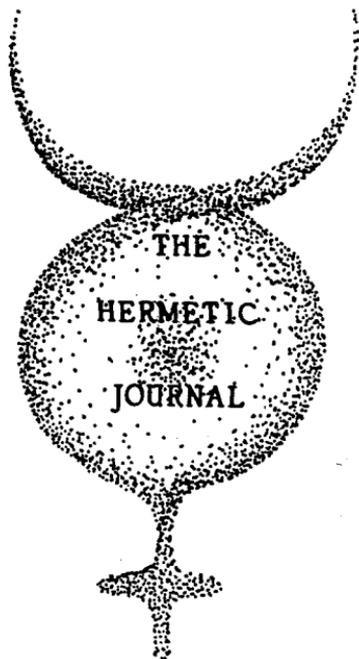


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EDITORIAL

From this issue of the Journal you will note my new address in Wales. Letters will get to me quicker if subscribers use this new address, but mail sent to the old address in Edinburgh will be forwarded on to me by the Post Office for the next year or so.

My publishing work will of course continue as usual now I am settled in Wales. This present issue of the Journal is only a week or so behind schedule, despite the time needed to put the house in order so that I could begin work again. In some ways I expect the peaceful, quiet atmosphere of rural Mid-Wales will help me concentrate on the work in hand, freeing me from the distractions of living in the centre of a busy city like Edinburgh. Having moved somewhat closer to the centre of population of Britain, I

hope to be able to take part in or organise various lectures and conferences from next year onward. I would welcome any suggestions as to possible venues, themes or subject matter of especial importance, or organisations that might sponsor such events.

Over the past six or so years I have gradually gathered all the tools of the publishing trade - word processor, printing equipment, gold blocking press, and the various pieces of book binding equipment, and so my business is entirely self contained and was surprisingly easy to relocate.

The Hermetic Journal will therefore continue for many years to come, for it still has an important task to perform, in providing a forum for the dissemination of research into hermetic and esoteric ideas. The 1200+ pages published to date have become recognised inter-

nationally as a mine of information on hermetic, Rosicrucian, esoteric, and symbolic ideas. The Hermetic Journal is the foundation stone of my work and I will continue to put much of my energies into producing this magazine, even although it is not at all cost effective and makes a considerable overall loss, being subsidised by the Magnum Opus sales.

The Magnum Opus series now has published 20 volumes of rare source material (not just reprints but works of original research, editing and translation). This series is, I believe, quite unique in esoteric publishing, and I have little doubt that once the editions are sold out they will be eagerly collected. The books are very modestly priced for hardback limited edition books. (Note the review section of this issue, where we will find the Aurea Catena Homeri retails at \$160 i.e. £125! the Vaughan Collected works in an edition subsidised by various american academic foundations works out at £50! and the Meditations on the Tarot at \$45 or about £35!). The costs of my books can be kept so low, only because I do all the work of book production myself, and often must work long hours at the chore of bookbinding - I refrain from considering what I earn per hour. There is little money to be made from such publishing (that is why there are no purely commercial ventures in this field and most specialist publishing houses are subsidised in some way or other by a University, Foundation or private enthusiast.) My work is entirely unsupported and free of any subsidy. The work of the Journal and Magnum Opus is supported by subscribers such as yourself buying the Magnum Opus volumes.

As you will see the resources available to me come almost entirely from the sales of Magnum Opus books. If these sales could increase I could afford to pay others modest fees for undertaking

editorial or translation work. I would welcome any assistance that might increase my book sales. So if subscribers have friends or colleagues whom they might be able to introduce to my publications, it would be help me and my work enormously.

The Magnum Opus series will continue for a number of years - there is so much material still to be published! In the next six months Atalanta Fugiens, the Kabbalistic Diagrams of Knorr von Rosenroth, the Freher Mystical manuscripts - I have devoted some of the space in this present Journal to outlines of some of these works to come. I have also been able to revive the Hermetic Research Series in a smaller format of paperback books priced in the range from £5 to around £12. These do not make any money and are indeed again subsidised by the Magnum Opus series, however, this provides the opportunity for publishing works that would not fit into the Sourceworks series, hopefully, given the right material and the time to devote to this project the Hermetic Research series could grow into an important series of publications in its own right.

I am committed to exploring in depth the amazing riches found in the hermetic tradition. Contact with these ideas and esoteric practises has enriched my life so much, that I have been drawn to try to share this rich lode of spirit with others. As I have a practical nature and seem able to face up to the realities of running a marginally profitable business, in some way or other destiny seems to have fitted me to the task of publishing these obscure and neglected hermetic texts. I also find great fun in pursuing the research!

In short, although I have moved to Wales, work continues as usual.

Adon M'lea

Egle. Arcthusa.

Hypertusa.



A T A L A N T A
F V G I E N S,
hoc est,
EMBLEMATA
NOVA
DE SECRETIS NATURÆ
CHYMICA,

Accommodata partim oculis & intellectus, figuris cupro incis, adjectisque sententiis, Epigrammatis & notis, partim auribus & recreationi animi plus minus 50 Fugis Musicalibus trium Vocum, quarum dux ad unam simplicem melodiam distichis canendis peraptam, correspondeat, non absq; singulari jucunditate videnda, legenda, meditanda, intelligenda, dyjudicanda, canenda & audienda:

Authore,

MICHAELE MAJERO Imperial. Confistorii Comite, Med. D. Eq. ex. &c.

OPPENHEIMII

Extypographia **HIERONYMI GALLERI,**

Sumptibus **JOH. THEODORI de BRY,**

M DC XVIIII.



Amuler



Hippocles



Hippone

Arctusa



A Context for Michael Maier's *Atalanta Fugiens* (1617)

Joscelyn Godwin ◉

Since the definitive work on Michael Maier (1568-1622) has yet to be written, the forthcoming publication of his alchemico-musical emblem-book, Atalanta fugiens, in the series of Magnum Opus Hermetic Sourceworks deserves a brief introduction, so many-sided and complex is the work, and the man.

Maier was a true Renaissance man in the sense of being at home in many different domains of life, and of acquitting himself with credit in all of them. Holding doctorates in philosophy and medicine, he was by profession a physician -- the personal physician to the Emperor Rudolph II, and after the latter's death to the Landgraf Moritz of Hesse. Maier was ennobled by Rudolph with the title of Count Palatine, no doubt for his diplomatic as well as for his medical services; for he was also the Emperor's private secretary, a member of the Imperial Consistory and an occasional envoy to foreign courts. In 1611, for instance, he came to England on a mission to King James I and VI, presenting the king with an elaborate Christmas greeting of his own creation, whose musical portions are included as an appendix to our edition of *Atalanta*. Maier's part in the underground political currents of the early 17th century, and especially his connection with the Rosicrucian movement (of which he wrote a defence) has been indicated by Frances Yates in The Rosicrucian Enlightenment (London, 1972), but has yet to be fully elucidated.

On that Christmas greeting, Maier also owns to the title of Laureate. He was in fact an indefatigable composer of Latin verses, both in classical (quantitative) and medieval (rhymed) style. Besides occasional encomia and epigrams, he enjoyed the challenge of writing in unusual verse-forms, as in his Jocus Severus (1617), which is a veritable compendium of these. In *Atalanta*, which was perhaps intended to reach a wider audience than his other works, he accompanied each of the fifty six-line Latin epigrams with a translation in German verse -- his native tongue. I am not sure that he also knew Greek: it seems that if he had, he would not have missed the chance to write Greek verses, too. But he was certainly deeply and widely read in Classical mythology. His first published book Arcana Arcanissima (1614) uses this abundant learning to show that the Egyptian and Greek myths are allegories of the alchemical work: a theme taken up again in *Atalanta* and most influential in later Hermetic authors (Pernety, etc.).

Besides the physician, the politician, and the poet, Maier was also a man with a sense of humour. His Jocus Severus ("A Serious Jest") is a debate in which Chemistry is attacked by a number of birds. Another work, Lusius Serius ("A Serious Pastime"), also presents an array of creatures --

Calf, Sheep, Goose, Oyster, Bee, Silkworm, Flax, and Mercury -- defending their preeminent virtues for the judgement of Man. The wit exercised in these works carries over into others in the form of attractive conceits and ingenious frameworks for his teachings. Maier seldom wrote a straightforward expository treatise: most of his works are divided and classified in clever ways, no doubt intended to assist in practice of the Art of Memory. Septimana Philosophica (1620) is a six-day dialogue between King Solomon, Hiram, and the Queen of Sheba. Symbolae Aureae Mensae (1617) is based on the doctrines of twelve alchemists of the past, representing twelve different nations, summoned to a banquet at the golden table of the title. Viatorium (1618) is a journey around the seven planets and their metals. Cantilenaes Intellectuales de Phoenixe Redivivo (1622) consists of nine "triads" of rhymed Latin verses, which Maier likens to a concert of three voices, those of Venus, Cancer, and Leo. The personification of musical voices is another favourite conceit with him, reappearing in Atalanta and on the Christmas greeting to King James.

Maier had an appetite for the marvelous, the arcane, the weird and wonderful, no doubt nurtured at Rudolph's court in Prague where the Emperor avidly collected objects in his "Kunstskammer" -- one of the first museums -- ranging from medals and gems to freaks and oddities of natural history. He gives fullest rein to this curiosity in Tractatus de Volucris Arborea (1619), nominally a treatise on the barnacle goose. This old wives' tale, handed on in the medieval bestiaries, tells that the geese begin their lives as barnacles, hanging from pieces of dead timber that have fallen into the sea, where they grow and hatch into feathered fowl. Maier compares such a natural sport to a wrong note in music, but says that its end is no less than to imitate the Virgin Birth of Christ: a tropological interpretation worthy of one of the Church Fathers. The book takes the opportunity to wander off into descriptions of all manner of monsters and monstrosities: the Lamb of Tartary, half vegetable and half animal; the Dragon Tree, whose blood helps other plants to grow; the Green Boys seen in England, born from the earth; Incubi, Succubi, Lycanthropes, Genii, and Elementals.

Maier's talents also included those of an amateur composer, which come to their fruition in the fifty fugues that accompany the emblems of Atalanta fugiens as a musical illustration of the myth. As in his Latin verse-writing and his display of Classical learning, virtuosity is the rule here, too. He sets the same phrase of plainsong (a "Christe eleison" melody) in fifty different way, illustrating every ingenuity of the contrapuntal art. The forthcoming edition contains an extensive essay on these fugues and their symbolism by Dr. Hildemarie Streich, translated from her paper given in German at the Eranos Conference in 1973, which places them in the context of the medieval and especially the Hermetic approach to music and to harmony, as well as in that of the analytical psychology and music therapy of which she is an experienced practitioner.

All of Maier's interests and talents, however, are only like planets circling around the central Sun of Alchemy. The myth of Atalanta, the beautiful princess who could outrun all her suitors, and of Hippomenes, who caught her by the subterfuge of casting three golden apples in her path, is for him a symbol of the fugitive Mercury, fixed by the golden Sulphur. And as Hippomenes and Atalanta, after their marriage, copulated in the Temple of Cybele and were transformed into lions, so the two substances conjoin in the glass vessel and form the royal red Tincture. In Arcana Arcanissima, Maier had already commented on this myth as follows: as fruit can grow from trees, and pure minerals in the bowels of the earth out of disparate

substances; as even human ears, etc., can regenerate, and in the very depths of winter we can grow leaves and flowers from the cut branch of an apple tree, so in Chemistry, too, we have our tree bearing golden apples (pp. 83 f.) The virgin *Atalanta* is our royal material, flighty and winged of foot like Mercury. She has to be caught by stratagem. How? Get golden apples, and successively project them onto her. Nothing is more open, more convenient! (p. 87)

One is not going to find recipes for physical alchemy here, or in any of Maier's works: like all engaged on that level, as he undoubtedly was, he gives suggestions and hints only. The fifty epigrams of *Atalanta* are just such hints. Developed for the most part out of the Graeco-Egyptian legends or out of the common dicta of medieval alchemists, they present the basic structures and principles of the work in concise form. To this the fifty discourses of two pages each act as commentaries, which in Maier's customary fashion roam over the whole world of his curious and classical learning, and his experience as a physician, allowing for application at the physical, soul, or spiritual level.

