

Emerald Tablet: The Earliest Documentation

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Mea culpa, no other or institution is accountable for this student work. The Medium as Elixir that converts copper as meaning to meaning as gold.



A Native American tradition: if you lose something important and you go back and look for it, carefully, you'll find it. Humanity searches for the origin of the Emerald Tablet: A gift from Iran returned by this article with love and respect.

The earliest script documentation of the Emerald Tablet is found in the Arabic document Sirr al-

khaliqa wa-san`at al-tabi'a (*The Secret of Creation and the Art of Nature*, also known as the *Kitāb al-'ilal* or *The Book of Causes*) 800-900 CE. It describes how the Emerald Tablet was discovered by the Greek Apollonius (15-100CE) also known as the Arabic Balinus. Balinus wrote that he was exploring the tomb of Hermes and found within it a engraved emerald tablet in the hand of a corpse. Balinus took the tablet and departed the tomb. Figurative meaning and literal meaning associated with physical symbols are not necessarily exclusively true. Hermes has many names. The period of Hermes' life and His land of origin has not been determined.

Allowing Balinus' story to be literally true does not exclude the possibility that the expansive contents of the mysterious hidden Emerald Tablet were shared with humanity before it was placed in the allegorical or actual tomb.

This writing proposes that the collection of concepts in the Emerald Tablet goes back at least to 550 BCE in oral traditions, evidenced by the pictograph stone carvings from the Persian Achaemenid empire under Darius I. It is considered that Darius used the relationships in the Emerald Tablet as a vehicle for his secondary message: to justify his authority and to evidence his great wisdom, knowledge, and power. The majority of the population at that time was illiterate. Despite that, stone carvings could communicate messages with recognizable symbols. The people viewing the images knew the oral traditions and recognized the relations displayed and, by association, were more open to the secondary message. Transfer of oral traditions may be a source of the variation of different versions of the Emerald Tablet.

In more recent history the carvings are interpreted as expressions of the Zoroastrian symbol, faravahar, and have come to be that symbol. This student recognizes Zarathustra as a Manifestation of God, the One; that He speaks with the authority of the other Manifestations; They who are the Treasuries of divine virtues, gems of character; They who have revealed teachings of the religions to mankind. Furthermore, this student recognizes that Ahura Mazda is another name for the same single One that is the object of humanity's quest. Only respect and reverence is intended by the associating the faravahar with the Emerald Tablet.

Text of The Emerald Tablet translated from Arabic

"In truth and of a certainty, there is no doubt that the higher is from the lower and the lower is from the higher. The working of wonders is from one as all things came from one by the treatment of the one. Its father is the sun and its mother is the moon. The wind has borne it in its belly, and the earth has nourished it. It is the father of talismans, the bearer of wonders, and the perfecter of powers, a fire which became earth. Separate the earth from the fire, the subtle is nobler than the gross, with care and prudence. It ascends from earth to heaven and then descends back to the earth. Within it is the power of the higher and the lower, for it has acquired the light of lights, and darkness thus flees from it. This is the power of all powers

which conquers everything subtle and penetrates everything solid. In accord with the creation of the universe is the creative operation of the work. This is my glory, and for this reason I am called Hermes Trismegistus." 1)

Noted here Bahá'u'lláh quotes significant portions of The Emerald Tablet. 1a)

A numeral with a right parenthesis eg. 1) indicates a footnote at the end of the article.

A numeral with an arrow, eg. **1>** followed by bold script, indicates a principle concept referred to in the Emerald Tablet. In bold letters, the primary version of the Tablet quoted above is the translated Arabic Tablet. Occasional quotes in italics are from Issac Newton's English translation of the Latin version. The images in this article are expandable.

First image 2), Faravahar, City of Persepolis, Ancient Iran



1> the higher is from the lower and the lower is from the higher, ----> *That which is below is like that which is above and that which is above is like which is below* 1a) ----> modern oral paraphrasing, "as above so below, as below so above."

This concept is indicated in the first image above. The upper and lower borders of flowers are beauty, the visual expression of truth. Higher beauty above and visual truth below reflecting each other. Such borders are common on stone carvings on archaeological structures throughout the geographical area of ancient Mesopotamia.

Common, yes. That's exactly why Hermes draws our attention to this relationship, that we be mindful. The divine is common in this world. Whether or not we recognize it is our choice. The mysteries of clouds, the beauty of the natural world, the generosity of the sun before us, the power of the weather, the hope that tomorrow sends to us here...now. It is no little thing. "We will show them Our signs in the horizons and within themselves." Quran. As below so above; as we build our life in this world, we build our life in the next; **the higher is from the lower.**

2>Its father is the sun,

The largest circle in the middle of the first image represents the sun, the father. The extension of the tunic into the circle suggests a relation of the circle begetting the being/agent. The Sun of Truth, truth, the light of lights, is our Father.

There is a similarity of these images to the winged sun in Mesopotamian carved symbols and ancient Egyptian symbols. There likely is a relationship there since the sun is a significant subject matter and symbol in all cultures. The sun is the most prominent and second greatest physical symbol given to mankind. Logos provokes questions and permits answers. Who be the Sun of Truth? The Manifestation is the most great physical symbol and yet is the most subtle of symbols.

The Manifestation comes, hidden in the appearance as an ordinary human, **a fire which became earth.** And when They speak for or as the Father, those in power are greatly threatened, threatened to the point that they will even crucify the Manifestation as an act of suppression. The Manifestation's words capture and transmute our minds and hearts. Stories of their example and words inspire and empower us to become better people thousands of years later. This is rational evidence that they, in truth, do speak on behalf of the One.

First image 2), Repeated



3>its mother is the moon,

The smaller circle represents the moon. Ahura Mazda's agent and Manifestation, Zarathustra, with left hand grasping the moon like a hand hold for strength, stability, and authority. The lunar calendar dates back some four or five millennia. Use of the moon to mark time is very very ancient before all institutionalized calendars. Through time, growth

and change, generally, unfolds by phases, stages, and steps, little bit by little bit. The moon as a metaphor has meanings that could fill volumes, but in reality time is our mother. The moon stood before us as the longest representative of measured collection of segmented time. By previous tradition, time conveys and unfolds meaning, just as our mother, our first teacher and example did. She

taught us to talk, to read, to write our words, to right our words, to right our deeds, to ride our deeds.

