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## EDITORIAL

My readership will recognise that it is rare for me to devote much space in the Hermetic Journal to negative or critical comments on other peoples work, however, recently one matter has made me rather sad and not a little angry.

In a few months time Aquarian Press here in Britain are to publish an edition prepared some decades ago by J Langford-Garstin of a manuscript in the British Library (Harley 6485). This is dated at several places in the text as 1713, and is obviously a compilation drawn from 17th century alchemical works. Moderately interesting in itself, but hardly publishable by a mass market publisher like Aquarian Press. What does draw ones attention to this manuscript is its title 'The Rosie Crucian Secrets'. However, those seeking enlightenment on such matters will be a bit disappointed, for although the words 'Rosy Crucian' are often mentioned

throughout the first part of this Ms, one comes quickly to see that they are added as a decoration or embellishment, tacked onto the ends of paragraphs or inserted adjectivally into sentences. Any true Rosicrucian content is actually close to zero.

The first part is a treatise on making alchemical medicines from metals, quoting extensively from Trevisan, Sendivogius, Flamel, and Basil Valentine. From its style it would seem to date from the 1650 Restoration period, when publishers like William Cowper were active. The last part is a word for word transcription of the 1656 English translation of Michael Maier's 'Laws of the Fraternity of the Rosie Cross', even preserving the capitalisation and typographical errors.

However, I do doubt that the 'Rosicrucian' label, though spurious, would actually help much to sell the book. How on earth do Aquarian Press expect to be able sell us this obscure early 18th century compendium of alchemical and Rosicrucian lore?

Undoubtedly, because they intend to publish it under the name of the great Dr John Dee, and it is this that really angers me! Dee, a true Renaissance man in the breadth of his interests, mathematical genius, and researcher of the spiritual worlds, has been so badly treated by unscrupulous writers over the centuries, from Casaubon onwards. Dee's reputation has been confounded by spurious tales that have accreted around his name, the debris of other writers' fantasies. It is really so very unfair of Aquarian Press to misuse his name in order to sell this book.

The Harley Mss was written in 1713 using the contrivance that it was the work of Dr John Dee. This was obviously added to give the piece an aura of antiquity and authority. The whole thing is so preposterous, for example, Dee who died in 1608, actually receives a letter from Dr Helvetius dated 1666 describing his meeting with a Rosicrucian alchemist - a piece well known to anyone who has studied the hermetic tradition (however perhaps this section will be edited out!). The second piece in the manuscript is a well known Paracelsian Dictionary - 'Chymical Dictionary explaining the hard words in the writings of Paracelsus' with the name Dr Dee substituted for that of Paracelsus.

So the original compiler of this manuscript was trying to pull the wool over our eyes. It is really deplorable that 270 years later a publisher is prepared to do likewise. The cover planned for this book has Dr John Dee in large letters under the title, and the advance publicity in their new catalogue sent to me in mid October has 'The Rosie Crucian Secrets by the celebrated Elizabethan mathematician, physician, astrologer and magician Dr John Dee..' They note further down the page 'though the ascription to Dee has been disputed'. I can say quite categorically - there can be no dispute! It is not by Dr John Dee.

Could it be that Aquarian Press were ignorant of this when they took up this manuscript? It is after all quite easy to make a genuine mistake. Well, I wrote to the editor some months ago,

pointing out that the manuscript was obviously not by Dee and that only a few hours work in the British Library would be needed to identify and date all the pieces in this compilation. I also pleaded with him not to publish this under the name of Dee. However, I did not receive even the courtesy of a reply. My readers can like me draw their own conclusions from this.

Unfortunately genuine researchers like myself, who are trying to restore something of the true glory of the hermetic tradition by publishing ancient manuscripts and books from that period, will be receiving correspondence from people who are genuinely taken in by the 'Rosie Crucian Secrets of Dr Dee'. In time it will be quoted as if genuine in other populist works on the occult, adding a further layer of distortion to Dee's reputation. My painstaking work on hermetic manuscripts trying to restore the reputation of Dee and to get to the truth underlying Rosicrucianism, and let these writings speak for themselves, is to be overcast by the mass publication of a deceitful sham. It is actually a great privilege to handle ancient esoteric material. Anyone who is in any way sensitive feels, through their contact with these old manuscripts and books, a closeness to great souls such as Dee, Fludd, Maier, Mylius, Bruno, the unknown Rosicrucian Masters, etc, who in their own time nourished the tradition. When one is preparing such material for publication, it is as if the soul of the original writer were incarnating through one's work on their manuscripts, and this inner experience or contact makes one want to do them justice and makes one feel a profound responsibility towards letting them speak again uncluttered by one's own opinions and projections. If we are to carry on the tradition clearly, we must have a responsibility to previous writers not to overlay their reputations with spurious material. Time will judge those who genuinely work to foster the tradition and those who choose to cynically exploit it merely for financial gain.

Alan McLean

### WEEKEND WORKSHOPS

This coming year 1986 I have been asked by the Wrekin Trust to give a series of three weekend non-residential workshops, to be held in London, focussed especially on inner work. I will mail out leaflets with the full details as soon as these become available. I do hope some of my Hermetic Journal subscribers will be able to attend these events. The fact that the Wrekin Trust is undertaking all the organisation is excellent as it leaves me free to concentrate on the work I am presenting rather than having to deal with the inevitable last minute problems that makes organising and speaking at such events so difficult.

### HELP REQUIRED

I need help in two main areas at present.

Firstly translation. I need people to undertake translations from German into English and from French into English, helping to prepare forthcoming works for the Magnum Opus series. Modest payments can be made, but I really need people who have the time available and the enthusiasm to undertake such tasks.

Secondly, typing/wordprocessing. At present I have to spend a great deal of my time typing manuscripts, articles, etc, into my wordprocessor. At present I cannot afford to pay for secretarial help. I am looking for someone who already has access to a wordprocessor/computer and also has some spare time available to type in material for me in their own home, and can send the completed work to me in the form of a floppy disc. The technical requirements are a computer/wordprocessor that has a 5.25" soft sectored floppy disc drive, and wordprocessing software that can write text in standard non-formatted ASCII. I can obtain disc translation software that will enable me to transfer files from MS-DOS, PC-DOS, and most CP/M formats (also possibly BBC disc format). If anyone is interested in helping with this, do write and let me know how much time you could realistically devote to this per week or month, and the computer equipment and software you have available.

### BRITISH DISTRIBUTOR FOR HERMETIC RESEARCH SERIES

Steve Ronan of Chthonios books has agreed to act as a representative and distributor responsible for getting the paperback Research Series books (and the Hermetic Journal) into trade outlets and bookshops. This will help greatly in bringing the work of the Hermetic Journal and related publications before a wider audience, and I expect in the longer term this will significantly benefit my work. The economics of trade distribution have meant that these books have had to be increased in price, however, I will endeavour to keep the cover price of these and future volumes below £10.00.

### FURTHER MAGNUM OPUS VOLUMES

In November the first volume of Hypernerotomachia or Dream of Poliphilus will be published. This is lavishly illustrated with the original wood engravings from the 1499 edition, and will be seen to be a quite charming and delightful book, which should be of interest to people outside the circles of students of esotericism. This will be a 150 page book and will be priced at £20.00.

Early in December the Kabbalistic Diagrams of Knorr von Rosenroth should be ready as number 22 in the series. I have not completed the layout but it should be around 120 pages and will be priced around £20.00.

Special discounts are available to Hermetic Journal Subscribers and regular purchasers of the series. Full detailed leaflets will be available shortly.

# FIGURA. DIVINA THEOSOPH. CABALI.

nec non Mag. Philosophia alque in sua essentia  
 Die Erige Sonne in ihrer Bestehen  
 Natur, und Krieten  
**DEUS TRIUNIVS** EXCENTRO IN  
 Colecty. und nicht. Torrecti.  
 CVIIT.  
 Vorlesse nach der Philothia



Erige Himmlische  
 Dreier Weisheit ist  
 Nichts weisheitl. gesehen...

Zeitliche Irdisch. sich habe  
 Dinge unvollständig  
 Nichts weisheitl. und aus fern  
 in ewigheit und zeit

Welt und Natūra  
 RUCH:

Jungfrau auf...  
 ELOHAM.

Deus of Natūra  
 Naturā abque res Omnes...

Im neuen nicht facimul fructu.  
 ex Centro in Centrum?



Der Natur  
 Philo...

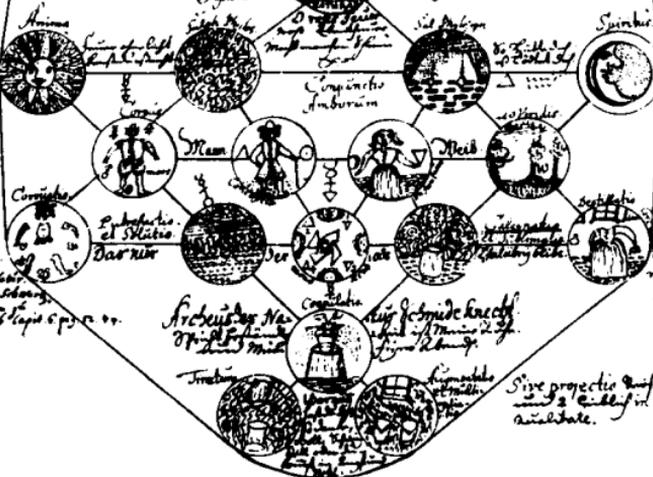
Der Natur  
 Philo...

PHILOSOPHIA.

Philo...

Diese kann fall  
 in den...

Diese kann fall  
 in den...



Philo...  
 Philo...

Philo...  
 Philo...

Philo...  
 Philo...

Philo...  
 Philo...

## LAMPADO TRADO

From the Fama Fraternitatis to the Golden Dawn

by Rafał T. Prinke ©

The concept of "tradition" is variously defined and usually not very precisely. For the purpose of this article I propose to understand it as a succession of people or groups that were in contact with those immediately preceding and succeeding them, passing on a certain body of teachings. Those teachings remain the same in crucial matters though they undergo many changes on the surface. The changes are the main causes of schisms and sectarian attitudes within almost every tradition. It is enough to mention all the christian denominations each of which traces its roots to the person of Jesus Christ, or the many rites of Freemasonry stemming from the Grand Lodge of England. The study of traditions is in many ways similar to genealogical research where the descendants of one person all have the same name but their personality traits may be radically different due to the genetic inheritance from the female ancestors who may be compared to the outside influence on occult groups and teachers.

In this article I would like to trace just one "genealogical" succession within the whole "tree" of the Hermetic Tradition. My hypothesis already presented to the readers of the Hermetic Journal [1] is that there existed a Rosicrucian order which appeared simultaneously or shortly after the publication of the Manifestos of Andreae and his circle but was not connected with them. The most important work produced by that group was the text known as D.O.M.A. which was first published with some additional material in Geheime Figuren (Altona 1785-88) and later reprinted several times, also in English translations [2].

In the University Library in Wrocław (Breslau), the capital of Silesia, I have found a manuscript copy of the D.O.M.A. text bound together with a manuscript of The Magical Calendar [3]. It was mentioned by Peuckert [4] who thought it to date from the second half of the 17th century on the basis of paleographic analysis. He even says that the earliest date possible is 1620 which is well before all other known manuscript versions of the same text.