But it is the quality of the pictorial emblems and the presence of the music that mark *Atalanta* as unique in its genre, and our edition is directed specifically at making these available, the music both transcribed into modern notation and recorded on a cassette tape that is included with the book.

The Renaissance emblem-book is a peculiar genre which marks (as does the painting of the same period) a radically new approach to symbolism and indeed to esotericism in general. This becomes clear if we consider, by contrast, the way that emblems or images were presented to the public -- were in fact "published" -- in the Middle Ages. The modern alchemist Fulcanelli, in his book *Le Mystère des Cathédrales*, interprets some of the small bas-reliefs from the early Gothic cathedrals as having concealed a hermetic meaning which the initiates of the day knew how to read. For example, in Notre-Dame of Paris and elsewhere, there are emblems of the Virtues and the Vices. The virtue of Prudence is represented by a woman holding an heraldic shield or roundel on which a serpent winds round a pole; beneath her, a figure representing Folly holds a mirror in his right hand, a horn in his left, as he walks among trees without looking where he is going. According to Fulcanelli, the roundel of Prudence speaks to the initiate of the Philosophic Mercury (the serpent) having dissolved the golden rod of Sulphur; while the Fool actually shows the origin and result of the Philosophers' Stone: the mirror is its beginning, the Tree of Life its end, and the Horn of Plenty its result.

But what is even an initiate to learn from these figures? If he is capable of reading these meanings into them, it is only because he has learnt them elsewhere, and the cathedral becomes merely a confirmation. Fulcanelli's book itself is for the most part a treatise on physical alchemy that uses a few images from the cathedrals as its didactic means, as its starting-point. The images of Gothic art, taken on their own terms, are an unambiguous and closed system, either representative (as in Christian iconography) or allegorical (as in heraldry). They are memory-aids for systems of faith and of morals: the pictures of Virtues and Vices remind us, whoever we are, to cling to the one, and avoid the temptations of the other on whatever level they approach us. In such an art, innovations are rare and discouraged, for they complicate the task -- already a considerable one -- of "reading" such a church.

In Renaissance iconography the situation is quite different. It begins with the discovery of the *Hieroglyphica* of Horapollo in 1419. No matter how

inauthentic, how pseudo-Egyptian these were, the excitement of them was that a hieroglyph, as opposed to the medieval image, is something to be read into, not read out of. The symbolism it presents is open-ended. In the text of Horapollo itself, and even more so in the famous Renaissance works influenced by the concept of the hieroglyphic emblem, the Hypnerotomachia Poliphili of Francesco Colonna (written by 1467, first published 1499) and Alciati's Emblemata (1531), the image becomes an open invitation not only to interpret its verbal meaning but to enter a doorway to the realm of the Imagination, an independent realm of multiple levels. The deeper meanings of images, only suspected by a few in the Middle Ages and concealed by them for fear of heresy, are now offered to all viewers, and commentators vie with one another in interpreting the emblems and their epigrammatic captions. In such a climate, innovations and novelties are welcomed, and the simple guide-book interpretations no longer serves.

On the surface, Alciati's and the succeeding emblem-books are moralizing works. But the surface is so intriguing, so powerful in imagery, so suggestive of hidden depths, that it demands further participation. One thereby penetrates through moral platitudes to more subtle, psychic and Hermetic truths. For example, the well-known emblem of a dolphin entwined around an anchor -- a device of the Emperor Augustus as well as of the Aldine printing-house -- with its motto Festina lente ("Make haste slowly") has an obvious cautionary meaning on the moral plane. For a printer it is a perfect image of the fixation of thought by the printed word. It could be further read as the advice to attach the playful and ever-changing psychic realm to the immovable bed of the ocean, perhaps with the anchor of Christian faith. Then again, it is an alchemical symbol for the fixation of the volatile Mercury. Like the caduceus, it may also bear a meaning in esoteric physiology, representing the spiral course of the energy-channels running up and down the spine: in which case the motto again makes good sense for those attempting to activate these circuits. And so the interpretations proliferate.

Emblems are the ideal vehicle for the many-sided art of Alchemy. From the crude drawings of Orobouros in the Greek papyruses to the ultimate surrender of word to image in the Mutus Liber, the power of the inner eye to go where words cannot follow has been recognized, and from time to time has brought forth masterpieces. Several of these have already been published in the Magnum Opus Hermetic Sourceworks: The Crowning of Nature, Rosary of the Philosophers, Khunrath's Amphitheatrum Sapientiae and the Mutus Liber itself among them.

The fifty engravings made for Maier's Atalanta fugiens by Matthaeus Merian the Elder (1593-1650) stand at the apogee of this art-form. They are late enough in time to take advantage of the Mannerist motives, so suitable for depicting this world of Hermetic phantasy, and of the highest refinement of the copper-engraver's craft. At the same time they are early enough to avoid the sentimentality and the expression of individual emotion that spoils later emblem-books such as that of Francis Quarles. Merian's figures have a serene inexpressivity, more akin to that of quattrocento painters like Piero della Francesca and Botticelli than to those of the Prague Mannerist school with which Maier himself must have been well acquainted. This quality enables the figures to address us as symbols, not to descend to the level of personalities, whose displays emotion and complicity would distract rather than instruct us. Nearly all of these engravings, therefore, retain the ideal quality of the icon, in which the persons of the sacred drama seem to act out their roles in a world not so much above our own, as a little distance beyond it: perhaps accessible if

one could move a foot or to in a direction that is not up or down, backwards or forwards, left or right. And being given to us in the new medium of the printed book, not in the single public icon of church or cathedral, they invite contemplation in privacy: in our own *Kunstkammer*, study, or meditation room, where no one will deter us from whatever flights our Imagination may take.

Since the educated person of Maier's time could be counted upon to sing a line of music, the inclusion of fifty fugues in Atalanta along with the emblems was not so arcane a gesture as it might seem today, with the additional barrier of an unfamiliar notational system. Although the work is without parallel in the emblematic literature, so far as I know, there is a slightly later publication that gives one some idea of how it may have been used. The Tugendsterne ("Stars of Virtue") of the Nuremberg academicians Georg Philipp Harsdorffer (1607-58) and Sigmund Theophil Staden (1607-1655). This is a little pageant included in a large work, the eight-volume compendium of popularized Humanism Frauenzimmer Gesprächspiele (1641-49). In the Tugendsterne, the seven planets are represented in turn by elegant engravings in the Merian style, each with a song about its corresponding Virtue, set in a conversation in which a group of humanists moralize and display their learning. The Gesprächspiele are conversation games such as were played in the Renaissance academies. As James Haar summarizes it in his edition (The Tugendsterne of Harsdorffer and Staden, n.p., Am. Inst. of Musicology, 1965, p. 15): "The technique is simple: an emblem is shown, a tale or poem told, or the rules of the game explained; then the six speakers in turn discuss, or moralize on, the topic at hand." Perhaps one should imagine Atalanta as being used in a similar way, in the "Hermetic academy" of Rudolph II's court: an emblem is shown, its descriptive epigram is sung as a three-part fugue, and the participants make their own discourse on its meaning. Just as the book itself spreads over the boundaries that the modern mind sets up between a music book, a picture book, and a textbook in chemistry, so the occasion of its use is only imaginable if one can somehow fuse the categories of parlour-game, amateur chamber-music, and esoteric discussion-group.

Although such an occasion is less thinkable today, the music has been transcribed with a view to its being performed, i.e. in an edition that is practical as well as scholarly. (Scholars will find the usual critical notes at the end of the book.) And so that no one need be deprived of the opportunity to hear this music brought to life, the recording that accompanies the book presents the entire work, in which the music of each fugue is sung three times, as it must be in order to set the six lines of each epigram. The work as a whole therefore presents a 150-fold process of musical solution (the fugue) and coagulation (the cadence), taking about two hours and requiring for performer and listener alike the alchemical virtues -- which are the same as the musical ones -- of patience and watchfulness, while offering the rewards of contemplation through eye and ear, in the form of a deepening involvement in Maier's imaginative domain.

Music is itself emblematic: it is penetrable and soluble at all levels, limited only by the listener's own powers and exoceptions. It can be a background, a diversion, an emotional or intellectual stimulus, a support for concentration, or even a vehicle for transcendence of the normal state of consciousness. It is hoped that this new presentation of Atalanta may serve all these purposes.

Note: The fugues are performed on this recording by professional singers

under the direction of the Editor and of Richard Wistreich, the English bass well known for his solo performances in Britain and on the Continent, and a member of Anthony Rooley's Consort of Musicke. Such a venture, involving expenses far beyond what can be covered by the price of the book, has been possible thanks to generous grants from Mr. J.J. Ozaniec (who made this gift after hearing some of the fugues performed at last summer's Conference on Historical Rosicrucianism) and the Colgate University Research Council. A grant from the U.S. National Endowment for the Humanities, under the Travel to Libraries Program, also enabled the editor to work in the Bibliotheca Philosophica Hermetica in Amsterdam.

Michael Maier's *Atalanta Fugiens* (1617): an Edition of the Fugues, Emblems and Epigrams by Joscelyn Godwin with an Introductory Essay by Hildemarie Streich, will be published by Magnum Opus Hermetic Sourceworks early in 1986.

NUMBER IN THE PHILOSOPHY
OF THE HERMETIC MAGUS JOHN DEE (1527-1608)

Chris Pickering ◉

Beyond the false image of a common conjuror largely instigated by Meric Casaubon, John Dee has been famed as a philosopher and mathematician. Yet, to my knowledge, an extensive study has not been made of the role of number in Dee's philosophy. Neither has it been seen that mathesis and number mysticism was at the heart of the formation of Dee's beliefs, and that his whole career can be interpreted in terms of number.

The Duality.

John Dee's prime Hermetic treatise, the famous 'Monas Hieroglyphica' (Antwerp 1564), introduces the idea of a duality [1]. In broad terms this is a division between the created, physical world and the upper spiritual world of God the Creator - these are the 'above' and 'below' of Hermetic philosophy. The monad (of the book's title) is the vitality of these two worlds. It is the nothingness that existed before the creation, and it is the presence of consciousness in beings of both worlds.

The hieroglyph of the monad (the symbol Dee constructed) is the containment of the monad, it can be employed as an access to both worlds and also expresses the duality in further detail within its symbolism. For example, in the geometrical construction of the hieroglyph the lower world is represented by the straight line and the upper world by the curve. Both the straight line and the curve are derived from the point representing the monad.

The glyphs of the planets are included in the hieroglyph, expressing the dualistic aspects - the Creator and the created. The Creator can be seen in the generativity of the fire sign of Aries, and the created in the two sexes shown by Mars and Venus.

A higher and more immediate duality is displayed in the glyphs of the Sun (the symbol of the presence of the Divine in Hermeticism and throughout history) and the Moon (which occultism has always interpreted as an earth mother symbol). The conjunction of the Sun and Moon, of above and below, is reflected in the microcosm as the conjunction of the two sexes. Intercourse gives birth to Man, the climax of the creation and the concentration of the monad.

Man is the son of creativity, his father is God, his mother is nature, and he is represented by the cross. One of the oldest written characters, the cross has always represented the epitome of creation and from the cross is derived further number bases, from the duality to the dodecanary

Moreover, man gives to the otherwise purely divine concept of number an existence in the physical world as number mysticism and more plainly as mathematics. The work of the magi (man aspiring to create in imitation of his Divine Father) has also led to the instigation of further number bases, and in the case of John Dee to the employment of the trinity, quaternary and septenary.

