

FRANKENSTEIN; or, The Modern PROMETHEUS by Mary Shelley



Victor Frankenstein
(Peter Cushing)



Frankenstein's Creature
by clayroder



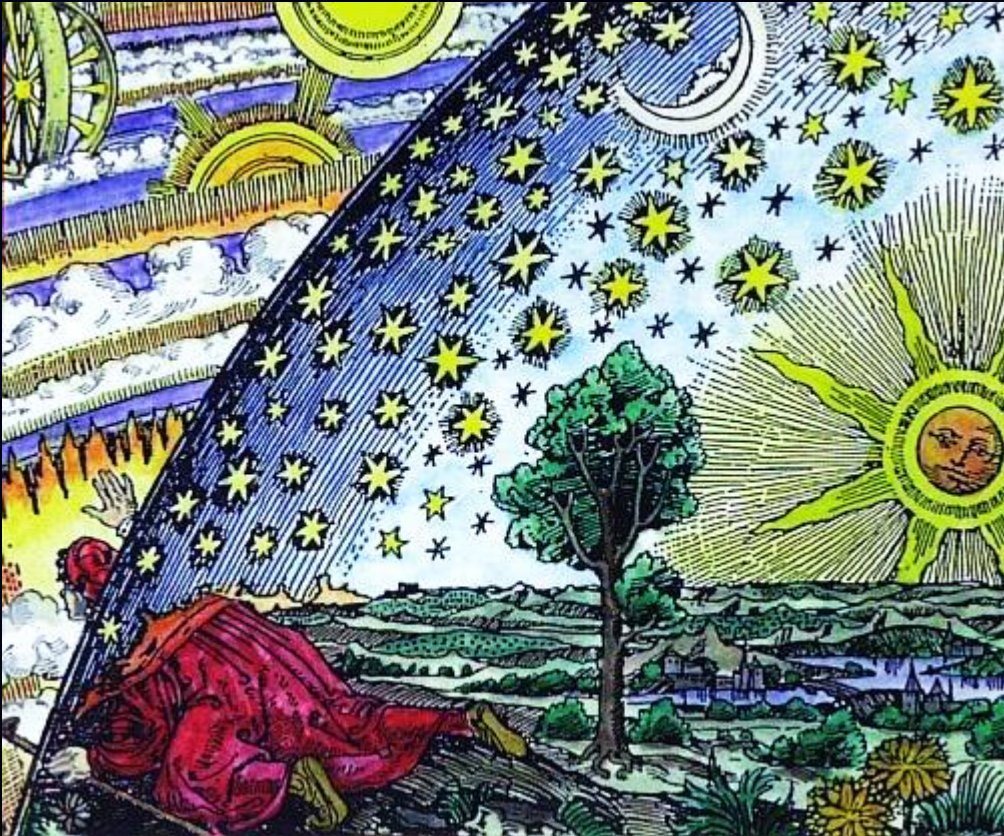
Victor thought he was doing a service by creating a new human. He says, "A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption." This goes back to the theme of learning and the use of knowledge for good or evil purposes. This quote also shows insight into Victor's state of mind, how he had built up his own ego thinking that he would be revered by the creature(s) he creates. It makes Victor like a human god.

"Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow."

Shelley warns her readers about how knowledge can be too much and can cause problems of catastrophic proportions. It is this creation of another race of men that Shelley seeks to place in the mind of the reader. It is also now demonstrably clear that death can be conquered, and that man's replacement as God is now complete. – PETER WEYLAND TED TALK

CYBERNETICS; TODAYS FRANKENSTEIN

CONQUEST OF PARADISE or UNIVERSE



Flammarion engraving



SYNTHETIC/ ANDROID

ALCHEMY, SEEKING FOR IMMORTALITY – MAIN MOTIF OF PROMETHEUS AND ALIEN COVENANT

FRANKENSEIN AND ALCHEMY

Frankenstein, the novel written by Mary Shelley, takes ideas found in literary texts, moments in time, and people and incorporates them into the novel to tell the framed narrative. Alchemy and the alchemists, although scarcely mentioned in the novel, are quintessential to the continuation of the plot. It is the alchemists and their ideas, particularly those of Paracelsus and the concept of the elixir of life, that propel Victor Frankenstein to pursue the idea of creation through science, ultimately leading Victor to the creation of the creature in Frankenstein.

A modern misconception is that alchemy is the act of transmuting objects such as lead and mercury into gold and silver for material gain. In Frankenstein, the natural philosophy that is mentioned views alchemists as those who wished to discover the mystery of life and the creation of inanimate objects in addition to those who sought to restore the human soul to perfection. By viewing alchemy in such way, Victor wishes to use the alchemy he learns from his teachers to exterminate the state of death, a goal that is not for the wealth but for the benefit of the people.

With the intention of demonstrating of how Victor utilizes alchemy, one must see where Victor learns alchemy. While on a trip with his family, undesired weather prompts the family to stay inside the inn where Victor stumbles upon a book by the alchemist, Cornelius Agrippa. With Agrippa's ideas as an impulse, Victor goes on to read all of Agrippa's works as well as works by Paracelsus and Magnus, alchemists that lived in a time before Frankenstein was written. Victor regards these three alchemists as his teachers. Even Victor states that he is "a disciple of Albertus Magnus" that arose in the eighteenth century. (Shelly 23) Shelley uses this direct reference to illustrate that alchemy was the start of Victor's education. Although it is apparent all three alchemists have ideas that contribute to Victor's education, the works of Paracelsus are most recognizable and notable in the novel.....

FROM DEATH COMES LIFE

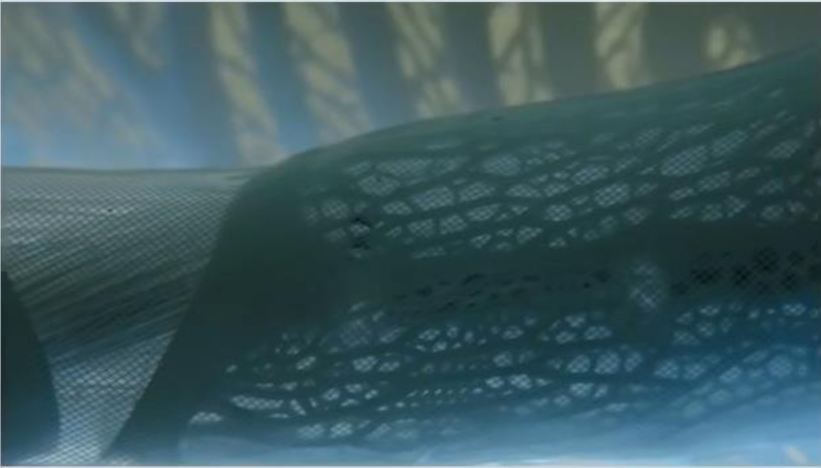
The creation of the creature is one of the most, if not the most, important moment in Frankenstein, yet to see how alchemy is related to this moment, an observation on the events leading to the creation must be made. Victor states, "One of the phaenomena which had peculiarly attracted my attention was the structure of the human frame, and, indeed, any animal endued with life." (Shelley 31) Victor starts to focus on the idea of life and death in living beings. It is here that he begins to question what causes death and more importantly, what causes life. With this, Victor eventually discovers the secret of the barrier that separates life and death. "I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter." (Shelley 32) At this point Victor makes the biggest scientific discovery possible at the time and goes to work on making it possible by starting to collect dead matter, or in terms of alchemy, base materials to put together his creation.

Initially Victor is indecisive in what he wishes to make, but he eventually decides on making the creature based on the image of human beings. When Victor has collected all his materials, after two years of working on his discovery, he finally brings his creation to life. In spite of how scientific his decision may be, it also has origins in alchemic teachings. One of Victor's teachers, Paracelsus, taught, "the belief in the artificial creation of minute living creatures resembling men (called 'homunculi')." (Redgrove 61) This decision to make the creature resemble a human can classify it a homunculus, since it was created artificially. This is important to see since in the novel, Shelley does not explicitly tell her readers the process in which the monster was created. The idea of collecting the dead material, before the creature is put together, can be seen as alchemy. In addition, the byproduct, the homunculus, also has an idea in alchemy. It would therefore seem the actual creation of the monster would have been alchemic as well since the initial and final states were alchemic.