The most comprehensive study of several versions of the D.O.M.A. text to date is M.P. Hall's introduction to his edition of it [5]. The variants known to him are the following:

- 1) the Ms in his possession, published in facsimile with the English translation, dated to the second half of the 18th century (probably 1775-80),
- 2) the Sachse Ms, belonging to Dr Julius Sachse of Philadelphia and sold



- away by his daughter, dated to the beginning of the 18th century,
- 3) the Hauser Ms, later sold to a British collector, dated to the 18th century,
- 4) the Hitchcock Ms, later in an american library, imperfect copy, date unknown,
- 5) the Russian Ms, details unknown,
- 6) the French Ms, dated to about 1775.

The Sachse Ms is the oldest of the six and M.P. Hall even states that "there is a remote possibility that it may be the archetype from which the others were taken" (p.38). However, on the basis of the four reproductions of it which he published after Sache's work [6], it is possible to show that it is also a copy. The plate shown on the right of p.37 has the title "Figura divina Theosoph: Cabal: nec non Magia, Philosophia et Magia" which is an obvious error made by the copyist. The last word should be "Chimia" as in the other versions, instead of repeating "Magia" for the second time, which has no sense. The bottom left hand corner shows a sign composed of four arrows, which properly belongs to the central one of the small circles in the diagram.

The Wrocław Ms of D.O.M.A. is written in black, red and green ink. On both sides of the paper. The handwriting is less ornate, which suggests, along with other characteristics, that it belongs to the second half of the 17th century, as already mentioned. I have collated it with the Hall Ms and found quite a number of minor discrepancies, though in general it is exactly identical. All the plates are the same and in the same order. It is obviously impossible to describe all those differences here, as at least one version should be reproduced so that the readers could follow my explanations. In general the Wrocław Ms seems to be more logical and consonant with the hermetic tradition. For example, on the plate mentioned above, in the central part, there are words, "Sulphur philosophorum" on the left and "Sal philosophorum" on the right. In both Sachse and Hall Mss they are quite prominently written above the lower section of symbols in small circles while in the Wrocław Ms and in the Altona publication they are placed on top of the two circles closer to the center. The latter placing is obviously correct and in keeping with the symbolic content of the plate.

Another example is from the plate "Virgin Sophia", where in the lower right hand corner there are two small circles, one of which contains a symbol similar to Dee's Monas and the other has a double-headed bird (Phoenix, as the text says), in the Hall Ms these symbols are in each other's position, though the texts describing them remain in the original place and thus the "Monas" symbol is described as Phoenix, while the bird is described as a divining rod. The same mistake is repeated once more on the same plate with the circles of "The Raven's Head" and "Incombustible Oil".

All the errors of this and similar kinds can be found in all the Mss and the Altona printing but I have not found anything like that in the Wrocław Ms, which seems to suggest that it may have been the original or a very early copy into which the mistakes had not yet crept in. There is however one point of special interest which confirms my hypothesis that this is the original of all the other D.O.M.A. texts. On the plate entitled "Of God and Nature" (pl. 10 in Hall) there is an inscription added in a different hand (i.e. later) in the lower left hand part. In the other versions (i.e. Hall Ms and Altona) this note is incorporated into the text and moved up to the middle part of the plate.

# Kosmos und der Mensch

←

Omnia ab uno  
unum ad Omnia.

Quis unum diffidit  
omnia perdit  
Quis multa diffidit  
nihil diffidit.

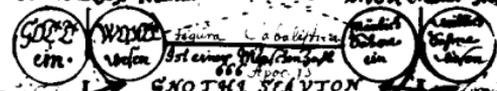


In Christo unum est  
Sicut in Christo diffidit



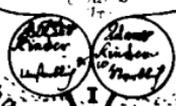
Leibhaftig ist der  
Leib

Neue Creatur - Alte Creatur



1 Joh. 1. 2. 3. Unorganischer Stoff  
1 Joh. 1. 2. 3. 4. Vom Geist gebildet

Beifügung ungesch.



ANIMA

VEGETABILIS

MINERALIS

Another note in a different hand, much later and in brown ink, is added in the lower left hand part of the "Figura Divina" plate. It is a reference to the work "Licht (?) der Natur" (I am not sure of the first word) by Anonimus von Schwarz" published in Frankfurt and Leipzig in 1706. As this note does not appear in Hall or in Altona, the Wrocław Ms must have been copied by others between these two additions were made.

Summing up, I suggest that the Wrocław Ms of D.O.M.A. is the original of all the other texts and was produced in the second half of the 17th century (most probably around 1650). Now, the question arises who was its author or authors? To answer it is quite difficult as there is nothing in the text itself that would be of any help however, we can speculate that the D.O.M.A., manuscript from Wrocław was produced in Silesia, i.e. that it was not brought there from some other part of Europe. If so, then we have a number of people connected with Rosicrucianism to take under consideration. First of all there is Jacob Boehme in Zgorzelec (Görlitz) at the beginning of the 17th century. The influence of his thought on the D.O.M.A. is obvious in many fragments of the text though the diagrams are not similar to those in the Gichtel edition of his works. But, as M.P. Hall pointed out, Gichtel's illustrations are independent of Boehme's text and therefore the D.O.M.A. illustrations may have been inspired by Boehme in the same way. One of Boehme's friends and students was Abraham von Franckenberg, also from Silesia (actually he lived in Wrocław), who was the first editor of the Teutonic Philosopher's writings. Von Franckenberg was actively interested - in Rosicrucianism, which is confirmed by his extant letters which he exchanged with various people in all parts of Europe. He travelled to the towns where the Rosicrucian Order is said to have been active, especially Gdańsk (Danzig), where he stayed on several occasions. Gdańsk was the place of publication of several early Rosicrucian documents and replies to the Fama for example:

De Fratribus Rosae Crucis by Henrico Neuhusio (Neuhaus). 1610 (?) and 1617

Echo der ... Fraternitet des Löbl. Ordens R.C. by Julius Sperber, 1615 and 1620, one of the most important and influential early Rosicrucian documents.

Assertion oder Bestatigung der Fraternitet R.C., 1616.

Exemplarischer Beweis, dass das in der Fama und Confession ..., 1616.

Proeludium de castitate etc. Scriptum ad Ven. Fratres R.C., 1617,

Schnelle Botschaft an die Philosophische Fraternitet vom R.C., by Valentin Tschirness, 1617, the same was published a year earlier in Görlitz and thus shows the connection of Silesian and Gdańsk Rosicrucian circles.

Ohne die Reformation, 1618, an edition of Fama and Confessio.

Pia et utilissima admonitio de Fratribus R.C. by Henrico Neuhusio, 1622 and 1628, apparently the same work as he first one above, which would mean it had four editions in Gdańsk; it should be noted that it is against Rosicrucians.

Gdańsk was also an important centre of alchemical activities at the time, with such eminent practitioners as Alexander von Suchten (actually Zuchta, as he came from a Polish noble family).

Von Frankenberg also mentioned Rosicrucians in his writings, one of which includes a complicated mandala like illustration of a definitely Rosicrucian character [7]. He formed a group of students of Pansophia, which is the term earlier used in "the fourth manifesto" Speculum

Die Klauen der Kirche  
und Unschlupfamer.

Angest.  
Armenen, Mühle

ICH OS I H GEIST

Das ist die erste und die  
zweite...  
die dritte...  
die vierte...  
die fünfte...  
die sechste...  
die siebte...  
die achte...  
die neunte...  
die zehnte...

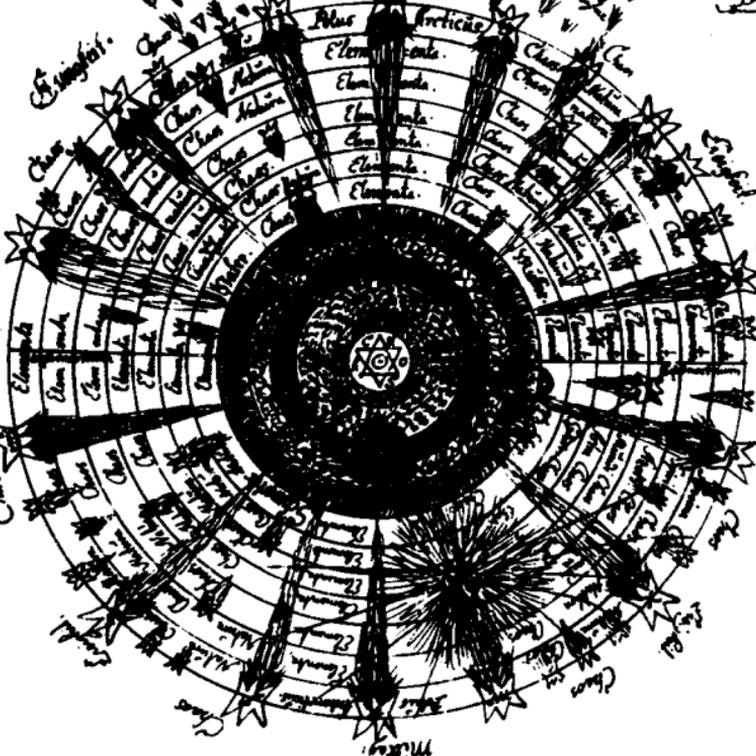
Armenen, Mühle, Tüll...  
die Mühle...  
die Tüll...  
die Mühle...  
die Tüll...

Über Nicht...  
das ist...  
das ist...  
das ist...

Mein...  
das ist...  
das ist...

das ist...  
das ist...  
das ist...

das ist...  
das ist...  
das ist...



Sophicum Rhodo-Stauroticum. One of his students became famous as the mystical poet Angelus Silesius.

Finally, one of the most important Rosicrucian works after the initial manifestos was Die wahrhafte und vollkommene Bereitung des philosophischen Steins der Brüderschafft aus dem Orden des Gulden und Rosen Kreuzes by Sincerus Renatus, published in Wroclaw (again!) in 1710. The author's real name was Sigmund Richter and he lived in Hartmannsdorf near Kamienna Góra (Landeshut) in Silesia. It is generally believed that Richter described a real order and that his book is the missing link between the older Rosicrucians and those of the 18th century. If so, then it is quite possible that the Silesian order produced the D.O.M.A. text as an "A.B.C." for its neophytes. The influences of Boehme, Von Franckenberg and the early Rosicrucian publications are all brought together in this document circa 1650. And there is one more influence, that of alchemy. It is usually overlooked that the only modern author quoted by name in the D.O.M.A. is the great Polish alchemist Michael Sendivogius, mentioned on the right of the plate "Of God and Nature" (plate 10 in Hall).

All these influences add to the philosophical content of the D.O.M.A. but not to its way of presentation. This, I believe, can be traced to one of the early letters to the Rosicrucian Brotherhood which was published together with the Fama and Confessio (Cassel 1616 edition). The letter is entitled Sendschreiben mit kurzern Philosophischen Discurs an die Gottweise Fraternitet des Löblichen Ordens des Rosen Creutztes.

I have found a copy of it in the Poznań University Library bound together with Fama Remissa and the work by Andreas Libavius defending the Order and bearing the letters D.O.M.A. on the title page. The book is in leather (probably 17th century) and stamped with " R.C." (18th or even 19th century) on the first page.