By his existence alone man creates a trinity, as the world that mediates between the duality. Man can exist above and below simultaneously - he is a physical creature with a body like the other animals, he is also a spiritual being with a free will like the angels. Yet man is greater even than the angels for he is the Son of God. Man stood beside God before the Fall and again will live in the kingdom of God - this is an aspiration common to most Western beliefs.

The Trinity

Perhaps the greatest influence upon his number philosophy, Dee voiced his belief in trinitarianism as early as 1550. At the University of Paris Dee gave lectures in Euclidean mathematics that were the beginning of his international fame. As it has already been pointed out [2], these lectures were concerned with the employment of number in a Platonic tripartite universe. Just as man mediating the duality gives a trinity, the cross represents the trinity by 'two straight lines and one point which they have in common and which, as it were, connects them'.

The Quaternary

The lower division of the trinity is the created and purely physical world, the home of nature. In 'Propaedeumata Aphoristica' (London 1558) Dee touched upon natural astral magic, concerning the divine influences which stream through the astral bodies, down upon earth and throughout nature. Knowledge over these celestial influences is the ability to affect nature, and uses the mathematical craft of astrology in order to know the times of the heavenly bodies and the ebbs and flows of their effluvia.

It is at this points that the four elements, a common form of the quaternary, comes into play, represented in the cross 'by the four straight lines going forth from one indivisible point'. The influences that flow down from the stars and planets can promote or dissuade the growth of the different elements from which all physical matter is constituted. The deficiency, excess, displacement or disequilibrium of the four elements causes malformation in nature and in Man's physical body leads to disease and illness.

Natural astral magic is commonly known in the form of medicinal talismanic magic, as practiced by Chaucer's 'Doctour of Phisik'. Additionally, the classical theory of the four elements also gave rise to the concept of the microcosmic elevation of physical matter in alchemy. However, the Hermetic magus practices the more esoteric form of spiritual

alchemy, the macrocosmic elevation of man. This can be seen in Dee's hieroglyph of the monad, a distant and more complex descendant of the talisman, used to cure man's spirit not his body.

Number in the Trinity

Mathematics, number and mathesis take their most outward form in the central division of the trinity. This middle world is equatable with man, the mediator between above and below, who has been granted the ability to employ number as the key to art, science, philosophy and magic in the quantitatively created universe. This mysticism is also a form of gnosis, to know God by contemplating the means by which he creates. To Dee, the Logos or Demiurge is mathematical in character.

More specifically, the number found throughout the trinity (although concentrated upon the central world) has three states of being. In the Creator number exists as 'Number Numbrýng', or number in the state of being applied by God to give His creation 'unit' and order. Meanwhile in the creation number exists as 'Number Numbred' or number in the state of being received by mundane creatures and substances.

Between these two extents number exists in man and angels in both states, thereby making a unique case. Magus - the epitome of the higher beings - is blessed with the ability to operate 'Number Numbrýng', whilst simultaneous being a 'Number Numbred'. As a creation that can create, magus can descend below and manipulate 'unit' to work wonders within nature. Additionally he can use his gift of 'Number Numbrýng' to control his own 'unit' and ascend to the original Numberer.

One method of number that Dee preached was 'applied mathesis' - a craft that today might be called artistic creativity. Applied mathesis seeks to capture the number and 'unit' inherent in the universe and embody it within a microcosmic reflection. For Dee its peak was architecture which can derive the measurements and proportions of a temple from those of the human body, to quote one example.

Another notable area of applied mathesis, which dee found easier to share with others, is measured verse. Under Pythagoras (an important influence on Platonic mathematics) number had one of its earliest applications as a measure of sound - his discovery of the musical scale is a well known story. In hermeticism number was applied to music and verse to create poetry, chants and invocations in the hope of recreating the wonders detailed in Ovid's influential 'Metamorphoses'.

John Dee's desire to employ number was also reflected in his aid to fellow Englishmen. Due to his fame in Euclidean mathematics, Dee was asked to write a 'Mathematical Preface' and notes to 'The Elements of Geometrie' (London 1570). This first vernacular edition of one of mathematics most important texts became a favourite of English artisans.

Dee's fervant philomathy was matched only by his devotion to God, for 'what was mathematicall was divine and what was divine was mathematicall and the transfusion of both created the flame which is knowne as beauty'.

The Septenary

The upper division of the trinity is the divine sphere, inhabited also by the angels. Dee may have first been introduced to the possibility of angel magic by fellow mathematician and magus Hieronymous Cardan. At

length Dee's experiments in the angelic sphere led to the discovery of a new system of magic. Although its formation can be definitely pinned down in history, Enochian is today still one of the least understood practices despite much attention.

It is already recognised that seven is the dominant number in Enochian [3]. In fact this is an understatement of the role of the septenary. The sevenfold 'Angelorum Bonorum' [4] even go out of their way to hold '49 voyces, or callings' by adopting one silent invocation. Perhaps Enochian takes a leaf out of the Biblical 'Book of Revelation' which also relies upon sevenfold symbolism in matters of angelic revelation.

Archangel Michael explained '7 comprehendeth the Secrets of Heaven and earth. 7 knitteth together man's soul and body together (3 in soule and 4 in body). In 7 thou shalt finde the unity. In 7 thou shalt find the Trinity. In 7 thou shalt finde the quaternity'. And so the unity, duality, trinity, quaternity and the septenary are interwoven, yet not without ambiguity. Though the quaternity and septenary come from the trinity (as we have seen), the trinity and quaternity are combined to form the septenary. Dee wrote as much in his 'Monas Hieroglyphica'.

It is interesting to note that not only does Edward Kelley agree that 'the number 3 and the magic number 4 make up the perfect number 7, the seat of the mysteries'. But his own principal text the 'Theatre of Terrestrial Astronomy', relies heavily upon the septenary, moreso than Dee ever did. As necessary scryer, Kelley could be at least as responsible for Enochian as Dee was. Perhaps future investigations into this septenary will reveal the truth about the authorship of the much misunderstood Enochian angel magic.

[1] Hermetic Journal, Issue 3, pp 25 - 28

[2] Peter French 'John Dee', London 1972, pp 29 - 30

[3] Richard Deacon 'John Dee', London 1968, p 227

[4] covered by the 'De heptarchia mystica' treatise first published by Magnum Opus 1984.

Thomas Vaughan's Magical Aphorisms are quite unique and challenging. They read almost like a gnostic fragment, and also echo the tone of the Emerald Tablet of Hermes. Contemplation of these twelve short lines should repay us greatly, as their substance is so compressed. Vaughan has in fashioning these aphorisms, penetrated to a deep archetypal level and returned with a text which evokes and reflects eternal hermetic truths.

This is the first truth and also the last.

1. Before all things the Point existed; not the indivisible or mathematical, but the diffusive. It was the monad explicitly, the myriad implicitly. It was light, and also night, beginning, and the end of the beginning; all, and nothing; aye and nay.
2. The monad moved in the dyad, and through the triad came out the faces of the second light.
3. There came out simple, uncreated fire, and under the waters it put on the covering of multiple, created fire.
4. It looked back at the source above, and sealed that below with a signature drawn down, a threefold countenance.
5. Unity created the One and the Trinity distinguished it into Three. The Four exists too, the link and middle term of reduction.
6. Of the visible things water first shone forth; she is the wife of fire that lies upon her; and the pregnant mother of figurables.
7. She was porous on the inside and multicoloured in her coverings her belly had heavens rolled into one and stars unseparated.
8. The separating Demiurge divided her into wide tracts; and as the offspring appeared; the Mother disappeared.
9. However, the Mother bore shining sons, that cast their influence into the land of Chai (= Hebrew חַי 'life').
10. These beget their mother in the last days; whose fountain sings in the miraculous grove.
11. This is he that storeth away wisdom; be thou that canst, he that bringeth it forth.
12. He is father of everything created; and from the created son by dissolution of the son in life the father is begotten. Thou hast the highest mystery of the generating cycle: he is the son of the son who was the father of the son.

To God alone the glory.

I have redrawn this mandala from a German manuscript which Manly Palmer Hall suggested (in his *Codex Rosae Crucis*) has Rosicrucian connections.

Symbolically it is centred on Mercury in its various forms - a primal mercury, arising out of the Dragon of Chaos, which is metamorphosed through the central cross with sun and moon, to be resurrected as the living Mercury of the Philosophers, the vital force behind living things.

The Dragon or Demogorgon is triple-headed and can be seen as representing the raw energies of the unconscious part of our selves, or the powerful untamed chemical energies (in Chemistry - affinity) found in raw unpurified materials. This Dragon is part serpent, part bird - it is inherently earthly and yet bears within itself the potentiality to soar upwards in the soul as a bird. In order for this metamorphosis to occur, the Dragon must sacrifice itself, and as we see it turns itself on its back, feet in the air out of contact with the earth, and seizes its tail in one of its mouths. Here it begins to look not unlike an embryo developing in the egg. [This may be an image intended by the creator of this mandala, for we note in the circular border around the central space, reference is made to the outer fire and the inner fire - the outer fire necessary to warm the egg, the inner spark of life necessary for the development of the embryo.]

Through adopting 'Ouroboros posture', the Dragon creates a space in the soul where its sacrificial gesture is reflected in the Cross of Christ, which bears a Solar Disc and above it the horns of the Moon, thus forming the abstract symbol of Mercury all of which is contained within the Ouroboros space.

The Cross is referred to as 'the Magical Antimony of the Kabbalistic Philosophers'. Alchemists were fascinated by Antimony. Although a poison, in homeopathic dilutions it was recognised as a powerful medicinal remedy. It was also chemically a paradoxical substance - on the one hand having all the properties of a metal, and in other situations appeared as a non-metal. [Present day chemistry recognises it as a metalloid, together with Arsenic, Gallium, Selenium, Germanium and a few others - interestingly one result of the ambivalent characteristics of these metalloids is that when deposited in thin films on silicon they can be used to create transistors and integrated circuit 'micro-chips']. It is perhaps this paradoxical nature of Antimony which made the designer of this mandala associate it with the cross that bridges the gap between the lower Dragon of dark Chaos and the spiritual realm of light and life - the Cross that is both a symbol of suffering and simultaneously of transcendence.

Above this space, and growing out of the Mercury symbol, are a rose and a lily, the archetypal forms of the Red and White Tinctures. They grow out of the darkness of the Dragon's realm, through the cross, and up towards the spiritual light.

Around the periphery are the seven familiar planetary archetypes and outside this, fourteen symbols of common alchemical minerals, including, Sal Ammoniac, Sulphur, Crocus Mars, Tartar, Orpiment, etc.

THE KABBALISTIC DIAGRAMS
OF KNORR VON ROSENROTH

In the late 17th century Knorr von Rosenroth (1636-1689) edited and translated into Latin a number of important Kabbalistic tracts. These compilations were published as a large two volume work the *Cabbalah Denudata* (Vol I - Sulzbach, 1677, Vol II - Frankfurt, 1684). The '*Kabbalah Unveiled*' was and indeed remains an important sourcebook for Kabbalistic ideas. It included translations of some of the oldest books from the Zohar:-

The Sifra Di Tseniutha (or Book of Concealed Mystery)
The Idra Rabba (or Greater Holy Assembly)
The Idra Zutta (or Lesser Holy Assembly)
together with a full Lurianic Commentary on these three books)
[S.L. Macgregor Mathers published a translation of these three books as "*The Kabbalah Unveiled*", 1887].

The Porta Coelarum of Abraham Hereira
The Valley of the Kings by Naphtali Hirtz (a key to Lurianic Kabbalah)
The first tract 'on Souls' by Moses Cordovero
Extracts from 'Precious Moon' by Chagim Vital
Aesch Mezareph (or Purifying Fire)

Henry More and Franciscus Mercurius Van Helmont contributed commentaries to these two volumes

Included in this *Cabbalah Denudata* is a section of 16 Kabbalistic diagrams with Latin commentary. As these diagrams are a fascinating compendium and summary of Kabbalistic ideas, I have decided to prepare an edition of this section for the *Magnum Opus Series*. Hopefully this should be ready later this year.

