

The Magical Writings of ITHELL COLQUHOUN



Edited by Steve Nichols

The Magical Writings of

Ithell Colquhoun

(Editor Steve Nichols)

Dedicated to Ines

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Table of Contents

Introduction.....	1
The Crown and The Kingdom 1: History of the QBL.....	17
2. The Ten Sephiroth	27
3. The Twenty-Two Paths.....	35
4. The Four Hundred Desirable Worlds.....	47
Ten Lords of Being and the Sephiroth.....	57
Druidry.....	59
Dualism and Monism.....	73
Gnosticism and its Origins.....	75
Pythagorean Notes.....	81
Tattwas Through The Day	83
Water and the Cup of Stolistes	89
Fire and the Pyramid of Flame	93
Heaven & Earth: The Dying-Kick of the Dying-God.....	95
The Pilgrimage.....	99
The Septenary Constitution of Man.....	107
Seven Wise Men	111
Ceremony Connected with Banishing Ritual of the Pentagram	113
De Astris Interioribus (Concerning the Interior Stars)	123
The Isis Tablet or Mensa Isiaca	131
The Taro as Colour	153
Introduction to THE TAROT	157
The Fool.....	163
The Magician	169
The High Priestess	173
The Empress	177
The Emperor	181

The Hierophant	189
The Lovers	195
The Chariot	199
The Strength.....	205
The Hermit.....	211
The Wheel.....	217
Justice.....	223
The Hanged Man.....	227
Death.....	231
Temperance.....	235
The Devil	239
The Tower.....	243
The Star	247
The Moon.....	253
The Sun	257
The Judgment.....	261
The Universe.....	265
TARO Operation.....	269
The Painted Caravan.....	273
Miscellaneous TARO diagrams	275
Magical Images of the Sephiroth (TARO).....	277
The Masonic Taro.....	285
Zodiacal Rulership of the Taro Court Cards.....	287
Taro Trumps in the Cube of Space	289
The Cube (a series of drawings)	295
Appendix 1: Dion Fortune	299
Appendix 2: A Short Biography and Bibliography of Ithell.....	303
Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar - Mrs Armer.....	307

Appendix 4: - Impressions of Neophyte Initiation Fr. Mercurius.....	327
Appendix 5: Invocation to Adonai.....	333
Appendix 6: Yeats & Maud Gonne	345
Appendix 7: Masonic Ceremonial	347
Other Publications	355

Introduction

Ithell Colquhoun (1906 to 1988) wrote widely on *Hermetic* and *Qabalistic* themes drawing on a wide diversity of esoteric traditions and sources. Ithell always wrote in a unique, erudite, and informative way. She had a broad-brush of imagination combined with hyper-detail and sharper focus when needed. The twin themes of her work (Greek - *ergon*) comprised both *Surrealist Arts* and the *Magical Arts*.

When Colquhoun died, ever controversial, she bequeathed all her magical material to the Tate – which refused them. As a result they made their way into private hands, and have sadly been partly dispersed. I have tried to amass as many together in this book as possible.

This is a collection of Ithell's *magical* writings - not a book about her painting or art politics - although sometimes *Surrealism* peeps through. An example blending both theology and surrealism is her unpublished one act play, **The Pilgrimage**. Dom Jean Derrien, a figure in Breton folklore, appears with the ghost of his mother and a Turk, who seems to represent *Islam*.

Ithell's output of paintings was prolific, and it is hard to see where she summoned up enough time to combine this career with all the magical work. The Latin word *theurgia*, comes from the Late Greek word *theourgia*, which is from *theourgios* - miracle worker. *Theourgios* in turn is from Greek *the-* + *ergon* = (great) *work*: which is the art or method of directing some god or other beneficent natural or supernatural power to do, or not to do, some act.

Western theurgy is from the philosophy of certain late *Neoplatonists*, followers of Plato, such as Iamblichus, Plotinus, Porphyry and others. Neoplatonists were technically *polytheists*,

Introduction

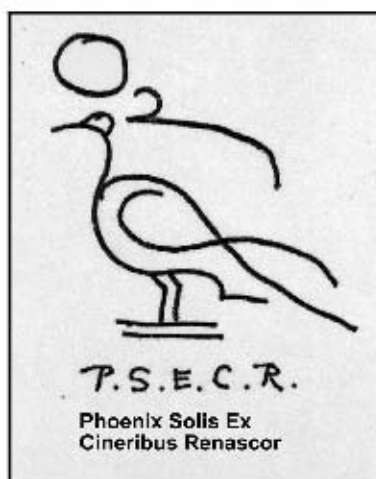
although they embraced a form of monism which might well have come originally from Akhnaton and his *Aton*, the *one reality*.

Some of the best historical clues we have about the nature of 'Initiations into the Mysteries' which persons such as *Plato* underwent are to be found engraved on a strange votive metal tablet, **The Isis Tablet, or Mensa Isiaca**. Ithell's handwritten notes and analysis form the *basis* underlying this chapter though I have expanded Ithell's notes and added some diagrams.

In Ancient Egypt people often imitated their many deities, seemingly in charade-type games, and in fact there was a god *Kheperer* (to *Kheper* – to become) whom this practice was named after. *Iamblichus* introduced meditation and ritual methods into theurgy that were *religious*, as well as magical and ceremonial. He thought theurgy should involve *imitation of the gods*, and his major work, *On the Egyptian Mysteries*, describes theurgic observance as "*ritualized cosmogony*" endowing us human souls with the divine responsibility of creating and running of the cosmos.

Ithell introduces several important *Hermetic* and *Theurgical* concepts in her twin essays **Fire and the Pyramid of Flame** and **Water and the Cup of Stolistes**. In *Fire and Pyramid*, Ithell discusses aspects of the Chaldean Oracles and the Magian or Zoroastrian input to the Western Mysteries. She relates the symbolism of the *pyr*(amid) and fire with the *Rosicrucian ever burning lamps*. To balance this article is one on properties of *Water* and symbolism of the *Cup*, which discusses some of the meanings that lie behind the *Golden Dawn*.

The mixture of handwritten and hand-typed notes that form the basis of this collection of writings, I am pretty sure, mainly formed various series of lectures given by Ithell in the 1950's, 1960s and 1970's. Some lectures were delivered to *Countess Tamara Bourkhoun's* Golden Dawn Order of the Phoenix.



As well as a strong Golden Dawn influence, we can also detect a strong Masonic theme that runs throughout Ithell's writings, but specifically here in her short article on the **Masonic Taro**. In the Appendix are included papers from some *Masonic Lodges* to which she belonged with certainty from 1975 to 1978, and perhaps at other times.

Ithell joined the O.T.O. and was quite close to its group of leading members at one stage in her career. She was initiated into O.T.O. *Nu Isis Lodge*, acknowledged by Karl Germer, and a member both before and after Grant's expulsion. She wrote a paper (not present here) *Liber Plenitudinus Lunae sub figura XV, Notes Towards the Apprehension of the Secret of the IX Degree O.T.O.*, and may have wanted to show her understanding of the sexual and magical mysteries of that degree in order to claim it.

Ithell's attitude to Aleister Crowley was ambivalent. He chased her around a house once, but she managed to escape his advances. While she does not follow his lifestyle, as a *Universalist* she adapts and uses contributions from Crowley that she wants. Ithell's influential article about Crowley; **Heaven and Earth – The Dying-Kick of the Dying-God**, appeared originally in *the London Broadsheet*, No. 4, April 1955. This masterly exposition of *Thelemic Aeonics* was written during an interesting stage after Crowley's death when his succession and legacy were at issue. Ithell argues that, despite Crowley's opinion

Introduction

of himself as herald of the new *Aeon of Horus* from 1904; that Crowley was in fact the last avatar of the dying *Aeon of Osiris*.

Like Yeats and Mathers, Ithell had a deep interest in the '*Celtic Twilight*.' I include the full text of a previously unpublished article on **Druidry**. In the *Appendixes* is a letter-article that was sent to Ithell by a modern Druid (Mrs. Armer, *Mam Gwendolen y Porthladd*), undated, entitled **Worship of the Old Deity by means of the Ritual Tree Calendar**, which combines ideas from Grave's *White Goddess* with the Qabalistic Tree. We know from evidence of Michael Francis, *Metro-politan Bishop-Primus* and *Abbot of the Brotherhood of the Love of Christ, Evangelical Catholic Communion*, that the Reverend Ithell Colquhoun was a deaconess of the *Ancient Celtic Church*.

Some of Ithell's notes may have been a legacy from her time as a writer for *Prediction Magazine*. Ithell corresponded with just about everyone in the magical firmament - I have letters or articles relating to Rev. Ayton, Stephen Skinner, The Golden Section Gaelic Order, Kenneth Grant, Robert Temple, Regardie, &c. See **Appendix – Brief Biography of Ithell**.

These manuscripts were not originally written as a book, and if we listen we can hear Ithell's voice delivering these as *lectures*. The verbal asides by Ithell, and her penciled '?'s remind us these notes were written for speech and not originally intended for print, although in fact they provide an erudite and concise introduction to the whole *mantic* world.

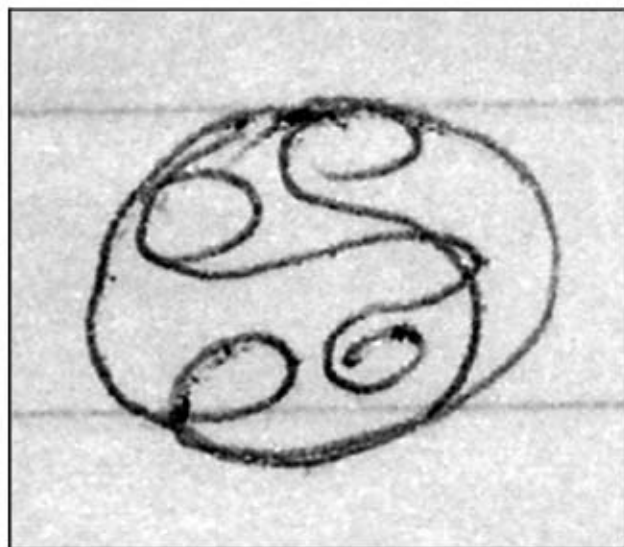
I have located only some of the sources that Ithel draws on; including ancient Egyptian Texts (particularly the *Book of the Dead* and the *Book of Caverns*), many Sanskrit and Buddhist, ancient Yoga and Hindu texts, Regardie's *Golden Dawn*, Celtic mythology, Paul Foster Case *BOTA*, the ancient Mayan tradition, Eliphas Levi, AE Waite, Paracelsus, Mathers, the ancient Phoenicians or *Phoenix* people, Blavatsky, Chaldean Oracles, Crowley, ancient Greeks, Dion Fortune and so on and so on *UNIVERSALISM and SYNTHESIS*

She is a great magical polymath. Her original material in particular concerns *magical theories and uses of colour*, a profound area

The Collected Magical Writings

requiring knowledge not only art and magic, but also a firm grasp of *psychology*. Multi-talented people such as Ithell are rare at any time. Ithell wrote *Sword of Wisdom*, excelled at Surrealist painting – she is widely regarded as Britain’s leading woman surrealist painter - and also author of that extraordinary hermetic-surrealist novel, *The Goose of Hermogenes*.

Ithell is exhibited currently in the *Tate Modern* and (I am fairly sure) in the *National Portrait Gallery*, both in London. I hope with this book to help pull together both the understanding of Ithell’s art, and her magical career. Ithell found, as have others, that an interest in magic often leads to difficulties when trying to combine such esoteric interests with a mainstream career. In 1962 Ithell began to sign her work with a *sigilised monogram*, an example follows:



W.B. Yeats is in many ways Ithell’s guru in *psychism*; despite her sympathies with *SL MacGregor Mathers* regarding the political fallout following Yeats’ split and departure from the *Golden Dawn* founder, c.1900. Yeats and his wife used automatic writing as a basis for much of his poetry, much in the same way the *Bob Dylan* or *David Bowie* have more recently used automatic or ‘random’ poetical devices, to gain direct access to their subconscious.

Introduction

WB Yeats has left us a valuable cannon of work, both as a poet and as magician. He also used to play *Mathers* with his wife at Enochian Chess using automatic (or *Spirit*) control of the fourth set of chess-pieces! A book on Yeats's *Celtic* version of Enochian Chess is underway, fourth in the Enochian Chess series <http://enochian.net>

Ithell Colquhoun might have used *Yeatsian automatism* both in her figurative, *Dali-influenced* hyper-real works, and in her very abstract, almost formless, 'colour' paintings. The precise word that she uses in the short article, **The Taro as Colour**, is "*Psychomorphological*." Ithell spanned a wide breadth within the *surrealist-inspired* style spectrum. Likewise in her magical work, she would draw on any source or resource that she felt aided with the action of painting, or magical composition or ceremony. She writes directly about Yeats at the start of *Essay Two of The Crown and The Kingdom* that is entitled *The Ten Sephiroth*.

Automatism is OK for artistic, therapeutic or magical pursuits, but is not a good idea when driving a car! Religion points to some of our parameters ... a condensation of ancient Egyptian Religion reduces it to "*live from the heart, and speak the truth*." Integrity, and all levels of the soul acting as one, is an aim of *Buddhism and eastern religion*, *HGA* work in western magic. Ithell writes about the different systems of *Chakras*, both Western and Eastern, in her illustrated treatise **Concerning the Interior Stars; De Astris Interioribus** included in this collection. My *Book of Shadows* magical notebook: <http://enochia.net>

I have written something on Ithell's use of **Tattvic Tides**, accompanied by a small Ithell painting *Tattwas Through The Day* and photos of some of her well-worn Tattwa cards.

We are lucky that Ithell left a survival of one of her original ritual designs – a **Ceremony Preliminary to the Banishing Ritual of the Pentagram**. This versatile ritual is dedicated to the Egyptian Goddess *Ma'at*, the daughter or *Thoth* whose name means *The Truth*. It also has a general purpose in raising energy from the *Four Worlds* or *Elements*. *Ma'at* is the Goddess who weighs the hearts of the dead against a feather in the *Hall of Judgment*, the archetypal religious scene that arguably gave rise, through *Moses* who was an initiate of the

Osirian High Priesthood, to the Ten Commandments and other teachings of the Torah and Bible.

Her departure (expelled for too much involvement with the occult) from the *British Surrealist Movement* is probably the most documented episode from Ithell's life. *The Times* Obituary for Ithell's husband, **Toni del Renzio** (1915 to January 2007) online: <http://www.timesonline.co.uk/article/0,,60-2548667,00.html>, has just come to my attention as this book goes to print. Ithell never remarried.

Here are paragraphs from online obituary - *The Times*:

Russian-born artist and writer who for seven decades battled for the soul of the Surrealist movement in England

Toni del Renzio was one of the last representatives of the Surrealist movement as it grew in England from the 1930s onwards. He kept faith with the movement for more than 70 years, trying in his writings and art work to delve into the illogical and vertiginous recesses of the mind. He was also perhaps the only British surrealist to write and proselytize from a theoretical point of view on the place surrealism should occupy in the here and now.

Toni del Renzio, full name Antonio Romanov del Renzio dei Rossi di Castelleone e Venosa, was born at St Catherine's Palace, at Tsarskoye Selo (about 16 miles from St Petersburg) in 1915. His mother, Nina Maria, was a member of the Romanov family, the daughter of the Grand Duke Mikhailovitch, who was himself the son of the Grand Duchess. His father was an Italian aristocrat, Carlo del Renzio, also a member of the imperial family, actually the great-grandson of Tsar Nicolas I.

He then went to universities in the US and Italy, reading philosophy and mathematics. He was next drafted into Mussolini's cavalry and sent to Abyssinia, where he deserted, fled to Morocco disguised as a Bedouin, and arrived in Spain in April 1936. When the civil war broke out, he went to Barcelona and joined the ranks of the Partido Obrero de Unificación Marxista (POUM). In 1937 he fled to Paris, where he met Picasso and Matta and befriended most of the surrealists

Introduction

there, especially André Masson. At the fall of France in 1940 he came to England.

In 1943 he married the painter and writer Ithell Colquhoun, who had been expelled from the surrealist group by Mesens for "dabbling in the occult". The marriage, together with the suspicion felt by Mesens that del Renzio was wanting to take over the group, created a rift between the two men, probably a lost chance for Surrealism in England to thrive as it might have done.

*In 1948 his marriage to Colquhoun was dissolved. In 1951 he designed a series of panels for the Festival of Britain, dealing with kitchen machinery, and he contributed articles to *Architectural Review* and *World Review*. In 1967 and 1968 he was in the US holding seminars on art and the media at the universities of Berkeley and Santa Cruz, and he subsequently lectured on art at Bath Academy of Art and at Chelsea College of Art. In 1969 he met Doris Lilian Miller, a student at Bath, whom he married in 1971.*

*From the "rediscovery" of British Surrealism in 1986 onwards, del Renzio, as the "knight errant" of the movement, never missed a chance to testify to its living spirit at various exhibitions and symposiums. He leaves an interesting, if not large, output of graphic works, oils and gouaches, to which he had returned in later years. **Born April 15, 1915 died January 7, 2007, aged 91***

This unexpected event - one of several strange coincidences that has occurred to me while I have been writing this book - has rather thrown my *Introduction* off balance. So to return to more-or-less where I was: —

Ithell's strange novel, the *Goose of Hermogenes*, (not included in this collection) is best digested in chunks not read in a single sitting, or even necessarily in a linear direction. She used automatism to access the subconscious. The resources she found were utilized both in her paintings, her magic, and her life. The *Goose of Hermogenes* when approached randomly, is almost as if turning the pages of an *Oracle*. One strand of what Ithell teaches us is to become a *Seer*. She trained her sensitivity to a level that most people do not even try to attain. It is

The Collected Magical Writings

about the *process* as much as about the result. For Ithell the process was often about *colour and Light!*

My own favorite sections are Ithell's descriptions of the 22 *Atouts* subsequent to her **Introduction to the Tarot**. She wrote a short lecture for each *Atout* (save for the last five, which I have written) and in her fairly discursive style she brings useful and curious information from some unexpected tangents. Ithell had a good *Classical* education and a strong interest in mythology.

Ithell's study of the **Isis Tablet** of Cardinal Bembo is included in its entirety here ... but embedded inside an expanded and updated version with extra material and illustrations from introduction to my book **Taro of the Four Worlds**. <http://www.lulu.com/content/287593> Ithell's *Taro* notes and analysis of the *Isis Tablet* helped more than once when I was figuring out and checking the *correspondences* of the 88 *taro* against those of the 88 *netibuth*.

In **Gnosticism and its Origins**, Ithell examines the important *Pistis Sophia* text in some depth. The early Gnostics claimed that their science, the GNOSIS, rested on a Square, the angles of which represented respectively BYTHOS (depth), NOUS (spiritual soul or mind), ALETHEIA (Truth) and SIFE (Sigao, Silence): The word ALATHEIA, when written in Greek, represents 64, the number of the squares in the Kamea of Mercury or Hermes. This is also the number of squares on an *Enochian Chess* board.

The sum of the numbers from 1 to 64= 2080; and 2080 according to GEMATRIA, is associated with *Ezekiel's Vision of the Heavenly City*. This *Heavenly Jerusalem*, and its surrounding enclosures are called the *Holy Oblation*. The Heavenly City represents the whole manifested universe, and therefore *Aletheia* meant the whole cosmic system accurately and truly delineated. And as we know, Hermes or Thoth was the Celestial Astronomer and Mathematician, who weighed the heavenly bodies and calculated their orbits.

The importance of shapes and their mathematical bases is a theme running throughout Western Magic. We can detect Ithell's ideas on **The Cube** (the dice-shaped form sacred to *Ops*), throughout the

Introduction

tarot section, and in a series of painted diagrams on *The Cube of Space* (one is featured on the cover of this book in colour.) Ithell summarizes this theme in the section called **Taro Trumps in the Cube of Space**. We see how the *Qabalistic Tree* is linked to the Cube.

Ithell Colquhoun wrote widely on Qabalistic themes drawing from a wide diversity of esoteric traditions and sources, and always in her unique, erudite, and informative style. For example, here she makes a brilliant association between Qabalah and the *Laws of Manu*:

*"In the Laws of Manu, it is said that Brahma, the Logos, first creates the 'Ten Lords of Being', called the Ten Prajapati, meaning Progenitors' or 'Creative Forces', which correspond to the 10 Sephiroth of the Qabalah". (From "Some Notes on the **Pythagorean Decad and Hebdomad**," I. C. unpublished manuscript).*

The Immortal High Gods, according to the pure teachings of the Orphic and Pythagorean Brotherhoods, are not merely products of humanevolution and progress, like the Devas of the Oriental Wisdom; but more like the monotheistic God, with Zeus often as a leading character. *"All Gods are G_d,"* declares *Proclus*, of the later Platonic school whose works encompass the Mysteries of Plato, Pythagoras, and Orpheus. (From *Golden Verses of the Pythagoreans Shrine of Wisdom Publishing*, 1929).

As well as laying claim to being the first *Pure Mathematician*, Pythagorus was a reputed healer and musician, and had trained with the Priesthood in the Temples of Egypt. His followers, the community of *Mathematikoi*, gave us the beginnings of *Numerology* and *Gematria* to a large extent, as well as laying foundations for important academic and practical areas of Mathematics, notably Geometry. It is useful to know something of him, the music of the spheres, and to see how the sacred and unchanging principles of abstract mathematics and logic help us to describe and comprehend the underlying state of many aspects of Nature.

Each number had its own personality - masculine or feminine, perfect

The Collected Magical Writings

or incomplete, beautiful or ugly. This feeling modern mathematics has deliberately eliminated, but we still find overtones of it in fiction and poetry. Ten was the very best number: it contained in itself the first four integers - one, two, three, and four [$1 + 2 + 3 + 4 = 10$] - and these written in dot notation formed a perfect triangle.

(i) The sum of the angles of a triangle is equal to two right angles. Also the Pythagoreans knew the generalization which states that a polygon with n sides has sum of interior angles $2n - 4$ right angles and sum of exterior angles equal to four right angles.

(ii) The theorem of Pythagoras - for a right angled triangle the square on the hypotenuse is equal to the sum of the squares on the other two sides. We should note here that to Pythagoras the square on the hypotenuse would certainly not be thought of as a number multiplied by itself, but rather as a geometrical square constructed on the side. To say that the sum of two squares is equal to a third square meant that the two squares could be cut up and reassembled to form a square identical to the third square.

(iii) Constructing figures of a given area and geometrical algebra. For example they solved equations such as $a(a - x) = x^2$ by geometrical means.

(iv) The discovery of irrationals. This is certainly attributed to the Pythagoreans but it does seem unlikely to have been due to Pythagoras himself. This went against Pythagoras's philosophy the all things are numbers, since by a number he meant the ratio of two whole numbers. However, because of his belief that all things are numbers it would be a natural task to try to prove that the hypotenuse of an isosceles right angled triangle had a length corresponding to a number.

(v) The five regular solids. It is thought that Pythagoras himself knew how to construct the first three but it is unlikely that he would have known the other two.

(vi) In astronomy Pythagoras taught that the Earth was a sphere at the

Introduction

centre of the Universe. He also recognised that the orbit of the Moon was inclined to the equator of the Earth and he was one of the first to realise that Venus as an evening star was the same planet as Venus as a morning star.

Primarily, however, Pythagoras was a philosopher. In addition to his beliefs about numbers, geometry and astronomy described above, he held the following philosophical and ethical teachings: ... the dependence of the dynamics of world structure on the interaction of contraries, or pairs of opposites; the viewing of the soul as a self-moving number experiencing a form of metempsychosis, or successive reincarnation in different species until its eventual purification (particularly through the intellectual life of the ethically rigorous Pythagoreans); and the understanding ... that all existing objects were fundamentally composed of form and not of material substance. Further Pythagorean doctrine ... identified the brain as the locus of the soul; and prescribed certain secret cultic practices. From <http://www.pythagorus.org.uk/>

Ithell's series of Four essays comprising **The Crown and The Kingdom**, (written circa 1965) are transcribed from handwritten notes, and accompanied by ten pages of diagrams drawn by Ithell informally. This brilliantly concise introduction to the Qabalah has helped me understand better many of its mysteries. This text starts off our book. In the four essays comprising **The Crown and the Kingdom**, Ithell develops her argument concerning the nature of the *Absolute*, *Ain*, and development of the Qabalah from this philosophical basis.

Georg Cantor, the mathematician, discusses the *Absolute* in one of his final letters: "I have never proceeded from any '*Genus supremum*' of the actual infinite. Quite the contrary, I have rigorously proved that there is absolutely no '*Genus Supremum*' of the actual infinite. What surpasses all that is finite and transfinite is no '*Genus*'; it is the single, completely individual unity in which everything is included, which includes the *Absolute*, incomprehensible to the human understanding. This is the *Actus Purissimus*, which by many is called *God*."

In another brief unpublished work here, "**Dualism and Monism**," Ithell states that; "*Aristotle's dualism is one of Necessary Being*

The Collected Magical Writings

(the absolute) as opposed to Contingent Being (the conditioned), e.g. the unmanifest and the manifest of the Qabalah. However, Aristotle's actus purissimus is claimed to be without potential, and so can hardly be equivalent to the Ain of the Qabalah, since Ain holds within itself the potentiality of Ain Soph, Ain Soph Aur, and the Tree of Life (manifestation)."

This claim of Aristotle seems to be the chief weakness of his system, since contingent being proceeds from necessary being, and therefore must exist in it *in potentia*. "*The Actus Purissimus is presumably almost equivalent to Ain, however, in this respect: that Ain never manifests, but itself timeless, the source of each successive 'Manvantara' or Aeon, and the goal to which it returns.*"

The Qabalistic system of successive Emanations and those Gnostic systems parallel to it, define, perhaps, a mid-way position between the Dualism of Christianity and the Advaita monism." I.C.

This collection of **Magical Writings** is complementary to Ithell's 1974, *Sword of Wisdom*, her only published book on magical theory though she wrote several articles. *S of W* contains both a Biography of *Mathers* and fascinating account of the History of the *Golden Dawn*. My copy is published by Putnam's and Sons, New York, 1975. It would be nice if the publishers reissued this important book in paperback? Cryptically, Ithell's DEDICATION in *Sword of Wisdom* reads;

***"To the Memory of the Hermetic Order of the Golden Dawn
(Founded 1888).***

Die Goldene Dämmerung.

L'Aube Doree.

Aurora.

'E' Eos Chryse.

Chabrat Zerech Aur Bocher".

I am sure that Ithell has hidden a *Riddle* in that list!

Scans of Ithell's original pages are shown intermittently – whilst not always finished and often with scribbled corrections – they

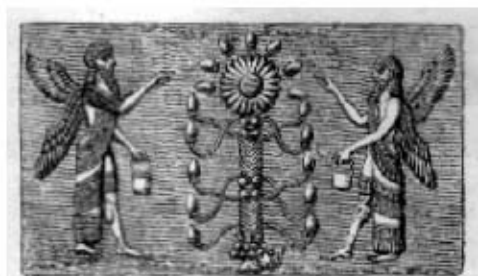
Introduction

are included for clarity and to get a more direct feeling for the material. The **Appendices** at the end of this book are extracts from correspondence to or from Ithell. Of particular interest is a Typescript sent to Ithell; *R.A. Ferraro* (Frater Mercurius) **Impression of Frater Mercurius on the Neophyte Grade, 1973** – which is a remarkable record of the astral impressions of those receiving initiation into the *Thoth-Hermes Temple*.

This, according to the person who sold the manuscript to me, was a body of the *Stella Matutina* based in Bristol, and was the GD offshoot to which *Francis Israel Regardie* belonged. But on reading the document thoroughly, I wonder if it was *Tamara Bourkoun* who is described as the female Hierophant, and whether the **Ancient Order of the Phoenix** mentioned might have simply *Temple-shared* the building with Regardie's *Thoth-Hermes* in Bristol? <http://OrderPhoenix.Org> Many different Masonic and Magic Orders would operate out of the same address in England during those times. Either way, it is an important testament that gives a *new perspective* on Golden Dawn rituals.

My thanks to all those who have helped with this task of publication; especially to Ithell's literary executor, to *Eric Ratcliffe* (Ithell's biographer – his new biography of Ithell is due out in 2007) and to *Dr. Richard Shillitoe* custodian of Ithell's website. Richard is an expert on Ithell's paintings and maintains a superb artistic biography and bibliography of Ithell. Everyone should visit; www.ithellcolquhoun.co.uk

Sorry for any errors or typos, will correct next revision.
Steve Nichols, England. February 2007



The Crown and The Kingdom

1: History of the QBL

ESSAY ONE

What is Qabalah? Briefly, it is the esoteric tradition of the Hebrews; and it includes methods of gaining enlightenment that have caused it to be referred to as the *Yoga of the West*. Many popular occult manuals owe whatever of value they possess to Qabalistic sources, though these are seldom acknowledged.

The exoteric cult of a religion frequently holds in suspicion its own hidden or esoteric aspects: thus orthodox Judaism today tends to regard the Qabalah as an unhealthy aberration. Only a few sects, such as the *Chassidim* founded in the eighteenth century by *Baal Shem Tov*, openly favour its teachings. There are historical reasons for this; for instance, a Christianizing tendency in some Qabalistic commentators during the later Middle Ages antagonized Jews of the stricter type.

Another reason for suspicion was the feeling that occult knowledge should be passed on only to those few able to apply it wisely. Understandable as such a viewpoint is, it is a difficult one to hold in its extreme form at the present time, since much that was once kept secret has been published. But books alone will not inform the ignorant and, as with Yoga, a personal teacher is necessary to real progress.

Hebrew esotericism has affinities with that of Egypt, Chaldaea, Babylonia and Tyre, and with certain Greek Gnostic cults, notably *Pythagoreanism*.

This does not necessarily mean it is derived from them – all may be derived from a common source, now unknown. From time

The Crown and The Kingdom (History QBL)

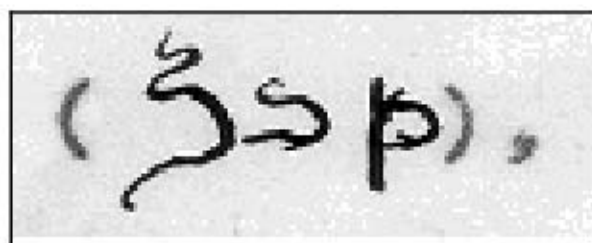
immemorial, reciprocal influences existed between the various cults of the Middle East. Moses was said to be '*learned in all the wisdom of the Egyptians*': and it is likely that Jewish mystical thought took its Chaldean and Babylonian imprint during the Captivity.

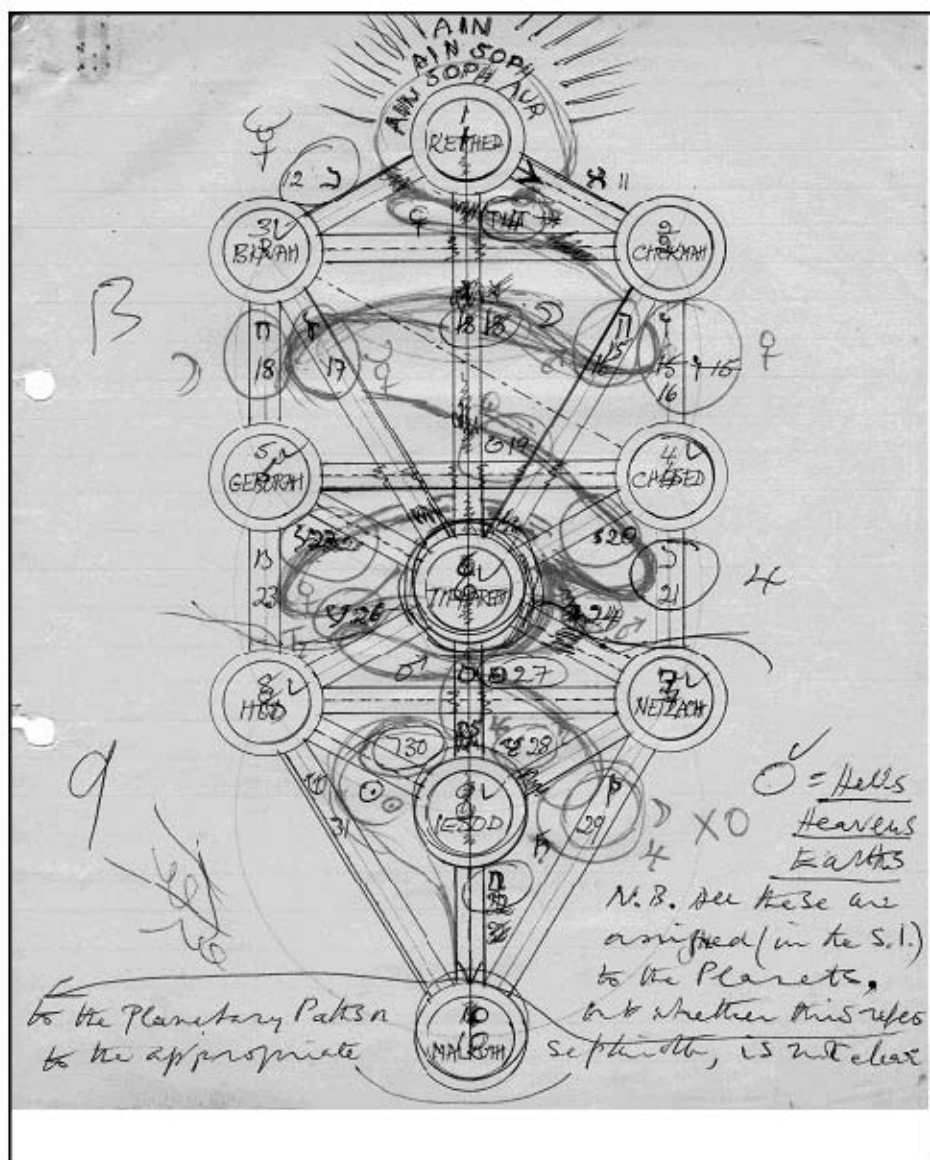
The Qabalah has always been distinct, not only from the Law and Prophets, but from the *Talmuds* which are a commentary upon them. Indeed, the Hebrew scriptures came to be divided into three categories: the *Law and the Prophets* for ordinary men, the *Talmuds* for the learned, and the *Qabalah* for the spiritually enlightened. A parallel with Hinduism may be drawn, where the *Brahmanas* and *Puranas* embody the exoteric teaching while the *Upanishads* enshrine the esoteric.

A tradition tells us that the *Qabalah* was told by God to a group of angels, who then passed it on to *Adam* in order to provide humanity with a means to reinstate itself after the Fall. The story should not surprise us, for legends ascribing a supernatural provenance to any kind of skill or learning are widespread.

Adam taught the Qabalah to *Noah*, who in turn revealed it to Abraham; and so the doctrine continued for centuries, passing 'from mouth to ear' without being written down, much less published. Whether or not we accept this version of Qabalistic origins, it is certain that esoteric 'schools' existed from the most ancient times. When texts mention 'the companions', they refer to the members of such a 'school'.

It was these '*Companies of the Holy Assemblies*' who received the hidden wisdom: the word Qabalah is derived from the root QBL, 'to receive,' (figure below).





The oldest Qabalistic treatise extant is the brief *Sepher Ietzirah* or 'Book of Formation', aphoristic in style and exceedingly cryptic in content; as may be judged from the following passage:

*Three Fathers and their generations,
Seven conquerors and their armies,
and Twelve bounds of the Universe.*

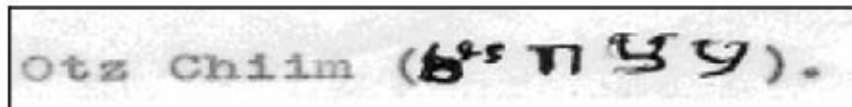
The Crown and The Kingdom (History QBL)

*See now, of these words,
the faithful witnesses are the Universe, the Year and Man.*

Its authorship is uncertain, and has even been ascribed to the *Patriarch Abraham*; but an attribution to *Rabbi Akiba*, who flourished in the second century A.D. is more probable. The earliest edition is written in the Neo-Hebraic language, but the ideas it perpetuated may be much more ancient than this fact suggests. As has been said, centuries of oral transmission preceded the first manuscripts.

During the seventeenth century, about twenty Latin translations of the *Ietzirah* appeared at Lemburg, the best being that *Stephen Rittengal John* or *Rittangelius*. The most easily available translations into English are those made by *W. Wynn Westcott* last century and by *Knut Stenring* more recently.

It is in the *Sepher Ietzirah* that we can find the earliest indication of the famous cosmographical schema known as the '*Tree of Life*' or *Otz Chiim* (figure below).



Next in importance is the *Zohar* or '*Book of Splendour*', which is indeed a literature rather than a book. It can thus be scarcely the work of one man, though frequently ascribed to the second century *Rabbi Shimeon ben Iochai*. It was edited some eleven hundred years later by *Rabbi Moses da Leon* - but not printed until the fourteenth century. Again, this is not to deny that it contained ideas much more ancient. Its influence was immense, extending even to non-Jewish occultists.

The French rendering of *Jean de Pauly* runs to several volumes, as also does a translation of it in English. In S.L. MacGregor Mathers' *Kabbalah Unveiled*, however, there is an accessible version of three of its tracts, namely those that were translated into Latin by *Knorr von Rosenroth* under the title of *Kabbala Demudata*.

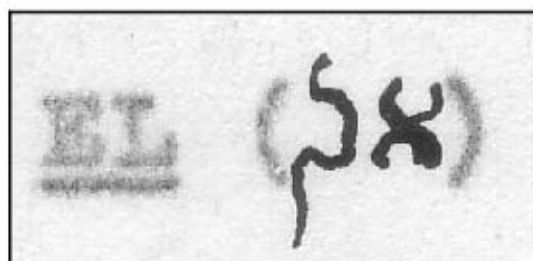
The Collected Magical Writings

No included here though, according to Mathers, a part of the Zohar, is the *Rashith-ha-Gilgalin* or '*Book of the Revolutions of Souls*', which expounds the Qabalistic view of re-incarnation. W. Wynn Westcott ascribes it to *Isaac Loria* of the sixteenth century.

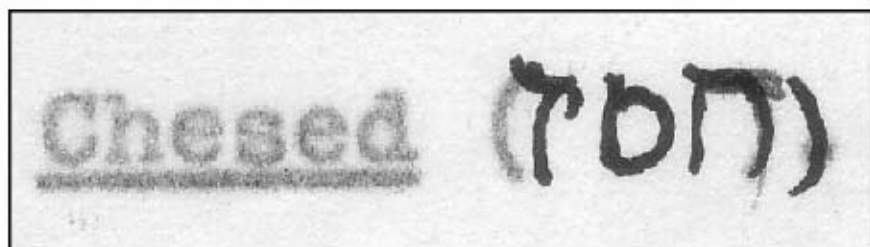
In his erudite introduction to *Kabbalah Unveiled*, Mathers classified these and many other treatises of a like nature as the *Doctrinal Qabalah*, consisting as they do of mystical speculation and the record of vision. It is thus distinct from *Practical Qabalah*, which is concerned with magical practices. This latter was spread throughout Europe during the Middle Ages by wandering magicians, later styled '*Tzadikim*', who imbued other systems with Qabalistic influence.

Distinct again is the *Literal Qabalah*, which interprets the hidden meaning of words through numerical computation. As Sanskrit is the sacred language of the Yoga systems, so is Hebrew that of western occultism. Each letter of its alphabet is also a number; this, incidentally is also true of the Chaldaean, Greek, Coptic and Arabic alphabets.

Thus the Literal Qabalah is, in effect, an attempt to apply the *Jungian* concept of synchronicity to interpretation. To take a very simple instance, the divine name *EL* (figure below)



consists of the letters Aleph (1) and Lamed (30). If digits of the total of 31 are again added, the '*root-number*' 4 is obtained. Thus the word *EL* is linked with all other words of similar numeration, and its meaning extended. In fact it happens to be the divine name of the fourth Sephirah or '*Emanation*', Chesed (see figure).