"The Short Philosophical Discourse" added to the letter seems to be very much in the character of the D.O.M.A. text and is similarly presented, though much shorter and without any diagrams. As it will not take much space, I enclose a verbatim translation in extenso:

A BRIEF DISCOURSE with a tenuous picture  
of sacred Philosophy as well as the summa of wisdom.

IEHOVA TRIUNUS

All from Nothing

The Spirit of God moved upon the Water

CHAOS:

Primary Hyle of the Wise

Everything was created from Water

Firmament, Minerals, Vegetables, Animals

MACROCOSM

From the Centre and Quintessence

MICROCOSM

The most perfect creature of all creatures

MAN

The Image of God the Eldest

The immortal Soul : the invisible Celestial Fire

After the Error : Behold the MESSIAH

The Light of Grace and Nature

LILI. The Prime Matter of perfect Body

The Matrix of Medial Cosmos

Balsam and Mummy  
 The Magical Magnet in the incomparable Microcosm  
 The Water of the Wise, from which everything  
 and in which everything, which rules everything,  
 in which it is erred and in which the error corrects itself.  
 Sane Mind in Sane Body  
 Indefatigable prayer  
 Patience and Time  
 Matter, Vessel, Furnace, Fire, Coction  
 /a misprinted line/  
 The beginning, the middle and the End  
 Admit nothing alien and without perfecting that alien thing  
 That which is sought by the Wise is in Mercury.  
 FONTINA DIAPHANA /?/  
 Double Mercury  
 The Rotation of the Spheres of all Planets  
 And, behold, in a moment the fumes blacken  
 THERE WILL SHINE  
 DEATH AND LIFE  
 Regeneration and Renovation  
 The fixed beginning, the middle and the END  
 The sum and foundation of all magical secrets  
 R. /?/ Quintessence of Macro and Microcosm  
 without Mercury  
 Philosophical  
 Invisible, Coelestial, living Fire  
 Salts of Metals or a.q.S: /?/  
 Let the art of philosophical magic be rotating,  
 solving, coagulating and fixing.  
 The Sum of Medicine  
 in which there is  
 great Wisdom, perfect Sanity and  
 sufficient Power.  
 All from One and All to One  
 Impatience and Ostentation ... /"ad Orcum" ?/  
 Enough has been said  
 simply and plainly: reject all malice  
 The obstacle of Pathmos /?/  
 Let the will of IEHOVA be done  
 Glory to the Only God.

By the Fire, finally,  
 the Name and the Age:  
 paVLVs.

It can therefore be concluded that the D.O.M.A. text was a descendant of all the principal influences which, taken together, constitute what is now called "Rosicrucianism", and that the main line of descent goes back to the circle of Jacob Boehme's students. It can further be suggested that the text was produced in Silesia around 1650 by a group connected with Abraham von Franckenberg and other "pansophists". Most probably it was not allowed to make many copies of it at first, though it may be supposed that Johannes Kelpius took one of them to America in 1694, a later copy of which may have been the Sachse Ms.

The original Silesian group made itself known again through the work

of Sigmund Richter (Sincerus Renatus) and then spread all over Germany, Austria, Poland, Russia and other countries as the well known Order of the Golden and Rosy Cross. This coincided with the appearance of more copies of the D.O.M.A. in wide circulation from France to Russia, leading to its final publication in Altona in 1785 and 1788.

The Rosicrucian "genealogy" in the 18th century, as given by K.R.H. Frick [8], is as follows:

"Sincerus Renatus"

Herman Fictuld

Schleiss von Löwenfeld

Johann Christopher Wöllner

It is interesting that Wöllner, whose importance in the development of the German Golden and Rosy Cross cannot be underestimated, also came from Silesia, from Dobrzenice (Dobritz). He also seems to have been active in the publication of the Altona print as well as in the creation of the last phase of that period of Rosicrucianism, i.e. that of the Fratres Lucis or the Asiatic Brethren. Their leader was Hans Heinrich von Ecken und Eckhoffen otherwise known as "Magister Pianco", the author of Der Rosenkreutzer in seiner Blösse (1781) where he described the system of grades later used by the Golden Dawn initiates. Another leader of the same order was a Jew named Hirschfeld who supplied kabbalistic and Talmudic knowledge. The Order of Asiatic Brethren was incorporated in Berlin but later its centre seems to have been in Austria. It was active for at least two decades in the 19th century and it is quite probable that it was the "Rosicrucian Order" into which Kenneth R.H. Mackenzie was initiated.

The Jewish teachings incorporated into the order make the next important connection, namely that with a Frankfurt Jewish Masonic Lodge mentioned by Gershom Scholem [9] which was called "The Hermetic Order of the Golden Dawn" and which is said to have existed "from the days of Napoleon". The only conclusion may be that it was the original source for Mathers' order of the same name and that Freulein Sprengel and other "Chiefs" were real people. One of the latter's mottos was "Frater Lux e Tenebris" which is reminiscent of Fratres Lucis, especially as he seems to have been the principal source of information for Mathers.

Thus it seems that the Golden Dawn and its later offshoots, too numerous to be mentioned here, were in the direct line of succession of the Rosicrucian Tradition, just as it claimed, and not a mere reconstruction. The tradition, as outlined above, is just one branch of the tree of "hermetic genealogy" and does not exclude other traditions stemming from the same source but coming down to us through other ways.

#### References:

[1] "The Jagged Sword and Polish Rosicrucians" in Journal of Rosicrucian Studies No. 1

[2] A facsimile edition was published in Berlin in 1919, while English translations were published in Chicago in 1935 and in A Christian Rosenkreutz Anthology, New York 1968. The edition of Franz Hartmann was incomplete and distorted.

[3] See my article "The Wroclaw Codex of the Magical Calendar", in the

[4] Die Rosenkreutzer, 1928

[5] Codex Rosae Crucis, Los Angeles 1938

[6] The German Pietists of Provincial Pennsylvania, Philadelphia 1895

[7] See my article "The Great Work in the Theatre of the World" in A Compendium on the Rosicrucian Vault, Edinburgh 1984

[8] Die Erleuchteten, Graz 1973, tables V and VI

[9] Quoted by Gerald Suster in his afterword to Israel Regardie's What You Should Know About the Golden Dawn, Phoenix 1983.

ENOCHIAN CHESS:

A MAGICKAL VEHICLE FOR THE TWENTY FIRST CENTURY

by Steve Nichols ◉

Fifteen years are all that remains of the present millenium, and the ancient arts and skills of the Western Mystery Tradition must adapt to a changing world if they are to have any continuing relevance. Of course there will always be small isolated pockets of devotees who keep alive more obscure aspects of the Tradition, but what perhaps is vital is the mainstream of the continuing message.

In this century Astrology and Tarot have held the popular imagination. Daily horoscopes have kept the celestial and esoteric imagery in the forefront of the collective mind, even if the general standard of Astrology has been of a fairly dilute and cosmetic level. Ceremonial and ritual magic have been more in the background, possibly because of the propaganda put about by Christianity in its dying throes. The younger generations who are embarking into the new millenium do not share the superstitions and irrationality of their elders, having been educated with scientific rationalism, and for them the shallow fatalism into which Astrology can easily descend may not be sufficient to maintain an interest in the Old ways.

Having surveyed the entire magical field for a number of years and also having been active in academic Philosophy, alternative medicine and Acupuncture, and also involved with competitive Chess, it struck me that the most neglected treasure in the vaults of the Adepti is the game called Enochian Chess, a subdivision of the Angelic system of magic based on the Enochian Watchtowers. The pedigree of Enochian Chess is very ancient since it is based on Chaturanga, the four-handed game of chess from which the common two-sided 'chesse' is a direct descendant. As a fortune telling system, chess and board games have a history at least as ancient and renowned as that of fortune telling by the stars of the cards. As a sophisticated instrument of practical magic Enochian Chess is unparalleled, incorporating within its structure such diverse strands of knowledge as the system of Geomancy, Skrying and Clairvoyance, Qabbalistic pathworking, Talismanic skills and the Flashing colours of occultism, sigils, various alchemical and magical formulae, the full decanate systems of Astrology and Tarot, even linking Western magical philosophy with the eastern divinatory methods based on the 64 hexagrams of the I Ching.

The four different chess-boards represent in totality the Four Qabbalistic worlds of Atziluth (Fire), Briah (Water), Yetzirah (Air) and Assiah (Earth). The boards are constructed as Flashing Tablets and during the movement (technically "Raying") of the pieces, white flashes

may appear at the angles of the squares. This is important, for the object of a Flashing Tablet is to attract an appropriate type of force. Their utilisation thus becomes the more significant - each square being, as it were, the name and symbolic address of a different Angelic force. The movement of the God-forms over the squares may produce even brighter flashes and indicate the operation of the divine forces therein. There is nothing in the symbolic structure of the boards to suggest the operation of the Spirit in any of its aspects through the Elements - this potency being indicated by the pieces and their guided movement. The reason for this is that the Tablet of Union is not used as the basis for a chess-board, and the squares themselves on the Elemental boards are constructed out of the servient Squares from the Watchtower Tablets themselves, without either the thrones being depicted on each pyramid/square nor are any letters or names painted on the sides of the triangles even although the latter are both implied.

The boards may be used as provisional magical tools or pillars for the construction of an Astral temple, or by themselves as simply mandalas or talismans. When using the sets for divinatory purposes or for magical study, one of the boards is selected for use, depending on which Element is being worked through. For example, the Earth board (Tarot suit of Pentacles) is chosen for any question relating to material plane matters of money, work, occupation and so forth. Then a quadrangle of the board is selected on the basis of the Geomantic intelligences which rule each sub-element. Tables explaining the identities of these 16 geomantic figures are supplied with the Enochian Chess instructions. Other considerations of even greater detail are made when deciding on which square of the Quarter the PTAH metal statuette should stand. Each square embodies a complete etheric world, and the nature of each landscape can be worked out by examining the directions of the elemental and planetary forces activated by mentally building up each two-dimensional square into a three dimensional pyramid shape. Those familiar with ceremonial practice can call upon the inhabitants of this space, or even visit the realm in magical guise.

It is sufficient when divining by Enochian Chess, initially to simply be able to discriminate between the squares, and to know by experience and intuition where the PTAH should be placed. Games can be recorded and analysed after completion with reference to the instruction texts to build up a full answer to the question. Each move signifies events or themes occurring in life, the Watchtowers combining together to provide a complete esoteric map or calculus to the magician, encompassing the backdrop to the entire Universe of Western Occultism. Astral events reflect mundane events, and also help us to explain the sometimes apparently blind mechanisms of Nature. Hence the straightforward win/lose outcome of the chess match provides a basic yes/no (favourable/unfavourable) result. Dice is important to level out chess-playing abilities amongst the players, as well as providing the random input also present in natural events. If tarot cards were never shuffled, eventually all readings would follow the same patterns.