One of the diagrams often called 'the Head of the Zohar' is quite familiar, having been used as an illustration in various popularist books on the Kabbalah in the last few years. I reproduce this here and add a working translation of the Latin commentary.

-Adam McLean

§ 1. Next comes (1) the second ADAM KADMON, from the Crown of Crowns, (2) רִישׁא דאין is his head, which is not as a head, at Hokmah, (3) רִישׁא דארין is the head of Arich Anpin, at Binah.

§ 2. By way of restoring what He had destroyed, God created the five persons of the Aziluthic System from the ten Sephiroth (see Genesis 5, 2, בְּהִבְרָאם 'and the five created He them').

§ 3. ATTIK JOMIN is created from Kether, and he is shown beneath the circle. He is also known as Arich Anpin, and he contains within him the three heads, as shown in the diagram : רִישׁא דלמא, the head which is not known: רִישׁא דאין, the head which is not as a head: and רִישׁא דארין, the head of Arich Anpin. Each head has its own arrangement of ten Sephiroth.

§ 4. [At this point I draw your attention to the two small diagrams of the Sephiroth labelled with the seven Tikkunic letters. There is a letter missing here, the letter ג, which should be added above Kether.]

He then created the seven forms or parts of the head:

(1) ג, or, גולגולתא, the cranium

(2) ט, or, טל the Dew

(3) ק, or, קרומא, the cranial membrane

(4) ר, or, רעוא, Love, or the forehead

(5) ע, or, עמר נקי, the pure wool. This is the thirteen hairs

(6) עי, or, עינא פקידא, the open eye

(7) ה, or, חוטמא, the nose.

There is a full discussion of these parts in Idra Magna, to be found in the Book of Sohar Nasus, folio 61, column 100 et seq.

§ 5 (1) The cranium is made from the Crown of Arich Anpin, which lies on the head which is not as a head, and which passes through the lower levels of Hesed in Adam Kadmon.

(2) The crystal dew comes from the upper supernal Hokmah of Arich Anpin, passing through the lower level of Geburah in the first Adam.

(3) The cerebral membrane is formed from Binah in Arich Anpin, through the Tifereth of the first Adam.

(4) The Love of Loves is formed from the supernals Hesed and Nezach of En-Sof and Arich Anpin, through the lower Nezach of the first Adam.

(5) The pure wool is formed from the upper upper spheres of Geburah and Hod in En-Sof and Arich Anpin, through the lower sphere of Hod in the first Adam

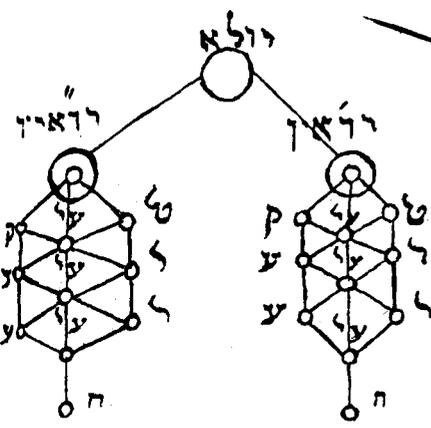
(6) The open eye is formed from the upper levels of Daath, Tifereth and Yesod in Arich Anpin, through the lower levels of Yesod in the first Adam

(7) The nose, named נְדִיבָקָא, is formed from the upper level of Malkuth in Arich Anpin, through the lower levels of Malkuth in Adam Kadmon.

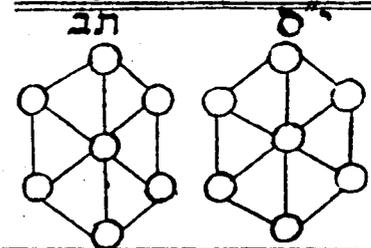
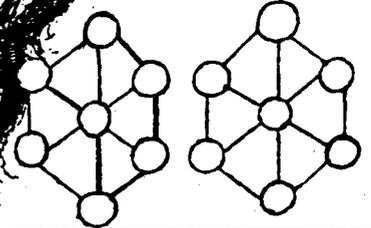
[N.B. The hairs begin at the place marked 'pure wool' in Tikkunic letters.]

§ 6. The thirteen parts of the beard and their Tikkunic names are described in the sacred texts, for example in Micah 7:18, 'there are thirteen parts to the beard, as there are thirteen names of the merciful God' ; Exodus 34:6 refers to the beard of Arich Anpin as it is described in this diagram. (Compare this with figure III §5 and figure VI, §5.)

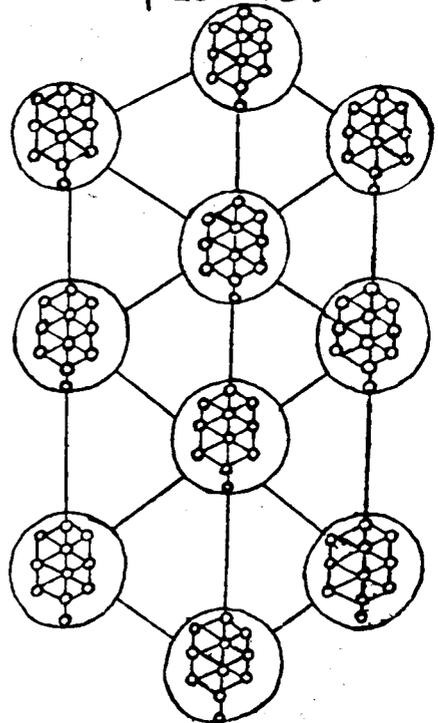
אדם קדמון שני



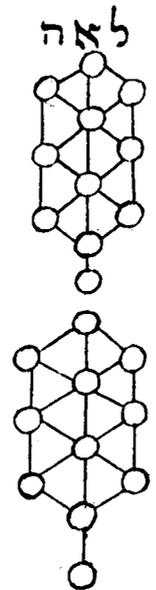
יג תקוני דיקנא של אין ואריך
 תיקוני שלאין במיכה : תקני של אריך בשמות
 א מ א אל כמון
 ב נושא עון
 ג ועבר על פשע
 ד לשארית נחלתו
 ה לא החזיק לעדאפו
 ו כי הפץ חסד הוא
 ז ישוב ירחמנו
 ח יכבוש עונותינו
 ט ותשליך במצולות ים וכו' לא לפים
 י תתן אמת ליעקוב
 יא חסד לאברהם
 יב אשרו ושבעת
 יג מימי קדם
 אל
 רחום
 וחנון
 ארך
 אפים
 ורב חסד
 ואמת
 נוצר חסד
 נושא עון
 ופשע
 ולטאה
 ונקה



זעיר אנפין



עקב



קליפות

בר'אה

§ 7. Then was made the Great Abyss, which is hidden by the beard. There are two parts to this : חצרי or the eighth part, and נקרו or the thirteenth part. The beard extends to the pit of the chest of Arich Anpin, and this is also the extent of the Great Abyss.

§ 8. The Father and the Mother are united by the conjunction of these two influences (i.e. the eighth and the thirteenth parts). This union occurs whenever we raise up the feminine waters by our good works, and forms two brains each bearing a crown. These are produced by the head and the beard, as manifested through these two influences. These are represented as the two persons or Yisrael Sabha and תבונה, or Tebunah. They cover the whole body of Arich Anpin from the pit of the chest downwards. The Father and Mother are the Hokmah and Binah of the Aziluthic System.

§ 9. Through the union of the Father and Mother the body of Seir Anpin is produced, which covers the area of the six lower spheres, that is formed from Hesed to Yesod.

§ 10. The person of LEAH is formed from the sphere of Malkuth (in the world of Tohu) and below her is RACHEL. From Rachel is produced עיבור, or the first stage of the womb. Rachel is then united with Seir Anpin, where he is known as Jacob, downwards from the back and the pit of the chest. Leah produces the second stage of the womb from her union with Seir Anpin, which covers the area from the neck (where is the bone לו) to the pit of the chest (where is Rachel's head). Both Leah and Rachel have joined with Seir Anpin, and it is considered that the same seed has been placed in both wombs, and it is the same seed that develops during infancy and childhood. The union of man and wife also produces the five Loves and the five Powers.

§ 11. Then is produced the diaphragm, which is like a covering between the worlds of Aziluth and Briah. This area is known as קליפות. It is not necessary to go into further detail at this point.

THE LEMEGETTON REVEALED

Kevin Wilby ©

The Lemegetton is a fairly well known magical treatise to most students of the occult, but by name only, for only a part of the work is readily available and has seen the light in a published form. This piece extracted from the whole manuscript, called GOETIA, was produced with a great amount of foresight by S.L. MacGregor Mathers. With this in mind I hope to reveal here more of the Lemegetton to the reader, so that we may clear away the murky cloak of secrecy that had hidden it from our view for so long.

The Lemegetton is a book that was supposedly written by the legendary King Solomon. I have no reason to believe or disbelieve the validity of this statement and intend to leave this conjecture to those who wish to fight over such subjects. For me this book is the best grimoire I have seen for some considerable time, and it has one or two links with famous magical orders and individuals, such as the Hermetic Order of the Golden Dawn and much further back to the Rosicrucians, and also to the well known figure of Johannes Trithemius, best known as the author of a book called STEGANOGRAPHIA, which is a system of angel magic obviously copied from or connected with the second book in the Lemegetton (or vice versa ?).

I will outline each individual section of the book in turn, and give examples of the diagrams, seals and other such paraphernalia contained therein. The five sections or books in the whole tome that together make up the Lemegetton, are -

- 1 GOETIA
- 2 THEURGIA GOETIA
- 3 THE ART PAULINE
- 4 THE ALMADEL
- 5 ARTEM NOVAM or THE NOTARY ART

I do not intend to outline this fifth part - the Notary Art - which though described in the manuscript as being the prayers of Solomon, is fragmentary and nowhere near complete, but nevertheless I will say that this corrupted fifth part does in no way detract from the sheer power of the whole piece as a practical book for magical work.

BOOK I: GOETIA

This is a system of magic that asks us to bring to physical appearance a set of seventy two dark angels. For our protection we have to make such things as rings, talismans, and a circle with the appropriate names of God encompassing it as a centre of safety. We are asked also to make a triangle of art for the body of the being to manifest within, this too has names of power placed about it so that the dark angel is bound to stay in that place. If we are not to fail in this task then we have to adhere to all we are asked to do and more - for we should purify our mind and body

thoroughly for at least a month beforehand. Perhaps if we take a look at just a few of these beings and their offices, we shall see just how powerful these spirits can be in their manifestation.

In figure 1 we have a spirit called SITRI. He is a great Prince who will, as we are told in the manuscript, cause men to go with women's sons and women to go with men's daughters. Perhaps confronting this spiritual force in magical work leads to a polarisation of our inner energies that will force us to find a new sense of balance in our inner resources, breaking down stale static old patterns and forcing us to rediscover and reestablish balance within.

Figure 2 shows us the seal of a what at first sight seems to be a particularly nasty spiritual agency, for his sole purpose seems to be to kill or cause harm. Perhaps again, an encounter with this spiritual force leads us to consider the dark negativities that lie within us. The spirits of the Goetia reflect the whole of our inner life and we will find here many spirits who seemingly reflect negativities and do harm, but we also note that there are many other spirits reflecting positive forces who are willing to teach and show us great things.

In figure 3 we have the seal of a spirit called VASSAGO. It is said that he is of a good nature and will speak of things past present and to come, and will discover things hidden or lost. In figure 4 we have another amiable spirit whose name is PHENEX, who speaks with the voice of a child and tells of wonderful sciences. All very nice, I hear, but we must note that this being is said to have hopes of returning to the Seventh Throne, and as we can assume that by now he may have achieved this aim and become a very high ranking angel, perhaps to call a great angel like this down into physical manifestation would only cause great pain to both parties however well we perform our preparatory cleansing and purifications ?