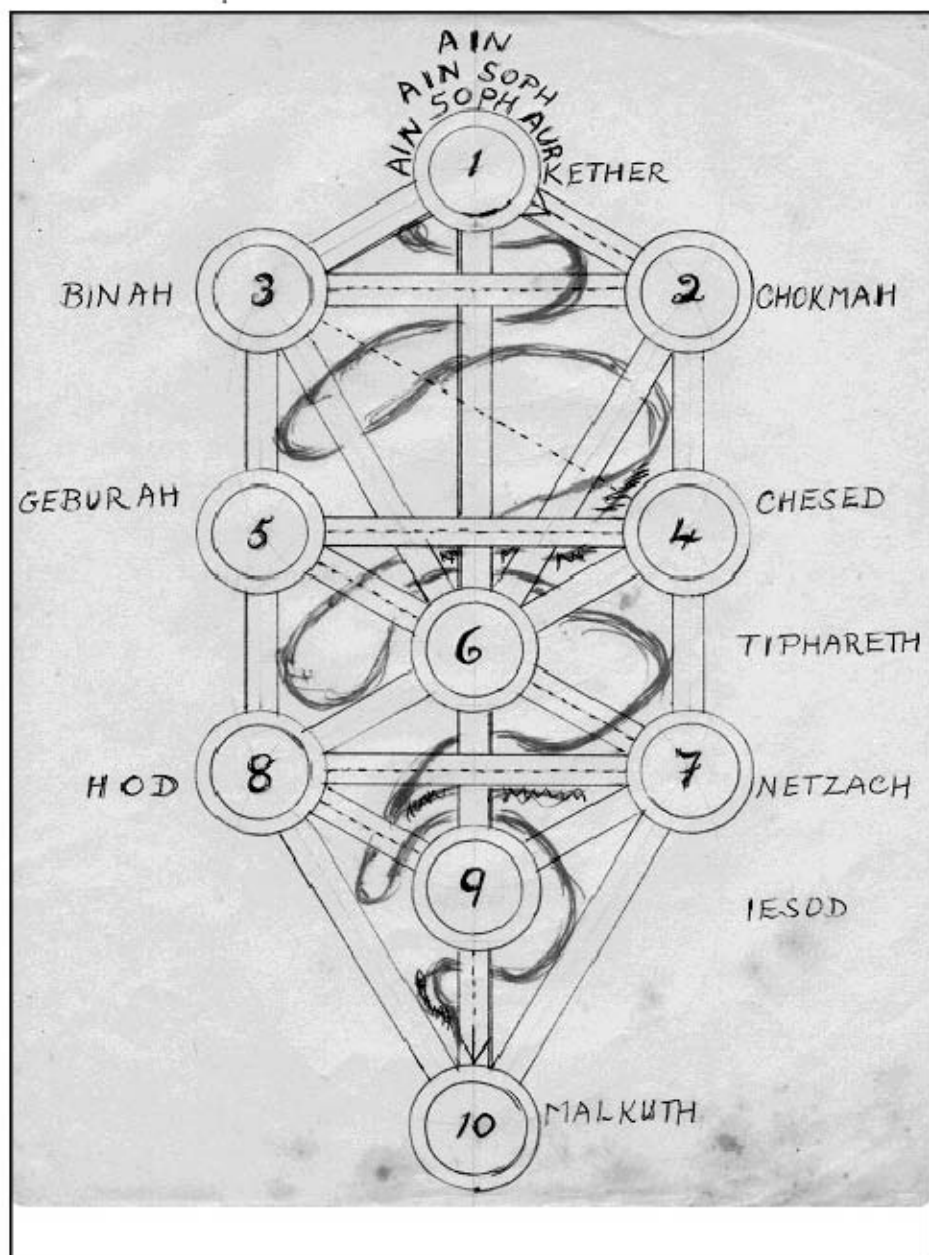
Such links exist not by mere chance but by virtue of an essential connection – tenuous though this may appear – which is deeper than causality.

It is, however, the *Doctrinal Qabalah* with which we are mainly concerned. Besides the important treatises already named, one may mention the *Aesch Metzareph* or 'Purifying Fire' which connects the Qabalah with Alchemy. There is an English translation by W. Wynn Westcott.

Like many other esoteric systems, the Qabalah evolved a glyph by which it sought to symbolize cosmic relationships – the famous Tree of Life:

'As above, so below':

(See *Tree of Life* next page) this diagram, consisting as it does of ten Sephiroth, or *Divine Emanations*, connected by twenty-two *Netibuth* or 'Paths', may be applied either macrocosmically or microcosmically; in other words, it refers on the one hand to cosmogony and on the other to esoteric anatomy.



As the former, it is comparable to a 'tree' in the genealogical sense, being a system of relationships; as in the latter, it is to be seen

The Crown and The Kingdom (History QBL)

rather as a '*ghostly paradigm*' of the human potential. In both cases it is an attempt to map the unknown.

Taken in the microcosmic sense, the Tree bears some resemblance to the diagram of the Chakras or '*Lotuses*' of the *Laya-Yoga* systems now familiar in the west: [diagram not in my Mss].

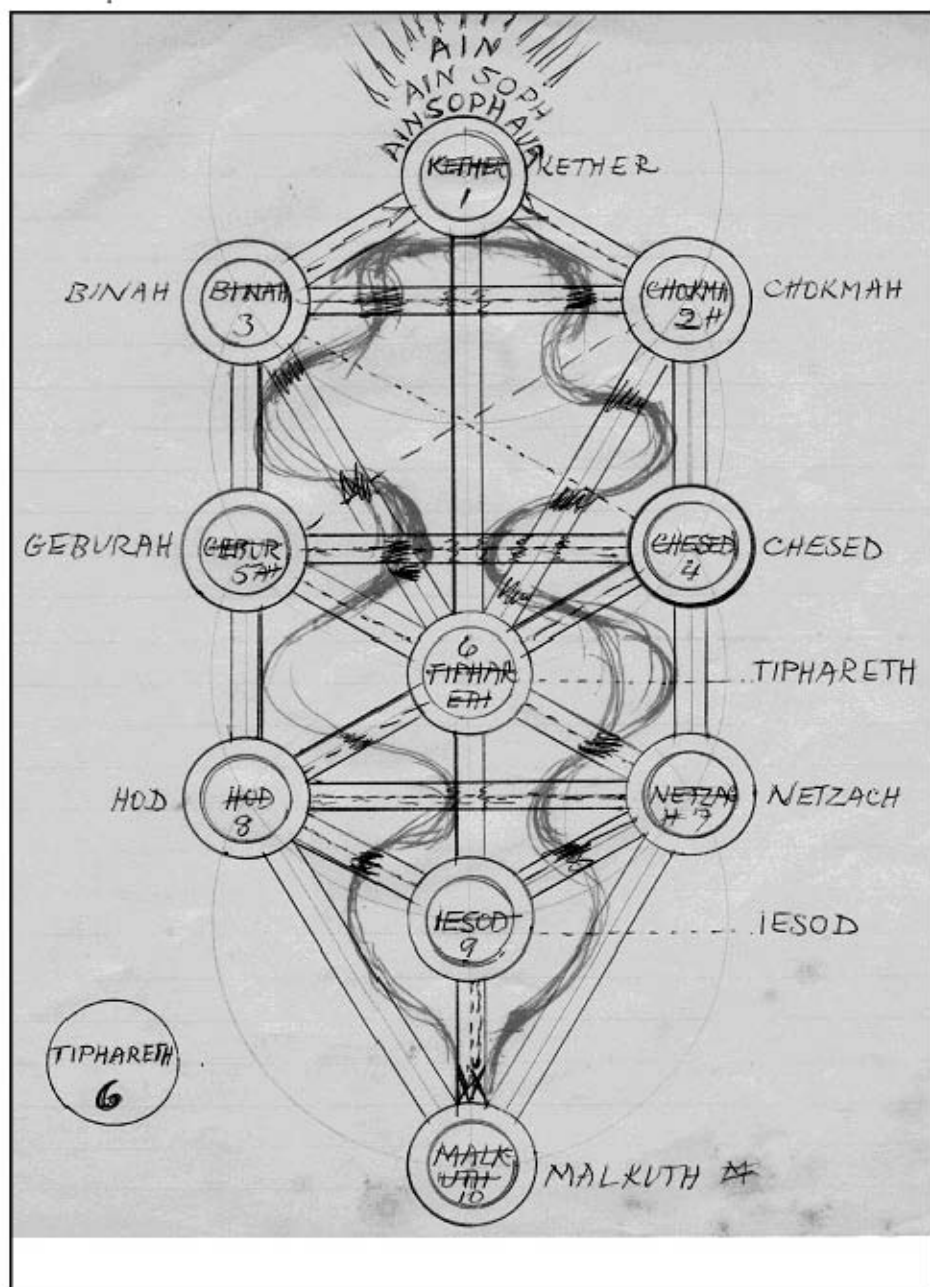
This is of course, a simplified version: Sanskrit texts give many more than the usual seven 'centers'; but the main point is that the Sephiroth are vortices comparable to the Chakras, while the *Netibuth* are currents comparable with the occult nerve-channels of *Nadi* in Yogic thought.

Perhaps a closer parallel is to be found in *Shri Yantra* of the *Tantrik* system, which would correspond fairly well with the *Tree* if this were drawn as a series of superimposed concentric circles.

A still closer parallel may be drawn from the literature of Sufism. *Amin*, a Dervish of the *Naqshabendi* order, describes a symbolism which recalls, too vividly for coincidence, the upper part of the Tree. Here the '*centres*' are related to various sages and each is assigned a colour; and these colours tally very well with those ascribed to the Tree as it appears on one of the planes of being.

Another Islamic writer, *Prince Mohamed Dara Shikoh*, indicates the following arrangement: where the 'hearts' appear to be equivalent to the *Ajna*, *Anahata* and *Muladhara* lotuses of the Hindu glyph. It is these which each contain a *Trikoni* or *Yoni*, in shape an inverted triangle, which is a *granthi* or 'knot' through which the central column has to pass. The traditional '*heart-shape*' is much like an inverted triangle.

The *Jains*, too, have a glyph, more spatial in character, of the polarity underlying the universe and concentration of its force into nuclei or '*ganglai*' connected by currents or channels.



Another example better known to Western students which has obvious analogies with this is the *Caduceus of Hermes*.

The Crown and The Kingdom (History QBL)

All these, together with the Qabalah's Tree of Life, are attempts by the Seer to record a vision of *suprasensible* realities. It is essentially the same vision; but having been perceived in each case through a different racial temperament and against particular ethnic and cultural background, the records show dissimilarities as well as likenesses. In so far as the vision is true, it relates to a sphere of timeless being; so it is not surprising to find it recorded at widely separated dates in human history.

It would be rash to dogmatize as to which culture first perceived and noted this cosmographic vision; and there is no reason why any one culture should necessarily have derived it from any other. The original is available in its own sphere to anyone perceptive enough to reach it.

2. The Ten Sephiroth

ESSAY TWO

*"Plato thought nature but a spume that plays
Upon a ghostly paradigm of things."*

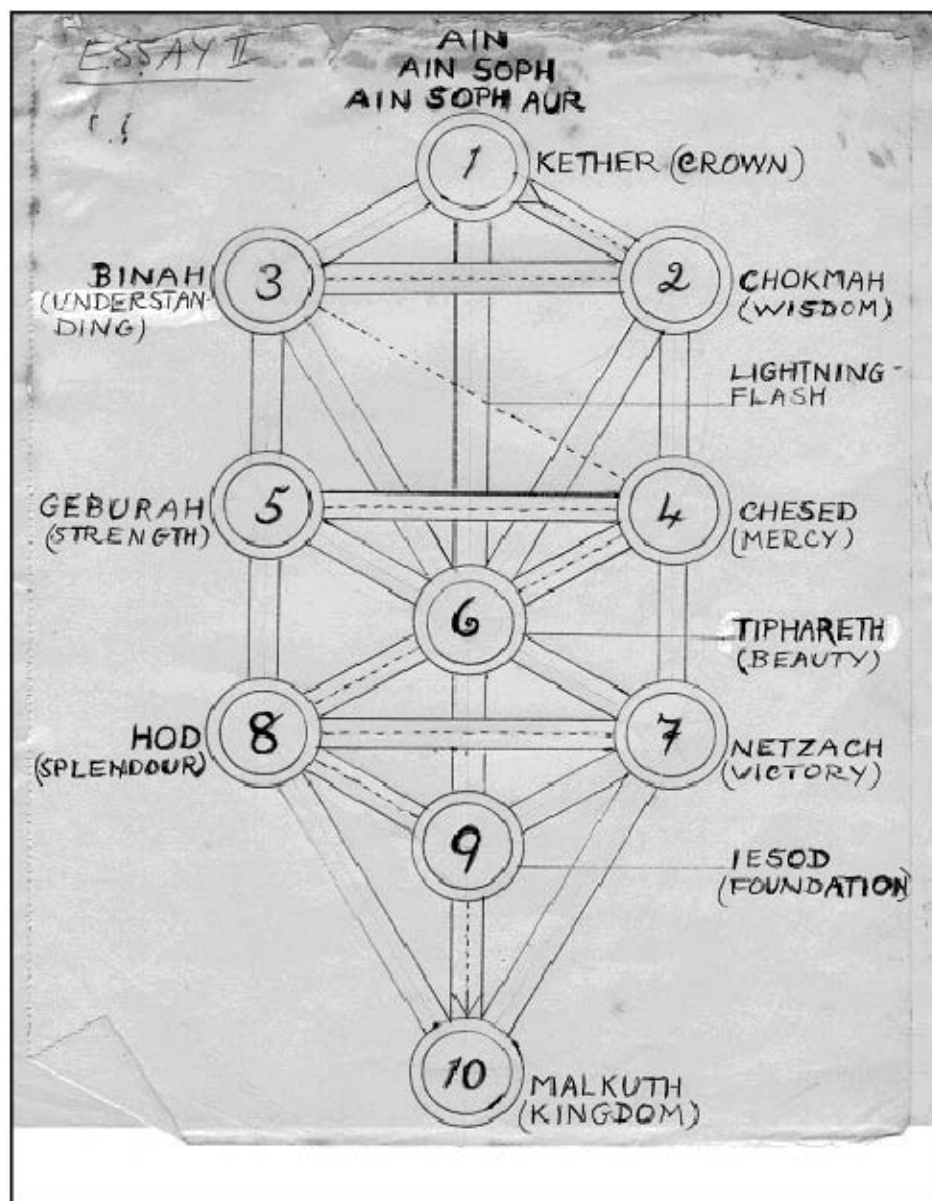
So states W.B. Yeats, in his poem 'Among School Children'.

Through his early hermetic studies under Macgregor Mathers, Yeats was deeply imbued with Qabalistic thought: and the Qabalah's Tree of Life is just such a 'ghostly paradigm'. In *The Trembling of the Veil*, one of Yeats's autobiographical writings, he says:

The Tree of Life is a geometrical figure made up of ten circles or spheres called Sephiroth and joined by straight lines. Once men must have thought of it as like some great tree covered with its fruit and foliage, but at some period, in the thirteenth century perhaps, touched by the mathematical genius of Arabia in all likelihood, it had lost its natural form.

In the *Historical* chapter, I presented the Tree as a cosmographic glyph and compared it with similar diagrams from other systems. Among these, it is the one most appropriate to Western esotericism. I will now expound the nature of the Tree itself in greater detail.

The Ten Sephiroth



The ten circles, centers or concentrations of force are the Sephiroth or *Divine Emanations*, sometimes called poetically '*the diadems*'; and they are connected by twenty-two channels or currents, the Netibuth or Paths. When the *Sepher Ietzirah* speaks of '*thirty-two mysterious Paths of Wisdom*', it includes both Sephiroth and Netibuth

in the term 'paths'; and this precedent is sometimes followed by other Qabalistic texts.

The Sephiroth are primarily the hidden aspect of the first numbers, one to ten; and the Netibuth the hidden aspect of the twenty-two letters of the Hebrew alphabet, Aleph through to *Tau*. The doctrine is that it is by number and sound that the universe takes form.

The Tree is the pattern of the process of this cosmic form-taking. It is a diagram of manifested existence; such existence being subject to conditions, cannot be absolute; therefore, according to Qabalistic thought, an absolute existence precedes it. This Absolute is symbolized – it cannot, by definition, be expressed – as existing in three degrees:

- | | |
|----|--|
| 1) | <u>Ain</u> (אין) = Negativity, No-thing;
which syllable one can perhaps see |
| 2) | <u>Ain Soph</u> (אין סוף) = the Limitless |
| 3) | <u>Ain Soph Aur</u> (אין סוף אור) = |

1) AIN = Negativity, No-thing; equivalent to the Void (*Shunyata*) of Buddhism, the *AUM* of Hinduism, in which syllable one can perhaps see the three 'veils' of *Ain*.

2) AIN SOPH = the Limitless.

3) AIN SOPH AUR = Limitless Light.

Strictly speaking, only *Ain* can be the *Absolute*; since the two succeeding degrees are approaching, each a little nearer, to the point of manifestation. As the symbols of the higher Sephiroth try to cross the gulf between life as we know it and the unknown so do these symbols of the three 'Veils' of *Ain* attempt to bridge the chasm that divides us from the unknowable, 'the utterly other'.

Ain is said to contain potentially the first three Sephiroth, the '*Supernal Triangle*' – Kether (the Crown), Chokmah (Wisdom) and Binah (Understanding). *Ain Soph* contains the first six, adding to those already mentioned Chesed (Mercy), Geburah (Severity)

The Ten Sephiroth

and Tiphareth (Beauty); and Ain Soph Aur the first nine, thus adding Netzach (Victory), Hod (Splendour) and Iesod (the Foundation).

In Malkuth (the Kingdom), the tenth Sephirah which is the material plane, a return is made to the unity, since the number ten is a unity newly derived from zero. This is one meaning of the Qabalistic saying that 'Malkuth is in Kether and Kether in Malkuth'.

There seems to a subtle relationship between the Sephiroth and the primordial letters in which they potentially subsist, thus:

Aleph,	ⴁ	Kether.
Iod,	ⴂ	Chokmah.
Nun,	ⴃ	Binah.
Samekh,	ⴄ	Chesed.
Vau,	ⴅ	Geburah.
Resh,	ⴆ	Tiphareth.
Aleph,	ⴁ	Netzach.
Vau,	ⴅ	Hod.
Resh,	ⴆ	Iesod.

Aleph is the first letter, not only of the word Ain but of the alphabet; and in this essence inheres Kether, the first Sephirah. Iod, pre-eminently the seminal letter, stands in a corresponding relation to the generating Chokmah. With Binah, Chesed, Geburah, Tiphareth and Hod it is noticeable that the corresponding primordial letter occurs at or near the centre of the name. In the case of Binah, this is specially significant because its central letter, Nun, has the numeration of 50 and symbolizes the famous '*Fifty Gates of Binah*', the 50 properties of understanding. Some editions of the *Ietzirah* have a short treatise added which gives details of these.

The Collected Magical Writings

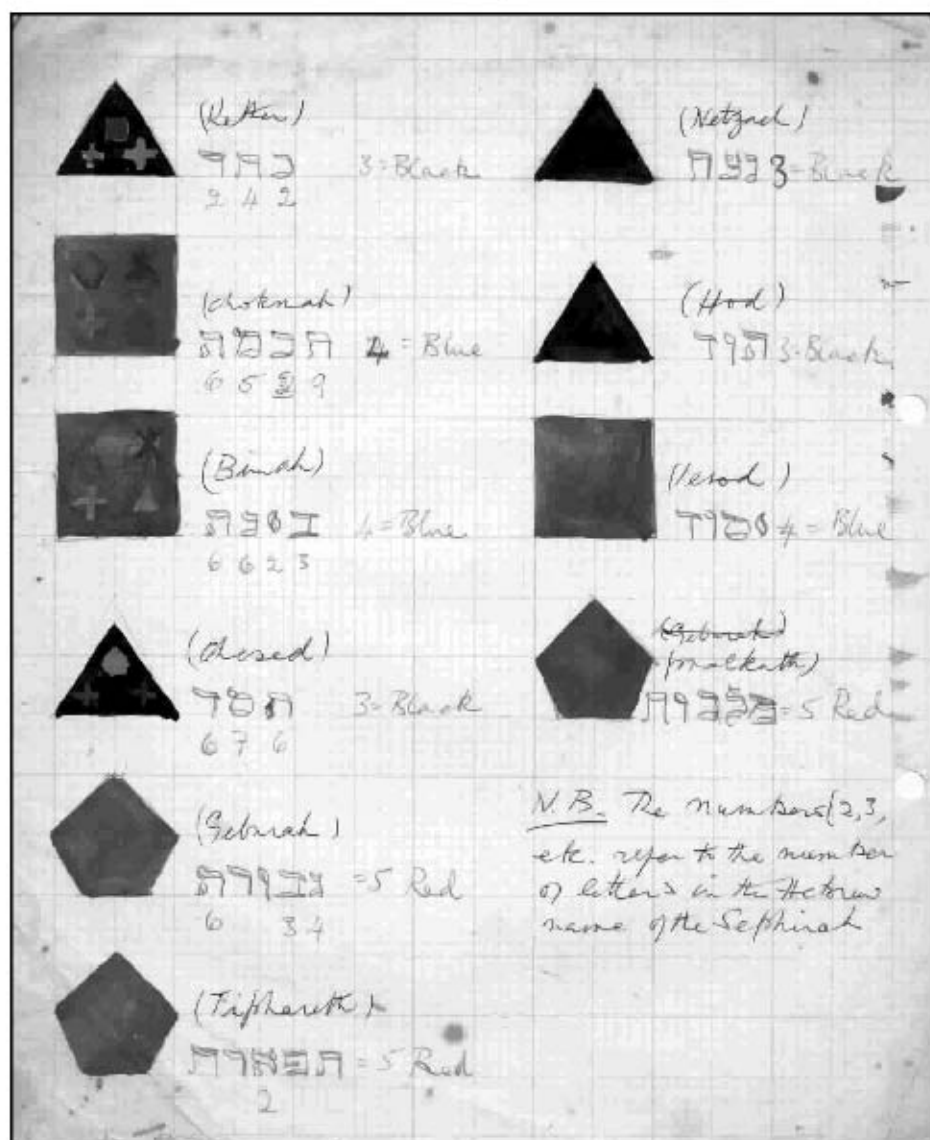
With *Netzach*, a return is made to the initiating letter Aleph, while the parent is the solar letter *Resh*. No doubt there are mysteries here for the advanced Qabalist to solve.

Why the Absolute should need the Conditioned is a question which the Qabalah does not answer; nor, as far as I know, does any system answer it. *Rabbi Schimeon ben Iochai* indeed asks, '*How can we put water into a cup that is already full to the brim?*' and he might well have added, '*Why should we want to?*' Absolute existence is (obviously) its own purpose and needs no *raison d'être*; conditioned existence implies purpose – but what is purpose?

Those who are perplexed about the '*problem of evil*' have not delved deeply enough: the question is not Why should evil exist? but '*Why should the Absolute change into some lesser thing?*' Such answers as, '*In order to gain experience,*' or '*To become conscious of itself,*' are so plainly inadequate that one would rather leave the question unanswered, accepting the fact of emanation, manifested existence, simply as '*the way things are*'.

The process of manifestation is, as the Qabalah recognizes, inseparable from potential evil; and below the Supernal Triangle, evil becomes more than merely potential. In dealing with the rarefied heights of *Ain Soph Aur*, it is hardly appropriate to use even the term 'potential evil', but the Zohar does speak of contraction, constriction or concentration – *Tzimtzum* is the technical term. This concentration gives rise to the limiting factor of 'rigour' or 'severe judgment', *Ain* which is always associated with the emanative process. And contraction disturbs balance.

The Ten Sephiroth



KETHER

Thus Ain Soph Aur, the Limitless Light, contracts to a point which is Kether (the Crown), the first manifestation and number 1. *Kether* is often called 'the Small Point', 'the Smooth Point' or 'the Primordial Point.' It is the Monad, and its function is demiurgic in the sense that from it the *Mezla* or 'creative influence', symbolized by the

The Collected Magical Writings

Lightening Flash, jets out to fill in turn the other Sephiroth, sometimes called *Kehlim* or 'Vessels'.

(It must be understood that all language in relation to these states, forces and processes is necessarily metaphorical and makes use of images).

CHOKMAH

If Kether is the point, Chokmah, (Wisdom) the number 2, is the point's extension, the line. It is called *Abba*, 'the Father'. The entire cosmos below the Monad, whether regarded objectively or subjectively, is the outcome of the interchange between two forces, positive and negative, male and female. Chokmah is the initiator of this interchange, the positive pole.

BINAH

Opposite is Binah (Understanding), the number 3, the line directed to enclose a space. It is called *Aima*, the 'Supernal Mother', the feminine principle and the negative pole. The perpetual conjunction of Chokmah and Binah, reflecting the hermaphrodite nature of immanent deity, sustains the totality of manifested life.

'When this Mother is conjoined with the King, all the worlds receive blessing, and the universe is found to be with joy', says The Lesser Holy Assembly in Ch. XXII, 749; this is one of the books of the Zohar transmitted by MacGregor Mathers in *The Kabbalah Unveiled*. Analogies with Hinduism's doctrine of *Shiva and Shakti* are obvious, and a similar parallel could be drawn with systems originating still further East.

CHESSED

This union first produces Chessed (mercy), the number 4, the square. It is noticeable that up till now there has been a progressive development in dimension; but with the number 4 a break in this occurs. The square, like the triangle, is a two-dimensional figure. We have already left the world of Supernals, and are but echoing it.

GEBURAH

The Ten Sephiroth

Next Geburah (Severity), the number 5 and the pentacle is evolved. Chesed and Geburah, like the two Sephiroth preceding them, are respectively masculine and feminine, and reflect Chokmah and Binah in a sphere nearer to human consciousness.

TIPHARETH

From them issues the number 6, Tiphareth (Beauty), the Son, a direct reflection of Kether and placed immediately below it on the diagram. One could perhaps say that Tiphareth is Kether comprehensible to the human mind. The point has become a *Hexangle*.

NETZACH, HOD, IESOD

The numbers 7, Netzach (Victory), the heptangle, and 8, Hod (Splendour), the octangle, again reflect the Supernal Pair, and produce Iesod (the Foundation), the number 9 and the *Enneangle*, a reflection of Tiphareth, as the Moon is of the Sun.

MALKUTH

Finally from this, Malkuth (the Kingdom), the number 10 and the *dek-angle* called 'the Bride of the Son', is precipitated. Herein the universal stuff, which during the process of manifestation has been growing denser, crystallizes into matter as we know it.

The emanative process symbolized by the *Tree of Life* not only produces the Heavens, the Earths and the Hells, as we shall later see, but also reflects itself in the psycho-physical constitution of the human being. In this sense it is both macrocosmic and microcosmic.

3. The Twenty-Two Paths

ESSAY THREE

In my last essay I described the *Ten Sephiroth* or ‘Emanations’ which appear as circles on the diagram of the Tree of Life. They symbolize the stages through which manifested life evolves from the unmanifest before it reaches complete exteriorization in Malkuth, which is life as we know it.

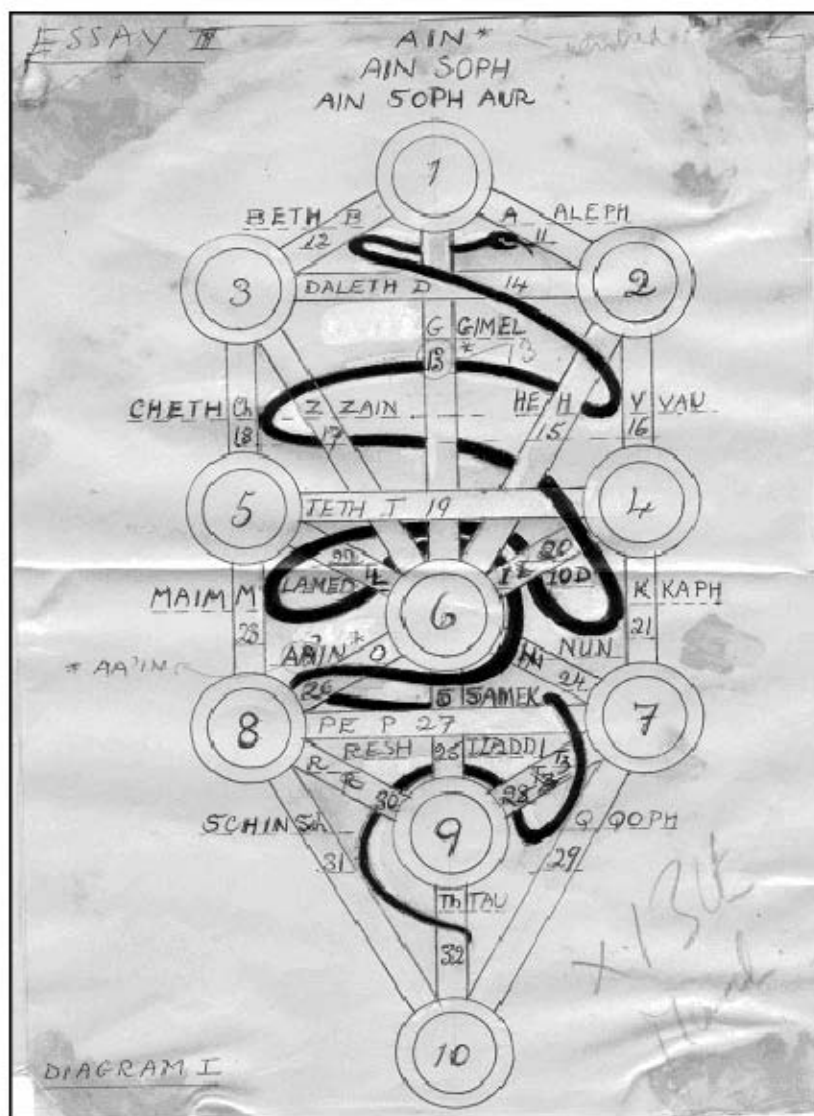
But the Sephiroth subsist by a series of connecting currents which link them one with another; these are the *Netibuth* or ‘Paths’, and it is they which make the whole glyph a picture of cosmic relationships.

For a detailed grasp of the elements of the Qabalah, even when texts are studied in translation, it is necessary to know at least the Hebrew alphabet. This is a ‘*Garland of Letters*’, comparable with the Sanskrit alphabet in the *Tantrik* schools of Hinduism.

Not only is the numerical aspect of the Hebrew alphabet important, every letter being in itself a number; but the actual shape of each holds secrets for the dedicated student. However, not everyone will wish to master them; so in this series I have adopted for Hebrew words their usual transliteration into Roman letters.

The alphabet has few vowels – Aleph (A), Vau (U or O) and Iod (I) – which are also used as consonants – and finally Ayin which is usually O but may also be A or a consonantal Gn. Other vowels are indicated by the ‘pointing’ – marks on the nearest consonant – or in unpointed Hebrew, are omitted, being left to the understanding reader.

The Twenty-Two Paths



The letters are twenty-two in number: Aleph (A), Beth (B), Gimel (G), Daleth (D), He (H), Vau (V or O), Zain (Z), Cheth (Ch), Teth (T), Iod (I), Kaph (K), Lamed (L), Maim (M), Nun (N), Samek (S), Ayin (O, A or Gn), Pe (P, Ph), Qoph (Q), Resh (R). Shin (Sh), Tau (Th).

According to the *Sepher Ietzirah*, both Number and Letter are one with *Sound*. In the Sephiroth, Number is emphasized; in the

The Collected Magical Writings

Netibuth, it is Letter. Each letter of this alphabet is a creative agent, since each consists in a special force which provides a medium, a channel of connection, between the unmanifest essence of life and some aspect of manifestation. Thus the doctrine is, that the alphabet produces the twenty-two Paths, not that the Paths are self-subsistent and are merely distinguished each by a letter of the alphabet.

But before expressing itself in the Paths as such, the alphabet defines primarily three '*Mother-Letters*', so-called because it is from the interplay of their currents of force that all else depends. They are *Aleph* (A), *Maim* (M) and *Sehin* (She), and they give rise to what the Ietzirah calls the '*Three Fathers*', namely the Elements of Air, Water and Fire. Air, proceeding as it does directly from Kether by the eleventh Path of Aleph, is the Element nearest to the unmanifest; and it acts as a balancing force between the other two. One is reminded of Alchemical symbolism, in which the Philosophical Mercury bears a similar role in relation to Sulphur and Salt.

The first ten of the Netibuth are numerically connected with the Sephiroth: the eleventh Path is, like Kether, an aspect of unity since Aleph is not only a letter but the number 1.

It will be noticed that the numbering of the Netibuth begins with eleven, thus classifying the Ten Sephiroth as 'Paths' – '*the Thirty-two mysterious Paths of Wisdom*', in the words of the Ietzirah.

The other Elemental Paths are *Maim* (M), Water, the twenty-third Path, and *Sehin*, Fire, the thirty-first. *Tau* (Th), Earth, shares the thirty-second Path with the Earthy Saturn. It therefore clearly does not participate in the demiurgic function ascribed to the first three Elements, but is rather regarded as the receptive ground of their operation, and so is not included among the 'Three Fathers'. As will be seen from Diagram 1, it is the last of the Paths, that which joins Iesod with Malkuth, the material world, and is thus very near to life as perceived by the physical senses.

After the three 'Mother-Letters', seven *Double Letters* are described – those having both a 'hard' and a 'soft' sound in pronunciation. From these emanated the *Seven Planets* – as did the elements from

The Twenty-Two Paths

the 'Mother-Letters'- and the Paths which are their expression. They are Beth (B), Gimel (G), Daleth (D), Kaph (K), Pe (P), Resh (R) and Tau (th).

The twelfth Path, Beth (B) is an aspect of the number 2, as are the thirteenth and fourteenth Paths, Gimel (G) and Daleth (D) which follow it, of the numbers 3 and 4. All are planetary paths, Beth conveying the force of Mercury, Gimel that of Luna and Daleth of Venus. The Sepher Ietsirah does not say exactly which letter produced each planet: commentators have tried to clarify this point but neither *Kircher*, *Kalisch*, *Mayer Lambert* nor *Knut Stenring* gives a correct list. It is only by considering the attribution of the twenty-two Trumps Major of the Taro to the Paths that one arrives at the true consonances.

The remaining Double Letters are Kaph (K), conveying the twenty-first Path and the forces of Jupiter; Pe (P), the twenty-seventh Path and that of Mars; Resh (R), the thirtieth Path and that of Sol and Tau (Th) the thirty-second Path and that of Saturn.

The Ietzirah further equates these planetary Paths with a list of 'pairs of opposites' which vary with different translators; I suggest the following as the correct one:

Beth:	Wisdom and Folly
Gimel:	Riches and Poverty
Daleth:	Fertility and Sterility
Kaph:	Life and Death
Pe:	Power and Servitude
Resh:	Peace and War
Tau:	Grace and Abomination

MERCURY, Beth: Wisdom and Folly

MOON, Gimel: Riches and Poverty

VENUS, Daleth: Fertility and Sterility

JUPITER: Kaph: Life and Death

MARS: Pe: Power and Servitude

SOL: Resh: Peace and War

SATURN: Tau: Grace and Abomination

The Collected Magical Writings

These are no doubt the 'right' and 'averse' aspects of each planetary Path, their dual nature being hinted at in the Double Letters.

The remaining Paths arose from the twelve Simple Letters, which produced the Zodiacal Signs. They continue the expression of the first numbers.

The fifteenth belongs to Aries which arose through the letter He (H) and has affinities with Geburah through the number 5; the sixteenth to Taurus through Vau (U) and is allied to Tiphareth or 6; the seventeenth to Gemini through Zain (Z) and is connected with Netzach and the number 7; the eighteenth to Cancer through Cheth (Ch) and with Hod and the number 8; the nineteenth to Leo through Teth (T) and with Iesod and the number 9; and the twentieth to Virgo through Iod (I) and with Malkuth as the number 10.

Libra, as the twenty-second is breathed forth by the letter Lamed (L); Scorpio the twenty-fourth by Nun (N); Sagittarius the twenty-fifth by Samek (S); Capricorn the twenty-sixth by Ayin (O); Aquarius the twenty-eighth by Tzaddi (Tz) and lastly Pisces the twenty-ninth by Qoph (Q).

All the Netibuth are in a sense mutations of the same force. Being placed higher on the Tree than Malkuth, they subsist in a non-material medium; but all have as well their material counterparts or reflections, and on this fact the *Doctrine of Signatures* is based.

As the *Lightening-Flash* of the Mezla or creative 'influence' connects the Sephiroth in the order in which they were evolved, so the coils of the Serpent, *Theli*, while evading the Sephiroth, binds together the Netibuth.

In spite of the well-known ambivalence of the serpent-symbol, there is nothing in the Ietzirah to identify *Theli* with the Serpent of Genesis, with Job's *Leviathan* or with the sinister *Thenanim* of the Psalms. On the contrary, it is expressly called '*the Celestial Dragon*'. It is therefore the *Serpent of Wisdom* who twines about the Tree of Life,

The Twenty-Two Paths

and is distinct from the tempter associated with the Tree of Knowledge or the malevolent water-dragons.

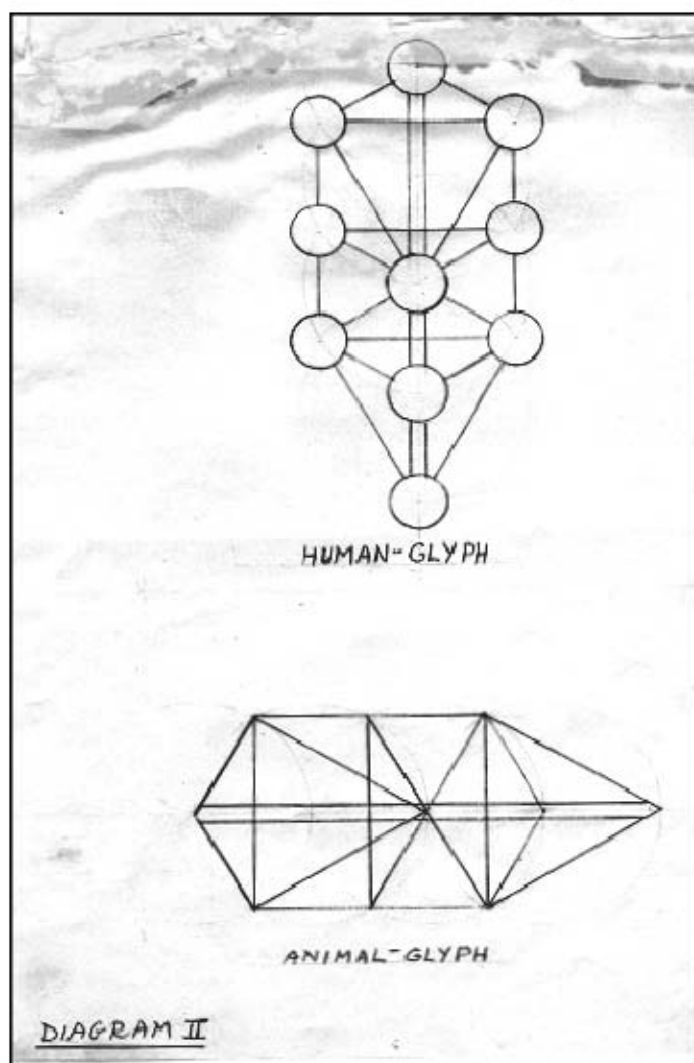
Microcosmically, *Theli* may be compared with *Kundalini*, the serpent-fire which lies coiled 'three times and a half' at the base of the spine, below the *Muladhara Chakra*; and which, when woken into activity, may ascend to the Kether or 'Crown' of the head.

Some writers stress the Sephiroth at the expense of the Netibuth: *Dion Fortune*, for example, in *The Mystical Qabalah*, describes the former in detail but only mentions the later cursorily. In this they are certainly not following the lead of the Ietzirah and its dependent texts, which are mainly concerned with the twenty-two paths. Reference is made to the Sephiroth in the first chapter only, and even then their names are not given. Since the Paths are so fully described in this, the oldest Qabalistic treatise, one must assume that they have an equal importance with the Sephiroth for the understanding of the complete symbol.

One reason for their importance lies in the fact that they link the Sephiroth one with another, relating them together in a delicate equilibrium. Thus, the thirteenth Path, *Gimel*, provides a medium – the planet Venus – through which Chokmah, the second Sephiroth, acts upon Binah, the third. It is *Aphrodite-Urania* uniting the Supernal Pair.

Other commentators have stated that the Sephiroth refer to the Universe and the Paths to humanity or, in other words, that the former have a cosmographic application and the latter a psycho-physiological one. This also is an error: the Ietzirah distinctly states that the twenty-two Paths refer to 'the Universe, the year and man'.

The glyph of *Tree of Life* is meaningless for either but in its entirety.



There is, however, some teaching to the effect that by a diagram of the Paths alone, omitting the Sephiroth, the constitution of the animal-world, as distinct from man, may be represented.

(See previous Diagram). Here the *animal-glyph* is drawn horizontally, though in each case the combination of the central Paths form the spinal column. How the diagram should be modified so as to apply to invertebrates, and to the plant and mineral kingdoms, must be left to the *ingenium* of students more advanced than myself.

The Twenty-Two Paths

If the Qabalistic scheme has any validity, it can no doubt adapt itself to the more detailed factual information of later ages. Modern astrologers who may have wondered about its 'seven' planets will be interested to know that attempts have been made to accommodate such recent acquisitions as Uranus, Neptune, Pluto and Isis upon the Tree.

It has been suggested that since five letters of the Hebrew alphabet – *Kaph* (K), *Maim* (M), *Nun* (N), *Pe* (P) and *Tzaddi* (Tz) – take a different form and carry a different numeration when they occur at the end of a word, that the 'latent' planets may be referred to them. These 'final' letters still leave us with one more planet to be discovered – or is it rediscovered?

