



THE HERMETIC JOURNAL is published quarterly

12 Antigua Street  
Edinburgh 1

Edited by Adam McLean

All material copyright the individual contributors. Material not credited, copyright the Hermetic Journal.

ISSN 0141-6391

## Contents

- 1 Editorial
- 3 News and Information
- 5 A Possible Origin for the Enochian Calls  
Geoffrey James ©
- 10 Hermetic Meditation No 6  
Regular Feature
- 11 Memoir of E.J.L.Garstin  
Ithell Colquhoun ©
- 15 Note on the Colouring of the Homer's Golden Chain Diagram  
Ithell Colquhoun ©
- 19 The Forty Worlds of the Holy Lamb  
Michael Beckett ©
- 25 Bacstrom's Rosicrucian Society  
Adam McLean ©
- 30 Alchemical Mandala No 6  
Special Extended Feature ©
- 39 Robert Fludd's Spiritual Task  
Adam McLean ©
- 42 Reviews

## Editorial

In the past few months several of my subscribers have enquired as to the connection between my alchemical studies and the other facet of my interests, the research into the ancient Stone Circles, Standing Stones, etc., and the earth forces associated with such sites. I intend in later issues to devote some space to detailed articles on this subject but perhaps I might just indicate some of the basic aspects of this line of research, and just how it might tie in with the hermetic tradition.

Certain points on the body of the Earth, have been identified since the earliest times as having special healing powers, or producing some change in consciousness, or having an atmosphere, a quality which people felt as sacred. Many of these special points on the Earth were marked (especially in the Northern-European Tradition) with Standing Stones, Stone Circles, a Henge, cairn, or other structure, and these can still be located today. But although this sense of "atmosphere" or "sacredness" is a subjective impression, in recent times it has been discovered (or re-discovered) that the fine detailed structure of this "atmosphere" around a standing stone, can be mapped by the object-

ive process of dowsing. The dowser, using various instruments, rods, the pendulum, can discover various patterns of lines, circles, and spiral bands of earth energy around such Standing Stones. These are completely objective and can be confirmed by other dowers (even in double blind tests), and some associated electrostatic and magnetic energies can be measured on physical instruments. It is these patterns of energy in the Earth, that lead the ancient peoples to mark out these points as sacred, and to work their initiations and yearly cycle of festivals at these centres of Earth energy.

Through my research, I am convinced that the energies at these sites, are local exteriorisations of the etheric body of the Earth, points where the Earth's etheric body presses out from the physical boundaries. The ancient peoples also used the Standing Stones, and earthworkings such as Henges, to mould, structure, accumulate and contain these forces. Some of these sites also have astronomical connections, such that on particular days of the year, the Sun and Moon, or a particular planet, rise or set along a particular alignment, or Earth energy pattern, thus activating and providing a pulse of planetary energy within a cosmic cycle. Thus we have at some sites a meeting of Cosmic and Earthly forces.

We should come to see that these ancient sites act as kinds of retorts, participating in a Cosmic-Earthly alchemical process, involving the etheric forces of this planet, and we will find this paralleled in Alchemy itself.

The alchemist at work with substance in his crucibles and retorts, in essence was working with the etheric forces in substance, the etheric forces of the mineral realm (and it is this that distinguishes Alchemy

from Chemistry, which merely works with the physical dimension of substance). Thus the alchemist repeats within his retorts, in microcosm and in a compressed space of time, using higher energies, something of what takes place over aeons in the Cosmic-Earthly alchemical process, that works at the special etheric Earth-organs, the sacred sites our ancestors, with their more spiritual oriented civilisation strove to honour and protect.

Thus I believe that we should come to see that the future development of the Western Hermetic tradition, should involve a new encounter with the earth-energies.

The destiny and spiritual impulse that unfolded the alchemical tradition, is to bring to Mankind the ability to work spiritually in the dense world of physical incarnation. Man must find through alchemical inspiration, the ability to work spiritually with substance, and harmonise the relationship between matter and spirit. An important part of this new spiritual working with the material world must involve Man's relationship to his planet, the Earth.

In bringing together these two realms Alchemy and the Earth-energy research together, a true understanding may arise of the uses of these energies, for spiritual growth, inner transformation, for agriculture, and for healing purposes, linking together the macrocosmic energies of the planet, with the microcosmic energies of Man.

Thus I believe that as students of Alchemy we must be open to the new discoveries being made in the realm of Earth-forces research.

*Adam McLean*

# News & Information

The MAGNUM OPUS HERMETIC SOURCEWORKS Series is now well established with two publications in its first year - The Magical Calendar and the Robert Fludd Mosaical Philosophy - Cabala. Next to be published in this series are two purely Alchemical items - The Rosary of the Philosophers, and The Crowning of Nature, both very important early alchemical texts, never before available in English translation. These should be available late December 1979 /early January 1980, and will be followed by the Khunrath Amphitheatrum Sapientiae Aeternae Engravings with translation and extended commentary, and Jane Leade's Revelation of Revelations. In the longer term, towards the end of 1980 the Steganographia of Trithemius should be ready, and also the Commentary on the Mylius Series of Alchemical Engravings, and Salomon Trismosin's Flower of Treasures in English.

Blank Page

# A POSSIBLE ORIGIN

## FOR THE ENOCHIAN CALLS

Geoffrey James ©

There is perhaps no magic of the renaissance more intriguing than the mysterious Enochian Calls. Reputed to be one of the most dangerous set of conjurations in the repertoire of the western magician, this strange and otherworldly language is undergoing a renaissance of its own. In less than a year's time, two new translations of the Calls have been published, and a third is imminent.<sup>1</sup> Little serious research, however, has been spent in attempting to locate a source (other than Kelley's clairvoyance) for the Enochian Calls.

Misconceptions about the Calls are common. Some scholars attribute the Calls almost entirely to Dee.<sup>2</sup> Even Laycock, in his exhaustive dictionary of Enochian, suggests that Kelley may have been reading Dee's mind!<sup>3</sup> This tendency to downplay Kelley's contribution hampers most analyses of the Calls. In fact, Dee's role was that of a scribe; it was Edward Kelley who either conceived, perceived, received, or plagiarised the Calls. Only through a close examination of the environment in which the Calls were dictated can we properly assess the possibility of a prior text of the Calls.

Although he stands in the shadow of Dee, Edward Kelley was a magician and alchemist in his own right. This is significant because, during the period in which the Enochian Calls were dictated, Kelley was performing ceremonial magic on his own, without Dee's prior knowledge or consent.

The Enochian Calls were recorded in Sloane MS 5007 (presently catalogued as Cotton Appendix XLVI in the British Library) in passages dated April 13, 1584 to July 13, 1584.<sup>4</sup> On May 7, 1584, the spirit Gabriel interrupted the dictation of the Calls to command Kelley to destroy certain items of his personal magical regalia:

Gabriel: 'All the trash thou hast of the wicked, burn it.'

E.K.: 'If Moses and Daniel were skilful in the Arts of the Egyptian Magicians, and were not thereby hindered from being the servants of God, why may not I deal with these, without hindrance to the Will of God?'

Gabriel ; 'Darkness yeildeth unto light ; the Great excludeth the lesser.'

Kelley resists these suggestions, but finally concedes to the ritual destruction of a single talisman ; concerning the rest of this forbidden regalia, Kelley makes the following remark :

'What I have done with the rest, God and they (if they be of God) know ; upon the aforesaid conditions I am contented to have this Character to be burnt.'

It is interesting to note that this ritual destruction was the first act of the May 14, 1584 working, on which the majority of the Enochian material was dictated. Thus we discover that Dee's ceremonial magic was not the only occult influence upon Kelley ; his own secretive magical practices must have had some effect upon his consciousness during the dictation of the Calls.

Kelley continued his illicit ceremonies, but he eventually became frightened at their results. On June 8, 1584, he confessed his practices to Dee, who was so alarmed at this reservation that he noted the event in Latin :

'Horrenda & multiplicia heresium, blasphemiarum dogmata, quibus illi hostes Jesu Christi illum imbuerant . . . illisque malis Angelis renuciare, & omnes illorum fraudes deteger . . . Conversio E.K. ad Deum, abdicatis omnibus Diabolicis experimentis.'

Kelley's involvement in such heretical magical practices immediately raises some questions that are vital to research into the origins of the Calls : what magical texts was Kelley utilizing for his secret ceremonies, and what relation (if any) do these have to the Enochian Calls ?

Israel Regardie states that 'there is absolutely no trace of any part of the Enochian magical system or Angelical language in Europe,'<sup>5</sup> a viewpoint that was perhaps justified in its time. The Calls are, indeed, very different from the Solomonic magical texts ; the barbaric names in the Lemegeton are bastardized Arabic and Greek rather than a syntactically valid language (like Enochian). There did, however, exist in renaissance Europe, manuscripts of evocation magic attributed to Enoch ;

'Conjurors carrie about at this daie, bookes intituled under the names of Adam, Abel, Tobie, & Enoch ; which Enoch they repute the most divine fellow in such matters.'<sup>6</sup>

What texts might have influenced Kelley ? During the period of the Enochian dictations and Kelley's secret ceremonies, Dee and Kelley were living on St. Stephen's Street in Cracow, a location within easy walking distance to the University of Cracow — the second oldest University in Eastern Europe, and a centre for the study of the occult arts during the renaissance.<sup>7</sup> It is not unreasonable to assume that Kelley would have been drawn to the University library in his consuming search for magical and alchemical knowledge. It is a fact that Kelley was doing surreptitious research, and that the products of that research were appearing in his scrying, as shown in this passage from Dee's notes :

'He (Kelley) came speedily out of his Study, and brought in his hand one volume of Cornelius Agrippa his works . . . whereupon he inferred, that our spiritual Instructors were Cosenors to give us

a description of the World, taken out of other Books . . . I replied and said, I am very glad that you have a Book of your own, wherein these Geographical names are expressed.'<sup>8</sup>

It is interesting that Dee seems unaware of the current extent of Kelley's library. From Dee's reaction to Kelley's secret ceremonies, we can assume that Kelley was not totally frank with Dee concerning the breadth and intent of his magical research and experimentation.

It is likely that the University of Cracow contained manuscripts on magic that had been preserved by heretical sects in Eastern Europe. Many of these sects had a 'fetish' for Enoch, and one was responsible for the survival of a version of the Book of Enoch, a religious text so old, that the only other extant version survived in isolated Ethiopia.<sup>9</sup>

The notion that Kelley might have found an 'Enochian' text remains entirely speculative unless some similarity (other than the vague attribution to Enoch) can be found between the Calls, and Gnostic magical texts. The first indication of some connection is the philosophical viewpoint of the Calls which is of course, Manichaean: 'it repenteth me I made man ...'<sup>10</sup> Beyond this, certain parallels to Enochian language can be found in early Gnostic texts, such in this incantation from the Pistis Sophia :

ZAMA ZAMA OZZA RACHAMA OZAI<sup>11</sup>

Note the overuse of the 'Z' phoneme (a characteristic of Enochian), and the repetition of 'ZAMA' a possible cognate to the common Enochian word 'ZAMRAN', meaning 'appear'.

Another possible linguistic cognate can be found in the Gnostic name for the demiurge 'IALDABAOth',<sup>12</sup> quite close to the Enochian God of Righteousness 'IAD BALTOH'. Unfortunately, it is difficult to find Gnostic magical words to compare with Enochian; modern translators of such texts tend to omit such words as 'untranslatable'.

One Gnostic text, the Pistis Sophia, mentions books of magic attributed to Enoch :

'Ye shall find them in the two great Books of IEOU, which Enoch wrote when I spoke with him from the Tree of Knowledge, and from the Tree of Life, which were in the paradise of Adam.'<sup>13</sup>

The name IEOU suggests that the books contained conjurations or magical names, and the legendary origins of the texts in the garden of Eden is similar to the statement of Kelley's spirits that Enochian was the language 'which Adam verily spake in innocency'.