This is a new day. Time, associated with physical motion or change, is not best known by a symbol of time. If the earth stopped spinning, day to night to day to night stops, eternal time does not. Change of meaning creates change of time. Know time by meaning, your eternal watch, your eternal view, your conscious. How *now* this meaning. It is the meaning of the moon changing that conveys time. The moon does not pass through our sky sprinkling time on us. There's no hour in the hourglass. It is the meaning of the sand falling in the hourglass that contains time. There is no time in the pocket watch. Is the *meaning* of the change in the hands of the pocket watch that convey time. So in this new day, you should know that your smart phone clock does not contain any time. By perspective, it's making time disappear except when it is used to collect meaning.

4>The wind has borne it in its belly,

When carving stone pictographs, there are three ways to indicate wind. One is to indicate wind by the wings of a bird; another way is to indicate wind by the waves on a body of water; and third way is to indicate wind by the leaves of a tree. Other than these three symbols, to indicate wind on a stone carving would be difficult because of wind being invisible. So in the first image the wings of the bird represents the wind and Ahura Mazda's agent is being carried by the circle which represents both sun and the belly of the wind.

Solar halo



<https://science.nasa.gov/circular-sun-halo>

6>and the earth has nourished it.

There are two roots that come out from the lower portion of the larger circle. This aspect of the first image shows Ahura Mazda's agent draws his

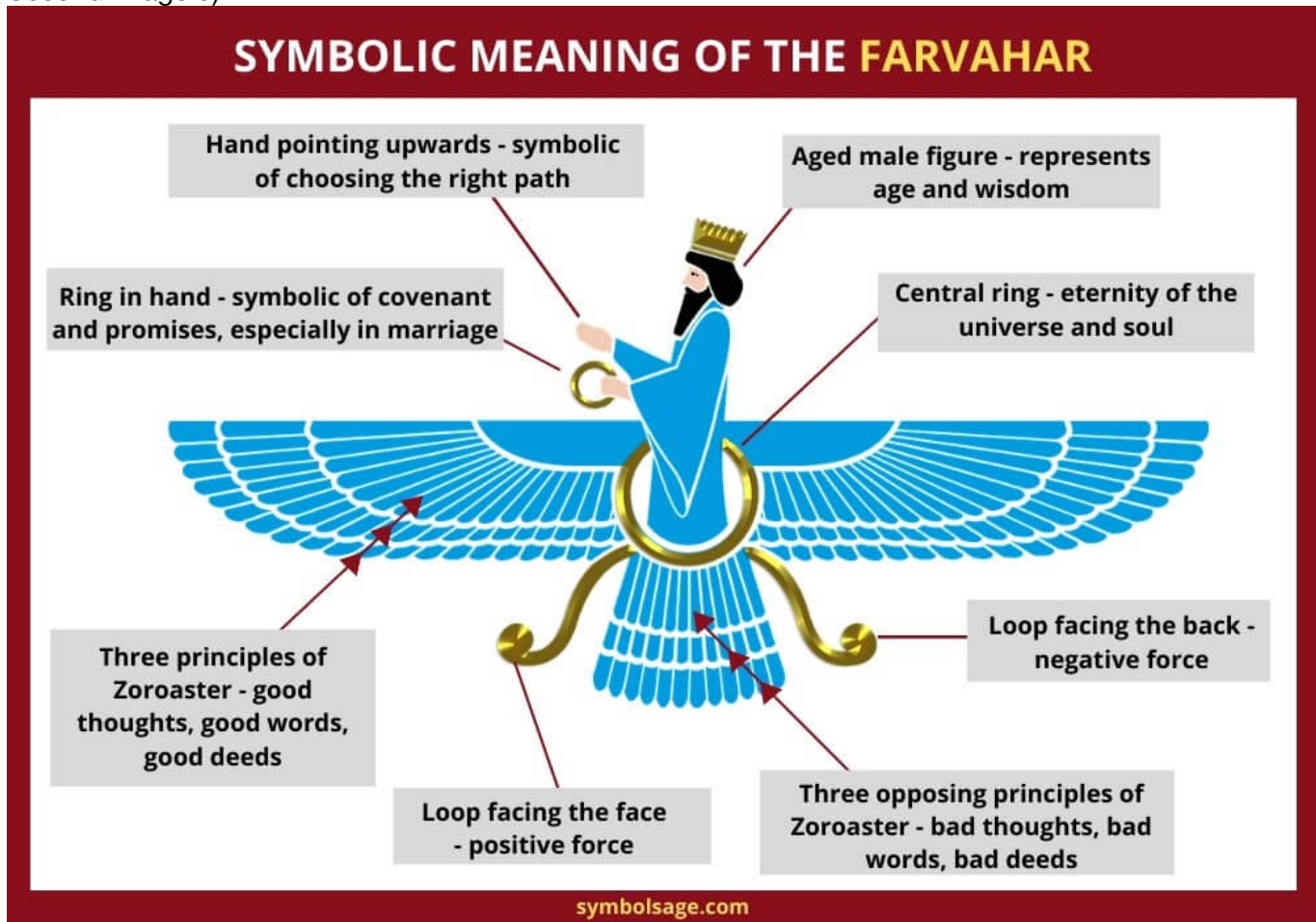
Consider that the circle appears empty is to remind us that the wind is invisible and the subject of the Emerald Tablet, the One thing, is invisible. Furthermore, the wind that carries us in its belly refers to the reality that human experience is primarily mental experience. It is the invisible realm, the realm of spirit that carries us in its belly. We, like the leaves of the tree, are move by something unseen.

Parallel to that, nothing is in the circle to remind the citizens viewing the mural of the significant power of the unseen One (Ahura Mazda, Allah, Dzeus: Deus or Zeus, Dao, Gott, God, JHVH,) to bring things and meaning from the nothingness contained by a circle, a symbol of one, of unity. **5>The working of wonders is from one as all things came from one by the treatment of the one.**

It is appropriate to show readers respect, that is to point out that the rings that appear in these images that are suggested as being the sun and the moon are also highly reminiscent of the real solar and lunar halos which appear on special occasions in life. When seen, they impress and move us emotionally with their beauty and symmetry as they did our ancestors. It is entirely possible that is why these symbols appear as rings in the carvings. Other authors have indicated that solar and lunar halos may be the symbol source for the Mesopotamian talismans. Halos have appeared in the artwork of humanity to denote the sacred since ancient times.

nutrition from the earth. He is nourished by the earth, just like the Emerald Tablet suggests. Just like we are. However, Hermes in His teachings from the Tablet and in His Corpus Hermetica 13), calls us to transcend and separate the appetites and hungers that the earth fulfills and instead nourish and fulfill our divine longings. **11>** Parallel understanding of earth as nature as physics can nourish our understanding as an expression of the divine One. The carved mural expresses that Darius' wisdom understands this relationship to the earth and its importance to the citizens.