The very earliest method of divination seems to involve the use of arrowheads, and amongst tribal peoples throughout the world the classification of things according to four basic categories seems to be almost universal. A numerical relationship is held to exist according to the four quarters, and was assumed also to exist between several categories such as the seasons of the year, direction, metals, colours and other phenomema. Looked at objectively, there is no such separation

between phases of the year etc., but so strong is the mythic and cultural grounds underlying these assumptions that they have become embedded in language and the way humans think and operate. All recreational board-games such as Chess and card-games etc., seem to be survivals of magical practices amongst our ancestors. The cubical dotted dice belong to a comparatively late period of history, but undoubtedly represents an important magical implement for discovering the ratio between categories, and certainly early forms of chess were both four-handed and used a dice.

In Enochian Chess the dice only tells which piece has to move, allowing the player's own ingenuity to make the decision as to which square is most fortuitous. We are not entirely the slaves of circumstance bounded by immutable Laws, and subject to follow precisely the patterns made in the sky by orbiting lumps of rock. The magician engaged in the Great Work learns to compensate and overcome features in his horoscope. Human Will is stronger in directing cosmic forces than the essentially blind Spirits of the Planets. By magic, we can employ such forces under the presidency of their immediate superiors. A person's underlying resourcefulness, intelligence and attitudes will surface in the course of making decisions connected with playing Enochian Chess, and his or her personality patterns are clearly discernable as in everyday life. The huge advantage and power of Enochian Chess above such passive systems of divination such as Tarot and Astrology is that the enquirer is not merely the passive subject of the reader's dialogue, but is the main participant in their own fate! Any revelation or insight which throws light on the solution to problems in life can occur to the Querent themselves. Magic places people at the centre of the cosmic events, and is not a passive or fatalistic acceptance of the will of some other God or supernatural hierarchy. The Beings and Elemental Kings, Angels and Gods that you will meet in the course of studying Enochian Chess are personable and approachable entities who can be approached with a view to friendship or aid. Even a literal belief in their 'existence' is not important, since the Egyptian Gods are symbolic of ethereal archetypes common to humanity. Nine is a traditional number when dealing with the Egyptian pantheon - often the Gods are grouped in families of nine - known as an Ennead. The canopic Gods, who have the moves of pawns in Enochian Chess, are the four sons of Horus - Kabexnuv, Ahephi, Ameshet, and Tmoutathph - and are the Gods most linked to control of forces in our terrestrial world. In the Golden Dawn vocabulary they are known as the four Genii in the hall of the Nephthyes.

I will be happy to deal with any enquiries that may arise from this article. Also, I can supply further details of availability of Enochian Chess, Chaturanga and related products. a book summarising researches covering the topics touch upon here should be available shortly, and I wish to make public my thanks to the late Francis Israel Regardie, member and chronicler of the Hermetic Order of the Golden Dawn, and J H Brennan, who have assisted with the publication work connected with Enochian Chess. Also thanks to HRH Prince Charles whose Trust Fund awarded a cash grant towards the development of AZTRAL GAMES, and who has given his personal support to this project and was presented with one of the sets.

Details are available from AZTRAL GAMES, Freepost P.O. Box 8, Lowestoft, Suffolk, NR32 1BR (Stamp is optional).

## THE FOUR ANGELIC TABLETS

Christian Wilby ◉

For almost a century a debate has raged throughout the occult world concerning the Four Holy Tablets, which were generated by those two eccentric Elizabethan magi, Dr John Dee and Edward Kelly, and has until this time remained unanswered.

The tablets are first mentioned on Monday 25th June 1584 (True & Faithful p.173), and are received in Cracow. It would seem that the tablets were given separately, and this has obviously added to the inaccuracy which has been perpetuated ever since. It is not until almost three years have elapsed that we see the 'true' tablets emerge (For those who are interested in such things, the day before the tablets - 'corrected' version - were given, the by now infamous wife-swapping incident comes to light. Dee and Kelly were in Trebona at the time).

Unfortunately for later day occultists, the so called synthetic genius - I prefer to call it rampant eclecticism - of McGregor Mathers has obscured the field of vision on this problem for too long. For some reason best known to himself, Mathers was content to use the originally received tablets and ALL of the emmendations of the 'corrected' version. This has produced, to the detriment of everybody, one of the biggest mish-mashes ever to grace the Tradition. Mathers did much to foster the magical arts, but I feel on this point at least, he did no good at all

To add insult to injury, the head of the Golden Dawn also decided to use the original allocation of the tablets to the points of the compass. It is quite plain to see that the allocations that Dee gives at first are not the correct ones (True & Faithful: Actio Tertia - Trebona generalis P.15). In 1587 the angel Raphael informs Kelly that the tablets are not quite correct, and then proceeds to give the corrections. The Golden Dawns Earth tablet should be allocated to the SOUTH; the Water tablet is allocated to the NORTH; and the Fire tablet is now placed in the WEST. The Air tablet remains in the EAST.

It is obvious that John Dee took the new allocations very seriously indeed. In the manuscript *Tabula Bonorum Angelorum Invocationes* (Sloane 3191) we find the corrected version of the tablets; and also a corrected version of the allocation of the three holy names, Oro Ibah Aozpi etc., to the quarters. It can also be seen, from the following drawing, that only ONE letter should be assigned to the squares making up the Holy Tablet.

There are two distinct and totally different systems that can be

generated from the Holy Tablets: the first being Tabula Bonorum, which is a collection of invocations to be used in conjunction with the angelic names that can be produced from the tablets; the second being Liber Scientia auxilii et Victoria Terrestris (The Book of Terrestrial Science of Help and of Victory). I shall now briefly describe the second of the two systems.

Looking at the Holy Tablets one will notice that there are many capital letters; these form the starting point for the construction of eighty-eight 'Divinely imposed symmetrical characters' as there 'Divinely imposed names' on parts of the earth. There should in fact be ninety-one 'Characters', but I shall come to this problem shortly.

It is held that by use of the 'ninety-one' characters one may be able to find out what is going on in a part of the world that the particular character is associated with. Unfortunately Dee only gives eighty-eight of the characters, and one is left to ones' own devices of how one should generate the three missing symbols. If it is of use to anybody, the three names that are left are all produced from the black cross that intersects the four main tablets.

The idea of proportioning the earth into 91 parts is ascribed to the Greek ruler of Egypt Ptolemy (I'm not quite sure which one), and as can be seen from the thirty-first chapter of Cornelius Agrippa's First Book of Occult Philosophy, is quite detailed. There is one down fall though for this particular system; since the time of Ptolemy there has been found entire continents that were unknown, how are we to assign these in the scheme of things? Even in the time of John Dee the Portugese were regularly sailing to the South Americas. I feel it would be a rather specious argument, to say the least, for any modern day magician to try and use the system for its original intention - it cannot be logically done.

The tablets contain eight letters (see drawing) that were, in the manuscript drawing, turned backwards. The permutation of seven of these letters produces the name PARAOAN, which is one of the names used to designate a part of the earth in the Liber Scientia System. The remaining letter L, is added to the letters that are contained within the black cross, and so helps to produce the three missing names, each of seven letters, mentioned before. There is much controversy surrounding the word Paraoan, and this has been dealt with in another article of mine.

There is I must confess one small problem that I should mention concerning the first system of magic that is produced from the tablets - Tabula Bonorum. On the tablet of the North. there is a angel called SAIZ/SAIZ whose action pertains to Medicines. In the last version of the tablets the letter given for the Z is actually X, but in Tabula Bonorum the X is corrected for the letter Z. Under the X of the tablet there is a small P, I take this to signify that this is a mistake - Dee usually placed a little 'prik' mark under letters that were to be corrected - as is shown in Tabula Bonorum, and have so left it in my copy.

NOTA BENE: It should be noted that with the reformed form of the tablets, the word Paraoan can no longer be generated.