G.R.S. Mead suggests that one of the books of IEOU is the Book of the Great Logos, a text that contains the following passage :

'The guardians of the Gates of the treasure will open them, and they will pass upwards and ever inwards through the following spaces, and the powers rejoicing and giving them their mysteries, seals, and names of power : the Orders of the Three Amens ... Within each treasure is a Door or Gate, and without three Gates ; each of the outer gates has three guardians.'<sup>14</sup>

Compare the above passage with the following passage from Kelley's scrying during the Enochian period :

'Every Table hath his key ; every key openeth his gate, and every gate being opened, giveth knowledge of himself, or of his entrance,

and of the mysteries of those things whereof he is an inclosure. Within these Palaces you shall find things that are of power, as well as to speak, for every (1) Palace is above his (2) City and every City is above his (3) Entrance.' <sup>15</sup>

Both the Gnostic Texts and the Enochian Calls place a great emphasis on the number 49; for example, the Pistis Sophia states that 'the reflections of the supernal projections, powers, or co-partners of the Sophia (when) looked at from without, make an ordering into forty-nine,' <sup>16</sup> and the apocryphal Books of the Saviour state that 'no mystery is higher than the mysteries ye seek after, save only the mystery of the Seven Voices and the Nine-and-Forty Powers and Numbers.' <sup>17</sup> The Books of the Saviour mention the 'mystery of the Forty-nine Powers' <sup>18</sup> Could these forty-nine powers (or 'voices'?) be the Enochian Calls, which are described by Kelley's spirits as;

'49 voyces or callings; which are the Natural Keyes, to open ... Gates of Understanding, wherby you shall have knowledge to move every Gate, and to call out as many as you please ... and wisely open unto you the secrets of their Cities.' <sup>19</sup>

In the Book of the Great Logos, the forty-nine powers are connected to 'Gates of the Light-treasure ... and the Gates are opened unto them, and the Wardens give them their Seals and their Great Name.' <sup>20</sup>

The Enochian Calls may not be as unique a phenomenon as has been previously believed. Kelley's secret ceremonies and researches in Cracow, the similarity of the Calls to certain Gnostic texts, as well as traces of renaissance evocation literature attributed to Enoch, all point to a textual rather than a spiritual origin for Kelley's dictation of the Enochian Calls. Perhaps this is why, during the Enochian dictations, the spirits constantly advise Dee to 'Move not, for the place is holy.' <sup>21</sup> Could the revelation of the Calls have been tied to a particular magical text located in the library at the University of Cracow? Further research into the magical literature of the Gnostic sects of Eastern Europe may reveal the true source and meaning of the mysterious Enochian Calls.

1. See Geoffrey James; "Enochian Evocation: The True Calls"; Gnostica Magazine, Issue 47; Llewellyn Books, St. Paul, MN; and Donald Laycock; The Complete Enochian Dictionary; Askin Books, London; 1978

2. See Osborne, Phillips; "Commentary"; Gnostica Magazine, Issue 50 for a complete collection of Enochian misconceptions.

3. Laycock; op. cit.; page 54

4. See Cotton Appendix XLVI or Meric Casaubon (editor); A True Relation of Dr. John Dee and Some Spirits; Askin; 1974

5. Israel Regardie; The Golden Dawn; Llewellyn Books, St. Paul; 1971; page 208

6. Reginald Scot; The Discoverie of Witchcraft Book XV, Chapter XXXI; William Brome; London; 1584

7. Funk and Wagnalls Encyclopedia, Volume 15; Article on Krakow; 1959

8. See Cotton Appendix XLVI; May 24, 1584 or Casaubon; op. cit.; page 158

9. See The Secrets of Enoch; published in The Lost Books of the Bible; Forum Books; Cleveland, Ohio; 1963

10. See James; op. cit.; in the Call of the Thirty Aires

11. G.R.S. Mead; Fragments of a Faith Forgotten; University Books, New York; 1960; Page 462

12. Ibid; Page 188

13. Ibid; Page 487

14. Ibid; Pages 528 and 541

15. Cotton Appendix XLVI; April 14, 1584

16. Mead; op. cit.; page 471

17. Ibid; page 516

18. Ibid; page 523

19. Cotton Appendix XLVI; April 14, 1584

20. Mead; op. cit.; page 523

21. Cotton Appendix XLVI; May 14, 1584

---

### THE ALCHEMISTS

Huddled for warmth about their curcubites  
Alone or paired these darkling winter nights  
They stare with sleepless eyes of well trained will  
Uncaring if the neighbors speak them ill  
Or cannot share in these secret delights  
Of ultimate perfection and the last  
Step between God and Man mirrored in glass.  
Their eyes behold visions lips mutter charms  
As drop by drop the blessed menstrum forms.

John Phillips Palmer

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.



## MERCURIUS or the CADUCEUS

When one is within the inner space of the retort exercise, begin to build a picture of the Caduceus within ones being. As in the Hermaphrodite exercise (Number 5), experience the left-right polarities of ones inner nature. Picture one's being in the pentagram gesture, and allow one's feelings of the left and right polarities to focus in the arms and hands and form an inner picture of the horns of the Caduceus.

Then begin to work with the other polarity experienced in the Ouroboros meditation (Number 4), the head-body-limbs. Form inwardly the rounded solar part of the Mercurius symbol, and superimpose it upon the trunk of one's body experienced inwardly.

One should then begin to experience a kind of current flowing into the left hand, (the passive side of our being) from the Cosmos-outside, and round the circle of the the Caduceus to the right side of the body, then round up the left side and across to the right hand, from which one should experience the flow of energy leaving. (Some purely left handed people may need to reverse these directions.) Do not allow this inner experience of flowing energy too develop too powerfully, and dominate the meditation. It should be just a gently flow. We are not her concerned with dynamics but with the balancing of energies within the subtle body.

At the lowest point of the solar facet of the Caduceus, one should form the image of a cross, and this Cross is the earthing point of the symbol. If one finds the energetics of the Lunar-Solar flow becoming too strong, one needs only withdraw into the Cross form, and allow the upper open-lemniscate of the Caduceus to fade.

In performing this Mercurius exercise one aims to balance the various forces and facets of the symbol. The Lunar crescent or open part of the lemniscate - against the closed Solar part. The whole upper part - against the lower cross form. The left passive side- against the right active side. In the upper lunar part one opens one's being to the Spiritual-Cosmic forces, the closed Solar part allows one to experience the enclosed forces of the Soul, while the Cross is the solid part of incarnation, experienced through the feet in the contact with the earth realm.

The three meditative exercises of the Ouroboros, Hermaphrodite and the Caduceus form an inter-related group, and they can and should be practised together as an organic whole, integrating the various polarities of our beings.

# MEMOIR OF E.J.L. GARSTIN

## Ithell Colquhoun ©

Edward John Langford Garstin, though a somewhat distant cousin, was familiar to me by the name of Eddie from my early childhood. I don't recall in what connection I first heard of him but his name seemed to come up in any talk of family relations. I did not meet him until 1928 when I was studying art at the Slade School and had joined The Quest Society. This group was run on fairly informal lines by G.R.S. Mead, one time secretary to Mme Blavatsky, and author of many works on Gnosticism. Edward was a prominent member of The Quest and I made myself known to him at one of its meetings. I have told something of my association with him in my study of MacGregor Mathers and the Golden Dawn, The Sword of Wisdom (Spearman, 1975).

I am not certain of the date of Edward's birth, but if, as I believe, he was 62 at the time of his death on June 26th, 1955, this could make it about 1893. I am hazy about his exact connection with my family, but I have traced record of a certain Louisa Charlotte, daughter of General Garstin and wife of Charles (Andrew ?) Colebrooke Sutherland who was in the Bengal Civil Service. This lady died at sea in 1838, presumably on the way to or from India, having produced two daughters. One of them married James Colquhoun and became the mother of my grandfather, James Andrew Sutherland Colquhoun, b. 1839. I suppose that Edward's great-great grandfather was the above mentioned General Garstin who must have been active at the end of the 18th century., but there was certainly another General Garstin among his immediate forebears - his father or grandfather.

My impression is that there was no link with the writer Crosbie Garstin and his father Norman, who was a founder member of the Newlyn School of Painters and settled in Cornwall towards the end of last century.

In appearance Edward was above middle height and of sandy colouring with pale blue eyes. In features he resembled the photograph of the French Alchemist, Claude d'Ygé de Lablatinière (1912-1964), which appeared on the cover of the review L'Initiation et Science, No. 63, Paris 1965, marking the occasion of the latter's death.

Edward was dogged by ill-luck all his life, both in business and in

affairs of the heart. The fate of his occult work recalls a phrase used by W.B. Yeats in a similar connection, being 'neither paid nor praised'. Edward was an excellent dancer and married young, one of his wife's attractions being that she was able to partner him in ballroom dancing championships, many of which they won. The 1914-18 War broke up this partnership when the Army claimed Edward. On his return from active service with the rank of Captain, he found no sign of his wife, except numerous debts. She had vanished, having sold the contents of their flat and spent all the money in their joint account. In an attempt to re-establish himself Edward embarked on various business ventures but with a notable lack of success. So it came about that when I met him he was sharing a flat with his widowed mother in a less than modish area of Kensington, unemployed except for his esoteric studies. He found out that he was also a good cook and this proved useful in their straightened circumstances. He was a vegetarian at this time, probably following the example of Mathers. Later, he was to be glad to have food of any kind.

I take it that he was already an occult student when he met Mrs. Morgan Boyd, who had helped Moina MacGregor Mathers to establish the A. O. O. Lodge of the Golden Dawn, when the latter moved to London from Paris, soon after Mather's death in 1918. So Edward must have been initiated into this Lodge by the early 1920's. Moina had died when I met him but he had known her well. I do not think he would have had the opportunity of meeting Mathers himself, and whether he had joined The Quest before his initiation I don't know. Certainly for some years between the two Wars he was investigating the groups and personalities then active on the London occult scene. He hoped to marry Mrs Boyd's daughter Esme, who was also a member of the Lodge, but she married a stockbroker instead.

When about 1930 Mr Mead decided to close down The Quest Society and magazine, relinquishing the lease of the two studios used as premises, Edward tried to carry on a similar group under the name of The Search Society. This lacked not only The Quest's headquarters but most of its prestigious membership, though Dr W.B. Crow and Hugh Schonfield were among its supporters. The latter co-edited with Edward a quarterly review The Search, produced by the Search Publishing Company, a venture in which they were joined as I recall, by a third partner, Cazimir de Prozynski. They brought out some few titles, but in a year or two, all three 'searches' - society, review, and company - had collapsed.

After I left the Slade School, I went to live abroad for a while, and when I returned to London was much occupied with my work as a painter. I had gradually lost touch with Edward after the refusal of Mrs Boyd to admit me to their Lodge - as recounted in The Sword of Wisdom. (It was hasty of me, as I now see, to take this No for an answer, since it is common practice with some secret associations to refuse a candidate the first time around.) Later I heard that with the outbreak of the 1939-45 War, Edward was recalled to the Army, in which he finally reached the rank of acting Colonel, but this was never confirmed and he returned to civilian life as a Major, much to his disappointment in view of his family traditions. Such traditions must have been important to him, since he used his family motto, Animo et Fide, as his magical name.

Edward's mother had died and he married again, this time a red-haired charmer, formerly the wife of the commercial artist Beresford Egan. This second marriage was no more successful than the first. The ex-Mrs Egan had no sympathy with Edward's occult interests, which were a topic of

ridicule between her and her boyfriends. After the war, she departed with one of these, a G.I., taking most of Edward's furniture and all his family portraits with her to the U.S.A.

When I next made contact with Edward, in the early 1950's, he was living in a service flat at Scarsdale Villas, W.8. He was unemployed except for a partnership, again with de Prozynski, in a concern called the Anglo-Brazilian Trading Company, which dealt in mechanical spare-parts of some kind. Unfortunately no commercial activity in this line was possible, since all trade with Brazil was barred by the British Government for some years. I presume the partner had some other means of subsistence, but Edward complained of being badly hit by the ban. Though I did not understand how near he was to destitution, I wondered why he did not exchange his flat for a simple room in a less expensive area, and take any kind of job until he could find something more congenial. I suggested that he asked Mrs Boyd's help, as she had some useful contacts in the business world, but he maintained that she could do nothing. ( I was later told that she had already come to his rescue financially on occasion - now either she was unwilling to do so again, or he was unwilling to ask her) Finally, he was obliged to give up the flat and sell his small but well-chosen library of occult books to John Watkins.

