



THE HERMETIC JOURNAL is published quarterly

12 Antigua Street
Edinburgh 1

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ISSN 0141-6391

Contents

- 1 Editorial
- 3 News and Information
- 5 The Zodiac and the Flashing Colours
Ithell Colquhoun ©
- 8 Colour and the Two Sigils
Ithell Colquhoun ©
- 11 A Rosicrucian/Alchemical Mystery Centre in Scotland
Adam McLean ©
- 14 Hermetic Meditation No 4
Regular Feature
- 15 Number and Space
Patricia Villiers-Stuart©
- 18 Alchemical Mandala No 4
Regular Feature
- 21 The Golden Chain of Homer
Commentary by Adam McLean©
Final No of a series of 4
- 25 The Fountain Allegory of
Bernard of Treviso
- 30 Fulcanelli
Kenneth Rayner Johnson ©
- 34 The Rosicrucian Canons
of Benedict Hilarion
- 35 The Four Fire Festivals
Part Three - Beltane
Colin Murray ©
- 39 The Sword of Wisdom
Special Review Feature
- 40 Reviews

Editorial

As an enthusiast for the rebirth of the hermetic tradition, I feel I must speak out against the current "Necronomicon Phenomenon".

In the last year or so a number of writers and publishers have intrigued to fabricate versions of a supposed occult manuscript, an ancient grimoire called the Necronomicon. These recreations of a supposed Magical text are not arrived at by mediumship, automatic writing, or some kind of 'received communication', which might make them worthy of some attention, but arise purely out of conscious contrivance.

The source of the name Necronomicon, is the writer H.P. Lovecraft, who seems to have been a soul open to obsessive encounters with the dark unconscious facet of the lower astral world, rather than a balanced occultism. Lovecraft can only perpetuate the image of the frightening nature of the meeting with the occult side of life, rather than the positive inspirational aspect which I trust all the readers of this magazine find in the esoteric.

Lovecraft's imaginary 'Book of Dead Names', the Necronomicon, is one of his constant obsessions and appears in many of his stories. That five separate versions of this supposed Necronomicon have recently been published, each purporting to be the original, is only an indication of how large the market is for this negative side of occultism.

It makes me sad to think of the masses of real inspirational occult material, in manuscript or printed book, lying bound up in Libraries and special collections - material that needs to be published. But here we have publishers and writers investing their time, energy, and money into perpetuating dreams. While contrived nonsense manifests itself as true occultism, the works of Trithemius, Robert Fludd, Michael Maier, Mylius, etc., remain untranslated and locked in National Libraries.

It seems to me that behind this "Necronomicon Phenomenon" lies a concerted attempt to discredit true occultism. In the world of occult literature it mimics what has been done in other media to distort occultism, as in films like "Rosemary's Baby", "The Omen", "The Devils", or the nonsense fiction of Denis Wheatley, and his kind, who have done enormous damage to the reputation of the occult.

This kind of insidious entertainment, moulds people's preconceptions and superstitious prejudices concerning the occult, and creates an atmosphere in which it becomes increasingly difficult to incarnate the positive healing aspect of the esoteric.

What saddens and annoys me is that this distortion has now spread into the sphere of serious occult research. One can only hope that this is not the beginning of a new class of literature.

It may be an amusing and interesting exercise to create a pseudo-magical system, but to pretend it to be original, to be part of the tradition, to lie in this way is inexcusable. It takes a great deal of esoteric maturity to penetrate the lie of these books (indeed I would not worry much over the consequences of this literature, except that it has been so excellently and convincingly produced).

Occultists whose task it is to work in the public sphere, of course expect occasionally to be encountered with the "Denis Wheatley" type distortions, and it is difficult enough to handle questions on that level. But we have in the Necronomicon the incarnation of something much more insidious, much more difficult to counter.

One can only trust that this creation of a 'fake tradition' will run its course quickly and die through lack of inner strength.

Please let us work with reality, not the dreams of the Necronomicon.

Adam M. Lee

News & Information

REPORT ON THE AQUARIAN FESTIVAL IN MARCH from a London Correspondent. The festival season started well this year at Lambeth Town Hall, where enterprising organiser Joan Andrews gathered together a wide spectrum of differing groups offering support and encouragement for mind, body, and soul as they jointly enter into the new Aquarian Age.

It was opened by Colin Wilson, the well known author, who from his early success in "The Outsider", through his interest in the Occult, has always been in the forefront of the newest ideas. His lecture later was filled to capacity and he had a fascinating thesis to unfold. It seems that recent scientific work on the areas of the brain have detected that one side hardly ever knows and sometimes is completely ignorant of, what the other side is registering. In extreme cases this accounts for dual personality, in more ordinary situations it means that a person may have periods of heightened psychic perception, when one side of the brain is functioning more positively than the other, but not entirely excluding it. The ideal, presumably, is to be able to use both sides harmoniously, the soul being in charge of the two opposite aspects of the brain. This would link in with the Alchemical idea of the hermaphrodite being, in which both male and female, sun and moon is combined. There were at the Festival about 60 different stands, so it seems invidious to pick out one more than another, but since this is written for a journal which owes its existence to the dedication of its editor, it is of interest to mention similar enterprises. The Institute of Geomantic Research (I.G.R. of Cambridge) was there in force with Nigel Pennick. Their aim is to bring the science/art of geomancy into the 21st century. Geomancy is defined as modifying the landscape in order to express the forces inherent within it.

Then there were the Atlanteans of Cheltenham. The search for the original Atlantis seems to be going through a temporary lull on all fronts just now, but they continue to keep the image alive. Also from the West Country was the journal "Picwinnard" with its aim of making the folk of Wessex more conscious of their interesting origins. And since we are looking westward, Colin Murray and his Golden Section Order must be mentioned. His society is for the preservation of Celtic culture and festivals, as leader he is frequently dressed in druid robes to prove the point. But the prize for one-man-upmanship must have gone to Stand 34, where Mr Hooper of Shropshire claimed to be the 867th Chief of the Celtic Clans. He is hoping to launch an appeal for recognition.

Glastonbury with its legends and mysteries was well represented by Mary Gaine and Anthony and Jan Roberts. Anthony, a staunch supporter of the wisdom of ancient Britain, has a new book out entitled "Sowers of Thunder : Giants in Myth and History", (Rider & Co). In some ways author and title seem to make a matching pair!

It is becoming more and more evident that in the distant past power centres were the order of the day and Glastonbury seems to have been one of the most potent in southern England. No doubt equally valid claims can be made for Scotland. In a lecture Mary Gaine explained how the great circle of earth effigies contoured by Avalon's hills and outlined by its roads and rivers, known as the Glastonbury Zodiac,

was rediscovered by Katherine Maltwood in the 1920's. When a map of the zodiacal stars is placed over a map of this area, the earthly effigies will be seen to coincide with the stars, not only visually but also in many cases by name and with associated legend. There also seems to be evidence that this was the original Round Table and the source of Arthurian and Grail legends.

Altogether the Festival was a great occasion for people with a faith in the progressive and humanitarian spirit of these islands to be proud of. Now that we have accepted so many newcomers into our midst, we particularly need festivals such as these to demonstrate that humankind in all its variety has a united, peaceful and yet stimulating purpose.

. . . .

With this fourth Issue the Hermetic Journal is one year old from the date of its inception. Its future is now quite assured with a small though healthy subscription list providing a foundation on which it can stand financially. By this fourth issue readers should be able to see clearly the style, format and direction of the magazine. The Hermetic Journal is a vehicle for encouraging the development of a living hermetic tradition, and concentrates on new and original research, rather than repeating the same stale old worn material. The substance of the journal is difficult, it can never be a popular magazine even in terms of occult publications, and although the standards set for contributors are high, I have been most gratified to have received many interesting and valuable articles. Thus I hope the Hermetic Journal's existence will inspire and encourage people to write down the fruits of their research and share it with others through this forum.

. . . .

As an enthusiast for the hermetic tradition, I have embarked upon a long term project, MAGNUM OPUS HERMETIC SOURCEWORKS, to reprint in translation a number of important alchemical works. This has arisen out of the establishing of the Hermetic Journal, and the realisation that there were enough interested subscribers to make such a project viable. The plan is to reprint longer items which could not conceivably be serialised in the journal, without monopolising its pages for many issues (one questions anyway whether serials are the best form for communication). Magnum Opus will publish over the next few years - the Rosarium Philosophorum in English, a piece by Robert Fludd, the Steganographia of Trithemius, and other important works. Editions will be small, 50 or 100 copies only will be printed, and every attempt will be made to keep the prices reasonable and not too exclusive. It is hoped that there will be a good response to this project, in which case it can be extended, and that this first child of the Hermetic Journal can grow and develop.

THE ZODIAC

AND THE FLASHING COLOURS

Ithell Colquhoun ©

Basic to much that was taught in the Order of the Golden Dawn is the doctrine that colour applied to certain objects and allied with certain mental praxes may be the instrument of a change in consciousness. Though nowhere definitely stated in its instruction papers, this teaching is nevertheless implicit in their contents. According to it, colour provides an avenue into 'worlds' or spheres-of-being other than that recognised by everyday perception.

The Golden Dawn (or rather, its unknown superiors evolved from the spectrum an elaborate colour scale, of which a design, the Rose of Twenty-Two Petals, manifests the completed symbol. The following list of zodiacal attributions is drawn from this design :

1	Red	Aries
2	Red-Orange	Taurus
3	Orange	Gemini
4	Amber	Cancer
5	Lemon Yellow	Leo
6	Apple Green	Virgo
7	Emerald Green	Libra
8	Peacock Blue	Scorpio
9	Blue	Sagittarius
10	Indigo	Capricorn
11	Violet	Aquarius
12	Magenta	Pisces

For the last, the Order's decree was Crimson, but Allen Bennett, one of its more advanced members, in a note entitled Of Flashing Sounds (The Monolith, Vol I, No 2) replaced this with the more apposite Magenta. I adopt this, and the terms Lemon Yellow instead of Greenish Yellow, Apple Green for Yellowish Green, Peacock Blue for Green-Blue, as being more vivid.

The sigils of the zodiacal signs should be painted each in its appropriate colour upon a background of its spectral opposite. Thus

Aries is bright red on a ground of emerald. The pigments must be luminous but not transparent and must be evenly applied. The exact shade of each must be found so as to make a complete contrast with its opposite. Order papers suggest that enamel paints be used or coloured paper to give the required tone-intensity and evenness of surface. So it came about that a magical Order was advocating the methods of collage and Op-art more than fifty years before such procedures filtered through to the art-circles of Europe

Having made a sigil according to these instructions, look fixedly at it for a few moments and its two colours will seem to 'flash' one against the other as if with a life of their own. In fact it constitutes what the Order called a 'flashing tablet', sending a signal from the material world to the world of formation. That the practice of gazing at such a tablet would today be designated a mild form of self-hypnosis is not significant : if pursued, it may involve the inquirer in unanswerable questions about the validity of subjective impressions. What is important is that the process may initiate a change in consciousness.

A set of zodiacal Signs thus represented forms a helpful item of equipment in a personal temple or sanctum. Meditation on each Sign in turn can prove a fruitful source of knowledge, and will at least stimulate speculation. Meantime, even a cursory glance at the completed set demonstrates some suggestive parallels in symbolism.

It is at once obvious that the series divides naturally into two halves at Libra which, being represented by an emerald sigil on a red ground, inverts the 'flashing colours' of its zodiacal opposite, Aries. Similarly, Scorpio inverts those of Taurus, and so on. In this way are opposite Signs both linked and distinguished.