As it has been noted, alchemy and the teachings and ideas of alchemists were very influential in the creation of the creature in Frankenstein. Paracelsus' teachings along with the ideas of the elixir of life and the animation of inanimate materials are the key items that allow the creature to be born. Although one may say that science was the important factor in the creation of the monster, the science most visible in the book, chemistry, has its origins in alchemy. The inclusion of first alchemy and then science does not imply that alchemy is more important than science or vice-versa. These references to alchemy also prompt one to observe the case where alchemy was nonexistent in the novel. This prompts the questioning of the initial impulse that Victor receives. What if Victor had initially picked up a book in religion or oceanography while at the inn instead of a book on alchemy? In this case I believe the novel would have advanced differently than way that it did, since without alchemy, using science to create would have little value. Waldman's character may not have been as supportive towards Victor since it is Waldman's view to alchemy, a common ground for both, that makes Victor trust him. Without alchemy, it is possible that Victor may have never pursued discovering the boundary of life and death. Without the desire to discover how to bring inanimate objects back to life Victor might have never created the creature therefore prompting a total shift in the plot of the story. It is alchemy that allows the creation of the monster and allows the novel to continue the way Shelley initially wrote

Walter.

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Analysis of hidden
meanings and symbols



The Three Philosophical Principles

≠stages of opus magnum

- The alchemical **trinity of salt, sulphur and mercury** is not to be taken in the literal sense. It parallels that of the **body, soul and spirit**. Water, fire and earth are three (out of four) elements in the traditional Western thought, while thesis, antithesis and synthesis constitute the dialectical process in the philosophy of Hegel. The triad of the **male, female and androgynous** principles has some alchemical applications but it is not fundamental to this discipline.

Body: Organization of thought to give a concrete reality to something that does not actually exist.

Spirit: The mind - an inherent power of consciousness

Soul: Consciousness - the actuating cause of life

ALCHEMICAL PURSUIT TO TURN METALS INTO GOLD IS ALSO A HIDDEN MESSAGE/AGENDA TO TURN IMPERFECT/MORTAL HUMANS INTO IMMORTAL, THEREFORE THEIR MAIN GOLDEN TARGET OR PURSUIT IS ONE FOR THE IMMORTALITY OR UNITY WITH GOD(s)– **PETER WEYLAND – DAVID8 !**

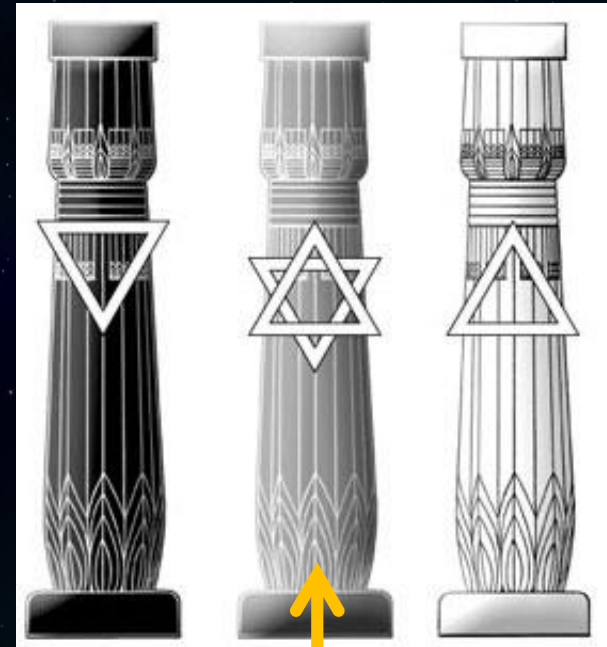
DER KOMPASS DER WEISEN

- Friedrich Maurer - [Der Compass der Weisen](#) (The Compass of the Wise), 1779.

This antique alchemical engraving shows the pillars of **Jachin** and **Boaz**, each swathed in vines. There are Sun and Moon, Father and Mother, blowing the Ether of Sulphur and Quicksilver in to the Alter.

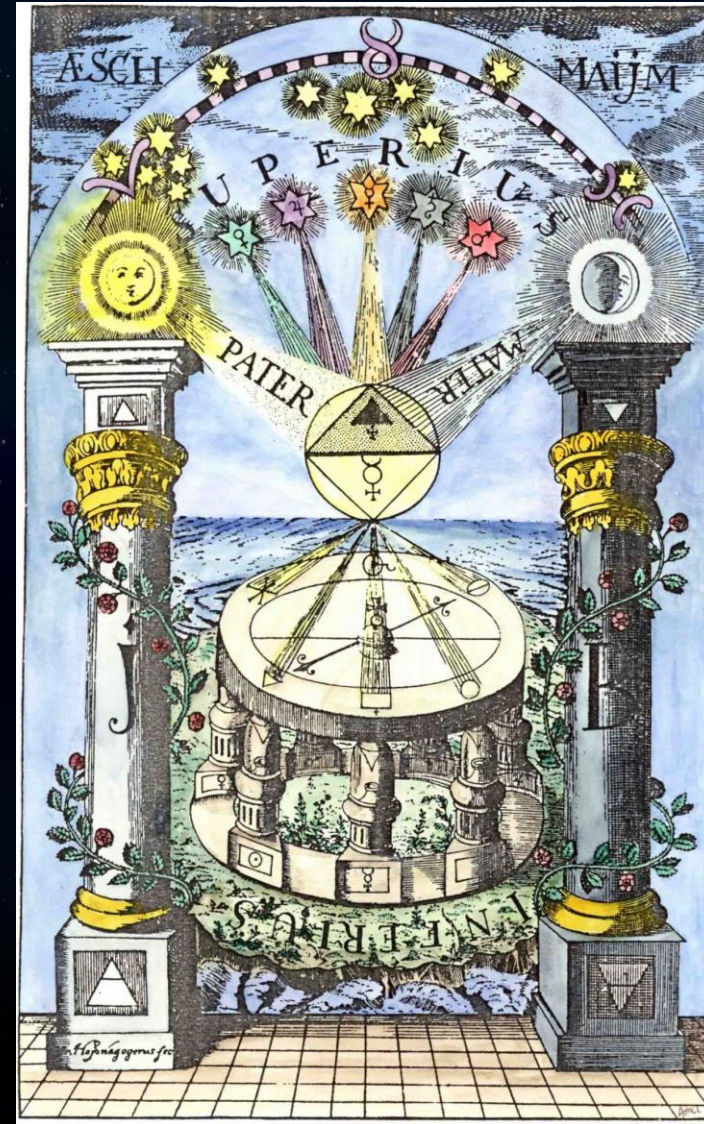
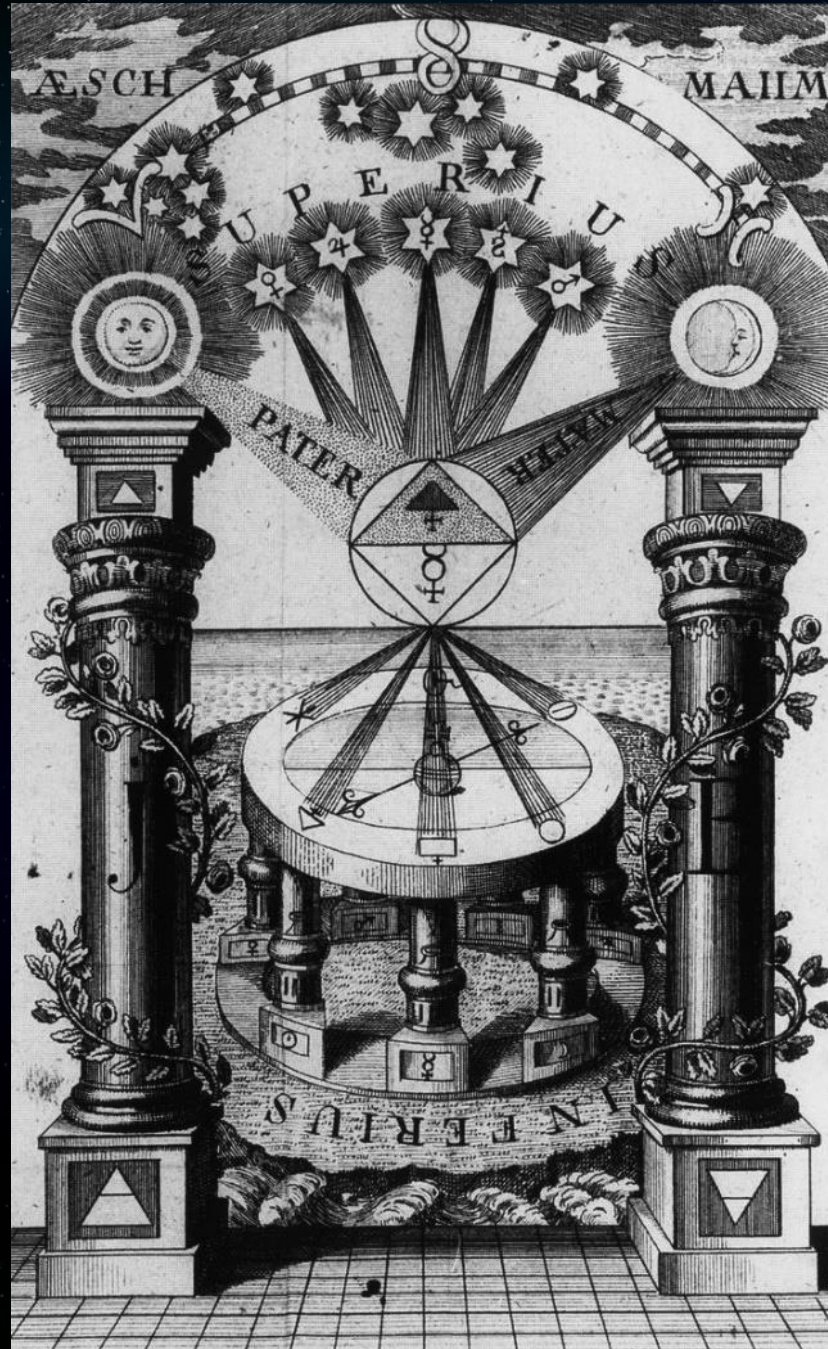
The two pillars typify Unity and the redeeming Power of Love, with the significant suggestion that the Redemption results from the Unity. They correspond with the two "bonds," or uniting principles spoken of by St. Paul, "the Unity of the Spirit which is the Bond of Peace," and "Love, which is the Bond of Perfectness." These two pillars, therefore, stand for the two great Spiritual principles that are the basis of all Life: Jachin typifying the Unity resulting from Being, and Boaz typifying the Unity resulting from Love. In this Dual-Unity we find the key to all conceivable involution or evolution of Spirit. They contain infinite meanings; and often those passages which appear on the surface to be most meaningless will be found to possess the deepest significance.