Next he migrated to one of the remoter suburbs, lodging for a time with a chemist and his wife in return for assistance in running their business. Lastly he exchanged these rather cramped quarters for a room in the flat of A.C. (Tony) Winyard's parents in Battersea. Tony, since deceased, was then a young teacher of Mathematics and much interested in esoteric subjects. I do not know how long this arrangement lasted, but it was not long. Afterwards Tony related to me that one evening they had a discussion on some point of Qabalah and on retiring Edward had seemed calm and collected. But next morning his door was locked and a note pinned outside directed Tony to push the key through and pull it under the door to open. He found Edward dead from an overdose of some drug.

Mrs Boyd was shocked at this news and insisted that consequent on the suicide, Tony should destroy Edward's Order Papers, implements and any items directly connected with his G.D. work, all of which he had kept together in a trunk.

I was out of London for some weeks at this time and only heard of Edward's death by letter from Tony after the inquest and funeral at Morden Cemetary were over. I remembered Edward's remarking some time previously, that he had no inhibitions about suicide, but I felt sure that he could have found some happier solution to his problems. He must have been severely depressed and thus unable to foresee anything but a burdensome old age.

His life story reminds one of a warning passage from Eliphaz Levi, which recounts the frequent lot of the occult explorer, and finishes :

"Inheritor of so many victims, he does not dare the less, but he understands better the necessity for silence."

WORKS BY E.J.L. GARSTIN

Theurgy or the Hermetic Practice (Rider, 1930)

The Secret Fire (Search Publishing Company, 1932)

Letter defending the doctrine of occult secrecy (Occult Review, 1932)

Edited : The Book of the Master of the Hidden Places by W. Marsham Adams (Search Publishing Company, 1933)

UNPUBLISHED

Glossary of Alchemical Terms

Glossary of Qabalistic Terms

Dictionary of the Enochian Language (English-Enochian and Enochian-English)

Various Essays on such Subjects as Alchemy and Astrology

Edited : The Alchemical Writings of Dr. John Dee

# NOTE ON THE COLOURING OF THE HOMER'S GOLDEN CHAIN DIAGRAM

Ithell Colquhoun ©

A coloured version of Joseph Kirchweger's famous diagram precedes the entry on the Aurea Catena Homeri (1722) in the unpublished Glossary of Alchemical Terms by E.J.L. Garstin, but no authority is cited to explain the choice of colours. Garstin's diagram, though neatly drawn, is very roughly tinted with coloured chalks. In my copy of it I have used acrylic colours instead.

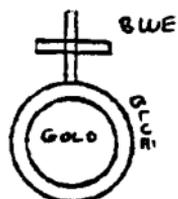
I have replaced his yellow and grey with respectively, gold and silver paint, though I am not sure that this is justified. At the third 'link' in the chain, I have assumed that his mixture of red and blue strokes was a substitute for purple. In his above mentioned-entry on the Aurea Catena he refers to his Ms copy of the Manual Operation of the Philosopher of Leyden. I myself have not seen this MS of Garstin's and I fear it must be lost. It might possibly throw some light on this colour scheme for the various 'links'.

Since two constituents, the circle and the straight line, compose each 'Link', I have called the former Venus and the latter Mars, as Western equivalents of Yin and Yang. Employing these, the poem which ensues may serve as a memoria technica for the colour sequence. A natural caesura occurs at the fifth 'link', after which red is always assigned to the Mars-element. It seems that this is the only instance of a connection in these colours with those traditionally ascribed to the planets or the Zodiacal signs. If analysis by colour helps to unveil the secrets of this most recondite of texts, analysis by form also may do so. The Venus-element, the circle, remains constant throughout the Chain, but the Mars-element, the straight line or lines, varies as to position in each 'link'. Most striking is the identity in form of the figure which begins the chain at number one, with the figure which ends it at number ten, the difference being that the former is upright and the latter reversed. As I noted in the Sword of Wisdom, I see this as a Western apprehension of the dictum, 'Nirvana is Sangsara'.

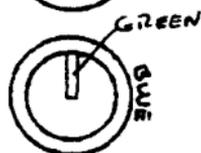
Cannot some maker of esoteric jewellery, embody the diagram in an actual chain of gold, with the colours in gems or enamel ?

# THE GOLDEN CHAIN OF HOMER

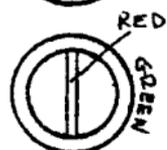
CHAOS CONFUSION.



Volatile Spirit of  
EARTH incorporeal.



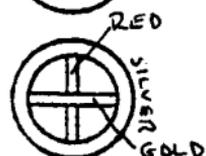
EARTHY acid spirit  
corporeal.



Fixed EARTHY Spirit-  
ual Alkali corporeal.



Primary substance  
of all Bodies.



Regnum Animale.



Regnum Vegetabile  
sive Acidum.



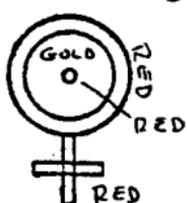
Regnum Minerale.



Pure concentrated  
Fixed EARTHY  
tincture, Extractum  
chaoticum.



Perfect concentrated  
universal Quintessence.



Venus blue-and-gold

Mars blue

Venus blue

Mars green

Venus green

Mars red

Venus green

Mars gold

Venus silver

Mars gold-and-red

Venus gold

Mars red

Venus green

Mars red

Venus purple

Mars red

Venus silver

Mars red

Venus red-and-gold

Mars red

Ithell Colquhoun

1979



# THE FORTY WORLDS OF THE HOLY LAMB

Michael Beckett ©

It is a tragedy that since the late Middle Ages the Church should have done its utmost to disassociate itself from all that was best in itself. Mysticism became frowned upon ; miracles became suspect ; magic was dubbed diabolic. But like any river that is too tightly confined, the banks were breached in numerous places by the unceasing flow of spiritual striving. Acting upon the orders of their seniors, blinkered but zealous clerics strove to stem the overflow... Their infamous work is all too well remembered. The spectre of the Inquisition had risen from the Pit, and humble folk were caught up in the confusion of opposites where the Fiend professed to work for the Light, and where the Light was endlessly accused of abetting Lucifer. And while heretics and martyrs burned, the plague ran wild through Europe.

In this milieu of madness, true mysticism was forced to flee the polluted mainstream of Christianity. On the high-road, the esoteric meaning moulded into the vaulting and fluting of the Gothic Cathedrals was all but erased, and it has only recently been deciphered by such men as Louis Charpentier and Fulcanelli. Down the by-ways, the quasi-secret tributaries of hermeticism vanished into misty, forgotten gullies, the thereby compounding their already baffling obscurity. Some teachings became so weakened by isolation that they eventually vanished into the parched sands of apathy. Other, less discerning doctrines allowed themselves to be strengthened by the effluent of Sodom, and they gurgled cheerfully down the sewers and thence into the Abyss from which they had so recently fled. Only rarely did such a stream survive either the dessication of solitude or the decay of fetid underground living.

One survivor, however, escaped both persecution and self-destruction with all the aplomb of a modern movie hero. It escaped detection by nestling into the very bosom of the Church, where it earned itself considerable fame and much veneration. In 1517, it was described as "La pui bella opera de Christiani" (the most beautiful work in Christendom). It was "eenen hemelshen in Vlaender Lant" (a heavenly treasure from Flanders), said another. They were speaking, of course, about 'L'agneau mystique' - 'The Adoration of the Holy Lamb'.

If I fail to agree with these esteemed churchmen about the painting's beauty, and say that I prefer the emotionally charged canvasses of the Victorians, it is because I am entirely Philistine in matters artistic. But as an esoteric document, however, the 'Adoration' (or even a post-card reproduction of it) is, in my view, worth all the weighty tomes of Levi, Blavatsky, and Crowley put together. The wisdom of the 'Adoration' filters directly into the subconscious without any of the erudite, but convoluted, verbosity of these illustrious fin-de-siècle writers. Hours of difficult reading are condensed into a momentary glance. Here on a single page are the 'forty worlds' of manifestation :

The art expert may protest against such notions ; though he will readily inform you that the 'Adoration' is a Flemish masterpiece. Measuring 349 x 243 cms, it was painted by Hubert and Jan van Eyck and completed for the 6th May 1432. It is still in St Bavo's Cathedral, Ghent, where it first went on display over five hundred years ago. In its time, the painting technique was revolutionary. The realistic portrayal of landscape, and the use of perspective were to change the course of European religious painting overnight.

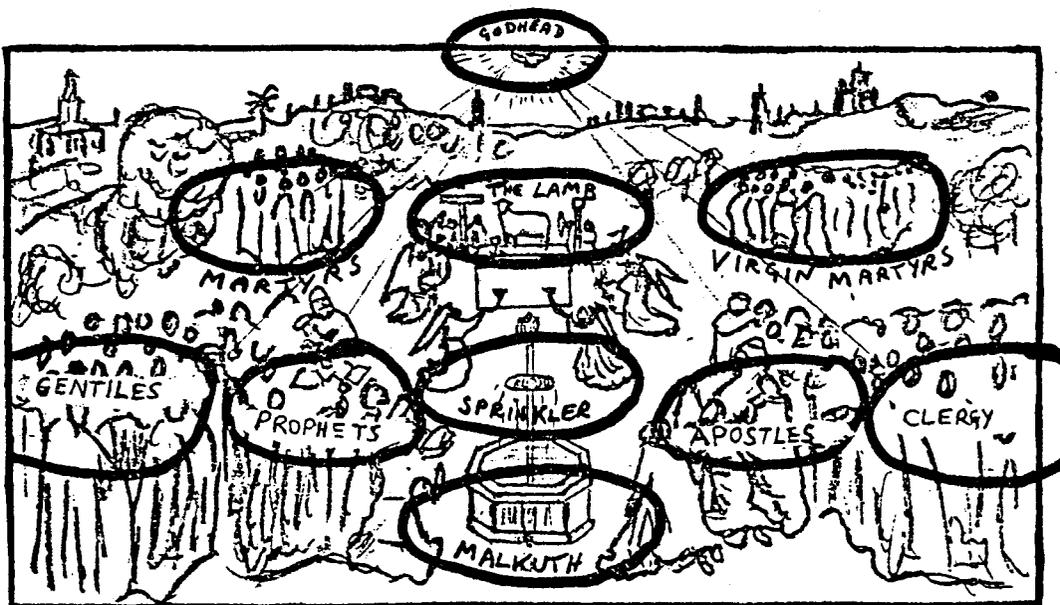
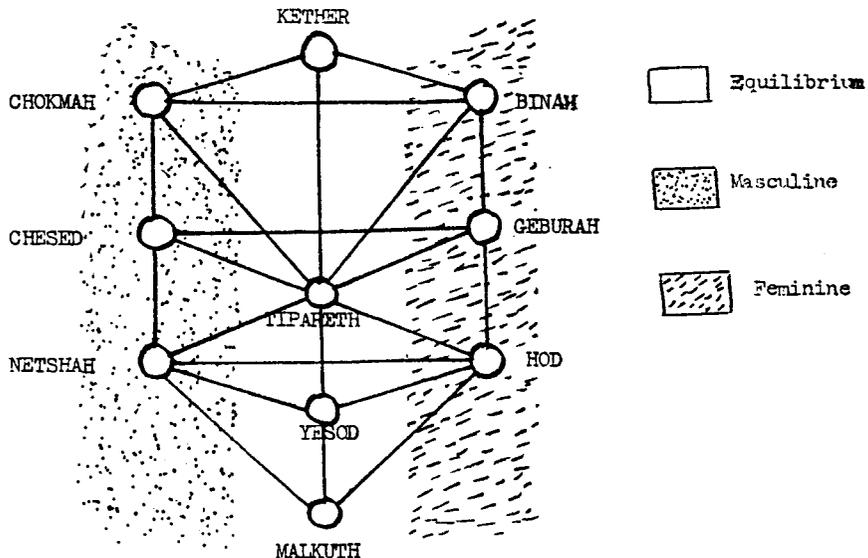
On the MUNDANE LEVEL , this then is what the 'Adoration' is - a picture on wood with a whole catalogue of historical facts and figures by which pension-fund connoisseurs can measure its greatness.