The colours of the Sigils move from Aries to Pisces through spectral gradations : from bright red to magenta ; the same colours in their grounds from Libra to Virgo.

Arranged as a clock-face, the Zodiac forms an elegant diagram that stresses the inherent polarity of its constituents. Aries is placed at the zenith, and twelve o'clock, Libra at the nadir and six, Cancer at three and Capricorn at nine. Taurus at one o'clock faces Scorpio at seven, Gemini (appropriately !) at two faces Sagittarius at eight, with Leo at four and Aquarius at ten, Virgo at five and Pisces at eleven.

The colours of the Four Elements being red (Fire), yellow (Air), blue (Water), and indigo (Earth) — with their flashing opposites of green, violet, orange and amber — it would seem by the colours attributed to them that Aries and Libra, respectively Cardinal Fire and Cardinal Air, have a special overall affinity with elemental Fire. Leo and Aquarius, respectively again Kerubic Fire and Kerubic Air, have a corresponding affinity with elemental Air ; as do Sagittarius and Gemini, Mutable Fire and Mutable Air, with the element of Water. Again, Capricorn (Cardinal Earth) and Cancer (Cardinal Water) correspond with elemental Earth.

All these links are stressed by the colour and ground-colour of each sigil but it must be noted that according to the Rose, the colours assigned to the Elements are not identical with those of any sign in the Zodiac. Air is described as 'bright pale yellow', water not as the

blue of Sagittarius but as 'deep blue', Fire as 'glowing orange-scarlet' and Earth as a group of four colours difficult to represent diagrammatically. However, as a near approximation, the reds may be aligned with Fire, the yellows with Air and the blues with Water. As for the attribution of indigo to Earth, it is the colour ascribed to the 32nd Path of Ietzirah and Earth is also attributed to this same Path.

To the Signs of the fiery triplicity belong the primary colours — red, yellow and blue ; to those of the airy triplicity the secondaries, orange, green and violet. But the triplicity of Earth seems to fall outside this sequence with red-orange, apple green and indigo instead of the tertiaries — russet, citrine and olive, which would result from a simple mixing of two each of the secondaries. No more can the watery triplicity, with amber, peacock blue and magenta, take its place in this classification.

The Planets may be paired in the same way as the Signs, by reference to their flashing colours :

Red	♂	Emerald Green	♀
Red-Orange	♁	Peacock Blue	(?)
Orange	☉	Blue	☽
Amber	♃	Indigo	♄
Yellow	♅	Violet	♆
Apple Green	(Isis ?)	Magenta	♁

The Golden Dawn colour scales included the five traditional planets with the Sun and Moon, but now the more recently studied Uranus, Neptune and Pluto may be added. The late Dr. W.B. Crow suggested tawney (which approaches amber) for Uranus and magenta, already attributed to Pisces, for Neptune. Red-orange seems suitable for Pluto, but as the trans-Plutonian planet Isis is still astronomically half-discovered, the ascription to it of apple green is guess-work. However if Madame Blavatsky was right to claim in The Secret Doctrine that our solar system contains ten planets besides the Sun and Moon, there is still another to be revealed and may prove to be suited to the remaining peacock-blue.

While the foregoing considerations should be given due weight when judging a natal map, the best use for a zodiacal or planetary 'flashing tablet' will always be as a meditation glyph.

COLOUR AND THE TWO SIGILS

Ithell Colquhoun ©

It is important that The Sworn Book of Honourius gives directions for colouring its most important sigil, on which Dr. Dee's famous Sigillum Dei Aemeth is based. If these directions are followed and both diagrams are coloured accordingly, the result will be a revelation of force and beauty. It is noticeable that the Honourius Seal is visually the more striking.

This one appears primarily as a sun-wheel, the outer circles being yellow or gold, and on this a green circle is superimposed. In fact green predominates in the design, which is appropriate since this colour, like the number 7, represents the influence of Venus. The outer heptagon or first line of defense is ascribed to Mercury (purple) and the heptagram, indicating the operation of the magician, to Sol (yellow). The inner heptagonal protection is azure or Jupiter, the other benefic planet with Venus. The red pentagram in the centre stands for the Martian energy of the magician himself ; his centre being sun-coloured shows the link between macrocosm and microcosm.

The sigil therefore would seem to symbolise a Venusian operation within the regency of Sol, making use of the protective powers of Mercury and Jupiter and the activity of Mars.

To grasp the meaning of these tinctures is the first step towards understanding the two sigils. To me, a sigil does not begin to live until it is represented in colour. As MacGregor Mathers notes in the preface to his edition of the Key of Solomon, some of the MSS he consulted in the British Library are illustrated with coloured diagrams and in some of these, gold and silver are also employed. I believe the use of colour must originally have been universal in such designs. Oriental equivalents are always coloured. I would go further and add that expert craftsmanship is concomitant with esoteric knowledge ; poor craftsmanship is an indication of distortion or deficiency in such knowledge. It is possible that in the West the use of tinctures may have been kept secret or have lapsed in course of time ; as far as I know, Dee did not use colour. His seals which are (or were) on view in the British Museum, were in black or sepia line on off-white wax.

The two sigils are printed on separate enclosed sheets of paper in order that readers who wish to may colour them according to the indications.

TECHNICAL NOTE

Transparent pigments are useful for colouring lettered diagrams as they can be applied so as not to obscure the lettering. Acrylic pigments are more suitable than water colours since, being quick drying, they can be put on thinly in successive layers, and are also more permanent. It is important to aim for maximum contrast in adjacent colour areas in order to obtain a 'flashing' effect.

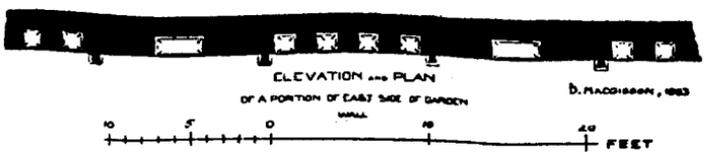
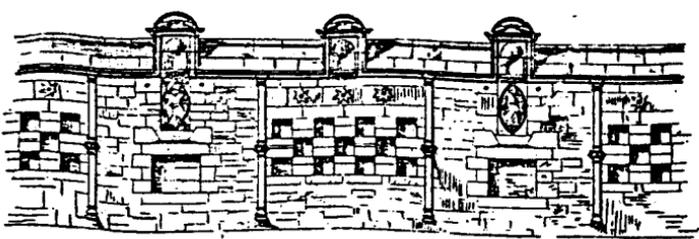
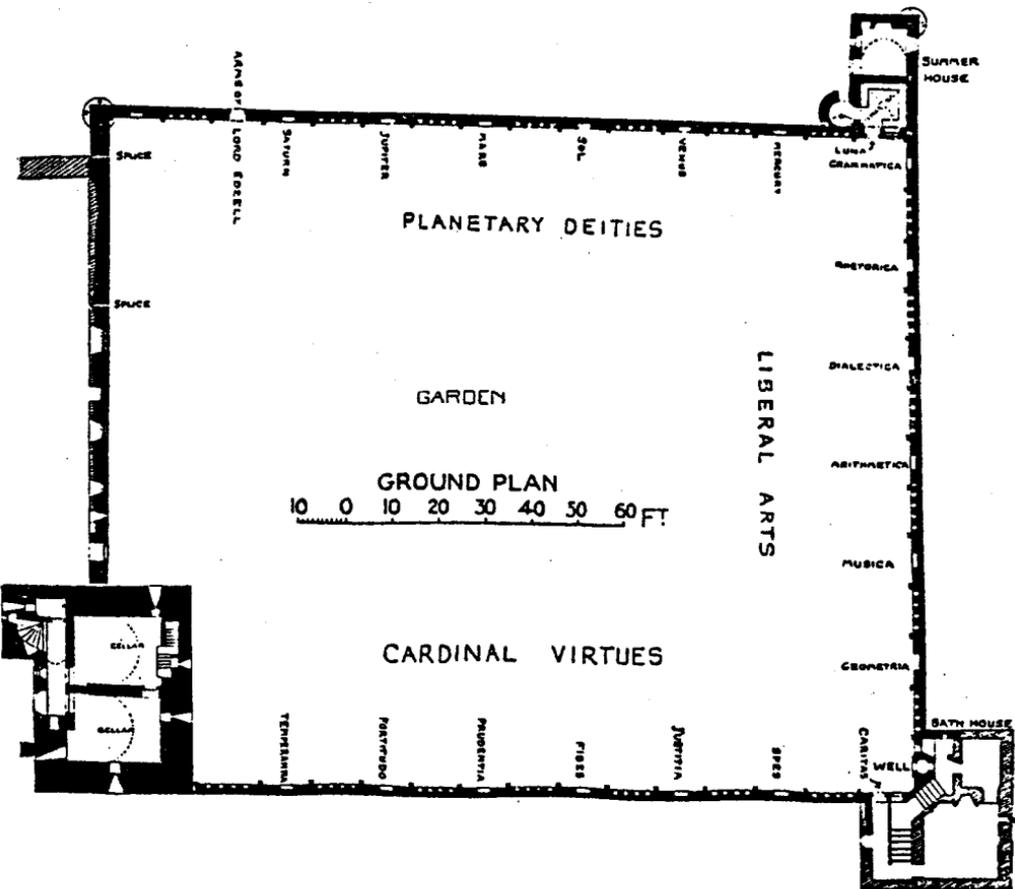
Yellow : Lemon Yellow
Green : Viridian
Azure : Cobalt Blue
Red : Vermillion
Purple : Crimson Madder over Ultramarine

(Purple is seldom supplied in ordinary colour boxes and though red and blue make purple in the spectrum, to mix them as pigments usually results in mud. The above method is a compromise.)

Readers are referred to Issue Number 2 of the Hermetic Journal, pages 28 and 29, where a description of these two sigils is given.

Ithell Colquhoun is a well known artist, poet, and writer on occultism. An extended review of her book *The Sword of Wisdom* is given elsewhere in this issue.

The Sworn Book Of Honourius is available from the publishers, Heptangle Books, Box 283, Berkeley Heights, N.J. 07922 USA, price \$20.00 £13.00.



A ROSICRUCIAN/ALCHEMICAL MYSTERY CENTRE IN SCOTLAND

Adam McLean ©

In the North East of Scotland, in the County of Angus, there is a remarkable and unique piece of renaissance architecture, the full significance of which I believe has not been realised. The walled garden at Edzell Castle, the Garden of the Planets, although appreciated by the architectural historians for its aesthetic merit, is dismissed as a 'Pleasaunce', a seventeenth century 'folly'. In regard to its history and purpose, the Edzell Garden of the Planets, remains a mystery. I would like to suggest that in this structure we have an open air Rosicrucian-Alchemical mystery Temple or centre of esoteric instruction. There are two line of enquiry that lead us towards this conclusion - the form of the structure - and historical associations.

Firstly its form. The Garden of the Planets is a walled rectangular enclosure attached to the Castle at Edzell, and some 172 ft North to South, and 143 ft East-West, the wall being 12 ft high. (see plan). The inner face of the walls bear three sets of seven carved panels, representing the seven Planets, the seven Liberal Arts and the seven Cardinal Virtues. There are also a complicated arrangement of bays with various niches and slots in the wall. (see illustration). Important elements in this design are the obvious sevenfoldness, also found as seven pointed stars carved in the bays between the images, and a three-foldness, exemplified by the sets of three stars, (upper niche - sculpted image - lower niche) in the bays with the images, (upper niche - three seven pointed stars - lower arrangement of 11 square settings in the wall, in three rows) in the bays without images. The niches do not now contain any images or sculptures, but it seems likely that they did during the period of use of this walled garden/Temple/place of Initiation.