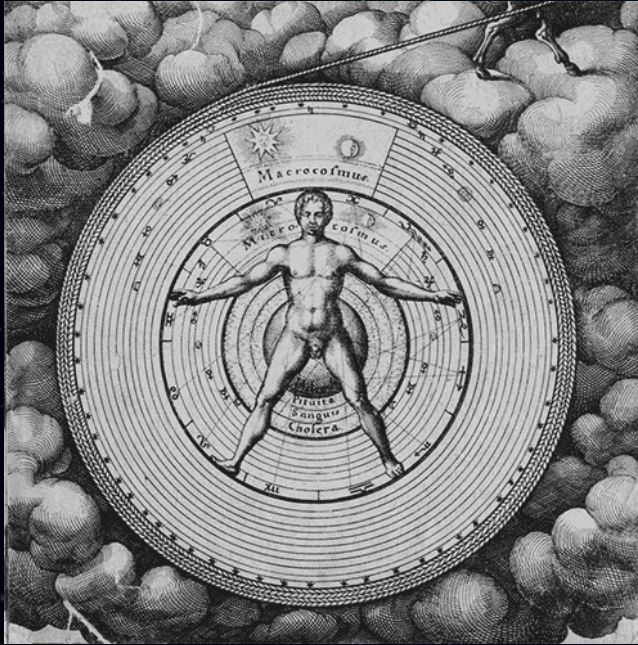
The "philosophers ' compass" be - tween the magnetic poles of the Work, symbolized here as the two Masonic columns of Solomon's temple. Joachin: male, upper fire(esh) and lower air, Boaz: feminine, upper water (Mayim) and lower earth. These produce the lapis. It joins the powers of the upper (the planets) and The lower. (The materials in the Work: tartar* sulphur* sal ammoniac, vitriol, saltpetre, alum and in the centre antimony, the saturnine source material said to be the greatest poison and the supreme medicine . Its symbol is the imperial orb.)



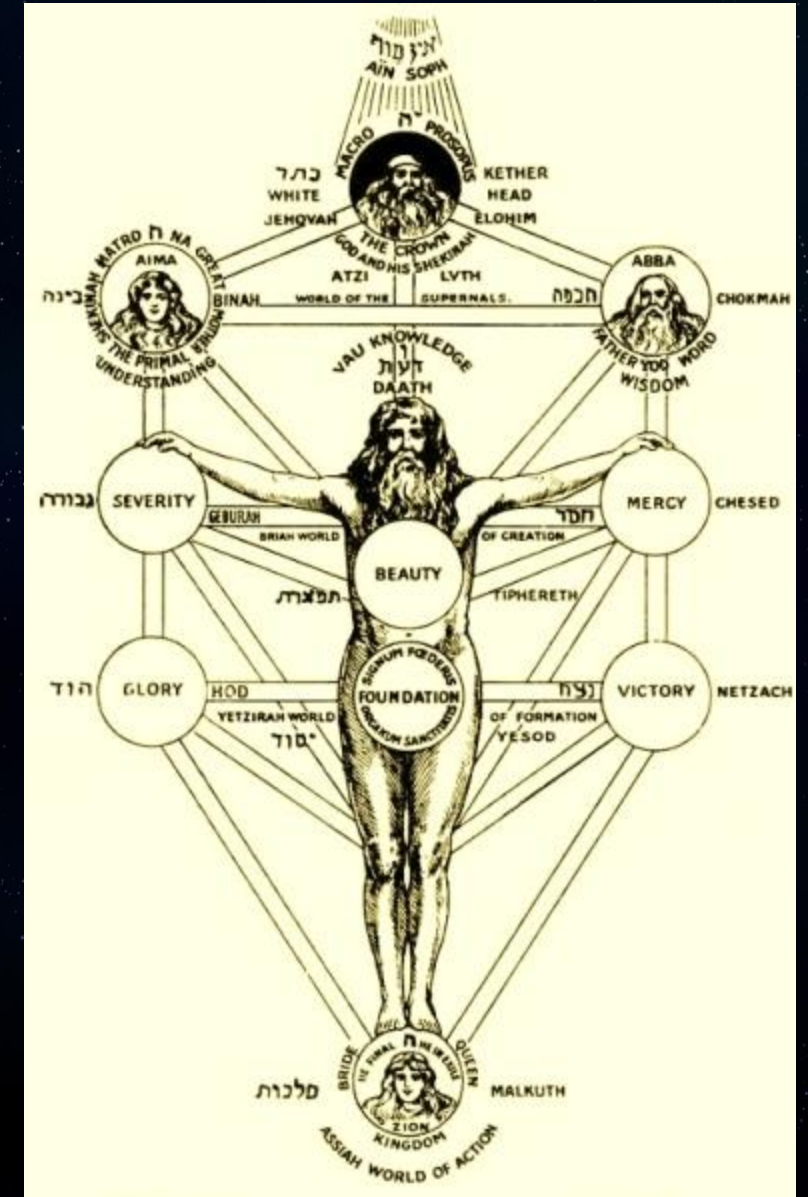
DAVID

- Here we see an 18th-century alchemical engraving showing the “**Compass of the Wise**” as well as the seven-pillared House of Wisdom, complete with the seven planets, the four elements, and various Masonic and alchemical symbols. As the Universal Unity manifested itself into the cosmos, it assumed various forms, qualities, and functions. Therefore it appears to the outside observer as a multiple variety of unrelated objects, forms, energies, or substances. It often appears as a series of dualities. And yet to Rosicrucians, alchemists, and mystics, all these forms and powers are essentially One Unified Whole.