Finally, we will summarise the steps that should be taken to have a successful outcome to this work. First, we must purify ourselves and our place of work. Next, we should make our circle good and strong, and for ourselves must have lamens of protection, rings and wands. For the form to be safe it must be called into a triangle, its seal made of the appropriate metal being placed there (personally I believe that parchment will suffice for this purpose). Finally we have to abide to the rules of time and appropriate quarter.

Fig 1

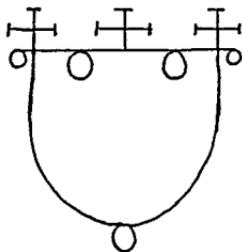


Fig 2



Fig 3

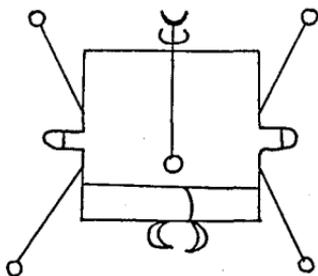
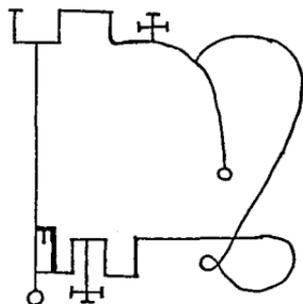


Fig 4



This second book is said to be of partly good and partly evil spirits, and in this way works on the same level as Goetia. One criticism or problem with this piece is that we get very little assistance on the nature and offices of these spirits (as there is little text accompanying the elaborate lists of sigils). However, if we look at the Steganographia of Johannes Trithemius which also used this occult system, we will find a little more information but not that much. If we examine the title of the book we will find that it means "practical shouting", and this very apt wording gives us some link with the nature and power of the work. Before I describe some of the seals contained within, I would like to tell a little story about some of the reactions I experienced while copying the work out. As I set down and drew the sigils of these spiritual agencies, I began to feel sick and heady, noticing that this symptom only occurred when I worked on ones of a malefic nature. This seems to be a common occurrence with many people who have some power of sensitivity or psychism. Also as the power of the seals began to sink into my unconscious over a period of days, I began to have some of the strangest astral experiences of my life. On many occasions I found myself being transported back in time to prehistoric ages and earlier, for I saw visions of a time before man had developed the ability to walk or see, and barely stood the power of sunlight. Finally, at one point, I decided to have a walk about in one of these scenes. I was in a forest, at its edge, looking across some great lake, when I heard the sound of something charging through the undergrowth towards me, and as I turned to look, in horror I saw a 10 ft Tyranosaurus Rex running at me. Talk about Olympic athletes ! I was off so quickly that I left a fire trail ! So as we see again, with this working great care is needed. For some of the work we will need all the things that we used in Goetia and more. Now let us examine some of the systems and the way we are to work the power through.

In figure 5, we have a spirit called AMENDIEL. He is the Emperor of the West and rules there, having 300 great Dukes and 500 lesser Dukes to serve under him, besides 400,000,300,000,100,000 other inferior ministers to attend him. If we are to take these numbers seriously then we will know what a powerful being he is - for we only have to consider how many people any one man in the world can control ! So we would be well advised to call one of the twelve Dukes we are shown, who are to be called in two hourly intervals - this also gives rise to the thought of the Tattvic tides of Eastern philosophy. (See figure 6 for a Duke of the Emperor Spirit Amendiel called LUZIEL).

Further to these time scale beings we will find that some others are to be called by a ruling planet amongst the twenty four hours of the day. Again we find others to be called into triangles, and some that can only be seen through a crystal stone or some other more conventional methods personally preferred by each individual.

In figure 7 we have a Prince called DOROTHIEL, ruling in the West by North and having 40 Dukes to attend him by day and the same by night. He, too, has an innumerable number of servants that are more inferior. We are given the seals of 48 Dukes to call and are told that 24 are angels of the day and 24 are the night angels. We are to call them, two at a time, and the first two belong to the first planetary hour of the day, and so on and so forth. In figures 8 and 9, we have the first two Dukes ruling in the first planetary hour of the day, while in 10 and 11, we have the seals of the Dukes ruling the first planetary hour of night.

Fig 5

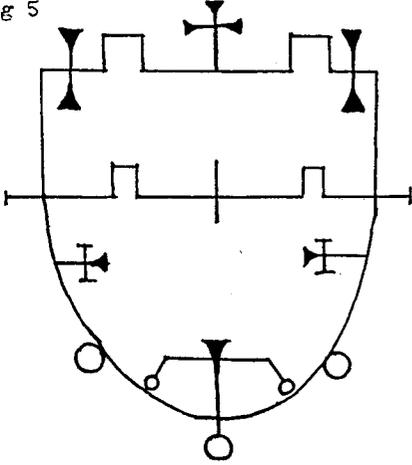


Fig 6

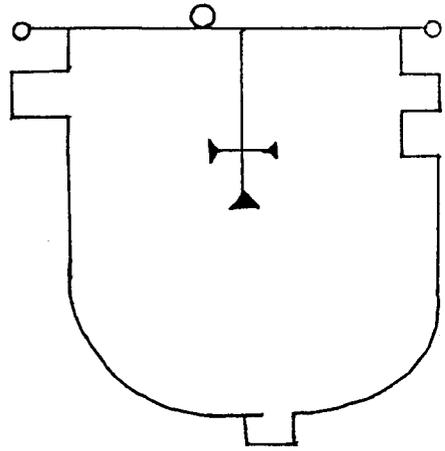


Fig 7

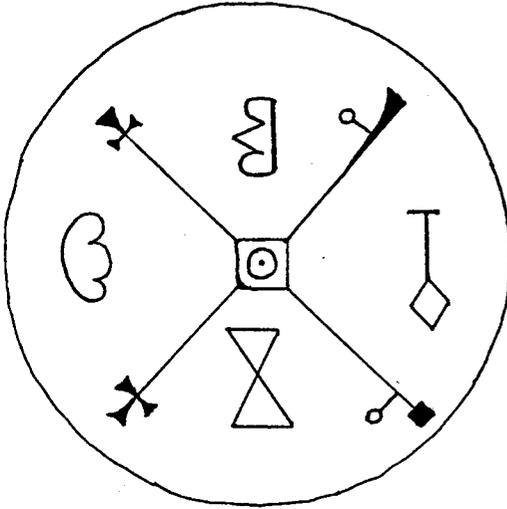


Fig 8

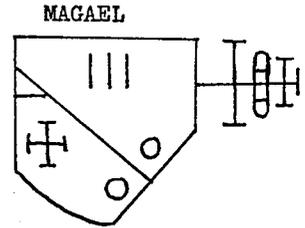


Fig 9

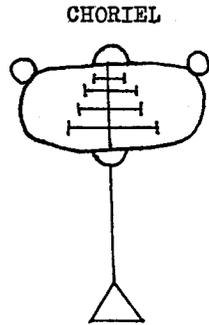
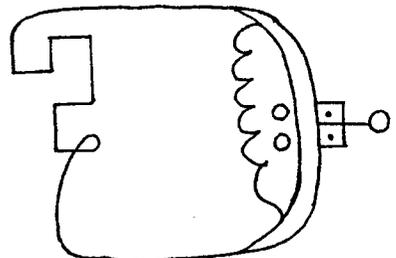
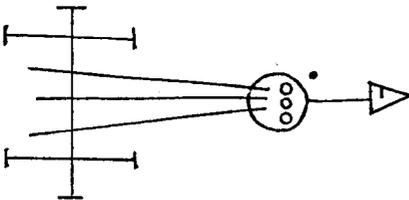


Fig 10

NALIEL

Fig 11

OFISEL



This section is divided into two parts. Firstly we are given a system of magic concerning the angels ruling the 24 hours of the day and night. The second section is concerned with the 360 angels in the zodiacal days of the year, and one or two more worthy pieces on things concerned with the zodiacal powers.

The first part is particularly concerned with 24 angels and their under dukes and servants. As with other parts of this book we are put to the test in the skills of making things for the work in hand. For this particular work we have to make a magical table with the signs and some secret seals of the planets - ideally they should be painted in their respective planetary colour schemes (this is my own preference because there is no mention given in the work as to colours. We are also required to make a seal to house the power of our chosen angel or duke. This is made quite simply by a process of time and the ruling planet and zodiacal powers. Finally, we are given a recipe for an incense to burn during the working. It is to be compounded of certain flowers and herbs and readers perhaps will have their own ideas on this. Figures 12 and 13 show the table and form of a seal.

The second section of the book is entirely concerned with the angels of the zodiac, and for once we are not required to make anything, but are instead given an invocation to call an angel forth from a massive list, that is, say, particularly connected with our birthday, or we can choose to call some angel using any other particular criterion that would be reasonable for the circumstances.

Fig 12

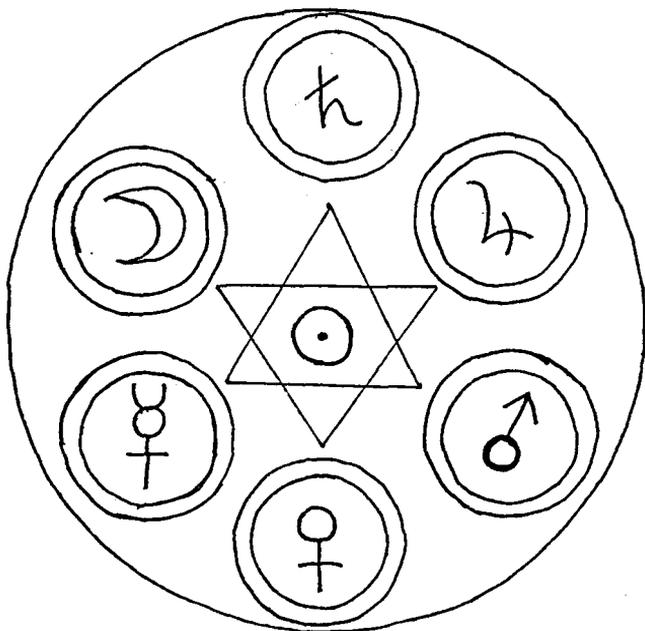
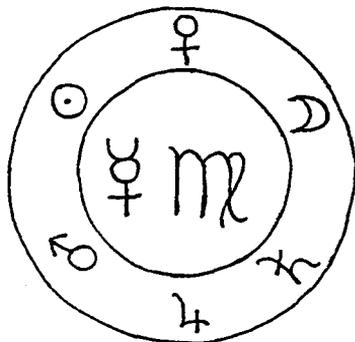


Fig 13



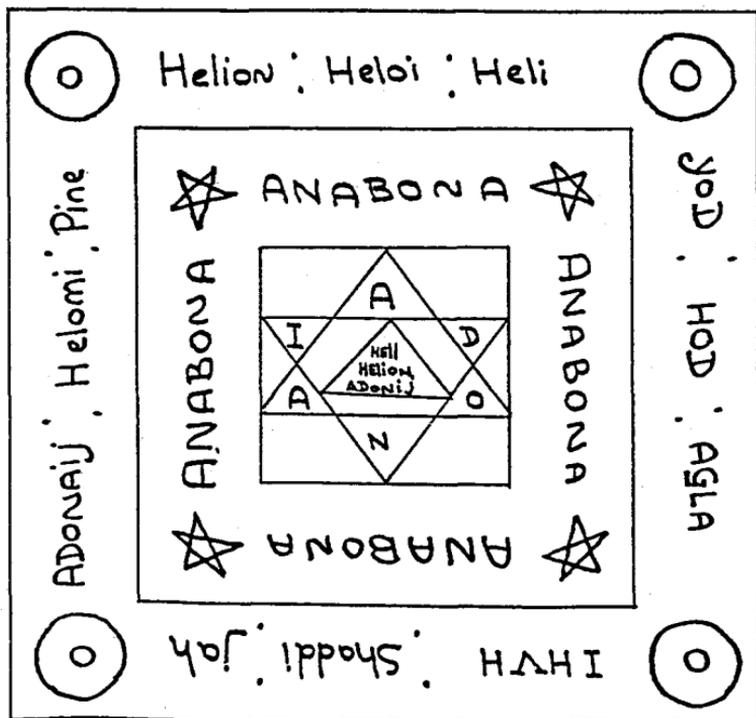
BOOK 4: THE ALMADEL

This fourth book is called ALMADEL, and is once more concerned with angelic magic. Again we are told it has zodiacal connections but the main body of it is contained within 4 levels, called CHORA or ALTITUDES. This is very similar to the qabalistic system of the four worlds of Atziluth, Briah, Yetzirah, and Assiah - even the colour systems are comparatively the same. We can even recognise this technique being used by those famous two explorers of Enochian, Dr John Dee and Edward Talbot, for their colours were from the Zohar : East - green, South - black, West - red, North - white. I believe we see in the Almadel the colours are placed in order of colour density or purity, along a vertical axis. Thus, in the 4th altitude - black, the 3rd - green, the 2nd - red, and the highest of all, lily white in the first. Presumably we could place these colours into the four quarters in a different way, but I will leave this to the reader to search out.

