



SACRED BEES: Some Cultural, Mythic, and Symbolic Considerations

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(Golden double bee pendant from Malia, Crete, Heraklion Archaeological Museum)

From earliest times bees have been approached with reverence and awe, and used for religious and magical purposes. Bees are the great pollinators. Honey was the earliest sweetener and a fermented drink could be made from it - mead. Honey, like water, was seen as a “giver of life” and necessary to existence. “Honey hunting or gathering” can be seen in rock paintings in Spain and south-west France going back 15,000 years or more. Bees were mysterious and associated with birth, death, and reincarnation in folktales and myths from many different cultures around the world. They are associated with the Great Mother Goddess and with bull worship which was also dedicated to the Great Mother. The ritual of “Telling the bees” stories of their owner’s family has been a long held custom which suggests bees were approached as having supernatural powers and early on were associated with oracular and other ritual traditions.

In **Egypt**, the bee hieroglyph was first used as a symbol of royalty to denote the King of Lower Egypt when Upper and Lower Egypt were united under one ruler (3,500 BC). Beekeeping, seasonal hive-moving, medicinal uses of honey, and magical uses of beeswax as well as beeswax in mummification and as a seal on coffins, were used on a large scale in Egypt which, in the Old Testament, is described as a “land flowing with milk and honey” (Numbers 16:13). The dead were also sometimes preserved in honey, and honey was given as tribute as well as used in sacred rites. Honey and honey cakes were fed to sacred animals - bull, goat, lion, and crocodile. Honey was used in the posthumous “Opening of the Mouth” ceremony to allow for the dead to be fed in the other world, and the *ka*-soul or double was imagined as a bee as well as a bird. The voices of souls were compared to the humming of bees. Bees were also considered sourced from water and, like Ra the sun god who caused the Nile to flood fertilizing the soil for new crops, one of the great “Givers of Life.” When Ra wept and his tears fell to the ground, they became golden bees who produced their gifts of honey, wax, and pollination.



(Bees and ankh from ?Luxor, photo by Veronica Goodchild)

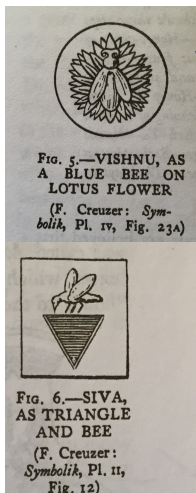
The bees flanking an ankh in the photo above seems especially to address the fact that bees, like the ankh symbol itself, point to the ‘key’ of knowledge of the mysteries and hidden wisdom that leads to immortality. Maat, goddess of truth and justice, holds the ankh, as does Sekhmet, who as goddess of war is, paradoxically, also an initiatory healer. Composed of the symbols of Osiris and Isis, the ankh is a union of male and female creative principles, heaven and earth, and bees were thought to be messengers of the gods traveling between upper and lower worlds. Some have suggested that the ankh points to womb symbolism and the possibilities of a transformational path through death to rebirth. The ancient European lineage of bee shamanism - *The Path of Pollen* - is deeply inspired by the wisdom of the womb as the seat of oracular knowing.

Honey as a symbol of love was also evoked in Egyptian poetry as the following example from *Love Songs of the New Kingdom* (John L. Foster, 1992) shows:

Your love has penetrated all within me
Like honey plunged into water,
Like an odor which penetrates spices.

When her little sycamore begins to speak
The murmur of its leaves
Drips honey in the ear
Its fragrant words taste sweet
Her own hand, as soft and delicate as lotus.

In **India**, the Rig-Veda contains many references to bees and honey. Hilda Ransome in *The Sacred Bee* writes, “The gods Vishnu, Krishna, and Indra were called “Madhava,” or the nectar-born ones, and their symbol is the bee. Vishnu is represented as a blue bee, resting on a lotus flower. The lotus-flower is an ancient symbol of life, of resurrection, of Nature whose power slumbers until the warmth and light of the Sun calls it to life” (p. 44) - just like the bee. In the afterlife there exists a spring of intoxicating mead (or soma) to keep the devout ones happy! Krishna, too is symbolized by a blue bee on his forehead, blue because this is the color of the ether from which the god arises. Siva, usually the destroyer god, in his more benign aspect is seen as a bee on top of a triangle. Kama, the Indian god of love, carries a bow (like Eros in Greece) made up of a chain of bees, the arrows of love often causing pain as well as pleasure like the sting in the tail of the bee! Similar to many European myths, bees in India are also associated with the Muses, and give the gift of inspiration and ‘honeyed’ words to poets. And too, as in Egypt, honey was regarded as a “life-substance” or sap, and was therefore highly valued. As bees make honey and honey makes bees, honey symbolizes the indivisibility and inter-connectedness of all life.