The Rosicrucian texts often describe the idea of the “Universal Unity.” “*Omnia ab Uno*,” (All from One) is one of the sayings of the Rosicrucians. It expresses the idea that **God is One—an undividable Whole—and that everything in the cosmos has evolved from this One Eternal Source.** The various activities of Life, which we see in the universe around us, are simply the various forms of the manifestations of God. This Creative Power of God, or the substance of Light and Life, is sometimes called the Logos, the Word, or Christ.



Opus Magnum

In reference to the divine work of **CREATION** and the plan of salvation within it, the alchemistic process was called the 'Great Work ".In it, a mysterious chaotic source material called materia prima containing opposites still incompatible and in the most violent conflict, is gradually guided towards a redeemed state of **perfect harmony**, the healing 'Philosophers' Stone' or lapis philosophorum: "**First we bring together, then we putrefy, we break down what has been putrified, we purify the divided, we unite the purified and harden it, In this way is One made from man and woman.**" (Buchlein vom Stein der Weisen, 1778)

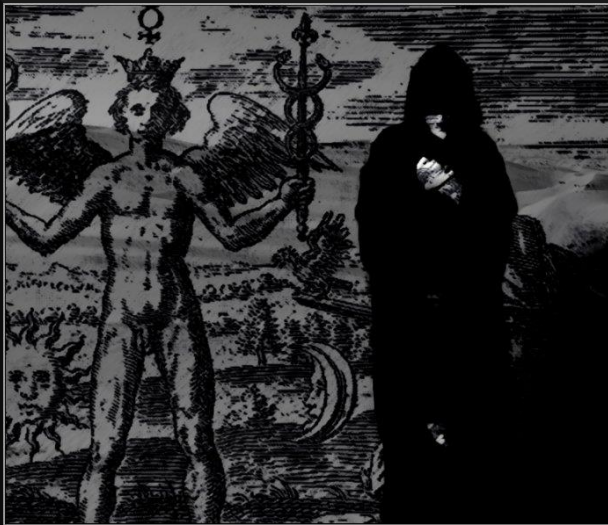


CVM. PATIENTIA (with Patience). Ourobours: "Serpens qui caudam devorat" (serpent that eats its tail) represents many things, including totality, the cycle of life, and the "conjunctio oppositorum"- the union of opposites. "Cum patientia" sums up the struggle between self-knowledge and self-deception.

STAGE I

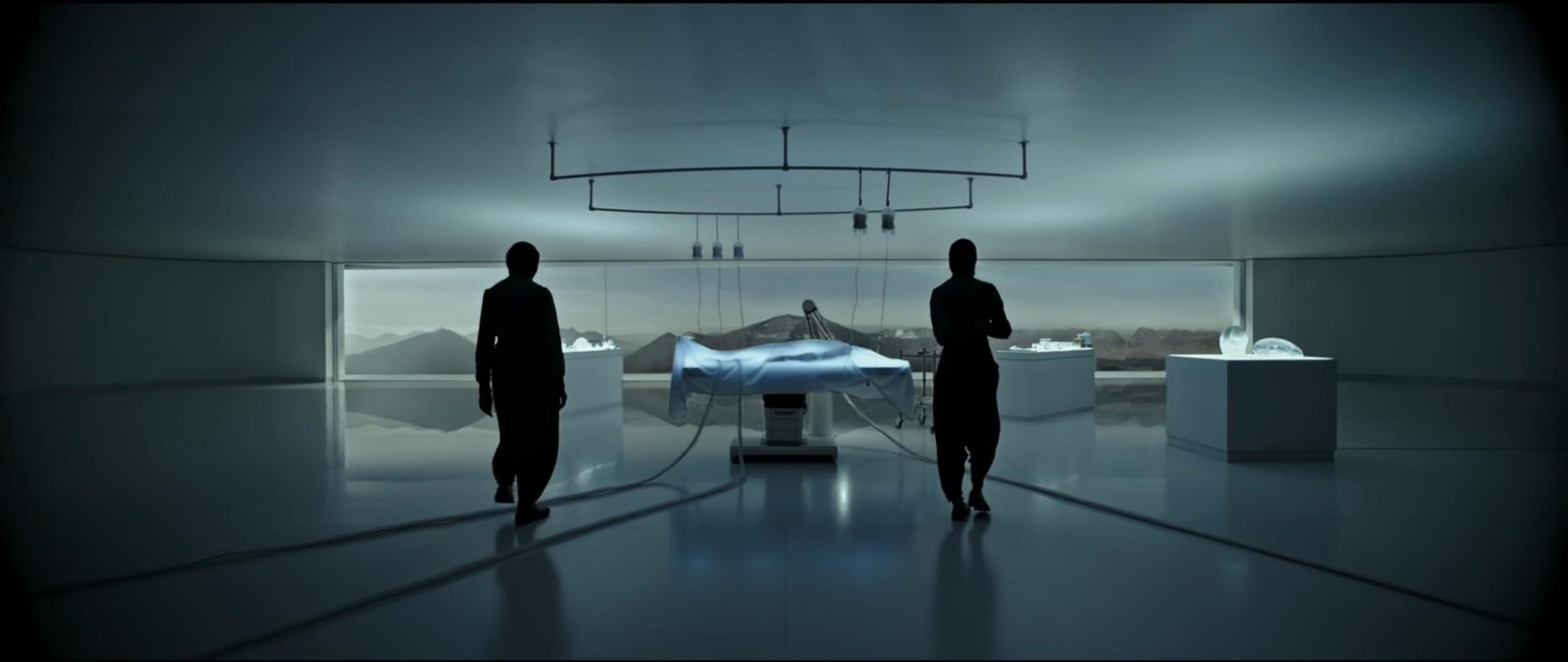
* There are four major stages of the alchemical magnum opus. After the 15th century, many writers tended to compress **citrinitas** into rubedo and consider only three stages. Other color stages are sometimes mentioned, most notably the cauda pavonis (peacock's tail) in which an array of colors appear.