But enough of such dross ! Let's allow our consciousness to move up a level, to the INTERPRETATIVE (or ANGELIC) LEVEL. Here all thoughts of valuation, fire-insurance and wood-worm are banished. From now on we are concerned solely with what is depicted on the panel. Before us, we see a broad sweep of countryside which has been described (perhaps wrongly) as a stylised view of heaven. There is no mistaking the basic Christian message ; "Behold the Lamb of God which taketh away the sin of the World" (John 1 :29). This very text is embroidered onto the upper fringe of the altar cloth. "Jesus, the way, the truth, the life," (John 14 :6), adorns the red altar pendants ; and the octagonal basin at the base of the picture is inscribed with a verse from Revelation 22 : 1, "This is the river of the water of life which proceeds out of the throne of God."

So the Christian interpretation would seem to be that Christ, seen here in the Sacrificial Role of the Lamb, shed, and continues to shed his blood (in heaven) so that we mortals might be redeemed. His blood percolates through the Eucharistic Chalice from the ANGELIC LEVEL down to the MUNDANE LEVEL. His redemption is actually running out of the picture through the 'river of the water of life'. It is seen flowing from the tap, and out of the (heavenly) dimension of the picture into the gross, day-to-day world of the observer. And this whole scene can be regarded as a parallel to Christian reality because the fountain (that cumbersome looking basin) is very much a replica of the Templum Domini in Jerusalem, which is, or used to be, the fount of spirituality for all of Christendom. In all, we are looking at a thoroughly creditable and worthy altar-piece of which the Church is, rightly extremely proud.

But how many ecclesiastics are aware of the INTUITIVE-KNOWING (or ARCH-ANGELIC) LEVEL of the picture ? I am referring to the secret Doctrine of the Kabbalistic Tree of Life with its ten inter-penetrating worlds of being (Sephiroth). This is a system of knowledge which claims to reveal the mysteries of the evolution of the universe through one plane

of reality to another until it eventually hinders into the "world as we know it". The system is more than a fundamentalist's explanation of being. The Tree of Life is also a ladder which leads from physical existence (Malcuth) up to the highest levels of mysticism and to union with the Godhead (Kether).



Although the Tree of Life may not be immediately obvious within the framework of the 'Adoration' - and one wouldn't expect it to be - I feel that the table below shows such a remarkable correspondence between the Sacred Tree and the painting that there can be no possibility either of co-incidence or of my having imposed a pattern which was not originally intended by the artists.

Sephorah	The predominating emanation of the plane	As depicted in the 'Adoration'
KETHER	The great unmanifest. The nothingness from which all the other Sephiroth, or planes of being, are derived	Brilliant light from which the Dove of the Holy Spirit emerges
CHOKMAH	The male polarisation of Kether. Strong emanations of life—strivingness. Sometimes portrayed as the Primal Phallus	Martyrs in rugged, hirsute countryside
BINAH	The female polarisation of Kether. Passive emanations of life—acceptance	Virgin martyrs emerging from a smoother, feminine landscape
CHESED	A reflection of Chokmah. Protective paternal emanations	The Prophets
GEBURAH	A reflection of Binah. Energetic, somewhat severe emanations exist at this level	The Apostles who were remarkable for their energetic evangelism
TIPARETH	Although born of Chesed and Geburah, this Sephorah has a direct connection with Kether, the Godhead. Often symbolised by the crucified God. Astrological sign, the Sun	The Holy Lamb, or Christ in the Sacrificial Role. The Son of God
NETSHAH	Emanates the instinctive life of nature	The Gentiles (formerly nature-worshipping peoples ?)
HOD	Splendour. The Priestly Gods of Thoth and Mercury are associated with this plane	The clergy
YESOD	A plane of magic. Often represented by male genitals. Once again, this Sephorah has a direct line to the Godhead	The sprinkler, reminiscent of rain which early religions believed was the Sky Father's semen
MALKUTH	"The world as we know it"	The basin and tap which is the picture's umbilical with the MUNDANE LEVEL

Two things will immediately spring to the eye of the Kabbalist. Firstly, the Tree of Life as it is presented here is reversed ; but this, let me hasten to add, has nothing to do with diabolism. The picture is far too subtle for that ; it stands aloof from the nonsensical war of opposites which raged at the time of its creation. No, this inversion means that when we look at the 'Adoration', we are looking at a reflection. Whether the reflection be that of the world in which we live, or whether it be that of the observer himself is a conundrum which each individual must resolve on his own. The solving of this riddle (or an attempt thereat) can be expected to give the student valuable insights into how the various planes of reality relate one to another ; and in turn, how he is, himself, related to these planes, with particular emphasis on 'heaven' and the day-to-day world.

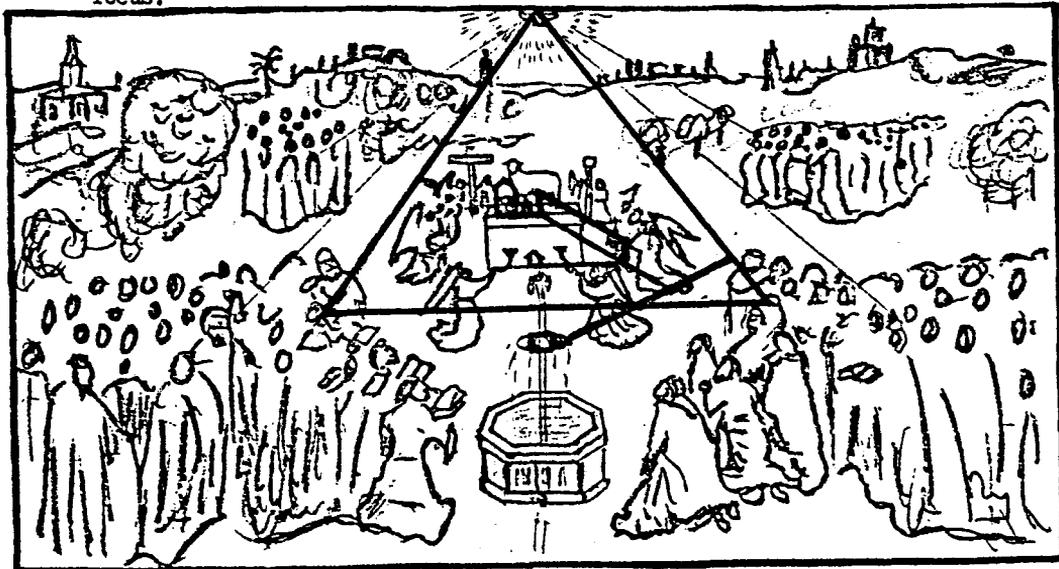
The second and more obvious anomaly is the shape of the Tree. Rather than use the traditional, three-columned Tree of Life (diag. 1), the van Eycks have given us a triangular shape. A fir tree perhaps ?

The silver fir is sacred to Artemis, the goddess of childbirth, and as far back as pre-dynastic Egypt it was associated with birth, as indeed it still is — for does not the fir tree continue to play an important role at the Nativity of the Sun ? So this species of tree is quite in keeping with the symbolism of the Kabbalist's Tree of Life, which admits to being an explanation of the universe.

And it is fitting that we should encounter Artemis at this level. Her twin brother was Apollo, and he shares the Solar Archetype with Jesus Christ who was the principle subject of the previous, ANGELIC LEVEL.

And it is the triangular shape of Artemis' Tree which will lead us onto the LEVEL OF THE ABSOLUTE (DIVINE LEVEL).

The secret of this lofty plane is very clearly delineated by the rays of light emanating from Kether or the Holy Dove, and by the lines of the altar. Here a pyramid — specifically the Great Pyramid — slips into focus.

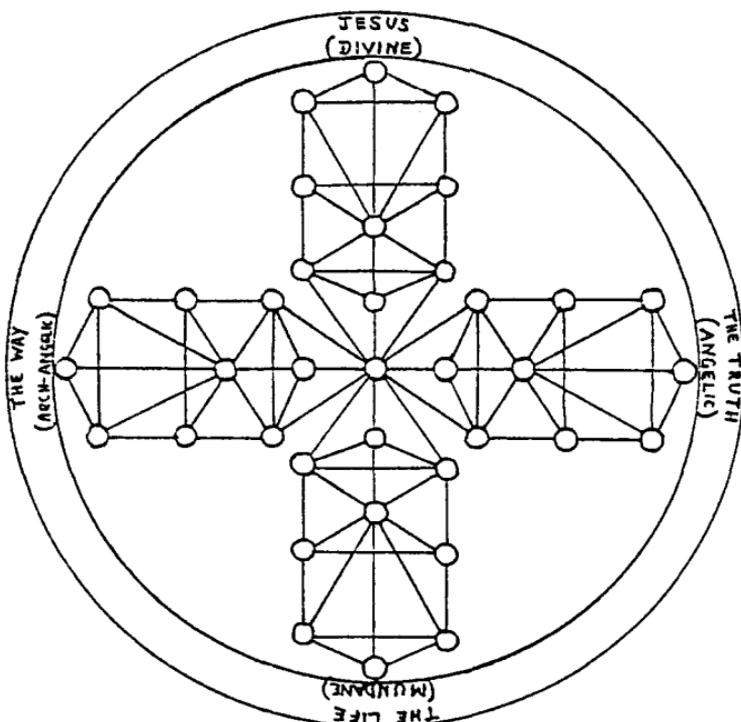


At first one may suspect some kind of hideous, von Danikenesque joke. Nor do I think I should necessarily guide the reader away from such a conclusion, for he must, I think, seek his own interpretation. I would merely say that Louis Charpentier finds a similar pattern in Chartres Cathedral (1); Fulcanelli is irritatingly coy about St Thomas Aquinas' coat of arms which bears the same silhouette (2); and I have had an insight into a repetition of this triangle amidst the geometrical ground plan of Glastonbury Abbey (3).

These then are the four levels of the 'Adoration of the Holy Lamb'. At the outset their existence was implicit in the text on the pendants which the angels are holding out from the altar, "Jesus (Divine), the way (Tree of Life), the truth (Sacrificial Role of Christ), the life (mundane existence)."

In the picture, as in reality, each level inter-penetrates the other. The mundane is in the divine, and the divine is in the mundane. The redemption is throughout; the Tree of Life is in all. It follows therefore, that there must be four Trees - one on each plane - making forty Sephiroth in all; 'the forty worlds of manifestation'. And these worlds of being, when arranged, as they must be, towards the four corners of the cosmos, form, disturbingly I think, a wooden cross: A rose-cross perhaps? Certainly the Crusader's Cross!

And more disturbing still, the observer must ask himself who stands amidst this strange rood?



- (1) THE MYSTERIES OF CHARTRES CATHEDRAL, by Louis Charpentier
- (2) LE MYSTERE DES CATHEDRALES, by Fulcanelli
- (3) CASTLE OF AIR, by Michael Beckett

# BACSTROM'S ROSICRUCIAN SOCIETY

Adam McLean ©

Dr Sigismund Bacstrom was one of the most important scholars of alchemy in the last few centuries, being active at the end of the eighteenth and the beginning of the nineteenth century. Little is known of his life, except that he was probably of Scandanavian extraction, and that he spent a deal of his early life travelling around the world as a ship's surgeon. Later he was to settle in London and gather around him a small circle of pupils, amongst whom he circulated a number of his own translations of alchemical texts from Latin, German, and French into English. This select group of people provided the vehicle for Bacstrom's impulse to reconnect people with the ancient wisdom of the alchemical tradition, and it seems that spiritually he sowed the seed for the rebirth of interest in alchemy later in the nineteenth century, which developed through Thomas South and his daughter Mary Anne Atwood, and later Frederick Hockley (1809-85) who seems to have had copies in his own library of some of the Bacstrom manuscripts. Hockley's scholarship and library was in turn passed on to Westcott and Mathers, and must have provided some of the material that was worked into the Hermetic Order of the Golden Dawn. At much the same time, Madame Blavatsky also had access to Bacstrom material (and in Issues Number 1 - 4 of the Hermetic Journal we reprinted Madame Blavatsky's edition of Bacstrom's translation of the Golden Chain of Homer, which she issued in 1891). Thus Bacstrom sowed a seed that a century later grew into the rebirth of Alchemical ideas.

Many volumes of his manuscripts are still extant and some are in private hands at present. It would be of the greatest value if some of this material could be made available to the public once again.