Currently, these roots are not recognized to be roots, and the meaning of the bow or scroll above the wings was forgotten. Consequently in the some modern versions artists moved the bow arms down under the circle to replace the roots and assigned another meaning as in the second image. In other modern versions when the meaning of the roots and bow was not known, they were eliminated or replaced with ribbons instead. By noted respect, in the second image the interpreted meanings became true by inherited tradition over millennia.



The object behind Zarathustra in the first figure has been interpreted as scrolls representing the great knowledge possessed by Zarathustra. It is also been interpreted as the arch of an arrow's bow. Either of these meanings is a reasonable appraisal. Consider that Darius had the mural carved shown in the first image. Add to that Darius also had the carving of the Behistun Inscription made, third image. In that carving, he is holding the bow; there is no bow or scrolls behind Zarathustra in that carving. So the sum of these points makes it logical to acknowledge that the first image demonstrates a bow by Darius' interpretation and not scrolls. The theme of roots in the first image is not unique. Careful examination of the fourth and fifth images from a time period proximal to the carving of the first image shows clear roots as well.

The third image at Behistun, historically, shows Darius's conquest over the opponents that he defeated --- by truthfulness. In the script of the mural, many of the disempowered rulers are identified by name and individually as having lied. An implied contrast that Darius has power and authority by truthfulness- **9>In truth and of a certainty.**

Third image 4) Behistun Inscription on the Cliffs of Mount Bisotoun



Forth image 4)



The forth image is focal portion of the third image. It shows a another clear example of roots. Also it is not wings in this image that demonstrates the wind, but waves on water, possibly a river. Careful examination of each row of waves exposes a scrolled motif, the curl of a wave that one sees as a wave comes ashore. The belly of the wind also has a border of wave curls in the forth2 image. Waves on water and the wings of a bird both unify as, equate as, symbolized wind.

7>This is the power of all powers which conquers everything subtle and penetrates everything solid.

The bow above the wind/wings in the first image symbolizes the power of all powers, to vanquish at a distance. The arrow penetrates everything solid. The bow holds notable symbology of divine authority to the Assyrian culture before and at the time of Darius. In the third image above, that Darius has power as a ruler and conquers everything subtle is symbolized by the defeated people. Focus on the bow in his right hand in the third image. Lies are subtle. The arrows of truth, as he announces each truth and thereby denouncing each of the defeated as a liar, demonstrates his validation and method of conquest. This may have been one of Darius's larger errors in his engraving. As happens frequently in human civilization, leaders and politicians will use traditions, even sacred traditions and religious teachings, to give them a political advantage. Darius's use of a bow symbol associated with the collective message of the other

Forth2 image 4)



symbols is not consistent. Yes, it conveys power, penetration, and conquering. However, examination of what the Emerald Tablet unfolds, reveals, that it is really about understanding the mysteries of our life and the mysteries of our own selves. Why else has it been so captivating of our attention? *"It is a map to the treasure!"* Treasure? Which treasure?

Knowledge is true power and penetration. The conquering that must be accomplished in the Emerald Tablet is the same conquering that Krishna was teaching Arjuna how to accomplish. It is the same conquering that occurs in the great jihad. Those who seek power over others are actually those who have been un-successful in conquering their own selves. They can't control their own selves and desires, so the illusion that they control others gives them comfort that they have control and power.

The object above the wings in the first image behind Zarathustra could be taken to be a scroll rather than a bow. This still is a statement of the Emerald Tablet in as much as scrolls represent knowledge. **7>This is the power of all powers which conquers everything subtle and penetrates everything solid.** Knowledge bestows this kind of true power. Scrolls of knowledge will be with us for a long time. Consider this as you scroll down the page to acquire your knowledge. No longer on papyrus, parchment, or paper but we are still scrolling.

8>It is the father of talismans, the bearer of wonders, and the perfecter of powers.

In the first image, the right hand is raised in blessing. What blessings you wonder? The mural itself demonstrates wonders and powers to the citizens. It is certain that this stone carving functions as a talisman in its own right. Of the power and wonder of symbols, Carl Jung did have much to say.

We live in the world but in reality we are intended for a higher invisible world. There are arches and bridges that take us and our thoughts there. There are traditions that Thoth and Hermes conveyed the dead to the next higher life. We can cross that arch before or after we die; that is one of our choices. Just a superficial reading about the Emerald Tablet reveals it's Author, Hermes, is claimed by many cultures by many different names: Thoth, Enoch, and Idris, Heraclitus. So this invokes the question, "Is Zarathustra ⇔ Hermes?" The hymns of

Zarathustra and Hermes elevate and inspire us to the same spiritual destination. 14)

There is a covenant with Abraham regarding His seed. By tradition, Sarah generated the lineage of

Moses. Muhammad is recognized as from Hagar. Zarathustra is reasonably considered as a descendant of Abraham by Keturah, his third wife. So the mystery: Muhammad states that he elevated the station of Idris to that of a prophet. Little is known about Idris, unless, Idris is considered as Enoch. The name Zarathustra does not appear in the Quran or the Torah. Zarathustra is known by the duration of His monotheistic religion from Iran. Hermes is known for His teachings of the One. Are all of these Hermes? Bahá'u'lláh says He was known by many names.

Hermes teachings has logos on what power the idols contain. The Hermetic teachings allow us to see our body as an idol, a symbol, that we must transcend as the embodiment of the ego. Then to see the ego as an idol, a symbolic embodiment of our true self, or soul. We must transcend this as well. Then to see our soul as an emanation of Primal Will, a creation by the teachings of the Manifestation. Then to see the Manifestation who is an emanation, a Symbol, of the One. Idolatry will always be the confusion of the symbol with what the symbol represents. If we understand how our idols, our symbols, acquire the power within them, then we love with knowledge. "Love is but a veil betwixt the loved one and the lover. More than this, I dare not tell." We can learn to love what the symbol represents instead of the symbol. We can, with the guidance of the Manifestation, go beyond the veil. We can see through their eyes.