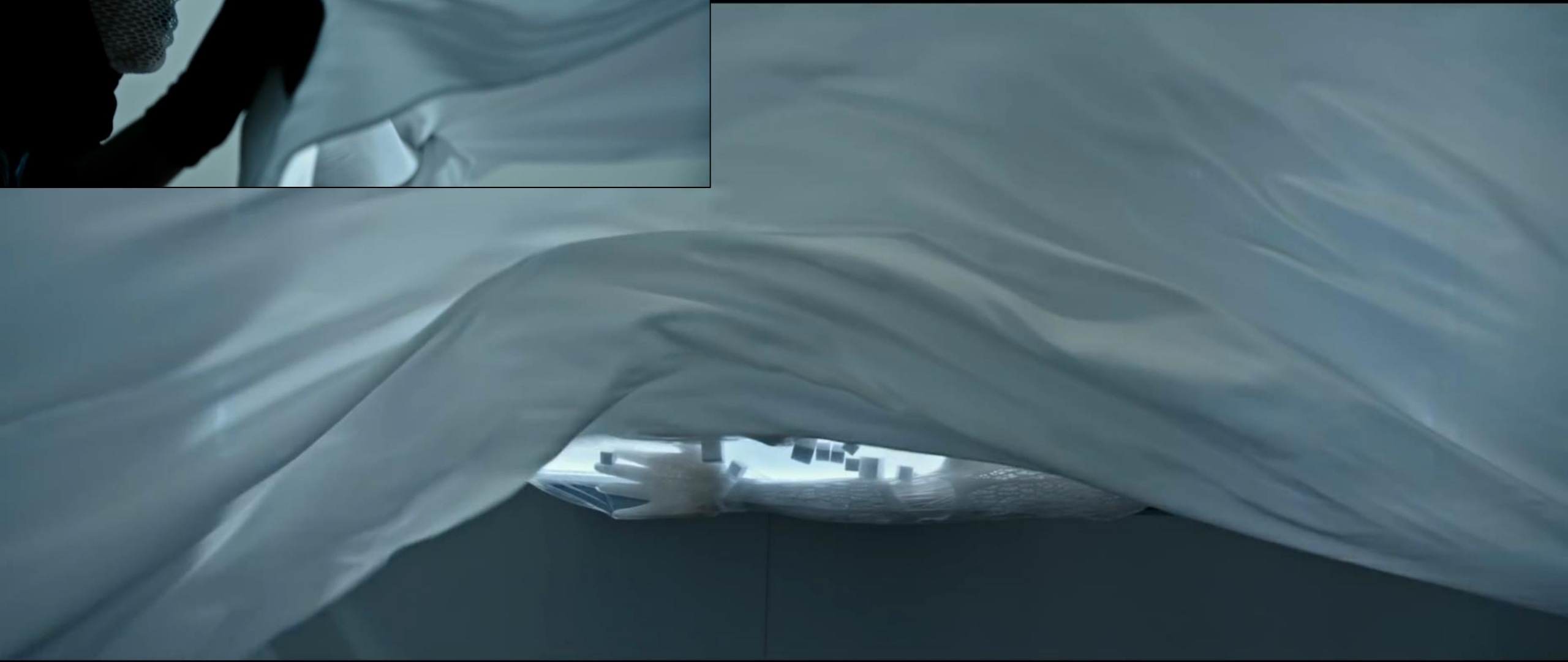
Nigredo - Blackness





What is the first thing you see when you close your eyes? Blackness. When you enter into darkness, you enter into darkness. **experience, and the first** here the operation of power. The fixed gets dissolved and you are aware of the volatile matter. It diminishes. In alchemical terms, it is indicated by something like a head, **the dark jacket of** the Solar or Moon eclipse, the When the Matter has entered is called lead or Saturn,





SEVERED/DECAPITATED HEAD

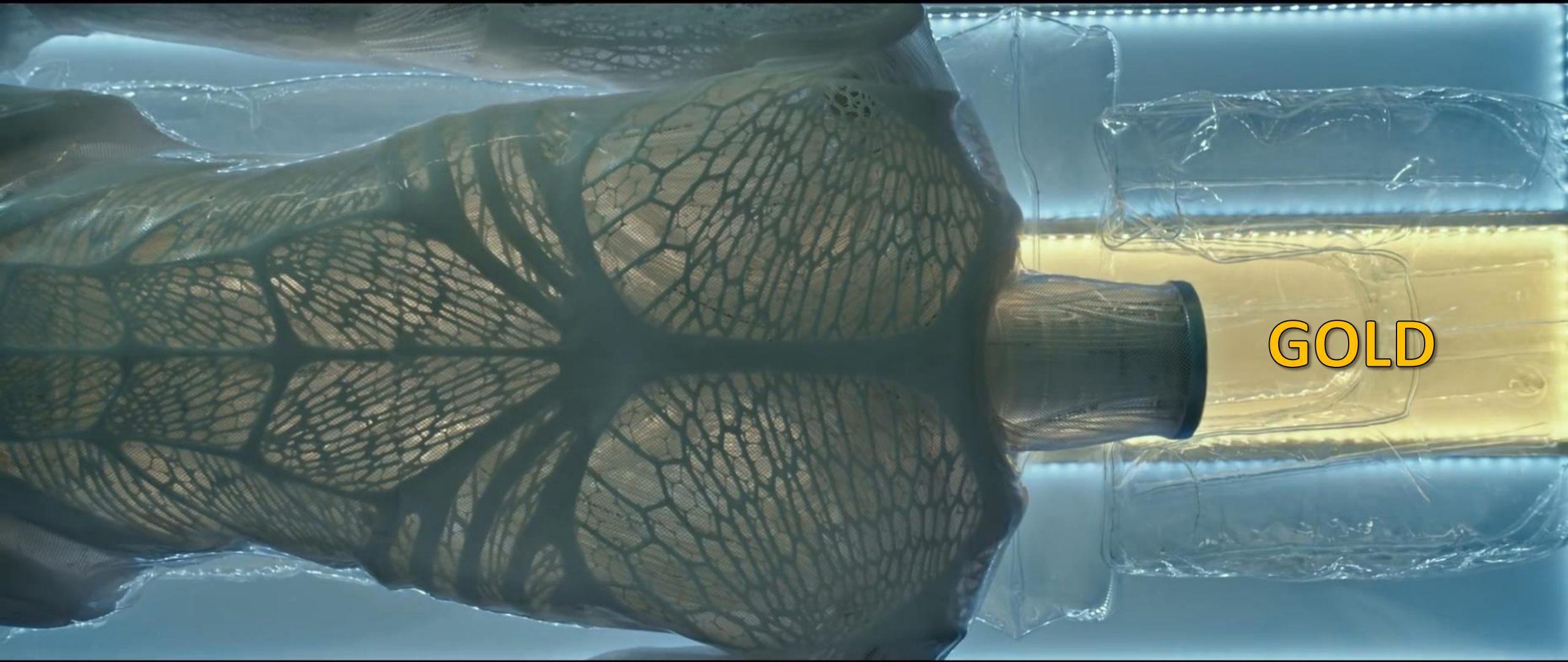


BLACKENING THE WHITE – HUMAN FACTOR
[ALCHEMISTS- CREATORS]

A person wearing a dark lab coat is seen from behind, looking into a cryogenic storage chest. The chest is illuminated with bright blue light, and several mesh-covered containers are visible inside. The word "BLACKENING" is overlaid in white text on the person's back.

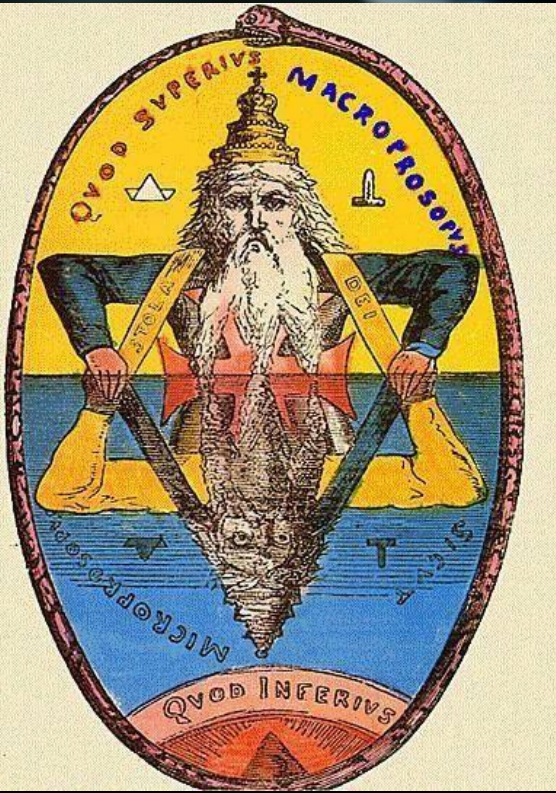
BLACKENING

CITRINITAS; STAGE I PHASE 2



GOLD

THE CRREATOR AND THE
CREATION ARE ONE AND THE
SAME. AS ABOVE SO BELOW.

