What is the common thing between the Golem, Prometheus and the Lemurian man? It seems that we have an inner drive to imitate our Creator.

There is a very old theme that accompanies mankind on its journey through the material plane of life. From an outward perspective we see that this theme changes its garment through the ages, but the inner essence always remains the same.
The Golem is a figure from a Jewish legend. He was molded from clay by a rabbi and brought to life. We westerners may have become more familiar with this theme through a novel by Mary Shelley, entitled: ‘Frankenstein; or, The Modern Prometheus’. Or – and that is more likely – through all the films that are derived from it.

We understand that we really are dealing with a very old theme, if we go back to the ancient continent of Lemuria or Mu. Esotericists think the vast Lemurian continent sunk to the depths of the ocean about 850,000 years ago, and that Australia, Madagascar, and Easter Island are remains of it which have not been swallowed by the waves.

In an article about Australia\[1\], Jan van Rijckenborgh writes:

“The extremely primitive and gross, animal personality of the Lemurian was permeated by the monads or heavenly beings, which still existed about 90 percent in the original field. In those days, a part of original humanity was still on its way to the complete descent into the material world, the involution. The heavenly human being had not yet passed away; Prometheus was not yet completely bound. However, this part of humanity had already created – without divine guidance – a primitive, gross, misshapen personality, without any individual intelligence. This animal creation was like a golem, a robot, a living automaton of flesh, bone and muscles, wholly reacting to its semi-divine creator. This ‘robot’ was an indefatigable instrument of its semi-divine creator, a plaything of the declining Godman, an instrument with the help of which it was able to deal with the gross matter of dialectics. In this way, this animal slave carried out the peculiar and bizarre ideas and assignments of his own monad, to the extent that gross matter enabled him to do so. He built enormous cities with strange forms and carved huge statues from lava rock, representing the monads.”

Hence we see that in those days a part of humanity was busy with a decline into matter: the Lemurian as a double being was the result of this involution. One can ask: why did they do this, why did they choose this path? It is the key question indeed. Well, it seems that we as human beings have an inner drive to imitate our Creator. According our divine roots we are creators, we are gods. But now the second question is: how do we realize this divine potential? Lemuria shows us the wrong idea, it is the dream of heaven on earth.

It turned out that the reality was quite different. What happened? The heavenly being created a vehicle, a material personality, and assumed that his creation would develop
into a new divine human being, in which he could live and be. It is an understandable but dangerous development, because the monad should not provide proof of his divinity in the material world. He chose a path that was not meant for him. His physical creation, which is one with matter and thus controlled by the laws of matter, gained domination over him. The heavenly being got trapped in a house of flesh and could no longer reveal itself. He crystalized in his own creation and became an ‘image with dead eyes’.

The statues on Easter Island thus bear witness to a wry irony. The monad was depicted in matter by his Lemurian personality, by the robot controlled by him. However, he did not understand that he had recorded his own future as a stone testament. He did not comprehend that one day he would be like his statue: frozen and not capable of any activity. And now those statues stand on a small island which has not yet been swallowed by the waves. Hopelessly they stare into the distance, looking for someone who will come to rescue them from their doom.

The mysterious statues on Easter Island speak to our imagination and subconsciousness. They have also been the subject of historical and scientific theories. However, according to a legend of the local residents, these colossal statues arrived by themselves one day. Seen from a spiritual point of view, that legend contains some truth, because was it not the heavenly light-man who descended and started experimenting in the material plane of life? He came out of his free will and due to a distorted conception of life.

It is remarkable that a reference to Prometheus is included both in the quotation of Jan van Rijckenborgh and in the title of the novel by Mary Shelley. Prometheus is a figure from the Greek mythology; his name means 'He who thinks ahead'. Prometheus stole the fire from the gods and gave it to the people, because he felt that the human beings were too poorly endowed during their creation. As a punishment for his rebellion, Zeus chained him to the rocks, where during the day an eagle picked out his liver, which then regenerated during the night. Eventually Prometheus was set free by Heracles, who killed the eagle.

Sometimes universal spiritual truths are hidden in myths. We saw that in the Lemurian era the divine human being, the fiery spirit-soul, descended into a material creation by means of an experiment. The manas left the heavenly worlds and implanted himself in a material being. The result? He became chained to the rocks, to matter, and there he suffers, there the last remnant of his divine fire is devoured by the forces of nature. It
is not too hard to understand that we ourselves (the chained Prometheus) are the result of this development. Prometheus is chained to us in the depth of our being, is our true identity.

Certain parallels can be drawn between Prometheus and Lucifer: the actions of both are rebellious and experimental. Both are carriers of Light, but their spirit fire submerges in an attempt to establish an earthly kingdom. Hence we see that the themes identity and imitation play a major role in our development. Who am I? What is my origin? What is my destiny? Which path should I take?

If somebody asks you: “Who are you?” What will you answer?

In the second part of ‘The Golem’ we will explore if our current existence gives us some clues to these existential questions.

[1] Pentagram 2008-4