The fifth image below (Tomb of Xerxes I, son of Darius I) shows the wind as water, noted by the curls of waves at the edge of what looks like wings. And, again, the roots are clearly expressed. Nourishment from the earth is almost as prominent as the wind that carries carries us in its belly. There are other concepts of the Emerald Tablet in these other carvings.

Fifth image 4)

Tomb of Xerxes I, located in the necropolis of Marvdasht Iran



Fifth2 image 4)



The bow also appears in this carving in the expanded view below in the sixth image. The circle is not empty, however, it does beget Ahura Mazda's agent who is certainly associated with the sun, moon, wind, and is nourishment by the earth.

10>It ascends from earth to heaven and then descends back to the earth.

The left lower person, Xerxes I (or his father Darius?), is in the sixth image. This bearer of the bow conveys gratitude and adorations to the agent of the One, Zarathustra, and transfers blessings to the citizens by recognition of the sacred fire. By grasping the bow, he establishes he also has the power and divine authority. It would be a good thing to absolve or at least dilute the military aspects of the bow's symbology.

The bow's name is life, though its work is death. Heraclitus

(*biós*, Homeric word for **bow** -- *bíos*, **life**)

The vehicle of an archer faithfully transfers the meaning intended. Yet the metaphor of an arrow is still more substantial than this. The Arc of Ascent that we send our prayers (hymns) to the heavens to remove difficulties such as the twelve torments as described by Hermes in Corpus Hermeticum, ignorance, grief, incontinence, lust, injustice, greed, deceit, envy, treachery, anger, recklessness, and malice 13). The Arc Of Descent is represented by the Manifestation who comes down among us, like us, as the answer to our prayers and manifests virtues, gems, the divine qualities of the One. As the

arrow, Logos, of His teachings unfolds, the process of rebirth begins. It begins by our response, our choice, and acquisition of virtues manifested. Virtues such as the decade collection that Hermes manifested and revealed to Tat: mercy, silence, purity, knowledge, joy, continence, perseverance, justice, liberality, truth, --- we are made new, reborn

13). Then we become the arrows of the Divine Archer and our selves as archers, our deeds as arrows. We remember the deeds and sacrifices of those among us, who as soldiers fought against an oppressor and ascended the arc. *The operation of the Sun is accomplished and ended.* 1a)

Sixth image 5) Tomb of Xerxes I



Seventh image 5)



11>Separate the earth from the fire, the subtle is nobler than the gross, with care and prudence.

In the seventh image, the elevated fire urn separates the earth from the fire. To separate the subtle from the gross is to offer care and prudence to what the symbol of fire represents, the divine One in this world and in us. Why else do we all love

To separate fire from earth is an ancient concept in frequent use in this day. **To carry the torch** is well known. In this country, this month, runners will carry

to watch fire? We separate the divine desires, virtues, from our animal, earthy desires, natural emotions. The spiritual heirs of Zarathustra know well this deeper understanding of the symbol of fire. Early European archaeologists and sociologists *mis-*understood that the followers of Zarathustra worshiped the fire.

a torch across the country to keep elevated and remembered the importance of the day of independence. To carry the torch is to remember and honor spiritual realities and sacred traditions.

Seventh-A image: Tomb of Xerxes I



Seventh-B image

Tomb of Artaxerxes II, located in necropolis of Marvdasht Iran



The faravahar as an expression of a visual metaphor for the Emerald Tablet is on both the tombs of Xerxes I, image 7A, and Artaxerxes II, image 7B. These murals appear to be thematic repetitions of Darius's mural. The members of the Archimedes dynasty understood well how to communicate things in a way that people will remember them: Tell them what you're going to tell them, tell them, and then tell them what you told them. On these murals the right upper corner talisman crafter has carved a solid disc not a just a halo. It is proposed that the disc represents the One. The relationship of the collection of symbols are an emanation of the One apparent to mankind. Studying the Corpus

Hermetica clearly indicates that the essence of the One is only known to the One. Nevertheless, as in the mural, Its manifestations and expressions occurs in the world, that is, we can see and understand by symbol, analogy, and metaphor our relations to the One. `Abdu'l-Bahá clarifies this with the allegory of the Creator as the sun. We can have no direct experience the sun; we would be burnt up. However we do experience the three emanations from the sun, light, warmth, and gravity. In the same way the Creator is known to us by His signs and manifestations in every created thing.

Eighth image



To the right of the first image on the same wall is a carving of a griffith (imaged above) with a human head gazing upon the symbols. It is known that the griffith in the eighth image represents Darius demonstrating that he has the knowledge and wisdom that is revealed in the symbols. His strong, intense, clawed right paw rests on a flower, demonstrating power and gentleness combined. Again a flower, a symbol of beauty; beauty a visual expression of truth, thereby demonstrating his knowledge of **9>In truth and of a certainty.**

So the relationships symbolically veiled in the Emerald Tablet are effectively transcribed in these stone carvings. This suggests that it existed as an oral tradition in the culture and was well known 550

BC. Unknown symbols, as an unknown collection and association, would not have been carved in stone to communicate the station of Darius I to his subjects. When an inscribed lettered version of the Emerald Tablet is found in ancient Persian artifacts, perhaps from the time of Cyrus the Great, that finding will confirm these observations of a visual collection of Emerald Tablet themes.

It is perfectly reasonable to respond that some of the primary symbols and concepts in this these carvings existed 4-5 thousand years ago depicting for example God, Asura, as the winged archer in the ninth image. Such images as this could be a source of the symbols. Many symbols have characteristics of that which they symbolize. Therefore they become universal symbols.

Ninth image 6) A Neo-Assyrian relief of Ashur holding a bow instead of a ring (9th-8th century BC).