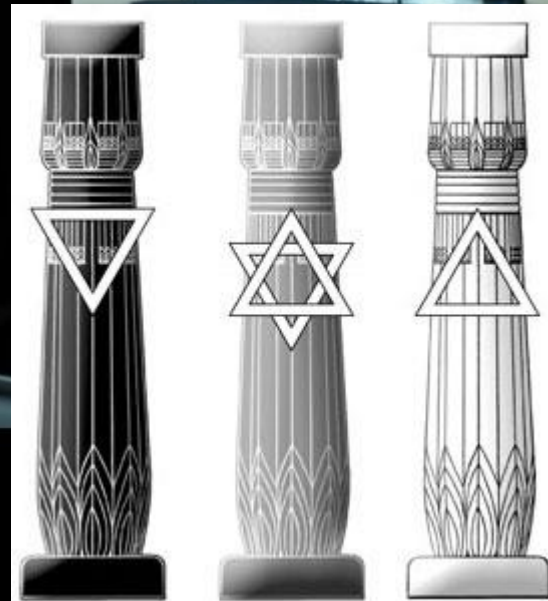






THE DUALITY

Two priestesses/goddess/magus;
Symbolics of duality, two pillars



J

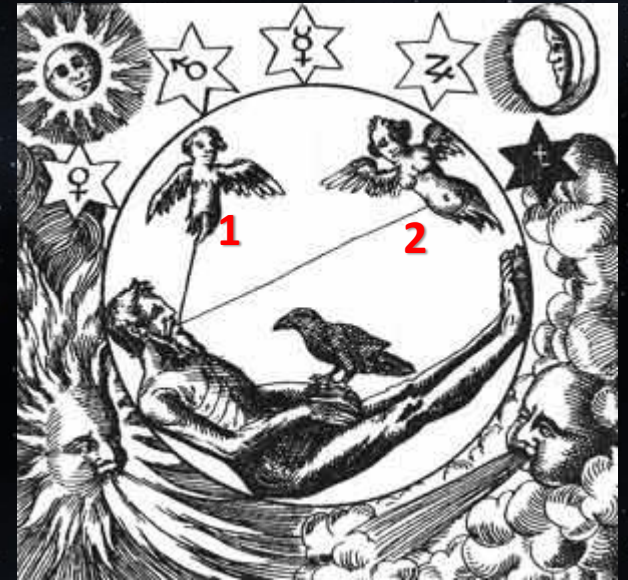
B



Nigredo, or blackness, in the alchemical sense, means putrefaction, decomposition. By the penetration of the external fire, the inner fire is activated and the matter starts to putrefy. The body is reduced to its primal matter from which it originally arose. This process is also called 'cooking'. The black earth is closed up in a vessel or flask, and heated.

"Putrefaction is so effective that it destroys the old nature and form of the rotting bodies; it transmutes them into a new state of being to give them a totally new fruit. Everything that has live, dies; everything that is dead putrefies and finds a new life."
(Pernety, 1758)

In alchemy, one of the symbols of nigredo is the 'decapitation', and also the 'raven's head' (caput corvi). Those symbols refer to the dying of the common man, the dying of his inner chaos and doubt because he is unable to find the truth in himself.



Saturn is the planet that rules nigredo but also a god of fertility. Therefore "our black earth is fertile earth", an alchemical expression to express the transformation of death into new life, which is also clearly depicted in the thirteenth tarot card. **The putrefaction is a necessary phase to start a new beginning. Life itself is a cycle of death and birth, ever creating new life, giving man the opportunity to work on himself and strife to improve his condition.**

The alchemists say that nigredo lasts forty days. Forty days has a symbolic value. Jesus fasted for forty days in the desert. There are forty days of fasting between Easter and Ascension Day. The Israelites wandered for forty days in the desert. Saint Antonius spent forty years in the Sahara desert, being plagued by visions of extreme erotic scenes and devils.



The background of the entire image is a dark, deep blue night sky filled with numerous small, white stars of varying brightness, creating a cosmic or celestial atmosphere.

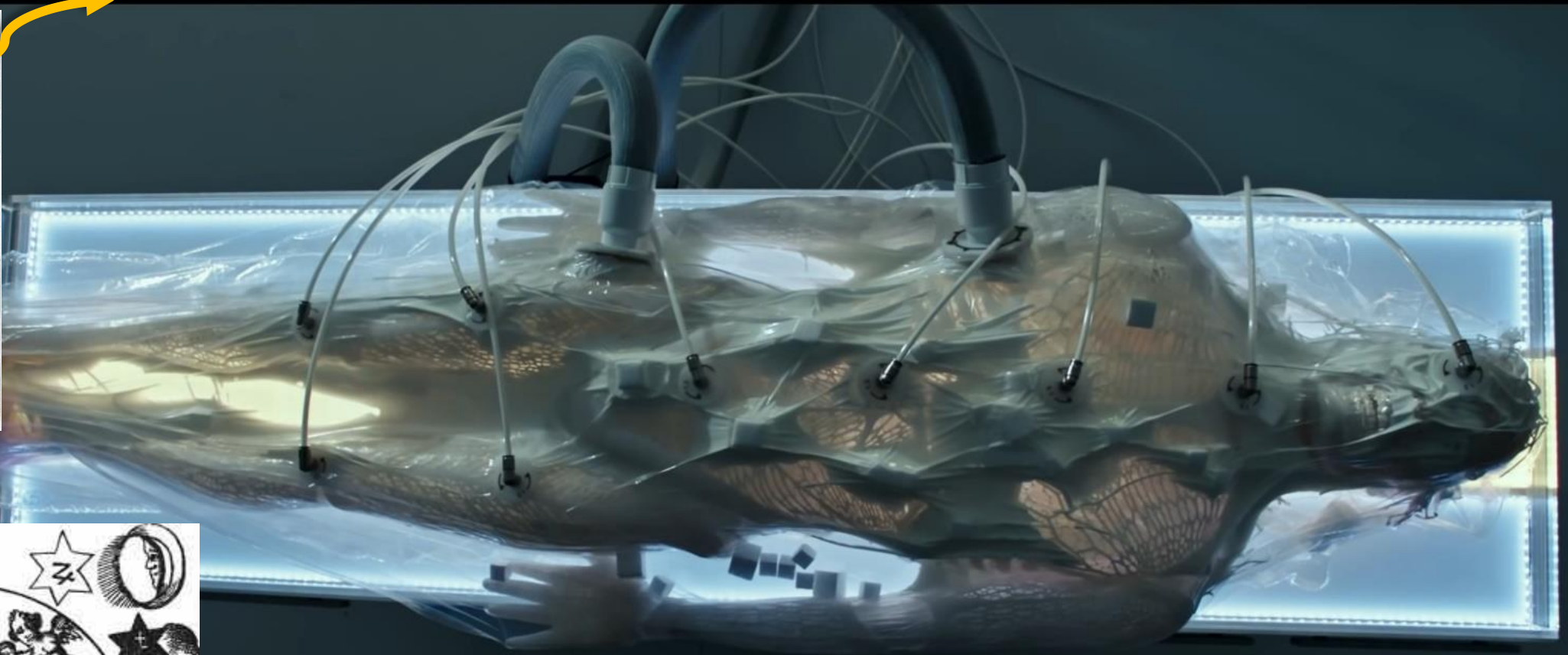
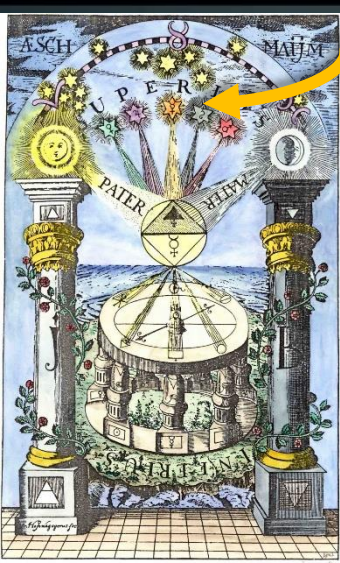
STAGE II