The whole structure reminds one of Eliphas Levi's description, of the ancient Tarot of the Egyptians carved into the walls of their initiation temples, to which the candidate was taken to contemplate the sequence of the symbols. (Indeed one of the earliest of the printed

Tarot packs dated 1470, the Tarocchi of Mantegna, includes the Liberal Arts, the Cardinal Virtues and the Seven Planets among its symbols).

At three points the regular arrangement of the images and bays is altered slightly. The bay containing the last of the Planetary images, Luna, incorporates a door leading into what has been described as the 'Summer House' (in keeping with the academic view of the structure as a 'pleasance'). In the south wall, the bay which should contain the image of 'Astronomy', has instead a well head. Adjacent to this, the bay of the Cardinal Virtue, 'Caritas', has been altered to incorporate a doorway leading into another building labelled this time 'the Bath House'. Both these structures must have had deeper esoteric significance, and been used as essential elements in the operation of the Temple. The water from the well may have had certain powers, such as that found in healing wells or sacred wells throughout Britain. However no information has remained of the possible method of operating this site, and the interpretation of the significance of these buildings by the academic historians of architecture seems rather trivial.

I have not had time to investigate the sacred geometry of the Garden of the Planets, but it seems from superficial investigation, that various geometrical figures can be inscribed using key elements in the design as starting points for the forms. A great deal of work needs to be done to unravel the full sacred geometrical significance of this structure, and I believe that such research could lead to a renewed understanding of how to operate this Mystery Temple.

All I have presented so far is, of course, merely an interpretation of a mysterious structure, the meaning and purpose of which has not been preserved in written documents. However, I believe this interpretation suddenly becomes more solid and tangible, when one realises that the personalities concerned with the construction of this walled garden were alchemists with distinct connections with the Rosicrucians.

The first personality we must consider is Sir David Lindsay of Edzell (1551 - 1610?) of the famous Lindsay family, which during the sixteenth century played such an active part in establishing the Reformation in Scotland, and pursuing the ideal of the independence of thought. Sir David Lindsay of Edzell was during his youth sent to the continent to pursue his education, and during this period he seems to have established personal relationships with various people in Germany, who he was later to bring over to Scotland to work for him. Prominent among these was a metallurgist, a Hans Ziegler of Nuremberg, who Sir David of Edzell employed to seek metals on his estates. There are some interesting letters preserved, between Sir David and his brother Lord Menmuir, discussing these arrangements to search for the planetary metals on their land. Lord Menmuir had a definite connection at this time with John Napier, possibly the most important alchemist in Scotland during this period, and also with the Lord of Argyle, who had definite alchemical interests (see the Hermetic Journal No 2).

But it is Sir David of Edzell's nephew, another Sir David Lindsay (1585 - 1641) Earl of Balcarres, who provides us with the most important alchemical connection in this matter. He was well known as an alchemist and there are contemporary writings describing him as such.

" He thought a day mispent on which he knew not a new thing. Natural Philosophy, particularly chemistry, and the then fashionable quest of the elixir vitae, and the philosopher's stone, occupied much of his attention ; but it was the spirit of science and philanthropy, not of lucre, that animated his

researches"

an account by Sir David's daughter in law, quoted
in Lord Lindsay's-The Lives of the Lindsays.

In addition he had connections with the Rosicrucians during the early part of the seventeenth century, and there are still preserved manuscript copies in his own hand of his alchemical notebooks, which include a translation of the Fama Fraternitatis, the first Rosicrucian Manifesto. It is interesting that it has now been established that the first printed translation into English of the Fama, in 1652, although ascribed to Thomas Vaughan, is an adaptation of this earlier manuscript translation. Vaughan must have had access to Sir David Lindsay's MS and drew heavily upon it for his translation. Perhaps Sir David's MS was circulated around the alchemical/Rosicrucian adepts during the early decades of the Seventeenth century, or could it rather be that people like Vaughan actually visited Edzell during that time. (For details of the MSS connection with Vaughan see Paul Allen, A Christian Rosencreutz Anthology page 673, and Francis Yates, the Rosicrucian Enlightenment, Appendix.)

Also included among the remaining manuscripts of Sir David Lindsay, are many transcripts of Alchemical works such as the Hermetic Arcanum, the New Chymical Light of Sendivogius (or rather Alexander Seton), a Dictionary of Theophrastus Paracelsus, the Speculum Sophicum Rhodostauroticum an important early Rosicrucian work, Charnock's Breviarie, John Dastin's Dream, and other important Alchemical/Rosicrucian pieces. One can only wonder at what was contained in those volumes which have not survived the centuries. Most of the volumes are dated 1631 - 1633.

These two Sir David Lindsays, the Lords of Edzell, commissioned and had built this remarkable Garden of the Planets, possibly drawing upon continental craftsmen, most likely from Germany, to accomplish their design. We can find something woven into its symbolic carvings, reflecting the atmosphere which permeates the Rosicrucian document, 'The Chymical Wedding of Christian Rosencreutz', an allegory of initiation, an important part of which is the leading of the hero or candidate before various sculptures and other ritual items which he has to contemplate and absorb their significance. The Garden may enshrine also sacred geometry, or geomantic patterns, but there are no historical leads as to what was contained in the central courtyard. At present this is laid out as a renaissance garden, designed for the present custodians, the Department of the Environment, who administer it as a National Monument, and although this has been done very competently, the design is rather foursquare, and does not incorporate or echo the dominant numbers of the structure, the Three and the Seven.

So it is my thesis that the Edzell Garden of the Planets should be seen as an early seventeenth century Mystery Temple connected with the hermetic revival. A carved plaque over the entrance bears the date 1604, (most likely the year of its foundation), and when one remembers that James VI, who had a great interest in and was a patron of aspects of occultism, became King of the United Kingdom of Scotland and England in 1603, one realises that the building of this Mystery Temple was not taking place in a vacuum, but was part of a general renaissance of interest in hermeticism in the society of that period. Edzell was possibly a place of instruction in hermetic and alchemical philosophy, and may have been a centre of Rosicrucian activity. Little historical documentation has been preserved to indicate its use, but the stones remain, an eloquent reminder of the strength and inspiration of the hermetic tradition in Scotland.

In this series of elementary meditative exercises, no special postures are required but that in which one is most comfortable, nor are any special breathing rhythms used. Meditation should be undertaken when one is not too tired, and the best situation is probably lying down in a quiet nearly dark room, and it is essential to have privacy and no possibility of being disturbed.

All these exercises begin with the Philosophic Egg or Retort Meditation, described in the first issue, which leads one into an inner meditative space. Within that space, we shall perform short exercises, and then close the meditation with the Retort exercise reversed, that is leading one out of the inner space back to normal consciousness.

THE OUROBOROS

Place oneself into one's own inner space by performing the retort exercise. Centre one's being to a point - one can visualise this either spatially in terms of the centre of the Retort, or emotionally as a place of calmness. One can only hold this for a short time, so allow the natural forces of the soul, one's astral body to play into the experience.

Soon polarities will express themselves, and picture this inwardly as the point becoming a line. Try to keep one's consciousness as long as possible at the centre of this line of polarities. One will feel raying away from this centre on either side the polar forces of positive-negative, above - below, active - passive, etc. Let one's being run through as many possibilities as one feels comfortable with.

Then bring the picture into a definite focus, using the Solve et Coagula technique if necessary, and inwardly experience the line as a snake, with its head towards one's own head, tail at the base of the spine. Feel the polarities of this symbol, allow its full form and forces to develop. This picture reflects the natural structure of one's astral body.

Now one must build the Ouroboros by uniting the two polarities. Picture the head and tail of the snake twisting around until the head grasps the tail forming the Ouroboros symbol, which one should centre around ones heart centre. Using Solve et Coagula one can allow this symbol to rise into one's higher astral. As the snake grasps its own tail, so on the higher level one's own soul takes hold of itself, and begins to work upon its own substance, uniting the polarities, uniting conscious with unconscious, positive and negative, spirit and body, etc.

One can use this exercise in a general way, or in order to work through particular polarities one has encountered in one's study, or through the experiences of life.

One must not reverse the process in the case of the Ouroboros exercise. Once one has formed the symbol inwardly, do not take it to pieces, but finish at this point, letting the unity remain in one's being.

NUMBER AND SPACE

Patricia Villiers - Stuart ©

"Flatland" is the title of a book and this word expresses perfectly the two dimensional world I have been investigating. The laws of Flatland I would suggest, have not been fully appreciated mathematically. It is still to some extent an undiscovered country and travellers returning have something of importance to say.

Your editor wrote an article warning us of the dangers of the way in which we are at present abusing and degrading, not only ourselves and the earth, but possibly the whole planetary system and beyond. Chemistry in shaking off what it thought were the superstitious shackles of alchemy has separated itself from an understanding of the true rhythms of life. And as another writer in the Hermetic Journal, Magenta Wise points out in her article "The Feminine Partner in the Alchemical Dance", this separation has partly occurred as the result of the mental segregation of Male and Female. Man's mostly "men only" investigations into the workings of life, are likely to bring us, not more life but death on the very grandest scale. How many thousand years can radioactivity last ?

Nuclear science is dependant upon its philosophy of mathematics and it is this mathematical philosophy I wish to take to task, disclosing its inherent weakness. Present day mathematics are based on the natural opposition of Positive and Negative, Plus and Minus, but it pushes this opposition far beyond any hope of reconciliation and tries to map the voyage from One to Infinity without taking any thought of the return journey from Infinity to One. How could it, for to do this would be to involve the illogical thought of setting bounds to Infinity, deciding where the return should begin. Heaven forbid ! Perhaps we are wrong and heaven doesn't forbid but actually encourages holding two contradictory thoughts in the mind at the same time. A start has been made by understanding that energy can manifest as both waves and particles, but this knowledge doesn't seem to have sunk down into the world of the simplest numbers and shapes. Perhaps it takes a woman's illogic simplicity to see it. Women are physically structured to contain an opposing thought system within their own, their child's.

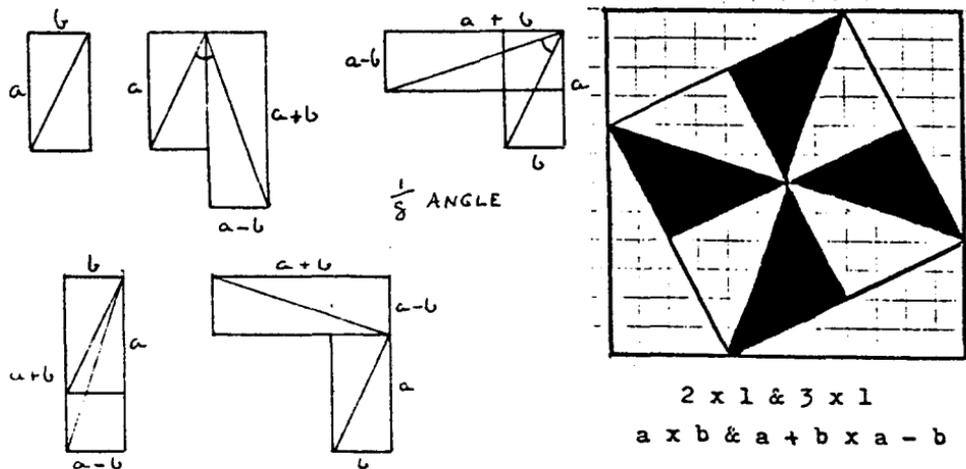
She is one, who has to think as two, no wonder that logic is not her strong point. I am not decrying logic, only indicating that it needs to be harmoniously married to its opposite. To stand firm the Temple needs its twin pillars.