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In the ninth image, the bow is in the left hand. Therefore, it is probable that the object above the ring represents scrolls of knowledge. The side extensions have an appearance simultaneously of both waves on water and feathers of wings. The structures in the double sun ring behind the figure are not obvious. It is possible there are feathered wing arms flaring each side of the archer inside of the sun circle and continue to flare as feathers outside of the circle. Since the feathers extension from the arms have slightly different angle on the right than the background outside of the circle, this suggests that feathers overlies waves on water on each side outside of the circle. There is also, inside the circle, structures which appear to be possible branches or roots of a tree above and below the winged arms. This student is uncertain of these aspects inside the sun circle of the ninth image. There are other interpretations of structures contained in the circle like a flared cross reminiscent of the Iron Cross medal conferred

during World War I & II. There is no moon ring grasped in this image. It could be proposed that of this double ring, the outer ring represents the sun and the inner ring is the moon. But that may be pressing the issue. Also it is odd that one hand is raised in blessing and the other hand is holding a bow. "Bless you or kill you?" A bit of a mixed message unless the bow is taken as a spiritual metaphor. These aspects suggest this carving is not likely related to the Emerald Tablet. It would be unreasonable to have the sun, wind, earth (tree?), without the moon? and be making reference to the Emerald Tablet itself.

Tenth image 7) Utu (dUD ☼🌀 "Sun"), also known by Akkadian name Shamash.

britishmuseum.org



This tenth image 7) has very similar characteristics to Ahura Mazda's Zarathustra in Persepolis. This carving was done 200 years before the first image in Persepolis. The Entity holds the ring of the moon in his hand. He is emerging from the ring of the sun and is carried in the belly of the wind. However, the tree below has been identified as the Tree of Life. This is an unlikely indication that the Entity in the ring is nourished by the earth below.



Ashurnasirpal II Prays Before the Sacred Tree and the God Shamash

It seems that the quad-relation of sun, moon, wind, and earth should be in eminent association to represent the Emerald Tablet as that collection is its essential distinction. The Tree of Life stands out as a major theme of the carving not just one of a collection of the quad-relations. The kingly figure on the right points to the three symbols above and the kingly figure on the left points to the Tree of Life. Does this suggest that they from are the same theme? That is pressing the issue also. The salient similarities to Darius's carving is noted. However, it's not likely that this carving represents the quad-relation in the Emerald Tablet either.

However, it is historical fact that artwork by talisman crafters, sculptors, and artists have progressed down through the ages. Therefore it's possible that those carvings that hold obvious similarities to Darius's visual expression of the Emerald Tablet may have transcribed the same oral tradition. Perhaps those artists lacked the skills, knowledge, insight, on how to convey the complete message with integrated metaphorical fidelity and as concisely as those who worked for Darius. Also those kings may have had specific messages they wanted conveyed which took dominance over the essential messages in the Emerald Tablet, eg. Ashurnasirpal II may have been very fond of the tradition of the Tree of Life and wanted it prominent to imply that he was the tree of life to his people.

It is important to note that the **Tree of Life** holds a very powerful and massive history in our symbols, our religions, and the cultures that brought us forward to understanding our relationship to the Earth and to the Creator.

This Tree of Life carving has unusual branches, in that they look like waves of water. Indicating that they had knowledge that water was pulled up through the connection branches to the foliage. There's also interconnection lattice work between the foliage suggesting that they understand the interconnection in the world. The meaning of this carving is reflecting oral traditions.

Regarding the One, the carvings in the last two images have been identified to be referring to gods by other names and these carvings are accepted as giving recognition to those different gods. Historically, Mesopotamia had many cities and with their own temples. Different temples for many different gods rather than the One, we thought. However, there was a Mesopotamian king, Gudea, pronounced similar to Judea, 2144-2124 BCE 8), who had a short rule, like Akhenaten of Egypt 1353 to 1336 BCE 9), and who also taught there is only One. Gudea conveyed that all of the gods throughout Mesopotamia were all the same God with different names.1) He conveyed their oneness by showing their familial relations. This is by the tradition of that time to show a people are related

by familial blood is to show that they are one people. This is how Gudea conveyed on his stone cylinders that these gods were related one to another, and therefore are the same one system. This pattern of oneness for truth was reflected by other religious systems such as the Greek gods descending Uranus (Sky) and Gaia (Earth) and their twelve children, reflects this hierarchy and oneness. Gudea's kingdom was dismantled over time his people scattered. However, his people remembered these teachings. Perhaps among the twelve primary families the power from those teachings was passed down and created a memory of its strong bond among the people and allowed them to recognize other Messengers of the One. 8) In the Emerald Tablet, the One, who generated all else, including the First Cause, is an ideal that just keeps coming back to humanity from different sources.

It is rather difficult for us to understand how the world came into existence without a first cause. But it is very much more difficult to understand how that first cause came into existence at the beginning. ~ Buddha

It is rather difficult for us to understand the world without the concept of one. It is very much more difficult to understand one, unity, singularity, absoluteness, how it first came into being at the beginning. ~ Humanity

`Abdu'l-Bahá points out that created cannot comprehend the Creator. The painting cannot comprehend the painter. Nevertheless, we can recognize the signs, symbols of the Creator in the horizons and in our own ourselves.

Many these symbols exist in other stone carvings across the Middle East and down the ages. However, that **1-8>** of them are collected on this one wall (first image) by Darius and reflect back into the Emerald Tablet suggests a probability that there is a relationship. Did Apollonius (Balinus) see this wall in his travels and recognize the symbols that were in the literature of Corpus Hermeticum? 11) --- Possibly. By legend, his trade was reported as a talisman crafter.

And then there are those who recognize the world and all of the artifacts and objects in it as metaphor. Metaphor to teach us about the relationships in divine messages like the Emerald Tablet that are to enable us to recognize the work of the One and see that One reflected in our only same soul. The choice to recognize information as true, relevant, and meaningful is always the choice of the individual examining the information. That is how it is.

How we choose, the science of psychology indicates, is by our emotional disposition, emotions like joy, love, humility, curiosity, and humor. In earlier ages, emotions have been called virtues like joy, love, humility, curiosity, and humor. Our emotions are our virtues are our spiritual dispositions. 12)

Our rational soul transmutes information into knowledge; choice is the elixir, the philosophers stone. Our heart is the lodestone that points to the Source of truth, meaning, and virtues, the Manifestation, the Sun of Truth, if we listen to our heart.