Whiteness or Albedo

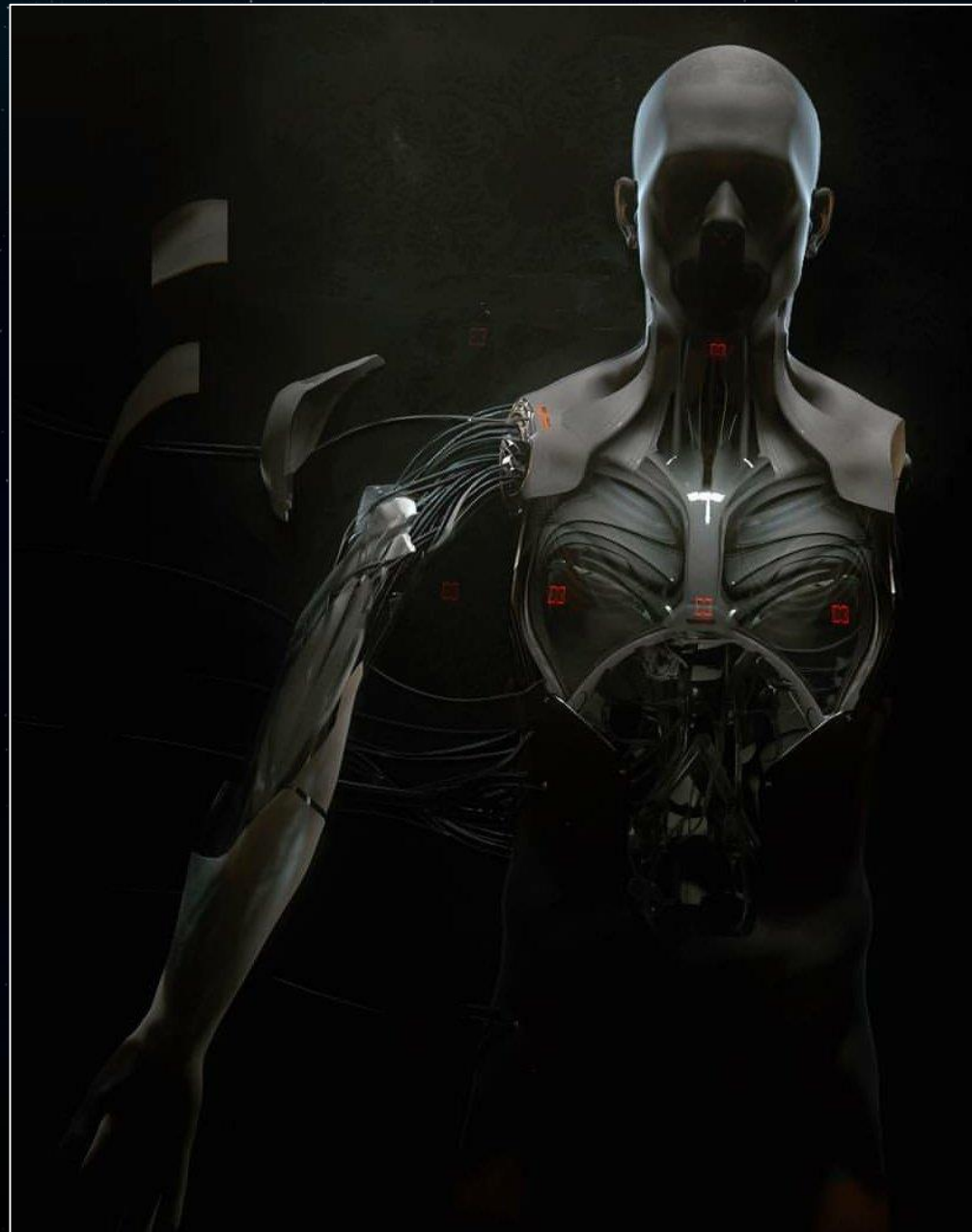
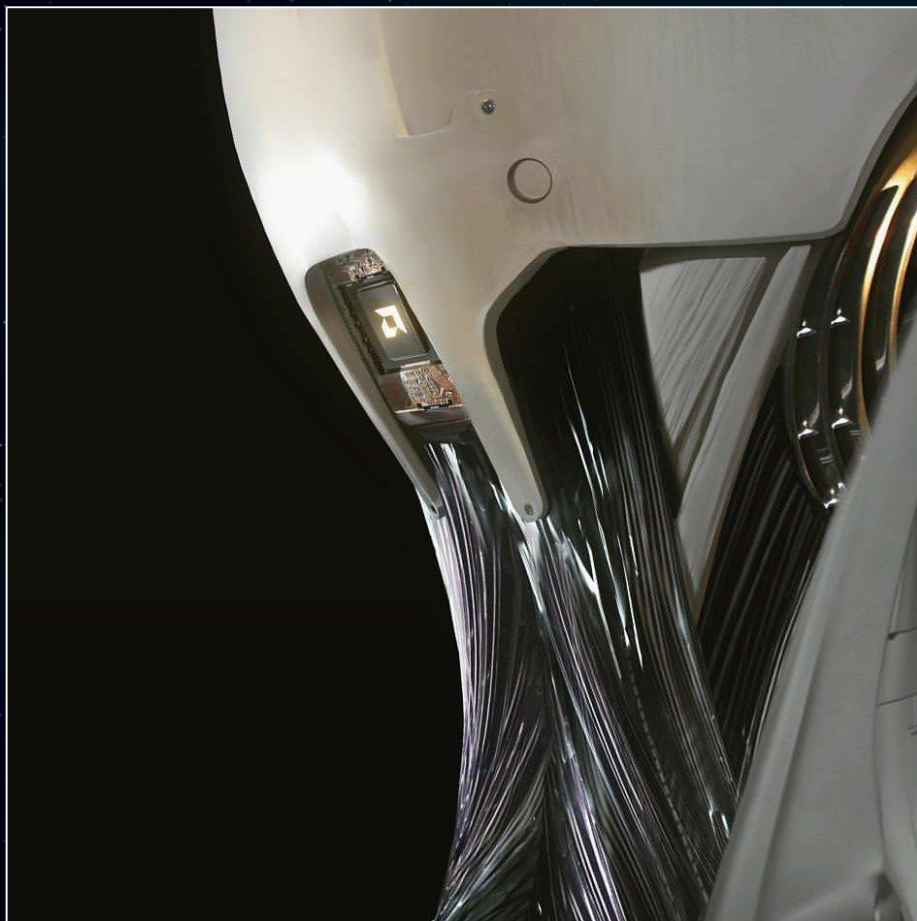
WHITE BLOOD