Since the computer revolution the rhythm of numbers is to some extent better realised. Computers will quite happily work to different number bases but I have yet to hear about the reduction of numbers as in cabalistic thought, or that other important aspect, numbers working with and against each other in ascending and descending columns. For that we have to go to Jacob's Ladder of the Bible or to William Blake's vision of the angels ascending to and descending from, Heaven. Computers compress numbers very well, but they don't build them up and down with the imagination of nature.

There is a tribe in Africa, I'm told, the members of which can only count up to three. Numbers beyond that they call More. We should not smile at their ignorance, rather wonder whether they are not still in touch with an age old wisdom that we are recovering slowly. Not only numbers can be compressed, shape also can be spun out of and reduced to three aspects, Circles, Squares and Diagonals. The principle of Two that are both opposite and equal, combining into One to form a Third, is the story of each one of us.

Let us see how far the laws of Flatland take us. We can obviously divide a circle or a square into $1/2$ $1/4$ $1/8$, but what about those $1/3$ s when we have no vertical-horizontal lines to guide us, and what about $1/16$ s and $1/32$ s and $1/5$ s, $1/7$ s and $1/9$ s, can these all be plotted upon the squares of Flatland? It seems that they can. The ancient Chinese are particularly explicit about it, also the Hindus according to Madame Blavatsky.

The answer seems to lie in a very simple statement about 2 diagonals. Given the length of sides of a rectangle as "a" for the longest and "b" for the shortest, then another rectangle can always be so placed that their 2 diagonals form an $1/8$ angle. The relationship of the 2 rectangles will be $a \times b$ and $(a + b) \times (a - b)$. At the simplest this is 2×1 and 3×1 , but it could for instance be 15×8 and 23×7 . $15 + 8 = 23$, $15 - 8 = 7$.



This is a first step leading to many more. Leading to see that diagonals of 3 x 2 and 5 x 1 create 1/8, 1/16 and 1/32 angles. Leading to see that although the statement that $12^2 + 5^2 = 13^2$ is numerically on a par with the famous $3^2 + 4^2 = 5^2$, spatially the former does not work out as being perfectly spatially correct. There is a difference between numerical exactitude and spatial exactitude. There is room for illogic.

The ancient Egyptians were specific about the numbers required to make 1/5 angles, also the ancient Mexicans but in a slightly more picturesque way. I don't pretend to do more than skim the surface of the deep subject of the relationship between number and space, but since in the final analysis both are here involved, I would like to bring to notice my findings concerning the ninefold rhythm that goes through the Periodic Table of the Elements. Mendeleiev who set it up found a sevenfold rhythm, a law of "octaves" was also proposed, but I suggest that the ninefold rhythm is even more to the point. It is stated: "The properties of the chemical elements are periodic functions of their atomic numbers". This would mean that only by a fuller understanding of the play of numbers in space can we form a true picture of atomic function.

Here is a list in reduced terms of the atomic numbers of elements that have been found by science to belong to similar groups. (Example of reduced terms: Radon 86 $8 + 6 = 14$, $1 + 4 = 5$ i.e. Radon 5)

Group III	B	Al	Ga	In	Tl	5	4	4	4	9
Group I	C	Si	Ge	Sn	Pb	6	5	5	5	1
Group V	N	P	As	Sb	Bi	7	6	6	6	2
Group VI	O	S	Se	Te	Po	8	7	7	7	3
Group VII	F	Cl	Br	I	At	9	8	8	8	4

If this rhythmical arrangement of numbers is started with Hydrogen, Hydrogen 1 9 9 9 5 then a row of Noble Gases will follow, Argon 18 Krypton 36, Xenon 54, Radon 86.

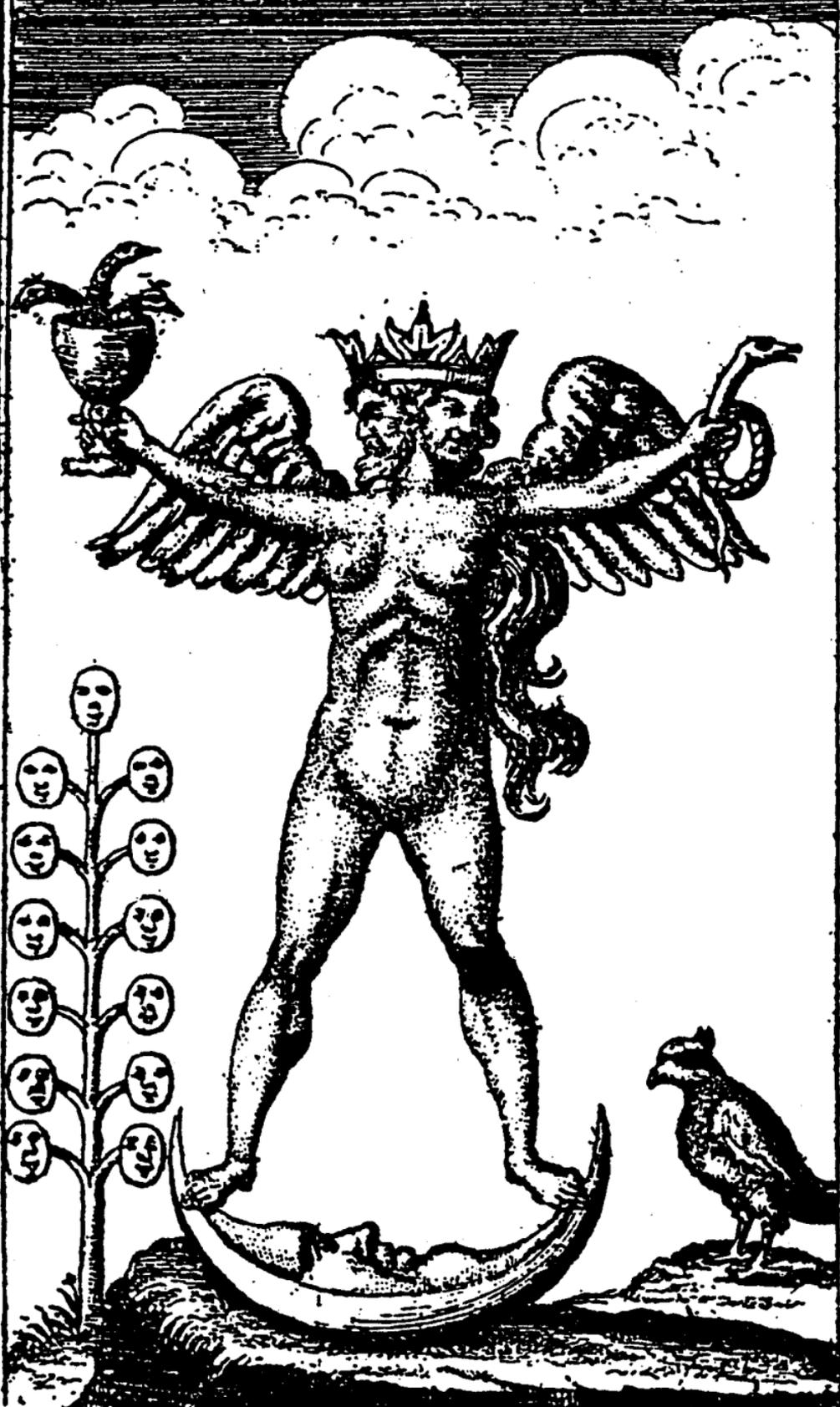
Notice the way in which the numbers travel up and down, with a gap of 1 between the first columns, and a gap of 4 between the last.

To refer again to your editor's article, I find it of significance that Lead should be the last element before the descent into radioactivity. Its number 82, makes it 1 in the 10th cycle of 9's.

As for 92 being the number of the deadly Uranium, 92 is the number of Archimedean Solids. It is 4×23 , and 23 is the number of the Chromosomes. And 23 reversed is 32, the number of the teeth, both being representatives of 5. Once one begins to play around with number and shape one finds worlds within worlds of meaning.

23 is the Ace of Swords in the Tarot pack, while 14 away at 37 is the Ace of Cups. 37 is one of the numbers signifying Christ according to the Coptic Gnostic Texts.

We of the Western tradition have been mostly responsible for creating the dangers facing the world today. It is perhaps by looking back at our earlier less dangerous and to alchemy in particular that we can hope to attain a greater balance and harmony in our lives.



This illustration found in the important alchemical text the 'Rosarium Philosophorum', shows us a mandala of the end of the alchemical process synthesising the various stages of the Great Work.

The form of the mandala is the integration of the four symbols by the hermaphrodite figure at the centre.

This hermaphrodite is the being of the Alchemist, open to an experience of the polarities of male and female, which play through the alchemist's soul. However a great degree of integration of these two aspects has been achieved, and the twofoldness is now only experienced in the head element of the alchemist. The figure is winged - indicating the spiritual nature of the process. The figure is crowned - indicating the attainment of conscious mastery or rulership over the twofoldness. This has worked down into the body to the extent that the alchemist is able to balance upon the two horns of the crescent moon resting upon the Earth.

The golden crown shows rulership of the conscious Sun element; the achieving of balance on the crescent moon, shows mastery of the unconscious Lunar element. The figure seems almost to float, to be poised between Heaven and Earth.

At the alchemist's left foot stands the Black Crow or Raven. In one sense this indicates the stage in the alchemical process of inward absorption, of withdrawal from the world of the senses into the inner darkness, the 'dying to the senses'.

At the right foot a tree grows, with thirteen moon leaves upon it. One could associate this with the thirteen lunar months in the year, but perhaps esoterically the symbol goes deeper, and is a picture of the One and the Twelve. The tree is always a symbol of the connection between the worlds, the growth from one realm into another. The One who stands within the Twelve, is a picture of the process of initiation into higher consciousness. The One is the alchemist who has worked through the Twelve Operations of the Great Work, and achieved initiation into higher awareness, through integrating these twelve archetypes. (This is found in many mystery traditions).

The alchemist figure holds in his right hand a cup or chalice containing three snakes - the Three Principles, which in outer Nature are called Sulphur, Mercury, and Salt, or in Man Spirit, Soul, and Body. These must be dissolved, merged together in the cup of his being and united, just as in Physical Alchemy, the Three Principles must be fused together in the crucible.

The hermaphrodite's left hand grasps the Ouroboros, a symbol of the Soul taking hold of itself, turning in upon its being and nourishing its own inner life.

We can see the two symbols connected with the female side of the alchemist, the Black Crow stage and the Ouroboros as being more passive receptive aspects of inner development, while the Initiation Tree and the Cup of the Three Serpents are more active male facets of the process.

The whole mandala can also be seen as an alchemical version of the Pentagram Ritual of Hermetic Magic. The Black Crow, the first point of the invoking ritual pentagram, is Earth; the Cup, Water, second point; then to the Ouroboros with its soul aspect related to Air; then the Fire of growth of the Philosophic Tree, and the final top point, the Crown of Spirit resting on the head of the alchemist-hermaphrodite.

THE GOLDEN CHAIN

OF HOMER

Commentary

Adam McLean ©



With issue No 3 we have come to the end of the section of the Aurea Catena Homeri which is available at present. I am sure that my readers will appreciate and acknowledge the esoteric importance of this text. However, although after it was first published in Germany in 1723 and it became so popular as to go through twelve editions, the last being dated 1781, it is a very difficult work. On the surface, well argued, clearly expressed, logical, almost 'scientific', it however confronts the modern reader in such a way as to produce a kind of inner confusion and difficulty in grasping where the orderly flow of ideas are leading. One needs some overall picture to find one's way through the intricate meanderings of the text. This I believe is provided by the diagram of the Golden Chain (see issues 1 and 2).