[I include a letter sent to Ithell on Qabala with diagrams:]

Dear Miss Colquhoun,

Thanks for your interesting articles. Your reference to the plant and mineral kingdoms in your latest article suggests to me that you might be interested in the enclosed suggested ideas by a fellow qabalist. If I may say so, without offence, I think it is a mistake to emphasise that conception whereby the Tree is regarded as a kind of highly stylised pictorial representation of a man, a quadruped, a fish or a tree, or a crystal, though superficial resemblances to these things can be seen. I am therefore a little doubtful as to whether the "modifications" of the diagram postulated are in order.

2. In an earlier article you said something about the 32 paths and the 64 Signs of the I Ching. Have you succeeded in working these out? If so, I should be very grateful to know what you consider to be the correct attributions. That some connexion exists I do believe. Crowley equated the 8 trilinear signs with Da'ath and the seven intermediate and lower sephiroth. He equates the Receptive with Malkuth. (==) Now here is a significant fact. There are just eight of the 64 signs of which the text makes the important postulate, that "it furthers one to cross the great water". All the eight basic trilinear signs are used in these eight hexilinear signs, except that of the Receptive. I think that this ties up with the Qabalistic tradition of Malkuth as the "fallen sephirah".

3. The attribution of the Major Keys of the Taro to the 22 paths seems to be full of snags, and Crowley's scheme differs from that of the Golden Dawn, and both do violence to the traditional order of the Taro Keys. One of the difficulties is that the order of letters in the Hebrew Alphabet is not the same as the order of the Taro Keys, so that you cannot run one series against the other and leave it at that. E.g. Jupiter in the Hebrew Alphabet is the 11th letter Qaph; but Jupiter in the Taro Keys is the 4th Key – the Emperor. And so on.

My own scheme is rather complicated, but is based on certain

The Collected Magical Writings

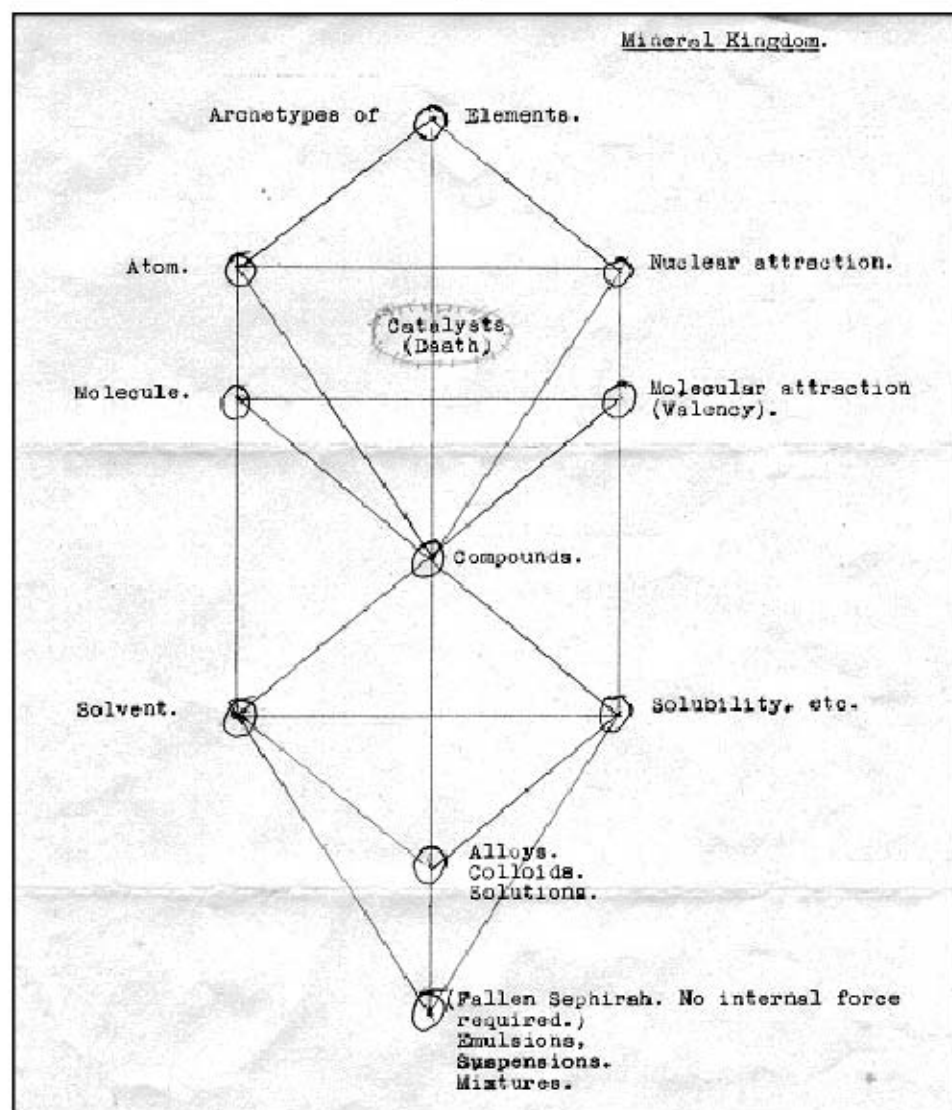
definite principles, and checks, cross checks and leads to some rather fascinating results.

4. I sometimes think it is a pity that these matters do not work out in a more "logical" manner. There are 3 Mothers, 7 Doubles, and 12 Simple. And it so happens that there are 3 horizontal paths on the Tree, 7 vertical paths, and 12 diagonal paths. And there are the 3 elements, 7 planets, and 12 Signs. I sometimes wonder whether there is not some lost system that would tie up all three sets of correspondences.

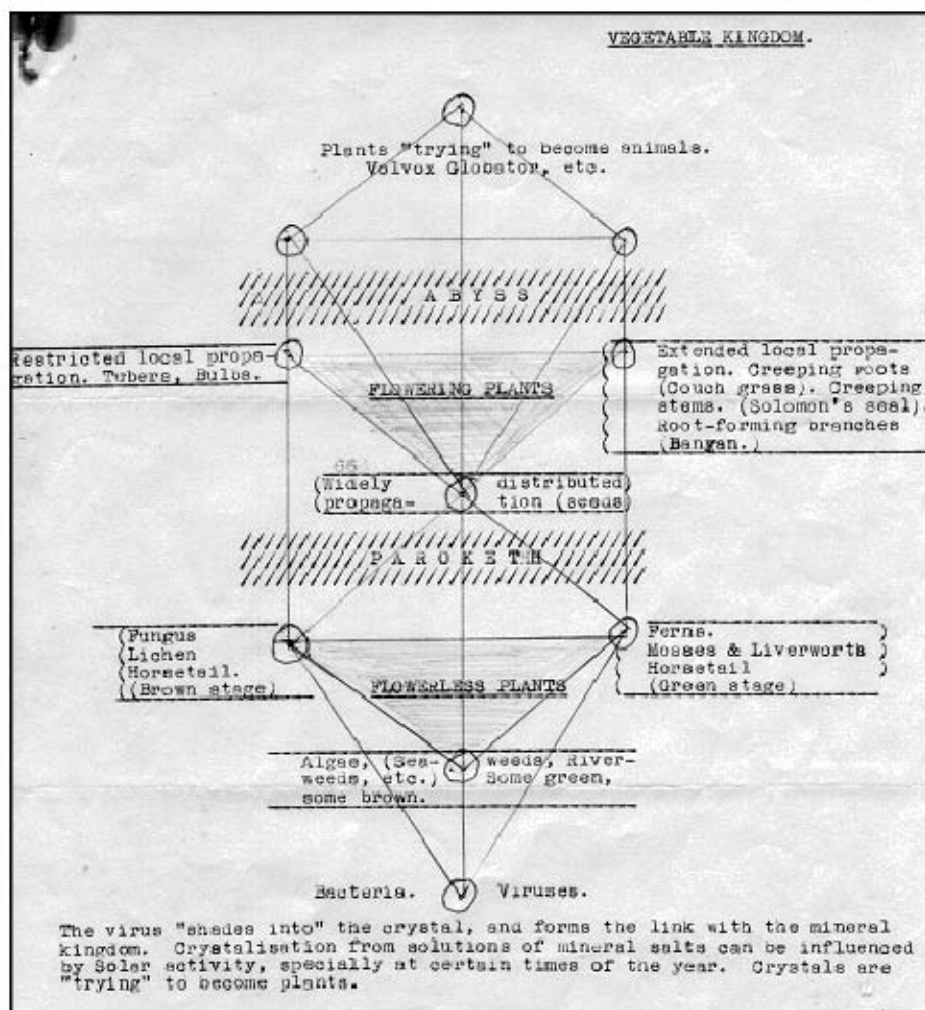
Sincerely Yours,

H. Theodore Howard (Mx)

The Twenty-Two Paths



The Collected Magical Writings



4. The Four Hundred Desirable Worlds

ESSAY FOUR

The two main components of the Tree of Life, namely the ten Sephiroth or Emanations and the twenty-two Netibuth or Paths, have been briefly described in the previous parts of this series. Such a description does not, however, nearly exhaust the properties of the glyph, nor of the qualities which it symbolizes.

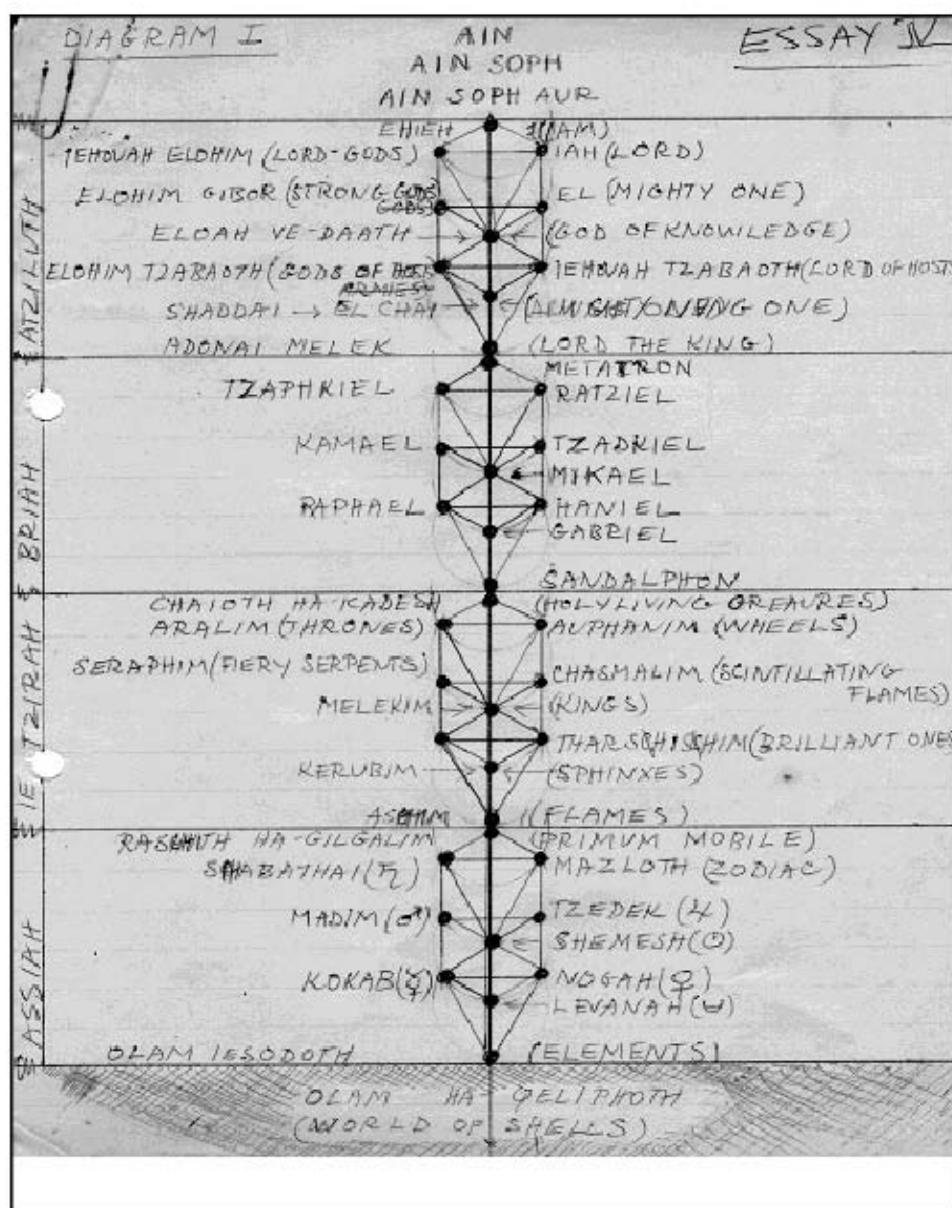
The Qabalah teaches that manifested existence is divisible into *Four Worlds* – or ‘planes’, to use the familiar theosophical term. If the three higher Worlds of the Qabalistic order are sub-divided each into two, one ‘abstract’ and the other ‘concrete’, the four-fold scheme is converted into a seven-fold one, and a close approximation to cosmogonies derived from Hinduism will become apparent.

The Four Worlds are:

- 1) Olam Atziluth (OULM ATzILUTH) – the Archetypal World
- 2) Olam-ha-Briah (OULM H_BRIAH) – the Creative World
- 3) Olam-Ietzirah (OULM H_ITzIRH) – the Formative World
4. Olam ha-Assiah (OULM H_OSchIH) – the Material World

Atziluth proceeds directly from *Ain Soph Aur*, the *Limitless Light of unmanifest existence*: next in the scale, *Briah*, depends from it, then *Ietzirah*, and finally *Assiah*, the material cosmos, including those parts or aspects of it which are not generally cognizable by humanity today.

The Four Hundred Desirable Worlds



It will thus be seen that the *Four Worlds*, like the ten Sephiroth themselves, represent degrees of densification between what is unmanifest and the solidified cosmos which presents itself to our senses, and in its turn is molded by our 'common-sense'.

The Collected Magical Writings

As the *Tree of Life* is projected downwards through all Four Worlds, each World has its own Tree, for the Malkuth of the previous World gives rise to the Kether of the World following. For example, in representing diagrammatically the emergence of Briah from Atziluth, that is, of active creation from potential archetype, one may place the circle symbolizing the Kether of Briah immediately below, but contiguous to, the circle symbolizing the Malkuth of Atziluth; and so on down the Worlds.

Another method is to impose one circle upon the other; or to cut a single circle transversely in half, in which case the upper half would be the *Malkuth of Atziluth* and the lower the *Kether of Briah*.

'*Kether is in Malkuth and Malkuth in Kether*', particularly at the pivot where the qualitative change from World to World takes place.

Each Sephirah, while predominantly either masculine or feminine, is also androgynous in essence: it not only receives the Mezla, or creative influence, from the Sephirah next below. Even the *Kether of Atziluth* is receptive, or feminine, to a ray from the *Limitless Light*.

Thus the glyph is developed from a Tree of ten Sephiroth to one of forty, the projection of the *Ten Emanations in the Four Worlds*. Though they exist primarily as pure number, the Sephiroth manifest themselves through a different mode in each world. In Atziluth, it is through the Divine Names, each of which expresses an aspect of divinity. In Briah, it is through the Archangels, to each of which is delegated a function of the divine power. In Ietzirah, this power is subdivided into the ten Angelic Choirs, each of which extends on the plane of formation, the scope of the archangelic rulers in the world of Briah above.

One may remark in passing that though Christianity has retained a few shreds of the angelology, the full hierarchy of the Archangels has disappeared from its orthodox teaching. Traces remain of those guarding the Four Quarters – Michael, Raphael, Gabriel and Uriel – of which Michael is definitely the favorite, while Uriel seems, for some reason, to be more than a little suspect.

The Four Hundred Desirable Worlds

A treatise by the fifth-century *'pseudo-Dionysius'*, which had a great influence on mediaeval thought, gives a list of nine Angelic Orders. These are plainly related to the *Angelic Choirs of the Qabalah*, the tenth of which, attributed to Malkuth, being the *Aschim* or 'Souls' and therefore not strictly an 'angelic' order. The fact that, in the doctrine and ritual of any Christian Church, the place of the angels is but a small one, may well be felt as an impoverishment.

In the World of Assiah, the Sephiroth manifest themselves primarily as the Heavenly Spheres – the very words *'Sephirah'* and *'Sphere'* are etymologically cognate.

The first of these Spheres, reflecting Kether, is the *Rashith ha-Gilgalim* (RASchITH H_GLGLIM) or *'Beginning of Whirling Motion'*, The *Primum Mobile* of Ptolemaic astronomy.

The second reflecting Chokmah, is *Mazloth* (MZLUTH), the *Sphere of the zodiac* or the *Fixed Stars*. The next seven, from Binah as *Shabathai* (ShBThAI), 'Rest', the *Sphere of Saturn*, to Iesod as *Levanah* (LBNH), the *Sphere of the Moon*, are planetary. The tenth and last, representing Malkuth, is *Olam ha_Iesodoth* (OULM H_ISUDUTH) or *'World of Foundations'*, by which is meant the Four elements.

Since the discovery of the 'new' planets, it has been suggested that the Sphere of Neptune should represent Kether; that of Uranus, Chokmah and that of Pluto, Malkuth.

It must in any case be emphasized that these *Spheres* are not to be understood as identical with the material planets but rather with their etheric counterpart or their *'sphere of influence'*. They are the Spheres through which Beatrice guides Dante in the *Paradiso*. The poet may simply have taken them from the Ptolemaic system, but there are indications that he was familiar with the Qabalah or with some esoteric teaching consonant with it.

The order of his *paradisaal Spheres* certainly agrees with that of the Tree of Life; but when he and Beatrice enter the *heaven of the Moon* (Iesod) they call it the 'first' instead of the 'ninth' since they are ascending from Malkuth upwards. They go on through Mercury (Hod),

The Collected Magical Writings

Venus (Netzach), the Sun (Tiphareth), Mars (Geburah), Jupiter (Chesed) and Saturn (Binah). They then enter the heaven of the Fixed Stars or the Zodiac (Chokmah) through the sign Gemini; and later pass on to the *Primum Mobile* (Kether itself). Beatrice tells Dante:

*'Here is the goal, whence motion in his race
Starts: motionless the centre, and the rest
All moved around. -----
The vase wherein time's roots are plunged thou seest:
Look elsewhere for the leaves. ---*

This latter image is curious in that some drawings of the Tree show it as growing 'downwards' with roots in Kether and branches extending to the lower Sephiroth.

From this *Kether of Assiah*, Dante looks upward to the next World (that of Ietzirah) and sees a vision of the blessed Souls and beyond, of the Angelic Choirs; in this description, the work of the seer '*Dionysius*' is actually referred to.

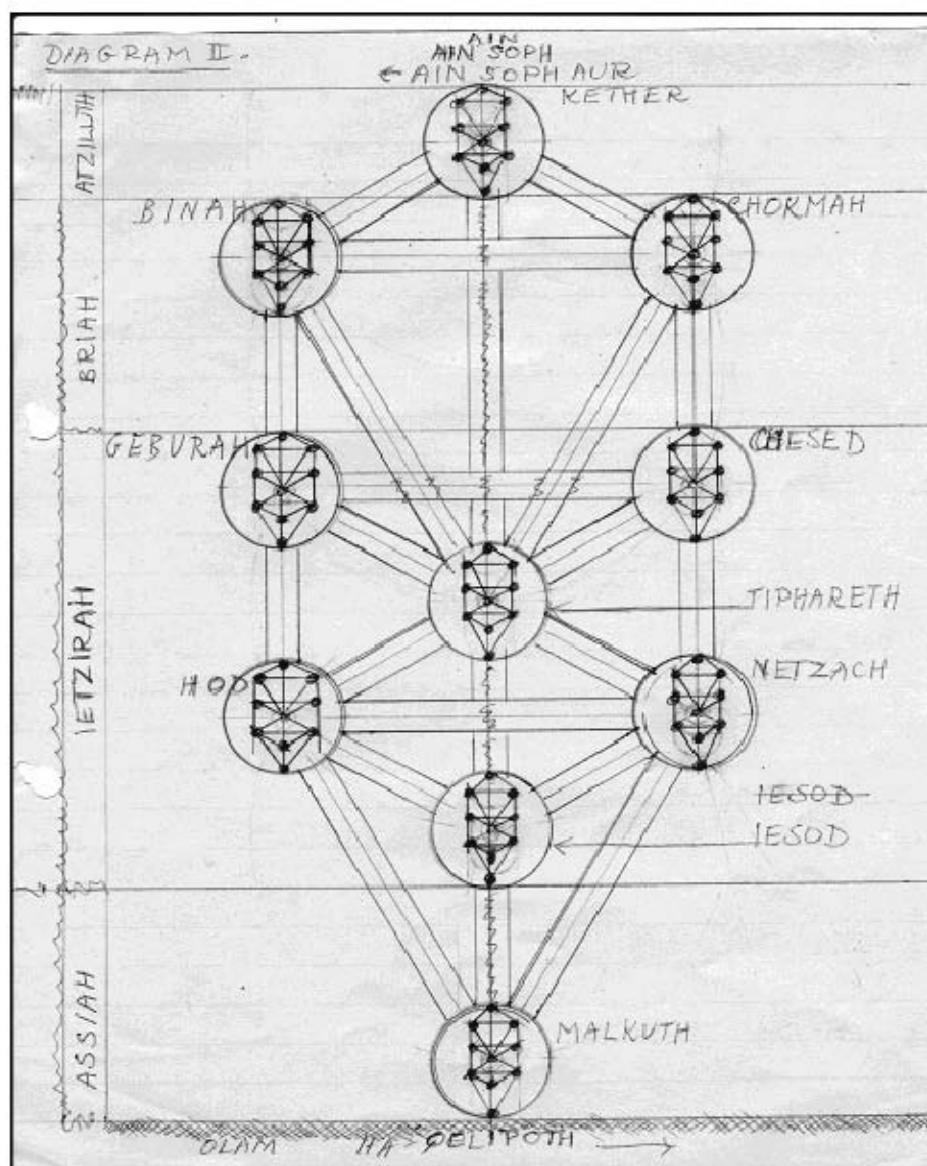
As to the *Netibuth* in the Four Worlds, they must of necessity exist, or the Tree would not be workable. But information about them is less accessible than about the Sephiroth.

In *Atziluth*, only the planetary and elemental Paths are dignified by Divine Names, the zodiacal Paths being nameless.

As regards *Briah*, there are individual zodiacal Angels ruling the appropriate Paths, so one may speculate that there are probably angelic cohorts similarly occupied in *Ietszirah*.

In *Assiah*, the planetary Paths take the names of the zodiacal months; while the elemental Paths each take the Hebrew name of its appropriate Element. But for the sake of simplicity, the names of all *Netibuth* have been omitted from the accompanying diagrams.

The Four Hundred Desirable Worlds



The working of the Sephiroth and Paths in differing modes through the Four Worlds forms the basis of the *Practical Qabalah* or *Transcendental Magic*. In the West, nearly all ritual magic of a sophisticated type is thence derived. Therefore is the magician instructed to memorize the Divine and Angelic Names, that he may use them as *Words of Power* to control the impalpable realms; and to deck his

temple with such material objects as are, by their very nature, in harmony with the type of force which he intends to manipulate.

The subject of the *Practical Qabalah*, fascinating though it is, would take us far beyond the scope of these essays. Suffice it to say that scraps of its lore have filtered down from the magician's 'high lonely tower', and may to this day be found mixed with the shamanistic magic of the countryside which stems for a different source.

To return to the *Doctrinal Qabalah*; there is a sense in which the Four Words exist in the individual Tree of each World; thus, of each world, Kether is its Atziluth and Chokmah and Binah together form its Briah. The next six Sephiroth, from Chesed to Iesod, constitute its Ietzirah; while Malkuth is its Assiah.

(See Diagram II, Essay IV)

Not only does the Tree extend itself down the planes, but it also condenses itself, since each Sephirah contains within itself its own Tree. Thus, the Kether of Tiphareth is the highest point or 'crown' of the central Emanation; conversely, the *Tiphareth of Kether* is the central point or 'Harmony' of the highest Emanation. Therefore, the complete symbol comprises, not forty but four hundred Sephiroth. This property of the glyph for extension and condensation shows its aptness for symbolizing the two abysses – of the infinitely minute on the one hand, and of the infinitely huge on the other, between which our limited spatial life is passed.

In the *Siphra de-Tzenioutha* or 'Book of Concealed Mystery' – one of the texts translated by MacGregor Mathers in *The Kabbalah Unveiled* – they are called the 'four hundred desirable worlds'.

These 'worlds' – here 'worlds' means *Sephiroth* – are produced by 'representing the crest' of the Celestial Dragon *Theli*, mentioned in the Sepher Ietzirah. This is simplified by a play upon words of a kind which the *Qabalah of Numbers* often employs; the first letter or 'crest' of the Dragon's name, Tau (th), has the numeration of four hundred. Tau, being taken away, presumably constitutes four hundred 'worlds' separated from the Dragon whose coils wind round the Netibuth.

The Four Hundred Desirable Worlds

Theli, indeed, is said not to touch the Sephiroth with his coils; yet, if he '*represses his crest*' by sloughing it off as a snake drops its skin, then he is credited with a demiurgic function in respect of the Sephiroth. He must be assumed to assist in some way in the emanating of the Sephiroth out of *Ain Soph Aur*, thus giving rise to the 'desirable worlds'.

The *twenty-two Netibuth* are likewise extended, becoming **eighty-eight** in the four planes of being, and eight hundred and eighty if the Tree is both extended and condensed.

This extension does not take into account the *Oham ha-Qeliphoth* (OULM H_QLIPhUTh) or '*World of Shells*', a region of unbalanced force depending from the Malkuth of Assiah, and partly interpenetrating it.

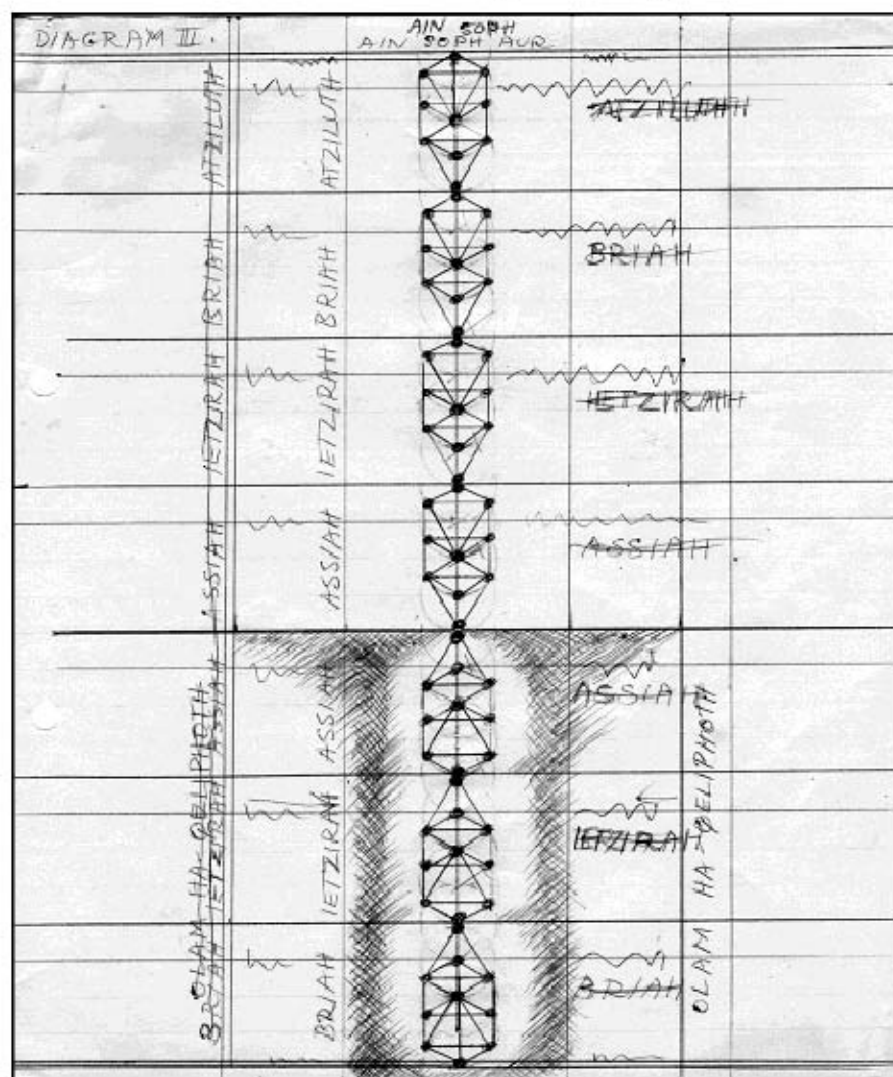
This is the habitation of residual forms from which spark of life has receded so that they are but outward cortices, substance without essence.

We must imagine the Tree as rooted in the Malkuth of Assiah, and reproducing itself upwards through the Four Worlds. But it stands on the edge of a murky tarn, which returns a distorted reflection of (all) the Emanations and their interconnecting Paths.

(See Diagram III, Essay IV)

This mirror-image of the '*Ineffable Sephiroth*' is the Tree in its averse aspect; but it includes only the three Worlds of Assiah, Ietzirah and Briah, since Atziluth, the *World of Archetypes*, is beyond the possibility of division. Thus for the complete Tree, three hundred '*undesirable worlds*' and their connecting paths must be added to the original four hundred.

The Collected Magical Writings



As to the medium upon which this flattering and deceptive image is projected, one can only suppose it to be the 'outer darkness' – a state beyond manifestation, but at the opposite pole to Ain.

Though some writers equate the *World of Ietzirah* with the theosophical 'astral plane', this is not generally true. Ietzirah, as the name implies, is the world of formative forces, angels and elemental spirits; but most 'astral' phenomena take origin, not in this upper region, but in

The Four Hundred Desirable Worlds

the illusory *World of Shades* which subsists below and through the material universe.

In summing up briefly the cosmographic scheme of the Qabalah, one may say that it stands midway between the dualism of Christian philosophy and the monism characteristic of Hinduism and other oriental systems. Its successive Emanations, paralleled in certain Gnostic cults, make a link between life as we know it and that *Absolute* being which is beyond our ken.

Ithell Colquhoun

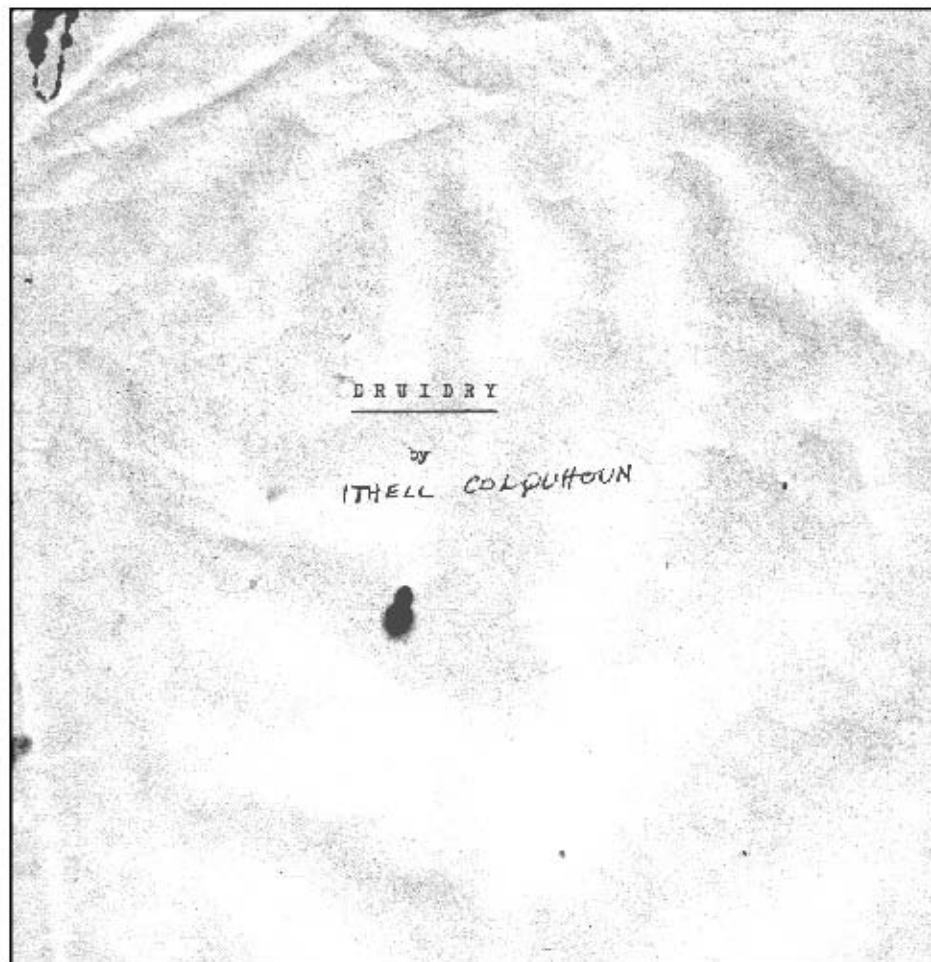
(Undated Mss., 1955 to 1975, probably middle of this range).

Ten Lords of Being and the Sephiroth

These are sometimes called '*The Ten Lights*,' or the '*Nine Seers and the Fire*'. Ithell corresponds them with the Qabalah thus:

1. Kether = *Maritchi* (Eternal Reason)
2. Chokmah = *Atri* (Wisdom)
3. Binah = *Angiras* (Intelligence)
4. Chesed = *Pulastia / Pulastya* (Supreme Goodness)
5. Geburah = *Pulasha / Pulaha* (Power / Radiation)
6. Tiphareth = *Crator / Kratu* (Majesty / Ritualising)
7. Netzach = *Vasista* (Agent of Creation)
8. Hod = *Pratchetas* (Agent of Preservation)
9. Iesod = *Brighon / Bhrigu* (Agent of Transformation)
10. Malkuth = *Narada* (Union)

Druidry



Druidry

DRUIDRY

'Blessed Bran commanded his followers to cut off his head, and "Take my head," said he, "and bear it even unto the White Mound in London, and bury it there with the face towards France." '

This quotation from the Welsh legend-cycle of the Mabinogion, translated into English by Lady Charlotte Guest, describes one of the numerous oracular heads of Celtic mythology, and links the Druidic tradition of these islands with that of our nearest Continental neighbour.

Though other Classical authors declare that Druidic influence stretched from Scandinavia to Spain, Julius Caesar states that the German tribes had no Druids. He tells us in some detail, however, about the Druids of Gaul - the European country where the Druidic system may first have developed - and about those of Britain where, in its hey-day, the most advanced centres of learning were established. At the time of Aed Mawr, who succeeded Hu Gadarn as leader of the Cymri about 1000 B.C., there were over thirty of these centres; the seats of the three Arch-Druids were London, York and Caerleon (S. Wales) and it is noteworthy that two of these are still the sees of the Anglican Arch-Bishops.

It was in Britain that Druidry made its last stand against the Romans, when a remnant which had fled to the island of Anglesey was massacred. (The Ile de Sein, off the coast of Brittany, was the scene of similar carnage.) Did these butcheries - for such they certainly were, since Druids underwent no training in the use

The Collected Magical Writings

2.

of arms and were forbidden even to defend themselves by force - mean the end? Or did their teaching 'go underground', to re-appear in various places much later? There are several groups in existence to-day who to the latter question would answer, Yes.

Some Druids fled to Scotland, a country never subjugated by the Romans; many more took refuge in Eire, which these invaders never touched and where Bardic Schools survived at least until the seventeenth century. This is established in Daniel Corkery's book The Hidden Ireland, where we read of Bards training their ~~apprentices~~ pupils in those feats of memory characteristic of ancient Druidic ~~methods~~ ^{memory}. They led them in a life of seclusion resembling that of a Tibetan hermit for months at a time, with the purpose of mini-training and poetic composition -- all this at a date many centuries later than the absorption of Druids, as 'Gauls', into Celtic Christianity. Traditional usages persist long after they are ~~said~~ ^{supposed} to have died out; and it may be that even to-day, in spite of Roman (ecclesiastical) and Anglo-Saxon (political) tyranny, traces of active Druidry in Ireland could still be found.

In Wales, the Eisteddfod or Bardic Session has been from time immemorial a feature of local life; Welsh has persisted as a living language against pressures of many kinds, its complex verse-forms still in use. The country has never ceased to produce a succession of poets who, if they were appreciated at their true value, would rank with some of the finest in Europe. (Needless to say, a Saxon-cum-Latin slanted culture has done nothing to make them known, and

Druidry

3.

they remain for the most part untranslated.)

In 1957 I visited Bob Owen, a Bard well-known for his wonderful library of books and manuscripts in the Welsh tongue. Every room of his house in the tiny village of Croeser (N.Wales) was stacked with books, some dealing with what he called 'the Black Art'. He read aloud to me the work of poets who lived this century and last, and whom he praised as equal to the greatest. Certainly, spoken in his voice they sounded so, though I understood (at conceptual level) little beyond their titles. When his death occurred about 1960, his treasures were left to the National Library of Wales.

The Gorsedd or Druidic Circle of Wales was re-organised in 1799 by the Bard Islo Morgannwg ~J.A. Williams ap Ithel ~ who translated and edited the Barddas of Llewelyn Sion - reviving the ancient categories of Druid (in white robes) for philosophers and mystics; Bards (in blue) for creative artists, historians, teachers, the intelligentsia in general; and Ovates (in green) for land-workers, doctors, applied scientists, practical people in general. The National Bisteddod was officially inaugurated in 1896, and the Gorsedd holds its annual public gathering on this occasion. But besides this public Gorsedd, regional or family Druidic groups ~~can~~ still ~~be~~ exist, ~~Gorsedd~~ wherein various poetic and psychic gifts, notably 'second-sight', passed from parent to child are fostered by practice. I cannot help thinking that the mystical poet Henry Vaughan (1622-95) belonged to such a group, and that his cognomen, 'the Silurist', refers to this. His twin-brother Thomas, who was none other than

4.

the alchemist 'Eugenius Philalethes', called himself Silurist also.

The Gorsedd of Brittany takes its succession from that of Wales, and follows it in according the three ancient categories of membership. There must, however, have been more or less organised groups of Druids in Brittany long before the present century, since Breton delegates attended the meeting convened at the Apple Tree Tavern, London, in 1717, which I shall later describe. It is certain that the Breton Gorsedd is not the only Druidic group working at present in France; there is, for instance, the Gaulish circle led by M. Paul Bouchet which admits the one category of Druids only, if I am not mistaken. About other groups in France I cannot write, having no first-hand information ~~on these~~ beyond the fact of their existence. But there is a London-based group, the Golden Section Order, established in 1975 and derived from the Gaulish Druids at Drancy.

Britain has Druid-groups, one of which, the Ancient and Archeological Order of Druids, is open to Freemasons only. It was founded last century by Dr. Wentworth Little, who was also concerned with the founders of the Hermetic Order of the Golden Dawn, made famous (in spite of its secrecy) through its distinguished membership. Then there is a Druidic Order among the fraternal societies known as 'poor man's Masonry', which draw their membership ~~mainly~~ chiefly from the workers.

The Gorsedd of Cornwall also derives from Wales, but consists of Bards only. It was revived in 1928 when, for the first time after

Druidry

5.

a lapse of a thousand years at least, the gathering was held publicly on Cornish soil. It is significant to recall that in earlier times 'the three Gorseddls of Britain' took place at Boscawen-un (W. Cornwall), Bryn Gwyddion (Wales) and Stonehenge (Wiltshire) respectively.

The Druid Order, An Druidh Uileach Braithreachas, (A.D.U.B.), now based on London and admitting only Druids, antedates any other organised Druidic Circle now operating in these islands, as will be seen by the following summary of its origins.

Before the Norman Conquest, a circle of Druids, Bards and Ovates flourished at Oxford, then considered - no doubt for good 'telluric' reasons - to be the centre of England. Before the founding of the University there, a confraternity deriving from the Grove of Cor Emyr which survived in Snowdonia and which guarded the mysteries of Cerid-wen, the Earth-Mother, was active. By the time Haymo of Faversham was its Chosen Chief, it was known as Celli-y-Henafiseth, the Grove (or Lodge) of Antiquity. After Haymo's death, this circle was revived (about 1245) by Philip Brydydd, a Bard of Siluria, under the name of Mount Haemus, recalling the Classical home of the Four Winds in Thrace. The aim was

'to claim and assert the dignity of the Druids, and to ridicule many popular errors'.

^{and} There is still need to implement this purpose.† Though gaps in the history are many, it is known that in 1643 John Aubrey, the antiquarian, unified various other Druidic bodies with Oxford's Mount Haemus.