11 CONNNECTED THREADS =
11 ELEMENTS/RAYS

WHITE BLOOD/WATER



ALBEDO

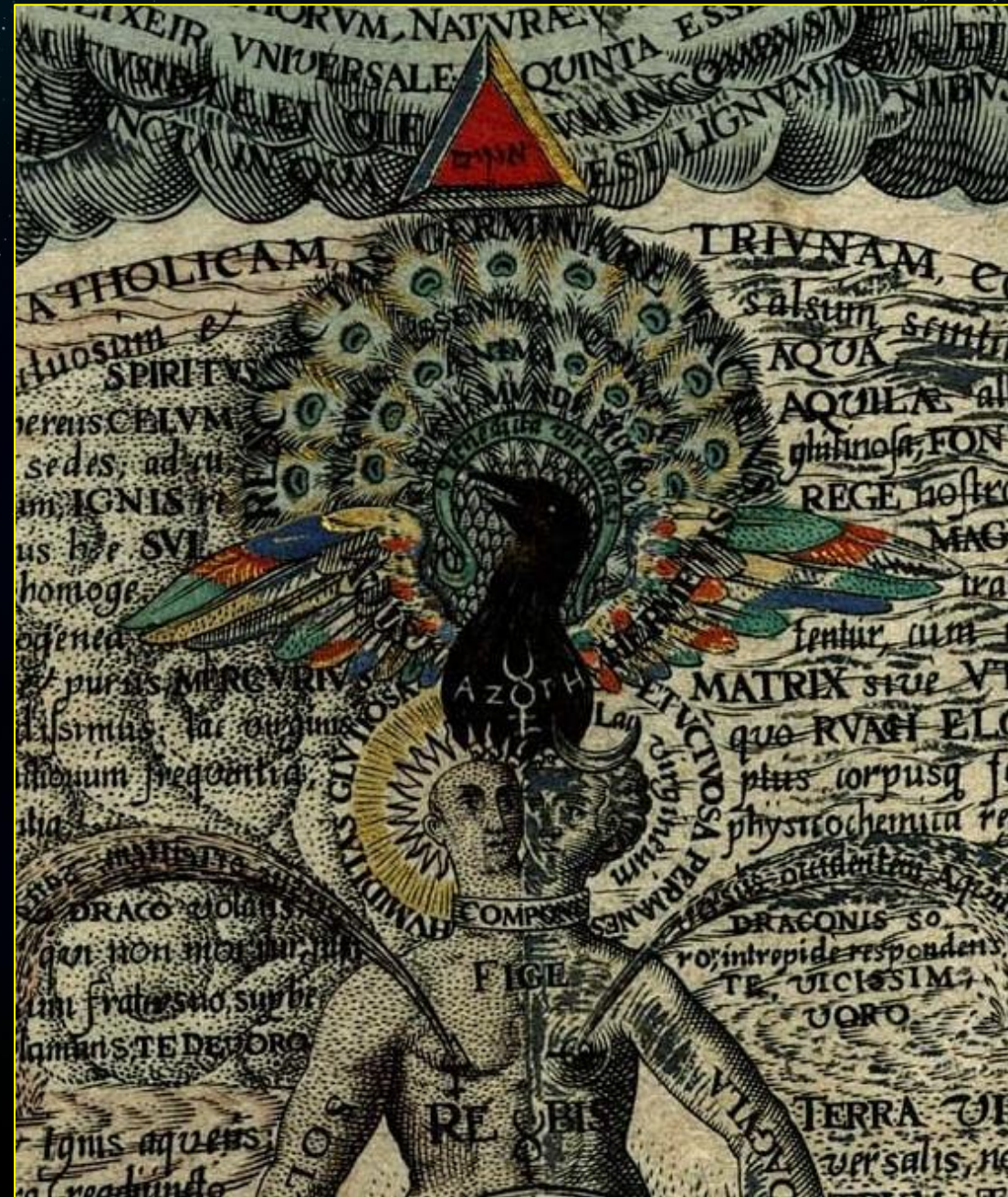




WHITE SHEET – PURITY - ALBEDO

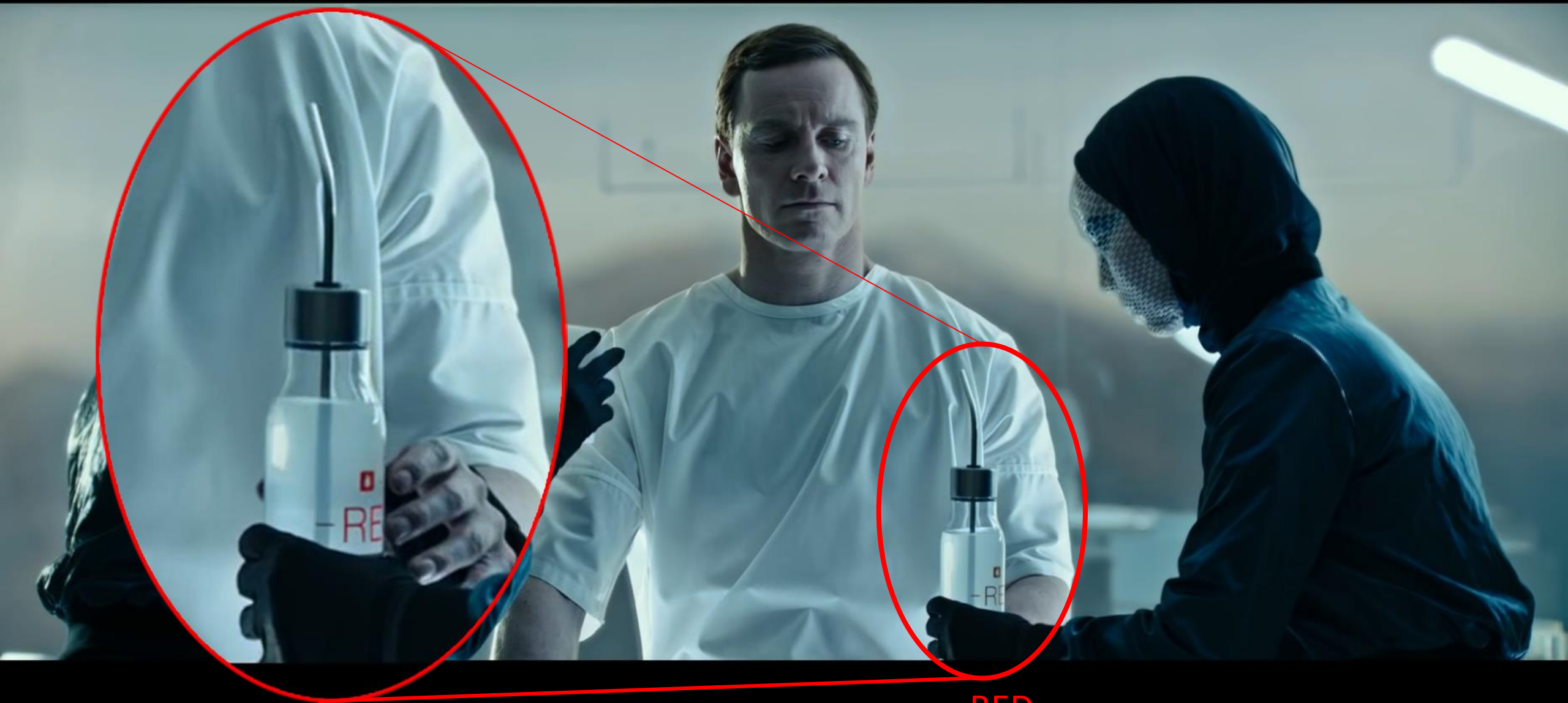
Heinrich Khunrath - The Hermaphrodite,
"Ampitheatrum Sapientiae Aeternae" (The
Amphitheater of Eternal Knowledge), 1595.

The figure of the **hermaphrodite** is a metaphor for **the dualistic nature of the Universe and the human body**, and it's common in alchemical imagery. Likewise, the Sun and Moon are frequently used to symbolize the male and female natures inherent in different elements (the Sun is gold/male, the Moon female/silver, etc.) The black peacock labelled "Azoth" leads deeper into Hermetic territory. Azoth was the hypothesized **universal solvent, the "ultimate substance"** which could transform all elements. Here it seems to be used **to convey the union of male and female (and of all elements)** which would allow the corporeal human form to transcend to a divine plane (note the symbol of the trinity above the peacock feathers, which resemble diagrams of the celestial spheres). To top it all off, the "O" in "Azoth" is made out of John Dee's "hieroglyphic monad".





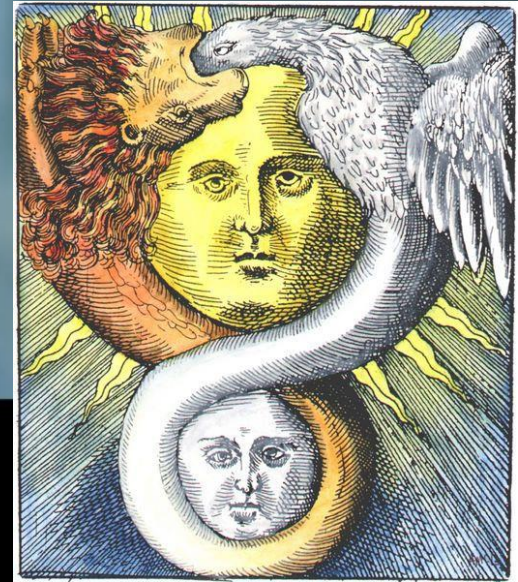
3. REDNESS OR RUBEDO



RED

***Ouroboros in Alien universe**

David 8 —→ Symbolism of number 8
and symbol ∞



CYCLES OF CREATION

CREATOR

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DAVID 8

∞



Perfection, cycle of creation and destruction, unity of dual nature.



WE ARE WALTER – WE ARE

DAVID 8