It is significant that Darius tapped into something very powerful and very profound within our beings. It is actually the reason why archaeology exists. Human beings have instilled within them a desire to know: who we are? why we are? and what be our purpose? There is a mystery afoot. Archaeology itself unearths the artifacts left by our ancestors that we might get answers from them. This is the deeper reality of all spiritual and religious teachings. It is how we were created - with a desire to unravel this mystery.

There is forth question that is buried beneath the other three "Who is the author that answers these questions?" Some phrase the question, "Who shall govern me?" Our first authority guide is our parents, then family, siblings and aunts and uncles, then teachers, then police, military, and government personnel and structure. Gradually and finally from experiences we realize the Author of the Writ is the object of knowledge and is the source of knowledge. That Author gave us free will that we may recognize by metaphor the Primal Will, the Pen of the Author.

Darius's use of visual metaphor of a well known poetic oral tradition is compelling. He effectively associates the secondary message he wishes to convey. Following his technique this article also is using the relationship of the Emerald Tablet to Darius' carvings to convey a secondary message within itself.

The Emerald Tablet, as Logos, reveals questions and enables the creation of answers. Other profound messages have addressed this desire and process within us.

"I was a Hidden Treasure and loved to be known. Therefore I created the creation that I might be known."

~ Hadith

The quote above is not on the wall and it's not in the Emerald Tablet. However, it does speak to this aspect of the Emerald Tablet. **11>In accord with the creation of the universe is the creative**

operation of the work. We are being created at this very moment and that is the creative work. You are becoming your best self. You are transmuting from copper to gold.

"To put the world right...we must first cultivate our personal life; we must first set our hearts right.

~ Confucius

"Verily God, magnified be He, ceaselessly sheddeth His effulgence, gazeth upon thee through thee, and embraceth thee through thee."

~ The Báb, Gate of the Heart, Nader Saiedi

"... whatever duty Thou hast prescribed unto Thy servants of extolling to the utmost, Thy Majesty and Glory, is but a token of Thy Grace unto them, that

they may be enabled to ascend unto the station conferred upon their inmost being, the station of the knowledge of their own selves."

"For were they to reach their ultimate object in their quest for God and their attainment unto Him, they would have but reached that abode which hath been raised up within their own hearts."

"God grant that all men may turn unto the treasures that lie latent within their own beings."

~ Bahá'u'lláh

The One is the Hidden Treasure; the Manifestation is a Hidden Treasure; your soul is a hidden treasure. Hermes knows these three, there is a Speaker, a Voice, and an ear.

Elderly Baha'i student
Clyde A Keys

Source Copper and Gold symbols:
<https://www.rsc.org>

This student does/can not correctly attribute all of these thoughts. Details get mixed in the blender. None of these thoughts are his. All by way of contemporaries and ancestors. If any came from you, please forgive for repeating them without crediting you for your help. Consider this, mea culpa.

1)- Balínús, *Sirr al-Khalíqa wa San'at at-Tabí'at* (Kitáb al-'Ilal), ed. Ursula Weisser (Aleppo, Syria: University of Aleppo, 1979) p. 100

Found here:

Keven Brown, *Hermes Trismegistus and Apollonius of Tyana in the Writings of Bahá'u'lláh*, *Studies in the Bábí and Bahá'í Religions* Los Angeles: Kalimat Press, 1997, vol. 8, pages 153-187.

1a) 1a) "Another Bahá'í text wherein Bahá'u'lláh mentions Hermes and Apollonius together is one of the Tablets of the Elixir (*alwáh-i iksír*). In this text, Bahá'u'lláh quotes part of the Emerald Tablet of Hermes, which alchemists claim conceals the secret of their craft. Bahá'u'lláh relates:

- Balínús, the sage, upheld the same view and mentioned the inscription on the Tablet held in the hand of Hermes. He said: "In truth and of a certainty, there is no doubt that the higher is from the lower and the lower is from the higher. The working of wonders is from one as all things came from one. Its father is the sun and its mother is the moon." Furthermore, He said: "The subtle is nobler than the gross. The light of lights with the power of the All-Powerful causeth the earth to ascend to heaven and then causeth it to descend. It holdeth sway over both earth and heaven, higher and lower." [94] [translation revised since publication]
- [94.] *Má'idíy-i-Ásmání*, vol. 1, pp. 54-55.
- *Lawḥ-i iksír*, *Mā'idíh-yi Āsmānī*, vol. 1, comp. Ishrāq Khāvarī (Tehran, 128 B.E./1972), p. 50. 7 Panj sha'n, p. 9.

Or here:

https://www.academia.edu/1379955/Hermes_Trismegistus_and_Apollonius_of_Tyana_in_the_Writings_of_Bahauallah

<https://earlywritings.com/forum/viewtopic.php?p=17237#p17237>

1a) Issac Newton's translation of the Emerald Tablet from Latin to English
https://en.m.wikipedia.org/wiki/Emerald_Tablet

A wealth of information and exploration on traditions pertaining to the Emerald Tablet
<http://www.sofiatopia.org/equiaeon/emerald.htm>

1a) Tablets of the Elixir (*alwáh-i iksír*)

2) <https://www.dreamstime.com/photos-images/faravahar-symbol.html>

3) <https://symbolsage.com/faravahar-symbol-meaning/v=1652950384>

<https://www.worldhistory.org/uploads/images/3049.jpg?>

Extensive discussion of faravahar , history and evolution of its meaning.
<https://sites.google.com/site/maatkarahathorviii/winged-sun>

4) http://realhistoryww.com/world_history/ancient/Misc/Elam/Darius_beh.htm

<https://www.itto.org/iran/itemgallery/bisotun-inscription-rock-relief-kermanshah/>

<https://www.dreamstime.com/photos-images/faravahar-symbol.html>

5) https://www.freeart.com/artwork/art-print/faravahar-persepolis-symbol_fa32267848.html

<https://theherodotusdebate.wordpress.com/resources/tomb-xerxes-ahuramazda/>

<https://www.livius.org/pictures/iran/naqs-e-rustam/naqs-e-rustam-tomb-iv/achaemenid-tomb-iv-upper-register/>

6) https://commons.m.wikimedia.org/wiki/File:Ashur_god.jpg

7) https://www.britishmuseum.org/collection/object/W_1850-1228-24-26

https://en.m.wikipedia.org/wiki/Utu_-_Wikipedia

8) Primary information regarding Gudea comes from the Great Courses Series - Mesopotamia Amanda H. Podany, Ph.D., video recordings through Roku.