(These 2 Figures are taken from Hilda Ransome’s book, *The Sacred Bee*, pp. 44 and 45)

In **Islam**, though there are no mythological stories about bees, Mohammed says that the bee is the only animal that is addressed by Allah himself. Bees were praised for their industry and, above all, were valued for the healing properties of the honey they produce - restoring sight, maintaining health, and even bringing the dead back to life.

On **Crete**, one of the earliest Greek myths about bees and honey concern the mother goddess Rhea and the birth of her son Zeus. To protect her sixth child from being devoured by Kronos, she protected him in a sanctuary cave full of sacred bees on Mount Dicte, guarded by the *Moirai* (Fates, also connected with the *Melissae*, or bee priestesses - see below) who fed him on honey and goat's milk. An amphora jar, c.550 BC, (now in the British Museum), shows black-clad figures (intruders who tried unsuccessfully to steal the honey) and the Sacred Bees (who attacked the thieves) in the Dictean Cave. A terra-cotta beehive at Phaistos was discovered, and a hand (or glove) and bee on a seal, which easily suggests that bee-keeping was an ancient practice there as it still is today. The Cretans must have passed on their expertise to the mainland, as it is from the Greeks that we have received the words bee, hive, and propolis.

The Bee Goddess had a central place in ancient Crete; she was depicted as 'Queen Bee' by the Minoans. This is confirmed by archaeologists Marija Gimbutas in *The Goddesses and Gods of Old Europe* and Sir Arthur Evans' *The Palace of Minos*, as well as the research of Jungian analysts, Anne Baring and Jules Cashford in *Myth of the Goddess*. The Minoan civilization (referring to the mythical King Minos who is associated with the labyrinth and the Minotaur) flourished from about 3,000 BC to 1,100 BC, (although Neolithic communities on Crete go back as far as 7,000 BC). Here the Great Goddess was worshipped as a symbol of life, death, and regeneration, perhaps inscribed in the mystery of the Labyrinth as an initiatory walking meditation. The Temple Palace of Knossos is considered to be the religious and administrative center of this culture. Its walls and courtyards are adorned with dolphins, priestesses wielding double-headed axes, or arms entwined with serpents, roses and lilies, and bull and bee images - all symbols of the Goddess.

Bee-masked priestesses appear on Minoan seals. The beautiful gold pendant at the top of page #1 seems to symbolize the Great Goddess herself or her bee priestesses. It comes from the necropolis near the Minoan temple at Malia on the north coast of Crete, and is dated between 2,000 and 1,700 BC. That such a treasure should be found in a burial place captures the importance of the bee's relationship to the underworld mysteries. Two bees face each other and their rounded bodies, united in touching tails below, contain a 'womb' in the form of a disc - (does the disc reflect the compound eye of the bee that can see in multiple ways?) - with a drop of honey above, perhaps representing the seeds or origin of life, and the sacred chamber of the womb. This creative 'womb' mirrors the black hole at the center of our galaxy, the place of creation and creativity. The focus on the Center in this sacred object - comparable to the Queen Bee in a hive - indicates the ancient lineage of womb or bee shamanism (still practiced in Europe and the UK - please see www.sacredtrust.org, *The Path of Pollen*), and honey as a metaphor for the 'nektars' that are created in practices that aim to open the star portals of oracular knowing,

and the life-bestowing liquids produced in the physical body with these practices and meditations.

Another bee-headed goddess or priestess is featured on a medallion from Knossos (c. 1,500 BC). She extends her arms with hands open to the sky world, and has what appears to be bull horns on her head (or serpents?), and a double-axe or butterfly shape above the horns. She is flanked by two winged 'dogs'. Are these animals guardians of the Other world to which the initiate opens herself for wisdom and guidance in search for the truth from the depths for the spirit of the moment or the times?