**THE 4 HOLY TABLETS**  
**REFORMED AND REARRANGED BY THE ANGEL RAPHAEL**  
**ON THE 20TH OF APRIL 1587.**

**EAST**

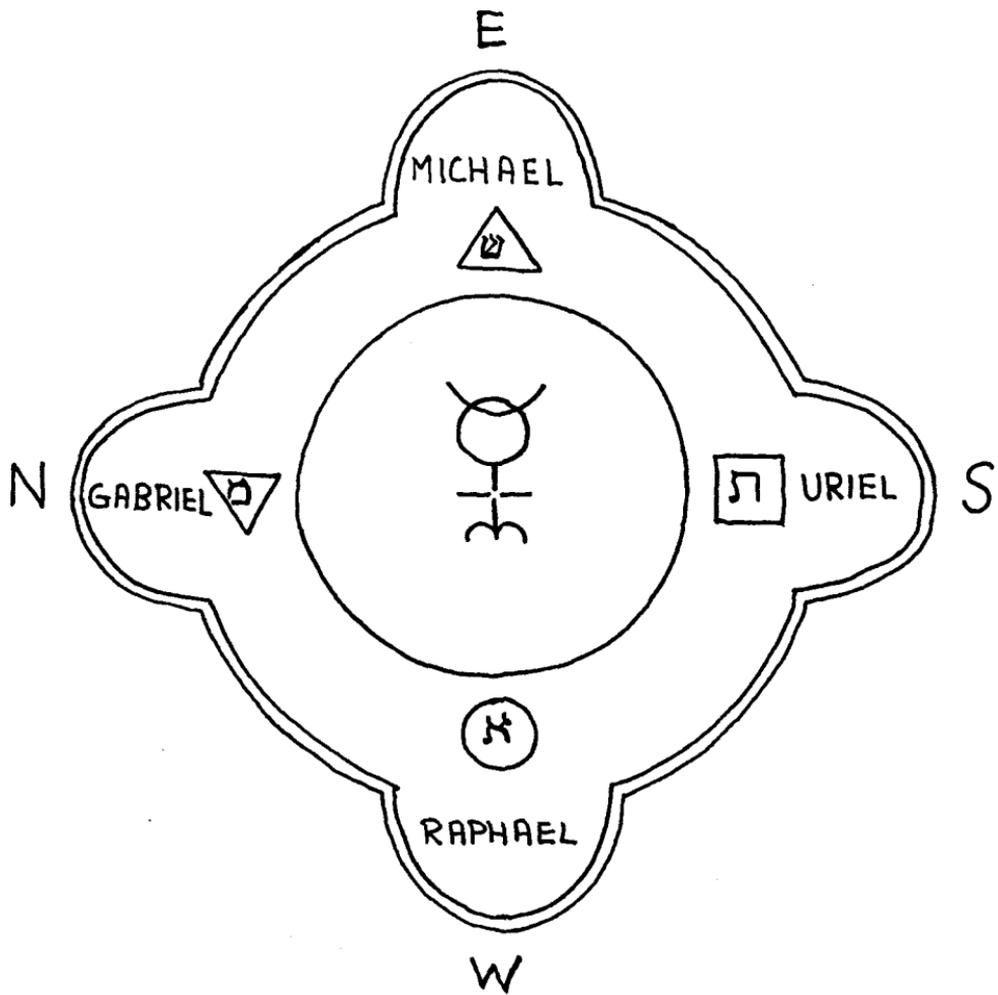
**NORTH**

r	Z	i	l	a	f	A	y	t	l	p	a	e	T	a	O	A	d	v	p	t	D	n	i	m
a	r	d	Z	a	i	d	p	a	l	a	m		a	a	b	c	o	o	r	o	m	e	b	b
c	z	o	n	s	a	r	o	Y	a	v	b	x	T	o	g	c	o	n	x	m	a	l	G	m
T	o	i	T	t	z	o	P	a	c	o	C	a	n	h	o	d	D	i	a	l	e	a	o	c
S	i	g	a	s	o	m	r	b	z	n	h	r	p	a	t	A	x	i	o	V	s	P	s	N
f	m	o	n	d	a	T	d	i	a	r	i	p	S	a	a	i	z	a	a	r	V	r	o	i
o	r	o	i	b	A	h	a	o	z	p	i		m	p	h	a	r	s	l	g	a	i	o	l
t	N	a	b	r	V	i	x	g	a	s	d	h	M	a	m	g	l	o	i	n	L	i	r	x
O	i	i	i	t	T	p	a	l	O	a	i		o	l	a	a	D	n	g	a	T	a	p	a
A	b	a	m	o	o	o	a	C	u	c	a	C	p	a	L	c	o	i	d	x	P	a	c	n
N	a	o	c	O	T	t	n	p	r	n	T	o	n	d	a	z	N	z	i	V	a	a	s	a
o	c	a	n	m	a	g	o	t	r	o	i	m	i	i	d	P	o	n	s	d	A	s	p	i
S	h	i	a	l	r	a	p	m	z	o	x	a	x	r	i	n	h	t	a	r	u	d	i	L
m	o	t	i	b			a	T	n	a	n		n	a	n	T	a			b	i	t	o	m
b	O	a	Z	a	R	o	p	h	a	R	a	n	d	o	n	p	a	T	d	a	n	V	a	a
u	N	n	a	x	o	P	S	o	n	d	n		o	l	o	a	G	e	o	o	b	a	u	a
a	i	g	r	a	n	o	o	m	a	g	g	m	O	P	a	m	n	o	V	G	m	d	n	m
o	r	p	m	n	i	n	g	b	e	a	l	o	a	p	l	s	T	e	d	e	c	a	o	p
r	s	O	n	i	z	i	r	l	e	m	v	C	s	c	m	i	o	o	n	A	m	l	o	x
i	z	i	n	r	C	z	i	a	M	h	l	h	V	a	r	s	G	d	L	b	r	i	a	p
M	O	r	d	i	a	l	h	C	t	G	a		o	i	P	t	e	a	a	p	D	o	c	e
O	c	a	n	c	h	i	a	s	o	m	t	p	p	s	u	a	c	N	r	Z	i	r	Z	a
A	r	b	i	z	m	i	i	l	p	i	z		S	i	o	d	a	o	i	n	r	z	f	m
O	p	a	n	a	l	a	m	S	m	a	P	r	d	a	b	t	T	d	n	a	d	i	r	e
d	O	l	o	P	i	n	i	a	n	b	a	a	d	i	x	o	m	o	n	s	i	o	s	p
r	x	p	a	o	c	s	i	z	i	x	p	x	O	o	D	p	z	i	A	p	a	n	l	i
a	x	t	i	r	V	a	s	t	r	i	m	e	r	g	o	a	n	n	P	A	C	r	a	r

SOUTH

WEST

N.B. All letters with the mark '\*' below or to the side of them, were originally in reverse.



## THE RITUAL OF THE HIEROGLYPHIC MONAD

by Thomas R. Hall III ◉

The mysteries of ceremonial magic, according to Agrippa are concerned with "the rules of religion and how we ought to obtain the truth by Divine Religion". Divine Ceremonial is thus a celebration of the sensual, imaginative, rational, and intellectual parts of the soul attempting to seek spiritual knowledge. The sensual part is represented by the attitudes and actions, the phantastic by the visualisations, the rational by reflections on the meanings of the ceremonies, and the intellectual by the wisdom and understanding that flashes as the results of practice. The following ceremony fulfils these requirements and also fulfils an antiquarian need for ritual based on more traditional principles.

The Ritual of the Hieroglyphic Monad is useful for preparation for meditation, prayer, skrying, evocation or contemplation. However, its primary purposes are to align the aspiring soul with the Divine, control of the elemental forces, invocation of Angelic powers, and uniting the microcosm and the macrocosm.

The ritual has several sources inspiring its contents. The most obvious, of course, is the Golden Dawn's Lesser Ritual of the Pentagram. The important philosophic elements of the Monad rite are from Agrippa, John Dee, Robert Fludd, Eliphas Levi, Athanasius Kircher, the Cabala, and Neoplatonic thought. These influences will become obvious when the ritual is studied carefully.

Here follows the basic rubric of the ritual. Following will be a commentary on the visualisations and some basic philosophical elaborations.

### The Ritual of the Hieroglyphic Monad

- 1 Say "MAY MY BODY" (make sign of elements)
- 2 "RATIONAL SOUL" (make sign of soul)
- 3 "AND INTELLECT" (make sign of intellect)
- 4 "RECEIVE THE GOOD AND BEAUTIFUL ONE (fold hands over breast) "AMEN".
- 5 Face East and draw a fire triangle saying "YAHWEH". Draw a Hebrew letter Shin at its centre while saying the same.
- 6 Carry hand to the South. Draw a square of earth saying "YAHWEH". Draw a Tau in its centre saying the same.
- 7 Carry hand to the West. Draw a circle of air saying "YAHWEH". Draw

an Aleph in its centre saying the same.

8 Carry hand to the North. Draw a triangle of water saying "YAHWEH". Draw a Mem in its centre saying the same.

9 Carry hand to the East. Fold hands in an attitude of prayer. Say "IN THE EASTERN TOWER MICHAEL".

10 Turn to the South still in the attitude of prayer. Say "IN THE SOUTHERN TOWER URIEL".

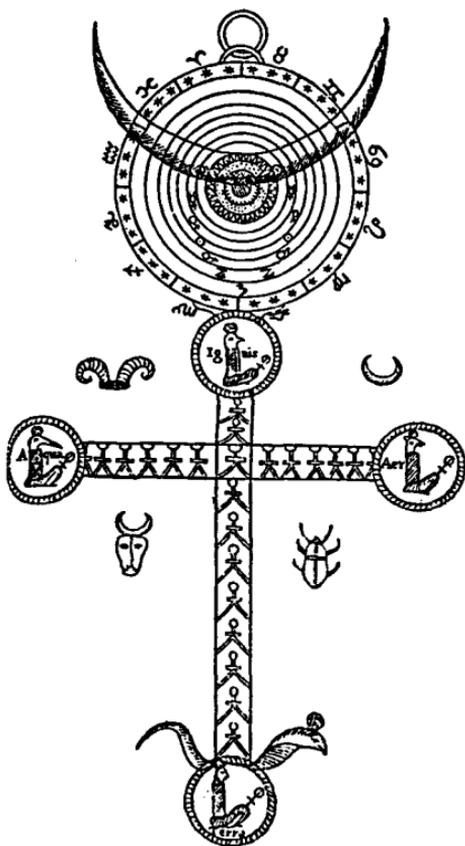
11 Turn to the West. Say "IN THE WESTERN TOWER RAPHAEL".

12 Turn to the North. Say "IN THE NORTHERN TOWER GABRIEL".

13 Face East again. Give the sign of the pentagram saying "THE MICROCOSM..."

14 Give the sign of the hexagram and continue saying "IS A PERFECT REFLECTION OF THE MACROCOSM".

15 Perform the Hieroglyphic Monad gesture again (parts 1 - 4).



The initial and closing gestures give this ritual its name. My interpretation of this symbol in ritual form is based on a drawing Athanasius Kircher made of Dee's Hieroglyphic Monad in his Oedipus Aegyptiacus. Kircher saw the cross as the four elements, and the circle as emblematic of the celestial spheres. I have carried this symbolism a bit further interpreting the half crescent as the intellectual soul, the circle as the rational soul, the cross as the body and the senses, and the bottom half circles as the Divine interpenetrating the parts of man. In part one, the arms are held in the form of a cross while visualising a black equal armed cross reaching from the floor to the genitals. One should also reflect on the nature of the senses and how they must be purified in order to receive inspiration from the Good and the Beautiful. In part two, the arms are held above the head in the form of a circle while visualizing a circle of white light enclosing one's torso and head. Reflections are on the Divine nature of the rational soul and its ability to plumb the mysteries of Nature and Divinity. Reason and its philosophic pursuits, according to Platonic thought, are Divine and the source of the soul's salvation. Boethius' Consolation of Philosophy can be studied in this connection. Part three is concerned with the intellect. Here the arms

are held in the form of a crescent dropping them slightly from the circular gesture of the soul. A red crescent is visualized stretching from the neck to above the head. The intellect is the understanding of existence that gradually dawns through study, meditation, and most of all contemplation. The intellect is also the part of the soul that remembers the Divine forms or ideas and touches the Intellectual World of the Angels. Part four is concerned with an imaginative reception of God into the intellect, soul, and body. Imaginative experiences are however, not as authentic as actual experiences. Some practitioners of the magical arts tend to make the mistake of taking their astral journeys and pathworkings too literally. The delusions of many members of the Golden Dawn are on record and attest to this problem. It is my firm opinion that modern magical practice has placed all the emphasis on the imagination and little on the rational and intellectual faculties. Agrippa suggests in his Occult Philosophy that phantasy attracts lower spirits, the reason middle spirits, and the intellect those spirits directly contemplating God. Hence it would behoove the modern magus to pay attention to divine philosophy and the art of contemplation along with his or her imaginative exercises. Imagination can however put the soul in the correct attitude of Divine Union and with time can possibly lead the soul to a state closer to that experience.

After stating the phrase of part four, visualize the double crescent emerging from a cloud of light embla zoned with the Tetragrammaton. The double crescent, visualized in green, descends through the crescent and circle only to rest at the bottom of the elemental cross. The double crescent referred to is an emblem of the Holy Spirit because of its birdlike shape. Here suggested are Joachim of Fiore's prophecies concerning the Age of the Holy Spirit and the Pentecostal Experience. In the Millennial Age of the Holy Spirit, Man will no longer need sacraments, the Church, Laws of religion, or philosophy as the Divine will be revealed fully to each individual. Reflections upon the Union of God and Man, the purity of the parts of Man, and the idea of God being the origin of Goodness, Beauty, and Unity. This, of course, is a Neoplatonic concept. The hands are brought to the breast in an attitude of prayer during these reflections and the gesture is closed with a resounding Amen. The Hieroglyphic Monad is thus established in the Sphere of Sensation, to use a Golden Dawn turn of phrase.

In parts five through eight, the symbols are visualized in light with a circle of light connecting all four symbols. This makes a magic circle of elemental defence around the oratory. The elemental symbols are, of course, from Tycho Brahe's Magical Calendar. The Tetragrammaton is the name of God composed of four letters, that is over the elements according to Agrippa. The use of Aleph, Mem, Shin and Tau as elemental controls is drawn from the Sepher Yetzirah. The concept of Divine Names and Hebrew letters having power in the celestial and elemental worlds is a traditional notion of the Cabala and Occult Philosophy.