In 1717 John Toland, of Londonderry (N. Ireland), made a further

effort towards unification; and on Primrose Hill, London, at the Autumn Equinox the same year it was announced that an assembly of the existing Druidic Circles would take place at the Apple Tree Tavern, Covent Garden. This was attended by delegates from London, Oxford, York, Wales, the Isles of Man and of Anglesey, Scotland, Ireland and Brittany. From this list it seems that Druidry was not confined to the Celtic fringe at this date, but had again spread itself throughout Britain. Toland was elected Chief and he inaugurated the Mother Grove of London, An Tigh Gesta Gairdeachas. Since then, the succession of Chiefs has been uninterrupted and can boast of several celebrated names, including that of the poet William Blake.

Some years later, the ceremony of the Autumn Equinox on Primrose Hill was again to ^{mark a turning-point in} ~~mark a turning-point in~~ the history of the Order: in 1792 a proclamation was made to the effect that

'The English language is now for the first time opened and proclaimed a Bardic language, to be used in future for ever as well as the Ancient British or Welsh',
and odes were recited in ^{English} ~~Welsh language~~ during the Gorsedd. No doubt the intention was to settle finally the disputes between English and Welsh Druids which had previously arisen over the language-question. Such quarrels are understandable enough in view of the official hostility with which the Welsh language — as also the Breton — has been treated; but it must also be remembered that the so-called Anglo-Saxon tongue has a firm Celtic basis.

Let us go back to the White Mound. This was one of a series

7.

of hills in old London - partly natural, partly the work of man - which included Barrow Hill, The Tot Hill, the Panton, the Lun Dun and Mount Llad. They were arranged, as was the more famous Stonehenge, to form a star-clock. Time was thus measured by the rising of certain heavenly bodies, and the moment marked for sowing, reaping and other agricultural activities. To quote Dr. R. MacGregor Reid, a recent chosen Chief of the Order:

'A people's calendar has always been the vertebral column of its organised culture'.

In the popular mind, a change of calendar is associated (often justifiably) with a change of religion, and this explains why it meets with unconsciously-motivated resistance. Perhaps the same applies to measurement of all kinds, and explains some of the reluctance felt in this country to the adoption of the decimal system. Our own system comes down to us from the ancient Druids and, utilitarian considerations aside, it seems a shame to abolish anything that makes for differentiation in this standardised age!

The Lun Dun, which gave its name to the Metropolis, still stands on the edge of Hampstead Heath but is now called Parliament Hill, reminding us that all these London hills were places of common assembly and free speech for the people. The Tot Hill has long been levelled and is untraceable except in the name Tothill Street, Westminster; but is it merely a coincidence that for years the Druid Order met every month at the nearby Caxton Hall for its public lectures? Mount Llad is Ludgate Hill, the site of St. Paul's Cathedral -

8.

Of the Cymric Afterworld.

Llud was a ~~great~~ deity. The Denton and Barrow Hill have been converted into reservoirs, but adjoining the latter is Primrose Hill, once crowned by a stone-circle and still the scene of the Autumn Equinox celebration. To quote the same Chosen Chief:

'Long before Hyde Park, Primrose Hill was a Speakers' Corner'.


Bryn Gwynn, the White Mound, now covered by the Tower of London, is the legendary burial-place not only of the demigod Bran but of the first British King Dynwal Moelmad, ~~about~~^{c.} 430 B.C., who built the so-called 'Roman' roads. He codified the Laws, later taken over by the Saxon King Alfred as the Laws of Molmutius. The original mound may have been covered with pebbles of white quartz, as were many similar structures, for instance the tumulus of New Grange in Ireland. At noon on the day of the Vernal Equinox, 'at the time of equal day and night', the Druid Order customarily repairs to a paved garden between Tower Hill and the Church of All Hallows, Barking-by-the Tower, which itself contains a pillar-base from the Druidic temple marked on the map of Roman London.

Having assembled, the Companions of the Order walk in procession across Tower Green led by the Sword-Bearer and form the circle, each officer taking up his appointed station. The Herald advances to the centre and sounds a call on the horn to the four quarters, summoning the living and the dead. The Sword-Bearer presents the sword to the Chief, who unsheathes it only a little (since it is a symbol of peace) as he turns to the four quarters asking at each,

Druidry

9.

Is it peace? All answer, Peace. The Druid Prayer follows; then the Lady and her attendants is bidden to enter the circle. She represents Cerid-wen, the Earth-goddess, and she offers the chief Druids the Horn of Plenty containing mead or ale, and a basket of token seeds. A commemoration is then made for departed members of the Order, their names being read aloud by the Scribe. The Chief gives a short address and the Companions join hands in the circle, renewing their vow of solidarity. This is followed by a thanksgiving; and the ceremony closes with the Cry of Peace, the four Companions at the cardinal points turning outwards from the circle to proclaim it.

At the Autumn Equinox on Primrose Hill, the same ritual is used except for slight modifications appropriate to the season. Ideally, the Lady should be represented by a young girl in the Spring, a young woman at Midsummer and a mature woman in the Autumn. The Companions wear a simple white robe and head-dress, identical for men and women; the Chiefs of the Order wear also on the forehead a gold badge, , called Awen (the Tribann of the Breton Gorsedd) signifying the three pillars of light which are Universal Majesty, Verity and Love Infinite. (This device is used by the British Government on property that it wishes to mark as its own!) The banner of Mount Haemus Grove is still carried, representing the nine steps of perfection, the scales of Justice and the powers of the Sun and Moon.

Better known than either the Spring Equinox festival, Alban

The Collected Magical Writings

10.

Elitr, or the autumn one, Alban Elfed, is the Summer Solstice assembly at Stonehenge. The Order has from time to time been obliged to fight to keep this ancient temple as its meeting place, notably in 1928 when Sir Oliver Lodge gave it strong support. Through no fault of the Companions, proceedings have not always been orderly; ~~they were~~ in the recent past, before matters were regulated by the Office of Works, ^{they were} an ordeal for the participants, who had to force their way through the crowd of about four thousand spectators that always gathers overnight 'to see the sun rise at mid-summer'. Groups of ~~foes~~ musicians used sometimes to interrupt, and young soldiers from the military camps on Salisbury Plain could not refrain from ~~fire-crackers were thrown and on at least one occasion a~~ 'taking the mickey'. Persistence, concentration and even courage were necessary in order to carry out the ceremonies.

(Druid's robe was set alight.)

The first of these takes place on the midnight before the longest day, when an informal procession follows one of the 'old straight tracks' - which preceded Roman roads - to a mound some distance south of Stonehenge itself. A circle is formed and past Companions linked to the Druid succession are commemorated; the Covenant of fidelity is renewed. The circle is then enlarged to include spectators and all join hands, while one of the Order's chief members gives a short address. All then return along the dark and rutty trackway.

Stonehenge was called The Dance of the Giants — Cathair Ghall in Gaelic, Chorea Gigantum in Latin — which suggests that it was always associated with ritual movement. Before dawn, symbols of

Druidry

11.

the Four Elements are placed outside its circle at the cardinal points - a rose for Air in the east, incense to burn in the south, bread and salt for Earth in the west and Water in the north. The Companions assemble and prepare for the ceremony; the Chief speaks the invocation and the Companions in procession collect the Elements and visit the Sun Stone (also called the Hele Stone and ^{the} ~~the~~ Gaumen), symbol of Fatherhood, and the Recumbent Stone, symbol of Motherhood. The procession enters the circle from the east through one of the great trilithons and the elements are placed in the centre. The horn is sounded to the four quarters, the rising sun is hailed, the Words of Gold and the Words of Wisdom are spoken; then follows the Druid Prayer, and the rite closes with the Benediction.

At High Noon on the longest day begins the third ceremony, usually in windy sunlight, a welcome contrast to the darkness and misty cold of the previous two. The Elements are borne in procession and a sword is drawn from the Sun Stone; there is the Cry of Peace to the four quarters, the reception of the Lady and her attendants and the crowning with a wreath of oak-leaves of the Presider who is not a member of the Order but an honoured guest. The wreath is then placed on the head of each Companion in turn, the Covenant is renewed and departed Druids commemorated. The symbolic feast of Wine, Bread and Salt is shared among the Companions and any spectators who wish to join in. The Druid prayer is recited, and all leave the circle by the southern arch.

Yn ngwynneb haul a llygad goleuni, 'in the face of the sun and

The Collected Magical Writings

12.

the eye of day' : so are the public solemnities of the year conducted, except of course the one midnight vigil. In 1963, all were accompanied by music on the clarsach and recorders, which added greatly to their impact. Other ceremonies are private and nothing can be said of these, except that they are conducted by the Groves - groups of Companions within the Order which have each their own special character and aim. It is at a Grove that The Catechism, the rite of initiation, takes place; and later, the rituals that advance the candidate to higher degrees.

The ancient Druids were prophets, priests, healers, teachers and lawgivers; they recognised the equality of men and woman, and frequently lived in communities. They were treated with deference on all occasions, and had the right to speak first and last at meetings. They were exempt from military service and taxation, and were always present at religious rites and festivals. Druids of the present day remember these things and continue them where possible, in the hope that the once-universal respect of the Western world will again be accorded to them, and deserved by them.

Dualism and Monism

Christianity (orthodox Roman) is *dualistic* in philosophy, deriving from Aristotle through scholasticism. The origin [?] of *Monism* is Pantheism, e.g. *Act-Vaitch Hinduism*.

Aristotle's dualism is one of *Necessary Being* (the Absolute) as opposed to the *Contingent Being* (the Conditioned), e.g. the unmanifest and manifest of the Qabalah.

But Aristotle's *actus purissimus* [pure act] is claimed to be without *potentia*, and so can hardly be equivalent to the *Ain* of the Qabalah, since *Ain* holds within itself the potentiality of *Ain Soph*, *Ain Soph Aur*, and the *Tree of Life* (manifestation). This claim of Aristotle's seems to be the chief weakness of his system, since contingent being proceeds from necessary being, and therefore must exist in the *inpotentia*.

The *actus purissimus* is presumably almost equivalent to *Ain*, however, in this respect: that *Ain* never manifests, but itself remains timeless, the source of each successive *Manvantara*, or '*Aeon*', and the goal to which it returns.

The Qabalistic system of successive *Emanations*, and those Gnostic systems parallel to it, define perhaps a mid-way position between the dualism of *Christianity*, and the *Advaitic* monism.

Aristotle is never *Magian*; so far as there is a *Magian master* in classical philosophy, it is *Plotinus*. But the *Magian* attitude derives from him in a much more obscure and less definite way than *Scholasticism* derives from Aristotle.

Gnosticism and its Origins

The general term '*Gnostics*' is used to designate several widely different sects which spring up in the eastern provinces of the Roman Empire in the First Century of our era. These sects varied themselves under different teachers by whose names they became known to the world, although their main doctrines had made their appearance previously under the rights of *Seleucidæ* and the *Ptolomies*.

The term '*Gnosticism*' is derived from the Greek *gnosis* = 'knowledge' a word specially employed to designate the science of supernal and celestial things or, as *Pythagoras* called this science, '*the Knowledge of the Things that Are*', *τῶσις ζῶων*.

The two main centres of Gnosticism, which represented the meeting points of *Grecian* culture and *Oriental* speculation, were *Alexandria* and *Ephesus*. *Ephesus* was renowned for its temple of *Diana*, and its college of priests dedicated to that goddess and presided over by the *megabygus* or chief priest. This college was similar to the *Magian* institution of *Persia*. *Ephesus* also possessed a talisman of the highest repute in the antique world, the famous *Ephesian Spell* engraved upon a piece of meteorite supposedly fallen down to Earth from the abode of *Jupiter*.

In *Ephesus*, the abstract speculations of the *Egyptian Neoplatonists* and the theology of the *Qabalah* pertaining to the cosmology of the *Aeons*, which the *Hebrews* had borrowed from the *Zoroastrians*, were combined with a vast conflux of *Grecian* and *Asiatic* doctrines.

The Gnostics of both *Alexandria* and *Ephesus* diligently attended the celebration of all the ancient mysteries, especially the

Elensinian and *Phrygian*, maintaining that through their knowledge or science they had obtained the key to the hidden meaning of the rituals.

As far as the actual textbooks of the Gnostics, which in their day formed an immense library, are concerned, most of them have perished due to their systematic destruction by the Church. (Also to the burning by the *Khalif Oman* in A.D. 642 of the history at Alexandria). Amongst those that have been preserved, one of the most important is the *Pistis Sophia*, meaning 'Faith-Wisdom', ascribed to *Valentinus*. It professes to be a record of the higher teaching of the mystical *Christos* communicated to his disciples during the eleven years he passed with them *after* the Crucifixion, when he had returned from his ascension into Heaven.

These he received from on high two Shining vestures (= *human Vestimenti*) inscribed with 5 mystic words and the names of all the Powers whose domains he had to traverse. He thus passes through the '*Gate on the Firmament*', the '*Sphere of Fate*' and the regions of the 12 *Great Aeons*.

On arriving at the 13th Aeon, he finds seated below and weeping, the excluded Power, *Pistis Sophia*.

She, having once caught a glimpse of the Supreme Light, was seized with the desire to fly upwards into it. But *Adamas*, the ruler of the sphere to which she properly belonged, was enraged at her audacity and caused a false light to shine upon the waters of subjacent *chaos*. This light burned her, and she was plunged into the abyss, and beset by spirits anxious to deprive her of her native light.

This doctrine of the admixture of light with matter is the pervading idea of this revelation. To reorganise this chaotic mixture of Light and Matter is the special object of *descent of the Saviour from above*.

The first part of the book is taken up with an account of the successive steps by which *Pistis Sophia* ascends the through all of the 12 *aeons*, which are identified with the 12 Signs of the Zodiac. Therefore

the ascension of Pistis Sophia reminds us of the 12 Labours of *Hercules*.

The second part of the book is occupied with the exposition of the fundamentals of Gnosticism, such as, for instance, the composition of the soul of man, which is fourfold (the *Divine Tetractys*), being enclosed in a threefold envelope, formed out of the effluvia of the more maternal Aeons. These keep the soul in subjection to the passions of their world, so that when separated from the body, it may not escape out of their domain, called the '*Region of Third-space*'.

Next comes a detailed account of the Rulers of this region and their forms, such as –

A crocodile

A cat

A dog, or

A serpent

And of their secret names, which are not Semitic, but either Coptic or belonging to the mystic language depicted upon Gnostic talismans and amulets. Then follow descriptions of the several punishments appointed for the various sins of mankind, and the exact number of years and even days required for the expiration of each in its proper dungeon. These places of torment are all enclosed by *the Dragon of Outward Darkness*. After purgation in these prisons, the souls are put into new bodies, and begin a new probation upon Earth.

The Judge of the Souls is the *Virgin of Light*, attended by 7 *Handmaidens*. (Moon and Phiades). Certain sins, few in number, are punished by annihilation; but for all the rest a remission is obtained if the friends of the deceased celebrate on this behalf the *mystery of the Infallible One*. The nature of this mystery is not explained, except that it is the highest of the 24 *mysteries* and one for each of the grades of the celestial hierarchies. The 24 *mysteries* are divided into those of the –

5 Marks

7 Vowels

5 Trees

7 Amens

Throughout the text are interspersed allusions to the *Seals* and the *Numbers* of the mysteries and various diverse personages, based partly on the doctrines of the Qabalah, and partly on the old Egyptian worship.

The last part of the book is called *The Portion of the Prayers of Jesus*, where the mystic Saviour, attended by his disciples and standing sometimes on a mountain, sometimes by the sea and sometimes in mid-air, addresses prayers to the Father. The section closes with a long exposition of the influence of the Aeons of the Zodiac upon the soul born under each, and of the fortunate or malign intervention of the planets. Sacred names, apparently used by the Persian *Magi*, are communicated verbally; and a few Egyptian deities, such as *Bast* and *Pyphon*, are mentioned.

In the text of the *Pistis Sophia* are found several allusions or references to the so-called *Book of Enoch*, which professes to be the most ancient of the Hebrew scriptures. It was lost from 8 A.D. until Bruce brought back 3 copies from *Abyssinia* at the beginning of the 19th Century. It is divided into 19 chapters describing the history of the Angels, their descent from heaven and the instructions given by them to mankind in all the arts and sciences.

Enoch is led by the angels *Raphael* and *Uriel* through a series of visions such as the Burning Valley of the Fallen Angels, the Paradise of the Saints, the Utmost End of the Earth, the Abodes of Thunder, Lightening, Winds, Dew, Rain, and the Genii who preside over them. He was led into the place of amazement, saw the Ancient of Days seated upon his throne, and all the Kings of the Earth before him. Then Enoch was informed that a flood of water would destroy the whole race of men. This is followed by an account of the hidden nature of the Sun, Moon, stars, months and winds; and the book ends with the history of the universal deluge.

Among the first known exponents of Gnosticism, the most celebrated one was *Symon Magas* or, as he was sometimes called, '*The Great Power of God*'. He lived in the province of Samaria during the 1st Century B.C., and based on his doctrines or the teachings of the

The Collected Magical Writings

Qabalah and *Heraclitus*, proclaiming that Fire was the first principle of all things, to which are subordinate the Six Radicals:

Mind
Intelligence
Voice
Name
Reason
Thought

Symon Magas was followed by *Merander*, *Basilides of Alexandria* and finally by *Valentinus*, 'the chief of the Gnostics'. Meanwhile, other schools were founded in *Syria* by the famous magicians *Marcion* and *Bardesan*, Persian by origin and consequently *magicians* by religious training.

The fundamental doctrine held in common by all the exponents of the *Gnostics* was that the whole material creation was not the work of the Supreme *Deity* but of the *Demionys*, an ingenious Emanation, several degrees removed from the highest power. To the former, hearing the titles of the unknown Father, 'the Root of All', they attributed the creation of the *Intellectual World*, that is, of intelligences, Aeons and the Angels; while to the *Demionys* they referred the creation of the *World of Matter*, subject to imperfection by its very nature.

Thus, as can be easily seen, the teachings of the Gnostics represented a synthesis of the *Zoroastrian* religion, the *Mithriac Mysteries*, the *Hebrew Qabalah* and the doctrines of *Brahmanism* and *Buddhism* as taught by Buddhist missionaries in the cities of *Alexandria* and *Antioch*.

According to *Zoroaster*, the Supreme Being is called 'Boundless Time' = *Zervance Akarenes*, because to him no beginning is assigned. Therefore he is exalted beyond all human comprehension. The beginning of creation was made by means of *Emanations*, the first of which was *Ahura-Magda*, the hand of Light. He is the first-born of Boundless Time, and his *Feroner*, or pre-existing same ('Type' or 'Idea' in the *Plutonic* sense) has existed from all eternity. He created in his own image the *Six Ameshaspands* who stand about his throne.

Gnosticism and its Origins

They are grouped into 3 pairs, just as the *Sepiroth* are. The next series of Emanations consisted of the 28 *Izeds* whom *Mittria* is the chief. They are the genii and guardians of the world. The third series are the *Feroners*, infinite in number. They are thoughts and ideas conceived in the mind of *Ormuzd* before he proceeded with the creation of things. They are the protectors of mankind during this mortal life.

The adversary of *Ahura-Mazda* (Ormuzd) was *Ahriman*, the second-born of the Eternal Light and the chief of the evil spirits, who corresponds in number and are antagonistic in office to each one of the good spirits.

In order to express their ideas visibly on their talismans and coins, the Gnostics borrowed the images and symbols of ancient Egyptian mythology, especially those connected with the *Agathodaemon*, 'the Good Daemon', the solar god *Iao*, and guide of the souls, *Anubis*.

ZERVANCE - AKARANES

├── AHURA-MAZDA
└── AHRIMAN

6 AMESHASPANS

2 2 2

28 IZEDS

(MITHRA chief)

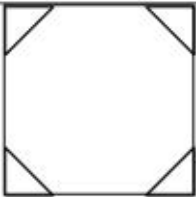
FEROVERS EVIL SPIRITS

(infinite in number) (infinite in number)

Pythagorean Notes

Some Notes on the Pythagorean Decad and Hebdomad

The early Gnostics claimed that their science, the *Gnosis*, rested on a square, the angles of which represented respectively *Bythos* (Depth), *Nous*/Spiritual soul or mind), *Alatheia* (Truth) and *Sife* (Silence):

<i>Bythos</i>		<i>Sife</i> (βῆθος, Σιγῇ)
<i>Nous</i>		<i>Alatheia</i> (Νοῦς, Ἀληθεύς)

The word *Alatheia*, ΑΛΑΘΕΙΑ, when written in Greek represents 4, the number of squares in the Kamea of *Mercury or Hermes*. The sum of the numbers from 1 to 64 = 2080; and 2080 accordingly to *Getuatina*, is associated with *Ezekiel's* vision of the Heavenly City. This Heavenly *Jerusalem* and its surrounding enclosures are called the Holy Oblation.

The Heavenly City represents the whole manifested universe, and therefore Aletheia meant the whole cosmic system accurately and timely deliberated. And as we know, *Hermes* or *Thoth* was the celestial Astronomer and mathematician, who weighed the heavenly bodies and calculated their orbits.

The word *Gnosis*, Ἡ ΓΝΩΣΙΣ, has the same numerical value as the word *Stauros*, ΕΤΑΥΡΟΕ, 1271, and implied the knowledge of the

Pythagorean Notes

Cross of the 4 Elements. And, as $1+2+3+4 = 10$, the Gnostics considered 10 or the *Pythagorean Decad*, as containing within itself the whole universe, metaphysical and material.

In the Laws of *Manu*, it is said that *Brahma*, the Logos, just creates the 'Ten Lords of Being', called *the Ten Prajapati*, meaning 'Progenitors' or 'Creative Forces', which correspond to the 10 *Sephiroth* of the *Qabalah*.

Tattwas Through The Day

[Chapter is by Steve Nichols, cards and illustration by I.C.]

Enochiana is recognisable as different though in no way contradictory (to Qabalah). It has developed the *Kameas* or Magical Squares of the former system into a different dimension - at right angles if may so phrase it - to Qabalistic magic. (A study in depth, *Le Carre Magique SATOR AREPO*, by Alex Bloch). Similarly it has expanded the Qabalistic equivalent of *Mantra-Yoga* in its elaborate Words-of-Power.

So much we owe to John Dee or his communicators: McGregor Mathers devised beyond this an *Enochian* parallel to the Hindu Tattvas – more properly *Tanmatras* – as taught in the Golden Dawn when he elaborated the Elemental Universe as revealed to John Dee with the *primary colours*.

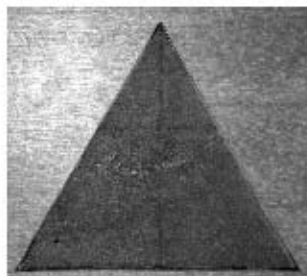


Akasha (Black Egg)

The **Akasha Tattwa** the soniferous ether (sound). It is represented by some as a black or indigo *Vesica Piscis*, which is almond shaped. It represents the womb of the Universal Mother and in the Golden Dawn tradition, is symbolised by an oval or egg shape. Akasha is "every colour" or "clear." Black can also be seen as the absorption of all other colours, and its "flashing" (complimentary) colour is lumi-

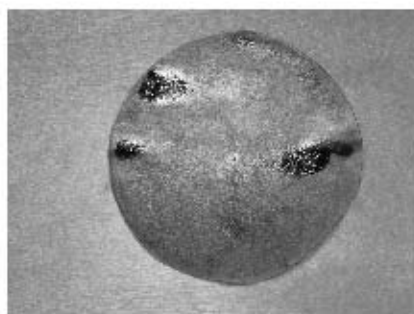
Tattwas Through The Day

nous. *Akasha* is the key or seed Tattva, in that all forms come from and live in it, is of particular importance. The Akasha Tattwa, when used as a "doorway" for scrying can allow one to scan for information within what Theosophists have termed the *Akashic Record* which can be compared with the "*collective unconscious*" of Jungian psychology.



Red Triangle (Tejas /fire)

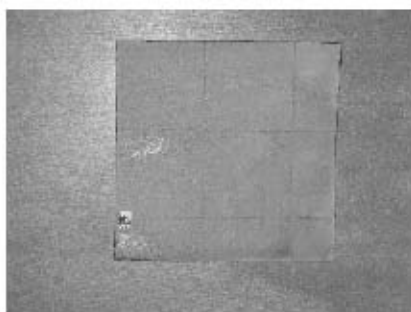
Tejas is the luminiferous (vision) *ether* associated with the element of Fire in Western Tradition. It is represented by a red equilateral triangle. The Fire of Tejas is considered to be Agni, which is the Vedic sacrificial fire and the interior fire of Kundalini Yoga.



Blue Circle (Vayu)

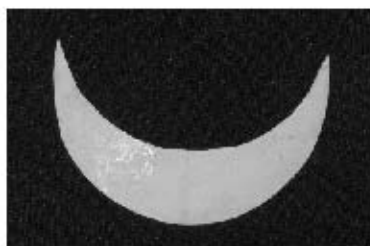
Vayu is the tangiferous ether (touch). It is associated with the element of Air in Western Tradition. It is represented by a sky-blue circle.

The Collected Magical Writings



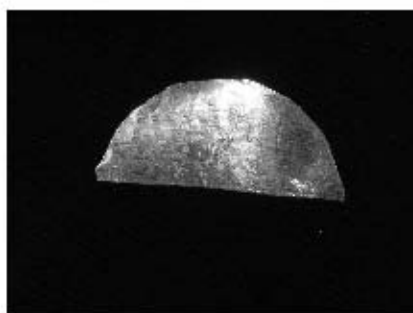
Yellow Square

Prithivi is the odoriferous ether (smell). It is associated with the element of Earth in Western Tradition and symbolised by a yellow square.



Apas (White Crescent)

Apas is the gustiferous ether (taste). It is associated with the element of Water in Western Tradition. The Tibetan version is a purple half circle, but the Golden Dawn depicted Apas as a white or silver crescent, with the two points upwards.



Amongst Ithell's Tattwa cards I also found this lovely silver half-circle, which may be her version of an *Apas*, or perhaps an *Anupadaka*, (see following description).

Tattwas Through The Day

Buddhist texts of Indian Tantra describe seven energy centres (chakras) in connection with the five Tattwas. These correspond to the five lower chakras in the Indian scheme of energy centres, and to all five psychic centres of the Tibetan chakra scheme.

Mme Blavatsky's *Theosophists* combined *Hatha Yoga* teachings on Tattwas with those of the Esoteric *Tibetan Buddhist* tradition. On top of this they conjectured two more Tattwas, to make a total of seven, which allowed them to directly match the Tattwas to there sevenfold system, in particular to the seven Chakras. The two they added were Adi, which is egg shaped, and *Anupadaka*, which is a crescent moon containing a radiant white sun.

The Golden Dawn Tattva-teaching was taken more or less directly from *Nature's Finer Forces* by Ram Prasad, but whereas the Tattvas represent, for example, Air of Fire as a red triangle charged with a (smaller) blue circle, Fire being the element and Air the Sub-element, its Enochian equivalent is to be found in one of the squares of the lesser angle of Air in the *Watch-Tower of Fire*.

Enochiana is much more detailed, its Elemental potencies being more finely sub-divided as to classification; therefore, the visions produced by skrying in its squares should be at once more elevated and more precise than those resulting from Tattva-skrying.

Ithell happens to think that skrying the Golden Dawn '*Sphinx, Angel and God of each pyramid*' method whilst usually very powerful, sometimes results in visions that are too: "*decorative and too anthropomorphic. There is no reason why the appearance of the Angel of a pyramid, or of its lesser elemental inhabitants, should even recall a human shape*".

In the words of Yeat's excellent poem:

*'Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make'.*

The Collected Magical Writings

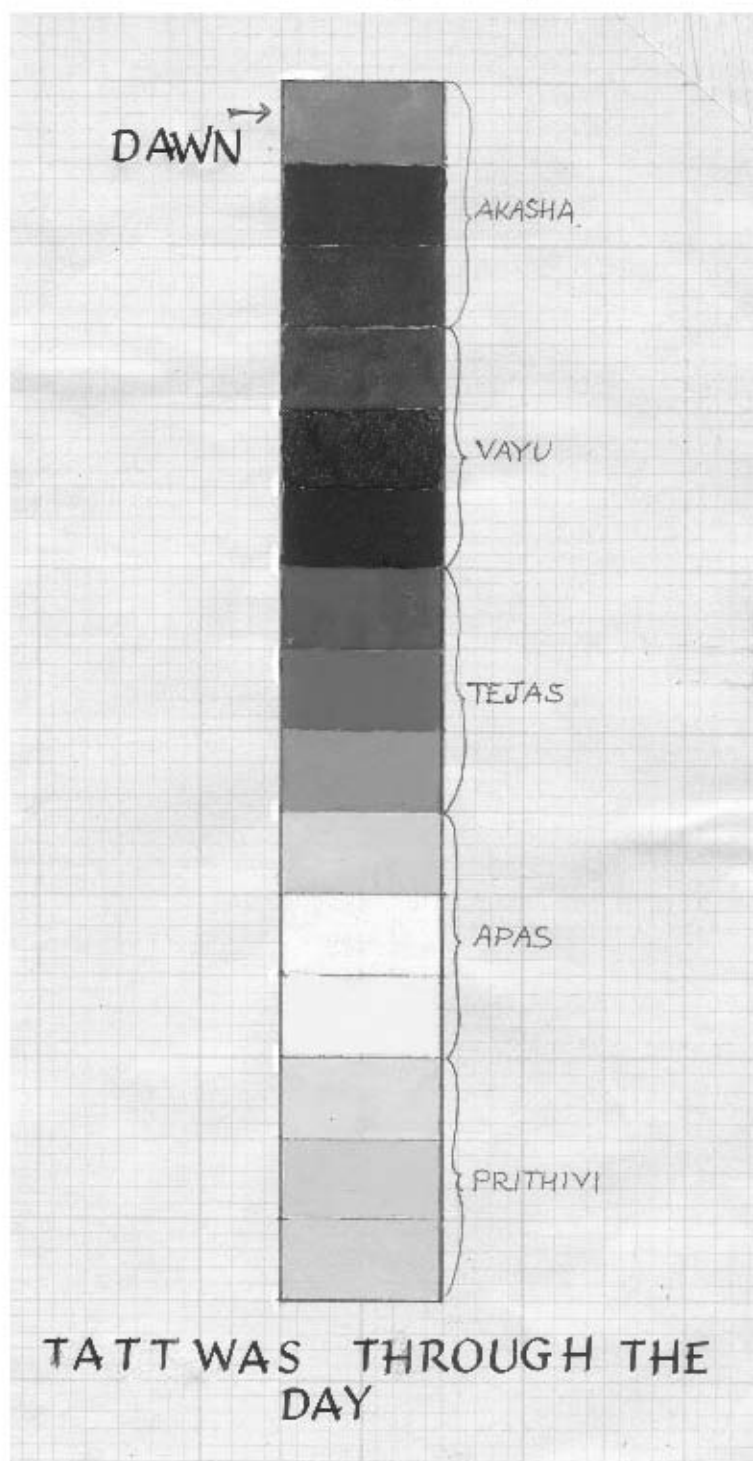
I should rather expect such entities to manifest themselves in some abstract geometric shape suggesting jewellery, simple or complex according to their nature; or perhaps in forms resembling crystals or the basic structures of organic life. This is only to say that further exploration is needed.

The key ingredient brought to the mix by Mather's and the Golden Dawn is the eastern Tattva system. I depict here some of Ithell's *Tattwas*, though these are very easy to construct out of scraps of paper & crayons or water-colours. The tattvic tides change according to time of the day, &c, and are easy to 'skry' or meditate with compared to the rather complex Enochian squares. (see online *Book of the Interior Stars*, <http://enochia.net>)

The Golden Dawn can be seen in terms of the *Universalist* brotherhood, trying to unite disparate mystical traditions and esoteric methods from many different times and locations. For someone who wants to pursue a purist Enochian path, then the methods suggested by Rankine and Skinner's book *Practical Angel Magic of Dr John Dee's Enochian Tablets*, 2004, are perhaps more in tune with that aim. But Mather's work with Tattvas definitely moved the whole approach of Enochian skrying 'forwards' from the shew-stones and smoke methods of Dee's time. Both can be employed of course since they are not mutually exclusive techniques.

[Section by Steve Nichols with reference to Sword of Wisdom].

Tattwas Through The Day



Water and the Cup of Stolistes

In all cosmogonies, whether Hindu, Egyptian, Chaldaean or Greek, *Water* was regarded as the base and source of material existence. In occult philosophy, the term Water is used in a feminine sense, and in its metaphysical meaning it signifies the world-substance – primordial matter in its first stage of development. Water in its cosmological aspect is the radiant essence which curdles and spreads the throughout the depths of space forming, from an astronomical point of view, the Milky Way.

In Hindu mythology, the Universe was churned by the gods out of the *Ocean of Milk*. As it is said in the *Chaldaean Oracles*, '*Before all things were the Waters, and the Darkness and Gates of the Land of Night. Terrible was the silence of that uncreated world, immeasurable the depth of that abyss.*'

The pictorial hieroglyphic of the *Water* - its *Tattwa*, is highly significant, because the lunar crescent has been considered from immemorial times as the archetype of the *celestial Boat* or Ark which carries the seeds of future life. In Egyptian mythology, the Sun – symbol of the Higher Self, Travels over the heavens in a golden barge navigated by *Thoth* and *Horus*. The Egyptians considered the whole solar system as one large vessel in which the *Seven Planes* act as sailors, while the Sun, as the fountain of ethereal light, presides as captain.

This tradition is reflected in the legend connected with the *Constellation of Argo*, intended to perpetrate the memory of the famous ship. As we know, this ship carried some of the most celebrated heroes of Greece in quest of the *Golden Fleece* – symbolising the starry

heaven. Among other things this quest was an allegory intended to illustrate the pilgrimage of the soul in search of the hidden wisdom.

This hidden wisdom or secret knowledge is sometimes called *Arcanum*, derived from the Latin *arca*, meaning a 'chest, coffer or box containing?) objects'. The Latin *arca* became the English 'ark', which usually stands for a vessel or a boat. Therefore the hieroglyph of a boat, or the lunar crescent, usually signifies either a container of sacred objects or a vehicle of the sacred knowledge.

The constellation of Argo counts among its luminaries the famous Star *Canopus*, the brightest star of the southern skies. The Arabic astrologers attributed great occult powers and properties to this luminary and it was considered to be the finding star of the caravans in the desert.

The Egyptians symbolised various aspects of the element of water under the images of different gods. Thus, *Osiris*, god of the *Nile*, represented inundation, as well as pools and lakes of stagnant water silent and still, reflecting all in its depths. His son *Horus* personified the thundering roar of torrents, cataracts and whirling storms. *Isis* was the water of celestial rivers and the rain of heaven in its germinating power. *Nephthys* was the celestial dew; and *Hathor*, the ruler of mists and clouds, floating between heaven and earth.

The Magical Weapon of *Hod* is the Cup, composed of the three Tattwas Δ , \bigcirc and \cup or fire, air and water.



Just as the Wand of the Magician represents his Will, Wisdom and Word, so the Cup symbolises his Understanding. By understanding is meant coordination of knowledge, the ability to correlate and link seemingly disconnected facts. It is also the ability to use the law of correspondences, the fundamental law of Hermetic philosophy, the thread of *Arachne* by means of which *Theseus* was able to find his way out of the Labyrinth of the *Minotaur*.

The Magic Cup is a receptacle into which the influences from higher spheres are constantly pouring. It is also a mirror in which are

The Collected Magical Writings

reflected the realities of the higher worlds. In order that one may be able to see clearly and correctly in this mirror, one must exercise absolute control over one's thoughts, passions and emotions, lest they may ruffle the surface of the water in the Cup and break the reflected images.

The Cup is a flower, a lotus that opens to the sun and collects the celestial dew in *Amrita* of the Hindus, the elixir of immortality. This lotus is held by Isis, and has its reflection in seven *Chakras* or psychic centres in the human body, called likewise *lotuses*.

Fire and the Pyramid of Flame

Many of the Greek philosophers, among them *Zeno*, founder of the *Stoics* and *Heraclitus* of *Ephesus*, both of them undoubtedly influenced by the teachings of the Zoroastrian Fire worshippers, maintained that the Universe evolves from fire and that the one principle which underlies all phenomena is fire. *Madame Blavatsky* states that Fire, Light and Flame are (on one plane) the prophecy of Electricity. This is the sacred Generator of Fire, of Light (which is the essence of our divine ancestors, the celestial hierarchies) and of Flame (which medieval alchemists regarded as the same of things). *The Chaldaean Oracles* call Fire the *fountain of ideas*, which fly like sparks issuing from a fiery whirlwind.

The geometrical hieroglyphic for this element is the Red Triangle or the Pyramid of Flame. The word '*Pyramid*' comes from the Greek word *Pyre*, meaning 'Fire'. From the same root is derived another Greek word *Empyrean*, meaning the 'heavenly sphere of pure light and fire', and the abode of the gods. Hermetic philosophy distinguishes three main aspects of fire, corresponding to the three angles of the *Triangle of Flame*:

1. *The Apex* represents Solar Fire, and the First *Kabir* of the *Samothiacian Mysteries*, *Axieros*. It is the Sun of the Summer Solstice, radiating gentle heat and pouring its beams upon the lower world. Its Hebrew name is אור (Aur) which means 'radiance', the light of the open day.
2. *The Left Basla Angle* is attributed to the Volcanic Fire which flashes through the *abysses* of Earth. It corresponds to the second *Kabir*, *Axiokersos*. This subterranean flam is symbolised by the Sun of the Winter Solstice and the Zodiacal sign of VS. It

Fire and the Pyramid of Flame

is the flame on the altar of *Pan* and the torch in the hand of the *Devil* in the 15th Arcanum of the Taro. It is also the inextinguishable flame in the Temple of Vesta, and the lighting of the great Phrygian goddess Kybele, mother of spells and enchantments. Its Hebrew name is *Aub*, אב.

3. *The Right Basal Angle* is attributed to Astral Fire, the fluid Fire that winds and coruscates through the firmament. It corresponds to the Third *Kebir*, *Axiokersa*. *The Chaldaean Oracles* call it 'the Mundane God, Eternal, Boundless, Young and Old, of winding form'. The expression 'winding form' illustrates the victoratory motion of the astral light. This electromagnetic ether is represented on ancient monuments by the Girdle of *Isis*, by the Winged Dragon of *Medaea*, and by the stars above the helmets of the *Dioscuni*, *Castor* and *Pollux*, Sons of *Zeaus* who became the constellation *Gemini*. It is also the burning torch of *Apollo* and the Kerux in the *Elensinian Mysteries*, the inextinguishable fire in the temple of the *Acropolis*, the flames on the helmets of *Pallus*, *Athena* and *Pluto*, and on the staff of *Mercury*. The *Rosicrucians* who followed the doctrines of the *Chaldaean* magi, who were supposed to possess the secret of the ever-burning lap, called it the 'Sideral Light', which later on *Eliphas Levi* paraphrased as 'Astral Light'. The Hebrew name for this aspect of Fire is אב, *And*.

According to tradition, these Rosicrucian lamps burned without wick or oil, being fed by the Ether. Being a physical representation of the sight of the soul, it had no need of fuel. The Lamp actually hangs above the Altar without any support from below and, symbolically, is utterly apart from all those things which have complexity of dimension, and which change and may be changed. It is a fitting symbol of the 'Iam' eternal, unconfined, without cause and without effect. Without this light, the Magician could not work at all; yet few indeed are the magicians that have truly known of it and beheld its brilliance.

The Lamp is the magical Weapon of Netzach.

Heaven & Earth: The Dying-Kick of the Dying-God

- 31 -

THE LONDON BROADSHEET, No. 4, 4 APRIL, 1955.

HEAVEN AND EARTH

by Ithell Colquhoun

THE DYING-KICK OF THE DYING-GOD

It is over seven years since the death of Aleister Crowley, but interest in his work and personality is by no means dead. Recently Kenneth Anger's colour film, 'The Inauguration of the Pleasure Dome', depicting a ritual enacted by a group of Crowley's followers in California, was shown to a club-audience in London. His books are still in process of publication. 'The Gospel According to St. Bernard Shaw' appeared in 1951, the annotated version of 'The Vision and the Voice' - a record of experiments in the magical system of Dee and Kelly - in 1952, and 'Magic Without Tears' - letters to a disciple - in 1954. A new and enlarged edition of that indispensable 'prolegomena' to occultism, 'Liber 777', is in preparation.

One must try to disperse the smoke-screen put up around the name of Crowley by the sensational press, and to some extent densified by the man himself. Nor was it produced without a fire; but it is now time to examine calmly what

-132-

contribution he made to esoteric theory and practice.

A thirteenth-century Franciscan with Gnostic leanings, Joachim of Flora, proclaimed that the reign of the Father was past, that of the Son passing, and that of the Holy Ghost yet to come; and was sharply censured for so doing. Crowley said much the same thing in different terms. He declared that the Aeon of Isis - that of Matriarchy - was past, the Aeon of Osiris - that of Patriarchy, the saviour-gods, and sacrifice in general - had ended in 1904, and the Aeon of Horus - that of the 'Crowned and Conquering Child' with its 'word' - 'Do what thou wilt shall be the whole of the Law' - had then begun. His reception was no more encouraging than Joachim of Flora's.