Returning to the more practical aspect again, to contact these angels requires we make a large wax table filled with names of God and other things. Further, we have to make 4 other seals, but of a much smaller proportion using the same God names as in the above given colours. If all this practical work sounds daunting, then don't despair, for even I accomplished all the necessary requirements of this book. Try and be resourceful, for we have to make one more thing, and that is simply a rectangular plate that has three names of God engraven on it. Now that we have completed our tasks we can recite the invocation and receive our due results. In figure 14 we have the form of the Almadel.

Thus ends our brief excursion into the Lemegetton.

Fig 14



This allegory, taken from *The Golden Age Restored* by Henricus Madathanus Theosophus (thought to be the pseudonym of Hadrianus a Mynsicht c.1590-1638, an early Rosicrucian writer), links well with the previous allegory in this feature (the *Lumen de Lumine* of Thomas Vaughan, in *Hermetic Journal* No 27), in that it shows another allegorical encounter with the feminine principle in the alchemical work. This allegory draws on Biblical material, beginning with references to the story of Rachel and Leah the wives of Jacob and mothers of the Tribes of Israel, and also uses the imagery of the *Solomonic Song of Songs*.

Whilst I was meditating upon the wonders of the Most High and the secrets of hidden Nature and the fiery and fervent love of the neighbour, I recalled the white harvest which Reuben, the son of Leah, had found in the fields and had given the mandrakes Rachel had gotten from Leah for sleeping with the patriarch Jacob. But my thought went much deeper and led me further to Moses, how he had made a potable of the solar-calf cast by Aaron, and how he had it burned with fire, ground to powder, strewed it upon the waters, and gave it to the Children of Israel to drink. And I marvelled most about this prompt and ingenious destruction which the hand of God had wrought. But after pondering over it for some time my eyes were opened, just as happened with the two disciples at Emmaus who knew the Lord in the Breaking of Bread, and my heart burned within me. But I laid down and began to sleep.

And, lo, in my dream King Solomon appeared to me, in all his might, wealth, and glory, leading beside him all the women of his harem: there were threescore queens, and fourscore concubines, and virgins without number, but one was his gentle dove, most beautiful and dearest to his heart, and according to Catholic custom she held a magnificent procession wherein the Centrum was highly honoured and cherished, and its name was like an out-ointment, the fragrance of which surpassed all spices. And its fiery spirit was a key to open the temple, to enter the Holy Place, and to grasp the horns of the altar.

When the procession was ended, Solomon showed unto me the unified Centrum in trigoni centri and opened my understanding to me, and I became aware that behind me stood a nude woman with a bloody wound in her breast, out of which came forth blood and water, but the joints of her thighs were like jewels, the work of the hands of a cunning workman, her navel was like a round goblet, which wanteth not liquor, her belly was like a heap of wheat set about with roses, her two breasts were like two young roses that are twins, her neck was as a tower of ivory, her eyes like the fishpools in Heshbon by the gate of Bathrabbim; her nose was as the tower of Lebanon which looketh towards Damascus. Her head was like Carmel, and the hair of her head was tied in many folds, like king's purple. But her garments, which she threw off, lay at her feet, and were all unsightly, stinking, and poisonous.

And she began to speak: "I have put off my coat, how shall I put it on? I have washed my feet, how shall I defile them? The watchmen that went about the city found me, they smote me, they wounded me, and took away my veil from me". Then was I stricken with fear and not conscious and fell upon the ground; but Solomon bade me stand up again and said: be not afraid when thou dost see Nature bare, and the most hidden which is beneath heaven and upon the earth. She is beautiful as Tirzah, comely as Jerusalem, terrible as an army with banners, but nevertheless she is the pure chaste

virgin out of whom Adam was made and created. Sealed and hidden is the entrance to her house, for she dwelleth in the garden and sleepeth in the twofold caves of Abraham on the field Ephron, and her palace is the depths of the Red Sea, and in the deep transparent chasms, the air hath given her birth and the fire hath brought her up, wherefore she is a queen of the country, milk and honey hath she in her breasts. Yea, her lips are like a dripping honey-comb, honey and milk are under her tongue and the smell of her garments is like the fragrance of Lebanon to the Wise, but an abomination to the ignorant.

And Solomon said further: Rouse thee, look upon all my women and see if you can find her equal. And forthwith the woman had to cast off her garments and I looked at her, but my mind had lost the power of judgement, and mine eyes were holden, so that I did not recognise her.

But as Solomon observed my weakness, he separated his women from this nude woman and said: Thy thoughts are vain and the sun hath burned out thy mind and thy memory is as black as the fog, so thou canst not judge aright, so if thou wouldst not forfeit thy concern and take advantage of the present opportunity, then can the bloody sweat and snow-white tears of this nude virgin again refresh thee, cleanse thine understanding and memory and restore it fully, so that thine eyes may perceive the wonders of the Most High, the height of the uppermost, and thou shalt really fathom the foundations of all Nature, the power and operation of all the Elements, and thine understanding will be as fine silver, and thy memory as gold, the colours of all precious stones will appear before thine eyes and thou wilt know their production, and thou wilt know how to separate good from evil, the goats from the sheep. Thy life will be very peaceful, but the cymbals of Aaron will awaken thee from sleep and the harp of David, my father, from thy slumber.

After Solomon thus spake, I was very much more afraid, and was exceedingly terrified, partly because of his heartbreaking works, also partly because of the great glamour and splendour of the present queenly woman, and Solomon took me by the hand and led me through a wine cellar into a secret but very stately hall, where he refreshed me with flowers and apples, but its windows were made out of transparent crystals and I looked through them. And he said: What dost thou see? I replied: I can only see from this hall into the hall I just left, and on the left standeth thy queenly woman, and on the right the nude virgin, and her eyes are redder than wine, her teeth whiter than milk, but her garments at her feet are more unsightly, blacker, and more filthy than the brook of Kidron.

From all of them choose one, said Solomon, to be thy beloved. I esteem her and my queen alike and highly, pleased as I am with the loveliness of my wives, so little do I care about the abomination of her garments.

And as soon as the king had thus spoken, he turned around and conversed in a very friendly way with one of his queens. Amongst these was an hundred-year-old stewardess, with a grey cloak, a black cap upon her head, bedecked with numberless snow-white pearls and lined with red velvet, and embroidered and sewn in an artful manner with blue and yellow silk, and her cloak was adorned with divers Turkish colours and Indian figures; this old woman beckoned to me secretly and swore unto me a holy oath that she was the mother of the nude virgin, that she had been born from her body, and that she was a chaste, pure and secluded virgin, that until now she had not suffered any man to look upon her, and although she had let herself be used everywhere among the many people on the streets, no one had ever seen her naked before now, and no one had touched her, for she was the virgin of whom the Prophet said: Behold, we have a son born unto us in secret, who is

transformed beside others; behold, the virgin had brought forth, such a virgin as is called Apdorossa, meaning: secretly, she who cannot suffer others. But while this her daughter was as yet unwed, she had her marriage-portion lying under her feet, because of the present danger of the war, so that she would not be robbed of it by some roving soldiery and denuded of her stately treasure. However, I should not be frightened because of her disgusting garments, but choose her daughter before all others for the delight of my love and life. Then she would give and reveal to me a lye to clean her garments, and then I would obtain a liquid salt and non-combustible oil for my house-keeping, and an immeasurable treasure, and her right hand would always caress me and her left hand would be under my head.

And as I then wanted to declare myself categorically upon this matter, Solomon turned around again, looked upon me, and said: I am the wisest man on earth, beautiful and pleasing are my wives and the glamour of my queens surpasseth the gold of Ophir; the adornments of my concubines overshadow the rays of the sun, and the beauty of my virgins surpasseth the rays of the moon, and as heavenly as are my women, my wisdom is unfathomable and my knowledge is inexplicable.

Whereupon I answered and, half afraid, I bowed: Lo, I have found grace in thine eyes, and since I am poor, give me this nude virgin. I choose her amongst all others for the duration of my life, and though her garments are filthy and torn, I will clean them and love her with all my heart, and she shall be my sister, my bride, because she hath ravished mine heart with one of her eyes, with one chain of her neck.

When I had thus spoken, Solomon gave her unto me, and there was a great commotion in the hall of his women, so that I was awakened by it, and I knew not what had happened to me, nevertheless I believed it to be but a dream and I thought many subtle thoughts about my dream until the morning. But after I had arisen and said my prayers, Lo! I saw the garments of the nude virgin upon my bed, but no trace of her. And I began to be greatly afraid and all my hair stood upright upon my head and my whole body was bathed in a cold sweat; but I took heart, recalling my dream, and thought about it again in the fear of the Lord. But my thoughts did not explain it, and for this reason I dared not to scrutinise the garments, much less to recognise anything in them. I then changed my sleeping-chamber and I left the garments in it for some length of time *ex mera tamen ignorantia*, in the belief that if I were to touch them or turn them over, something peculiar would happen to me, but in my sleep the smell of the garments had poisoned and inflamed me violently, so that my eyes could not see the time of mercy, and never could my heart recognise the great wisdom of Solomon.

After the above-mentioned garments had lain for five years in my sleeping-chamber and I knew not what they were good for, I finally thought to burn them, in order to clean up the place. And then I spent the whole day going around with such thoughts.

But the next night there appeared to me in my dream the hundred-year-old woman and she spake harshly to me thus: Thou ungrateful man: for five years I have entrusted to thee my daughter's garments; among them are her most precious jewels, and during all that time thou hast neither cleaned them nor thrown out of them the moths and worms, and now, finally, thou dost want to burn these clothes, and is it not enough that thou art the reason for the death and perishing of my daughter?

Whereupon I became hot-headed and answered her: How shall I understand thee, that thou wouldst make a murderer of me? For five years mine eyes have not beheld thy daughter, and not the least did I hear of her, how then can I be the cause of her death?

But she would not let me finish, and said: It is all true, but thou hast sinned against God, therefore thou couldst not obtain my daughter, nor the philosophical lixivium I promised thee for washing and cleaning her garments: for in the beginning, when Solomon willingly gave thee my daughter, and when thou didst abhor her garments, that made furious the Planet Saturn, who is her grandfather, and so full of wrath was he that he transformed her again into what she had been before her birth; and since you infuriated Saturn through thine abhorring, thou didst cause her death, putrefaction, and her final destruction, for she is the one of whom Senior saith: Ah, woe! to bring a nude woman unto me, when my first body was not good to look upon, and I had never been mother until I was born again, then I brought forth the power of all roots of herbs, and in mine innermost being I was victorious.

Such and similar heart-breaking words were very strange to me, but nevertheless I withheld my indignation as much as was humanly possible for me, at the same time protesting solemnly against her sayings: that I knew nothing at all about her daughter, much less about her death and putrefaction, and although I kept her garments for five years in my sleeping-chamber, I did not know them for my great blindness nor ever discovered their use, and therefore I was innocent before God and all others.