It is important to realise that at the time when Bacstrom was collecting and translating alchemical material, there was little available in the outer world. Most of the great public collections and libraries only came into existence later in the nineteenth century. Bacstrom's material and his access to sources was of the greatest import, and he must have been one of the most knowledgeable men at that time in the Alchemical tradition. It may be that he could not have achieved this without the aid of certain Rosicrucians with which he had definite connections.

On 12th September 1794, Dr Sigismund Bacstrom was initiated into a Societas Roseae Crucis by Comte Louis de Chazal, on the island of Mauritius. The Comte, then a venerable old man of some 96 years, seemed to have recognised in Bacstrom, his greatness as an hermetic student, and offered to take him on as a pupil and teach him the great work, and during this period, Bacstrom was allowed to perform a transmutation under Chazal's guidance and using his substances. Chazal seems to have obtained his own alchemical knowledge while he was in Paris in 1740, and J.W. Hamilton-Jones in his edition of Bacstrom's Alchemical Anthology (1960 Stuart and Watkins, London) suggests that it was likely that his teacher was the Comte de St Germain.

When Bacstrom settled in London, one of his more important pupils was the Scotsman Alexander Tilloch, the editor of the Philosophical Magazine, which concentrated on papers and articles of early scientific research. I recently discovered Tilloch's own copy of his admission document to Bacstrom's Rosicrucian Society, which is signed by Bacstrom, and is in the Ferguson Collection of Alchemical Books at Glasgow University Library. I decided to print this admission document in its entirety as it gives a valuable insight into the type of organisation and principles which Bacstrom worked within. It is likely, considering the possible Comte de St Germain connection, that this was the kind of Societas Roseae Crucis which was operating throughout the eighteenth century. There is attached to this document in the Ferguson Collection a further item of Rosicrucian Aphorisms - the Process of creating the Stone, which I will publish subsequently.

When undertaking research for this article, I realised that A.E. Waite had in fact already reprinted this document in his Real History of the Rosicrucians (1888), as the submission of Bacstrom to join the Societas Roseae Crucis of Chazal, and which is signed by Chazal 1794, however, since this book of Waite's has been out of print for many years, and he does not give any reference as to sources, I have decided to go ahead and print the Tilloch copy which is an exact copy of that which is found in Waite.

This initiation document consists of fourteen promises or obligations, most of which are quite straightforward. One important item is the fourth obligation, which has a long concluding paragraph on the equal rights of women in regard to membership of the Societas Roseae Crucis. This is very important when seen against the historical background. It seems to indicate that the Rosy Cross remained a separate stream from the Freemasons, which was ( and still is ) quite strongly patriarchal and would not allow woman as members. In article 9 there is an indication of a rather critical attitude towards the established Church of the time.

Bacstrom translated many volumes of Alchemical texts, and one wonders just where he obtained his source material. Perhaps we have in Bacstrom a direct connection through Chazal and the Comte de St Germain with the continuing stream of Rosicrucian Mystery Wisdom. We should come to see that Bacstrom did not found his little Alchemical School on his own resources, but that behind him lay the esoteric Order of the Rose Cross which provided him with the material and impulse to continue and develop the Alchemical Science. All students of alchemy in the twentieth century owe a profound debt of gratitude to the unseen work of this little-known man, Bacstrom, in gathering and translating alchemical material, and inspiring others to work with the wisdom he recognised in the ancient alchemical texts.

In the name of יהוה אלהים  
the true and only God  
manifested in Trinity

I do hereby promise, in the most sincere and solemn manner, faithfully to observe the following articles, during the whole course of my natural life, to the best of my knowledge and ability ; which articles I hereby confirm by oath and by my proper signature hereunto annexed.

One of the worthy members of the August most ancient and most learned Society, the Investigators of Divine, Spiritual and Natural Truth ( which Society, more than two centuries and a half ago, did separate themselves from the Free Masons, but were again united in one spirit amongst themselves under the denomination of Fratres Roseae Crucis - Brethren of the Rosy Cross - that is the Brethren that believe in the grand atonement made by Jesus Christ on the Rosy Cross, stained and marked with his blood, for the Redemption of Spiritual Nature\*) having thought me worthy to be admitted into their august society, in quality of a Practical Member and Brother (one degree above a Member apprentice) and to partake of their sublime knowledge, I hereby engage in the most solemn manner.

1 That I will always, to the utmost of my power, conduct myself, as becomes a worthy member, with sobriety and piety, and endeavour to prove myself grateful to the Society for so distinguished a favour as I now receive, during the whole course of my natural life.

2 I will never openly publish that I am a member of this august Society, nor reveal the name or persons of such members as I know at present or may know hereafter, to avoid derision, insult or persecution.

3 I solemnly promise that I will never during my whole life prostitute, that is publicly reveal, the secret knowledge I receive at present or may receive at a future period from the Society or from one of its members, nor even privately, but will keep our secrets sacred.

4 I do hereby promise that I will instruct, for the benefit of good men, before I depart this life, one person, or two persons at most, in our secret knowledge, and initiate and receive such person ( or persons) as a Member Apprentice into our Society, in the same manner as I have been initiated and received (in quality of a Practical member and brother); but such a person only as I believe to be truly worthy and of an upright well meaning mind, blameless conduct, sober life and desirous of knowledge.

[\*Laying naked at the same time our universal microcosmical subject יהוה אלהים, the best magnet for continually attracting and preserving the Universal Fire of Nature, in the form of incorporeal spiritual Nitre, for the regeneration of matter.]

And, as there is no distinction of sexes in the spiritual world, neither amongst the blessed Angels nor among the rational immortal spirits of the Human race ; and as we have had a Semiramis, Queen of Egypt, a Myriam, the prophetess, a Peronella, the wife of Flamel, and lately a Leona Constantia, Abbess of Clermont, who was actually received as a Practical Member and Master into our Society in the year 1736, which women are believed to have been all possessors of the Great Work, consequently Sorores Roseae Crucis and members of our Society by possession, as the possession of this our art is the key to the most hidden knowledge. And moreover as redemption was manifested to mankind by means of a woman (the Blessed Virgin), and as salvation, which is of infinitely more value than our whole Art, is granted to the female sex as well as to the male, our Society does not exclude a worthy woman from being initiated, God himself not having excluded women from partaking of every spiritual felicity in the next life. We will not hesitate to receive a worthy woman into our Society as a member apprentice, (and even as a practical member or master if she does possess our work practically and has herself accomplished it), provided she is found, like Peronella, Flamel's wife, to be sober, pious, discreet, prudent, not loquacious, but reserved, of an upright mind and blameless conduct, and withall desirous of knowledge.

5 I do hereby declare that I intend with the permission of God to recommence our Great Work with my own hands, as soon as circumstances, health, opportunity and time will permit, that ;  
first - I may do good therewith as a faithful steward  
second - that I may merit the continued confidence which the Society has placed in me in quality of a practical member.

6 I do further most solemnly promise that (should I accomplish the Great Work) I will not abuse the great power entrusted to me by appearing great and exalted, or seeking to appear in a Public character in the world, by hunting after vain titles of Nobility and vain glory, which are all fleeting and vain ; but will endeavour to live a sober and orderly life as becomes every Christian, though not possessed of so great a temporal blessing.

I will devote a considerable part of my abundance and superfluity (Multipliable infinitely) to works of private charity, to aged and deeply distressed people, to poor children, and above all to such as love God and act uprightly, and will avoid encouraging laziness and the profession of public beggars.

7 I will communicate every new or useful discovery relating to our Work to the nearest member of our Society and hide nothing from him, seeing he cannot, as a worthy member, possibly abuse it or prejudice me thereby. On the other hand, I will hide these secret discoveries from the world.

8 I do moreover solemnly promise (should I become a Master and possessor) that I will not, on the one hand, assist, aid, or support with Gold or Silver, any Government, King, or Sovereign whatever, except by paying of taxes, nor, on the other, any populace, or particular set of men, to enable them to revolt against their Government. I will leave public affairs and arrangements to the Government of God, who will bring about the events foretold in the Revelations of St John, which are fast accomplishing. I will not interfere with affairs of Government.

9 I will neither build churches, chapels, nor hospitals and such public

charities, as there are already a sufficient number of such public buildings and institutions, if they were only properly applied and regulated. I will not give any salary to a Priest or Churchman as such, to make him more proud and indolent than he is already. If I relieve a distressed worthy clergyman, I will consider him in the light of a private distressed individual only. I will give no charity with the view of making my name known in the world, but will give my alms privately and secretly.

10 I hereby promise that I will never be ungrateful to the worthy friend and brother who initiated and received me, but respect and oblige him as far as lies in my power, in the same manner as he has been obliged to promise to his friend who received him.

11 Should I travel either by sea or by land and meet with any person that may call himself a Brother of the Rosy Cross, I will try him whether he can give me a proper explanation of the universal fire of Nature and of our Magnet for attracting and manifesting the same under the form of a salt, whether he is well acquainted with our work, and whether he knows the universal disolvent and its use. If I find him able to give satisfactory answers, I will acknowledge him as a member and a brother of our Society.

Should I find him superior in knowledge and experience to myself, I will honour and respect him as a Master above me.

12 If it should please God to permit me to accomplish our Great Work with my own hands, I will give praise and thanks to God in humble prayer and devote my time to the doing and promoting all the good that lies in my power and to the pursuit of true and useful knowledge.

13 I do hereby solemnly promise that I will not encourage wickedness and debauchery, thereby offending God, administer the Medicine for the human body, nor the Aurum Potabile to a patient or patients infected with the venereal disease.

14 I do promise that I will never give the fermented metallic medicine for transmutation, to any person living, no not a single grain, unless the person is an initiated and received Member and Brother of the Society of the Rosy Cross.

To keep faithfully the above articles as I now receive them from a worthy member of our Society, as he received them himself in the Mauritius, I willingly agree and sign the above with my name and affix my seal to the same, so help me God. Amen.

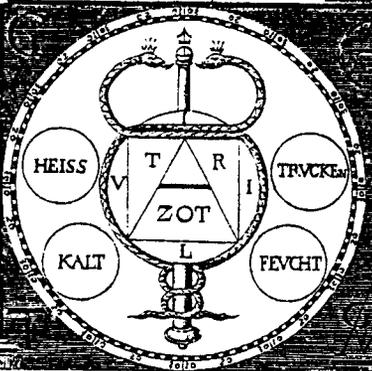
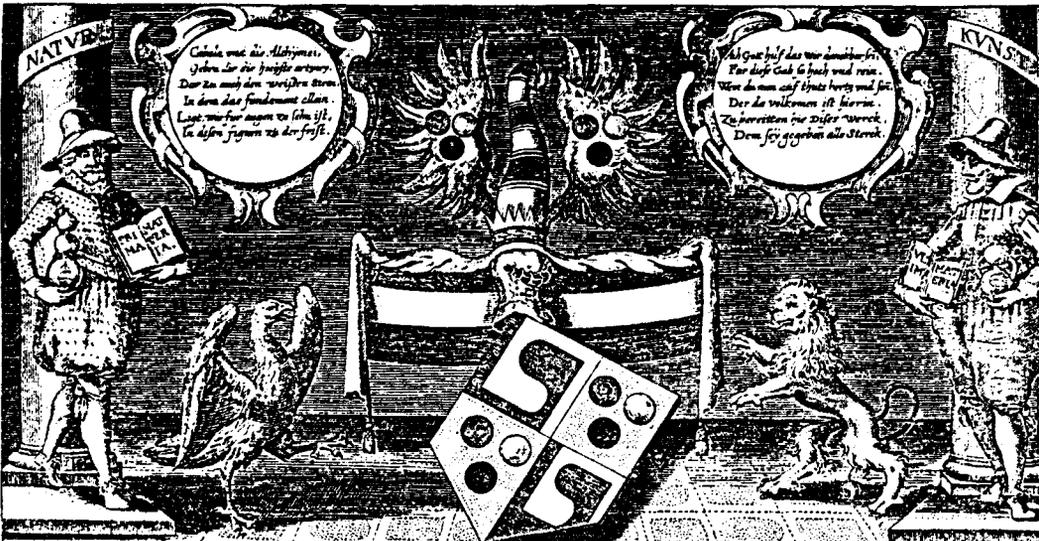
In testimony that I have initiated and received Alexander Tilloch Esq. in quality of Practical Member and Brother, a degree above a Member Apprentice, on account of his practical knowledge and philosophical acquirements, I have hereunto set my hand and seal,

Sigismund Bacstrom

M.D. F.R.C.