(Bee-headed goddess from Knossos, Crete, c. 1,500 BC)

It is no accident that Zeus was fed on honey, and that honey was considered 'nectar of the gods' alongside its fermented use in mead as an inspiring drink in sacred rituals. The bees' instinctive life - to search for the nectar of flowers, pollinating them, while navigating their flight in relation to the sun so as not to get lost, in order to create honey with its fortifying, medicinal, and incorruptible nature - is such a profound and numinous mystery, its depths point to an alchemical model of transformation in human beings too, and the industry that such an undertaking involves for each one of us. The life cycle of the butterfly - often a symbol for psyche, soul, or animating spirit - and the skin-shedding serpent, also suggests this initiatory process of change. The ancient Serpent Goddess found in Old Europe as well as in Egypt, and her symbolism of life, death, and rebirth - like the cyclical rhythm of the bees' life - is also found everywhere on Crete. So there is a strong connection between snake and bee.

Here is another gold plaque, a bee-goddess with feather-like wings and outstretched arms. Her hair or headdress mirrors her bee body below, and she is accompanied with flower-like disc emblems - one of 8 petals, and one of 7 petals (perhaps star-points or energy vortices in the body that link the serpent kundalini energy to different 'nektars' or states of consciousness). The number 7, connected with rainbows, planets, and musical scales, is also the number of days in each of the phases of the lunar cycle, pointing to the deeply feminine culture of bee wisdom, and of its connection to the cosmos.



(Bee goddess, from Camiros, Rhodes, 7th BC, gold plaque, thought to be connected with Artemis worship at Ephesus, where the goddess was also associated with the bee. Museum of Fine Arts, Boston, MA)

Bee, butterfly, serpent...and bull! The bee and bull have ancient links going back to 4,000 BC. The Goddess as bee scratched in dots on a stylized bull's head of bone was found in Western Ukraine (Poland). There was an ancient belief that the bee was born out of the carcass of a dead bull, or sometimes ox (see below), and this endured for about 2,000 years. Baring and Cashford in *The Myth of the Goddess* (drawing on Gimbutas) quote the Greek traveller Porphry (C3rd AD):

The ancients gave the name of Melissa ('bees') to the priestesses of Demeter who were initiates of the chthonian goddess; the name *Melitodes* ('honeyed') to Kore herself: the moon (Artemis) too, whose province it was to bring to the birth, they called Melissa, because the moon being a bull and its ascension the bull, bees are begotten of bulls. And the souls that pass to the earth are bull-begotten. (p. 118)

Here, the priestesses of the goddesses Demeter, Persephone, and Artemis - the *Melissae*, the 'bees' - are linked to moon and bull, and the cyclical processes of death and renewal, time and eternity. Their ways of knowing bypass the rational mind and arise directly from the imaginal and visceral depths of nature and the celestial moon and her changing rhythms. The bee-headed goddess from Knossos (above) wears the bull's horns, and even the 'wings' of the bee goddess from Rhodes are suggestive of the curvature of bull's horns. We might imagine these horns as the subtle antennae both of the bee and an intuitive knowing, that extend to the upper world of spirit and the cosmos to draw down the energies and wisdom of the stars. We might also consider that the *Melissae* (and *Thriai*, see below) engaged in practices to stimulate this *gnosis* (direct knowing), through dreams and shamanic or imaginal journeying, reading omens and other signs - the flight of birds, or overhearing others' conversations after asking for guidance - bringing the depths of the earth and underworld and the golden light of the cosmos into their bodies, in order to 'speak' the instinctual wisdom of nature. Clearly honey and mead, and the bee as psychopomp or spiritual guide, featured in these practices, and were powerful symbols of the centrality of the goddess as 'Queen Bee' to these more 'feminine' approaches to insight and wisdom.



4,000 BC)

(Goddess as bee scratched in dots on bull's head of bone, Western Ukraine,

The title “Melissae” is also found at the ancient mystery school site of Delphi on mainland Greece where remains to the Temple shrine of Apollo can be seen to this day. Apollo’s main oracular priestess, the Pythia, was also called the “Delphic Bee.” She is accompanied by other bee priestesses, not expressly called “Melissae,” but rather “Thriae” who were nevertheless described as “bee maidens” and seers who practiced divination and the oracular arts. The Thriae were 3 sisters, the number always associated with the goddess (maiden, mother, and crone). In the Greek Homeric ‘Hymn to Hermes’ (C8th BC), Apollo writes of these Fates:



For there are sisters three, called Thriae, maiden things,
Three they are and they joy in the glory of swift wings.
Upon their head is sprinkled the flour of barley white,
They dwell aloof in dwellings beneath Parnassos’ height.
They taught me love of soothsaying, whilst I my flocks did feed,
Being yet a boy; of me and mine my father took no heed.
And they flitted, now this way, now that, upon the wing,
And of all things that were to be they uttered soothsaying;
What time they fed on honey fresh, food of the gods divine,
The holy maidens made their hearts to speak the truth incline.
But if from food of honeycomb they needs must keep aloof,
Confused they buzz among themselves and speak no word of sooth.