When the symbols are visualised and the names and letters vibrated, other uses of the phantasy follow. For example, in the East, fire and salamanders are seen to rise outside that quadrant of the circle. In the South, gnomes are visualised and the ground is strongly sensed at the feet. In the West, air is heard blowing around the circle and sylphs are visualised. Salt water is smelled and tasted along with the visualisation of undines in the northern quarter. The quarterly, sensory, and elemental attributions are from the Scale of the Number Four chart in Agrippa's Occult Philosophy.



flames is a hermetically sealed egg containing a glowing red stone. This is the Philosophers' Stone and reflects the idea Francis Barrett mentioned in the alchemical section of The Magus, that Uriel gave man alchemy. Upon his head is a leaden crown. Raphael is clothed in a transparent robe of air and has wings of crystal. His crown is of crystal or alternatively of copper and tin. In his right hand is a staff with a phial of healing ointment attached at its summit. A serpent is also coiled around it, as in Asclepius' staff. His left hand holds a stringer with fish. These attributions are from the Book of Tobit. Gabriel is clothed in blue robes with blue wings. His crown is of silver or of fixed mercury. In his right hand is a lily and in his right the silver horn of the Last Judgement. The Gospel is our source here.



Part fourteen celebrates the macrocosm. Its gesture is suggested by a diagram in Eliphas Levi's Transcendental Magic. On page one of that tome is a diagram showing the reflection of the Greater and Lesser countenances of God in the form of a hexagram. To perform it the arms are held squarely out and bent as in Levi's drawing. The form of the diagram can be visualised as in the Assumption of Godform exercises. The idea that the microcosm contains and reflects the macrocosm, and that the macrocosm and the microcosm reflect the image of God is suggested by these statements and gestures. The ritual closes with the Hieroglyphic Monad gesture.

This short rite contains several aspects of Renaissance occult philosophy and is a useful daily recital of its mysteries. It is hoped that it will lead a few discerning souls to a state of consciousness of balance, harmony and Divine participation.

## COMMON GROUND

Rab Wilkie ©

In recent issues of the Hermetic Journal there has been some discussion about the merits of attempting to adapt the Ptolemaic System to the modern perspective of the universe, Adam McLean believes that such adaptation is worthwhile, and in fact may be imperative for a thriving Hermeticism responsive to the times. He points out the apparent discrepancy between the Ptolemaic and modern, or Copernican, planetary orders -- LUN-MER-VEN-SOL versus LUN-VEN-MER-SOL -- , and suggests a way of overcoming the difficulty by correlating the planetary spheres, not with the planets, but with ever expanding regions of space extending beyond the solar system, (H.J. No 27). Pete Ludbey, however, claims that such a maneuver is unnecessary, and probably counterproductive. An eminently workable symbolic system does not have to conform to any current rational map of the physical universe. "There needs be no ...'objective truth' in an occult metaphor for it to produce the goods,"(H.J. No 28)

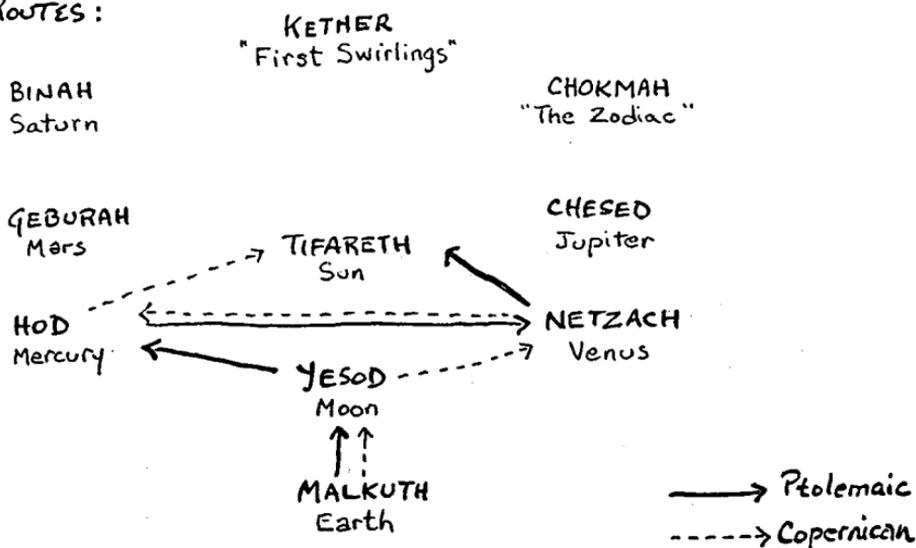
The incipient argument here would seem to be arising from classic liberal and conservative views. Which tack you take depends on personal inclination. Before any debate develops, between the dragons of tradition and reformation, I would like to clarify a few salient points. Perhaps a better understanding of the derivations of the two cosmo-conceptions will dissipate any argumentative trend and help to harmonise the archetypal forces at work here so that a more focused approach can yield really useful results.

First of all, the Ptolemaic order of planets is probably based on a rational set of observations -- the relative mean motions of the planets as viewed from Earth. The Moon moves about 13 degrees per day, Mercury - 84 minutes, Venus - 72 minutes, the Sun = 59 minutes, and so on. The metaphorical aspect of the resulting hierarchy would therefore be well-grounded in physical reality.

Secondly, the difference between the Ptolemaic System and the "modern" perspective may be explained in terms of time- and space-based observations. The Ptolemaic planetary order seems to be derived from the observation of events -- motions and cycles which manifest through time. The contemporary map has been formulated according to the locations of orbits in space. In other words, the Ptolemaic System could be an expression of physical reality in four dimensions, the Copernican in three.

Also, both ways of perceiving and exploring reality are incorporated in the Qabalistic 'Tree of Life'. When ascending from Yesod/Moon, one

## Two Routes:



can branch either to Hod/ Mercury or to Netzach/Venus on the way to Tifareth/Sun. Thus the Ptolemaic order is followed when ascending: Yesod-Hod-Netzach-Tifareth; and the Copernican order: Yesod-Netzach-Hod-Tifareth. Both orders can therefore be seen as complementary aspects of an earlier, more comprehensive cosmology.

Furthermore, the Qabalistic scheme is based on ten levels of reality, which include the sevenfold order of the ancient planets plus the Chokmah and Kether spheres of "The Zodiac" and 'First Swirlings'. These two spheres may be correlated with the regions beyond the solar system -- the local stars and galaxies. This would be a better solution than skipping from the Sublunary Sphere to interstellar space with only a passing nod at the planets, as Adam McLean proposes. However, once the flexibility of the Qabalistic Tree is understood, the reason for so precipitously attempting 'warp-drive' vanishes. The discrepancy involving inner planets is illusory.

Reformationists may be bothered by the fact that the traditional qabalistic scheme does not include the recently discovered trans-Saturnian planets, (Uranus, Neptune & Pluto), or that two spheres, (Chokmah and Kether), can hardly do justice to all the regions of a universe extending out from our solar system through local star clusters and galaxies to the edge of the Unknown. If they are concerned, they can consult the works of modern Qabalists, such as Frater Achad or ben Halevi, who suggest that the Tree represents a tenfold 'octave' of reality. and that many Trees may be joined together in sequence to represent the many octaves contained within a universe. Thus, our solar system is one octave and can be represented by the seven traditional planetary correlations of the Tree of Life, with the addition of Uranus/Chokmah, Neptune/Kether and Pluto/Daath. Going beyond the solar system would therefore move us into a higher octave of correlations and another 'Tree'.

However, I think we should not be stuck with a strictly sequential kind of macro-ordering. We may also perceive the universe in terms of octaves within octaves, or spirals within spirals, geometrically expanding and contracting. According to this conception, Adam McLean's quantum-leaping becomes viable again, but it is also possible to forego

the big jump into intergalactic space in order to explore the immediate interplanetary environment. The local octave would be contained within the root note of the cosmic octave. Just as the 'Little Tree' is found within the first sphere of the 'Great Tree'.

The Tree of Life seems more adaptable than the Ptolemaic System, *per se*, to the modern view of the universe, and attempts to make the adaptation certainly render the ongoing dialogue between tradition and modern science more productive. But I believe it is important to be attentive to the probability that the ancient cosmologies were grounded in physical experience and empirical observation. The spiritual path begins with, develops through and is witnessed by the experience of the physical senses. A metaphor or symbol, however ethereal its blossom, is rooted in the earth. The time-extensions of fourth dimensional reality are based in the three dimensions of space.

Occultists may be more familiar with inner realms of 4-D experience and the metaphorical depths of time than with the 3-D reality which attracts modern scientists. But surely complete mastery involves victory in both realms.

The temporal framework of the Ptolemaic system may give rise to deep symbolic pathworkings, but the potentials of exploring the spatial third dimension should not be ignored. What the physical universe may lack in 'depth' is well-compensated for by its potential 'breadth' of experience, and it possesses great treasures awaiting discovery. The 3-D universe may be a relatively recent revelation of evolving self-conscious explorers, and to over-emphasize the 4-D deep path at this point in time may be working against the evolutionary tide.

In the near future not everyone will be able to visit the planets in spacecraft, so training the mind to make such journeys is probably a good thing. Travelling any great distance beyond Earth, in the physical body and solid-state contraptions, has severe limitations -- though extreme materialists may volunteer for a deep freeze lasting an aeon or two, just to reach the other side of our galaxy. The successful pioneers, however, may be the psychonauts who travel Psi Air. In the blink of an 'I'.

Some interesting questions in this context might be : "If two psychic space-travellers Journey to Saturn, and each uses a different method -- one voyaging through the inner planes, the other, past outer planets -- would they be able to meet at the same place in space and time? And if they could do this, could they also meet a fellow traveller who arrived from Earth in a space-ship ?" Imagine what sort of conference would have to be planned to include a native Saturnian counsel.

The universe is actually a multi-verse of complex dimensional interweavings. The Ptolemaic System provides one approach to this discovery. That this approach is purely metaphorical and not based on logic is perhaps an assumption conditioned by our contemporary scientific perspective. We perceive the world more in spatial than temporal terms. However much we may react against this conditioning, it is a part of us. Our perspective has changed from what it was in the past, we are distanced and the old cosmology is inevitably no longer familiar. We imbue it with a mystique or regard it as a mistake, when in the actuality of the cosmology's own time it was as clearly rational and 'true' as our scientific view is for most people today.

The earlier perspective contained its occult side -- that which is "beyond the range of ordinary knowledge" --, but so does modern science have its esotericism, with its arcana of Quasars and Quarks. The

scientist, dedicated to discovery, of 'strangeness', 'charm' and 'beauty', is as likely to receive spiritual illumination as the hermeticist with similar intent. Would we really be greatly surprised if an accredited modern scientist were to privately admit to us that his involvement in hermetics was as profound as Newton's or Kepler's? I don't think so. 'Adepts' tend to recognise each other, in spite of, (or maybe because of), their 'rivalries', and the best scientists of today be masters in more than one realm.

In one corner of his library Einstein kept a shelf of books on metaphysics and the Mysteries. Asked by a curious visitor what he was doing with books like that, Einstein replied something like: "Don't be too quick to judge; the truly scientific approach is open to all possibilities." The same can be said about the hermetic approach.

Unfortunately there is a tendency for specialists to over-specialise -- to create the illusion of a dichotomy by emphasizing one path and excluding, or at least downplaying, another. This certainly does not contribute to the downgoing of suffering, which is what we should all be concerned with, regardless of predilections. The splitting off of the Ptolemaic and Copernican systems from the holistic qabalistic conception may be one result of this over-specialising tendency, but the apparent separation of spiritual from scientific work is a greater problem. This is what requires our immediate attention. We need to re-discover the underlying unity the unifying field that is not just theory but experience, an awakening to the universal inter-coursing of opposing realities. The Ptolemaic and Copernican systems may be reconciled in the Tree of Life, but what new cosmology can reconcile the Tree and the Mushroom Cloud?