Gudea was led by Ningishzida, (possible Manifestation, Hermes noted below) into the presence of the single God, Ningirsu, (Wikipedia)

Roku notes of lecture. Gudea of Ancient Mesopotamia 2144-2124 BCE

Notably Devout and Peaceful King

Notably Spiritual Dreams guiding Him in the construction of the Temple with visions on lapis lazuli tablets

Very Benevolent and Just to His people; particularly the weak and vulnerable:

For the duration of 1 week after the completion of the Temple, He declared that slaves and masters were equal

Also declared women could inherit property, that widows and orphans shouldn't be under the control of the rich and powerful.

Reign of Peace and Devotion

Gudea declared Ningirsu was the other gods of Mesopotamia known by many names.

Building Temple of Ningirsu

Diorite Statues of Gudea - outlasting all statues of Kings before and after; He specified this hard stone rather than metal or clay

Very different in how He governed His subjects

"The downside to this King Apparently there wasn't one!"

Great influence on later kings.

<https://en.m.wikipedia.org/wiki/Gudea>

<https://en.m.wikipedia.org/wiki/Hermes>

It is likely that Hermes is a pre-Hellenic god, though the exact origins of his worship, and its original nature, remain unclear. Frothingham thought the god to have existed as a Mesopotamian snake-god, similar or identical to Ningishzida (mediator for Gudea above), a god who served as mediator between humans and the divine, especially Ishtar, and who was depicted in art as a Caduceus.

9) <https://en.m.wikipedia.org/wiki/Akhenaten>

10) Amin, O. S. M. (2014, June 24). [Ashurnasirpal II Prays Before the Sacred Tree and the God Shamash](https://www.worldhistory.org/image/2711/ashurnasirpal-ii-prays-before-the-sacred-tree-and/).

World History Encyclopedia. Retrieved from

<https://www.worldhistory.org/image/2711/ashurnasirpal-ii-prays-before-the-sacred-tree-and/>

11) Brian P. Copenhaver, *Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius in a new English translation with notes and introduction* (Cambridge: Cambridge University Press, 1992)

12) Emotions are virtues, virtues are spiritual dispositions.

"Emotions are spiritual sensations that occur in response to the perceived presence or absence of virtue."

~ Justice Saintrain

Natural emotions such as hate, dominance, revenge, jealousy, disgust, and malice are instinctive susceptibilities or dispositions. Spiritual dispositions such as fear, love, generosity, forgiveness, kindness,

loyalty, truthfulness are divine virtues. We will love. What we love is a matter of choice. We will fear. What we fear is a matter of choice. So what virtue does fear represent? Teresa of Avila, 1515-1582 CE, thought that anytime she was eminent with something unknown that she was encountering an aspect of God, since God is the Unknowable. This lady is emotionally advanced and is a good guide. The next time you find yourself fearful, consider that you are having a close encounter of the first kind. Just read the signs.

In the writings of Hermes there is reference to evil daemons and good daemons, while In the writings of Enoch, evil angels and good angels. Please consider that daemons and angels are references often to natural and spiritual susceptibilities, emotions. Unseen, invisible, realities that move us like the wind moves the leaves. The next time you're having a very powerful wonderful positive experience deep within yourself, you could call it a visitation by an angel. Or you might be able to identify what virtue is shining from your soul that you are experiencing. Or you could just say, I am having another emotion.

The reference and relationship of emotion and virtue is critical. In the modern world there's not much reference to virtue. In the ancient world of the Greeks, emotions were rarely attributed to humans, the gods had emotions not us. Then, the human focus was to acquire virtue. In our modern world, we attribute all kinds of emotions as the dynamic in social and personal relationships. We rarely mention virtues. It is the same subject.

Man possesses two kinds of susceptibilities: the natural emotions, which are like dust upon the mirror, and spiritual susceptibilities, which are merciful and heavenly characteristics.

~ `Abdu'l-Bahá

13) Brian P. Copenhaver, ibid. p51, A secret dialogue of Hermes Trismegistus on the mountain to his son Tat: On being born again, and on the promise to be silent

14) Hymns of Zarathustra and Hermes

Consider in this hymn evil refers to: when the needs the body, the self, overwhelm, and become dominant over the needs of the soul, of truth. That is the only difference between good and evil.

Yasna 44

1. This I ask Thee, tell me truly, O Ahura; In praise of one like Thee, O Mazda, how shall I venerate Thee? May not one like Thee, teach it to a friend like me? And may the friendly help of Asha, the Truth, come to us through the Good Mind!
2. This I ask Thee, tell me truly, O Ahura; What is the source of the Best Existence? How shall one who seeks it, receive the blessed recompense? Surely such a holy one through Righteousness, Is a healer of existence, beneficent unto all, a genuine friend, O Mazda?
3. This I ask Thee, tell me truly O Ahura; In the beginning, who was the father and creator of Asha, the Truth? Who determined the paths of the sun and the stars? Who, but Thee, so arranged the moon to wax and wane? This, O Mazda, and much more, I fain would know.
4. This I ask Thee, tell me truly, O Ahura; Who so balanced the earth and heavens to keep them apart? Who created the waters and the plants? Who yoked swiftness to the winds and motion to the clouds? Who is the Creator of the Good-Mind, O Mazda?
5. This I ask Thee, tell me truly, O Ahura; What great artificer created light and darkness? What artificer produced the phenomena of sleep and wakeful activity? Who made the dawn, noon, and night Which call the enlightened to their duties?
6. This I ask Thee, tell me truly, O Ahura; Whether what I now announce is verily the truth, Doth Armaity*, through the benevolence of our actions, further the cause of Truth? Doth the Kingdom of Heaven rest on the foundation of the Good Mind? For whom hast Thou created this richly endowed world?
7. This I ask Thee, tell me truly, O Ahura; Who established blessed Armaity, the spirit of Benevolence, in the exalted dominion? Who, with foresight, made the son reverential to the father?

Thus I seek to comprehend Thee, O Mazda, Through the Benevolent Spirit, the Giver of all!