So to conclude our series I would like us to consider this Golden Chain of ten links.

The essence of this diagram is in picturing the process of Cosmic Evolution, the structure and perfection of matter, as a series of ten stages leading from Chaos ⊕ to Quintessence ♀. This ensnares the idea of the spiritualisation of substance, the Spiritual being represented here by the cross ⊕, the Material by the circle ○. The symbol for Chaos ⊕, the first stage of the process of creation, shows the spiritual essence above the material, not yet brought into the material sphere. Quintessence ♀, the end of the process, shows us the spiritual below the material sphere, bound up with the realm of substance. The intermediate stages are pictured using combinations of the same symbolic components.

Thus ⊕, the second stage, the beginnings of connection of the spiritual with the material, the incorporeal volatile Spiritus Mundi. Then two aspects of the spiritual cross ⊕, separate and are found in the material - the ⊕, vertical arm, male archetypal Nitre, and the ⊖, horizontal arm, female archetypal Salt. This active male spirit in matter is exemplified in the Acidic, penetrating nature of substance,

the female passive element is the Alkali, receptive nature of substance. (It is interesting that in terms of modern inorganic chemistry, we still use this picture of Acidic Radicals (sulphate, nitrate, chloride, etc.) and Alkali Bases to which these active radicals attach themselves, thus sodium sulphate, ammonium nitrate, silver chloride etc.)

Thus we have as our fifth stage the Primary Substance \oplus arising out of the meeting in the material sphere of the Nitre \ominus and Salt \ominus .

This archetypal spiritual substance is found in the natural world split into three facets



In the animal kingdom \oplus , the spirit is less connected to the earthly, therefore it is here most volatile in comparison with \ominus , the mineral which as the symbol shows, is more downward, more earthed, and therefore most fixed. Between these two is \oplus the mediator, and we can see that here the cross is more inward, does not connect with the outside perimeter of the material sphere, in distinction to the \oplus of the primary substance.

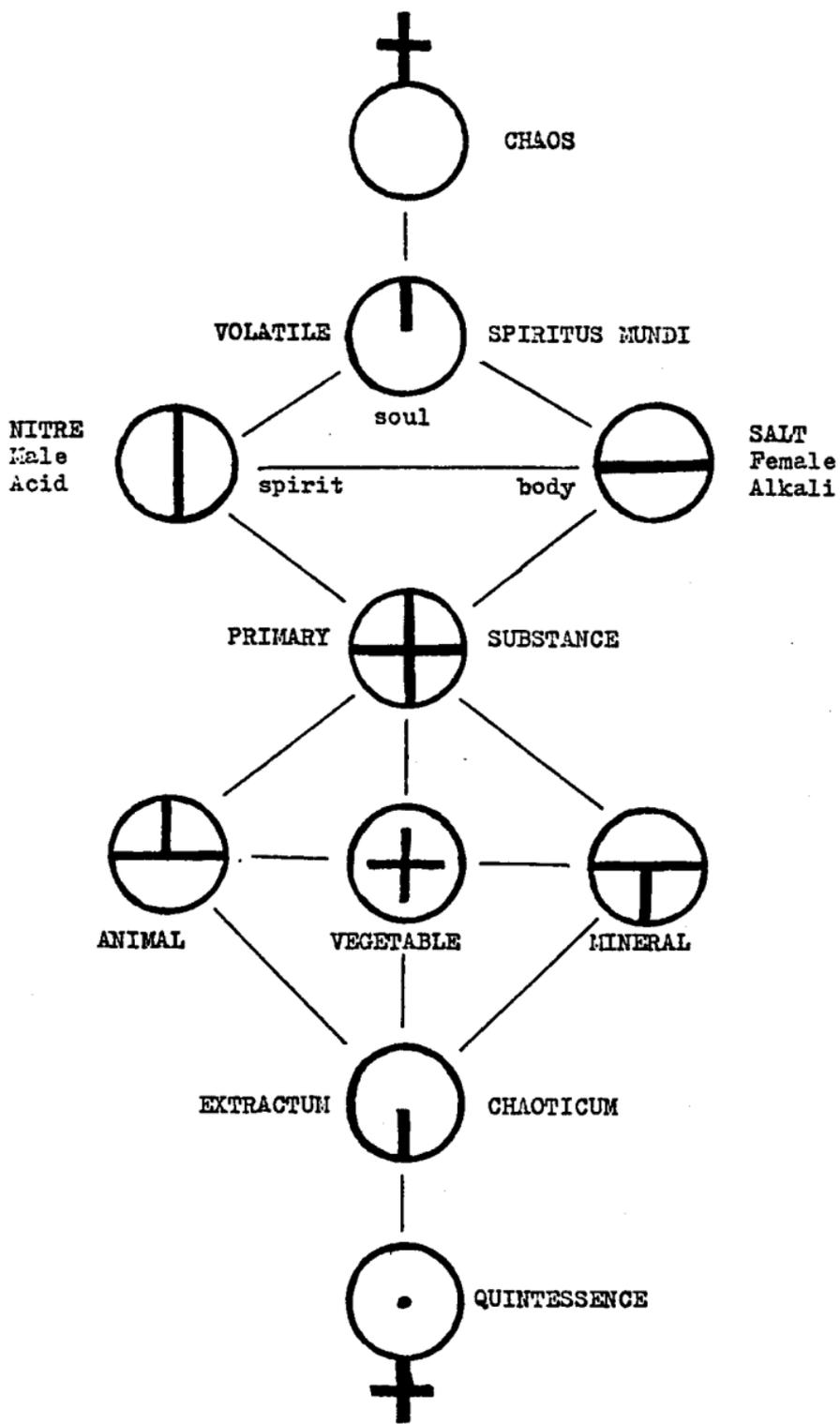
We next have as a kind of synthesis arising out of these \ominus the Extractum Chaoticum, the fixed earthly tincture, in which we have the opposite of the volatile spirit of the earth \oplus . In \oplus the cross form of the spirit is deeply descended into the material realm, and this ultimately leads to our final stage of completion, in the spiritualisation of substance, which is pictured as \ominus the opposite of the Chaos Confusio \oplus .

Once matter has been spiritualised, and spirit brought into material form, then one has a vehicle for working on the earth plane. It is the task and goal of the alchemist, to work this process of weaving the spiritual into the material, and of raising the material to the point where it can incarnate spiritual forces.

The part of the Golden Chain which I had available for publication is a section from Book I, the theoretical 'Of the Generation of Things'. Book II which is more practical and deals with 'the Corruption and Anatomy of Things', I do not have in translation at present. One hopes that in time to come the entire work shall be translated and made available to the public.

However in the piece I have serialised, we can see the above picture of the operation of the Golden Chain applied to cosmic evolution, and the formation of the elements.

The Spiritual Archetype \oplus is introduced in chapter one as the Universal Fire filling all creation. Chapter two indicates how from this Universal Spiritual Fire, proceeds the Invisible Spiritual Humidity \ominus . The Universal Fire ferments the Invisible Humidity (also referred to in chapter six as the Universal State of Ether), and there arises the Universal incorporeal Nitre \ominus . Chapter three indicates that the Universal Fire \oplus becomes a threefold incorporeal water: Soul \oplus (Volatile), Spirit \oplus (Acid) and Corpus \ominus (Salt), which fourthly form the four elements, Fire, Air, Water, and Earth of the \oplus Primary Substance stage.



This diagram is my reworking of the ten stages of the Golden Chain, illustrating the ideas developed in my interpretation of the text.

One can follow this thread throughout the entire text and obviously understanding the import of this diagram of the Golden Chain is essential to grasping the meaning of the text itself.

It seems to me that The Golden Chain of Homer was published by certain adepts, in order to put before the world a philosophical system of ideas illustrating this process of the spiritualisation of matter very clearly, at a time, the eighteenth century, when in the outer world, the philosophical foundations were being laid for the materialistic philosophy, which in the nineteenth century became realised in the materialism of the industrial revolution. (Interestingly another most important alchemical text was also published at the same time, Von Welling's *Opus Mago-Cabbalisticum* 1781, which was in turn based upon Gregorius Sallwigt's *Opus Mago-Cabalisticum* of 1719).

Thus we find in the Golden Chain a system of ideas and practises which can lead us out of materialistic philosophy back into a vision of matter which incorporates its connection with the spiritual foundation of the world.

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THE FOUNTAIN ALLEGORY OF BERNARD OF TREVISO

From the Manuscript translation of Ebenezer Sibley
in the Ferguson Collection

When I perceived that I had proceeded a considerable length in this Art, I began most earnestly to court and to frequent the company of those who were learned in it also: for it becomes good men to join themselves to their equals and not to others.

Therefore, when I passed through Apulea, a city in India, I heard that a man resided there who was so very learned in every branch of Science, that he had not his equal in this world. He instituted as a Prize of disputation for all skilled in Art, a book fabricated, both leaves and cover, of pure gold. Therefore, desirous of honour, I did not doubt that my mind would assist me thereto and dispose me to the prescribed disputations, a very learned man adding spurs to my undertaking this province, and it also coming into my mind that the daring and bold were carried to sublime things, while the timid were thrown down and lived in perpetual dejection, I passed manfully into the field of contest and happily obtained the palm of disputation before the audience, and the book of premium was so honourably delivered to me by the faculty of Philosophy, that I was looked upon by all men.

Then for the sake of recreating my mind, fatigued with study, and enquiring for pleasant plains and meadows, I met with a most limpid little fountain, surrounded and fortified with a most beautiful stone in an oaken trunk, and enclosed within a wall, that brutes might not enter nor birds make a bath for themselves there. Sitting above this fountain, I contemplated its beauty and I saw the upper part was shut.

A very venerable old man was coming there. As reverent as a priest, I honourably saluted him and I asked him wherefore that fountain was shut and fortified in that manner, above, below, and on every side.

Having deigned to give me a friendly answer, he said,
"What you would know, my friend, is a fountain very terrible and wonderful in virtue before every other fountain in the world. It belongs to the King alone of this country, whom the fount knows very well, and he himself the fountain. It always draws the King, when passing this way, to itself, but is never drawn by the King. In that Bath he remains 282 days, at the end of which so much youthful strength is added to him, that he can afterwards be conquered by nobody however strong. He therefore took care to shut up his little fountain with a

round white stone, as you see, in which a clear fountain shines like silver and of celestial colour. That it may also be stronger and lest it should be destroyed by horses or others, he introduced an old oak cleft in the middle, which protects it from the rays of the Sun, forming a shade.

" Then, as you see, he surrounds it with a wall very thick. He shuts it up first with the hard and clear stone, then finally in the cavities of the oak, chiefly because it is so terrible in its nature that once inflamed and irritated, it would make its way through every thing, and also should it escape the fences, there would be an end of us."

I afterwards asked him if he himself saw the King in the said fount, he answered that he indeed saw him enter, but from that time at which he is shut up in it by the Keeper, he does not appear more until the 130th day, at length he emerges bright and splendid. The Keeper Porter assiduously warms the bath, that he may keep up the heat which is occult in the water of the fount, and he warms it night and day without intermission.

I again interrogated what colour was the King ? He answered that the first of his vestures was from the beginning Cloth of Gold, then with a black velvet doublet, a shirt truly white above the snow, his flesh however, or blood is of the richest reds.