The actual revelation came to him in 1904 at Cairo, after a series of rituals which culminated in a 'direct-voice' communication dictating the script of 'Liber AL vel Legis'. A qualitative change had come over the world-soul and all values were metamorphosed. This 'Book of the Law' formed the basis of all his subsequent teaching; and he suffered throughout the remainder of his life in a struggle to spread its doctrine. He claimed that

-133-

it predicted the world-cataclysms, spiritual, social, and political, which have occurred since; and apart from questions of a cipher, its tone has adequately prefigured the flux, fatalism and violence characteristic of the century so far.

Crowley's system classified (conceivable) time into Four Aeons, comparable with the 'Yugas' of Hinduism and the 'Ages' of certain classical writers in the West. The Aeon of Horus will be succeeded by that of Ma or Thmaist, the 'Age-less Virgin-Harlot.' (When he used the word 'Harlot' or 'Whore' esoterically, he symbolised the 'Uterly unbound' - perhaps what Andre Breton meant by the phrase 'Liberte, couleur d'homme!') ✓

To the collective unconscious of the present generation, Crowley's fascination lies in his being what he rejected: he was himself an embodiment of the Dying-God whose epoch he tirelessly proclaimed as finished. He was the Dying God's last avatar; this supplies a key to the ambivalences of his character, and explains why today he is 'Old Crow' to people who never met him. For we look back, with some degree of nostalgia and self-identification, to the Aeon that has gone. ✓

Crowley stated (perhaps this was a manifestation of his comic muse) that he was the world's greatest

-134-

poet; but except for occasional flashes, notably in 'The Book of Lies,' he was but an all-too-fluent ~~versifier~~. In his prose-writing, however, many ideas made scientifically respectable by Freud and Jung are to be found, contemporaneously but in more colourful guise. For this reason, and because he was a link in the chain of initiates, he is worth studying. ✓

The Pilgrimage

THE PILGRIMAGE

by

IRVING COLUMBIA

(L.)

STONE CROSS COTTAGE,
GREEN LANE,
PAUL,
PERMANENT,
CORNWALL.

The Pilgrimage

THE PILGRIMAGE

CHARACTERS:

DOM JEAN DERRIEN

PHANTOM OF HIS MOTHER

A TURK.

- 1 -

S C E N E :

The interior of a peasant-type house in Brittany, with the Abbe Jean Derrien lying asleep. His bed is an alcove in the plank-wall, ^{L.} a lamp before a holy picture casts a dim illumination.

A phantom of the Abbe's mother, who has recently died, appears in the half-open door of a large cupboard, ^{R.} and moves around uncertainly, as if searching for something.

P H A N T O M

At last ! Is this the house ?

D E R R I E N (waking)

Who's there ?

P H A N T O M

Jeannot, my son ! Is it my son ?

D E R R I E N

Here, Mother ! Why have you come ?

The Pilgrimage

MOTHER (singing)

I am in torment, I can't rest. I made a vow that didn't keep.
Now, I can't do a thing; can't lie down, can't sit, even. My
feet are sore with straying about, and there's a gnawing at
my heart.

DERRIEN

Try to remember what you promised.

MOTHER

A journey - to go on a journey ! My feet are never still,
but they don't take me anywhere; I'm tired but I cannot
sleep. Where's that osier-basket to pack my things? I
don't see it .

DERRIEN

Where do you want to go ?

MOTHER

Where ? To visit the shrines of course. A long way it is,
the Chapel of St. James-of-Turkey; I'm not sure exactly where.
I'll never find the way!

DERRIEN (springing out of bed)

Never mind, Mother; I'll go there in your place. Look, I'll
start right away. I'll make the pilgrimage, and you can rest.
(He throws on a long cloak, and picks up a staff.)

The Collected Magical Writings

(The scene darkens, and the Phantom fades into the shadows. Then the lightning shows up the stage. SACK, where Derrien is moving up a rocky pathway. To a burst of Middle Eastern music, the Turk appears in a cleft above him.)

THE TURK

Halt, infidel ! This is my domain.

DERRIEN

Let me pass. A soul hangs on my journey.

TURK

Soul ! (He spits.) You are no servant of the Prophet; you don't even know that Allah is One.

DERRIEN

One and Three.

TURK (mocking)

That's right, slice him into three; then make it up to five with a young woman and a middle-aged man !

DERRIEN

Those are pictures.

TURK

Pictures of that which has no shape !

The Pilgrimage

DERRIEN

We're human.

TURK

Very human ! A man is a god and when he's dead he turns
into a biscuit for you to eat.

DERRIEN

Blasphemy !

TURK

What about your blasphemies ? Rather than hear any more
I'd shove your head down the hole of a latrine. Renounce
your misbeliefs !

DERRIEN

Never !

TURK

I'll throw you into the sea !

(They grapple; finally the Turk picks up Derrien and hurls him
over the rocks, CENTRE BACK. There is the sound of a distant
splash; the Turk disappears among the boulders. Darkness.)

VOICE OF DERRIEN (above the sound of waves)

James, St. James-of-Turkey, help ! The water's smothering
me; be a friend, I'm calling to you from the sea ! Rescue
me and I'll celebrate at your shrine.

The Collected Magical Writings

The scene is illuminated enough to show the simple interior of St. James-of-Turkey's chapel; Derrien lies before the altar-steps, RIGHT, BACK, water running from his clothes. He staggers to his feet, genuflects, and makes the sign of the cross. His mother's phantom drifts across the floor behind him.

D E R R I E N

Introibo ad altare Dei

M O T H E R (responding)

Ad Deum qui iustificat iuventutem meam.

D E R R I E N (his voice trailing away)

Iudica me, Deus, et (He falls)

M O T H E R (bending over him)

What sharp rocks have torn you,

What seas chilled you to the bone ?

Let me dry the water

Let me wipe the blood ! (She takes the napkin from the credence-table.)

D E R R I E N

Do not touch me, Mother

Till the death-sweat stains my skin -

He half-rises, gazing entranced at a vision of heaven which appears above the altar to the sound of angelic choirs.

M O T H E R

You have delivered my soul, and St. James has saved your own.

E N D.

The Septenary Constitution of Man

The Septenary Constitution of Man according to Esoteric Buddhism (Theosophy) and its correspondences with the Principles of Physical Nature.

<i>Atma</i> (Anonad)	}	<i>Supernal Triangle</i>
<i>Budahi</i> (Wisdom)		
<i>Manas</i> (Mind)		

Kana Rupa. The principle of animal desire, which burns fiercely during life in matter, resulting in satiety. It is inseparable from animal existence, and corresponds to *Hydrogen*, the lightest of all gases. It burns in *Oxygen*, giving off the most intense heat of any substance in combustion, and forms water. Hydrogen enters largely into all organic compounds.

Linja Sharira. The inert vehicle or form on which the body is awarded the vehicle of life. It is dissipated very shortly after the disintegration of the body, and corresponds with Nitrogen, an inert gas. It is the vehicle with which Oxygen is mixed to adapt the latter for animal respiration.

Prana. Life, the active power producing all vital phenomena; it corresponds to Oxygen, the supporter of combustion. It is the life giving gas, the active chemical agent in all organic life.

Sthala Sharira. The gross matter of the body, the substance formed and moulded over the *Linja Sharira* by the action of Prana.

The Septenary Constitution of Man

Correspondence between the Septenary Constitutions of Man in Esoteric Buddhism and Egyptian Tradition

	<i>Esoteric Buddhism</i>	<i>Egyptian Tradition</i>
1.	<i>Atha</i> ((??? Zzzc2) or Spirit)	<i>Atma</i> (Divine Soul)
2.	<i>Buddi</i> (Spiritual Soul)	<i>Pratah</i> (First Intelligent Father)
3.	<i>Manas</i> (Intelligence)	<i>Seb</i> (Ancestral Soul)
4.	<i>Kama Rupa</i> (Animal Soul)	<i>Akhu</i> (Intelligence)
5.	<i>Astral Body</i>	<i>Khata</i> (The Shade)
6.	<i>Brana</i> (Breath of Life)	<i>Ba</i> (The Soul of Breath)
7.	<i>Rupa</i> (Body of Element of Form)	<i>Kha</i> (Body) (Double)

Correspondence between the Three Human Principles of the Qabalah and the Sevenfold Constitution of Man in the Egyptian Tradition

1.	<i>Chu</i> (Divine Spirit)	}	<i>Supernal Triad:</i>
2.	<i>Cheyti</i> (Spiritual Soul)		<i>Neshamah</i>
3.	<i>Bai</i> (Intellectual Soul)	}	<i>The 6 Central</i>
4.	<i>Ab</i> (The Heart)		
	<i>Hati</i> (Feeling)		
			<i>Sephiroth: Ruach</i>
5.	<i>Ka</i> (Sidereal Man, Astral Body)	}	<i>Nephesch:</i>
6.	<i>Anch</i> (Vital Force, Archers)		<i>Malkath</i>
7.	<i>Chat</i> (Elementary Body)	⌋	<i>Gaph</i>

Note: *Onerous* or Intelligence has two aspects, the Higher and the Lower mind. The Higher mind is the vehicle of the reincarnating Ego, and that is why it corresponds to *Seb*, the Ancestral Soul, for that

portion of moves which follows the two higher principles is the immortal thread of the Higher Self (= '*Thread-Soul*').

Seven Wise Men

Seven Wise Men (Ithell Colquhoun, c.1964)

Under this name were included in antiquity seven men of the period 620 – 550 B.B., distinguished for practical wisdom, who conducted the affairs of their country as rulers, law-givers and councillors. They were reputed to be the authors of certain brief maxims in common use, which were variously assigned among them; the names also of the seven men were also differently given. Those usually mentioned are:

1. **Cleobulus**, tyrant of Lindus in Rhodes – to whom was ascribed the maxim: ‘Moderation is the chief good.’

2. **Periander**, tyrant of Corinth;
‘Forethought in all things.’

3. **Pittacus** of Mitylene;
‘Know thy opportunity.’

4. **Bias**:
‘Too many workers spoil the Work.’

5. **Thales** of Miletus;
‘Suretyship brings ruin.’

6. **Chilon** of Sparta
‘Know thyself.’

7. **Solon** of Athens;
‘Nothing too much.’

Ceremony Connected with Banishing Ritual of the Pentagram

An Outline of a Preliminary Ceremony Connected with the Banishing Ritual of the Pentagram

This interesting Golden Dawn based ritual for Purification of the Four Elements was likely used by the *Order of the Phoenix* (Inner Order Pyramid and Sphinx) group of which Ithell was a leading member. The fact that the final page insists on a **Ten-fold** sequence for this ritual is significant (the obvious sequence would be 12 Steps).

This ceremony has become the '*signature ritual*' of the new *Order of the Phoenix*, and is conducted along the any of the three pathways or pillars of Ten Senet steps. A *Senet Board* can be found at: <http://OrderPhoenix.Org>

In my book, *Senet Magic*, I argue how large parts of the QBL originate from this *Netherworlds Game* of Ancient Egypt.

Here now follow the original handwritten pages, May 1964, by Ithell. Unfortunately (unless you have purchased the .pdf download version of this book) these photos do not show both the red and black inks she used to clarify which are spoken words, and which are action instructions. It is easy to figure out though:

Ceremony Connected with Banishing Ritual of the Pentagram

May 18/4 (1.)

AN OUTLINE OF A PRELIMINARY CEREMONY CONNECTED WITH THE BANISHING RITUAL OF THE PENTAGRAM.

The Altar is arranged
as for the Neophyte Grade of the G.D.:

Rose and Dagger in E.

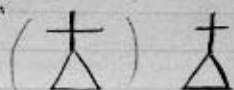
Incense, Lamp and Fire-Wand in S.

Cup in W.

Pentacle, Bread and Salt in N.

(If the Pentacle is not ready, a gold coin may be substituted.)

The Altar is draped in black; in the centre is a White Equilateral Triangle and a Red Cross of Six Squares; the height of the Triangle should be the same as that of the Cross:



1. The Ceremony of Banishing and Purifying the 4 Elements.

Water. (Take the sword.) I exorcise ye,
impure, unclear and evil spirits that dwell
in this creature of Water (oil, wine), in the
Divine Name of AL (~~SH~~) strong and mighty
(Trace Banishing Pentagram of Water); and in

The Altar is arranged as for the Neophyte Grade of the G.D.:

Rose and Dagger in E

Incense, Lamp and Fire-Wand in S

Pentacle, Bread and Salt in N

(If the Pentacle is not ready, a gold coin may be substituted).

The Collected Magical Writings

The *Altar* is draped in *black*; in the centre is a *White Equilateral Triangle* and a *Red Cross of Six Squared*; the light of the Triangle should be the same as that of the Cross:



(2.)

the name of Gabriel (גבריאל) the Great Archangel of Water, I command ye to depart and no longer to pollute with your presence this Hall of Thma-Est! (Maat).

- In the name HCDMA (Make the Equilibrating Invoking Pentagram of Passives with the Lotus Wand), and in the name of MPH ARSL GAIOL, I consecrate thee, O creature of Water, to the service of the Magick of Light! (Make the invoking Pentagram of Water with the Lotus Wand.)

- Fire (Take the Sword.) I exorcise ye, evil and opposing spirits dwelling in these creatures of Flame and Incense, by the holy and tremendous name of God the Most One ~ Elohim (אֱלֹהִים) (Make Banishing Pentagram of Fire with Sword.); and in the name of Michael (מִיכָאֵל) the Great Archangel of Fire, I command ye to depart and no longer to pollute with your presence this Hall of Thma-Est!

In the name of BITDM (Make the Invoking Equilibrating Pentagram of

Ceremony Connected with Banishing Ritual of the Pentagram

The Ceremony of Banishing and Purifying the 4 Elements.

Water (take the Sword) I exorcise ye, impure, unclean and evil spirits that dwell in this creature of Water (oil, wine) in the Divine Name of Al (א ל) strong and mighty (Trace Banishing Pentagram of Water); and in the name of Gabriel (א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת) the Great Archangel of Water, I command ye to depart and no longer to pollute with your presence this Hall of *Thma-Est!* (Maat).

In the name of HCOMA (make the Equilibrating Invoking Pentagram of Passives with the Lotus Wand), and in the name of MPH ARSL GAIOL, I consecrate thee, O creature of Water, to the service of the magick of Light! (Make the invoking Pentagram of Water with the Lotus Wand).

Fire (take the Sword) I exercise ye, evil and opposing spirits dwelling in these creatures of Flam and Incense, by the holy and tremendous names of God the Vast One in Elohim (א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת) (make Banishing Pentagram of Fire with Sword); and in the name of Michael (א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת) the Great Archangel of Fire, I command ye to depart and no longer to pollute with your presence this Hall of *Thma-Est!*

In the name of BITOM (make the Invoking Equilibrating Pentagram of Spirit Actives with Lotus Wand) and in the name of OIP TEAA PDOCE (make invoking Pentagram of Fire with the Fire Wand) I consecrate ye, creatures of Flame and Incense, to the service of the magick of Light!

Air (take the Sword and strike the air three times) I exorcise ye, impure, unclean and evil spirits that dwell in this creature of Air, in the Divine Name of IHVH (א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת) (make Banishing Pentagram of Air with the Sword); and in the name of Raphael (א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת) the Great Archangel of Air, I command ye to depart and no longer to pollute with your presence this Hall of *Thma-Est!*

(3.)

Spirit~~s~~ Actives with Lotus Wand) and in the name of DIP TEAA PDOCE (Make Invoking Pentagram of Fire with the Fire Wand) / consecrate ye, creatures of Flame and Insease, to the service of the Magick of Light!

- Air. (Take the Sword and strike the air three times.) / exorcise ye, impure, unclear and evil spirits that dwell in this creature of Air, in the Divine Name of IHVH (יהוה) (Make Banishing Pentagram of Air with the Sword); and in the name of Raphael (רפאל) the Great Archangel of Air, / command ye to depart and no longer to pollute with your presence this Hall of Thana-Est!

In the name of EXARP (Make the Invoking Equilibrating Pentagram of Active Spirit with the Lotus Wand) and in the name of ORO IBAH ADZDI (Make the Invoking Pentagram of Air with the Dagger) / consecrate thee, O creature of Air, to the service of the Magick of Light!

Earth. (Cast Salt to the 4 Quarters. Take sword) / exorcise thee, creature of

In the name of EXARP (make the Invoking Equilibrating Pentagram of Active Spirit with the Lotus Wand) and in the name of ORO IBAH ADZDI (make the Invoking Pentagram of Air with the Dagger) I consecrate thee, O creature of Air, take service of the magick of Light!

Ceremony Connected with Banishing Ritual of the Pentagram

Earth (cast salt to the 4 Quarters, take Sword) I exorcise thee, creature of Earth, by and in the Divine Name of Adonai-ha-Arety (אדני הארץ) (make Banishing Pentagram of Earth with Sword); and in the name of Auriel (אוריאל) the Great Archangel of Earth, I command every evil and impure spirit to depart hence immediately!

(4.)

Earth, by and in the Divine Name of Adonai-ha-Arety (אדני הארץ) (make Banishing Pentagram of Earth with the Sword); and in the name of Auriel (אוריאל) the Great Archangel of Earth, I command every evil and impure spirit to depart hence immediately!

In the name of NANTA (make the Invoking Equilibrating Spirit Pentagram of Passives with the Lotus Wand) and in the name of MOR DIAL HECTGA (make Invoking Pentagram of Earth with the Pentacle) I consecrate thee, O creature of Earth, to the service of the Magick of Light!

Note (by I.C.) In each case, the Sword is used for Banishing; the Lotus Wand for Invoking.

Hebrew Names are used for Banishing; Enochian Names for Invoking.

(Pentagrams in G.D., vol. III)

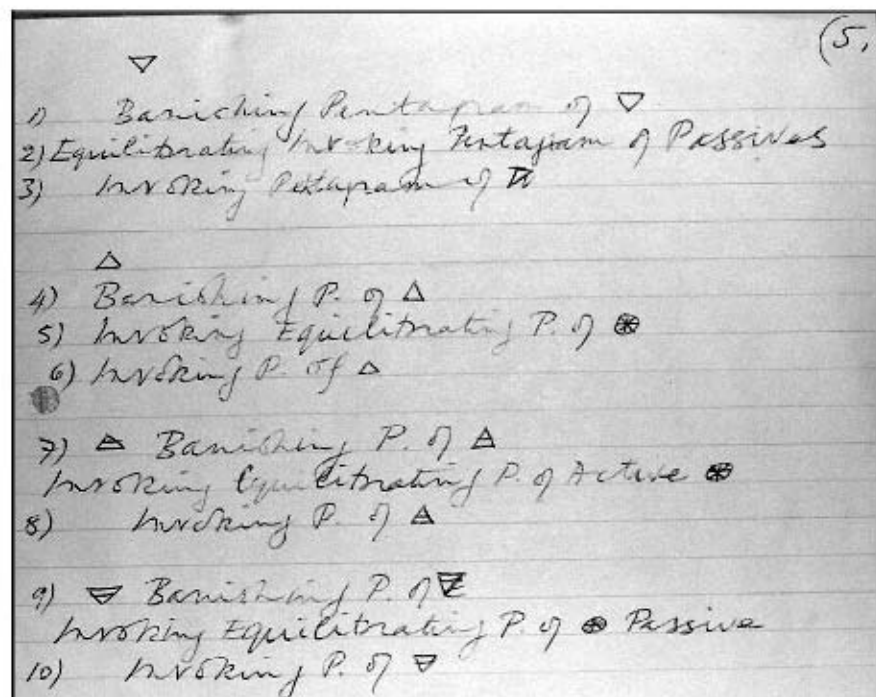
In the name of NANT (make the Invoking Equilibrating Spirit Pentagram of Passives with the Lotus Wand) and in the name of MOR

The Collected Magical Writings

DIAL HECTGA (make the Invoking Pentagram of Earth with the Pentacle) I consecrate thee, O creature of Earth, to the service of the magick of Light!

Note: In each case, the *Sword* is used for *Banishing*; the *Lotus Wand* for *Invoking*.

Hebrew Names are used for *Banishing*; *Enochian Names* for *Invoking*.



(Pentagrams in Regardie's G.D., Vol. III)

▽

1. Banishing Pentagram of ▽
2. Equilibrating Invoking Pentagram of Passives
3. Invoking Pentagram of ▽

Δ

4. Banishing of Pentagram of Δ
5. Invoking Equilibrating Pentagram of ⊗

Ceremony Connected with Banishing Ritual of the Pentagram

6. Invoking Pentagram of Δ

Δ

7. Banishing Pentagram of Δ

Invoking Equilibrating Pentagram of Active \oplus

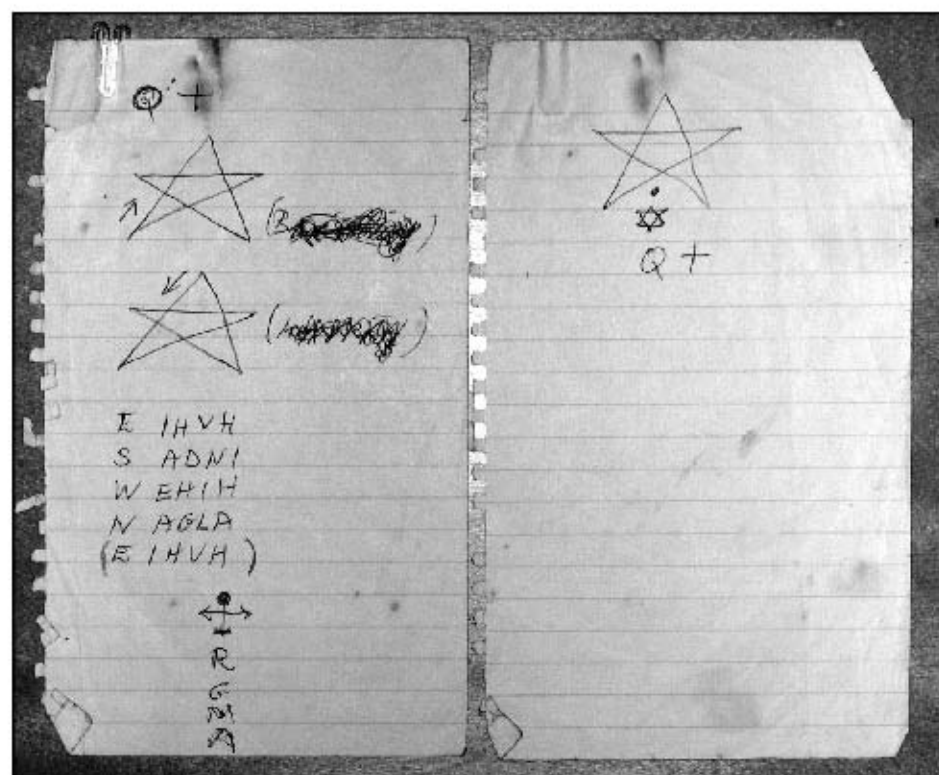
8. Invoking Pentagram of Δ

∇

9. Banishing Pentagram of ∇

Invoking Equilibrating Pentagram of \oplus Passive

10. Invoking Pentagram of ∇



De Astris Interioribus (Concerning the Interior Stars)

Every reader of esoteric literature knows the word *Chakra* - the word at least, if not the thing signified. Unless the reader is also a *seer* he has no direct apprehension of its meaning; and since a chakra is an organ in the *Body of Light*, any comparison with a material object is inadequate.

The Sanskrit word means a (revolving) disk, and the image is that of a wheel with spokes, a flower with petals or a star with rays. Probably the term has been transplanted into European languages because no complete equivalent has been found for it - though, as always, one wonders if there is not a Western synonym in some of the many Gaelic and Cymric manuscripts that lie, untranslated and unpublished, in our libraries. They await the attention of linguists who are also knowledgeable in the occult.

The Chakras described in popular manuals present a simplification of the original Hath-yogic doctrines concerning them. In Hindu treatises, upwards of twenty chakras may be listed; and when seven main ones are given, three subsidiaries are often added. To obtain the *siddhis* (magical powers), it is sometimes claimed that a minimum of sixteen chakras must be activated.

A distinction should be made between the chakras and the *marmas*, the latter being defined as psychic zones either in the human organism or in the body of the Earth itself. (Dion Fortune in *The Mystical Qabalah* coins the term '*mundane chakra*'). One may differentiate by saying that the marmas form the wider category - in other words, all chakras are marmas of some kind, but not all marmas are chakras.

Concerning the Interior Stars

A parallel with the ancient Chinese curative system known as Acupuncture may be suggested, since this depends on an accurate mapping of micro-cosmic centres which in some senses equate with the Hindu marmas of the human body.

A closer insight into the subject of the chakras may be gained by comparing with one another the various results of those who claim seership. Table I is quoted from B. W. Leadbeater's monograph The Chakras (1938) to give some idea of the colour-appearance of these centres. The coloured illustrations in this book represent the chakras as Leadbeater himself saw them. [Editor's note: there is a slight similarity between the whirling colours of the diagrams in Leadbeater's book, and Ithell's taro paintings, both are formed out of pure colour].

TABLE I								
COLOURS								
	CHAKRA	PLEXUS	SHATCHAKRA	SHIVA	GARUDA	LEAD-	(CORRECTED)	
			NIRUPANA	SANHITA	PURANA	BEATER	SHIVA	SHATCHAK-
							SANHITA	RA NIRU-
								PANA
1.	SABAS- HARA	CONAR- IUM	—	—	—	—	MOON- LIKE	—
2.	AJNA	CAVERN- OUS	WHITE	WHITE	RED	YELLOW and PURPLE	MOON- LIKE	WHITE
3.	VISUDD- HA	PHARYN- GEAL	SMOKY- PURPLE	GOLDEN	MOON- LIKE		GOLDEN	SMOKY- PURPLE
4.	ANAHATA	CARDIAC	VERMILION	DEEP RED	GOLDEN	GOLDEN	BLOOD- RED	RED
5.	MANIPU- RA	EPIGAST- RIC	BLUE	GOLDEN	RED	REDS and GREENS	GOLDEN	LUSTROUS
6.	SVADIS- THANA	PROSTAT- IC	VERMILION	VERMILION	SUN-LIKE	SUN- LIKE	BLOOD- RED	VERMILION
7.	MULAD- HARA	SACRAL	RED	RED	—	ORANGE- RED	GOLDEN	CRIMSON

Of the three Sanskrit treatises which Leadbeater draws upon, it has been possible to verify the Shiva Sanhita and the Shatchakra Nirupana; from what he says it seems he used the translation by *Rai Bahadur Srisa Chandra Vidyarhada* for the former, and that by *Arthur*

The Collected Magical Writings

Avalon for the latter. These are appended to the right of the Table, and will be seen to vary slightly from Leadbeater's versions.

The three Hindu authorities support one another to some degree, but support the deliverances of Leadbeater's own clairvoyance to a much lesser extent.

The Six Centres and the Serpent Power by Arthur Avalon - which is a commentated translation of the *Shatchakra Nirupana* and the *Paduka Panchaka* - contains elaborate illustrations of the chakras, but their colours do not agree with any of the four lists in Leadbeater's Table. They follow rather the symbolic Elemental *yantras*, diagrams associated with the lower five chakras.

TABLE II					
	MONTFAUCON de VILLARS	J.G. GICHEL	R. STEINER	S.G.T. OUSELEY	
1	○	☿ RED	☿ VIOLET	VIOLET	
2	☾	☿ SUN- BRIGHT	☿ INDIGO	INDIGO	
3	♀	♂ RED	♂ BLUE	BLUE	
4	♀	○ SUN- BRIGHT	○ ORANGE	GREEN	
5	♂	♀ SUN- BRIGHT	♀ YELLOW	YELLOW	
6	4	♀ RED	♀ GREEN	GREEN	
7	☿	☾ SUN- BRIGHT	☾ RED- BROWN	RED	

Table II provides some *Western* authorities (who incline towards the metaphor of stars) with which to compare the *Oriental*s (who

Concerning the Interior Stars

prefer the imagery of flowers - the word *Padma* = lotus, is often substituted for *Chakra*).

In the edition published by '*The Brothers*' in 1913, the notes to Le Comte de Gabalis (1670) by the *Abbe Montfaucon de Villars* give a list of planetary attributions said to be derived from Sanskrit sources, but no indication of colour.

J. G. Gichtel's Theosophia Practices (1720) contains an illustration of the human figure with the chakras marked by planetary Symbols. Only two colours are used, blood-red and yellow (the latter represented as 'sun-bright' in Table II). All the centres are marked as stars with rays. *Gichtel* declares that his diagrams are the fruit of his contemplation of the *interior being of the microcosm*; and a high degree of consonance with the Shiva Sanhita, which could not have influenced him directly, suggests that he was genuinely clear-sighted.

An occultist of the present century, *Rudolf Steiner*, gives in Man as a Symphony of the Created World, an approximate chakra-diagram which agrees with *Gichtel* as to the placing of the interior planets. Steiner must have known his predecessor's work; but he relies on his personal seership for the list of colours. This contains anomalies, blue being assigned to Mars and red-brown to Luna.

S. G. T. Ouseley, in The Power of the Rays, simply reproduces the spectrum, beginning with violet for Sahasrara and ending with red for Muladhara. This seems a little too convenient, but may be intended in a symbolic sense rather than as a record of colours actually perceived.

The Revelation of St. John the Divine is used by many occultists as an initiatory text where '*the Churches in Asia*' stand for the chakras. *Dr. Thomas Maughan*, in a series of hand-books for the instruction of his pupils, relates '*the Churches*' to planets and colours. His planets follow the Ptolemaic system but in inverse order, beginning with *Luna* at Sahasrara and ending with *Saturn* at Muladhara. Some of his colour-attributions are surprising, as for instance indigo to *Venus*; and it would be interesting to know on what these are based.

The Collected Magical Writings

Aleister Crowley in Liber 777 (1909) relates planets and colours to 'the Churches' according to a traditional system; he does not specifically link them with the chakras, with which he deals separately.

D. E. Grove's Mystery-Teaching of the Bible assigns a different list of planets to 'the Churches' but no colours.

In The Legend of the Holy Grail, a manual put out by the late *Todd Ferrier's* Order of the Cross, 'the Churches' are given planetary attributions; but *Sol* and *Luna* are omitted, the list being headed by *Neptune* at Sahasrara and *Uranus* at Ajna. No colours are suggested.

Several reasons may be advanced for divergences in the recorded appearance of the Chakras. It may be due to the method of approach if this is in terms of symbolism of one type or another and therefore not primarily visual.

Or it may be caused by inadequacy on the part of the seer, differences in cultural background or variations in the chakras themselves under certain conditions.

Or it may be concerned either with the microcosmic 'vehicle' and the macrocosmic world with which and in which they are viewed.

This said, one is still not much further on, since it remains to determine which explanation applies to which recorded result, and in what sense.



If 'the Churches in Asia' symbolise the chakras as usually understood, then 'the opening of the Seven Seals' in The Revelation must, from its dire consequences, refer to the activating of the averse chakras, which are a kind of reflection or 'shadow-side' of the former; and would appear, should they be visible, as their respective colours reflected in muddy water.

Leadbeater mentions these averse chakras but is coy about describing them, merely hinting that they are used by black magicians. The *Shatchakra Nirupana* maintains that there are seven lower worlds, *Patala* and others beneath the *Muladhara*; but it is difficult to see

Concerning the Interior Stars

where they can be situated spatially since the *Muladhara* is already at the base of the spine. Perhaps they follow the leg-bones, but femur and tibia are scarcely a spinal equivalent. Or are all seven concentrated in (male) sex organs?

TABLE III.

	REVELATION 'CHURCHES IN ASIA'	D.E. GROVE	ORDER of the CROSS	A. CROWLEY			T. MAUGHAN	
1.	LAODICEA	○		SARDIS	♀	YELLOW	☾	VIOLET
2.	PHILADEL- PHIA	☾		LAODICEA	☾	BLUE	♀	ORANGE
3.	SARDIS	♀	♀	THYATIRA	♀	EMERALD	♀	INDIGO
4.	THYATIRA	♀	♀	PHILADEL- PHIA	♂	VIOLET	○	GREEN
5.	PYRGAMOS	♂	♂ (or ♀)	PYRGAMOS	♂	SCARLET	♂	RED
6.	SMYRNA	♂	♂ (or ♀)	SMYRNA	○	ORANGE	♂	BLUE
7.	EPHESUS	♂	♂ (or ♀)	EPHESUS	♂	INDIGO	♂	YELLOW

The Opening of the Seals is followed by the sounding of seven Trumpets and the pouring-out of seven Vials. As these signalize still more frightful disasters, they presumably take place in still lower 'worlds' or states of being.

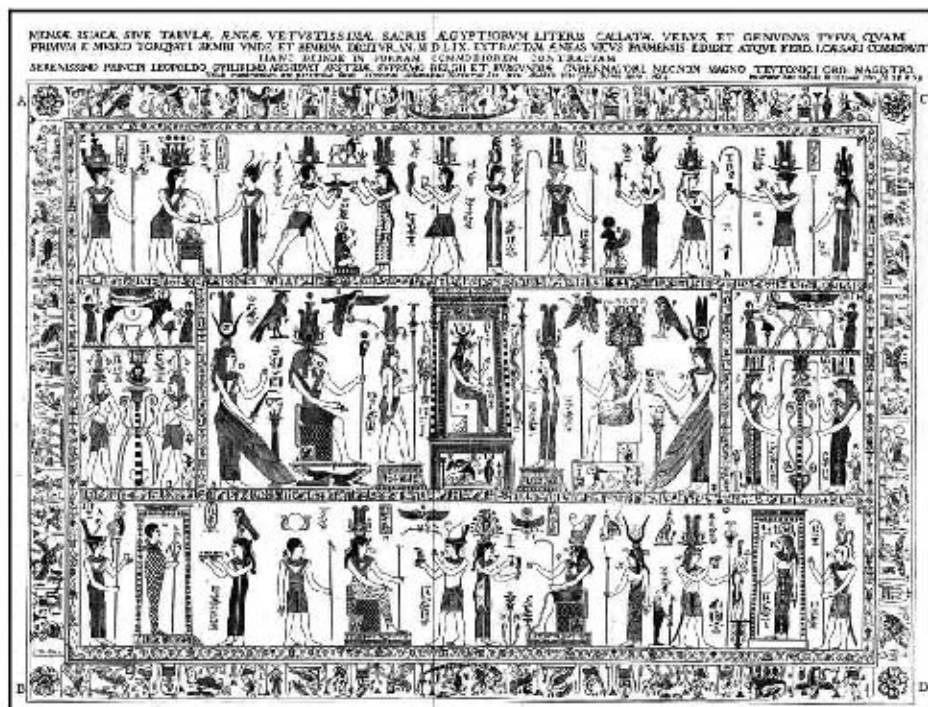
In the Yoga Sutras of Patanjali, III 34, it is stated that by meditation on *Pratipha* all is attained. One interpretation equates *Pratipha* with the star Lucifer, that *Stella Matutina* or Morning Star which is promised in The Revelation, II 28, 'to him that overcometh', the victorious *Church of Thyatira* symbolically related to Venus. It is the same star *Lucifer* which is said in Isaiah, XIV 12 to fall 'from heaven.'

TABLE IV

	CHAKRA		CHURCH IN ASIA
1.	SAHASRARA	○	LAODICEA
2.	AJNA	○	PHILADELPHIA
3.	VISUDDHA	○	SARDIS
4.	ANAHATA	○	THYATIRA
5.	MANIPURA	○	PYRAGAMOS
6.	SVADISTHANA	○	SMYRNA
7.	MULADHARA	○	EPHESUS
7.	AVERSE CHAKRAS (7 SEALS)	●	WHITE HORSEMAN
6.		●	RED HORSEMAN
5.		●	BLACK HORSEMAN
4.		●	PALE HORSEMAN
3.		●	MARTYRS
2.		●	CATAclysm
1.		●	SILENCE
		↓	TRUMPETS
		↓	VIALS

The Isis Tablet or Mensa Isiaca

The Isiac (Isis) Tablet, or *Mensa Isiaca*, is an ancient brazen tablet inlaid with silver and enamel designs; its dimensions are 4 foot 2 inches by 2 foot, 5.5 inches (50" x 30"). The bronze is inlaid with silver and dark steel-blue (or black, according to Kircher) enamel.



It is now housed in the Museum of Egyptology in Turin. Their description: Roman Period, 1st century AD. Provenance: acquired in Rome from Pietro Bembo 1527, acquired by Charles Emanuel I of Savoy in 1628, first displayed in the Museo Egizio, 1832 Inv. Nr. C. 7155. The Turin Museum currently gives this brief description:

"Egypt held great appeal for the Romans, who eagerly absorbed the Isis cult. However, after, the battle of Actium (31 BC) and the deaths of Cleopatra and Mark Antony (30 BC), the cult was persecuted until later in the first century AD when the Emperor Caligula (AD 12-41), descendant of Augustus and of Mark Antony, built a great Isis temple in Campus Martius: the Iseum Campensis. It was also sometime in the first century AD when this remarkable table was produced, probably in Rome. The hieroglyphs are nonsense and the cult scenes are Egyptianising, but do not depict true Egyptian rites. Some of the bizarre attributes make it unclear whether the figures are divinities or kings and queens, and whether or not a god, instead of the king, is depicted making an offering to another god. Egyptian motifs appear helter-skelter throughout. Nevertheless, the central figure in a chapel can be recognised as Isis, suggesting that the table comes from a place where the Isis cult was celebrated, possibly even the Iseum Campensis. The table is an important example of metallurgical knowledge in the ancient world, with its surface decoration of different coloured precious (silver, gold, and gold with much copper) and base metals. Perhaps the most interesting colour on the table is the black, usually incorrectly described as niello. In fact, analysis on similarly black-inlaid Roman objects reveal that this was made by alloying copper and tin with small amounts of gold or silver (about 2 %) and then 'pickling' the object in organic acid. Pliny (Natural. History) and Plutarch (Moralia) both described a prestigious black bronze alloy, 'Corinthian bronze', which contained gold and silver."

The tablet might have been a votive offering to Isis in one of her numerous temples, although Jablonkski (1750) considers the central figure to be Neith, not Isis. My thought is that the Tablet bears a striking resemblance to the three registers of a 36 (3 x 12) variant squared Senet board. The three registers, almost universally common in Egyptian netherworld drawings, might also be the earliest historical basis of the three pillars or columns of Qabalah.

Westcott considers which classical Egyptian texts might be associated with the tablet, and mentions that, because of the curiously designed symbol called by Kircher the *Phallus Occulatus*, which according to Westcott had "no generative signification, but that these

were the mystical eyes, which rather referred to the points of the horizon, North and South", or alternatively as Sun and Moon; it might identify with the *Chapter of the Adoration of the Mystical Eyes*, Book of the Dead.

The *Phallus Oculatus* seems to combine a phallus with a human eye, and Westcott notes that the Egyptian festival *Paamyliia* resembles the Greco-Roman *Phallophoria*. There is some debate whether in Egypt the festival was dedicated to Osiris, because of his missing or mutilated penis; or to the worship of Khem, since all we know is that this symbol was honoured specially.

The tablet was first discovered at the beginning of the C16th on the *Mount Aventine* in Rome at a spot where a temple of Isis once stood, perhaps built in the time of Emperor Hadrian of Caracalla, circa 120A.D.

After the army of Charles V of Germany overran Italy and plundered the city, it fell into the hands of a blacksmith or ironworker, who sold it for a large sum of money to Cardinal Bembo. After his death, it came into the possession of the Duke of Mantua, in whose treasure-house it figured as a relic of the past until 1630, when Mantua was burned by the army of the Emperor Ferdinand II. Then it fell into the hands of the Duke of Savoy, and finally was presented to the King of Sardinia.

During the C19th the 'Guide to Northern Italy' stated that the Tablet was exhibited in Turin at the Museum of Egyptian Antiquities.

Athanasius Kircher, in his *Oedipus Aegypticus*, has a very long treatise in explanation of the Tablet, suggesting that it probably formed a mystic ornament in the adytum of a temple in Egypt; for the Egyptians, like the Hebrews, provided such secret chambers in which the priests performed their most holy rites.

Westcott describes the Tablet in brief: its Upper Region has twelve principle erect 'human' figures, the Lower Region has twelve figures, more-or-less human, two standing in porticoes, two seated. The Central or Middle Region is perhaps the most important scene, with an

enthroned female figure under a canopy in the very centre, a triad on either side, each consisting of a seated figure, an attendant and a winged figure, plus two birds. At each end are a Bull with two attendants, and two female figures, one on each side of an object. He thinks these represent the Essence of Divinity (Godhead) triplicity; also a triform or secondary divinity.

The Isiac Tablet of Bembé.