This, my righteous and well-founded excuse, must have pleased the old woman not a little, for she looked at me and said: I feel and observe from thy righteous mind, that thou art innocent, and thine innocence shall be rewarded well and plentifully, therefore I will reveal to thee secretly and out of my good heart, namely that my daughter, out of special love and affection towards thee, hath left thee a grey marbled casket as an inheritance amongst her garments, which is covered with a rough, black, dirty case (and meanwhile she gave me a glass filled with lye, and continued speaking), this same little casket thou shalt clean from its stench and dirt which it hath received from the garments. Thou hast no need of a key, but it will open itself, and thou wilt find two things therein: a white silver box, filled with magnificent ground-lead and polished diamonds, and another work of art, adorned with costly solar rubies: and this is the treasure and entire legacy of my deceased daughter which she left for thee to inherit before her transformation. If thou wilt only transfer this treasure and purify it most highly and silently and lock it up with great patience in a warm, hidden, steamy transparent and moist cellar, and protect it from freezing, hail, quick lightning, hot thunder, and other outward destruction till the wheat harvest, then thou wilt first perceive the entire glory of thine inheritance and take part of it.

Meanwhile I awoke for a second time and called upon God, full of fear, praying that He would open mine understanding that I might seek for the casket which was promised me in my dream. And after my prayer was ended I sought with greatest diligence in the garments and found the casket, but the casing was tight around it and seemed grown onto it by nature, so that I was not able to take it off; then I could not clean it with any lye nor split it with iron, steel, or any other metal. I left it alone once more and did not know what to do with it, and held it to be witchcraft, thinking of the prophet's saying: For though thou wash thee with lye, and take thee much soap, yet thine iniquity is marked before me, saith the Lord God.

And after a year had passed again and I did not know, after speculating and industriously deliberating, how to remove the casing, I finally went to walk in the garden to rid myself of the melancholy thoughts, and after long promenading, I sat down on a flinty stone and fell into a deep sleep. I slept, but my heart was awake: there appeared unto me the hundred-year-old

stewardess and said: Hast thou received my daughter's inheritance?

In a sad voice I answered, No, though I found the casket, but alone it is still impossible for me to separate the casing therefrom, and the lye thou hast given me will not work on the casing.

After this simple speech the old woman smiled and said: Dost thou want to eat shells and shellfish with the shells? Do they not have to be brought forth and prepared by the very old planet and cook Vulcan? I told thee to clean the grey casket thoroughly with the lye given thee, and which proceeded wholly from it, and was not refined from the outer rough casing. This thou hast especially to burn in the fire of the philosophers, then everything will turn out for the best.

And thereupon she gave me several glowing coals wrapped up in light white taffeta and instructed me further and pointed out that I should make therefrom a philosophical and quite artful fire and burn the casing, then I would soon find the grey casket. And presently every hour a north and south wind rose, both sweeping at the same time through the garden, whereupon I awoke, rubbed the sleep out of mine eyes, and noticed that the glowing coals wrapped in white taffeta lay at my feet. With haste and joy I grasped them, prayed diligently, called upon God, studied and laboured day and night, and thought meanwhile of the great and excellent sayings of the Philosophers, who say: Ignis et azoth tibi sufficiunt. About this Esdras saith in his fourth book: And he gave unto me a full cup which was full of fire, and his form was as of fire, and when I had drunk of it, my heart uttered understanding, and wisdom grew in my breast, for my spirit retained its memory: and my mouth was opened, and shut no more. The Most High gave understanding unto the five men, and they wrote by course the things that were told them, in characters which they knew not. So in forty days were written 204 books, 70 for the wisest alone, who were truly worthy of it, and all were written on boxwood.

And then I proceeded in silentio et spe, as the old woman had revealed to me in my dream until, according to Solomon's prediction, after a long time my knowledge became silver and my memory became golden. But according to the instructions and teaching of the old stewardess, I enclosed and locked up in a proper and quite artistic manner the treasure of her daughter, namely: the splendid and brilliant lunar diamonds and the solar rubies, both of which came forth and were found from the casket and the landscape. I heard the voice of Solomon who said: My beloved is white and ruddy, the chiefest among ten thousand. His head is as the most fine gold, his locks are bushy, and black as a raven. His eyes are as the eyes of doves by the rivers of waters, washed with milk, and fitly set. His cheeks are as a bed of spices, as sweet flowers: his lips are like roses, dropping sweet smelling myrrh. His hands are as gold rings set with the beryl: his belly is as bright ivory overlaid with sapphires. His legs are as pillars of marble, set upon sockets of fine gold: his countenance is as Lebanon, excellent as the cedars. His mouth is most sweet: yea, he is altogether lovely. This is my beloved, and this is my friend, O daughters of Jerusalem. Therefore shalt thou hold him, and not let him go, until thou bringest him into his mother's house, and into his mother's chamber.

And when Solomon had spoken these words I knew not how to answer him, and I became silent, but I wanted nevertheless to open again the locked-up treasure, with which I might remain unmolested. Then I heard another voice: I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till she please, for she is a garden enclosed, a spring shut up, a fountain sealed, the vineyard at Baal-hamon, the vineyard at Engeddi, the garden of fruits and spices, the

mountain of myrrh, the hill of frankincense, the bed, the litter, the crown, the palm-tree and apple-tree, the flower of Sharon, the sapphire, the turquoise, the wall, tower, and rampart, the garden of joy, the well in the garden, the spring of living water, the king's daughter, and the love of Solomon in his concupiscence: she is the dearest to her mother, and the chosen of her mother, but her head is filled with dew, and her locks with the drops of the night.

Through this discourse and revelation I was so far informed that I knew the purpose of the Wise and did not touch the locked treasure until through God's mercy, the working of noble Nature, and the work of mine own hands, the work was happily completed.

Shortly after this time, just on the day of the month when the moon was new, there occurred an eclipse of the sun, showing itself in all its terrifying power, in the beginning dark green and some mixed colours, until it finally became coal-black, darkened heaven and earth, and many people were much afraid, but I rejoiced, thinking of God's great mercy, and the new birth, as Christ Himself pointed out to us, that a grain of wheat must be cast into the ground, that it may not rot therein, else it bringeth forth no fruit. And then it happened that the darkness was covered with clouds, and the sun began to shine through, yet at the same time three parts of it were still heavily darkened; and lo, an arm broke through the clouds, and my body trembled because of it, and it held in its hand a letter with four seals hanging down from it, on which stood written: I am black, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon: Look not upon me, because I am black, because the sun hath looked upon me, etc.

But as soon as the fixum acted in the humidum, a rainbow spanned itself and I thought of the covenant of the Most High, and of the fidelity of my Ductoris, and of what I had learned, and lo, with the help of the planet and the fixed stars, the sun overcame the darkness, and over every mountain and valley there came a lovely and bright day; then all fear and terror had an end, and everything beheld this day and rejoiced, praised the Lord, and said: The winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig tree putteth forth her green figs, and the vines with the tender grape give a good smell. Therefore let us make haste to take the foxes, the little foxes that spoil the vines, that we may gather the grapes in time and with them make and drink wine, and be fed at the right time with milk and honey-comb, that we may eat and be filled. And after the day was done and the evening fell, the whole heaven grew pale, and the seven stars rose with yellow rays and pursued their natural courses through the night, until in the morning they were overshadowed by the breaking of the sun's red dawn. And behold, the Wise who dwelt in the land arose from their slumber, looked heavenward, and said: Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and there is no spot in her, for her ardour is fiery and not unlike a flame of the Lord: so that no water may extinguish the love, nor any river drown it; therefore we will not leave her, for she is our sister, and though she is yet little, and hath no breasts, we will bring her again into her mother's house, into a shining hall, where she hath been before, to suck her mother's breasts. Then she will come forth like a tower of David, built with ramparts whereon hang a thousand shields, and many arms of the mighty men; and as she went forth the daughter praised her openly, and the queens and the concubines spake well of her: but I fell upon my face, thanked God, and praised His Holy Name.

MEDITATIONS ON THE TAROT

A Review feature by Robert Powell ©

MEDITATIONS ON THE TAROT: A Journey into Christian Hermeticism

By an anonymous author

Published by Amity House, Inc., New York, 658 pp, \$44.95

+ \$2.10 post (surface) or \$13.84 (air mail to Europe)

In reading this book an awareness grows that this work is much more than a book in the usual sense of the word. Although in its outer form it appears the same as any other book, there are other modes or levels of being -- described by the author as "mysticism, gnosis and magic" -- which are opened up to the reader through this work. It thus serves to introduce the reader to Hermeticism -- to a new and Christian form of Hermeticism -- which represents a synthesis of the mystical, gnostic and magical modes of being and of the knowledge derived from these levels of being.

The twenty-two chapters of this book are Letters written by one who designates himself as a "friend from beyond the grave" (a friend in spiritual realms), whose concern it is, if he is called upon to do so, to accompany the reader -- each serious reader of these Letters -- as a companion and guide along the journey into Christian Hermeticism. Thereby this book itself can become not only a guide -- a light on the path -- but also a true companion on life's way. It is truly a magnum opus -- a "great work" -- making its appearance now in the spiritual life of Europe and the West, written by one who has gone on ahead along the journey into the realm of being.

Who wrote this magnum opus, this great work of the Hermetic tradition, the spiritual tradition extending back to the legendary Egyptian sage Hermes Trismegistus? Who was the author of these Letters concerning the spiritual path of Christian Hermeticism?

In his preface the author greets the reader "from beyond the grave". It was towards the end of his earthly life that the author wrote this work, into which he incorporated a summary of his many years of spiritual experience -- comprising mysticism, gnosis and magic -- the synthesis of which and the resulting knowledge derived therefrom is Hermeticism. When he wrote this work -- this "book of life" -- he anticipated that by the time of its publication he would no longer be a citizen on the earth, but would be sojourning in the spiritual realms. As a practising Hermeticist he was already during life familiar with these realms, and was able to write the Letters as one who -- even whilst living on the earth -- had experience of existence "beyond the grave". In this sense the Letters are not only concerned with, but also take their source of origin from higher levels of being. They are addressed to the reader on the earth, extending help and support -- from one who has already arrived at the destination -- concerning preparation for the long and difficult journey and drawing attention to the pitfalls to be avoided on the way. The author gives invaluable advice and practical instruction by way of insights drawn from his understanding of life and based on his wealth of spiritual experience.

From his prefatory words it is evident that the author intended the Letters for posthumous publication. In view of the fact that he passed into realms

"beyond the grave" already within a few years of completing the manuscript, this English language edition of the Letters is in accordance with the author's intention. His greetings "from beyond the grave" are authentic, and the Letters are truly from one who has made the transition to higher planes of existence.

As the author himself writes in Letter III: "I am an anonymous author and I remain so..." He chose to remain anonymous, and this renunciation of name and fame is a matter of deep significance, as the reader will discern from Letter IV. Despite anonymity, however, it is possible -- from what he reveals of himself in Letter XXI -- to say the following concerning the author :-

As a young man he lived in St. Petersburg, Russia, where -- in 1920 -- he was the recipient of hermetic teachings concerning the Tarot. These teachings were communicated to him by some members of the Rosicrucian group belonging to the Hermetic school of Gregory Ottonovitch Mebes, who was a professor of mathematics at Pages College, St. Petersburg. These teachings served as an initial impulse to the author on his spiritual path, but they did not otherwise influence him. After 1920 -- during the ensuing forty-five years -- he underwent an independent development to arrive eventually at the fruit of his life's work, culminating in these Letters, which are his legacy to mankind, opening up the path of Christian Hermeticism.

The Letters were written in French and were completed in the year 1967, as the author indicates at the end of Letter XXII. But it would be erroneous to conclude that the author wrote the manuscript whilst living in France. Having left Russia shortly after 1920 on account of the conditions prevailing there, although he lived in various European countries, he never settled in France. In fact, for the last twenty-five years of his life he lived and worked in England, and the manuscript of these Letters was written there. Now, after copies of the manuscript have been circulating from hand to hand for many years, the Letters have at last found their way into print in English translation, thus making them generally accessible to readers in the country where they were written and to spiritual seekers in the United States and in the rest of the English speaking world.

