

The treasure of the Scholomance

Written by Mephistopheles

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“Seven they are, the treasures of the wise, the stairs that lead to the temple, the temple of the Art, the four tools of the master which are: sword, spear, scythe and chalice as well as the crown of the art.” as set down in the rite of descent. Along side the number nine 7 is a vital number to the magick of the Scholomance. Seven is the number of the universes of the cosmos, of the heads of the dragon and the levels of the tower of the Scholomance. Seven is the number of the permeations of matter to complete the cycle from energy to matter and back. It is long held that the nine knights left the lands of the Levant (the Middle East) with some treasure or other. Some take this idea literally while others see it as symbolic as much of history is both literal and symbolic. In our understanding of the legend as a matrix overlay the treasure is symbolic and its parts function to reveal truths of our Order. The stairs that lead to the temple is symbolic of the seven frontal chakras that allow energy from the outside into the shell of the individual as well as the seven stages of descent from Earth to Stygia.

The temple is symbolic of the seven tiered pyramid of Stygian origin as well as the Circle evoked into being by the Magus. Inside the temple are the next four treasures the tools of the Magus. The sword of the art is the empowered will of the Magus manifest as the Athame, the sword is also analogous to both the sword with which Solomon divided the child in dispute and with Excalibur which is the sword of both Arthur the King and Merlin the Magickian. Whereas the sword is the pure empowered will free of mind and desire the spear is symbolic of the will fueled by desire in its sexual form i.e. the magus is tied to the act and hence the spear is symbolic of Sorcery as the sword is magick, the spear is manifest as the staff of the Magus. The scythe is symbolic of the dual forms of the Art which are life as Alchemy and death as Necromancy, the scythe is manifest as the Hand of Glory which is symbolic of life from death which is the aim of both Necromancy and Alchemy.

The chalice is symbolic of both the reality proposed by the paradigm of magick and the Ku avatar in the employ of the magus. The chalice is manifest as the tool that the magus uses in his works. The chalice is also symbolic of the icons of the grail, womb and tomb all of which are symbols of the blood. The grail is the blood of the divine, the womb that of man and the tomb that of the Upyre or the seemingly dead humanoid body which is host to the dragon. The final treasure of the tower is the Crown of the magus which is symbolic of the empowered aura seen as in art as the halo. The crown is manifest as a tool for the magus overtly as the robe of the adept and covertly as the vestment of the ring of the art.

Here is the treasure guarded by the dragon that is the true self within his mountain that conceals the tower of the magi, the community of those who are saints to the night and its many suns called stars. As it is written, “out of darkness shines the light, eternal darkness awakening the light!” Here is the horde of the dragon, the treasury of the self actualized as power. Here is the virgin or purity kept by the dragon the purity here is that of the self unrestrained acted out as idealized will.

The dragon-horde-virgin complex can be seen in the mythos of Dracula (properly spelt Drakulya the usual spelling being the female form of the name) in the form of the coffin in which the “vampire” rests and gains his power. For the coffin to be of use to the undead it must be lined with soil “sacred” to the undead in life. This “holy” soil is the purity symbolized by the virgin in the dragon-horde-virgin complex alluded to above with the undead representing the dragon and

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the power of the undead representing the horde that the dragon protects in a sense making the soil in the coffin a form or type of said treasure. The coffin of the undead resumes the womb-tomb symbolism of the chalice and links the lore of the Scholomance again with that of the Templars via one legend in which a Loculus, a Latin term for coffin as well as a vessel of relics, is the secret treasure or Grail of the Templars. With the Drakulya-Grail complex we can see the Left-Hand-Path and the Right-Hand-Path which parallels the paths of Set and Osiris.

The Right-Hand-Path is seen as the path taken up as the Illuminati while the Left-Hand-Path is viewed as that of the Scholomance. By becoming one of the undead the Solomonari gains his own coffin or Loculus i.e. access to the knowledge of the treasury of the Scholomance. Much of the imagery of Drakulya in the novel and the many films based on it echo the vestments of the Scholomance. The black opera cape used in the first taking form of Dracula on film echoes the black robe of the initiate of the Scholomance as well as the ceremonial uniform of the Order of the Dragon. The ring and metal often worn by the vampire count echo the amulet vestment and ring of the Art of the Scholomance which resonates as well with the ring and amulet of membership in the Order of the Dragon.