The so-called Isiac Tablet is an ancient brazen tablet inlaid with silver and enamel designs; its dimensions are $4'2'' \times 2'5\frac{1}{2}''$ and it was first discovered at the beginning of the 16th on the

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The Collected Magical Writings

Some of following analysis comes from a transcription of Ithell Colquhoun's unpublished handwritten notes:

The Tablet embodies the triple arrangement of the constitution of the world into *Archetypal*, *Intellectual* and *Sensible*; the Paternal mind as a centre gives motion and animation to all things. The universe is regulated from the Paternal Foundation through three triads; this Foundation is variously called the IYNX, Soul of the World, Pantomorphous Redeemer; and by Philo, the Constructive Wisdom.

It exists in the perfection of triads of:

1. *Pater* (Power)
2. *Mater*, or mens (Design)
3. *Potentia*, i.e., (Faith, Truth and Love).

The order, disposition, administration and functions of the Divine Powers are also shown here, typified by the companions and officers of the Divine and Supreme mens, the great Potentia and Paternal IYNX. Here as seen the:

1. *Rectores mundorum* (Rulers of the Worlds) each with his notable symbols whether of air, or of fire, or of material things.

Here are also the:

2. *Partres Fontium* (Fathers of the Fountains) Sources, Origins, Causes, whose care and duty it is to decide and preserve the:

3. *Principia*, the dominions, the elements of all things, and the inviolate Laws of Nature.

Here are perceived the:

4. *Zonia* and the:

5. *Azonia*, divinities not bound to any certain sphere, each with its proper ornaments and peculiar form. Indeed the formation of the Tablet is such that it must also be effectual as a talisman against evil influences.

Kircher says '*The Egyptians considered the Divinity in two manners. As an eternal Existence, self-constituted and quite apart from terrestrial concerns (Transcendent, I.C.); or, in connection with created objects which it governs by ministering spirits and secondary powers (immanent, I.C.). They admitted a Triple Essence of Deity, and*

The Isis or Bembine Tablet

also a triform secondary divinity, as they had learned of Hermes Trismegistos. This divinity imprinted his seal upon all earthly things, both living and dead. Upon this same essential plan was the Tablet constructed'.

The system of Philosophy and Theosophy that *Kircher* associates with the Isiac Tablet is of an extremely occult character. It is almost identical with that form which is ascribed to *Zoroaster*, as founder of the Chaldean system. It has many points in common with the Qabalistic scheme as expounded in the *Zohar* and the *Sepher Ietzirah*. *Zoroaster's* schema in brief:

0. The Eternal Being is first, with an emanation of light and fire. Then follow Incorporeal Beings in three orders:

1. Intelligible.
2. Intelligible and Intellectual.
3. Intellectual.
4. The Mortals follow last.

To the 1st order (Intelligibles) are inferred:

1. Pater
2. Mens
3. Potentia.

The 2nd order (Intelligible and Intellectual) are presided over by the IYNX - this word in Greek has several meanings, such as 'Magic Wheel', 'Charm', 'Desire.'

(c.f. the Maya of Vedic philosophy, I.C.). This order includes the Synoches and the Teletarchs.

1. Synoches IYNX
2. Teletarches IYNX

The 3rd order includes the Once Above, Hecate, the Twice Above, the three Amilicti (Implacable thunders), and the Hypezocos, (Seven Fountains of Power).

1. The Once Above
2. Hecate
3. The Twice Above,
4. The Amilicti (3)

5. The Hypezocoas, Fountains of Power (7).

Proclus, Psillus, Damascius and Porphery should be further consulted.

Kircher then proceeds to describe the construction of the Tablet:

THE MIDDLE REGION

In the centre is placed the most important design, consisting of the Great Gate of the Gods, an architectural canopy over a Throne, on which is a seated figure. On the top of the canopy are shown diverging Flames; below is the double-winged globe, then a second winged globe, and a third below the seat of the figure. Around the sides of the canopy are a series of squares in which are aides with 8 divisions. (Sign of Nether/ Nepher, I.C.).



The Isis or Bembine Tablet

A column marked with alternate black and white bands and surmounted by a head of Isis stands on each side of the canopy. Seated within, is the figure of a Goddess dressed from the waist downwards with feather markings; on her head is a Fillet with Numidian bind, the Turkey, surmounting this; on its back is a basket from which arise two Persea-leaves and two horns, these latter found by a Disc on which is a Scarab. In her right hand is a lotus-flowered Sceptre and her seat is plain, but a sitting Day is engraved on it.

Below her seat is another design on an abacus. in which lies a monster, *Nepher*, part Lion, part hawk, with a Canopus between its forepaws. Behind it is seen a Globe winged and combined with a Serpent; over its head is a crescent moon with a sun within it. On each side of the canopy are place columns, and on each is a serpent as if on guard.

MENDES WINTER			AMMON SPRING			MOMPHTA SUMMER			OMPHTA AUTUMN		
MENDES	MECHIA	CANOPUS	AMMON	PACHONS	APIS	MOMPHTA	ISIS	PACHON	OMPHTA	ATN YR	TYPHON
P	S	V	X	Z	A	B	C	E	F	G	H
APIS G I K	ISIS L M N	TRIAD OF IBIMGRPHOS MASCULINE ACTIVE O Q F			OHNIONIAN TRIAD CENTRAL LYNX V S W			TRIAD OF NEPHTHA FEMININE PASSIVE I Y Z			MNEVIS P V E
TRIAD OF HECATE L M N			TRIAD OF IBIMGRPHOS MASCULINE ACTIVE O Q F			TRIAD OF NEPHTHA FEMININE PASSIVE I Y Z			TRIAD OF SERAPIS Z, H Θ		
EAST GATE			NORTH GATE			SOUTH GATE			WEST GATE		
NEBUS			RANOCNUS			THOTH			ELURUS		
λ	m	N	ξ	o	Σ	T	φ	X	ψ	F	H

There are three principle figures on each side of the goddess. Each triad consists of one seated figure and two standing ones:

On the Right: TYX, OQR

On the Left: CCDD, TXYZ

The Collected Magical Writings

Note that O and Z are clothed alike, R X and X CC (next to the canopy) have similar pedestals, wands and head-dresses; QY is Ibis-headed, and Y DD is a seated female human figure.

This central canopy represents the diffusion of the *Triform Supreme mens* in the Three Worlds, from which process of evolution this sensible world or universe emerges, called by Plutarch '*The Home of Horus*', and by the Egyptians '*The Great Gate of the Gods*.' The diversifying Flames on the summit of the Canopy mean the eternal and incorruptible Supreme Mens, full of Fire, Light and Life.

The influence is communicated to the intellectual, sensible and Elementary Worlds, as pictured by the three Winged Globes.

The seated figure is the *Supreme Mind* or Pantomorphous IYNX, multiform Sphinx, Logos, Word or Soul of the World; and is placed here in the middle, as in the centre of universal Nature. The sitting-posture denotes power and dominion, the Dog points to the Dog-star, Sirius or Sothis. The feather-winged clothing of the limbs denotes the sublime velocity of the higher powers; the necklace the celestial orbs in constant motion; the Fillet, the hidden procedure of Nature; and the Turkey, the Numidian Bird of the Martial, its many colours and spots symbolize the variety of created things.

The *Basket* symbolizes abundance, and *Persea* the wisdom which administers all events; the *Horns* are the Moon, and the *Disk with the Scarab*, the Sun. The scepter means that all things are modeled after the pattern of the *Eternal Mens*, and the *Lotus* signifies the perpetual procession alike by night and day.

The goddess is *Isis*. The squares and quaternary, and the 8-fold division of the circles on the columns of the canopy denote the numbers 4 and 8 which produce 12, the symbol of Mundane Perfection. The two Serpents on the standards are *Opionian Agathodaemons*, or good divinities. The Abacus below means the *Elementary World*. The Lion with the black veil (or mane? I.C) is Earth, and the Hawk-head refers to *Elemental Fire*; the Canopus means *Elemental Water*; a two-fold flame above and two feathers signifying *Elemental Air*, meaning that 'water' by heat becomes vapor.

The *Kuklo-Pteromorphos*, or Serpent-winged Globe, means that all this Elementary World is animated and preserved by the powers of the Supreme Triform Deity.

The hieroglyphics of the upper set in face of the IYNX read as follows:

'The Entrance to the quadripartite world, through which the Panto-morphous Soul of the World doth enter; it penetrates all things with the eye of Divine Providence, bestows the sphere of life both through the four parts of the Superior World, and through the five Gates of the Inferior Worlds.'

The lower group reads thus: *'The Barrier of the Portals of the Superior and Inferior Worlds, of which the chain of the Zones is removed by the Ibimorphous Agathodaemon'.*

The two Serpent-figures V and W, at the right and left of the IYNX, together with the Sphinx AA from the Ophionian Agath-demonic Triad. QX and YDD are Patres seated, RY and X CC are Potentiae, OT and ZGG are the Mentēs.

1. Pater = QX is Ibimorphous, the Hermanutis, signifying the Deity of Moisture. The Quail pictured on the seat is a symbol of adversity. The Ankh of the right hand shows the influx of power from above, and the Isis-headed Wand shows power delegated by Isis. The Flames of the Headdress show Elemental Fire; the Serpents indicate life; the Feathers, velocity; and the Floral centre, fecundity. The two Crocodiles below the Throne symbolize the evil powers of Typhon under the subjection of Isis.

The eighteen divisions of the Footstool signify the 18 cubit's rise of the Nile, and Ibis-Thoth is a Nile deity.

2. Mens = OT is the mens of the Triad, with long wings reaching the ground. Her feather-wand denotes dominion over airy powers, and the Vase of the pedestal indicates nourishment by the Nile-waters.

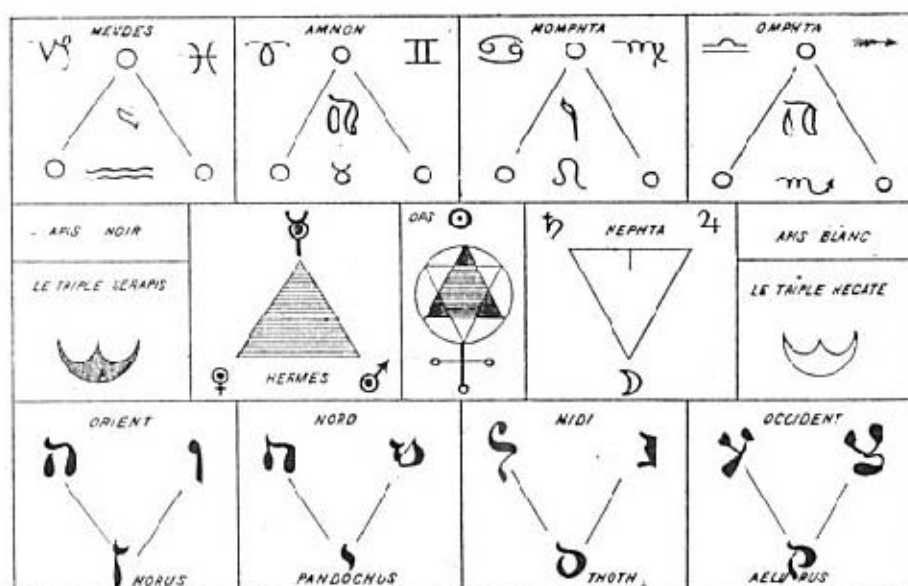
The hieroglyphics above read: 'The airy good-genius of all nature communicates its power by moisture, so fecundating it.'

The Collected Magical Writings

PV is an andro-sphinx, the Fiery genius, and the hieroglyphics read: 'The divine arbiter by his power impresses with his seal the heavenly life.'

3. Potentia = RY is the executor of the commands of this Triad. On his pedestal we read: 'He penetrates with the greatest celerity through the celestial sphere, through the moist kingdom of Momphta, and the sacred Ibimorphous lakes.'

S is a flying Hawk holding a circle and a rod, and refers to the power of heat radiating from the archetypal Fire of the Supreme Mens. This triad represents Active Agents, while the CCX DDY Z are Passive. But neither of them is so in totality, for the Egyptians considered deity androgynous, becoming either active or passive.



1. The *Pater* of the Triad CCX DDY Z is Nephta, thoned and with a flowing head-dress, a kneeling figure beneath the seat; and on the pedestal is a Lion, the symbol of Momphta, the rising Nile. On her head is a winged scarab.

2. *Mens*. T is a similar form of Mens to OT. CC X differs from RY, the corresponding figure – it is a goddess with a head-dress of a

globe, serpents and feathers. A and B are the companion figures, the Numidian Turkey and Hawk.

The IYNX of the Greeks is called by the Egyptians *Hemphtha*.

The Azonian Hecative Triad, L QQ MN.

This Triad contains three *Mentes*:

1. Triclotis (?)
2. Homas.
3. Ecclustike.

while the *Azonian gods* are:

1. Serapis.
2. Bacchus.
3. Osirus.

The centre is the seed, *Mens*, with black veil, white ears, three necklets and a great '*Doorway of the World*' on her head. She is Isis under the form of Hecate, faithful guardian and preserver of earthly treasures. The attendants are called by Psellus, Tricdotis and Komas.

The Serapian Triad

*(Zeta) *(Eta) and *(Theta) is named from the head of the monstrous shape, marked H.

1. This is the Pater.
2. Zeta is the Mens,
3. Theta the Potentia.

Serapis is the sun below the horizon – Pluto or Dis. On his head are three feathers and close by are a frog on the Persea-flower and Cynocephalus with a lunar crescent. The attendants stand on each side of the mysterious column.

The Isian Triad

These are placed over the Hecatine, and in it we all see the white and black Bull (Threvis ?*) or lunar. The attendant is KS, Trip- tolemus holding a cup. GS is (Pharo?*). The words above read:

'The Propagator of the celestial fluid to lower beings.'

The Osirian Triad

The Osirian Triad are placed above the Serapean; in it is the white Bull, Apis, HH, or solar.

Kircher then sums up the objects in **the Middle Region** as follows:

*The First Triad of the Fiery Archetypal World brings forth seven Triads, the Genii of the Universe:

1. Ophinian: World of Life and Fire, Eternal
2. (Ibis) Ibimorphic: World of Moisture, Eternal
- 3, (Nephthys) Nephtae: World of Fecundity, Eternal.
4. Isian: World of the Moon, Sidereal.
5. Osirian: World of the Sun, Sidereal.
6. Hecatine: World of Vegetative Growth, sub-lunar.
7. Serapean: World of the Subterranean.

The Superior Region.

These Twelve figures represent the 12 Directions of the Celestial World. They are divided into four Triads, and answer to our 12 Signs of the Zodiac and twelve months.

Triad I. consists of AP, BS and CV, referring to the months whose Coptic names are Mechin, Phamemoth and Pharmuti. These three constitute Winter or Mendes. The corresponding Hebrew months are Shereth, Ader, and Nisan or Abit; that is, January 21st to April 26th very nearly.

Triad II. is DX, BZ, and HA, the months of Pachons, Paoni and Eiphi, and are Spring or Ammon. The Hebrew names are Iyar, Sivan and Tammuz or April 27th to July 24th.

Triad III. consists of the months Athyn, Choiak and Tybi, FN, GO and HP, forming Omphtha or Autumn, corresponding to the Hebrew Chesvan, Kislev and Tebet, from October 28th to January 25th.

Psellus, quoting Zoroaster says: *'After the Intelligible Divinity, named "the IYNX", come the Divinities of the Sidereal World, ruling over elementary fire, air and matter.'*

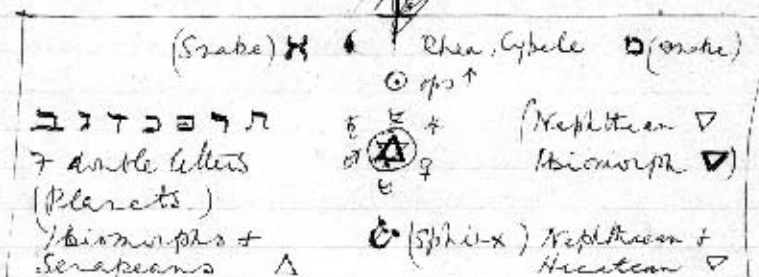
(3)

Lévi's diagram of the Table:

Upper Region:

1	2	3	4	5	6	7	8	9	10	11	12
Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius
Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius	Genius
Taste	Smell	Voice	Mind	Motion	Genius	Duty	Sex	Smell	Sleep	Fury	

Central Region:



Lower Region:

12 Simple Letters

- Words 1. Creator, Phallus, Aaron's Rod, Lion, Δ.
Curps 2. Great Mother, Venus, Cteis, Female, Womb, Human, &
Swords 3. Lingam, Conjunction, Sun, Eagle, V.
Pantacles 4. Female, Circle, Shekel, Pantacle, Vesica
 Ribis, Image of the World, Malkuth,
 Kingdom - Bull, ♀.

Compare with the *Sepher Ietzirah*, where the twelve Simple Letters are associated with the Zodaical Signs. According to Kircher, the Egyptian Zodiaccal Signs were:

1. Ammon (Aries)
2. Apis (Taurus)
3. Helitomenon and Harpocrates (Gemini)

The Collected Magical Writings

4. Hermanubis (Cancer)
5. Momphta (Leo)
6. Isis (Virgo)
7. Omphtha (Libra)
8. Typhon Scorpio)
9. Nephthys (Sagittarius)
10. Mendes (Capricorn)
11. Canopus (Aquarius)
12. Ichton (Pisces)

The later *Demotic Zodiacal* figures were in the same order:

1. Skin
2. Bull
3. Shoots of a Plant
4. Scarab
5. Knife
6. Virgin
7. Solar Mountain
8. Snake
9. Arrow
10. Life (? SN)
11. Water
- 12 Fish

The First Triad (Mendesian)

1. Pater = SB
2. Mens = VC
3. Potentia = PA

These form the Triad of Mendes, the Goat, which is seen on the altar, M. It was customary to sacrifice goats under the sign of Capricornus. The figures PA and VC carry ankhs, symbols of Intercessory Deity. Q and T are tablets acting as amulets.

The Second Triad (Ammonian)

1. Pater = XD
2. Mens = ZG
3. Potentia = AH

The Ram (Ammon) is above, standing by a plant with three branches, symbol of the ripening heat of the season (Shoots of Spring?

The Isis or Bembine Tablet

I.C.). Rabbi Jehnda says in the Zohar: *'To denote heat they drew a Ram, the horns diverging upwards being a type of flames of fire.'*

XD is Ammon as a warrior, with a Nilotic Phenicopterus in his left hand. ZG is Isis, to whom coin and fruit were dedicated. AH (the Potentia) carries an Ibis feather in the right hand and a vase of Nile-water in the left. Y, the Cynocephalus, marks the Vernal Equinox; below his seat are six circles with crosses of four lines, referring to 24 – because at the Equinox this animal was said to urinate every hour through the day and night.

The Third Triad (Momphta)

These refer to the Summer; its figures are BI, CK and EM. It is so called because Momphta is the presiding genius of Leo, the rising Nile, which DL, the Nilotic Sphinx, expresses; on its head are the crescent moon and the Dark Sun.

1. Pater = CK, is an Intercessory Deity, his vase-shaped head-dress ornamented with circles; a snake emerges from it, and above it are two Hawk's feathers and a circle – symbols of Horus and the Sun.

2. The Mens = EM, an Isis, has a head-dress of white with a vase above it and horns, referring to the Moon and the star Sirius or Sothis. In her right hand she bears a feathered Sceptre, with two triangular Sistra [Egyptian musical instrument] hanging from it. This sceptre is a weapon against Typhon, who is always supposed to be disturbed by music or noise.

3. The Potentia = BI carries an absinth branch because absinth, the enemy of putrefaction, was plentiful at the beginning of the month of Thoth. She has a Thermuthis on her head.

The Fourth Triad (Omphta)

This Triad covers the Autumn. Omphta is the protector of the *Siphistra*, a beneficent Deity – it is the figure with the Thyrsus in the right hand. The figure FN holds a Cuckoo (or Phoenix) –headed wand, and in the left, a cup of black earth. HP is an intercessory Deity carrying a lotus-wand to ward off the attacks of Typhon.

1. Pater – Omphta

2. Mens = FN

3. Potentia = HP

The Inferior Region

This area of the Table contains twelve Principle figures, the 'Fathers of the Perennial Fountains', the 'Rulers of the Terrestrial World'. These are also divided into four series of Triads:

1. Western: * FYY, HHK
2. Northern: * MMO, NN, *OO
3. Southern: PP, RR XX
4. Eastern: LII, MKK, NLL

1. The Triad of the Great East Gate of the World presents the boy Horus (1. = Pater), enclosed in a portico. He is wrapped up in network, holds a wand with a Phoenix or Cuckoo-head, and a cross upon it, and also a square and a trumpet; behind his neck hangs a triangle with a globe emerging from it. The portico is ornamented with a winged globe above, and with circles and pentagrams on its sides. This Gate admits light and motion to the four parts of the World, and the five Orders of Being. Horus is the sun rising in the East. The network points out that its origin and powers are hidden from our knowledge.

The cross is an emblem of the four elements, the square symbolizes order and symmetry and the trumpet harmony. The triangle is the symbol of the logos. The hieroglyphics on the pedestal read:

'The parent of vegetable nature, preserver of moisture, the sacred guardian of the Nile – Osiris, pantomorphous genius of living beings and things, making them fertile.'

2. NL is the Mother or Mens of the Triad; she is a form of Isis. The Hawk symbolises Heat and Light, and the 5 cups she carries are the four elements plus the quintessence.

3. *II is the Potentia with an asp, called *Thermutis*.

The Triad of the West Gate is named *Aeluromorphos*, or Fontana, and is placed at the opposite end of the Region.

The Isis or Bembine Tablet

1. Pater = FFyy * - the goddess Sekhmet or Bastet with winged globe, symbol of the influx of the Supreme Mind. The Cat, or *Aeluros*, is the deity of night and of the Western region.

2. Mens = * - the figure on the left of Anubis, carrying a wand with a flowering top; and on her head is a diadem of two flames, two feathers, two asps and a circle or star.

3. Potentia (Intellectual Potency) = H – Fecundity with a papyrus-stem, symbol of plenty. Over his head are Thermutis and a star.

There are three additional figures, d: a sitting Dog with a sistrum, which is sometimes used as a symbol of the horizon during the hours of night. Plutarch says that Anubis was connected with the horizon and uses the sistrum to terrify Typhon ('The Dog Anubis' of Milton, I.C.). Another figure is that of Anubis proper, with Globe, Serpent and Ibis-feather on his head, the Ibis being an enemy of the crocodile Typhon. E is Horus the Sun.

III The Northern Triad is Pandochaen, under the presidency of the Genii of the North. The central figure, NN = The Pater, and is seated on a throne symbolising the light and shade of the Northern Sun. Her dress is ornamented with stars (or ankhs?). Her lotus-scepter is a symbol of the Archetypal Sun; on the pedestal are alternate circles with a cross inside and sets of five lines, the Egyptian symbol for the number 9, which is connected with the North.

2. The Mens attendant, MM, has the cuckoo/ Phoenix wand and Ankh, with globe and serpent overhead.

3. The Potentia, *OO or Sigma, is on the left of Pandochus and carries a quail, symbol of the wicked wiles of Typhon, against which the winged serpent-globe, or *Agathodaemon*, is constantly working.

The Fourth Triad is *Thaustic*, under the presidency of the Southern Genii.

1. Pater = Horus, RR, called Thaustus and Baielk, which means 'the heart of life.' His crown is marked with many circles, which means

dominion over many realms. The number 7 is dedicated to him (the quadrified circles plus three lines on the pedestal).

2. Mens = the figure offering him, PP, a cup of Nile-water and a Hawk's feather is the subterranean Isis or Persephone, the deity of flowers, fruits and vegetables. She is wearing a deer's skin, and on her head is a vase of flowers with a statue of Hecate.

3. Potentia = the *Nilotic-Isis*, with body and lower limbs covered with the Hawks wings. She wears a turkey head-dress, and above it is a cup from which emerge two cow's horns with the Dog-star, *Sothis*. This star is also placed over the scarab.

O* is the *Ibis-Agathodaemon*, with a vase from which grows the absinth, sacred to Isis. It was supposed to purify water. The South of Egypt was always held in great veneration and was called 'The Lamp of Light' and 'The Cup of the World'. The Egyptians also called the North the 'Right' and the South the 'Left' of the Universe, because the human heart is on the left side and so is the Nile, fountain of moisture and fertility in Egypt.

William Warburton (1738) thinks that the Tablet was made by some devotee of Isis living in Rome. Others think that the central image is not Isis, but Neith or Minerva, or the Artificer of the World. *Sablon-ski* (1750) suggests that the Tablet was designed in the time of the *Antonines* (Marcus Aurelius, A.D. 161 to 216), and is a Calendar of Festivals of the Egyptian religion adjusted to the Roman divisions of the year.

The Egyptians had three cycles with durations of:

1. Apis: 25 years
2. Phoenix: 500 years
3. Sothiac: 1460 years.

One of the *Sothiac Cycles* commenced B.C. 1322, the date of the beginning of the reign of Rameses, and ended A.D. 138. *Professor Le Page Renouf* of the British Museum was of the opinion that the Tablet was not designed by an ancient Egyptian but in Roman times, and that the hieroglyphics were either badly copied or intentionally disfigured, and that they are practically illegible, even to himself and

The Isis or Bembine Tablet

others who can decipher the inscriptions on the ancient monuments of Egypt.

W. Wynn Westcott didn't think that the Tablet was intended to serve any public purpose, and was intrinsically without meaning to the ordinary Egyptian, or worshipper of Isis, whether in Greece, in Rome, or on the banks of the Nile. The designer, claims Westcott, arranged his figures and his symbols for an esoteric purpose. He (or she) was doubtless a priest of the cult of Isis, and attempted to embody his ideas of religion, cosmogony and astronomy in a cryptic form which has truly proved a stumbling-block to the profane.

The precise date and place of its manufacture are difficult to obtain, but from the character of its ornaments and the peculiarities of the hieroglyphics, it may be assigned to the Ptolemaic period, say about 300 B.C. Although it is obviously related to Isis, yet there is a notable absence of any reference to the myth of Isis and Osiris.

Eliphas Levi divides the Upper Region of the Tablet into four Seasons, each with its three signs under the presidency of Tetragramaton, *YHVH*. The Lower Region is under the presidency of the twelve single Letters, and is associated with the four quarters of the Horizon. The Central Region ascribes to Solar and Planetary powers. In the centre is the Sun (Ops) – Neith, Minerva (Cybele S.N.).

The Ibimorphic Triad represents Venus, Mercury and Mars placed around the Fire triangle. The Nephtean Triad represents Saturn, the Moon and Jupiter around the Water triangle. Ops = Latin for Terra, genius of the Earth.

N.B. the letters serve ONLY the purpose of identifying the figures on the tablet; those in red refer to the enlarged sections; those in black to *Wynn Westcott's* diagram of the whole.



Eliphas Levi, speaking of Kircher's 1654 examination of the Isis votive tablet writes: *"The learned Jesuit, divined that it contained the hieroglyphic key to sacred alphabets, though he was unable to develop the explanation. It is divided into three equal compartments; above are the twelve houses of heaven and below are the corresponding distributions of labor throughout the year, while in the middle place are twenty-one sacred signs answering to the letters of the alphabet."*

In the midst of all is a seated figure of the pantomorphic IYNX, emblem of universal being and corresponding as such to the Hebrew Yod, or to that unique letter from which all the other letters were formed. The IYNX is encircled by the Ophite triad, answering to the Three Mother Letters of the Egyptian and Hebrew alphabets. On the right are the Ibimorphic and Serapian triads; on the left are those of Nephtys and Hecate, representing active and passive, fixed and volatile, fructifying fire and generating water."

Westcott expands on the key ideas in Levi: *"Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhea, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key."* Taro 30, Ops, or Operational, shown here.

The Isis or Bembine Tablet



88 taro 30



88 taro 17

Serapis, Hecate, Typhon, Necessity and Bacchus plus many more of the deities and designs from the 88 TARO reinforce connections found in the Isis tablet. Aspects of *ISIS* feature in the TARO 17 named the “*Tides*.”

The 88 TARO of Four worlds transports us directly back to the symbolic worlds of the Orphic, Dionysian, Mithraic and Pythagorean *mystery traditions*. These are the images familiar to the ancients, as well as to the *Neo-Platonists* at the beginning of our own era. As well as providing a TARO for use with the four *Enochian Chess* boards, T4W considerably expands the vocabulary of magic so we can better explore the 40 (and 400) *Desirable worlds*. These C16th engraved images are a numbered series of 88 that I have not altered, and which are derived from much earlier images of antiquity.

The Taro as Colour

This design for a Taro pack is both personal and traditional. It renders the essence of each card by the non-figurative means of pure colour, applied automatically in the manner of the *Psychomorphological* movement in Surrealism.

The pack is traditional in following instructions drawn from the texts of the Hermetic Order of the Golden Dawn. It is, however, distinct from the figurative pack evolved in the Order's early days by MacGregor Mothers and his wife Moina, for the use of their students. The more advanced among the latter received the initiated titles of the cards which illustrate their character as meditation-glyphs.

The title acts as '*Mantra*' to the design's '*Yantra*'. The employment of the Taro in divination and, still more, in commercial fortune-telling is thus seen as decadence.

The 22 Major Arcana are inseparable from the rest of the pack, i.e. from the 4 Court Cards and the 9 Decanate Cards in each of the 4 Suits. Basic to all is the concept of the Four Elements: Air (Swords, pale yellow). Water (Cups, deep blue). Fire (Wands, scarlet) and Earth (Discs, indigo). Four family groups appear, each dependent from one of the Aces or Roots of Power. Each Ace attracts to itself one card from among the Major Arcana as its '*Shakti*' or formative energy to co-operate with it in manifestation. For example, the Ace of Swords (central colour, pale yellow) is entitled the Root of the Powers of Air and captures The Fool, entitled The Spirit of Aether, the Air card of the Major Arcana. Together they produce the Court Cards: the Prince of Swords (central colour, pale yellow), the Queen (deep blue), the King (scarlet) and the Princess (indigo). These represent respectively Air-of-Air, Water-of-Air and Earth-of-Air.

The Decanate Cards depend in their turn from the Court Cards: the numbers 6 & 9 of Swords from the Prince, the 3, 5 and 8 from the Queen and the 2, 4 and 7 from the King. Only the number 10, the Earth number, depends from the Princess. Number 1 is identical with the Ace, partaking of the nature of both Court Cards and Decanate Cards. The same scheme applies in the other three suits, the Ace of Cups, Root of the Power of Water, capturing The Hanged Man (the Water Arcanum), the Ace of Wands capturing The Angel (the Fire Arcanum) and the Ace of Disks, The World (the Earth Arcanum). The remaining 18 Major Arcana arrange themselves according to their occult titles into four groups which seem to have Elemental affinities:

1. The Four Magi: The Juggler, The Priestess, The Hierophant and The Hermit, together with the Princesses (Earth).
2. The Five Daughters: The Empress, Strength, Justice, Temperance and The Star, together with the Queens (Water).
3. The Five Lords: The Emperor, The Wheel, The Devil, The Tower and The Sun, together with the Kings (Fire).
4. The Four Children: The Lovers, The Chariot, Death and The Moon, together with the Princes (Air).

After I had completed the pack I saw some slides showing nebulae in outer space and the birth of stars. These recalled my designs and confirmed my conviction of their cosmographic function.

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[Editor's note: the above article which was kindly supplied to me accompanied Ithell's exhibition of her Surrealist Taro, which are a series of abstract colour paintings that I have some photos of, but do not yet have permission to replicate. Ithell's taro is not figurative and bears no likeness to any other set I have seen. Unfortunately after the exhibition these works seem to have been scattered. I also have some handwritten notes by Ithell which are transcribed below for completeness:]

The Collected Magical Writings

Surrealist Taro: 4 suits of 4 Court Cards each: MAGE (Magus - KING), SIRENE (Syren - EMPRESS), MONSTREL (?) (Monster - EMPEROR) and SORCIERE (Witch - QUEEN) are the suits or Houses of the Taro, or of the ordinary pack, or something different from either. The 16 directions of Space.

[I think this final paragraph may be her jottings of a vision or musing].

SPHINX LISTENING – A woman, (qua human-being, lives only) is only given importance as a human being through her male relatives or her father, her husband, her son (Interlude ch.).

Introduction to THE TAROT

(I.C. Written Mar 13th, 1965 - The Tarot - expanded S. N., 2007).

The history of the Tarot is very much connected with the history of playing cards in general, and presents us with many questions pertaining to:

*their origin,
the symbolism of the images depicted on them,
their use as an oracle of divination,
and the historical researches*

- which could throw light on the problem as to how and when this mysterious system first penetrated into Europe.

According to a legend circulating at one time among the *Knights of Malta*, and recorded in an ancient manuscript quoted by Papus in his *Tarot of the Bohemians*, Egyptian hierophants, foreseeing the inevitable future destruction of their civilisation, with its temples, sanctuaries and initiatory schools, decided to invent some means by which they would be able to preserve the most important tenets of the esoteric doctrines of ancient *Khem*.

After weighing carefully various methods proposed, such as inscribing the sacred texts upon the walls of the temples, engraving them on medals and talismans, entrusting these secrets to virtuous people who would transmit the knowledge to posterity, it was finally decided to make use of human weaknesses such as gambling, and to express the arcane doctrines in the form of symbolic images, which the profane would use as playing cards without having the slightest inkling to their hidden meaning.

Introduction to THE TAROT

Among those who supported the theory of the Egyptian origin of Tarot was a celebrated C18th French savant, Court de Gebelin, in *Le Monde Primitif*, who maintained that it represented leaves of a most ancient Book of the World which he called a '*Bible of Images*' whose author was none other but Thoth, or *Hermes Trismegistus*. De Gebelin belonged to a secret Qabalistic group founded by *Martinez de Pasquali*, and was a close friend of *Louis-Claude de Saint-Martin*, as well as the teacher of another famous French occultist of the beginning of the nineteenth century, *Fabre d'Olivet*.

The idea of the Egyptian origin of the Tarot may not be too far fetched if we consider the fact that in the annals of European history, the Tarot was first mentioned at the end of the C14th, namely in 1379, when an Italian writer, *Feliciano Busci*, recorded in his chronicles that a game of cards had just been brought to Europe from the cards of the Saracens.

This game was called NAIB, a word of definite Semitic origin connected with the Hebrew NABIAH = '*an interpreter of hidden things*', and the Arabic NABI = '*the Prophet*'.

Here it is important to mention that the Babylonian God of Wisdom and Magic = *NEBO*. And as it was the Arabs who inherited the magical arts and science of ancient Egypt, and who from the C7th to C15th were the sole custodians of the Neo-Platonic and Gnostic doctrines, it is quite possible that the cards brought from the land of the Saracens could have been of Egyptian origin.

It also must not be forgotten that Frater R.C. went to Damascus at the end of the C14th and brought back with him, among other manuscripts, the *Book T*. Apart from it, the cards could have penetrated into Europe via the Crusaders, who during their sojourn in the Near East became interested in the mystic doctrines of Islam and were initiated into secret Sufi Orders; thus the Knights Templars were instructed by the *Order of the Haschischim*, and received from them the *Ten Degrees* (see Genon).

The Collected Magical Writings

It is mentioned by writer F. Rolt Wheeler that in the Moorish Universities of Spain there was taught a curious system of 22 geometric sacred forms, or more exactly, of $21 + 1$, for the latter belonged to Allah, the All-Compassionate One, and could not be revealed to mortal men.

It was at about the same Epoch that the mysterious alchemist and Hermetic Philosopher, Ramon Llul (or Lull), mentioned in his writing a philosophical machine which could answer the most abstruse questions. It consisted of diagrams, figures and *Al-Gebraic* formulae, as well as of special rotating discs. Llul, 1235 to 1315 AD, travelled extensively over the Near East and North Africa, and it is possible that he had seen the Tarot long before its first appearance in Europe in 1379.

Two centuries later, in the C16th, another great student of the Hermetic mysteries, the writer William Postel, alludes to the Tarot in his Treatise *The Key to Things Hidden from the Beginning of the World*. Postel was a great scholar and knew about a dozen languages, including Hebrew and Arabic, and had spent many years in the Near East.

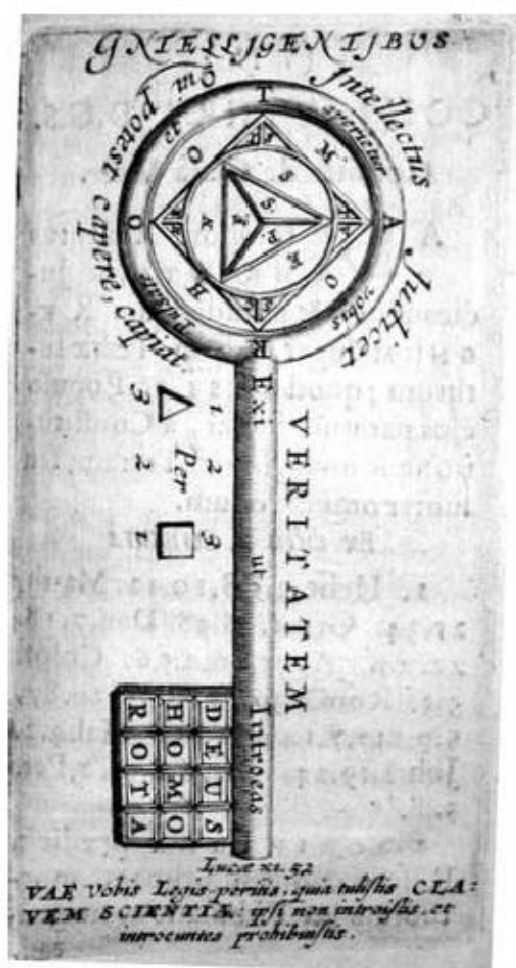
In the text, Postel says that the *Tree of Life in the Garden of Eden* is like a wheel within a wheel. The word ROTA also can stand for TARO. (See *Key* diagram).

As mentioned previously, the game of cards brought to Italy from the Near East was called NAIB; this word also means 'deputy', and according to Idris (= Thoth) Shah, author of *The Sufis*, the material from which the cards were copied is still extant. It is a 'deputy' or substitute material forming an allegory of the teachings of a Sufi master about certain cosmic influences on humanity. Now these teachings are divided into 4 sections which are called Turuq = 'way', like Hebrew Ta-Ruach = "*the Way of the Soul*", and could be the derivation.

Also the Egyptian *Tar-Rosgh*, = 'Path of the King.' *Ta RIQa* = "the Path" (Arabic) used in the Sufi teachings to indicate the path, and the leadership of the group in which resides the Transmission. It is a rule of living, a thin line within ordinary life, sometimes maintained

Introduction to THE TAROT

through the note of music, expressed visually by a palm-tree or lotus, and is associated with the *Phoenix*. [Visit <http://OrderPhoenix.Org>]



ROTA 'Wheel'

TORA 'Law'

ATOR 'Hathor' (Fortuna)

ORAT 'He Prays'

[The following pages are illustrated by major arcana from the *Rider-Waite-Smith* Tarot (Ithell abbreviates as RWT sometimes). She also describes at length Paul Foster Case's *BOTA* tarot and the *Golden Dawn* Tarot, and Crowley's pack in passing].

The Fool



In the system of the G.D., the 22 keys of the Tarot begin with the *Fool*, which has no numerical value and which is symbolised by the cipher of zero. In this position, the Fool is placed at the beginning of the series, and stands for the Absolute, the *Parabrahm* of the *Vedanta*, the *Ainsoph* of the *Qabalah*, of the *Chaos* of the *Greeks* and the *Servana-Akarana* of the *Zoroastrians*.

The Fool

In other systems this Arcanum is either the 10th, the 21st or the 22nd of the series. When it is the 10th it indicates the division of the 22 Keys into two cycles of 10, because the Fool and the World are outside of the series. To it is attributed the letter Iod, י, of the *Tetragrammaton*, thus implying that the Fool assumes the character of the *Demiurge* or *Creator*, for *Tetragrammaton* is the formula of manifestation. In this place, the fool has much in common with the 10th Arcanum or the *Wheel of Fortune* or attributed to *Jupiter* or *Zeus*, the *Demi-Wife* and the ruler of the elements.

When this Arcanum is the 21st of the series, it corresponds to the letter *Shin*, ש, which occupies the upper point of the *Pentagram* and forms the letter IHSLVH, thus indicating the messianic conception underlying this Key. The letter Shin is attributed to Fire, by which is meant celestial Fire or Kether, the *Quintessence*, which represents that divine spark which formulates matter, interpenetrates it and establishes order and equilibrium in the midst of the Four Elements. Without the stabilising influence of the Quintessence, the elements are always in a state of strife and conflict. The Pentagram symbolises the transmutation of the inaccuracy into the *Quincory*.

Thus, celestial *Fire of Kether* becomes the Redeemer of *Messiah* of chaotic matter. In the *Qabalah*, the Messiah is sometimes called *Shaddai*, the numerical value of which is 314, the same as that of *Metatron*. As we know, Metatron is the Bright Angel (κτῑκxνςεῑς?) who testifies in favour of the deceased, while *Sandalphon* is the Dark One. The hidden meaning of the word Shaddai leads us to the complex Qabalistic doctrine of the *Divine Hypostases*.