London April 5. 1797.

# I. SPIGEL DER KVNST VND NATVR.



Raphael Cussolis. fecit.

Stephan Mithelpacher. Sc.

In this special extended Alchemical Mandala feature, we will illustrate and describe the four important plates from Steffan Michelspacher's Cabala, Spiegel der Kunst und Nature, published in Augsburg in 1616, and believed to have distinct Rosicrucian associations. These four plates have never been reproduced and commented upon as a whole, although Plate 3 is well known and has been used as an illustration in many popular books on the occult in recent years. The plates were engraved by Raphael Custodis. Nothing is known of the identity of Michelspacher, though it is usually assumed that this was a pseudonym. The book in which the plates appear was published in 1616, the same year as the Chymical Wedding of Christian Rosencreutz, and at the height of the Rosicrucian furore.

### PLATE ONE - THE MIRROR OF ART AND NATURE

Although not a mandala proper, plate one introduces the three mandala plates which describe the alchemical process under the entitlements, the Beginning, the Middle and the End. This introductory plate is divided into three separate bands.

The Upper Section Here we find two pillars. That on the left is labelled NATURE and under it stands the alchemist holding in his left hand a book declaring the PRIMA MATERIA, the first matter, or the matter of the beginning of the work, and in his right hand he carries this in a three-fold vessel, in which is seen the symbol  $\ominus$ . The alchemist under the pillar on the right bearing the description ART, carries in his right hand a book declaring the ULTIMA MATERIA, the final substance of the work, which he holds in his left hand contained in a double-interconnected vessel, with the inverse symbol  $\oplus$ .

In the centre is portrayed the arms of the Art of Alchemy, with the supporters EAGLE on the left and LION on the right. The shield is divided fourfold, with two quarters bearing three different shaded spheres (the Three Principles) and the other quarters the symbol which can only be the western alchemical equivalent of the meeting of Yin and Yang, the primal polarities of the Cosmos.



The floor is tiled with square and circle motifs, indicating that the great work involves the squaring of the circle.

The Middle Section Two panels indicate, on the left the act of mining minerals under the earth that have been brought to a certain state of ripeness by Nature, and on the right the processing above ground in which man by Art completes the ripening of the metals.

In the centre are found two circular diagrams with the German Gott (the name of God) around the outside, and also the Alpha and Omega  $\text{\textcircled{A}}$ , and the monograph  $\text{\textcircled{A}}$  which may be the name of God, Agla.

The Mandala on the left is divided into 360°. Two serpents are entwined around a circle containing a square and a triangle, with letters which respectively form VITRIOL and AZOTH. The circular structure is topped by the symbol introduced above for the Prima Materia  $\ominus$ , and around the outside of this arrangement are the Four Qualities heiss - hot, trucken - dry, feucht - moist, and kalt - cold.

The Mandala on the right is fourfold with the Four Elements fever - fire, erdt - earth, luft - air, and waser - water, in the outer circle. The virtues of Philosophy, Astronomy and Alchemy are indicated in the



intermediate ring, and within the central space around the square with the inscribed octogram, four substances of the Art, Sulphur - Antimony - Vitriol - Bismuth (Wismatt). The central octogram has an interesting form. The symbol of the Sun is central, then in the four innermost vertices of the octogram the moon symbol, then in the other set of vertices four mercury symbols are found. In the eight triangular sections between these points of the octogram, the symbols for the other planets are repeated twice, and are arranged in such a way that Venus is opposite to Mars (Solar planets) and Jupiter opposite to Saturn (Lunar planets).

Lower Section This pictures the alchemist at work physically with substances in the laboratory. A number of different furnaces are shown.

In this plate we have a picture of the three domains of Alchemy, the physical work in the lowest section, the soul work with the integration of symbolism through the mandalas in the middle section, and above the spiritual principles of Alchemy are indicated.

PLATE TWO - THE BEGINNING ; EXALTATION

The first true mandala of this series brings together the basic elements that constitute the beginning of the work of Alchemy. The 'CABALA' below is the title of Michelspacher's book. Around the outside four words proclaim the virtues of Philosophy, Astronomy, and Alchemy.

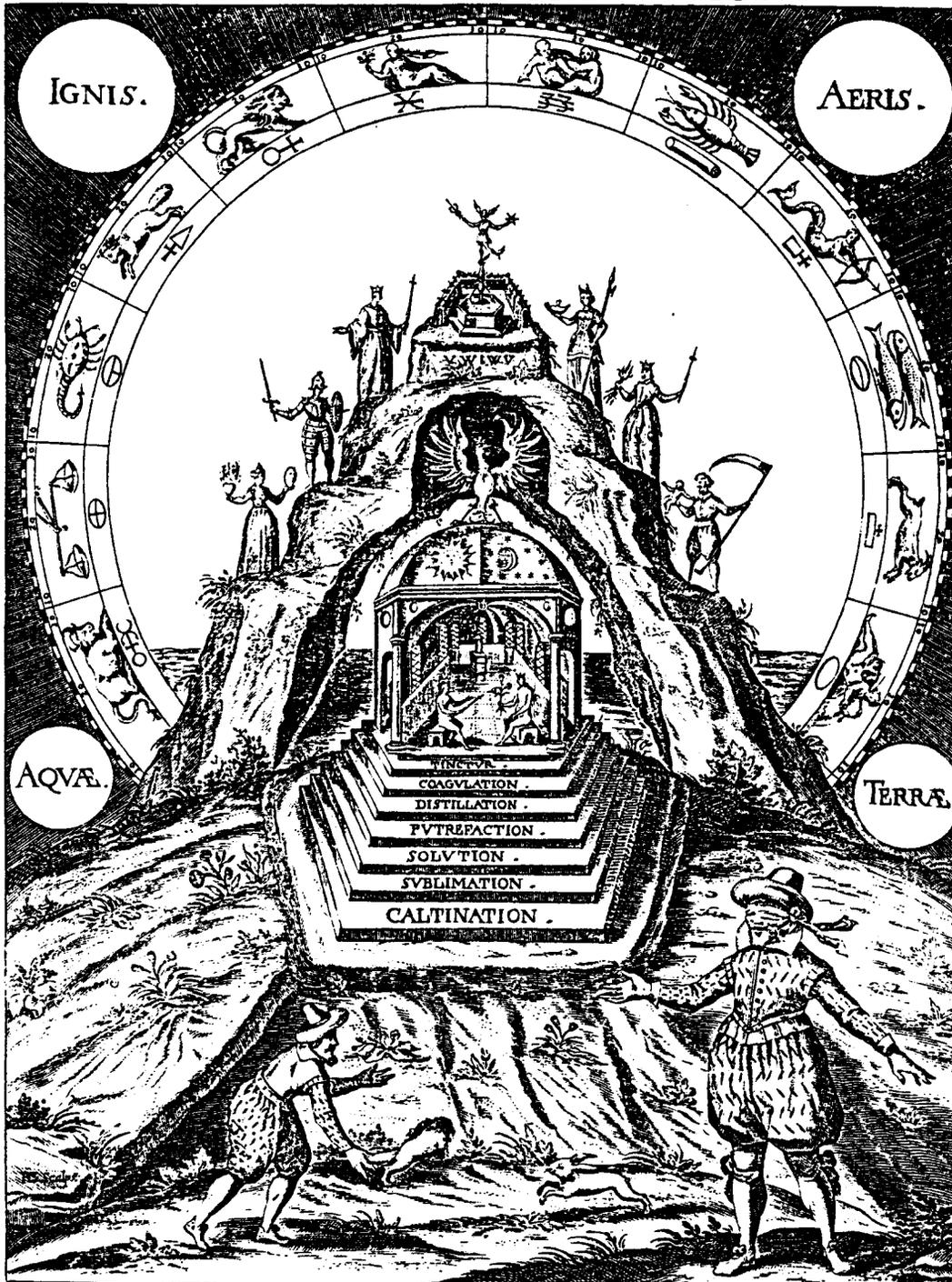
This mandala consists of an outer circle and a central flask. Around the outer circle is arranged various outer facets of Alchemy, the substances, planetary and zodiacal influences, etc., while within the central flask the inner processes of Alchemy are symbolically described.

The Outer Circle is divided into the 360° of the Zodiac, and the 23 letters of the alphabet are arranged around this circle, and various substances and processes with these initial letters are named ;

- |   |   |    |                             |
|---|---|----|-----------------------------|
| A | Aurum - Gold                            | L  | Luna - Moon                 |
| B | Bley - Lead                             | M  | Mercurius - Mercury         |
| C | Cheyri                                  | N  | Natur - Nature              |
| D | Dracken Blut -<br>Dragon's Blood        | O  | Oleum - Oil                 |
| E | Eisen - Iron                            | P  | Potabile - Potabile         |
| F | Farb des Werks -<br>Colours of the Work | Q  | Quinta Esse - Fifth Essence |
| G | Grad des $\Delta$ -<br>Grades of Fire   | R  | Rebis - Hermaphrodite       |
| H | Haupt des Rabe -<br>Head of the Crow    | S  | Salmiac - Sal Ammoniac      |
| I | Iovis - Jupiter                         | T  | Tragant - Tragacanth        |
| K | Kopffer - Copper                        | V  | Vitriol - Vitriol           |
|   |   | X  | Essig - Vinegar             |
|   |   | II | Ignis - Fire                |
|   |   | Z  | Zinobar - Cinnabar          |

The Zodiacal circle surrounds a space in which is seen a three-fold mandala centred upon a flask. Below this flask stands a strange hybrid beast which bears some of the characteristics of the Four Holy Living Creatures, the Bull's horns, Man's face, Lion's body, Eagle's talons. Strangely enough the beast is given a feminine form in that it bears three udders. It wears a triple crown of the three principles, and out of its mouth flows a liquid stream. The beast occupying the space between circumference and centre indicates the unharmonious, undigested, integration of the four Archetypal Creatures - Lion, Bull, Eagle, and Man, and the male and female aspects. If the Alchemist is to succeed in his

# 3. MITTEL: CONIUNCTION.



his task he must create in himself a more harmonious integration. This inner process is sketched in the central flask. The beast stands in a realm in which three globes containing the Zodiacal signs, are arranged at the vertices of the triangle of the Three Principles - Sulphur  $\triangle$ , Mercury  $\varphi$ , and Salt  $\ominus$ .

The Central Flask Within the flask at the centre of this mandala, an ascending series of animal forms are seen, which relate to the stages of Alchemy pictured as Alchemical Birds (see article in the Hermetic Journal No 5). The Lion and Cockerel at the bottom, indicate the two primal dualities that constitute the beginning of the process, which come together and develop the Black Crow stage, then the Peacock with its splendid tail, the Phoenix which leads to the solar rebirth as the end of the process.

Above, at the neck of the flask, a six pointed star rays down six stars into the depths of the mandala circle. This star is flanked by two fire breathing dragons, as opposed to the water-breathing beast below.

### PLATE THREE - THE MIDDLE : CONJUNCTION

The most well known of these four plates is a mandala of the integration of the work in the interior of the earth.

Below in the foreground, the blindfold Alchemist needs guidance in his quest for the wisdom of the workings within the interior of the earth substance. Thus in pursuit of this fleeting wisdom, pictured by the metaphor of the rabbit and its burrowing into the earth at the base of the cosmic mountain, he seeks to grasp its inner essence by ferreting out knowledge of what lies within.

