that I had always been a member of that hidden brotherhood and Sub-Sex, or Super-Sex. In wonder too I informed myself of *its deep instinctive freemasonries* - even to organised ones - in every social class, every land, and every civilisation.⁹

What Mayne intuited only vaguely by his reference to “its deep instinctive freemasonries,” our investigations - after encountering the imagery in *The Grid of The Gods* - soon revealed was a major component of ancient esoteric tradition, and a thinly veiled alchemosexual ritual in some fraternal societies.

During the course of our mutual conversations and researches over the years on alchemy and related subjects, we came to another, equally disconcerting realization: alchemy was identical in almost all respects with the basic fundamentals of Christian sacramentalism:

- Both insisted that matter could be transformed into the vehicle for oneness with the divine;
- Both aimed therefore not only at the transformation of matter, but eventually at the apocalyptic transformation of mankind himself from “base metal” into “immortal gold”;
- Both insisted that a basic “recipe” be followed, employing the proper matter for this transformation, performed at certain specific times, and according to certain specific formulae of words and the proper moral intentions.

Where the two *differed* was that alchemy insisted that there was no need for special revelations, churches, or priesthoods to accomplish all of this. Rather, it was a goal pursued through the millennia by “technological” means. No Church other than that of “Nature” and “Nature’s God” were necessary. The one was a ritual of revaluation; the other a ritual of technique and technology.

It is when one considers the full implications of these points that the disconcerting realization begins to dawn, for there is implicit in these propositions the idea that there is a hidden agenda concerning knowledge, power, technology and the final transformation of man according to its own “alchemosexual” principles. Indeed, so disconcerting are the details of these principles and agendas that we do not, in this book, even come close to encompassing all the minutiae; the knowledge is too powerful, and the danger too high.

That said, we needed a term that thus could encompass the following things in addition to the two factors noted previously:

- 3) the primordial, metaphysical, spiritual, and even basic *physics* nature of the metaphor, both as it was applied to God or the Gods, or to the primordial *materia prima*, and, for that matter, to primordial mankind;
- 4) the *persistent masculinity* of the metaphor, as distinct from those readings of the esoteric and mythological tradition that emphasize the primordial *femininity*, an interpretation we find somewhat suspect for reasons argued in the main text;
- 5) the association of the metaphor with esoteric traditions and fraternities, both in the sense of conventional secret societies, and more broadly, as “sub-cultures”;
- 6) the association of the metaphor with *immortality* and the apocalyptic and hidden agenda of the alchemosexual transmutation of man; and finally,

7) its obvious sexual implications.

We have thus coined the term “alchemosexuality” to denote and encompass this entire constellation of concepts, and their deep connections to esoteric and alchemical traditions, societies, rituals, and *agendas*.

D. THE FINAL ALCHEMO-ESCHATOLOGY

As we pondered all these images, one final thing - the most deeply disturbing thing of them all - became clear: the final political and alchemical transformation of mankind himself seemed to be the hidden goal of so many political movements, and even a hidden implication of the various systems of “end-time” speculations of various religions. While we do not propose to examine these exhaustively in this book, we do propose to lay the groundwork for a future examination of them, by looking briefly at the hints of the emergence of these political agendas in the Middle Ages through the Renaissance, leaving their hidden influences upon modern religion and politics for a future book.

In conclusion, we would remind the reader of our real purpose: we would have the reader clearly understand that this book does *not* propose nor advocate the pursuit or practice of any of these alchemical goals, much less practice of a “lifestyle,” or anything of the sort. We are concerned *solely and exclusively* with the exposition and exploration of the disconcerting images both of God and of Man found throughout history and in some very unexpected places, from literature, mythology and religious iconography, to secret societies, and with the influences of that imagery. We are concerned solely with understanding its possible roots and implications for the field of alternative research, and for the possible activities of hidden elites through the millennia, in a secret, fraternal continuity. Consequently, we attempt herein not to *justify* the perplexing images or metaphors, but rather, simply to *rationalize* them, to *reconstruct a possible thought process* that led the ancients to formulate them in the first place, and modern science to *revivify* that pursuit. We are thus also concerned to rationalize the basis for the influence of that image - oftentimes scarcely or little appreciated - over the human imagination.