The first manifestation of Ain, א י ו, is in the Ain Soph, א י ו ס ד פ, the second in Ain Soph Aur, א י ו ס ד פ א י ו and the Divine Hypostasis of this state is *Kether*, כ ה ד. The latter manifests itself through the Hypostasis of Shaddai, which is in a certain sense identical with Metatron and *Sabaoth*. In this division, Shaddai corresponds to the Second Person of the *Trinity*, the Son, which is *Tiphareth*, ח פ ד א ה, the Messiah. Kether, Shaddai and Tyabaoth form the three pillars of the letter Shin. In Hebrew, Shaddai means sometimes 'a holy mendicant', begging alms at the portal of the Temple, carrying a bag and holding a staff.

The Collected Magical Writings

The idea of the Messiah is often connected with that of the mystic Fool, for whom the cares of the material universe have ceased to exist, because he lives in a realm where these cares do not apply. The *Magician* observes equilibrium in everything, while the mystic Fool may be regarded as unbalanced, when this force operates on a material plane. On the plane of *Briah*, the talismanic image of the letter *Aleph*, א, which is attributed to the Fool in the G.D. system, would be rather masculine than feminine. It would be a spiritual figure hardly visible at all, the headless winged, the body closed-veiled and wrapped in mist. It represents the *Spirit of Kether*, which is the name given to the Fool in the G.D.

In the world of *Ietzirah*, it would be like a warrior with winged helmet surmounting an angelic, but rather fierce and intense face.

In *Assiah*, this same letter Aleph is a symbol of terrific energy and represents, as it were, a mad and uncontrolled force.

On the human plane, it would represent a person who was a lunatic and at times given to frightful fits of mania.

Thus, the letter *Aleph* represents spirituality in high things, but when translated to the plane contiguous to below *Assiah*, it is usually something hostile and unbalanced, because it is so opposed to matter that the moment it is involved therein, there is discord. This conception is useful to bear in mind when dealing with the idea of the mystic Fool. Properly, such a person cannot exist on the physical plane, for he belongs to the world which is beyond equilibrium, for the simple reason that in that world, there is no force of gravity, which rules equilibrium.

The Magician maintains harmony between higher and lower worlds, between opposing currents of the astral, mental and spiritual worlds. To the Fool, such do not exist anymore, for in the transcendental realms where he dwells, the 'pairs of opposites' have ceased. The past and the future are one; and when he speaks, one does not know whether his sayings are a prophecy or whether they pertain to the past.

The Fool

The Fool is the wanderer in time and space, whom nothing touches, nothing moves or whether approbation or condemnation. Alone, he follows his course, not giving a thought to the abyss that opens before his feet. His apparent folly hides real wisdom, and may be regarded as a symbol of complete intellectual and moral freedom.

From the numerical point of view, the number 21 is sometimes called 'The Cipher of All', for it is the multiplication of 7 – number of mundane perfection or by 3 – number of divine perfection. When mundane things are in complete accord with divine, manifestation ceases. Therefore, the attribution of this Arcanum both to zero and to 21 is not an error or chance, but alludes to the famous '*lost number*' of the Qabalist, which is 'all' and 'nothing'.

When this Arcanum is regarded as the 22nd card, its position is similar to that of zero, for it indicates the end of a cycle or the Abyss, the Night of Chaos, into which the Aeon is dissolved. 22 is the number of the circumference of The Circle; 3.1415927 – (*ad infinitum*) is the value of the relation of the circumference to the diameter of a circle. Roughly, this number is $3\frac{1}{7}$. If we multiply this infinite number by 7 (number of mundane perfection), the result is 22 (the circle, geometrical figure of infinity).

The letter Aleph, א, stands for the element Air, which in turn stands for the vital principle of the Qabalah, Ruach, ר in Latin, *Spiritus*; Greek, Πνευμα; Sanskrit, *prana*. In the *Sepher Ietzirah*, this path is called 'the Fiery of Scintilla a thing of intelligence', for without breath or oxygen there can be no fire or combination.

The Fool is pictured in most of the packs as a say young traveler, a leaving Androgyny described in Egyptian magical invocations as 'The Great Space-Wanderer', who has no master and to whom millions and hundred-thousands of years are as a simple moment. His inner robe is white, referring to the first Sephirah, *Kether*, ק ה כ, this is concealed by a black coat embroidered with 10 yellow wheels and 7 trefoils. The wheels, which represent the circular motion of universal creative energy, correspond to the 10 Sephiroth; and the trefoils are the 7 sacred planets. The Sun and Moon at the right shoulder refer to the 2

The Collected Magical Writings

comments of Prana – *Surya*: solar, electric; and *Chandra*: lunar, magnetic.

The wallet contains the summed-up experiences of previous manifestations. Its lock is in the form of an eye, the Eye of *Horus* in Egyptian symbolism, and the *Ajah* Chakra ('third eye') of *Yoga* and the All-Seeing Eye of Freemasonry. The eagle refers to the Zodiac – at the sign of *Scorpio*, which is sometimes one (??? Tfool8) sided as the Kerub of Ain (usually of Water, *I.C.*). The placement of the eagle on the wallet together with the all-seeing eye intimates that the awakening of the higher vision or 'third eye' is achieved through the transmutation of the sexual forces ruled by *Scorpio*.

The girdle is the belt of the Zodiac and the symbol of time. The black robes stand for influence; and as in order to remove it, one must first remove the best, it points to the fact that our conception of time is based on illusion and ignorance. The citrine hose refer to the tiny part of *Malkuth*. The dog is *Anubis*, leader of souls and guide to the mysteries.

In the G.D. pack, the pictorial representation is that of a babe standing beneath a yellow rose bush and holding a wolf on a leash. The babe is the Egyptian god *Hoor-Po-Kratist*, Lord of Silence; and the yellow roses refer to Tiphareth, ה ט פ א ה. The wolf is the symbol of *Typhon* and *Apophis*, whom Hoor-Po-Kratist tramples under his feet.

In divination, the Fool stands for gaiety, enthusiasm, zeal, generosity, redemption and sacrifice for the benefit of others. The negative aspects are stupidity, negligence, vanity, pride, disorderly conduct and disregard for others.

The Magician



While the symbol of *zero* is used in arcane philosophy as a pictorial symbol of the *Absolute* or the Causeless Cause, the First Cause, from which all manifestation precedes it, is usually associated with the number one. It is the symbol of the Supreme Will which creates the material universe; and in the Taro it is represented by the first Arcanum, the Magician.

The Magician

In ancient versions, the Magician is *the Demiurge* and may be compared to the Egyptian god *Ptah*, who forms the World-Egg on the potter's wheel. In the abstract sense, the Magician may be regarded as the master of illusion, the juggler manipulating the magnetic world, the Prince of this temporal and temporal universe.

The Letter Beth, ב, is assigned to this Arcanum, meaning '*a house*'. House-building was regarded as a part of the Hermetic science in antiquity, for it represents an application of geometry and architecture; and this idea is preserved in the rituals of Freemasonry as '*Tectonic Art*'. In the ancient Operative Guilds of Freemasonry, the '*Tectonic Art*' was defined as a science of building temples and other important structures, and working in stone in accordance with the ancient usages and established customs of the Guild. This art was presided over by the priests of *Thoth - Hermes*, patron of magicians and worker of miracles. That is why the astrological attributions of this Key is the planet *Mercury*. In the *Sepher Ietzirah* the Path assigned to the Letter I is called '*The Intelligence of Transparency*', in the sense that it lets the light shine through. This idea of transmission exemplifies one of the functions of *Hermes* as the transmitter of the messages of higher divinity.

There exist many pictorial representations of this Arcanum, and here is a description of one which was employed at one time in an old occult school of France, and later, before World War I, in Russia (*Shmakov*):

A figure of a young man is standing before a massive altar of grey stone in the form of a white cube. The background is formed by a dark red curtain which, partially drawn, reveals a winding stairway leading into a subterranean vault. The Magus is standing on a golden carpet embroidered with golden laurel leaves, his brow encircled by the *Uraeus of Egypt*. He wears a lamen in the form of a Maltese Cross. In his uplifted right hand he holds a golden sceptre surmounted by the following scripted symbol: a turtle is resting on the head of a snake which is entwined around the wand; three white elephants are standing on the back of the turtle, and they support a sphere surmounted by a pyramid of 7 steps. A golden triangle is placed on the uppermost step of the pyramid.

The Collected Magical Writings

Note: The colouring here is in contrast to the 'Sephrotic' colouring from this Arcanum, i.e.

Yellow (flash = violet)

Purple (flash = greenish-yellow)

Grey (flash = black or white)

Indigo raised violet (flash = amber, yellow)

Sometimes, in more recent and conventional representations of this card, the altar is a tripod the three legs of which represent the three Alchemical Principles or *Sulphur*, *Mercury* and *Salt*, which equate with the Three Pillows of the Tree of Life.

Ionic: *Sulphur* = Pillar of mercury

Doric: *Salt* = Pillar of Serenity

Corinthian: *Mercury* = Pillar of Equilibrium

They correspond to the three Orders of Architecture or Ionic, Doric and Corinthian.

The form implements are the implements of the 4 Suits of the Taro or Wands, Cups, Swords and Pentacles, corresponding to the 4 Worlds. Thus the Pentacle symbolises the physical body, its necessities and material desires; the Cup represents the astral body and the emotions; the Dagger or Sword, the mental body, the reason and the abstract or higher mind; and Wands, the spiritual body, vehicle of the Divine Will, the higher powers and magical knowledge.

Every true magician knows that all his practice has a mathematical, asymmetrical basis. He uses formulae and diagrams in this practical work which, in one of its aspects, deals with the building of the house of personality as a fitting temple for the in dwelling of the immortal self.

The horizontal figure over the magician's head, ∞ , the sign of infinity, cyclical motion, and alludes to the 8th *Sephirah*, *Hod*, the sphere of ceremonial magic. The roses represent the Pentagram, and the lilies the Hexagram (because of the number of their petals, 5 + 6

The Magician

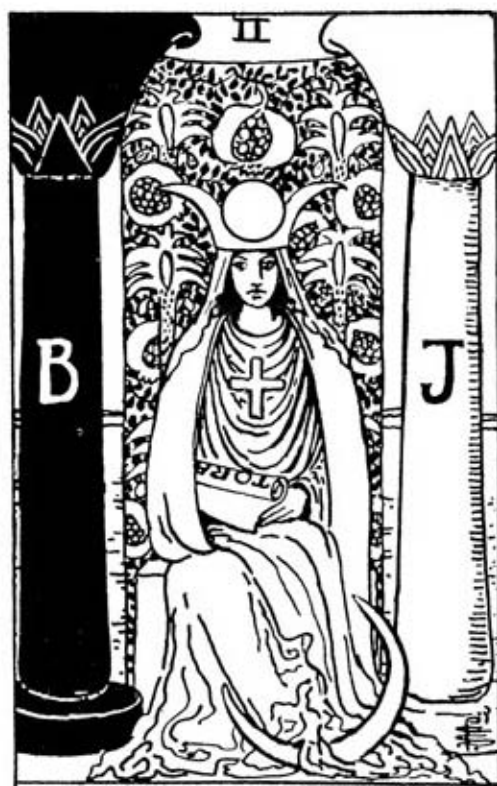
respectively) the signs of the microcosm and macrocosm. $5 + 6 = 11$, the number of the Great Work, for 11 is the sum of the digits of the number 65, the numerical value of the Hebrew word *Adonai*, or the *Holy Guardian Angel*.

Attributions for the Magician are:

<i>Egyptian God:</i>	Thoth
<i>Primal:</i>	Monkey
<i>Bird:</i>	Swallow, Magpie
<i>Plant:</i>	Palm tree
<i>Precious Stone:</i>	Fire Opal, Agate
<i>Incense:</i>	Mace
<i>Magical Weapon:</i>	Wand, Caduceus

In divination, this Arcanum signifies creative power, activity, intelligence, a good beginning, initiative, control or forces. In the negative sense it may allude to sorcery, trickery, theft, deception, abuse of authority.

The High Priestess



The letter ב, meaning 'Camel' in the sign of the Second Arcanum of the Taro, 'The Priestess of the Silver Star', (*Argentum Astrum*). As camels are used for transportation, one of the aspects of this card is associated with the idea of travel, communication and commerce. The camel is 'the ship of the desert' and the Moon is the ship of the sky. One of the oldest symbols for an ark or a boat is the lunar crescent, the Moon is the celestial body assigned to this key. In the *Sepher Ietzirah*, 'The Body of Formation', the Path *Gimel* is called

The High Priestess

the Uniting Intelligence; as it is a bridge *Tiphareth*, the abode of the Higher Self, and Kether, the *Eternal Nomad*. It is the Path that goes beyond the Abyss, where *Daath* is situated.

The *High Priestess* sits within the portal of the Temple, in front of the veil suspended between the two pillars. This veil is the symbol of primordial matter, or the web of the universe. It is self-repositioning, as exemplified by the symbols depicted on it; pomegranates, symbols of fertility, and *Palms of Fire* and Wisdom (*Hermes*). 'Palm' and 'Phoenix' = same word in Hebrew.

These pillars in esotericism are known as those of *Enoch*, of *Hermes*, and of *Solomon*, on which according to tradition, that legendary patriarch embedded in hieroglyphics secret teachings of the antediluvian times. This idea is preserved in modern Freemasonry, as the archives of the Masonic Lodges are often hidden within the Two Pillars that stand at the porch or entrance of King Solomon's Temple.

The High Priestess sits on the cubic stone, symbol of matter, manifestation and *Salt*, because salt stabilises in the form of a cube. Now the cube has 6 sides, 8 points or corners and 12 boundary lines, making 26, number of *Tetragrammaton*. Her headdress illustrates the 2 phases of the Moon and the 3 goddesses of *Isis*, *Hathor*, *Nephthys*. Her robe is blue-white, suggesting coldness and misfortune, which are astrological properties of the moon and associated with the element of Water; *Tattva* of ∇ = crescent (silver).

She holds a scroll with the word '*Tora*' depicted on it – Hebrew for 'Law' and has many permutations; *Rota*, *Taro*, *Aton*. The scroll stands for the akashic rewards, that book of events the pages of which contain records of everything that has even taken place in the history of this planet, as well as the past events of this whole cycle of manifestation. Everything that occurs in this universe is indelibly imprinted on the ethers of space, and therefore these are the mechanisms through which the law of *Karma* is accomplished, by rescinding entities (*Likpkas*, Hindu).

The Collected Magical Writings

The solar cross of equal arms is the cross of the 4 elements and alludes to the last letter of the Hebrew alphabet, and which indicates the conclusion of a cycle of manifestation.

<i>Goddesses:</i>	Diana, Selene, Artemis, Minerva
<i>Beasts:</i>	Hare, dog, stag, cat
<i>Flower:</i>	Almond
<i>Perfumes:</i>	Camphor, aloes

The Empress



The third Arcanum of the Taro is attributed to the letter 7, meaning *Door*; it therefore suggests the idea of passage, transmission diffusion as well as defence protection and preservation.

Planetary attribution, ♀; and in the vault of the Adepts which consists of 7 sides, the entrance or door is situated on the side corresponding to ♀ (*Netzach* = 'door' to *Tiphareth*). This door is guarded by the Elemental Tablets and the Hermetic emblems. The symbol of ♀

The Empress

is a fitting heir of hieroglyph of manifested nature, as it embraces all the 10 Sephiroth. The background of this key is somewhat similar to that of the Magician, the 1st Arcanum, being a garden rich and fertile with Cypress tress and ripening wheat, sacred to *Isis – Hathor* and *Ceres*.

The steam and pool in the background represents the steam of consciousness, and their source is the flowing robe of the High Priestess. Like the *Woman of the Apocalypse*, the Empress wears a crown of 12 stars in the form of hexagrams to show that she has dominion over the laws of the macrocosm. The lunar crescent is under her feet alludes to the astral world and the cycles of time; the yellow hair of the Empress is bound by the green wreath of myrtle, sacred to ♀.

The number of the pearls in her necklace is seven, the number of the 7th Sephirah, Netzach. Her robe is green and on her copper shield is displayed a dove, sacred to Aphrodite. The Ietziratic text attributed to the Path is the luminous intelligence, which in a certain way coincides with the idea associated with ♀, being that of Lucifer, the Light-bringer.

<i>Egyptian Deity:</i>	Hathor, certain aspects of <u>Sekmet</u>
<i>Greek Deity:</i>	Aphrodite
<i>Hindi:</i>	Lakshmi
<i>Animals:</i>	Dove, Turtle, Swan
<i>Plants:</i>	Rose, Carnation, Violet, Myrtle
<i>Precious Stone:</i>	Emerald, Ruby, Turquoise
<i>Perfume:</i>	Red Sandalwood
<i>Instrument:</i>	Girdle
<i>Chinese:</i>	Qua-min

Hathor – *window*, Ptolemaic, in B.M. the interstices of which are formed by the Hathor-columns. To the left, the *Serpent of the South* surmounts a papyrus-column, symbol of the Strength and to the right, the *Serpent of the North* surmounts another papyrus-column on which is carved the lotus pattern, symbol of divine birth, to the East or in the North, since both orientations are traditionally linked. The formula is West and South, East and North.

As the name Hathor means, the gates on her headdress are 7, corresponding to the 7 houses of her celestial mansion = the planets. The Serpent symbol occurs in each doorway, illustrating the proteome of the growth of each house (Tomb of Rameses VI). The Serpents guard the gates, as they are pictured doing in the *Book of Gates* in the Tomb of Rameses VI where serpents guard 12 gates. See also the Egyptian *Book of Caverns*, translated by Piankov.

1. Hathor is the great celestial mother; her worship precedes the Dynastic or historical period, and appears to reach into the dim and obscure past. Worshipped by the Gurzians [?] as a Cow.
2. Hathor as Protectress; there are 7 goddesses represented on the II Tableau of the *Book of Caverns*. These 7 goddesses are not referred to as forms of Hathor specifically, but it is probable that they are Hathor because each of them is a Protectress. Each of them protects King Rameses, but each has an attribute which suggests that she protects one of the seven principles of the *King in the Netherworld*. As there are 7 Halls or Caverns in the Netherworld, it is possible that each of the goddesses presides over one of them.

The position of the goddesses in this *Book of Caverns* corresponds to the entrances of the Egyptian Netherworld which takes place in *Gemini*. In the cosmic pattern of creation, the 12-horn goddesses (*Horae*) emerge from non-manifestation into time. They are pictured in the *Book of Gates* p.158, fig. 39, over the Serpent *Apophis*. Thus so to speak at the entrance of the West, at Gemini-Cancer, the seven protecting goddesses appear to keep in the work of future transformation, leading to the rebirth of the Initiate King.

3. *Isis – Selkit* with the seven Scorpions; according to legend, the scorpions were the playmates of the divine child Horus; 3rd degree of Egyptian mysteries, 7 scorpions refer to the 7 'deaths' or 'tests' associated with the *Amenta*. This mystery alludes to the birth of the young Hours, and the resurrection of Osiris – the God *Min* god of the Bull (opposite Scorpion).

The Empress

In the Mesopotamian tradition entrance to Amenta was guarded by scorpion men.

The Emperor



The four Arcanum of the Tarot corresponding to the letter *Heh* and to the 15th Path of the Tree of Life, which connects Chokmah with Tiphareth. Therefore this Arcanum may be described as The Wisdom (Chokmah) of Sovereignty and Beauty (Tiphareth) and the originator of them: The *Sphere of the Zodiac* (Chokmah) acting through Aries (the Zodiacal attribution of the letter Heh), acting upon the Sun (Tiphareth) and initiating Spring.

The Emperor

Letter Heh, as we know, means "*Window*", and window admits light (Knowledge) and air (Sprit) into the house (Beth) of personality. The most important thing about a window is transparency, and this takes us back to the 12th Path, *The Intelligence of Transparency* attributed to the First Arcanum – The Magician, with which the Emperor has a strong affinity, as will be explained.

The word "*window*" implies "*sight*", and the sense of sight is under the presidency of the element of Fire, which is the element of the Zodiacal sign of Aries, ruling this Key. Therefore, the most obvious characteristics of the Emperor are vision, vigilance, calculation, planning, observation, analysis.

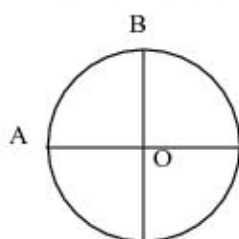
The esoteric title of this Arcanum is "*Son of the Morning*", referring to the entrance of the Sun into the sign of Aries, thus marking the Vernal Equinox, and "*Chief among the Mighty*". He is definitely the "Prince of this World", as he inaugurates a cycle of material manifestation, this bringing to the physical plane the operations of the Magician – the wielder of the Elements.

His number – 4 – speaks of itself, as it brings to mind all the Quaternaries, such as 4 Elements, the Four Triplicities of the Zodiac, the *Four Kerubs*, and the *Four Winds*. And, of course, the 4 letters of the *Tetragrammaton*. Here it is important to remember the numerical connection between 4 and 1, because $1+2+3+4=10$, and $10=1$. Thus, there exists a strong link between the Magician, with his Four Weapons, the Emperor, and the 10th Arcanum – the *Wheel of Fortune*, which is presided over by the Four Kerubs in the Four corners.

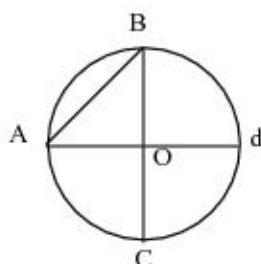
Path 15 is called "*Constituting Intelligence*", as it "*constitutes creation in the darkness of the world*". This is a very appropriate description of the Emperor, for he is the Demiurge of the Platonists and, being number 4, may be compared to the 4th Sephira – *Chesed*, which is the Master of the Seventh Sephira below the Abyss. The Emperor is the Wielder of Matter, the originator of the process of creation, the founder and builder.

The Collected Magical Writings

Geometrically, the number 4 is represented by a square. The square is formed by the 1. Cross – the result of the intersection of the vertical and horizontal diameters of the circle.

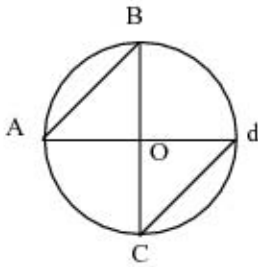


If we connect points A and B, the resulting figure ABC is number 4.

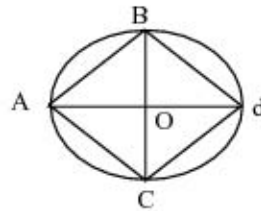


By connecting points C and D, we receive the figure of two triangles, the apex of each one of which touches the apex of another. This, of course, reminds us of the geometrical symbol of infinity above the *Magician*, of the figure of the *Hour-Glass* which plays a very important part of occult physics, and lastly, of the 4th form in the *Ritual of the Hexagram*, attributed to the Northern Quarter, or the element of Earth plane of manifestation.

The Emperor



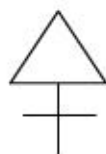
If we connect points A and C, and B and D, the result is the figure of a *square*, composed of 4 equilateral triangles, and inscribed within a circle, this alluding to the problem of the *quadrature* of the circle, which has remained unsolved by Euclidian geometry and which has occupied the minds of mathematicians and occultists throughout the centuries.



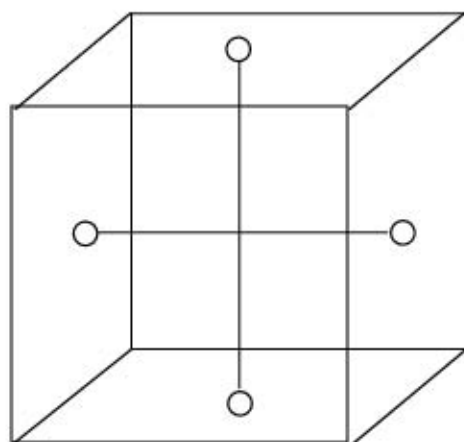
Coming now to the figure of the Emperor, we see that is is portrayed in profile, thus hinting of its affinity with Kether – the Ancient of the Days. The posture of the Emperor deserves special mention. It has a double significance.

1. *Heraldic*, as in mediaeval times the Kings were represented either peacefully enthroned with feet resting on the ground in parallel position, or as Supreme Judges, with right leg crossed under left. It is in this position that the King used to present swords to the knights going to war. Here it is interesting to note that the Two *Dadophori*, accompanying Mithra, are usually portrayed standing, with their legs crossed. And Mithra, being the symbol of Sun God, and patron of soldiers, is easily associated with the figure of the Emperor – Aries, ruled by Mars, and the sign of the exaltation of the Sun.

2. The second significance of the posture is *alchemical*, because the right hand, the left elbow and the top of the head form a triangle and the feet – a cross. This is the symbol of Sulphur, related to the element of Fire, predominant in the sign of Aries.



The monarch sits on a cubic stone, which has several interpretations. First of all, it is the same seat as the one occupied by the High Priestess. It has six superficies, eight points, and twelve boundary lines, making the total 26 – the numerical value of the *Tetragrammaton* – YHVH.

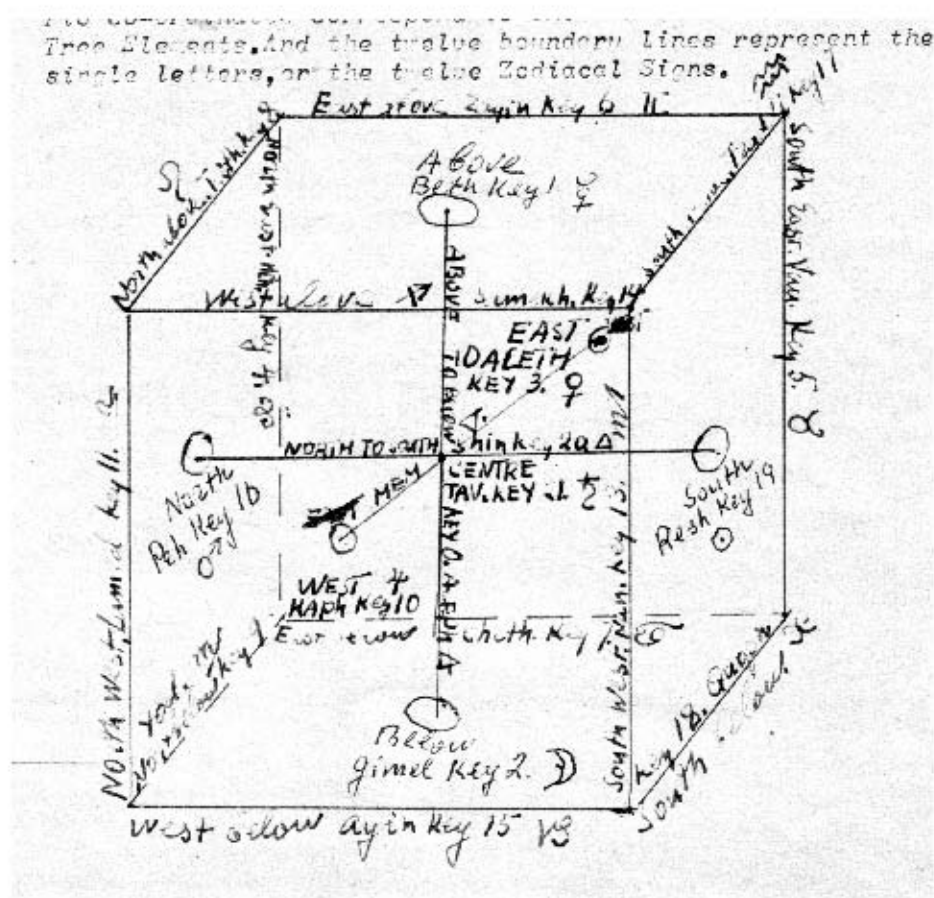


Second, it being a perfect Cube, it is a symbol of the Philosopher's Stone, and also of the Perfect *Ashlar* in Freemasonry, symbolising Completed, or Great Work. That is why, on some of the old French cards, this Cube bears the insignia of the Working Tools – The Square, the Level and the Plum-Rule, thus alluding to the Emperor as the Great Architect of the Universe.

And, third, the Emperor's Throne is sometimes described as the *Qabalistic Cube of Space*. The six faces of the Cube and its interior centre are assigned to the Seven Double Letters and the Seven Planets. The three enteric coordinates correspond to the Three Mother letters

The Emperor

and the Three Elements. And the twelve boundary lines represent the twelve single letters, or the twelve zodiacal Signs.



The background in the upper part of the picture is in different gradations of orange, gold and red and the mountains are dark red, almost black, reminding on of a volcanic region. The river flowing at the base of the mountains refers to the same stream of consciousness on the robes of the High Priestess, and the waters of the Empress' garden.

The metal parts of the Emperor's helmet-like crown are of gold, a further reference to the exultation of the Sun in Aries. Underneath the crown is a red cap – the colour of Mars. The figure is clad in steel armour, and steel and iron are the metals of Mars. The ornamental flaps of the garment are purple, and refer to Jupiter, which rules the 19th

The Collected Magical Writings

Arcanum – The Wheel of Fortune, which, as has just been explained, is connected with the Emperor. The Sceptre is reminding us of the Egyptian Ankh, the *Key to the Higher Worlds*. The T-Square on the orb hints at certain Masonic secrets and also corresponds to the letter Tau, attributed to the planet Saturn.

The Egyptian Deity attributed to this card is, naturally, *Amen-Ra*, the Ram-headed God. The Greek God is *Zeus*. Symbolic animal instrument for engraving on stone.

This shows that the Emperor is primarily or artificer, or builder and worker.

The Hierophant



The Fifth Arcanum of the Tarot bears the title of The Hierophant, and to it is attributed the Zodiacal sign of Taurus. Astrologically, this sign represents the latent powers and energies, as well as secretiveness and reserve, which connects it with the Fourth Virtue of the Sphinx "*to keep silent*", for, as we know, this virtue is attributed to the Kerub of the Ox.

The Hierophant

Taurus is ruled by Venus, the Empress, and is the sign of the exaltation of the Moon – the High Priestess. The Moon indicates the powers of memory, recollection, and intense mental activities. Taurus is sometimes connected with the “*Third Eye*,” which links this sign with Buddha, born, according to tradition, in May.

On the Tree of Life, the Hierophant occupies the path *Vau*, leading from Chokmah to Chesed. Therefore, the Hierophant may be described as the Wisdom (Chokmah) and fountain of Mercy (Chesed), or the Sphere of the Zodiac (Chokmah) acting through Taurus (Path Vau) upon Jupiter (Chesed). *Vau* means “*nail*” or “*hook*,” something to join the parts of a building together, and therefore the central thought here is “*union*,” which is the exact English translation of the Sanskrit noun “*Yoga*.”

Yoga is a system of practice whereby the personal consciousness is linked to the universal conscious energy. By various methods of the science of Yoga, one develops the sense of *Interior Hearing*, which is known as “*Nada – the Voice of the Silence*.” (See Mme Blavatsky’s *Voice of the Silence*). Knowledge of the higher aspects of reality comes to us through the “*soundless sound of an Inner Voice*” and this is the faculty attributed to the letter *Vau*.

The Hierophants and great instructors of mankind are supposed to be in possession of this faculty. They are the guardians of transcendental secrets, which are not just spiritual secrets, but secrets conferring powers on the candidate during the ceremony of initiation.

Here, once more, there is an allusion to the Fourth Virtue of the Sphinx and the Kerub of the Ox. Taurus means Bull or Ox, and this connects the Hierophant with the letter *Aleph* – the *Life Breath* pictured by the Fool. The *Voice of the Hierophant* as the Revealer of the Inner Mysteries is the verbal form of the *vision* of the Fool.

The text from the *Book of Yetzirah*, the Qabalistic Book of Formation, calls this Path the *Triumphant and Eternal Intelligence*, because it signifies the ultimate victory of the Life-power which leads to the completion of the Great Work, and because the revelations of the

The Collected Magical Writings

Inner Voice enable us to perceive fundamental principles which are true yesterday, today, and forever.

On the *Cube of Space* this Arcanum is placed on the vertical line connecting the lower South-East corner with the upper South-East corner. It is the line of intersection between the two surfaces of the South – the 19th Arcanum, the *Sun*, and the East – the 3rd Arcanum, the *Empress*. Thus the Hierophant embodies two influences – Solar, which connects this card with the image of Osiris as the Bull, *Apis*, and Venusian, as *Taurus* is ruled by Venus.

Also this path connects the 17th Arcanum – the Moon, and, as we know, Moon is exalted in *Taurus*. The astrological sign attributed to the 18th Arcanum is *Pisces*, ruled by Neptune, or the Greek God Poseidon, who was pictured sometimes as a Bull. These correspondences and interrelations between various cards are of great importance and provide the student with valuable keys necessary for the deeper understanding of the scheme of the Tarot. The cards cannot just be studied by themselves, but, like the Sephiroth, are linked with each other. All these considerations have to be taken when one meditates on the Arcana.

The Fifth Arcanum sometimes bears the title of *The Pope*, for, according to the medieval conception, the Hierophant could be nobody else but the Pope, as the *Vicar of Christ*. Pope really means “father,” and when we consider the position of the path *Vau* we see that it descends from Chokmah, which is under the presidency of the Yod of *Tetragrammaton*, or the Father, or *Ab* in Hebrew.

The word AB forms the first two letters of the word *ABN* (pronounced “ehben”), which means *stone*. The letters *BN* spell the word *BEN*, meaning “son.” Therefore, the word “stone” may be interpreted as “the names of the Father (*Chokmah*) and the Son (*Tiphareth*)”, or of Wisdom and Beauty. The Hierophant is usually seated on the throne of stone, though of a different shape of that of the *High Priestess*. The High Priestess is a passive custodian of the records of the Mysteries, of which the *Hierophant* is the active Initiator and Officer of working occult orders.

The Hierophant

Now, let us consider the design of the card. The Hierophant is seated between two pillars of stone, usually of grey colour to indicate the second Sephira, *Chokmah*. Grey is the perfect balance of black and white and stands for the balance of all pairs of opposites, and such a balance is attained only through Wisdom. At the back of the throne are two horned circles representing the sign *Taurus*.

The early designs show The Hierophant wearing a *Phrygian bonnet* similar to the one which *Pope Innocent the Second* wore on his installation in 1130. The Phrygian bonnet was the characteristic head-dress of *Mithra*, and this leads us to think that early Christianity was very much connected with the Mithraic Mysteries. Later on the bonnet was replaced by a mitre, which, by the way, is also worn by High Lamas of Tibet [and has similarities with the Crowns of Upper and Lower Egypt]. The more recent designs show a triple tiara, similar to the one in our pack. This form of tiara indicates three stages or aspects of ecclesiastical work:

1. The *Lower Crown* symbolizes the administration of the Temple, external rituals and public ceremonies.
2. The *Second Crown* symbolizes mental and intellectual activities, such as instruction in catechisms, theologies, and the philosophical aspects of the Mysteries.
3. The *Third Tiara* points to the secret rites of initiation and occult powers.

On P.F. Case's pack, the golden tiara is ornamented with three rows of trefoils. Top row 3, which alludes to the three aspects of life-power, are called in Sanskrit *Rajas* – Activity, *Tamas* – Inertia, and *Sattaw* – Equilibrium. The second row has 5 trefoils – the four elements and *Akasha*, or Spirit. The third row has 7 trefoils, indicating the seven planets. The total number of trefoils is 15 – the numerical value of *YH*, the Divine Name of *Chokmah*. Since the trefoils represent number 3, $15 \times 3 = 45$, the numerical value of the word *ADM*, representing Adam Quadmon, [or Kadmon] the *Archetypal Man*, the Tree of Life. 45 is the sum of numbers from one to nine, and thus forms the mystical number of Yesod, the *Moon*. 45 is the sum of numbers in the magic square of Saturn, Binah, *Isis*, the Moon.

The Collected Magical Writings

The golden staff with three horizontal bars has a meaning similar to the trefoils. Religiously, it indicates Christ as a man, as a King, as a God. The Hierophant sometimes wears gloves, and this, together with the chequered border of the dais shows *Masonic* symbolism. At the foot of the dais are the two keys, golden and silver, the Sun and the Moon.

The two acolytes may represent *Isis* and *Nephthys*, standing before Osiris. Their robes are embroidered with the Roses and Lillies, the Pentagrams and the Hexagrams (see the Magician).

The design of the card as a whole symbolizes the *Pentagram* – *The Tiara* is the Upper Point of the Pentagram, the hands – the upper right and left, and the *Acolytes* – the lower right and left.

According to some French packs, which are supposed to be designed on the model of ancient Egyptian symbols, once in possession of *Comte de St Germain*, instead of the Acolytes, there are two men – red and black, pertaining to alchemical stages of transmutation – the Red Powder and the Black Matter.

In divination this card as a whole symbolizes aspiration, power for good and evil, preparation on higher planes, charity, success, certainty, spiritual authority, acceptance of a position.

The Egyptian God is *Osiris*, symbolic animal – *Apis*, the Bull. The esoteric title of the Hierophant is "*Magus of the Eternal Gods.*"

The Lovers



The Sixth Arcanum of the Tarot occupies the position of the 17th Path on the *Tree of Life*, which connects Binah with Tiphareth. Therefore it represents *Understanding* (Binah) of *Beauty* (Tiphareth). It is Saturn (Binah) setting through *Gemini* (the 17th Path) upon the *Sun* (Tiphareth).

The Lovers

The Zodiacal sign of *Gemini* is connected in Greek mythology with Castor and Pollux, sons of Zeus – the famous *Dioscuri*. Castor was renowned as a horse tamer, and Pollux was a master of the art of boxing. They were children of *Leda*, whom Zeus approached in the shape of a swan, and she brought forth two eggs, out of one of which sprang *Helen of Troy*, and out of the other – Castor and Pollux.

Castor, who had been born mortal, falls in a battle. On his brother's death, Pollux, the immortal son of Zeus, prays his father to let him die too. Zeus permits him to spend alternately one day among the gods with his peers, the other in the lower world with his beloved brother. According to another story, Zeus, in reward for their brotherly love, sets them in the sky as the constellation of *The Twins*, or the morning and evening stars – *Phosphorus* and *Hesperus*.

They are the ideal types of bravery and dexterity in fight. Thus, they are the tutelary gods of warlike youth, often sharing in their contests, and honoured as the inventors of military dances and marches. The ancient symbol of the twin gods was two parallel beams, joined by cross-pieces, which the Spartans took with them into war. They were worshipped in Sparta and Olympia along with Hercules and other heroes. At Athens too they were honoured as gods, and at sea, as in war, they lend their aid to men. The rites of hospitality are also under their protection. They are generally represented with their horses *Zanthus* and *Cyllarus*, and their characteristic emblem is an oval helmet crowned with a star.

In the *Mithraic Mysteries*, the Twins were represented by two Dadophori-torch bearers, standing at the right and left of the image of Mithra, and usually accompanying him. From the esoteric point of view, Castor – the mortal twin, represents the personality, or the lower concrete mind, while Pollux is the Immortal Self, and the Higher Mind. During earthly incarnation, these two aspects of Mind are united, and this alludes to the story that Pollux dwells one day among the Gods, and one day among the mortals.

The Hebrew letter attributed to the Sixth arcanum is *Zayin*, meaning *sword*, suggesting division, separation, antithesis, discrimination, intellectual perception, discernment, without which no occult

progress is possible, for it is said; "*Discrimination is the first step on the Path.*"

East-Above is the situation of this card on the cube of space. This line joins the top face (Above, Mercury, the Magician) and the Eastern face (East – Venus, Empress). Therefore, this arcanum combines the influences of both Mercury and Venus, or of Hermes and Aphrodite, resulting in an androgynous figure – *HermAphrodite*. And Gemini, (Gemini is ruled by Mercury) being the mutable Air sign, is the most neutral of all the Zodiacal signs, and may be considered rather as a child than a grown-up person. People born under Gemini usually retain youthfulness of appearance throughout life.

On the *cube of space*, the Lovers join the vertical line North East (Aries, the Emperor) with the vertical line South East (Tauros, [S.I.C] the Hierophant). The Emperor is a martial figure, and Castor and Pollux were famous for their military talents. The Hierophant gives instructions to the two acolytes kneeling before his throne. The Hierophant is Tauros the Bull, and may be compared to the Bull of Mithra. This is the connection with the *Two Dadophori* of the Mithraic Mysteries.

Disposing Intelligence is the name given to the 17th Path in the Sepher Ietзира, the *Book of Formation*. This implies analysis, classification, arrangement, distribution and preparation.

Let us now turn our attention to the picture itself. The sun overhead has the same general significance as that behind the Fool. Fool is Air, and Gemini the Air sign. The angel is *Raphael*, the Great Archangel of Air, and of the Eastern Quarter of the Sky. Also of the Air Angle of the Great Eastern Quadrangle in the Enochian system.

Raphael is the Great Angelic Teacher and Preceptor, as well as Healer, and may be compared to *Thoth-Hermes*. He represents the faculty of the Higher Mind, symbolized under the name of *Hermes Trismegistus*.