The publication of this work in the English language can be viewed in relation to its coming into print elsewhere, above all in Europe. The edition presented here is making its appearance two years after the German edition by Herder, the well known Catholic publishers (Basel, 1983), and in the year following the revised French edition by the Catholic publishing house Aubier (Paris, 1980; revised edition, 1984). Thereby the community of spiritual seekers to whom this work is addressed are richly blessed by the more or less simultaneous appearance of the letters in three languages : French, German and English.

Both French editions by Aubier -- that of 1980 and the revised edition of 1984 -- are revisions of the author's original French manuscript. However, this edition -- the first to appear in the English language -- is not based on either of the revisions published by Aubier but is a direct translation of the author's original manuscript.

But why was the manuscript written in French? Why did the author -- of Russian origin and living in England -- go to such length as to write his magnum opus in the French language?

The author himself offers an answer to this question. In his preface he points out that in France the Hermetic tradition still exists in a free and living way, and by writing the Letters in French the author's intention is to connect onto the established tradition, that his work might become a new link

in the chain of the continuous tradition.

Here it must be said that the author's work does not just connect onto the Hermetic tradition, but rather revivifies it by establishing something new. He has brought into being a new and Christian form of Hermeticism: the birth of Christian Hermeticism is accomplished through these Letters. The reader of the twenty two Letters who works his way through them as meditations can experience that he is on a journey: a journey into Christian Hermeticism. The path followed by the reader through these Letters, when they are treated as spiritual exercises, serves not only to deepen the reader's inner relationship to the Hermetic tradition extending back to ancient Egypt but also may lead him towards a new and living experience of the Risen One, coming in glory for the salvation of the Church and of mankind. For, as the author indicates in Letter I, the ultimate destination of this journey is the Great Initiation, accomplished solely through the grace of the Master, Jesus Christ. It is the Risen One -- the guardian of the threshold to eternity -- who is the Initiator on the path of Christian Hermeticism. In the last analysis this constitutes the underlying motivation and justification for the designation Christian Hermeticism.

In this context the cover design chosen by the publishers it truly appropriate as a mantel surrounding this work. Taken from the sculpture Christ of the Apocalypse above the west portal at Chartres Cathedral, it represents something of the Christian mysteries living at the heart of the Catholic faith. This sculpture portrays an arcanum -- worthy of meditation -- like the Major Arcana of the Tarot, the subject of the meditations contained in this book. Something of the Christian mysteries that lived in the hearts and minds of the teachers at the School of Chartres found expression in the Cathedral erected there. Just as Chartres Cathedral expresses outwardly something of the Christian mystery wisdom as it lived in the middle ages, so the twenty-two Letters -- comprising the journey into Christian Hermeticism -- embody in our time new Christian Mysteries : mysteries resurrected from the temples of ancient Egypt, projected in symbolic form into the cards of the twenty-two Major Arcana of the Tarot, and now Christianized in these Letters, endowed with spiritual and moral significance by the author of this work.

*** REVIEWS *** REVIEWS *** REVIEWS *** REVIEWS *** REVIEWS ***

THE WORKS OF THOMAS VAUGHAN

Edited by Alan Rudrum, HB 761pp, £50.00

Clarendon Press, Oxford University Press 1984

Alan Rudrum has diligently prepared this first ever scholarly edition of the complete works of the important 17th century alchemical writer, Thomas Vaughan. Included here are Anthoposophia Theomagia, Anima Magica Abscondita, Magica Adamica, The Man-Mouse, Lumen et Lumine, Aula Lucis, Euphrates, Aqua Vitae and a number of prafaces and introductions to various works, as well as some of Vaughan's own poetry. The editor Alan Rudrum provides us with Biographical and Textual Introductions and an extensive commentary of about 150 pages which will prove invaluable to anyone working seriously with Vaughan's material. Rudrum draws our attention through his edition to the profound spiritual insights that inspired Vaughan's writings. [I have taken the liberty of extracting a short piece entitled the Magical Aphorisms of

Thomas Vaughan, see page 15. I first came across this piece in an early Theosophical Journal, but Rudrum's translation is much more comprehensible.] The fact that the text is reproduced direct from the editors typescript rather than being typeset, illustrates the financial restrictions even large publishing houses like Oxford University Press have to work within, when publishing this important though specialist esoteric source material.

AUREA CATENA HOMERI - The Golden Chain of Homer
Limited edition of 500 numbered copies, HB, 250 pages
Sapere Aude Metaphysical Republishers, San Francisco
\$160.

The Golden Chain of Homer was an important text from the 18th century revival of hermeticism, Rosicrucianism and alchemical studies in Germany. Like all good alchemical works, its origins are somewhat obscure, although it is generally ascribed to Kirchweger. It links physical alchemy with a coherent and original cosmology and though to some extent it takes account of the new discoveries and attitudes of the then newly emerging science of Chemistry, it rather seems to hark back to and reconnect with the stream of alchemical material that arises in the late 16th and early 17th centuries. The work has a freshness and exciting vitality, which reveals the enthusiasm of the author and his creative delight in these ideas. The work has always been recognised as important by German alchemists, however, Sigismund Bacstrom, the Swedish doctor and collector of esoteric material, who lived in London in the early 1800's, made a translation in manuscript of Aurea Catena Homeri into English, and it is this Bacstrom translation that is here published in this limited edition. This book provides a typeset version of the work as well as a beautiful copy made by Leonard Pembroke some years ago from an earlier copy made by Frater L.O. or Percy Bullock from the original manuscript. No commentary or historical material is provided in this edition. The work is bound in full leather with gold blocking on the spine, coincidentally in the same style as the Magnum Opus series. Regrettably the book is priced at a level I suspect few people will be able to afford, however it is a fine volume.

THE MAGICIANS OF THE GOLDEN DAWN
by Ellic Howe, Aquarian Press 1985, PB, 306pp, £6.95

How good it is to see Ellic Howe's book on the Golden Dawn back in print again and in a reasonably priced paperback edition. -

Ellic Howe's scholarly and entertaining study has established itself as the definitive account of the Golden Dawn. Based on a formidable array of hitherto inaccessible sources, it remains the most detailed account of the Order's tangled and stormy history from its inception in 1887 to 1923. The Hermetic Order of the Golden Dawn was launched upon an unsuspecting world in 1888, since when it has become the linchpin of modern occultism. It still has its enthusiastic adherents. But the Golden Dawn was much more than a late-Victorian magical sodality. It was a social phenomenon, attracting poets, artists, writers, gentlemen, scholars, even a Church of England clergyman, as well as Rosicrucians, Freemasons, Theosophists and occultists of all persuasions. W Wynn Westcott, S L Macgregor Mathers, Aleister Crowley, W B Yeats, A E Waite, Dion Fortune and Arthur Machen were all associated with the Golden Dawn or its offshoots, besides many other, now largely forgotten,

aspirants to occult knowledge. In many ways, as Ellic Howe remarks, it is a 'mad chronicle', but it is also a story with considerable historical and human interest. The Magicians of the Golden Dawn will delight all lovers of the esoteric gossip, and accurately inform all those who wish to know the true history of what was perhaps the greatest occult society of them all.

- from publisher's publicity notes

THE UNDERWORLD INITIATION

by R.J. Stewart, Aquarian Press, PB, 320 pp, £7.95

The Underworld Initiation is a stimulating, important and controversial new study, which provides evidence for a potent transformative tradition within the esoteric consciousness of the West. Bob Stewart draws on hitherto disregarded sources to reconstruct the key to a true understanding of Western esoteric lore, and suggests that much of so called Western occultism is an intellectual fabrication deriving mainly from nineteenth century sources. The author claims that the authentic magical tradition of the West is concerned with the Underworld Initiation, a powerful system of altering consciousness in a dynamic and far-reaching manner, the central symbols of which survive in songs and ballads whose roots are in the celtic or pre-celtic past. The book is divided into three parts. The first is a theoretical text describing the stages of the Underworld journey and their possible results in terms of psychic transformation. The second looks at samples of initiatory verses from oral tradition and the third part is a practical exercise.

- from publisher's publicity notes

IMAGES OF REGENERATION: A Study of Shakespeare's The Tempest and Its Cultural Background, by Michael Srigley
Acta Universitatis Upsaliensis, 1985, pb, distributed by
Almqvist and Wiksell International, Box 45150, S-104 30,
Sweden

This is a most important book on the hermetic influence that worked as a source of inspiration for the playwrights, poets and writers of the Elizabethan and Jacobean ages. Michael Srigley, using Shakespeare's play The Tempest as a reference point, explores the hermetic, Rosicrucian and emblematic symbolic tradition, that came to the surface of the culture of the early 17th century. This book not only provides us with clear analyses of Shakespeare's The Tempest, but the author's original research and broad vision, reaches out to give us many insights into the historical currents working in that period. I do recommend this book very highly and although difficult to obtain, being published in English in Sweden, finding a copy will prove well worth the effort. One section that especially interested me, is Srigley's discovery of another Michael Maier 'Christmas Card'. This card unearthed by Srigley in the British Library, sent from Maier to James' son Prince Henry, is the twin to the one presented to King James (see Hermetic Journal No. 5). This book is in fact Michael Srigley's Doctoral Thesis. I hope very much that he will be able to continue his research into the historical and cultural background of this period.

PAI WEN P' IEN or THE HUNDRED QUESTIONS
Trans by Rolf Homann, E.J. Brill, Leiden.
Distributed by Chthonios Books, 6 Waldegrave Rd, London
SE19, pb, 109pp, £8.00

The text presented here, the Pai-wen p'ien or The Hundred Questions, represents a dialogue between two famous Taoists of the Han and T'ang periods, namely Chung-li Ch'uan (also known as Han Chung-li) and Lü Tung-pin. This dialogue, which is made up of eighty-one questions and answers (including an epilogue), furnishes a detailed description of the macrocosmic and microcosmic system of correspondences, using terms that are coloured by the religious alchemistic practices in the Taoist tradition. The symbolism used to picture these ideas, often parallels the allegorical emblematic tradition in Western Hermetic Alchemy and Kabbala. This book is made especially useful by the 75 page glossary of the terms used in the text. Without this glossary to refer to, the answers to the Hundred Questions would be rather obscure, however, these notes and references expand and provide detailed explanations of the Taoist alchemical ideas outlined in the text itself.

THE HERMETIC DREAM : An Astrological Tool by Robert
Thibodeau, pb, Hermes Press, 1978, 90 pp, distr. by
Chthonios Books £6.90

An interesting and original little book which ranges over various aspects of hermetic and astrological symbolism and applies this particularly to the understanding of dreams and the sources of creative imagination. It as, as the author says, highly condensed material, and often will require the reader to work quite hard to grasp the full significance of what the author is saying. This book should be of especial interest to those working with astrological ideas. Robert Thibodeau obviously has a theosophical framework to his thought and adds as an appendix a series of answers by H.P Blavatsky to questions on Dreams.

DANCERS TO THE GODS : The Magical Records of Charles
Seymour and Christine Hartley 1937 - 1939 Edited and
Introduced by Alan Richardson, Aquarian Press, 1985, pb,
192pp, £5.95

For the first time ever, the occult rites and visions of these two senior magicians from the Society of Inner Light have been exposed for in-depth study. Contained within this new book are the magical records from 1937-1939 of Charles Seymour and Christine Hartley, two of the most influential occultists of their era. Alan Richardson's introduction places the diaries in the context necessary for their full appreciation. He considers the interaction of members from the Society and the influence of its figurehead - Dion Fortune. Using biographical details of Fortune, Hartley and Seymour, the editor throws light upon the personalities behind the records. Alan Richardson offers a rounded and, at times, controversial view of relationships within the Society of Inner Light. The book is packed with unexpected information and unique photographs which help to show what magicians actually do and how they think.

from publisher's publicity notes

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