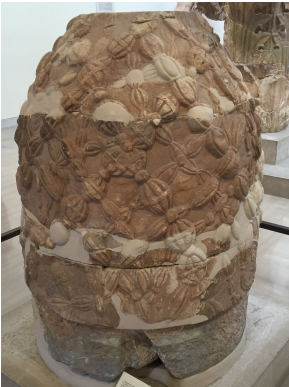
(Temple to Apollo, Delphi. Photo by Veronica Goodchild)

(Hilda Ransome, *The Sacred Bee*, p. 97, translation based on Jane Harrison’s *Prolegomena*, p 444). So these bee priestesses were the teachers of Apollo. They were inspired in their prophetic powers by eating honey, and lacked clarification and vision if they were deprived of it. The priestesses had to be approached with the appropriate attitude and offerings otherwise they buzzed confusion and lies. The word *melissa*, in addition to meaning bee, also means priestess, poetry, and healing (Frith Luton, *Bees, Honey, and the Hive*, p. 67). With disregard, the dark side of Dionysos - whom the maidens honored - could erupt creating chaos, like a swarm of bees seeking renewal. There is also a story that although the most ancient temple of Apollo was made

of laurel, apparently the second one was made of wax and feathers (Ransome, p. 98). Too, coins of Delphi were found with bee images on them.

We see that the Delphic Bee was also called the Pythia. This is an important detail, for the Pythia points to an even earlier time before the Olympic gods where Gaia gave birth to Python, a huge snake or earth-dragon - always the symbol of the Great Mother - and the original oracle at Delphi. This serpent contained all Gaia's wisdom and knowledge and inspired the oracular priestess with her prophetic utterances. Apollo eventually slew the great Python but used her name, thus appropriating her wisdom at his own Delphic oracle where, beneath the ancient tripod upon which the priestess sat, the *pneuma* or spiritual breath from the earth-dragon energies in the Adyton or sacred inner sanctum beneath the Temple, would rise up and inform her visions and utterances. Moreover, the Python image also suggests the kundalini serpent of energy fire that travels from the earth up the spine, linking the subtle 'wheels' of energy in the body with both our organs and the universal energy field which surrounds us - a serpent symbol still to be seen on the medical caduceus today. Furthermore, in these stories we see again the link between serpent and bee, matter and spirit.

Apollo's main temple and the Pythia/Delphic Bee oracle at Delphi was a sacred place also thought to be the center of the Earth and was called the *omphalos* or navel of the Earth. An *omphalos* is often marked by a numinous or sacred stone, a kind of *axis mundi* linking heaven and earth. The stone at Delphi is, remarkably, covered in bees in a net-like pattern (the net is a symbol of the Great Goddess), as if protecting the indestructible Center that spreads out into creation and returns to its Source. We, too, live our lives in the world (like the worker bees) and return to the Source or Center (the Queen Bee) for soul nourishment and help. This also suggests, once again, that bees were thought to have been the reciprocal link between the gods and goddesses and humans, carrying messages back and forth. They were clearly regarded with great reverence.



(Omphalos, Delphi, Archaeological Museum of Delphi. Photo by Veronica Goodchild)

The god Dionysos (son of Zeus and Semele), one of whose origins is said to be Crete, is linked to both bees and bulls. According to Ovid, Dionysus invented honey, and his maenads danced on the earth which flowed with the divine but natural effluences of milk, wine, and the 'nectar of bees' (Kerenyi, *Dionysos*, p. 31 in Luton, p. 56). (Dionysos as god of wine came later.). The Homeric *Hymn to Dionysos* celebrates this god as a wanderer through the wilds of nature with his nymphs following close behind, and as "god of abundant clusters" such as grapes and swarms of bees. He is the god of ecstasy and sexual passion in which "heaven and earth are united in a transforming consummation such as the *hierosgamos* ("sacred marriage") of alchemy or the nuptial flight of the queen bee" (Luton, p. 56). Dionysos, like Zeus, was brought up in a cave and fed with honey; bees were the nurses of this Divine Child too. Symbolically we see, therefore, how nature offers a secret and protective cave for the birth of new life - a theme to be seen in dreams - and this links Dionysos with the archetypal pattern of the 'indestructibility of life,' where honey can produce a calming effect (as in a warm milk and