8. This I ask Thee, tell me truly, O Ahura; What is Thy message for my enlightenment, O Mazda, In the principles which I seek from the Good Mind, That I may understand the purpose of existence through Truth? How shall my soul rise to the ever greater attainment of the Good?
9. This I ask Thee, tell me truly, O Ahura; How shall I bring to perfection the insight into the Faith, Which Thou, Lord of Supreme Wisdom hast instructed me with Thy Authority? May it be, that we, Thy followers, dwell with Truth and the Good Mind in Thy abode!
10. This I ask Thee, tell me truly, O Ahura; The Faith that is the best for all that are, That which, based on Truth, should prosper all existence, That which establishes Righteous and Just actions inspired by Piety, And which has for its intelligent aspiration Realization of Thee, O Mazda!
11. This I ask Thee, tell me truly, O Ahura; To those to whom Thy Faith shall be announced, How shall Armaity, the Spirit of Rightmindedness come to them? I, Thy prophet, from the first was ordained by Thee, for this task. All others, I see, are of alienated spirit.
12. This I ask Thee, tell me truly, O Ahura; Who among those with whom I discourse, is righteous and who a liar? With which of the two is the malevolent Spirit of Untruth? Or is he himself the Unrighteous who opposes Thy blessings? How is it that he is not thought to be the harmful Evil-One?
13. This I ask Thee, tell me truly, O Ahura; How shall we dispel the Spirit of Untruth from among us? Let it be with the unfaithful and the disobedient, Who strive not to be the companions of Truth, Who care not to listen to the counsels of the Good Mind.
14. This I ask Thee, tell me truly, O Ahura; How shall I deliver Evil into the hands of Righteousness? How shall I render it ineffective through the holy words of Thy Teaching? How shall I frustrate the followers of Evil, O Mazda, That they come to their blind extinction ?
15. This I ask Thee, tell me truly, O Ahura; If Thou rulest through Truth and mean to protect me, When the two hosts, in hostility, shall clashing meet, Then, for the Principles which Thou desirest to maintain Which of the two will be granted victory?
16. This I ask Thee, tell me truly, O Ahura; Who shall be victorious, and Shall, through Thy Principles, protect the living? Assure me by a vision, whom doest Thou wish to be the judge that heals the world, Then let Sraosha, the Spirit of Obedience, come to him with the Good Mind, O Mazda, And to all those whom Thou wishest, whosoever they be!
17. This I ask Thee, tell me truly, O Ahura; How shall I attain my aspiration to reach Thee? How can I attain Thy Perfection, O Mazda, and make my voice effectual? Through these divine songs, receiving their guiding light from Truth, May all be led up to the two gifts of Well-being and Immortality!
18. This I ask Thee, tell me truly, O Ahura; How, indeed, shall I earn the final reward through Truth and Right? Shall I obtain ten mares with a stallion and a camel? How shall I bring to all mankind the gifts of Perfection and Immortality as announced by Thee?
19. This I ask Thee, tell me truly, O Ahura; He who will not give due recompense to the one who will earn it, Even unto the Truthful man who fulfils his word and work, What penalty should he pay first here? For I know well what he is to receive at the last, hereafter.
20. Have the Daevas ever been good rulers, O Mazda? Verily, I ask of those who befriend them. By their aid, the Karpan and Usig, give the world up to violence, Through them the Kavis grow strong with raid and rapine, Caring not that the pastures of the world would thrive through Truth's law of order and progress.
~Zarathushtra

*In Zoroastrianism, Spenta Ārmaiti is one of the Amesha Spentas, the seven divine manifestations of Wisdom and Ahura Mazda. While older sources present the Amesha Spentas more as abstract entities, in later sources Spenta Armaiti is personified as a female divinity with connotations of harmony and devotion.

Singing the secret hymn:

Formula IV-Hermetica

[17]"Let every nature in the cosmos attend the hearing of the hymn. Open, O earth; let every lock that bars the torrent open to me; trees, be not shaken. I am about to sing a hymn to the lord of creation, to the universe and to the one. Open, you heavens, and be still, you winds. Let god's immortal circle attend my discourse. For I am about to sing a hymn to the one who created everything; who fixed the earth in place; who hung heaven above; who ordered the sweet water away from the ocean and toward land, the habitable and the uninhabitable, as the means of mankind's nourishment and creation; who ordered fire to shine on gods and humans for their every use. Together let us praise him, raised high above the heavens, creator of all nature. He is the mind's eye. May he accept praise from my powers."

[18] "Powers within me, sing a hymn to the one and the universe. Sing togeth-er, all you powers within me, for I wish it. Holy knowledge, you enlightened me; through you, hymning the intellectual light, I take joy in the joy of mind. Join me, all you powers, and sing the hymn. You also, continence, sing me the hymn. My justice, through me hymn the just. My liberality, through me hymn the uni-verse. Truth, hymn the truth. Good, hymn the good. Life and light, praise passes from you and to you. I thank you, father, energy of the powers. I thank you, god, power of my energies; through me your word hymns you; through me, O universe, accept a speech offering, by (my) word.

[19] This is what the powers within me shout; they hymn the uni-verse; they accomplish what you wish; your counsel goes forth from you, and to you the universe returns. Accept a speech offering from all things. Life, preserve the universe within us; light, enlighten it; god, {spiritualize} it. For you, O mind, are a shepherd to your word, O spirit-bearer, O craftsman.

[20] You are god! Your man shouts this through fire, through air, through earth, through water, through spirit, through your creatures. From your eternity I have won praise, and in your counsel I have found the rest I seek; I have seen, as you wished it." ~Hermetica, Brian P. Copenhaver, P. 53

Consider this student, as the writer and the reader, took a trip to the moon, and by alchemy, transmuted the entire moon to gold. What a complete utter vain pursuit. True alchemy is to transmute a meaningless thought process into a meaningful process. The pursuit of gold is not actually after gold. It's actually after what is imagined gold can purchase. This would be corresponding values and behavior of fellow human beings. That is, what is desired is what the gold can buy not the gold itself and what you're trying to buy is actually the responses of other human beings to the possessor of gold. In pursuit of gold exoteric alchemy is an effort to gain control over the thoughts and minds of other human beings. That is a vain pursuit. It will, in fact bring no true benefit. True benefit can be accomplished by making the lives of those human beings better and the world better. That is true alchemy.

Acknowledgment of the inspirational catalytic encounter with these souls.

Cynthia J Keys

Stephen Lambden

Sholeh Quinn

Keven Brown

Vahid Ranjbar

Habib Riazatib