I then asked whether the King on coming there brought with him a great concourse of extraneous people low and vulgar along with him ? He answered me friendly but laughing at the question, saying,
" When the King purposes to come hither, he dismisses all his counsellors and every stranger and enters alone, nobody approaching the fount except himself and its Keeper alone; the care of which a very simple man has. Verily the simplest man can best supply his place, since he does nothing else than warm the fount. "

I again enquired whether the King was a friend to the fount, or the fount a friend to him ? He answered,
" They love one another reciprocally in a wonderful manner, the fount attracts the King and not the King the fount, for it is as it were the Mother to the King. "

I next interrogated of what kind the King was ? He answered,
" He comes from the fount which makes him such as he is without any other thing whatever. "

I enquired whether he had many counsellors. He said he has six forsooth who expect the succession, if by any chance or any means the King should die, they will also rule the Kingdom like him ; hence it is that they serve him because they hope from him much Dominion and possessions.

Then I asked whether he was an old man. He answered, that he was older than the forest and more mature than any of his own subjects.

How happens it therefore, I asked, that these do not kill the King who expect so much inheritance from his death, since he is so old ?

He answered,

" Although he is so much advanced in years, nevertheless no one of his subjects is so patient of cold and sweats rains winds and labours as himself. Also no one of them by himself, nor any of them together could kill him. "

How then will they possess the Kingdom if he cannot die nor be killed by any one ? He answered,

" His six subjects are from the fount, from which they possess everything they have, as well as he, wherefore they are chiefly drawn by the fount. The King is killed by that very fount as well as they are resuscitated by it afterwards, from the substance of his Kingdom, which substance is divided into the minutest particles, each of his subjects receives his portion and however minute the particle which any one of them has, he equals the King in power and strength and opulence, and they are made equal among themselves. "

I again enquired, how long they might have to wait in this expectation ? Laughing at me again he answered,

" Know that the King enters alone without any of his subjects, for although the fount also loves them, yet they do not enter, because they have not yet desecrated this dignity. But the King upon entering throws off his vesture of fine beaten gold, which he delivers to his first Chamber Man called Saturn, who when he has once obtained possession of it keeps it for forty days, sometimes forty two days at most. Then the King throws off the Black Velvet waistcoat, which he delivers to his second Chamber Man, called Jupiter, who keeps it 22 days. Then the King ordering him, Jupiter gives it to Luna, which third person is beautiful and resplendant. She keeps it 20 days. The the King is in a shift, pure white as snow, or like fine pearls or a white lily, which also he puts off and delivers to Mars, who keeps it 40 days and sometimes two more. Afterwards Mars by the will of God, delivers it to yellow Sol, not clear Sol, who keeps it 40 days. Then comes the most beautiful and blooded Sol who immediately snatches up the shirt."

I then asked him what is the meaning of all this, and he answered,

" The fount is then opened, and as he had given them his shift, his waistcoat and his vestment, at this moment he delivers to them his blood red flesh to eat and now at length they have their desire. "

Again I asked whether they always waited so long a time, and whether they had remuneration for their services, to induce them to persevere to the end ? He answered,

" Four of these Counsellors, the moment they have obtained the white shirt may rejoice if they please, and also enjoy the greatest riches, but this only gives them the half part of the Kingdom. Wherefore, they rather wish to wait a little longer for the end, and wait that they also may be crowned with the Royal Diadem of their Monarch. "

I asked whether any Physician attended or anything else whatsoever at that time. He answered,

" No nor any thing whatever except the Keeper alone, who excites below a continual surrounding and vaporous heat, except this there is nothing else. "

I asked whether this Keeper underwent much labour ? He answered,

" He suffers more at the beginning than towards the end, because the fount is then heated. "

I asked whether many people saw the work. He answered,

" It is done out of the sight of all the world, not one in the world even knows. The whole world have it before their eyes and do not know it. "

I asked once more what do they next? He said,
" If these six wish again to purge the King they could do it in the fount in three days, by surrounding the place so as to satisfy the contents, by giving him back on the first day—the waistcoat, on the second—the shirt, and on the third day—his blood red flesh. "

I asked to what purpose is all this? He said,
" I am wearied with what I have already told you. "

Which when I perceived this, I was unwilling to be troublesome. I bid him farewell giving him many great thanks, and seeing him home to his residence. The old man was so reverend and so very wise, that the heavens obeyed him and all things trembled before him.

I was sleepy and returning to the fountain, I sat down to rest a little, when I could not abstain when sitting upon it from opening all the fastenings in a secret manner. In the meantime when I looked upon the book which was the reward of my disputation, and by its splendour and beauty increased my sleepiness and in a slumber it fell out of my sleepy hands into the fount, which happened very unluckily, for I wished to preserve the memorial of my having the honour of being an adept. And when I looked it had disappeared from my eyes, thinking therefore that it had fallen to the bottom, I began to draw out the water with such great care, however, that nothing more might remain in it than a tenth part of it, with scarcely ten parts, and when I attempted to draw out the whole, they obstinately adhered together.

In the meantime while I was labouring with the work, some people came upon me so that they hindered me from drawing out any more. Before I went away however, I shut all things again lest any body might perceive that I had exhausted or seen the fountain, or lest perhaps they might forcibly steal the Book from me. Then the heat began to be excited round about in the bath for the purpose of bathing the King. But I was taken to prison and detained 40 days for having perpetrated the crime.

After I was relieved, I returned to the fount that I might see it, obscure clouds appeared which lasted a long time. To conclude, I saw every thing at the end that my prize derived without much labour.

It will not torment you very much if you enter upon the right path and not leave it for erroneous ones, but imitate nature in every thing. In concluding I say unto you that whosoever upon reading this book does not understand the Stone by himself, will never understand the work, however much he may operate. For in this very parable, the whole work is contained, in practice, days, colours, regimens, ways, dispositions and continuations, which I have narrated, moved by piety, charity, and compassion alone towards desolate operators in this most precious secret.

Therefore, in making of my book I beseech the Lord God, whose grace is absolute, that he may open the minds of men of good will, to whom if ingenious there will be little difficulty, only they must abstain from the dreaming phantasies and the subtleties of Sophists and always remain in this way of nature which is demonstrated by my speculations.

Farewell in Jesus Christ always and be mindful of the poor, when you obtain this inexhaustible treasure.

Pray to God, who will teach you more.

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FULCANELLI

Kenneth Rayner Johnson ©

On December 13 this year, M. Eugene Canseliet will celebrate his eightieth birthday. But apart from attaining that ripe old age, the French alchemist will have another, deep spiritual and moral achievement upon which to congratulate himself ; that of his unshakeable faith and loyalty to his Master, the now legendary Fulcanelli.

For something like fifty-five years now, M. Canseliet has remained stubbornly silent about the true identity of the man who not only taught him - but who allowed him to perform an actual transmutation.

According to Canseliet himself, it was in September of 1922 that, watched by the artist Jean-Julien Champagne and the chemist Gaston Sauvage, he took a tiny quantity of the Powder of Projection, given to him by his Master, and successfully transmuted 100 grammes of gold. The experiment - again, according to Canseliet - took place in the unlikely scenario of a gas works laboratory at Sarcelles.

There have been those, naturally, who have interpreted this alleged miracle as something of a red-herring. The suggestion being that, as a 'gasworks' is a location where a heavy mineral is refined into a volatile matter, the description might allude to some form of physical, organic event, i.e. in the 'gasworks' of the human body. Indeed, the alchemists themselves have frequently warned that it is when they appear to be speaking most plainly that the use of allegory is often at its peak.

Be that as it may, on his own admission, following the voluntary disappearance of his Master, Canseliet has struggled for more than twenty-five years to perfect the third and final stage of the Great Work - and failed. (According to Prince Stanislas Klossowski de Rola he blamed unsuitable climactic conditions.)

Surely, if something more than a literal transmutation had taken place in 1922, Canseliet would by now have attained the Summum Bonum of the Work.

But to return to the Fulcanelli enigma itself. Having researched the subject thoroughly for some years now for a book in preparation, I feel it only fair to point out one or two hitherto little-known facts about the case; facts which, I believe, Canseliet has failed to face up to in his infrequent and guarded replies to researcher's hypotheses about the identity of his Master.

Before setting them out, however, I think it is necessary at this stage to point out that in no way should what I am about to say be taken as an attempt to minimise the remarkable work, learning and achievements of either Fulcanelli, Master Alchemist, nor his pupil, Canseliet.

Naturally, because my book is not yet published, I can merely give an outline of some of my findings. But to the alerted reader, they should point clearly in a particular direction.

Aside from being a phonetic approximation of the names Vulcan (the blacksmith of the Gods), and Helios (the sun-god), the name Fulcanelli contains a most indicative anagram in French. It is well known that Jean-Julien Champagne, Canseliet's constant companion, friend and neighbour for 16 years, was an incorrigible punster and, on a much deeper level, a firm advocate of the 'phonetic cabala' (not to be confused with the Hebrew Qabalah) as the secret language of antiquity. He applied this ideal not only to the spoken word, but to visual-aid areas such as heraldry, also.

On the final page of the original edition of Le Mystère des Cathédrales, (Schemit, Paris, 1926), there appeared what was meant to be taken as Fulcanelli's own coat-of-arms. (Canseliet has made frequent allusion to the 'aristocratic' bearing of his Master.) This armorial bore a knight's helm en face, among other symbols of heraldry, a field of gold. As any schoolboy will confirm, the French word for a cultivated field, or plain, is 'campagne'. Beneath this quartered shield, which holds many other allusions to the Hermetic art in heraldic language - the nobility of labour in 'celestial agriculture', the need for humility, etc., - was a scroll bearing a dog-Latin motto: Uber Campa Agna.

Jean-Julien Champagne - born January 23, 1877 - was christened Jean-Julien-Hubert Champagne, after his father, Alphonse-Hubert. Place an 'H' - which is not sounded in French - in front of the motto and, once again, Champagne's fondness for phonetic punning is immediately apparent.

Avid followers of the available Fulcanelli literature will, no doubt, have read Jacques Sadoul's account of the affair in Alchemists and Gold (Neville Spearman Ltd, 1972). Sadoul points out that Champagne's grave bears the epitaph: Apostolus Hermeticae Scientiae - thus refuting Canseliet's insistence that Champagne was simply the illustrator of Fulcanelli's works and had no knowledge of alchemy.

I have, as a result of some research in Paris, a copy of Fulcanelli's signature. It was on a dedication he wrote in a copy

of Le Mystère des Cathédrales which he presented to Jules Boucher, a member of the select group known as the Freres d'Heliopolis, a secret society which also included Champagne and Canseliet. It is signed A.H.S. Fulcanelli - the initials being those of Champagne's highly suggestive epitaph. Furthermore I have it on excellent authority that the handwriting is that of Champagne himself.

So far as I am concerned, the anagram contained in Fulcanelli's name puts the seal on the matter. Worked it out yet? It is 'l'ecu finale' - the final shield. Could anything be more openly concealed? The implications, it seems to me, are quite clear: Champagne did not at all mind being unmasked as Fulcanelli - to those who were able to apply his own 'cabalistic' reasoning to his work. Didn't mind, did I say? Clearly he wanted certain people to know, which is why, in the name Fulcanelli, he drew attention to that final shield.

Significantly, the shield did not appear in subsequent editions of Le Mystère des Cathédrales. And the original, luxury edition of 1926 ran to only 300 copies.

I am well aware, naturally, that I am by no means the first to identify Champagne with Fulcanelli. But I do feel it is time that if, as he insists, this association is 'ludicrous', Canseliet should put up a better defense.

While I can only be moved by the loyalty, tenacity and fondness that Canseliet has demonstrated towards his Master and his work, I also share the opinion of many occultists to whom I have spoken that there is no need for secrecy on most levels. Knowledge should be shared with those whom it might benefit.

(God knows why, for example, the Golden Dawn members were so outraged by Dr. Regardie's publication of their 'secrets' - the average person of today would have difficulty in understanding even the basis of GD magic, let alone the Enochian system.)