honey drink), as well as being an elixir that can generate vitality (p. 57). Dionysos as consort to the goddess, who dies and is ever reborn, is primarily the ‘god of women.’ Bull, serpent, and ram are among his main animal forms that also suggest a renewing, earthy, and vital energy. Married women, in devotion to the god, could periodically leave their domestic lives behind and, perhaps inspired with mead, dance in the wilds of nature to recover their instinctual lives, lives that traverse human and animal, goddess and mortal, in order to feel and reconnect with the erotic delicious honey flow of Life once more.

Aristaeus - son of Uranus and Gaia, or Apollo and Kyrene, a nymph, or, some say, his father was Chiron (there are many varied stories) - was taken by Hermes at birth to be fed on nectar and ambrosia, the honeyed food of the gods. He was cared for by goddesses of the seasons and the instinctive powers of nature. As a young man, he learned healing and divination arts from Chiron and the Muses, both strongly connected with honey. He traveled a lot, and one of his children reputedly nursed the child Dionysos. He finally went to Thrace and was initiated into the mysteries of Dionysos there. He was a protector of shepherds, vineyards and olive groves; he taught men to hunt and keep bees, and was the patron of apiculture. Aristaeus pursued Eurydice, wife of Orpheus, who died from a viper bite. Following this his bees became ill and died and he could not save them. His mother Kyrene told him to seek the advice of the sea-god and shapeshifter, Proteus. Proteus told him to ‘bury the carcass of a slaughtered ox,’ and from the decay, swarms of bees would emerge. ‘The death of one thus produced a thousand lives’ (Ovid, in Luton, p. 62). This ritual was called *begonia*, the sacred rite of regeneration from an ox or bull carcass; it is said to have originated in Egypt. Kerenyi, in *Dionysos*, also describes a similar rite of renewal of the life force from Crete involving the fermenting of honey to create the intoxicant mead (pp. 32, 40). (The theme of *begonia* is also found in the OT, where bees and honeycomb arise from the carcass of a lion that Samson kills with his bare hands.)

The flowering and flow-ing that the bee demonstrates for us in nature and in the secret recesses of the cave-like hive, are as essential to our food production as for our psychic life. This miraculous alchemical rhythm of the sacred bee and its relationship to the goddess of life, death, and regeneration is hinted at in this excerpt from a beautiful poem by Antonio Machado: *Last Night, As I Lay Sleeping*

“....Last night, as I was sleeping,
I dreamt - marvelous error! -
that I had a beehive
here inside my heart.
And the golden bees
were making white combs
and sweet honey
from my old failures....”

Lead into gold! Perhaps also here are the presence of the bees themselves as Muses inspiring the words of the poet!

Sirius/Sothis and bees

There is a connection between the cult of Dionysos and Egyptian religious practice. The rising of the star Sirius in July (after being below the horizon for 70 days) coincided with the fertilizing flooding of the Nile. Sirius is the star associated with Isis, as Orion is for Osiris. The gods and great illuminators and teachers of earth were thought to have come from Sirius, and the dead would return to this star system. The Hathors (connected with Isis/Hathor) - cow-eared goddesses gracing the Temple of Hatshepsut - were also thought to have come from Sirius. The cosmic disappearance of Sirius (second brightest star after the sun) and its return was seen symbolically as the death and renewal that was possible in human life; this was seen in the lives of both Osiris, and Dionysos on Crete. The New Year was marked at the major temple-sites on Crete at the rising of Sirius, just as in Egypt, although there was no river flooding comparable to the Nile. On Crete, the honey elixir mead was produced at this time as part of the New Year celebrations. So there is a direct connection between Sirius, honey, and Dionysos' drink! Dionysos is also connected with Sirius by the words *Iachos* (Cretan Bacchus) and *Iakar*, the Minoan name for the star. The Greeks also considered the vine itself to be a gift from Sirius. Plutarch writing to Klea, the head of the College of Thyiads (Dionysian priestesses) was also a devotee of Osiris and they both agree that Dionysos and Osiris are one, and represent "the liquid element." Watery elements have flow and cannot easily be controlled. Dionysos will not be forced into containers too restrictive for him! He is the ecstatic at the heart of the mystery of the cyclical rhythms of nature and our indissoluble and instinctual link to chthonic and wild ways. (A Marina Aguilar, *Alchemy of the Heart: The Sacred Marriage of Dionysos and Ariadne*, pp. 37-41)

Steiner and Bees

Rudolph Steiner in *Nine Lectures on Bees* (1923), foresaw the demise of bees in what we now call Colony Collapse Disorder. He wrote on the cosmic significance of bees. He claims that a beehive is a life based on love, associated by the ancients with the planet Venus, that bees draw the love life of plants into its hive, and that we humans digest these cosmic and plant effluences in the honey we eat which creates a sensual pleasure that is also strengthening to our bodies.