That said, we do not mince words in our analysis or our critique, for we believe that it is high time that people confront the implications of these images and their social implications directly, and deal with them with genuine compassion and tolerance, and not with the outworn response of denunciation or persecution founded on “standard answers” that bear little relation to the deep roots of this tradition. Accordingly, our rationalization of the deep roots of this alchemical imagery, and of the possible elites employing or ma-

nipulating it, is of course speculative, and highly so. Nonetheless, we do believe that these roots, stemming from a profound metaphor of a deep physics, and the application of the analogical method by the ancients to understand it, is at least close to the mental processes that led to the formulation of these images and cosmologies.

Therefore, we do not claim our analysis is complete, only that it is highlighting obvious though overlooked things, largely because people do not wish to face them. We do not assume that we will convince anyone because we are not seeking to convince, but to only to explore and rationalize a complex and curious phenomenon, a veritable galaxy of constellations of concepts, images and traditions that are all closely associated. We do not presume to write as a theologians or clergymen on behalf of any Church or religion. We are authors challenging models of history and thought, whether religious or secular, in order to provoke deeper thought related to modern research. We do not call people to any faith, but to those of faith or without faith, this book is intended to provoke thought, not a following or belief. But we do hope that we will, on the end of this work, have at least made some people stop and think.

ENDNOTES

- 1 Citing Robert Boyle, *Works*, Robert Lomas, *Freemasonry and the Birth of Modern Science* (Fair Winds Press, 2003), p. 65
- 2 See my *The Giza Death Star Destroyed* (Adventures Unlimited Press, 2005), pp. 222-245, and my *The Philosophers' Stone* (Feral House, 2009), pp. 42-48.
- 3 Joseph P. Farrell with Scott D. de Hart, *The Grid of the Gods* (Adventures Unlimited Press, 2011), p. iii.
- 4 The authors are aware that Mary Wollstonecraft Shelley was until recently credited as the sole author. Recent evidence from the Frankenstein Notebooks at the Bodleian Library, University of Oxford, has given Percy Bysshe Shelley partial credit based on notations in his own hand to the novel. The authors hold to the opinion that Percy Bysshe Shelley is the *sole* author of the 1818 first edition based on textual and extra textual evidence and that the Mary Shelley authorship is a hoax that was perpetrated by none other than Shelley himself. Cf. *The Man Who Wrote Frankenstein*, John Lauritsen, Pagan Press, 2007.
- 5 Mary Wollstonecraft Shelley, *Frankenstein: The Original 1818 Text*, ed. D.L. Macdonald and Kathleen Scherf, Second Edition (Broadview Literary Texts: 1999), p. 82.
- 6 The most comprehensive book on Skull and Bones and similar fraternities at Yale University is Kris Millegan, Ed., *Fleshing Out Skull and Bones: Investigations into America's Most Powerful Secret Society* (Walterville, Oregon: TrineDay, 2003). For the reference to wrestling naked in a mud pile, see Anthony Sutton, *America's Secret Establishment: An Introduction to the Order of Skull and Bones* (Billings, Montana: Liberty House Press, 1986, ISBN 0-937765-02-3], p. 201.
- 7 We mean "patristic tradition" in the academic sense, not an ecclesiastical one, for the writings cited herein are not always from those acknowledged by either Roman Catholicism, Anglicanism, or Orthodoxy, as saints or doctors of the church and teachers of its doctrine.
- 8 See Joseph P. Farrell, *The Philosophers' Stone: Alchemy and the Secret Research for Exotic Matter*(Feral House, 2009); Joseph P. Farrell with Scott D. de Hart, *The Grid of the Gods: The Aftermath of the Cosmic War and the Physics of the Pyramid Peoples* (Adventures Unlimited Press, 2011).
- 9 Xavier Mayne, *Imve: a memorandum* (Naples: R. Rispoli, 1906, pp. 134-135), cited in Edward Carpenter, *The Intermediate Sex: A Study of Some Transitional Types of Men and Women* (London: George Allen & Co., Ltd., 1912), p. 169.