Obviously, the question must now arise: how should one regard Fulcanelli and his works, in the light of what I am convinced is sound evidence that he was Jean-Julien Champagne? Should the entire Fulcanelli affair be relegated to the category of an extremely clever hoax or, at the most, conspiracy?

Certainly not. I firmly believe that there is probably more to be learned from a sustained and detailed study of Fulcanelli's two works than from most other hermetic sources of the past century. (Unfortunately, Les Demeures Philosophales has not yet been published in English, nor, equally regrettably, have the independent works of Canseliet.) I am not, however, suggesting that they are the only works worthy of study. Cockren and Lapidus, for example, are only two of the more recent alchemical authors whose books contain significant material.

In any case, I suspect that the Fulcanelli 'file' is far from closed. In 1935 - three years after the death, from gangrene, of Jean-Julien Champagne - it was rumoured in occult circles in Paris that a third work by Fulcanelli was to be published. Canseliet, in the Second Preface to Les Demeures Philosophales (Jean-Jacques Pauvert, Paris, 1964), refers to it as Finis Gloriarum Mundi. He says an actual manuscript was extant but that his Master took it back before his

disappearance.

Can we, perhaps, hope that someday the work will re-emerge to complete what would be a unique and highly valuable trilogy.

There are other reasons for not closing the records on Fulcanelli. If, as I firmly believe, he was Jean-Julien Champagne, what are we to make of alleged encounters with the Master - after Champagne's death? It is well known that the researcher Jacques Bergier claimed to have met Fulcanelli in 1937 (vide, The Dawn of Magic, Panther, 1964). And Canseliet himself has claimed that he has met his former Master briefly, on at least one occasion.

Before dismissing these assertions out of hand, one must consider other, similar cases in the history of alchemy: sightings of Flamel in India some two centuries after his supposed death, the 'post-mortem' Masonic activities of the Comte de Saint-Germain and the even later encounters with him in the late Thirties on the Orient Express, described by Wellesley Tudor Pole, spring quickly to mind.

Outside the alchemical aura, we may even be dealing here with phenomena of the order of Padre Pio's well documented faculty of bi-location; or of something in the nature of Lao's materialisation to Dr C.G. Jung in Switzerland, a psychic event which no doubt contributed to renewed interest in alchemy, in the psychological field.

In Canseliet's case, he claims that he received a 'summons' to meet Fulcanelli in 1952 in Spain. His passport - which was clandestinely seen by an independent, impartial witness - showed that at that period, he had indeed been to Spain. What he may have encountered there is another story ... which I am reserving for my book.

One thing is certain. Jean-Julien Champagne's body may lie beneath the modest grave at Arnouville-les-Gonesses, but the illuminated spirit of Fulcanelli is assured of immortality, so long as his books are available and there are true seekers on the path of the Great Work.

The Rosicrucian Canons of Benedict Hilarion 1622

- 1 That metals and other minerals are found only in mountains and under earth of Salt, Sulphur and Mercury.
- 2 That this earth is impregnated by Nature with mineral water.
- 3 That whilst the metals grow undisturbed the root of all metals comes forth.
- 4 That this is the first matter of the Wise, whom God has made glad by knowledge of the Most High Mastery of Nature.
- 5 That the virtue of this nature is in the body, that is, in Salt, which Salt, or the body, maintains the Sulphur or Mercury, otherwise Spirit and Soul, with itself.
- 6 That the matter of Highest Mastery is found in fire or water or in impregnated water, which water is not moist and does not wet the fingers.
- 7 That all things are one thing only.
- 8 That this water cannot abide without earth, which earth nourished fire and air by the active spirit of the Creator.
- 9 That there is a perpetual intercourse of the Divine Essence with created bodies.
- 10 That the Divine Essence is manifested through fire and water, as through Spirit and Soul.
- 11 That Created things are brought forth and manifested by earth and water, as through bodies.
- 12 That herein lies the sacrament and mystery of the correspondence between the Philosophical work of highest science, and the harmony of the Sacrosanctly Divine Trinity, even as Ergon and Parergon.

Glory unto God alone.

Part Three

BELTANE'S PURIFYING FIRES

Colin Murray ©

The Bard addresses his Soul

Soul, since I was made blameless of necessity
True 'tis woe's me that thou didst fashion me ;
Neither for my own sake, death's end, nor for beginning
Was I created, seven senses winning,
Seven created things to purify -
In my beginning gleaming fire was I,
I was dust of earth, and then grief could not reach me,
I was high wind, which mostly good did teach me,
I was mountain mist, seeking supplies of deer
I was blossom of trees which once the earth did wear -
Soul, since it was the Lord himself that blessed me,
It should be well for thee, matter possessed thee.

6th Century : Black Book of Carmarthen VI

In my beginning gleaming fire was I

From Breton and Gaullish traditions the Celtic year was divided by the four fire festivals into two halves : the dark half from Samhain to Beldan, 31st October to 1st May in our Calendar ; and the light half, from 1st May to 31st October again. This yearly pattern closely follows the monthly lunar pattern according to the Coligny Tablet calendar, where the month starts with the last quarter moon, the dark half of the month, and culminates with the waxing moon. Thus light flows after a period of darkness.

Naturally the pattern of life takes this cue and marriages were not solemnised during the dark half of the year. In the lunar calendar, starting with the 'old Year' of 31st October, the seventh lunar month straddles May Day. May day is therefore a turning point, its Oak Name, Duir, reflects the lightning struck Oak, the Divine Fire that comes down to burst the Oak with superhuman energy.

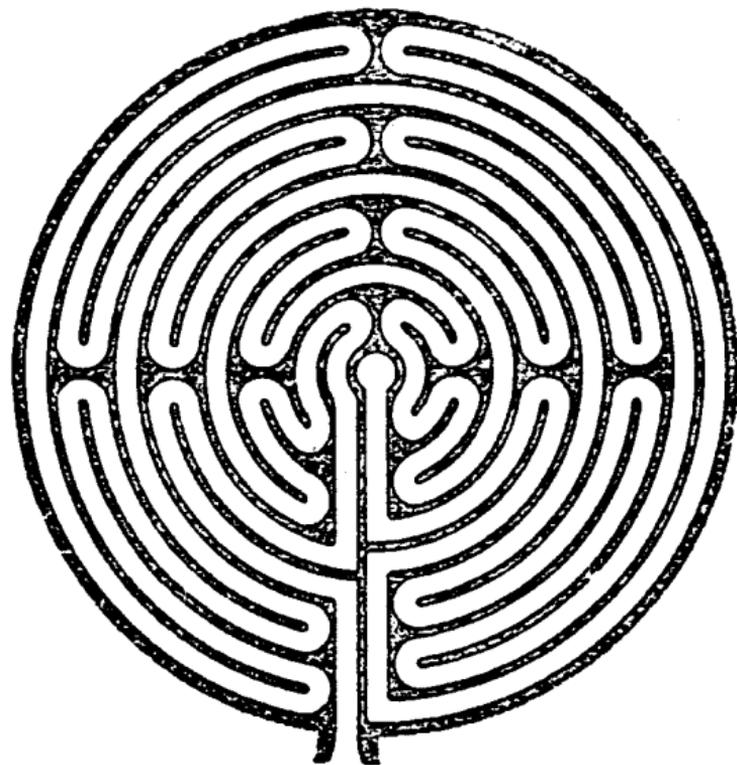
This quality of illumination, of Divine inspiration takes practical reality in the old custom of Fire Festivals. Clearly, the Fires at Samhain are a purgative, the burning sense of removing unwanted dross, the cleaning up process before the coming rigors of winter. It is quite remarkable how this intention has carried over into the November the Fifth festival, with its ritual effigy burning and spiral catherine wheels of fire. The destroyer of the forces of order is himself burnt in effigy and the onlookers are relieved of their past troubles, in preparation for the coming winter.

As is commonly still held in the Celtic Homelands, for three days the spirits of the dead world are in direct contact with the living. In Breton traditions, based on early Welsh ideas, the doors of the underworld, the sidhe, are ritually opened on the first evening. The next day follows with a vigil and the last day involves closing the doors of the underworld. A ritual libation is made to the deceased and the enhanced perception given by this contact between the two halves, the dark and the light, that make the world, produces the inspiration that is reflected in the Divine Fire. In folklore this has become a series of games played between the questioner and the 'unknown'. Recently these have become less serious involving questions of future husbands for young girls. At the same time when the primitive tribal clans were held together by Druid trained priests this perception would have taken on a deeper significance for the whole community. The old groups were held together by participation, in a way which has been totally lost today. The 'magical' perceptions of group release, of inspired guidance, of greatly strengthened powers through coming together are only rarely seen these days, mostly at great times of crisis or rejoicing, such as at the winning of wars or the Jubilee of the reigning Monarch, to quote a recent example.

We do not have so much respect for natural rhythms, for seasonal patterns, to relate simply to these underlying patterns any more. Nevertheless we are biological organisms closely related to the common whole. Our spiritual eyes open and close like flowers in the rotating pattern of the yearly dance.

The pattern that shows in the old Beltane Fires links the individual, the family and the whole community. With fires on the carns or tops of hills throughout the land, all would feel part of the whole. Each family would extinguish its hearth fire before the festival and receive the new fire as a divine gift, as the flower receives the necessary pollen, allowing it to continue until the next seasonal change time.

Each community clearly developed its own special rituals. We hear of fires being built around trees in Eire. In Cloghaunnatinny in County Clare the name means Clochir-bilē-teine or 'the stepping stones of the fire tree', from a large tree under which May Fires used to be lit. No doubt dances around the fires took place as well as the more common passing through two fires, which purified the person and the cattle against illness. The Fire has become a group focus of strength which imparts its knowledge to individuals. The sacred dance might take the form of a Maze Dance, as for example in Alkborough, Lincolnshire (see figure), where villagers, as late as 1866, played May Games around the Maze, sometimes called here Gillian's Bore. These May Dances on Troy Towns, or Mazes, link back to the close Celtic-Greek links of Carn Games



" Julian's Bower," Alkborough, Lincs. (From a litho. supplied by Rev. G. Yorke.)



" Troy-town," Somerton, Oxon. (From sketch by O. W. Godwin.)

" To return to our carn fires, it was customary for the Lord of the place, or his son, or some other person of distinction, to take the entrails of the sacrificed animal in his hands, and wading barefoot over the coals thrice, after the flames had ceased, to carry them strait to the Druid, who waited in a whole skin at the Altar. If the noble man escaped harmless, it was reckoned a good omen, welcomed with loud acclamations : but if he received any hurt, it was deemed unlucky, both to the community and to himself. "

In this example quoted by John Toland, the community is ritually represented by a Lord or Noble, who takes on the whole of the burden of the group and whose actions reflect upon the future well being of the same group. In order to survive the actual walking on fire, there would have to be complete trust on both sides - of the group in the individual, and of the individual in the group.

The strengthening of the whole is tested in this way with a practical outcome which uses the special character of the psychic links at the Fire Festival to demonstrate the balance of forces inherent in the community. This is the link which we have so sadly lost, with our rational scientific community of specialists, who communicate so poorly with each other and with the (supporting) multitude.

At the same time, whilst the strongest communities could succeed in this show of communal togetherness, it might be more suitable if we concentrate on simpler rituals which are not so dangerous for the losers! There is a fine tradition of collecting the sacred Dew at sunrise, on May morning. The old Druids held that water was especially powerful, and the most powerful was that which appeared so 'magically' on the morning of Beltane. Quite recently, on Arthur's Seat, a traditional Beltane Fire Hill in Edinburgh, young people would come and collect the dew which traditionally assured health and happiness for the ensuing year.