## THE DREAM OF POLIPHILUS

### A SOURCE FOR THE ALLEGORY OF THE CHYMICAL WEDDING

Adam McLean ©

The Hypnerotomachia or Dream of Poliphilus is a neglected but very important allegory from the high period of the Italian Renaissance. Scholars and historians in the English speaking world have failed to do it justice, and esotericists likewise have not attempted to penetrate its mysteries. Admittedly the text is rather difficult in places, the author often digresses from the thread of the story to give elaborate and rather prolix descriptions of some item of architecture, or the garments of some of the characters, however, I believe, this adds to the charm of the piece, and allows us to enter more deeply into the imaginative atmosphere of the allegory. The work is attributed to Francisco Colonna, about whom little is known though it is surmised that he was a Dominican Monk, however, it will lead us nowhere if we try to see this merely as the imaginative work of an individual, rather we should see the Hypnerotomachia as having caught and distilled the archetypal and esoteric ideas that worked behind the cultural development of the Italian Renaissance. It was supposedly written in 1467, and was first published anonymously in 1499 by Aldus Manutius one of the most famous of the Italian Renaissance publishers, and founder of the Aldine Press in Venice. The current of Neoplatonic and hermetic thought that worked through Ficino and the other Renaissance humanists, can be seen lying just underneath the surface of this allegory. It is obvious that the Hypnerotomachia had a profound influence on the emblematic and allegorical tradition in late 16th and early 17th century hermeticism, and I believe it can be shown that allegories such the Chymical Wedding of Christian Rosenkreutz, were directly influenced and even inspired by this work. Indeed, the republication of the Hypnerotomachia in 1600 by Béroalde de Verville in a French translation La Tableau des Riches Inventions was very important as he added an introductory commentary a "recueil steganographique" or essay in cipher, which points out the parallels of the allegory with alchemical ideas and operations. In this introduction Béroalde says "the author is an alchemist but in so secret a fashion that he almost uses the secret to conceal the secret". An incomplete English translation of part of the text was made by Sir Robert Dallington in 1592 and dedicated to Essex the favourite of Queen Elizabeth. Thus this work became publicly available in English and French editions in the first decade of the 17th

century, and I believe had a considerable influence on the emblematic and allegorical stream of ideas that emerged in the hermetic tradition at that time.

The contrived title 'Hypnerotomachia' can be translated 'the strife of love in a dream' and the title page reads as follows

This is the Hypnerotomachia of Poliphilus,  
which teaches that all things human  
are but a dream, and in which  
many things are set forth,  
which is salutary  
and meet to  
know

The allegory is too long and convoluted to attempt a summary in this short article, but I will attempt to sketch the main points here. It takes the form of a journey in a dream undertaken by Poliphilus in search of his love Polia. The story begins with the hero Poliphilus frustrated in love falling asleep in his chamber and entering into a dream landscape. He wanders lost through a dark wood and then comes to a ruined temple in the form of a great pyramid, here he encounters a dragon and in fleeing from this has to pass through an underground passage. He eventually finds his way out into a strange valley hemmed in on all sides by large mountains, the realm of Queen Eleuterillida. After some amorous adventures with five Nymphs (named after the five senses) he comes to the Queen's magnificent court. Here he partakes of a ritualised seven course banquet, then witnesses an amazing chess game played in a great hall with the Queen's courtiers taking the role of the various pieces (we call to mind here Lewis Carroll's Alice Through the Looking Glass) each move being choreographed in response to music. Poliphilus is put in the charge of two advisors, the nymphs Logistica ('reason') and Thelemia ('will'). They show him wondrous artificial gardens, a maze of life and a complex obelisk, and afterwards lead him up into the mountains where three gates open into the realm of Queen Telosia ('goal') which he has next to enter. These gates are, on the left that of the 'Glory of God', on the right one of 'Worldly Fame', and in the centre the 'Mother of Love'. He chooses the middle way - the way of love. Poliphilus then enters a garden in which he meets a beautiful Nymph bearing a torch, whom he supposes to be his love Polia, though he is not certain at this stage. From this point she acts as his guide for the rest of the allegory. First she takes him to see the passage of four Triumphal Chariots of the elements, and further through a dionysian pagan revel, to a round temple situated on the shore of a great sea. This temple has an elaborate astronomical symbolism and a strange lamp.

They then enter into the Temple of Venus and meet an ancient high priestess who takes them through an elaborate mystery initiation which has echoes of a marriage. Here the Nymph reveals herself as Polia. They then go through the Polyandron or graveyard, or place of death, and he visits a little temple of the triple bodied Pluto and gazes into the mysteries of Hell itself. He eventually returns to Polia in time to see Cupid approaching in a little boat across the sea. They embark and go with him to the circular Island of Cythera, and on their arrival are met by a procession of Nymphs bearing trophies under the leadership of Queen Psyche. They are taken to a heptangular fountain of Venus at the exact centre of the island amphitheatre. Here they witness Venus unveiled, and

Cupid shoots his dart through both the hearts of Poliphilus and Polia.

Finally they enter a sacred rose-garden where certain nymphs reveal the rites of Venus for Adonis, and Poliphilus having witnessed and understood all these mysteries is at last inwardly at peace with himself and able to relate to his love Polia without inner strife and conflict. He has united the spiritual and the earthly nature of love.

There are some obvious and direct parallels with the Chymical Wedding

\* Each of these allegories involves the hero going on a extended journey where he eventually meets and comes under the guidance of a female figure, in the Hypnerotomachia (H) it is the Nymph Polia that leads him through various initiations, while in the Chymical Wedding (CW) it is the Virgin Alchemia who acts as his guide.

\* Both Poliphilus and Christian Rosenkreutz have a similar personality, being rather timid, though eternally curious, not a little pompous and with a rather studied modesty.

\* On the second day of the CW, Rosenkreutz is unsure of which way to go, but the choice is made for him and he is pressed on his way by strong winds. Likewise, Poliphilus stands nervously admiring the Porch of the Temple too timid to go on further into the darkness, however, the choice is again made for him as he is pursued by a dragon.

\* Poliphilus sees a sculptural panel in the ancient ruined city depicting seven men and seven women interlocking their arms forming a circle. This perhaps finds an echo in the game played by the seven virgins on the seven male guests at the CW, where they all stand in a circle supposedly (as the men think) to pair off with the virgins, however this is arranged to be a trick where the seven virgins are all linked together by their arrangement in the circle and are not paired with the men, much to Rosenkreutz' chagrin.



\* The central point in both allegories involves a wedding and a scene of death. In H, this is seen in the mystery initiation or 'wedding' of Polia and Poliphilus, after which they go through a graveyard, in which Poliphilus gazes into the mysteries of Pluto. In the CW, the wedding of the King and Queen on the fourth day is a bloody one indeed, finishing with their beheading.

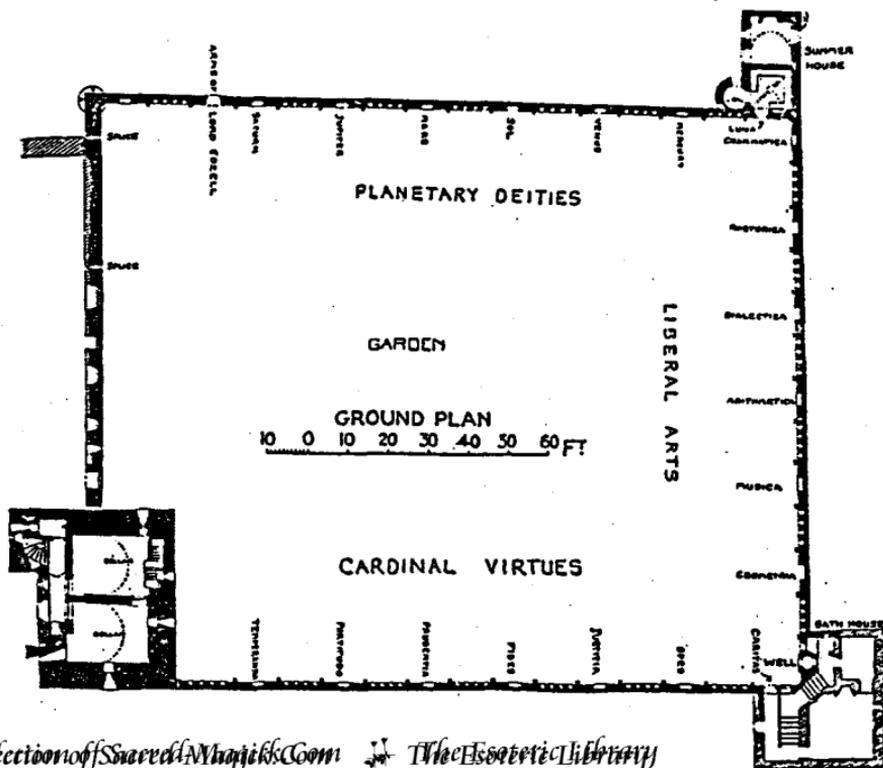
\* After this central point of drama in both allegories, there is a journey across a sea to a mystic island in order to complete the process. In the CW, the party visit Island of the Tower of Olympus, in H the voyage takes the hero to the Island of Cythera with its central sanctuary. In both allegories during the passage across the sea the voyagers are met by sea-nymphs and mermaids.

\* Both allegories have a dramatic point when the hero sees Venus naked. In the CW it is in an underground vault under the Castle of the Bridegroom. In H, Poliphilus sees Venus in her sevenfold bath or fountain. Immediately after this, in both allegories, Cupid pierces or wounds the hero with an arrow.

There are many other points where these two allegories parallel each other, especially in the use of sevenfold symbolism and the dramatic tensions of polarities.

It seems more than likely that the author of the Chymical Wedding had read the Hypnerotomachia and understood the underlying structure of the allegory, the alchemical transformatory process it was attempting to describe, and was able to use this as the framework upon which to build the new magnificent and complex Rosicrucian allegory

Another association that immediately springs to mind is a parallel between the description in the Hypnerotomachia of the court of Queen Eleuterillida and the Edzell Garden of the Planets built by the Lindsays of Edzell, which I described in the Hermetic Journal No 4, 1979. In the



allegory the court of Queen Eleuterillida was square, the walls on one side having images of the seven planets, on another the Virtues, and on a third the Harmonies of the Planets. These correspond exactly to the structure of the Edzell Garden, which has one wall with seven planetary emblems, another with the Virtues, and a third with the Liberal Arts or harmonies of the planets. Further, the walls of the Garden of the Planets are divided by pilasters into bays (just as in the Queen's Hall), and have alternating bays with a chequerboard design of squares. In the Hypnerotomachia, this court of the Queen has a massive chequerboard layed into the floor, upon which a game of chess is played with her courtiers as the chessmen. The parallels here between the Edzell Garden constructed in 1604 and the allegory seem too coincidental, and it may well be that this Renaissance garden in the North of Scotland with distinct Rosicrucian connections was actually inspired by the Hypnerotomachia.