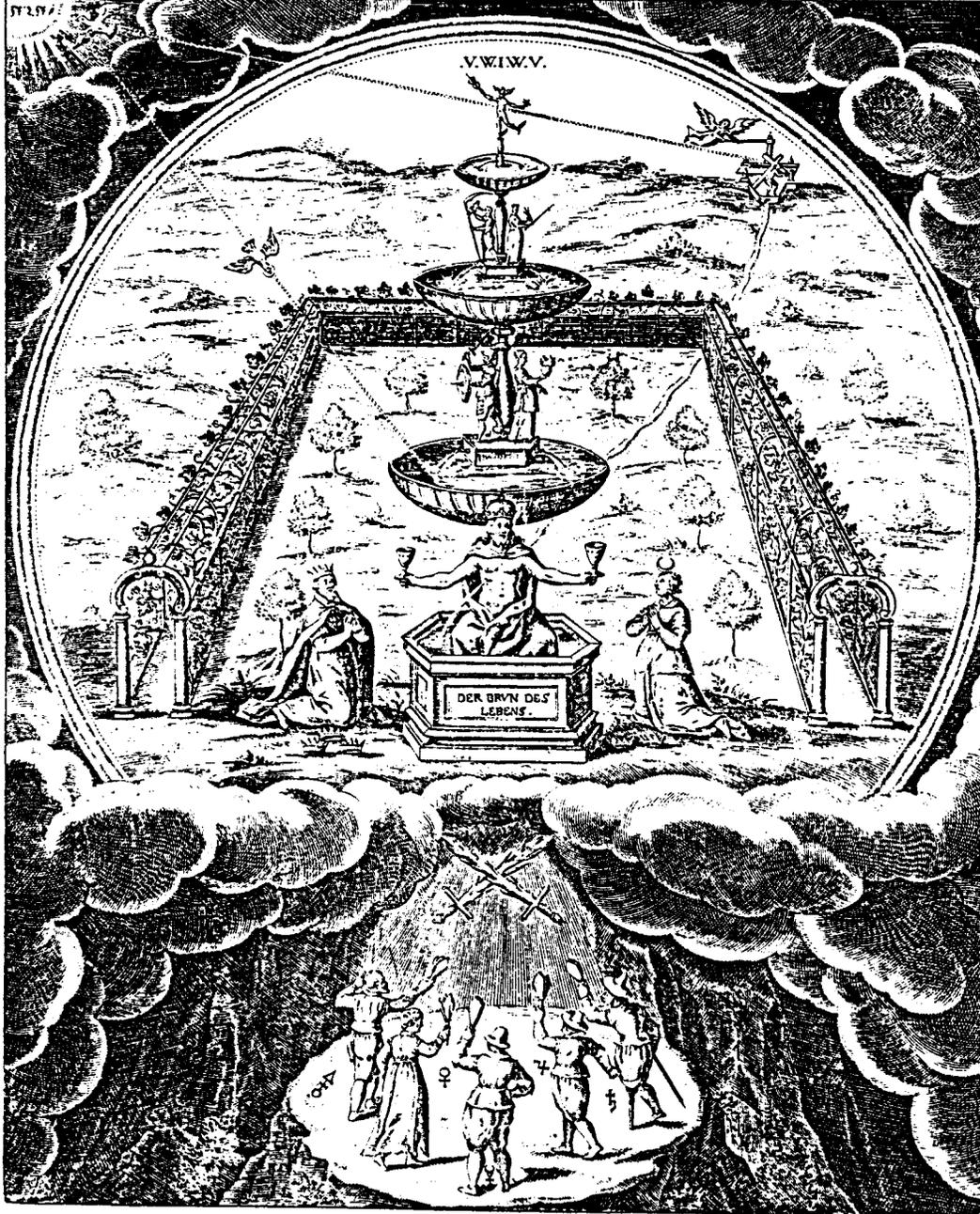
The Mountain is surrounded by the Zodiac, within the four-square elements Fire, Air, Water, and Earth. Each sign of the Zodiac is associated with the symbol of a chemical substance. (see also Alchemical Mandala No 5)

$\tau$ Taurus	- $\delta$ Mercury	$\text{II}$ Gemini	- $\text{SS}$ Cinnabar
$\text{♎}$ Libra	- $\oplus$ Verdigris	$\text{♋}$ Cancer	- $\text{☉}$ Auripigment
$\text{♏}$ Scorpio	- $\oplus$ Vitriol	$\text{♐}$ Sagittarius	- $\text{☉}$ Salt
$\text{♈}$ Aries	- $\triangle$ Sulphur	$\text{♑}$ Pisces	- $\text{⊖}$ Saltpetre
$\text{♌}$ Leo	- $\delta$ Crocus Mars	$\text{♒}$ Capricorn	- $\text{☉}$ Tartar
$\text{♍}$ Virgo	- $\times$ Sal Ammoniac	$\text{♓}$ Aquarius	- $\text{⊖}$ Alum

The Mountain is in the form of a pyramid of four steps, with the classical images of the seven planets. On the left side the solar planets - Venus, with flaming heart and looking-glass; Mars, with shield and sword; Sol, with sceptre. On the right side, the lunar planets - Saturn, as Chronos with child and scythe; Jupiter, with sceptre and thunderbolt; and Luna, as Diana the huntress with spear and hunting horn. Mercury, as Hermes, holds the summit of the Mountain with winged sandals and helmet, and holding the caduceus, he stands upon a little fountain contained in a three sided garden.

Within the Mountain there lies the Temple of the Sun and Moon, which is approached by an ascent of seven steps, each of which is an alchemical process; Calcination - Sublimation - Solution - Putrefaction - Distillation - Coagulation - and Tincture. These lead one into a vaulted Temple with seven windows, in the centre of which there sits, on the left, the solar King holding a sceptre in his right hand, and on the right, the lunar Queen holding a threefold plant in her left hand. Behind them, and

4. ENDT. MULTIPLICATION.



completing a triplicity, stands a little alchemical furnace, foursquare at the base and circular at the top. The roof of the Temple carries the symbols of the Sun and Moon, and as the Moon side also has the stars, there is also implied Day and Night. Surmounting the Temple roof, a bird in a phoenix gesture stands triumphant.

Thus the alchemist seeking out the spiritual wisdom, must work with the twelve substances of the Art, and bring them into relationship with the seven planetary forces, within the Earth realm, through a series of seven processes. This will lead him to the Conjunction in the temple under the Earth, the uniting of the King and Queen, Male and Female, Sun and Moon, within his being, and the achievement of this Conjunction, is pictured by the crowned bird in phoenix gesture.

#### PLATE FOUR - THE END : MULTIPLICATION

At the conclusion of the work, the five alchemists in the dark lower part of the engraving, having reached the summit of their labours, working through the five planetary archetypes ♂, ♀, ♁, ♃, ♄, achieve a vision of the two fiery swords which guard the gate of the Garden of Eden. They penetrate through this to a higher spiritual vision of the workings of the spiritual world, here pictured within the rainbow. Within a four square garden, a vineyard, bowered on three sides, the King and Queen, on left and right, kneel before the Fountain of Light, the foundation of which is a six sided basin or bath upon which sits the Crowned Christ, holding out two chalices, one in each hand, to the kneeling King and Queen. The Fountain is in four tiers, the upper tiers containing respectively the balances forces of Mars and Venus, Saturn and Jupiter, and the two-fold Mercury alone on the upper tier. The fountain is nourished by two sources. At the upper right, an angel turns the screw of a winepress in which Christ with his cross is pictured. From the body of Christ crucified there is extracted the essence, which streams down along the Earth to the Fountain of Light, with its enthroned and arisen Christ, while from the upper left, where the Divine Name  $\bar{\eta}\bar{\eta}\bar{\eta}$  is seen in a nimbus of light, a haloed dove descends to the Fountain, with a gift of spiritual power. This triplicity is completed by the dove of the Christ spirit that ascends and returns to the Father, from the crucifixion scene.

#### THE SERIES SEEN AS A TOTALITY

In the first introductory plate there is pictured the three domains of Alchemy. This three-fold division is amplified and applied to the alchemical process itself, by the other three plates.

Plate Two - the Beginning of the Work, draws our attention to the Cosmic aspect of Alchemy, the working with Cosmic substance. In this plate, we are far removed from the earthly world. The alchemist, at the beginning of the work, must achieve an exaltation of his vision, must glimpse the cosmic significance of the substances and processes with which he is to work.

In the Third Plate. the Middle of the Work, the alchemist must unite his exalted perception of the cosmic aspect with the Earthly realm. He must seek the spirit in the interior of the Earth, in the very essence, the core of substance. There he must join together, in a new synthesis, the polarities, the zodiacal archetypes, the planetary forces, the seven processes of Alchemy, the Sun and Moon aspects, all of which are found in the Cosmos, in Earthly substance, and in Man, in the inner being, the

Soul of the alchemist himself.

The final plate indicates the End of the Work, which is pictured through the image of Christ as the New Adam, the Reborn Adam, Man reunited with his spiritual essence. Christ, who achieved the true conjunction, in that he united the highest spiritual essence, with the earthly body of Man, and through this Conjunction, which reached its apotheosis on the Cross, achieves the power of raying out his spiritual forces. This is pictured through the nourishment of the Fountain of Light by the Blood of Christ, and in this sense Christ achieves the Multiplicatio, his blood becomes the tincting Philosopher's Stone, the Stone of the Wise. In this final plate, we see pictured the spiritual connection between the Grail Mystery and the Mystery of Alchemy, in the Chalices which Christ holds forth, and the living spiritual blood that flows from the wound in his side into the Fountain of Light. In this sense we can identify this series of Plates, with the spiritual impulse of the Rosicrucians, who sought to bring the ancient wisdom of Alchemy into a new living relationship with the inner esoteric stream of Christianity.

The high spiritual nature of the task before the alchemist is proclaimed in the two verses that stand at the head of the first plate.

Cabala and Alchemy

Give you the highest medicine  
As well as the Stone of the Wise  
In which alone the foundation  
Rests, as can be seen to this day  
In these figures by anyone who has eyes.

Oh God, help us to be thankful  
For this gift so high and pure  
He whose heart and mind you open up  
And who is perfect in these  
To him will be given all strength  
To accomplish this work.

I am indebted to Christopher McIntosh and Gisela Kirberg for translating these two poems for me.

# ROBERT FLUDD'S SPIRITUAL TASK

Adam McLean ©

Robert Fludd was one of the most important Rosicrucian commentators of the early decades of the seventeenth century. His name has been made known to many people in recent times, through the esoterically remarkable and artistically attractive engravings made by Theodor De Bry to illustrate his works, and which have been reprinted as illustrations in many popular books on the occult. However, Fludd's own writings remain obscure, very little being available in print at present.

Over the period of about twenty years from 1617, Fludd issued - *Utriusque Cosmi Historia* (a massive tome or collection of treatises), *Anatomiae Amphitheatrum* 1621, *Philosophia Sacra* 1626, *Medicina Catholica* 1629, *Integrum Morbum Mysterium* 1631, *Clavis Philosophiae et Alchemiae* 1633, and the *Philosophia Moysaica* 1638, and other smaller works - a vast body of writings of which regrettably only the *Mosaical Philosophy* was translated into English. Locked up in the ponderous difficult Latin of these volumes, lies a vast system of ideas, a gathering together of the various fragments of esoteric wisdom, woven into an all embracing philosophical system.

Robert Fludd's works are the encapsulation of the hermetic philosophy that lay at the heart of the Rosicrucian movement. He laid the philosophical foundations of an esoteric science in his great works, and it may well be that for our future spiritual development and evolution, we shall have to return again and encounter the breadth and depth of Fludd's philosophical foundation of metaphysical science. It is in this spirit that we issue this extract from the only major work of Fludd to be translated. Fludd's volumes are so vast, often being collections of various independent treatises under the one general plan or structure, that one suspects that it is most unlikely for any of them ever to be translated and reprinted in their entirety. However, hopefully extracts will be translated and made available over the next years.

## HIS LIFE

Robert Fludd (1574 - 1637) was a child of the Elizabethan Age, with its freedom of thought and scholarship, and its impulse to explore and investigate the world. Little is known of his early life, except that he came from a relatively well off family, being the son of Sir Thomas Fludd. He was given a good education which culminated in his attending, at age 18, St John's College, Oxford, where he obtained the Master of Arts degree.

After completing his university studies, he went travelling around Europe, supporting himself by private tutoring. These travels took him to France, Spain, Italy and Germany, and when he returned in 1604 to live in London, he began to practise medicine. His revolutionary medical opinions, for which he drew heavily from Paracelsus, took a while to be accepted by the establishment, but after an initial struggle he eventually achieved a high reputation as a healer. The practice of healing was of prime import to him, and references to healing abound throughout his works, and a large part of his output consisted of medical textbooks, expounding his particular philosophy and vision of the human organism.