With this image of clear dew at sunrise on Beltane morning, let the old Druid, William Blake speak

" Youth of delight, come hither
And see the opening morn,
Image of truth new born.
Doubt is fled and clouds of reason,
Dark disputes and artful teasing.
Folly is an endless maze,
Tangled roots perplex her ways,
How many have fallen there!
They stumble all night over bones of the dead,
And feel they know not what but care,
And wish to lead others when they should be lead. "

The Voice of the Ancient Bard
William Blake : Songs of Experience

THE SWORD OF WISDOM

MacGregor Mathers and 'The Golden Dawn'

by Ithell Colquhoun

A number of books have been published in recent years on the history of the Hermetic Order of the Golden Dawn. Of these, Ellic Howe's "The Magicians of the Golden Dawn", while being factually quite secure, nevertheless, betrays his lack of empathy with occultism or the particular personalities involved. Francis King's work "Ritual Magic in England", on the other hand is rather too sensationalist, and he readily departs from the facts in order to draw some point strongly. Ithell's Colquhoun's book is, however, I believe the best work published on this subject to date, as she is both true to the facts and at the same time has a definite empathy with the soul of MacGregor Mathers, the most important member of the Golden Dawn. It seems that certain patterns of destiny in her life have brought her into a certain relationship with the being of MacGregor Mathers, and in this book she is able to bring this great occultist alive before us.

Mathers has been badly treated by occultists (probably jealous of his creative achievements), historians, and gossip-mongers, and although it is understandable that great creative human beings often arouse the worst sort of criticism from their contemporaries, it must be that, in the fullness of time, his contribution to occultism will be recognised fully. For surely Mathers deserves to be placed among the ranks of John Dee, Trithemius, Robert Fludd, Blavatsky, and Steiner. Ithell Colquhoun's book is a great step in this direction of recognition of his true stature.

Most importantly this book has a coloured reproduction of a portrait of Mathers by his wife Moina, now in the possession of Miss Colquhoun, a portrait that reveals a deeply sensitive soul, the melancholic eyes reflecting an inner suffering, but with a strong sense of purpose. One cannot reconcile the being behind this face with the Crowley inspired image of the autocratic dictator. After seeing this portrait, one suspects that Mathers was more sinned against than sinner.

The book divides into four sections. The first section is an account of Miss Colquhoun's own search for the Golden Dawn and the patterns of destiny which lead her towards researching and writing this book.

In the second part, we are given as full account as is possible of Mather's life. For someone living so close to our time, it is remarkable that so little is known of Mathers. The great occultist remains enigmatic, and few contemporaries seem to have recorded any deeply revealing impressions of the man.

The third section is a full documentation, in great detail, of the various occult initiatives in the form of Esoteric Orders, which Mathers was directly or indirectly responsible for bringing into the world, and includes accounts of the main personalities involved in the growth of this occult movement.

The book closes with a section summarising some of the esoteric ideas pursued in the Golden Dawn, under the four headings of Magic, Enochiana, Alchemia and Tantra.

Miss Colquhoun's achievement in writing this work has I believe not been fully recognised, and indeed perhaps this arises out of the prejudices against Mathers still borne in peoples minds by the distortions occasioned by Crowley.

What Mathers incarnated at the end of the 19th century, set the tone, the direction of occultism today, and many of us working in this field must, if we are honest, trace many of our ideas and our esoteric direction back ultimately to Mathers.

Ithell Colquhoun's book is the only reliable sourcework on Mathers, and establishes the foundation for assessing his true being. No student of occultism can afford to be without this valuable work.

The Sword Of Wisdom : MacGregor Mathers and the Golden Dawn by
by Ithell Colquhoun was published by Neville Spearman, London in 1975.
307pp 21 illustrations plus a number of tables £4.95 HB

Reviews

THE ART OF DISTILLATION by John French
Para Publishers, P.O. Box 2225, Custom House Station,
San Francisco, California, USA 94126. 1978
183pp Large Format Spiral Bound PB \$12.00

This is a reprint of a late work on Physical Alchemy. John French's Art of Distillation was first published in 1651 and achieved considerable reputation at that time as a clear, concise statement of the methods of Physical Alchemy. French was a Doctor of Physick and indeed much of his text focusses on the medical uses of alchemical preparations. The book centres upon the various methods and apparatus used in the process of distillation and includes many recipes with precise instructions. This work is primarily practical, though it occasionally makes a more philosophical point, and presents a good picture of the concerns and methods of an alchemist/apothecary during the seventeenth century, and gives us a glimpse of an aspect of Alchemy rarely discussed today. An introduction is provided by Frater Albertus of the Paracelsus Research Society, and one suspects that many members of this remarkable organisation will value this work highly. The Paracelsus Research Society, and Frater Albertus in particular, has done much to foster over the last decade a rebirth of interest in the practise of Physical Alchemy. This is not a facsimile edition. The text has been entirely reset, with modern English spelling, and includes many charming woodcut illustrations of Alchemical apparatus. One can only greet with delight this reprint of an important text, and hope that Para Publishers will be able to publish other important source material.

ROBERT FLUDD Hermetic Philosopher and Surveyor
of Two Worlds by Joscelyn Godwin
Thames and Hudson 1979 96pp Large Format PB £2.95

At last some publisher has taken the initiative and published a book on Robert Fludd, the seventeenth century Rosicrucian apologist, who is now universally recognised as possibly the most important writer in this sphere. To date we only have J.B. Craven's excellent book with its summary of Fludd's philosophy, but now Thames and Hudson have brought us, as part of their Art and Imagination Series, this new book on Fludd by Joscelyn Godwin. The approach is through the remarkable De Bry engravings that illustrated Fludd's great encyclopaedic tomes of esoteric knowledge. In the absence of translations of these works, these illustrations are the only way of encountering his philosophy. 126 illustrations are included with quite lengthy explanations by the author, who also quotes passages translated from Fludd that describe the inner content of the symbols. These are introduced in seven sections covering the Macrocosm, Cabbala, Pyramids and Monochords, the Winds and Weather-Glasses of Fludd's scientific physics, Man the Microcosm, the Ape of Nature, and the Microcosmic Arts. It is excellent to see so many of the Fludd-De Bry engravings gathered together, but although in some cases the engravings have been screened as half tones, a technique which does not really do them justice, rather than printed as line originals, one must not be too insistent in criticism on this point, when one reflects on the extremely reasonable price of the volume. Certainly a book that will be needed by the student of the Western Occult Tradition in order to assess the contribution of Robert Fludd to Rosicrucian Philosophy. A most comprehensive bibliography on Fludd, together with a short introductory study, make this a valuable source-work. One can only look forward to the companion volume on Athanasius Kircher by the same author which is announced on the cover.

Idols, Images and Symbols of the Goddesses Egypt-Part 1: ISIS
by Lawrence Durdin-Robertson Cesara Publications,
Huntington Castle, Clonegal, Enniscorthy, Eire 1978
46pp PB £1.25

Another of the Fellowship of Isis series of booklets, this time concentrates on Isis. 44 close written pages are required to introduce us to the archetypal Goddess Isis. In the first part, the author covers Isis in the Egyptian Dynastic period from various points of view - as Queen of Egypt, in animal forms, with other groups of dieties, the Mysteries and Rites of Isis, the amulets and ritual objects connected with Isis. The second part introduces Isis in the Greco-Roman period showing how this archetypal Goddess became merged and assimilated with other Goddesses. As with other of Lawrence Durdin-Robertson's books, many quotations and literary sources are meticulously detailed, and these booklets are essentially sourceworks, reference works which one can rely upon for accurate and detailed information. Indeed when the complete series, which goes under the title - Communion with the Goddess, Manual of the Fellowship of Isis - has been issued, one will have an encyclopaedia of Goddess Wisdom. One can only respect the author for his vision and dedication to the task he has set himself.

THE COMPLETE ENOCHIAN DICTIONARY by Donald Laycock
Askin Publishers 1978
272pp HB £14.60

It is truly an indication of the power and integrity of John Dee's Enochian Magical System, that 370 years after his death people are still working with his ideas and his Enochian Language. The story behind the Enochian system is one of the most fascinating in the history of occultism, and in the introduction to this dictionary compiled by Donald Laycock, the history of this Angelic Language, the role of Edward Kelly and Dee, is documented and explained in a thorough manner. Laycock also touches upon possible sources in other languages for some of the Enochian words, the grammar and pronunciation of the language, and convincingly dismisses the argument that Enochian is some kind of cipher. The preface by Stephen Skinner places this work of John Dee into an historical context and examines the background from which this notable renaissance genius and magician emerged, as well as some of the forces and influences which shaped Dee's destiny. The dictionary section of some 175 pages could not be better arranged, nor more comprehensive, and we can see quite clearly that a great deal of systematic work must have been undertaken by Donald Laycock in preparing this section. Both an Angelic to English, and an English to Angelic wordlist, are provided. So we have here an essential guide to the Enochian Language, and it is right that Askin's have published this dictionary, as they were responsible a few years ago for reprinting Meric Casaubon's 'A True and Faithful Relation ...', the spiritual diaries of John Dee covering the period he received the Enochian communications. One notes that they also have plans to publish at a later date a guide to Enochian Magic, which shall certainly complete a remarkable and essential trilogy on Dee's contribution to the Western Occult Tradition. The Enochian Dictionary is well printed and bound, and bears a striking complex symbol gold blocked onto the cover.

THE ROUND ART The Astrology of Time and Space
by A.T. Mann Paper Tiger/Dragon's World Imprint 1979
Large Format 299pp HB £17.95 PB £7.50

At first glance this might appear to be one of those glossy, full colour, large format, coffee-table books on Astrology - looking good but with no content. But here one would be quite mistaken. For within this format, the publishers have allowed A.T. Mann to compile an esoteric interpretation of Astrology of great depth and thoroughness. The introductory chapters cover the history of the 'round art' of Astrology. There follows a section which details the relationship between the Earth and the Celestial Sphere, the movements of the Sun planets and Stars around the Earth. The author also introduces a new concept of time in Astrology - the Logarithmic Time Scale, which had its origin in Rodney Collins work, out of the Ouspensky/Gurdjieff system. Mann develops this into a Logarithmic House system of great complexity but also great value as a system of synthesis, which unites time and the individual, and pictures this relationship from a new perspective. More solid substance is provided by an extensive listing of correspondences, of the Signs, Houses, Planets, Aspects, etc. This book is so rich in illustrative material provided by the author, who must also be congratulated for the excellent design and layout which he also is responsible for. Certainly not an elementary introduction to Astrology for beginners, but a book that introduces and develops a new picture of Astrology, that has drawn heavily upon research from our own century.

CASTLE OF AIR A Key to the Wisdom of the Ages and the Grail
by Michael Beckett privately published from 15 New Lane,
Leeds 10. 1979 25pp £1.00 Large format PB

The author seeks here to provide a key to the cycle of legends and symbolism connected with the Grail, through particular large scale geomantic patterns mapped out on the land of Southern Britain, by certain important centres with definite Grail connections, either through tradition or through symbolic inference. In recent years this new esoteric science of Sacred Geometry has arisen, and in a sense its practitioners are attempting to bring symbolic or esoteric ideas into outward form as patterns on the Earth, and in a strange way we have here a parallel with Alchemy. It is perhaps too soon to be able to assess the validity in physical terms of this kind of theorising, or of what the implications of this new esoteric science are for the ongoing occult tradition, however writers like these are to be encouraged to research and publish their material, so that in fullness of time we can gain a perspective on this work and see just how it can be used.