Kahlil Gibran, in this extract from *The Prophet*, writes of this sensual aspect of honey:

"....And now you ask in your heart,
'How shall we distinguish that which is good in pleasure from that which is not good?'
Go to your fields and your gardens, and you shall learn that it is the pleasure of the bee to gather honey of the flower,
But it is also the pleasure of the flower to yield its honey to the bee.
For to the bee a flower is a fountain of life,
And to the flower a bee is a messenger of love,
And to both, bee and flower, the giving and the receiving of pleasure is a need and an ecstasy.

People of Orphalese, be in your pleasures like the flowers and the bees.”

Beeswax in burning candles not only cleans the air around us, but supports our feeling of reverence and encourages us to develop our spirituality as well as to explore the invisible spiritual depths of nature and the cosmos. These forces are mirrored in our bodies. Steiner writes that Venus consciousness as a culture based on love, will follow Earth consciousness as the next stage in cosmic evolution. And Aristotle confirms the superiority of bees over human beings when he says that with bees the “great law of nature is expressed far more perfectly and firmly than among men” (Luton, p. 51). That we have allowed the bees to collapse, through over-working them, pesticides, and destroying their habitats with industrial farming when they provide one third of our food production surely confirms this - no bees, no people, period. This should give us cause to pause and reflect.

The presence of the Sacred Bee throughout history, mythology and culture, healing magic and shamanic tradition, and rising in us once again through colony collapse and alternative medicine balms, priestess lineages, and ancient wise woman’s ways, is surely significant. The bee and its symbolism has always been connected with the goddess in one form or another, and the mystery of its life both in the hive and in nature, suggests a way to the secret lore of the universe, the invisible dimensions of life that surround us on every side, the great chain of being, and the interconnectedness of all life. Today we are in a wasteland of literalism and information and ecological decay - all signs of the “death of the King” motif in alchemy, that is, the death of the old order or myth. May the Sacred Bee, her priestesses the “Melissae” and the wise Muses, help guide and inspire us to new vision and to dream new dreams, to gather the golden nectar of indestructible life and to shower it upon all that we put our hearts and minds to.

I have learned so much from the following *References*:

The Sacred Bee in Ancient Times and Folklore, Hilda M. Ransome

Bees, Honey, and the Hive: Circumambulating the Center, Frith Luton

The Myth of the Goddess: Evolution of an Image, Anne Baring and Jules Cashford, Ch. 3,
“Crete: The goddess of Life, Death, and Regeneration,” (pp. 106-144)

Nine Lectures on Bees, Rudolph Steiner

The Shamanic Way of the Bee, Simon Buxton

www.sacredtrust.org

Alchemy of the Heart, The Sacred Marriage of Dionysos and Ariadne, A Marina Aguilar



(The Rose and the Cross: "The Rose gives the bees honey" (DAT ROSA MEL APIBUS).

This explicitly Rosicrucian symbol was first used at the head of Joachim Frizius's Summum Bonum, then adopted for (Robert) Fludd's Clavis. A rose with seven petals each alludes, in all probability, to secret doctrines of septenary emanation such as were later to be publicized in the theosophical works of H.P. Blavatsky. [VG: Also perhaps the 7 stages of alchemical transformation.] The Rose surmounts the thorny cross, the whole resembling the sign of Venus in which the solar circle triumphs over the cross of matter. We may interpret the motto as saying that "spiritual knowledge gives solace to souls," of whom bees are a venerable symbol. The spider's webs (also with sevenfold divisions) strung on a grape arbor in the background ... may represent negative, lunar forces, as opposed to the positive, solar one of the bees, both of which are reconciled by the philosophic rose.

Joscelyn Godwin, in *Robert Fludd - Hermetic Philosopher of Two Worlds*. (Shambala, Boulder, 1979: 10). (<http://www.esoteric.msu.edu>))