Most of his works were published abroad in Oppenheim and Frankfurt, and he does not seem to have been well known in his own country.

He was remarkably open to new ideas, and performed numerous experiments with magnetic forces, investigated in great depth the dynamics of the human pulse, even inventing a weatherglass or barometer, and as an example of his openness, he was one of the first Physicians to accept enthusiastically William Harvey's discovery of the circulation of the blood. Indeed Fludd exhibits in his writings a scientific curiosity and interest in the facts and ideas about the outer world, which in many ways complements the metaphysical basis to his thinking. Fludd in this had his feet on the ground, and although he soared to great heights in his speculative philosophy, he remained rooted in reality.

Little, however, is known of Fludd's life, of his acquaintances and contacts in the society of the time, and one can only speculate upon his connections with esoteric orders such as the Rosicrucians.

## ROBERT FLUDD'S TASK

If we read between the lines of outer history, which rarely records the true forces and impulses working behind a particular era or individual, we have to come to see Robert Fludd as an essential part of the Rosicrucian movement. Though he denied being a member of the Brotherhood of the Rosy Cross, it is obvious, when we examine the impulse working through his writings, that he had some role to play in the weaving of the Rosicrucian wisdom into the outer world.

The Brotherhood of the Rosy Cross, emerged into the outer public sphere in 1614, through the publication of their manifestos, the *Fama Fraternitatis* in 1614, the *Confessio* in 1615, and the *Mystery allegory*, the *Chymical Wedding of Christian Rosencreutz* in 1616. This Brotherhood revealed that they had achieved a synthesis of the sum total of esoteric knowledge of the West into a coherent living philosophy, into which they sought to initiate the learned of Europe, and so transform the basis of society and raise man to a more noble

condition, by revealing the full potentialities of his inner spiritual being.

In an outer sense, the Rosicrucian Movement of the early 17th century was linked with a particular political strategy, which sought to establish Bohemia, in the heart of Europe, as a centre of enlightenment under the guidance of esoteric knowledge. In 1611, Michael Maier the other great Rosicrucian apologist, came to London as an ambassador for the movement, which was at this time still unrevealed, and there he met with Robert Fludd. What passed between these two great figures one cannot know, but it is surely of the greatest relevance that once the Rosicrucians had declared themselves, in 1614-1616, both Fludd and Maier simultaneously released vast volumes of their writings, almost on cue. It seems unlikely that these vast works were written just before publication, indeed there are a number of internal references in Fludd's work, which suggest that some treatises in the History of the Macrocosm and Microcosm were written during his travels in Europe before 1604. Perhaps even then Fludd had made contact with the representatives of the Rosy Cross.

Both Fludd and Maier were set the task of unfolding to the outer world the philosophical basis of the esotericism of the Rosicrucians, and indeed much of Fludd's work is an attempt to establish these ideas, by connecting them with the sayings of scripture and the established and respected ancient philosophers. Perhaps Fludd's long, intricate, often repetitive statement of his ideas, comparing and contrasting with Biblical and classical references, should be seen not as long windedness and prolixity, but rather as his conscientious attempt to examine each idea he introduces from various facets and relating it to other writers and ideas.

Fludd was in no sense a populariser. His works were for the learned of Europe. It was through enlightening the learned of Europe, and having them work together, that the Rosicrucians saw their movement having an effect on outer society. What fired the Rosicrucian Movement was the spiritual realisation that without a new synthesis and outer expression of esoteric philosophy, the Mystery wisdom of the West which had been slowly gained over the centuries, would be entirely lost as an impulse in history.

Those who have studied the history of Science and Ideas will recognise the opening decades of the 17th century as the time when a certain philosophical step was taken, which transformed man's picture of the relation of his being to the cosmos. Part of this philosophical step was the establishment of the attitude of Man as the Observer, standing outside of the processes in Nature and the Cosmos, and it was upon this inner attitude, this step of separating oneself off from the living interrelationships of spiritual forces in the Cosmos, that was the foundation for the whole edifice of materialistic science. Thus at this time the Copernican picture of the Cosmos became accepted through the work of Kepler, which profoundly affected Man's sense of his place in the scheme of things. Galileo pointed his telescope at the stars and saw only the physical body of the Cosmos, stripping it of its spiritual forces and beings. Descartes philosophically isolated man in his thinking from the Cosmic Intelligence.

Robert Fludd was profoundly aware of these forces that were working

behind the outer realities of his day, preparing to cut man off from an awareness of the metaphysical. Thus he spiritually allied himself with the Rosicrucians and began to publish his vast tomes. His most important work was the History of Both Worlds - Of the Macrocosm and the Microcosm. Here he revealed in great detail the foundations of a spiritual science. Fludd tried to grasp in thought, ideas that could enable people to encounter the spiritual. He showed that in the idea of the Celestial Harmony, the Harmony of the Spheres, the inner structure of the Cosmos revealed the working of spiritual forces and beings, and if Man worked in his own realm to establish the forms of this Archetype, then he stood within his spiritual task, and his life and outer circumstances would take on this harmonious and creative spirit.

The world failed to respond to this spiritual impulse and Europe was plunged into the Thirty Years War. In Britain, Puritanism cast a shadow over the freedom of thought and expression that had so characterised the early decades of the seventeenth century. However, Rosicrucianism was not dead, but rather found new ways of working in the world, and in the works of Robert Fludd we have the encapsulation of a profound philosophy that still has its part to play in the evolution of the human soul. Rosicrucianism still exerts its influence today, and indeed has a special relevance to our present age, in that the impulse that gave rise to Rosicrucianism, and the forces that lead to the foundation of materialistic Science, both had their roots in the spiritual struggle that was worked out in the early seventeenth century.

This article was extracted from the Introduction by Adam McLean to the recently issued Mosaical Philosophy - Cabala by Robert Fludd, (Magnum Opus, Edinburgh 1979)

## Reviews

GODWIN'S CABALISTIC ENCYCLOPEDIA by David Godwin  
Llewellyn Publications USA 1979 353pp + 101pp HB \$14.95

David Godwin's Cabalistic Encyclopedia is an exhaustive dictionary of Cabalistic terms explored and categorised from the viewpoint of numerology. Most students of the Cabala will, at one time or other, have started such a project of classifying the Hebrew expressions found in the Cabalistic tradition, according to the number of the word, but David Godwin has been more thorough than most and carried this project through to publication. So we have here a compilation of the words for the various Spiritual Beings, regions of the spiritual world, planetary, zodiacal, elemental, sephirotic archetypes and associations, listed alphabetically in transliterated Hebrew, English, and Hebrew, as well as in terms of their number. An appendix includes notes on the Tarot, Biblical symbolism, pronunciation, a bibliography, plus a reprint of Crowley's Sepher Sephiroth. This Cabalistic Encyclopedia is an invaluable reference work to the Golden Dawn System, upon which it is almost entirely based.

THE ZOHAR Translated by Nurho de Manhar  
Wizards Bookshelf, Box 6600, San Diego, CA 92106, USA  
425 pp many illustrations \$17.50 HB

It was with the greatest of pleasures that I received this book for review. I have known, studied and respected the Nurho de Manhar translation of the Zohar for some years, and indeed was considering the possibility of reprinting the work under the *Magna Opus* entitlement. However, now Wizards Bookshelf have produced a beautiful edition at a very fair price. The Nurho de Manhar translation was originally issued in serial form in the Theosophically oriented periodical *THE WORD*, published in New York during the period 1900-1914. It is my opinion that de Manhar's translation is far superior to the Simon and Spierling - Socino Press translation, which was rather pedantic and dreary, and showed the lack of empathy of these two with the esoteric content of the Zohar. De Manhar, on the other hand, was a committed esotericist and his love and joy in the ideas presented in the Zohar text, shine through his translation. The work therefore is made very approachable and readable.

The compiler of the present edition, John Draï, has chosen to reprint the text directly from *The Word*, but has included numerous extra footnotes and extracts from the great Kabbalist and Occultist Madame Blavatsky's *Isis Unveiled*, and *The Secret Doctrine*. As Nurho de Manhar works within the Theosophical tradition these additional notes harmonise and develop some aspects of his translation, perhaps amplifying upon the further meanings of a certain word or technical term he employs. The text is further embellished with a number of illustrations from Kabbalistic sources.

Nurho de Manhar was only able to translate the Section of the Zohar on Genesis, but this is the most vital part of the Zohar. Of particular interest, however, is a section included between pages 174-198 which is a previously untranslated part of the Zohar (not included in the Socino Press edition) on the Hekaloth or Heavenly Palaces - a most valuable text.

I can unhesitatingly, and without reservation, recommend this work to all students of the Kabbalah and the western occult tradition. Hopefully, now that this translation of the Zohar is freely available, we shall in time see a new picture of the Kabbalistic tradition emerge in present day writings, other than that which is entirely derived from the *Sepher Yetzirah* source.

THE OCCULT PHILOSOPHY IN THE ELIZABETHAN AGE by Frances Yates  
217 pp HB Routledge and Kegan Paul, London 1979 £7.75

Frances Yates' latest book pursues in depth the subject, that underlies nearly all of the seven or so major books she has written in the last two decades, the influence of the Occult Philosophy on the cultural traditions and history of the Elizabethan Age.

The First Part of this work is an introduction to the occult philosophy of the Renaissance, providing the background upon which the thesis of this book can be established. Thus she provides a series of short essays on the major figures and influences upon the occult philosophy of the early 16th century - the Art of Ramon Lull, Pico della Mirandola, a most welcome piece on the much neglected Cabalist Johannes Reuchlin, a fine introductory essay on Francesco Giorgi and his *Harmony of the*

World, Cornelius Agrippa and his influence upon Durer, particularly seen in his Melancholia engraving. Frances Yates emphasises the importance of the birth of "Christian Cabala" during this period. The central Part of this book, deals with the Christian Cabala focussed around John Dee, and its influence upon the outer culture of the Elizabethan period. The author shows how the strand of this occult philosophy, runs through the major literary works of the period - Spencer's Faerie Queene, Marlowe's Faust, George Chapman's Shadow of Night, and many of the plays of Shakespeare. She suggests that John Dee may have been the model for the Faust figure, in the fanatically anti-occult play of Marlowe, and the positive white magician Prospero in Shakespeare's Tempest.

The last Part of this book links up the indications given on the major cultural influence on the Elizabethan period, of the Christian Cabala synthesis achieved in the early 16th century, with the rise of Rosicrucianism. Here she suggests that the Rosicrucian symbol may have had its origin in the Elizabethan period, and she indicates that Spencer's Faerie Queene, with its central figure of the Red Cross Knight, should be seen as a "Rosicrucian" poem. John Dee is the figure that provides the link between the 16th century Christian Cabala, of say Francesco Giorgi, and the Rosicrucian Movement of the early 17th century. This is an important historical work on the occult traditions, full of references and notes, and like Frances Yates other valuable books, The Rosicrucian Enlightenment 1972, Giordano Bruno and the Hermetic Tradition 1964, Theatre of the World 1969, etc., will repay close study and re-reading.

I CHING NUMEROLOGY by Da Liu 145 pp PB £2.95  
Routledge and Kegan Paul, London 1979

I have often wondered at the meaning of the Early and Later Heaven Formulas found in the I Ching tradition, and this book provides an answer to this question, at least in regard to their use in divination. This book is based on the work and writings of the 11th century Chinese sage Shao Yung, and introduces us to an alternative way of generating for divination the lines of an I Ching Hexagram, from the situation the enquirer finds himself in, rather than by throwing coins. Various methods are shown for establishing a pair of numbers from the situation and time, one finds oneself in at the point of enquiry. These numbers are converted into a pair of trigrams using the Early or Late Heaven Formulas, which then generate the needed Hexagram. This book will therefore be of interest and value to those who use the I Ching, and although it is basically a practical book for use in divination, rather than a philosophical treatise, Da Liu does try to establish something of the philosophical and occult foundations of the I Ching, for example in the Trigrams and their Elemental, Colour, Hour of Day, Month, Directional, etc., correspondences, and the Action Patterns of the Five Elements. This book does introduce a new perspective on the I Ching and is valuable when seen in that light.