The Hypnerotomachia or Dream of Poliphilus, is a remarkable though sadly neglected work. The ideas, images and underlying structure of this allegory undoubtedly inspired many esoteric writers for centuries after its initial publication. I have decided to publish this in the Magnum Opus series in order to encourage people to work further with it. It will be published in two volumes. The first appearing in November 1985 is an extensive reworking by myself of the 1592 translation. This Elizabethan English translation is totally inadequate for present day readers, but I have struggled with it and have been able, I believe, to successfully render it into a reasonably coherent and readable form. The second part of the book will have to be newly translated and should be available in 1986. I also hope to provide an extensive commentary in the second volume.

This book is delightful and charming, in places deeply symbolic, but with an underlying thread of humour and fun that entirely prevents it from becoming heavy, didactic or dull. I suspect that many people outside of those interested in esoteric allegories, will enjoy reading this work.

THE TAROT TRUMPS : COSMOS IN MINIATURE, The Structure and Symbolism of the twenty-two Tarot Trumps Cards - by John Shephard, Aquarian Press 1985, HB, 134pp, £9.95

Books on the Tarot are often so unoriginal and derivative, repeating the tired old myth cobbled together in the 19th century of a Kabbalistic or even Egyptian origin for the symbolism of the cards, so this book came to me as a delightful surprise. John Shephard chooses to examine the historical facts about the origin of the Tarot pack, and reveals to us that the true sources of their symbolism are much more interesting and relevant to anyone steeped in the Western esoteric tradition, than the currently accepted Tarot mythology. Undoubtedly the Tarot symbols have their sources in Italian Renaissance Neoplatonism. The author demonstrates that the first Tarot cards emerge around 1440, and were based on the poem cycle of the Triumphs of Petrarch. Their symbolism was further refined by cross fertilisation with the Tarocchi of Mantegna, a series of fifty emblematic engravings reflecting the Renaissance view of cosmology and the place of humanity in the scheme of things (see Hermetic Journal No. 21). John Shephard then shows that it is more likely that the final structure and images of the Tarot were established at the Court of Ferraro as a synthesis of astrological ideas and the hermetic philosophy then being unearthed and translated by Marsilio Ficino. He concludes the first part of his book by saying "...it is a delectable thought that something of the fascination of the tarot may come from the Renaissance cult of magical images". I believe this to be a most important book on the Tarot, providing a basis for a true appraisal of the esoteric material distilled into its imagery. It should be read by all serious students of the Western esoteric tradition. The publisher, Aquarian Press, have also contributed greatly to the quality of this book, by providing the author with lavish full colour illustrations, good layout and design, and also by keeping the price very low for such a hardbound book.

TECHNIQUES OF MYSTICAL MEDITATION FOR ACHIEVING PROPHECY AND THE HOLY SPIRIT IN THE TEACHINGS OF ISAAC LURIA AND HAYYIM VITAL by Lawrence B. Fine - Distributed by Chthonios Books, 6 Waldegrave Rd, London SE19, 193pp, clothbound £44.50, paperback £39.50, microfilm £24.50

Isaac Luria ranks among the most extraordinary and influential personalities that Judaism has produced. Besides being regarded as the greatest Kabbalist of 16th century Safed, Luria's original mystical doctrines and practices were of fundamental importance to virtually all Jewish mystical creativity after him. This book, a Ph.D. thesis, is concerned with certain aspects of mystical experience as presented in the teachings of Isaac Luria and his disciple Hayyim Vital. Fine worked on this material because he felt that scant attention had been paid to this dimension of Jewish mysticism. The overwhelming portion of scholarship has, in Fine's view, been devoted to a presentation and understanding of the theoretic and speculative areas of Kabbalistic literature. The central part of this thesis is devoted to a study of the practice of Yihudim, of which nothing had previously been written. The

Yihudim are systematic meditative disciplines through which the Kabbalist seeks mystical experience. The inner content of such meditative exercises is based on unifying the Parsuf or "organs" of the archetypal Adam Kadmon. The adept begins by uniting the Abba and Imma facets (as Hokhmah and Binah), and then complements his unification by bringing about the ascent of the "female waters" whose source lies in Binah. This occurs through a distinct mystical experience. Further the adept unifies the two lower Parsufim (Zeir Anpin and Nukba de-Zeir) in Tiferet and Malkhut, and again completes this with the experience of raising the female waters from Malkhut. All this is described in great detail, together with an extremely useful survey of the main points of Luria's metaphysical system. This book is a most valuable source on Luria and shows the profound and fascinating material that can still be uncovered in the Kabbalistic tradition.

ON THE ART OF THE KABBALAH -DE ARTE CABALISTICA  
by Johann Reuchlin, translated by Martin and Sarah Goodman,  
Abaris Books, New York 1983, HB, 380pp, £24.50, Distributed by  
Chthonios Books

This is one of the classic texts which had a profound influence on the development of Western esotericism. I never thought I would see it translated into English. I cannot do better than paraphrase Frances Yates' comments on Reuchlin in her *Occult Philosophy in the Elizabethan Age*. Johannes Reuchlin (1455-1522) was one of the greatest scholars of the German Renaissance, equally proficient in Latin, Greek and Hebrew learning. As a young man he travelled in Italy and met Pico Della Mirandola who belonged to the brilliant circle around the Medici court in Florence which included another brilliant philosopher, Marsilio Ficino, the founders and propagators of the movement known as Renaissance Neoplatonism. It was Pico who introduced Cabala into this Renaissance synthesis believing that the Hebrew texts and teachings could enlarge understanding of Christianity, through their revelation of a current of Hebrew mysticism of such great antiquity and sanctity. It was certainly Pico's work which inspired Reuchlin. The *De Arte Cabalastica* is the first full treatise on Cabala by a non Jew. It is written in Latin, though with many Hebrew quotations. It was the fullest exposition hitherto available to European scholars, outside the actual Jewish tradition, of Cabalist theory and practice with examination of Hebrew letter-manipulations and other main Cabalist theories and techniques. The *De Arte Cabalastica* was to become the bible of the Christian Cabalists.

This most important translation is published parallel with a facsimile of the original book. A useful Introduction and notes is provided by G. Lloyd Jones.

ENOCHIAN MAGIC : A PRACTICAL MANUAL by Gerald J  
Schueler, Llewellyn 1985, PB, 266pp, \$12.95

It is always good to welcome a new addition to the literature on the Enochian system, especially when, as in this case, it is the fruit of original research. This book is aimed at the popular market and seeks to present the Enochian "...for the first time in a complete, step-by-step form". It is to the author's credit that he makes it clear that he means the Enochian as practiced by the Golden Dawn and Aleister Crowley,

rather than that of Dee. It seems a pity that he has not felt able to avail himself of the much excellent research recently done in this field by Laycock, Turner, Peterson, and so on.

What is more serious is that the author has made no distinction between the meanings of Enochian words as given in the original sources and those which he has invented himself. The beginner is likely to be misled into thinking that, for instance, PAEB - 'oak' and BESZ - 'matter' are derived from the same unimpeachable authority, whereas the first comes from the original Enochian Calls, and the second - both in word and meaning - is presumably derived from the authors own scrying. Just how confusing this can be we see on page 26. Here we are presented with the names of the "angels of the seven circles of heaven". Apparently unaware that these are in fact a slightly garbled version of the Hebrew names of the planetary angels, the author presents us with his own translations - giving the impression that these are found in the sources. For example, according to him the name of the angel NOGAHEL means 'he who is first in spirit'. Clearly he has derived this from Enochian GAH - 'spirit' and EL - 'first'. Again, take LEVANAEL which he tells us means 'he who is first in the Secret Wisdom' basing himself on Enochian ANANAEL - 'secret wisdom'. Actually, all these names are derived from the Hebrew names of the planets, plus the theophorous element 'EL'. So NOGAHEL comes from NOGAH - 'Venus' (from the root NGH - 'to shine'), likewise, LEVANAEL comes from LEVANAH - 'Moon' (from root LBN - 'white').

A major part of the book is given over to an interesting exploration and schematization of the 30 Aires or Aethyrs. There is evidence of much imaginative and creative work below the surface, but it must be said that the dominant impression is one of a good deal of internal conflict: there is at times to be found here a combination of guilt, sin and violent imagery that is almost medieval in its intensity. Yet beneath this facade is a lot of welcome investigative work which incidentally tends to confirm my own explorations in this field, although I may not be alone in feeling that Scheuler is much too ready to force his experiences into a rigid pigeonholing arrangement. In all, experienced students in the field will find much here of interest. As a beginner's manual, however, it can only be recommended with reservations.

Stephen Ronan

RUDOLF STEINER : THE MAN AND HIS VISION  
by Colin Wilson, Aquarian Press, 1985, PB, 176pp, £5.95

Of all the important thinkers of the twentieth century, Rudolf Steiner (1861-1925) is perhaps the most difficult to come to grips with. For the unprepared reader, his work presents a series of formidable obstacles, from the dauntingly abstract style to the often bizarre pronouncements on the nature of man and his cosmic destiny. And yet Steiner was perhaps the most influential and charismatic occult philosopher of his generation and the movement he launched, Anthroposophy, with its educational, agricultural, and artistic applications, still has thousands of followers worldwide. No one interested in the way esoteric thought has shaped the twentieth century can ignore Steiner. Colin Wilson's lucid and sympathetic account describes Steiner's development from shy scholar to the international figurehead of Anthroposophy, his breakaway from Madame Blavatsky's Theosophy, his struggles to find a

voice, and the essence of his insights into the 'supersensible world'. Most importantly Colin Wilson isolates the aspects of Steiner's thinking that are of permanent importance - in particular the liberating power of 'spiritual vision'.

- from publishers publicity notes

THE CULT OF THE BLACK VIRGIN by Ean Begg  
RKP-Arkana, 1985, PB, 289pp, £5.95

One of the least known and understood mysteries of Europe is why, in hundreds of shrines of the Blessed Virgin Mary, the image venerated is black. In Rome, Chartres, Le Puy, Rocamadour, Loreto, Montserrat, Czestochowa, in the Swiss national pilgrimage centre of Einsiedeln, as in the sanctuaries of the virgins of Guadalupe and Pilar in Spain, the focus of adoration directed towards the tutelary spirit of a whole people is a Black Madonna. The same is probably true of the two great shrines of Our Lady in England, Glastonbury and Walsingham, destroyed at the Reformation. Almost certainly their prototypes are to be found in Isis, Artemis/Diana, Cybele, Hecate and the goddesses of the Gauls and Teutons - powerful goddesses of sexuality, the underworld and nature wisdom that were repressed during the Christian era, replaced by images of the Virgin that emphasized either maidenhood or tender maternity. By contrast, the Black Virgins are fetishes of power and majesty. They date mainly from the time of the crusades, 1100-1300, and are probably a manifestation of the heretical Gnostic-Christian underground stream which flowed west with the cult of Mary Magdalene and resurfaced in Catharism. But, as Ean Begg points out, they have a particular relevance for us today, and the larger part of the book is concerned with the deeper meaning of the re-emergence of this symbol of feminine wisdom, the spirit in matter and the light in darkness.

Ean Begg includes a 120 page gazetteer as a guide to the sites where the Black Virgins can be found today.

- from publishers publicity notes