The mountain in the background refers to the abode of the gods, known in Greek mythology as *Mount Olympus*, *Mount Parnassus*. In

The Lovers

India it is *Mount Meru*, situated around the North Pole of the Universe. In Rosicrucian Tradition, it is the *Mount Abiegnus*, in the centre of which is situated the Vault of the Adepts and the Tomb of Christian Rosecreutz. In alchemy it is the *Athanor*, a hermetically closed vessel where the transmutation of base metals into gold is taking place.

The Man represents the Concrete, intellectual mind. Behind his is a tree bearing twelve fruits – the Zodiacal signs. The flames on the fruit are triple, referring to the decanates of the Zodiac. The woman represents the subconscious mind. Behind her is the tree with five fruits – the five senses. This shows that the conscious mind is ruled by the Zodiac, and the subconscious by the five senses. The woman looks towards the Angel, or the Superconscious Mind, the Higher Self. The man looks towards the woman. This shows that the conscious mind must be related to the subconscious before it can reach the *Superconscious Mind*.

The Esoteric version of the Tarot calls this arcanum "*The Oracle of the Mighty Gods*," and "*The Children of the Voice Divine*." The Divine Voice refers to the Great Archangel Raphael, or Thoth-Hermes, the Logos or *Word of Ptah*, the great Magician who creates by sound and mantras. He is the Ruler of the Twins, just as planet Mercury (Hermes) rules the Zodiacal sign Gemini. This card represents the impact of inspiration on intuition, resulting in illumination and liberation. It is the sword [Zayin], striking off the fetters of habit and materialism.

The Golden Dawn design depicts *Andromeda*, daughter of the Aethiopian king *Cephus*, chained to a rock on the sea shore to be sacrificed to the monster. *Perseus* appears flying through the air to her assistance with unsheathed sword. Andromeda is the lower mind, kept in bondage by the material world, and attacked by the *Dragon of Fear*. Perseus represents the *Higher Mind*, which alone can liberate the lower personality.

The Chariot



The Seventh Arcanum of the Taro or the *Chariot* is attributed to the letter *Cheth* and to the Zodiacal sign of Cancer, the Crab. *Cheth* means 'fence, enclosure', and in this instance refers to the hard carapace of the crab.

Cancer belongs to the Water Triplicity of the Zodiac and is ruled by the Moon, which connects the Chariot with the Key number 2 (the High Priestess, attributed to the Moon).

The Chariot

On the *Cube of space*, the Chariot occupies the line 'East-Below', which joins the boundary between Key 2, the High Priestess, and Key 3, the Empress (Venus).

It also touches the corner formed by the lines 'South-East' in Key 5, the Hierophant (Taurus, in which the Mon is exalted) and 'South-Below' in Key 18, the Moon (Pisces, ruled by Jupiter).

Jupiter is exalted in Cancer; thus the dominant influence in the Arcanum is lunar. At the same time Cancer, being one of the Four Cardinal Signs, is connected with the Sun, as it marks the time of the Summer Solstice. This solar characteristic will be discussed later.

The Chariot or, as it is sometimes called, the Charioteer, represents a synthesis of the preceding six Keys, especially those of the Magician, the Emperor and the Hierophant. Let us now analyse those characteristics which connect the Chariot with these three cards.

First of all, the name given to the Path *Cheth* in the *Sepher Ietzirah* on the Book of Formation, is '*the Intelligence of the House of Influence*'. The word 'house' is significant, for Beth (the Magician) means 'house'.

The background of the design depicting the Chariot is a walled city, and a city is a collection of houses. The Chariot itself is a moveable house. Its body is a cube, thus connecting it with the cube whereon the Emperor sits. The image of the Charioteer represents a synthesis of the images of the Magician and the Emperor. His face reminds us of the Magician, while his *cuirass* connects him with the Emperor. In other words, the Charioteer is the Magician travelling across the unknown realms of the Higher Worlds. The Chariot, or the moving throne or house, is the symbol of what is known in Theology as the 'Body of Light'. It is a mental or thought body, the direct vehicle of the ideal and spiritual faculties, whose substance is that of the Higher Astral.

According to Mrs Blavatsky, this is the *Mayavi Rupa* (*Mayavi* = illusory, *Rupa* = body) that is, the sheath of the mind and memory. The

Theurgists hold that this *Body of Light* may consciously be separated from the physical body and, as the vehicle of the higher principles, may be made to investigate the material world – with a view to ascertaining its really nature. Hence to project this ‘*subtle body*’, to acquire the faculty of functioning in it with ease, as one does in the gross body, to train and educate this *Body of Light* to fulfil the wishes of the Theurgist, is one of the fundamentals of practical magic.

The body of the Chariot is of grey stone, connecting it with *Chokmah*, Wisdom. Surmounting it are four pillars, supporting a starry canopy. This canopy, like the mundane sphere of *Chokmah* or *Mazloth* – represents celestial forces, the correlation of the influence of distant suns and planets, of Zodiacal constellations and the Fixed Stars. This influence descends into the physical plane through the Four Pillars, {the Pillars of Serenity and Mercy reduplicated in the projection of the Tree into a sphere? I.C.}, or the Four Elements, corresponding to the *Four Heruts*, Vice-Regents of the cosmic forces.

Therefore, the Chariot may be compared to the Qabalistic Chariot, *Merkabah*, of the Vision of Ezekiel with its Four Holy Creatures. It may also be compared to the constellation of *Ursa Major* or *Septertiones* on the Seven Ploughing Oxen, sometimes called Charles Wain; and the *Seven Rishis* (or Sages) by the Hindus.

In Alchemy, this Arcanum may be symbolised by ‘*the Triumphal Chariot of Antimony*’ of Basil Valentine. The Charioteer represents Intellectual Soul or ‘*Antimony*’, synthesis of the Thinking Principle (the Magician) and of Energy (the Emperor).

The Charioteer is crowned by three golden pentagrams, fixing as the number 15, or *Iod Hé*, Divine Name of *Chokmah*, ‘7’.

On his shoulders are lunar crescents indicating the rulership of the Moon in Cancer. The cuirass is greenish-yellow, the colour of brass, a metal sacred to Venus.

The Charioteer’s golden belt is the belt of the Zodiac, and its position suggests the slanting circle of the ecliptic.

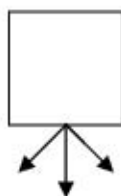
The Chariot

The skirt is divided into eight parts and is ornamented with geomantic cymbals (2 to each pleat? I.C.).

The Charioteer's sceptre is surmounted by a figure-of-eight, 8, combined with a crescent (Magician and High Priestess). The numerical value of the letter *Cheth*, ח, is 8.

Everything about the Charioteer suggests that he sums up all the powers and potencies of the personages who have preceded him in the series of major Keys. He is the true Self, the master of celestial and terrestrial forces alike. Like Krishna in the *Bhagavad-Gita* – the *Song Celestial* who stands behind Arjuna in the Chariot, he is the master of the mind and the senses, controlling the conflicting forces typified by the white and black Sphinxes which draw the Chariot.

In some French designs, these Sphinxes are depicted looking in opposite directions, as if trying to draw the Chariot to the right and to the left simultaneously. And according to the *Law of Parallelogram of Forces*, the vehicle advances even more rapidly from this, teaching us that the Adept can utilise all forces, negative as well as positive, to his advantage; and that what looks like an obstacle may in reality be a steppingstone to further achievements:



Parallelogram of the Forces

Viewed from the front, the Chariot is in the form of an oblong square, (= the double square? I.C.), which corresponds to the traditional measurement of a Masonic Lodge. The starry canopy may be compared to the '*celestial canopy of divers colours, even the heavens, which is the covering of a Masonic Lodge*'. The Charioteer is the R.W.M and the two Sphinxes are the two Pillars at the Portal or Entrance to King Solomon's Temple.

As mentioned, this Arcanum being attributed to Cancer and the Summer Solstice, it is closely connected with images of the solar

The Collected Magical Writings

deities such as Apollo the Charioteer and *Abraxas*. The word *Abraxas* has the numerical value of 365, the number of days in the year. This Charioteer is portrayed with the head of a cock in a solar symbol. His legs are in the form of two serpents, indicating Kundalini, the Serpent-Power. As we already know, the *Teith* is attributed to the Zodiacal sign of Leo. *Teith*, 6, means 'snake', and Leo is ruled by the Sun. In the human body, Leo rules the spinal column at the base of which lies Kundalini, coiled like a snake.

Above *Abraxas* are images of the Sun and Moon, which are important in the sign *Cancer*. His Chariot is drawn by 4 white horses, symbolising the 4 Winds; on the front of it is depicted a wheel with 6 spokes in the Hexagram, which refers to *Tiphareth*, the sphere of the Sun.

On the taro design of the Chariot, the wheels allude to the 10th Arcanum, the *Wheel of Fortune*, and symbolise the revolutions of the Cosmic Forces. The Wheel of Fortune is attributed to the planet Jupiter, which is exalted in *Cancer*.

Certain Medieval designs of the Taro depict the Chariot as drawn by two horses, sometimes white, sometimes black and white. This brings to mind a legend of Alexander the Great (of Macedonia) according to which, after his triumphal conquests in the Orient, arrived at the end of the Earth. He wanted to find out whether the Earth and Heaven touched each other on the horizon, so he mounted a chariot drawn by two gryphons and ascended the Heavens. This legend is often illustrated in Medieval MSS, and in the sculpture of various cathedrals. These images are very similar to that on the Charioteer of the Taro.

The symbolic animals attributed to this Arcanum are the Turtle, the Crab and the Sphinx.

The plant is the lotus; the precious stone, amber and the perfume *onycha*.

The Charioteer confers the powers of astral projection and the casting of enchantments. Its esoteric title is: '*Child of the Power of the*

The Chariot

Waters, Lord of Triumph of Light'. Being on the Path *Cheth*, ן, the Arcanum symbolises understanding (Binah – Saturn) acting upon severity (Geburah – Mars) through the Zodiacal sign of Cancer.

In divination, this Arcanum presages Victory, Triumph, Spiritual activity, the constructive principle of the Universe, the Great Architect, mastery, self-control, direction, government, diplomacy and tact, dissemination and the harmonising influence of civilisation. Also talent, success due to personal effort and merit, ability to profit through adverse circumstances, ambition, advancement, the position of a director or chief.

If badly aspected, it portends weakness, lack of tact, boastfulness, lack of order, and misrule.

The Strength



The eight arcanum of the Tarot - '*The Strength*' is attributed to the letter *Teith* and to zodiacal sign of Leo. The word "Teith" means "snake" and the hieroglyph of Leo resembles a serpent.

Leo, a fixed sign of the fiery triplicity, is ruled by the Sun and governs the heart and the spinal column. In the practice of Yoga, nerve currents are directed from the base of the spine upwards. When the

The Strength

spinal centres are awakened, these currents reach the brain and confer various psychic and magical powers. This is known as the "*awakening of Kundalini*" or "*Serpent Power*."

It is an aspect of cosmic electricity, which is sometimes called "*Astral Light*" and is portrayed under various emblems and images, such as the Caduceus of Hermes, *The Flying Dragon of Medea*, (the famous sorceress of Greek mythology, whose chariot was drawn by serpents), the Stars on the helmets of *Dioscuri*, Sons of Zeus, and the torches held by the *Dadophori* of the Mithraic Mysteries.

On the picture of the eight arcanum, this force is represented by the sign of infinity above the head of a woman, alluding to the first arcanum – the Magician (*Mercury* – Caduceus) and to the number eight Sephira – *Hod*, the sphere of ceremonial magic.

On the Tree of Life, *Path Teith* connects Chesed and Geburah and is situated below the '*abyss*' which separates the seven lower Sephiroths from the Supernals. Therefore, the eight arcanum may be interpreted as Mercy (Jupiter) acting through Leo (Strength) on Severity (Mars). It is Mercy tempering Severity.

On the Cube of Space, letter *Teith* is situated on the line "North Above." It touches the lines "North East", "North West", "East Above" and "West Above." "North East" is attributed to the Fourth Arcanum, The Emperor, corresponding to Aries, a cardinal sign of the Fiery Triplicity, in which Sun is exalted, and Leo, the sign of Strength, is ruled by the Sun. "North West" is attributed to the 11th arcanum, Justice, and in many Tarot packs the eight and the eleventh arcane are interchangeable .

Papus, Eliphas Levi, Oswald Wirth and Francis Rolt-Wheeler assign Justice to the eight Arcanum, and Strength to the *eleventh*. In the Golden Dawn it is *eight*.

"East Above" is the position of the sixth arcanum, "The Lovers," Gemini, ruled by Mercury. *Mercury* stands for discrimination and discernment without which no practical magical work is possible.

The Collected Magical Writings

“West Above” is occupied by the fourteenth arcanum - Temperance, attributed to Sagittarius, another sign of the fiery triplicity. It represents transmutation of base metals into gold, which is the alchemical equivalent of the awakening of Kundalini. Here it is of interest to notice that a Red Lion is depicted on the picture of “*Temperance*.” Red Lion is the symbol of sulphur, which is purified and sublimated by its amalgamation with Mercury.

Let us now analyse the image of the Woman depicted on the card of the eight arcanum. According to various sources, this image could have been based on a legend in Greek mythology pertaining to a Thessalian nymph, *Cyrene* who, single-handed and without any weapons, conquered a mountain lion.

On the other hand, it could have been based on the account of the first labour of *Hercules* (Heracles), son of Zeus. Heracles had to face the invulnerable *lion of Nemea*, the offspring of Typhon, a giant of enormous strength, with one hundred snake-heads, and *Echidna*, half maiden half snake. Heracles drove the lion into its cavern and strangled it in his arms.

In the Babylonian legend of *Gilgamesh*, the hero does not kill the lion, but tames him by first delivering a blow with a sack filled with sand, and then pressing the beast to his heart. This shows that the *Initiate* (Gilgamesh) does not despise lower passions and forces, but subjugates and controls them in order that their energies may serve his purpose. Likewise, the *twelve Labours of Hercules* portray the passing of the soul through the twelve signs of the Zodiac, during which the soul learns to control the forces represented by each of the signs.

The woman of the eight arcanum represents intellectual soul and reason which conquers and transmutes uncontrolled instincts and psychic energies. It is the triumph of intelligence and will over brutality. It is wisdom and science subjugating and directing the blind forces of nature. Morale force influencing the passions of the lower self.

The Strength

Occasionally, instead of the image of the lion, the card depicts a broken column. This may allude to *Samson* of the Old Testament, who broke the columns of the temple of the Philistines.

Path *Teith* is called *Intelligence of the Secret of all Spiritual Activities*, which is transmutation and conversion of various forces of the cosmos operating within the individual.

In the background of the picture is a mountain peak, which is the same one shown on the arcanum sixth – The Lovers. It is the *Mount Abiegnus*, the Vault of the Adepts, situated in *Tiphareth*, and the symbolical animal assigned to that Sephira is the Lion. The hair of the woman is blonde, thus identifying her, in a certain sense, with the Empress. Around the waist of the woman, as well as around the neck of the lion, is a wreath of roses. Roses, or the Pentagram, symbolize the control of the Four Elements by the Firth – the Quintessence or Spirit. The underlying idea is once more that of conscious assimilation of the hostile and dangerous wild forces in nature so they may be applied to the uses of mankind and thus obtain a certain amount of human consciousness.

From the initiatory point of view, this arcanum represents moral force which should be developed:

1. Within the initiate himself.
2. Within himself as a member of an occult order on the material plane and of the "*Grand Lodge Above*" on the Inner Planes.
3. Development of this morale force under the inspiration of Beings of the Superior Realms.

This forms the Occult Chain which connects the souls of the Initiate within the Divine Mind, and the links of this Chain are the successions of *Initiatory* and *Hierarchical Fraternities* extending even to the celestial spheres.

In the occult geometry, number 8 may be represented by an octagon and by two squares. Octagon is a symbol of harmony. Two squares, superimposed on each other, produce an eight-pointed star, symbolizing the Four Cardinal Points, and the Four Points between them. This, usually, alludes to the Sun. A proper eight-pointed star is

The Collected Magical Writings

sometimes called the “*Star of Ishtar*” (Ishtar was the Babylonian Venus).

If in two squares superimposed on each other, one is placed horizontally and another vertically, or diagonally, then the horizontal one symbolizes the material world, and the diagonal the Spiritual. They are guarded by the Four Regents of the Four Cardinal Points represented by the four right-angled triangles.

The esoteric title is the *Daughter of the Flaming Sword, the Leader of the Lion*. The *Flaming Sword*, as we know, refers to the course of the influence descending from Kether to Malkuth and passing through the Sephiroth. It is the opposite of Kundalini, which is portrayed on the *Tree* in form of a serpent rising from below *Malkuth*. Therefore, this Arcanum alludes not only to the electric force within the individual, but also to cosmic electricity descending from *Kether*. Here it is of interest to remember that the sword used by the R.W.M. in the Masonic Lodge is often called the *Flaming Sword*, and in Freemasonry this Arcanum symbolizes trial by fire, and the qualities of the black pillar at the portal of King Solomon’s Temple.

In the Egyptian Pantheon, the Strength is naturally attributed to the Lion-headed goddess *Sekhmet*, consort of *Ptah*, and to the cat goddesses *Pasht*, *Tarpesht*, and *Bastet* or *Bast*. In the Greek Pantheon it is *Demeter* borne by Lions.

The symbolic animals are lion, cat; plant – Sunflower; and precious stone – Cat’s eye. This Arcanum confers the power of training wild beasts. The incense is *Olibanum* and the magical weapon is given by Crowley as that of *Discipline*.

In divination this card shows virtue, courage, self-possession. Successful work and enterprise. Vivacious character, sometimes impatient and irritable. Martian influences. If negative, indicates a vain and boastful nature, rudeness, cruelty and lack of tact.

The Hermit



The ninth Arcanum of the Tarot bears the title of the "*Hermit*" and corresponds to the letter *Yod* of the Hebrew alphabet. On the Tree of Life it occupies the 20th Path leading from Chesed to Tiphareth and may be interpreted as The Mercy (Chesed) of Beauty (Tiphareth), the Magnificence (Chesed) of Sovereignty (Tiphareth). It is Jupiter acting through Virgo upon Sol.

The Hermit

Virgo is the mutable sign of the Earthly Triplicity, ruled by Mercury, and it is also the sign in which Mercury is exalted. Therefore, it indicates self-conscious initiative, skill, dexterity, aptitude, diplomacy and discrimination. On the *Cube of Space* it is assigned to the boundary line "North Below" connecting North East (the Emperor) and North West (Justice).

Letter *Yod* is the initial letter of the *Tetragrammaton* YHVVH, and of the word IChIDH, *Yechidah* – the Indivisible One, the Supreme Self, having its abode in Kether, the Crown. Qabalists say that the upper point of this letter represents Kether, while the body of the letter refers to Chokmah – Wisdom. The Yetziratic title of the 20th path is the "*Intelligence of Will*", or the Supreme Self. The image of the Hermit reminds one of the "Ancient of Days" who is usually portrayed as a bearded king seen in profiles. At the same time, the Hermit may be regarded as the opposite aspect of the Fool. To the Foot is assigned the Cipher – O, which precedes all manifestation.

To the Hermit - number 9, which completes and closes the cycle of manifestation. Nine also denotes completion, realization, and, consequently - *perfection*. Perfection is prior to and behind all manifestation (0 - Fool) yet at the same time it is the goal of all endeavour (the Hermit). The Fool is a youth looking upwards in the morning night. The Hermit is a bearded ancient looking down at night. The Fool is the Eternal Monad on the verge of entering a cycle of manifestation to gain individuality and conscious existence through successive incarnations in mineral, vegetable, animal and human kingdoms.

The Hermit is the Sage who has been liberated from the Wheel of Birth and Rebirth, the Wheel of Necessity, and who has attained the union of personal consciousness with the Cosmic Will. He is the Pilgrim Soul, the Eternal Space Wanderer, "*whose place is in the unknown, and whose habitation is in the abode of the undying gods*". Therefore, this Arcanum symbolises spiritual victory and initiation. Its title "The Hermit" is very appropriate, for the further one progresses along the Path, the more isolated one's life becomes. Nevertheless, the Hermit is always ready to help a weary pilgrim who happens to cross his path, and to guide and conduct him to the Holy Mount. Therefore, just as the Hierophant acts as a mediator between the material world

and the Inner Planes, the Hermit's role is that of an instructor, which, of course, is one of the functions of Mercury - *Hermes Trismegistus*, the *Divine Pymander*. But his instructions are confined only to those who, after many years of searching and wandering in a wilderness, are fortunate to find him in his solitary dwelling.

According to *Eliphas Levi*, the three, most important attributes of this Arcanum are the cloak, the staff and the lantern. The cloak which is of a sombre brownish plum colour may be compared to the famous mantle of *Apollonius of Tyana* in which that sage used to wrap himself during meditation in order to be completely isolated from the external world. It is the indigo-blue Egg of *Hoor-Po-Kratist*, [Harpocrates] *God of Silence*, and the Philosophical Egg of the Alchemists which is hermetically sealed and wherein the operations of the Great Work take place.

Likewise, in Freemasonry, no workings can take place until the Lodge is "*close-tyled*". Without isolation, one cannot concentrate, and without concentration, no magical act can be exercised. In order to achieve material results on the physical plane, the astral archetypes have to be patiently built up during silent hours of meditation in solitude and secrecy. As it is said "*Omne secretum magiam divulgatum imptens fit*" – "divulged magical secret loses its power".

Therefore, the Hermit is the mysterious *Master Craftsman*, within us who, out of the Astral Light constructs the foundation of the future superstructure, "*perfect in all its parts and honourable to the builder*". As we know, the foundation stone is laid at the North East Corner of the building, and on the *Cube of Space* the Hermit occupies the position of North Below.

The staff has several connotations. First of all, it may be compared to the Caduceus of Hermes – the *Enchanter's Wand*, one touch of which can open or close the eyes of mortals and put them to sleep. The staff is also the *Shepherd's Crook* – one of the insignias of the Bishops of Christian Church and alludes to the role of Christ as "The Good Shepherd". In Greek mythology Mercury was the shepherd of the planets in their flight around the Sun.

The Hermit

In the Egyptian Pantheon, the Gods usually carry a wand surmounted either by a lotus, or a head of some mythological animal. In the Order of the G.D. a similar wand is carried by the *Kerux*. It is divided into three parts coloured red, yellow and blue, referring to the elements of Fire, Air and Water, and surmounted by a winged globe. Sometimes, the staff is divided into seven parts, painted in the colours of the seven planets, and surmounted by the head of a *phoenix*.

But the most distinguishing characteristics of this Arcanum is the lantern which the Hermit, standing on a mountain peak, holds aloft as a beacon lighting the path for climbing multitudes below. Therefore, he is really the *Way-shower*, and, as Hermes and Anubis, the guide of the living on their way, and the conductor of the souls of the dead in the nether-world.

In Freemasonry he may be compared to one of the *Deacons* perambulating the blindfolded candidate, and in the ceremonies of the G.D. he is the *Kerux*, who leads all *Mystic Circumambulations*, carrying the *Red Lamp of Hidden Knowledge* and the *Wand of Directing Power*. The lantern depicted on the picture of the card is in the form of the Hexagram symbolising the light of the Macrocosm. On some old images the lantern is partially veiled under the mantle – hence another title of this Arcanum – “*The Veiled Lamp*”.

In divination, this Arcanum may be interpreted as foundation, future potentialities, archetypal plan, astral body, an acorn out of which will grow the future oak tree. Tradition, Experience, Legacy of the past, prudence, circumspection, silence, reserve, discretion, isolation, continence, chastity, celibacy, austerity. A sage detached from the profane world, dead to the passions and ambitions of mankind. Profound intellect and meditative disposition, Hermetic philosopher possessing the secret of the *Elixir of Life* and the *Philosopher's Stone*.

On the negative side this image implies a saturnine character, selfishness, misanthropic disposition, cowardice, avarice, scepticism and poverty. On the material plane it may portend financial losses, ostracism, enforced solitude, fall from high position and public condemnation.

The Collected Magical Writings

Attributions:

Esoteric title – “The Magus of the Voice of Light, the Prophet of the Gods”.

Colours – yellow-green – complementary – violet-red.

Slate grey – complementary – black or white.

Green-grey – complementary – reddish-white.

Plum – complementary – greenish-yellow.

Egyptian Gods – Annubis, Hoor-Po-Kratis, Isis, as Virgo.

Greek Gods – Hermes, Ceres, Aonis.

Roman Gods – Mercury.

Animals – All solitary animals, anchorites.

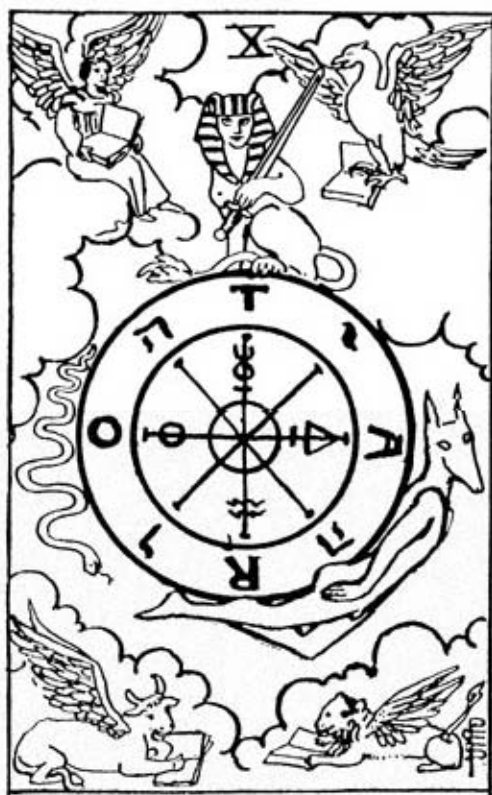
Plants – Snowdrop, lily of the valley, narcissus.

Precious Stones – Peridot.

Powers – Invisibility, Initiation

Weapons – The Lamp and the Wand.

The Wheel



The tenth Arcanum of the Tarot bears the title of "*The Wheel of Fortune*". To it is attributed the letter *Kaph* of the Hebrew Alphabet. *Kaph* means primarily "a curve" and its symbol is the hand of man in the act of grasping. To grasp is to hold, to comprehend, to master. What can be grasped mentally is intelligible, clear, explicit, precise, definite. "*Wealth and Poverty*" are the pair of opposites attributed to the double letter *Kaph*. These are the external sins of one's grasp of

The Wheel

circumstances. On the Tree of Life, path Kaph leads from Chesed to Netzach, and may be described as Mercy and Magnificence (Chesed) acting upon Victory (Netzach).

"The Wheel of Fortune" is attributed to the planet Jupiter which rules the zodiacal signs of Sagittarius (Arcanum 14 – Temperance) and Pisces (Arcanum 18 – The Moon). Jupiter is also exalted in Cancer (Arcanum 7 – The Chariot) where this planet's influence is symbolised by the wheels. Jupiter is said to govern the circulation of the blood, and circular motion in general.

On the *Cube of Space*, letter Kaph occupies the direction of the West – the face nearest to the observer. As the place of sunset, West symbolises the completion of any cycle of manifestation, and is related to such ideas as accomplishment, mastery, success. In Freemason's Lodge, the Senior Warden, who closes at the R.W.N.'s command *"after having seen that every Bro.: has had his due"* is placed in the West.

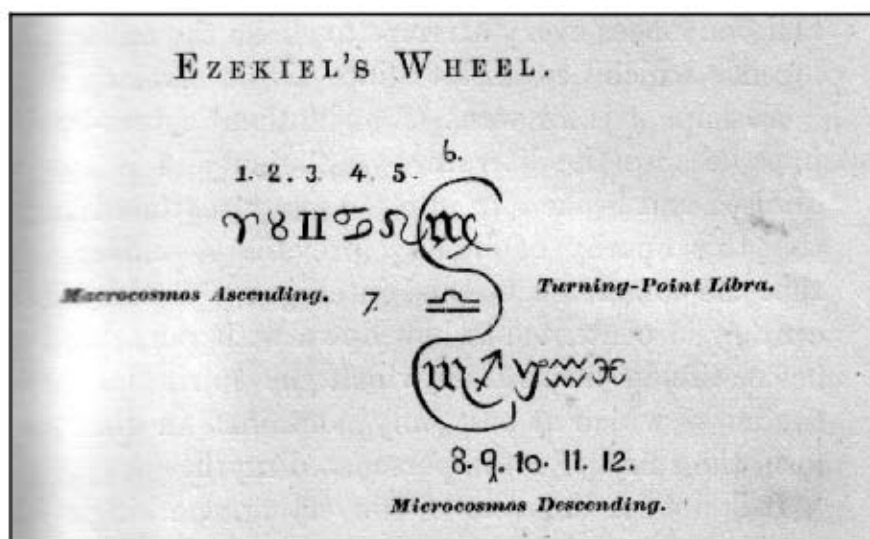
The ideas of rotation, cyclicity and whirling motion go back to a remote antiquity, and in Greek and Roman mythology, as well as in Indian scriptures, the wheel was always regarded as one of the symbols of the sun. *Servius* in his commentaries to the Sixth Bucolic-Pastoral poem of Virgil, writes that *Prometheus* succeeded in stealing the Fire from the Gods by kindling his torch from the *Wheel of the Sun*, or *The Wheel of Phoebus*. The Vedas compare the flaming disc of the Sun to a revolving wheel of fire.

On the other hand, the symbol of the wheel has, from immemorial times, been associated with the ideas of fate, fortune, destiny, and chance. This conception was personified by the Greek Goddess *Tyche*, who in course of time became to be extensively worshipped as the Goddess of prosperity and who had cities under her special protection. She is generally represented with a cornucopia – as the *bestower of blessing*, with a rudder as the pilot of destiny, and with wings, wheel and ball, as the emblems of her changeability. *Sophocles* says; *"In the lives of mortals, pain and pleasure alternate and succeed each other like the convolutions of the Great Bear in its circular course"*.

The Collected Magical Writings

In Rome this Goddess was known under the name of *Fortuna*. She was worshipped at a great number of shrines under various names appropriate to various circumstances of life in which her influence was supposed to have effect, such as, for example, *Fortuna Publica* – the tutelary goddess of state, *Fortuna Augusta* – The Protectress of emperors, and *Fortuna Victrix* – Giver of Victory. The Emperor Trajan founded a special temple in her honour, and there was another, a very ancient temple dedicated to her in which oracles were delivered.

In arts, *The Wheel of Fortune* has been represented in many different ways – sometimes with a revolving wheel by itself, sometimes with the Goddess standing on it or sitting at the hub. In the *Temple of Saturn*, Fortuna was portrayed blindfolded and standing on a revolving sphere. This bears resemblance to the traditional image of Hermes or Mercury who is often represented as if running, with one foot on a revolving globe.



(The Above is not from Levi, but from *Art, Magic, Spiritism*, 1876. It also shows the *Astronomical Religion, or the Sabeian System of Solar and Astral Gods*).

The present design of the tenth Arcanum of the Tarot is adapted from Eliphas Levi's diagram of the *Wheel of Ezekiel* in his "*Ritual of the Sanctum Regnum*". The Wheel consists of three circles corresponding to the worlds of Briah, Yetzirah, and Assiah. The eight spokes point to the eight directions of space, as well as to the Sephiroth Kether,

The Wheel

Chokmah, Binah, Chesed, Geburah, Netzach, Hod and Yesod, with Tiphareth in the centre. They also allude to the law of cyclic change as exemplified by the sign of infinity (horizontal 8) above the head of the Magician. On the four spokes are the three Alchemical principles – Sulphur ♂, Mercury ♀, and Salt ♄, plus the symbol of dissolution, similar to the astrological hieroglyph of *Aquarius*. Sulphur is passion and activity, Mercury is intellect and consciousness and Salt is inertia.

On the outer circle are depicted the letters of the *Tetragrammaton* YHVH, the numerical value of which is 26. These letters preside over the Four Kerubic or Fixed Signs of the Zodiac whose images are in the four corners of the cards. The Lion is the 5th sign of the Zodiac, the Eagle – the 8th, the man – the 11th, and the Bull – the 2nd. $5+8+11+2 = 26$. The numerical value of the word Taro or *Tora* ט ו ר א is 671, which is also the value of the word *Throa*, meaning the Gate – one of the titles of *Malkuth*, the Kingdom. $671+26 = 697$, the number associated with the circumference of the circle from time immemorial.

By transposition, the letters of the Taro may be arranged as Rota (The Wheel), Tora (Law), Ator (Hathor – Nature) and Orat (Speaks), or “*The Wheel of the Law of Nature Speaks*” (see the Fool, first lecture on the Tarot). These words can be arranged on the square of 4, which is the magic square of Jupiter – the planet assigned to the Wheel of Fortune (see *Golden Dawn*, vol. 4 on the Magic Squares). The Seal of this planet reminds us of the design of the tenth Arcanum

**Golden Dawn* vol. 4, pages 81 and 78.

On the left side of the Wheel descends a serpent, symbolising vibratory movement of the astral light. On the pack of Oswald Wirth this conception is symbolised by a *Typhonian* monster in the shape of a Seahorse armed with a trident. He represents the genius of chaotic matter, the Hyle of the Alchemists. On the right side rises *Hermanubis* – Hermes-Anubis corresponding to the *Azoth* of the Sages, ethereal substance which permeates all things mysterious fluid, vehicle of organising intelligence, *Hermes Trismegistus*, Messenger of the *Demi-uros*, or the Great Architect of the Universe.

The Collected Magical Writings

On top of the Wheel is placed the impenetrable Sphinx, motionless above the perpetual whirlwind of cosmic forces. It is the real Self behind the veil of personality. It is armed with a sword, symbol of discrimination and invoked force.

On some old designs, the three creatures around the wheel are replaced by the Greek Goddess of *Fate-Moirai-Clotho* (The Spinner), who spins the thread of life, *Lachesis* (The Disposer of Lots) who determines its length, and *Atropos* (The Inevitable) who cuts it off. In the four corners are the figures symbolising the seasons.

"*The Wheel of Fortune*", being the 10th Arcanum, inaugurates a new series in the Major Keys of the Tarot. The cards from 1 to 9 may be regarded as dealing primarily with the *inner life of the Initiate*, while those from 10 to 20 are concerned mostly with *cosmic forces*. Thus, the four magical implements of the Magician are replaced in the design of the "*Wheel of Fortune*" by the images of the Four Kerubs, the Vive-Regents of the Elements, who presides over the implements of the Art.

The Wheel of Fortune may be compared to the *Buddhist Wheel of Samsara*, or the Cycle of Illusion, to which all sentient creatures are bound till they attain final liberation. It is the *Wheel of Birth and Rebirth*, the Wheel of Necessity, the revolution of the souls in the teachings of the Qabalah. It is *Rashith-Ha- Gilgalim*, the First Whirlings in the Asiatic world of Kether, whose magical weapon is the *Swastika* – a revolving cross of the Four elements. Therefore, this Arcanum is closely connected both with Arcanum number 1 and the First Sephira, for 10 is really the completion of 1, and its manifestation on a lower arc.

As such, the Wheel is naturally connected with Malkuth, likewise divided into four parts. The esoteric title of this card "*The Lord of the Forces of Life*" further illustrates this conception.

In divination, this card symbolises destiny, karma, responsibility, changes, activity, decisive action. Initiative, sagacity, spontaneity, inventiveness. Success owing to an opportunity grasped. Favourable chance, riches, good luck, auspicious destiny surpassing personal effort and merit. High position, though unstable, transitory success.

The Wheel

The Egyptian God attributed to this Arcanum is *Amen-Ra*, the Greek Zeus, Roman – Jupiter, sometimes Pluto, as indicating chaotic forces of the cosmos. The animal is the Eagle, sacred to Zeus, plants – oak, popular, fig, and precious stones are the royal ones – Amethyst and Lapis Lazuli. The magical weapon is the Sceptre, and the *Magical Power* – Acquisition of worldly ascendancy in all spheres of existence. The perfume is saffron. The colours of this Arcanum are blue (complementary – orange), violet (complementary – yellow) deep purple (complementary – greenish yellow) and blue with yellow rays (complimentary – orange with violet rays). The spokes of the wheel, which on the G.D. design of the cards is divided into twelve parts, are coloured accordingly to the twelve signs of the Zodiac. *Hermanubis* should be in the Four Colours of Malkuth. The *Sphinx* in the colours of the elements.

Justice



The eleventh Arcanum of the Tarot bears the title of Justice and corresponds to the letter *Lamed*. As a noun, this letter signifies “Ox – Goad”, thus connecting it with the letter *Aleph* – “The Ox”, and with “The Fool”. Therefore, *Lamed* stands for that which urges and directs the manifestation of the cosmic power represented by the Fool. As a verb *Lamed* means “to teach, to instruct”.

Justice

To this Arcanum is attributed the Zodiacal sign of *Libra*. This is a cardinal airy sign, ruled by Venus (the Empress), and it is the place of exaltation of the planet Saturn (The Universe). The natives of Libra love justice, order and harmony. The Venusian influence manifests itself in the love and appreciation of beauty. The Saturnian qualities are discernment, foresight and acute perception.

In the *Chaldean Zodiac*, Libra was considered as a part of the constellation of Scorpio, and the original sign of the seventh month – the time of *Autumnal Equinox*, now represented by a pair of scales – was a Lamp, supported by a circular altar, held in the Claws of the Scorpion. This symbol has been reduplicated in the present constellation of *Ara*, the Altar, below the Scorpion. The Altar, though small, was yet considered as a great importance and was known under various titles such as “*The Sacred Seat*”, “*The Temple of the World*” and the *Thuribulum*, or Censer, referring to the small Euphratean altars of incense with circular covers.

Here it is of interest to note that the erection of the *Tower of Babel*, a version of that Ziggurat, or stepped pyramid, which may be regarded as an Altar to Seven Planets, was supposed to have taken place in the seventh month. The present symbol of Libra – *the Balance of Scales* – is the only one of the Zodiacal signs non Euphratean in origin, having been imported from Egypt and representing originally the balance of the Sun at the horizon between the Upper of Underworlds. And indeed, the image depicted on this card brings to our mind the Egyptian *Hall of Judgment* where the soul of the deceased is weighed on the Scales of Justice, before the company of Gods. Therefore, the woman is the great goddess Ma'at, the *presiding Genius of the Hall of Dual Manifestation of Truth*.

Her Greek counterpart was *Themis*, one of the *Titanides*, daughter of Uranus and Gea, who reigns with Zeus in Olympus as his trusted assessor and presides over law and order. The rights of hospitality are especially under her protection; hence, she is the protector of the oppressed and is honoured as a goddess of salvation. She also has the power of foretelling the future, and for this reason the *Delphic Oracle* was in her possession for some time before it came into that of Apollo. She was usually represented with a pair of scales are the traditional

attributions of the *Angelic Hierarchies*, as representatives of the Law of Equilibrium, which is the key to the completion of the Great Work.

As it is said in the teachings of the Golden Dawn, “*unbalanced Severity is but cruelty and oppression, and unbalanced mercy is but weakness which allow evil*”. That is why the place of the Hegemon, the representative of the goddess *Ma'at* in the *Hall of the Neophytes*, is between the Two Pillars of Hermes and Solomon, *The Gateway of the Hidden Knowledge*, for he is the reconciler between Light and Darkness. The golden scales also symbolise the solar energy or light, and we know that the speed of light is used to modern science as the basis for the calculations which demonstrate the electrical nature of matter. Thus, the golden scales convey the idea of measurement of light.

On the Tree of Life, the letter *Lamed* is attributed to the 22nd path connecting Geburah with Tiphareth. Therefore, it may be described as the *Severity of Beauty*, or Mars acting through Libra upon Sol. The Book of *Sepher Yetzirah* calls this path “*Faithful Intelligence*”. The Hebrew word for faithful is AMN, which, as we know is a shorthand version (*Notarigon*) of the following three words *Adonai Malek Namen* – The Lord and Faithful King (*see notes on the Ritual of the Pentagram*). In that ritual, this name is attributed to the *Northern* quarter of the element of *Earth*, Malkuth, which may be represented by a Maltese Cross. Amen might also be related to the Egyptian name of the god *Amoun*, often written Amen.

On the *Cube of Space*, letter *Lamen* occupies the position of the North-West – directly opposite to the North East (The Emperor) – Aries, the sign of the *Vernal Equinox*, while Libra inaugurates the *Autumnal Equinox*. The line North East reaches to the North Above (*The Strength*) and, as mentioned previously, these two Arcanum – Justice and Strength, are often interchangeable. It is also tangent to the North Below – the Hermit, which is sometimes represented as Saturn, and Saturn is exalted in Libra.

The Attributions:

Egyptian Goddess – Maat or Thma-est.

Greek Goddess – Themis.

Animal – Elephant, symbol of wisdom and equilibrium.

Justice

Plant – Aloe.

Precious Stone – Emerald (sacred to Venus, ruler of Libra).

Perfume – Galbanum, an acrid smelling substance, associated with Saturn.

Magical Weapon – Equilibrated Cross.

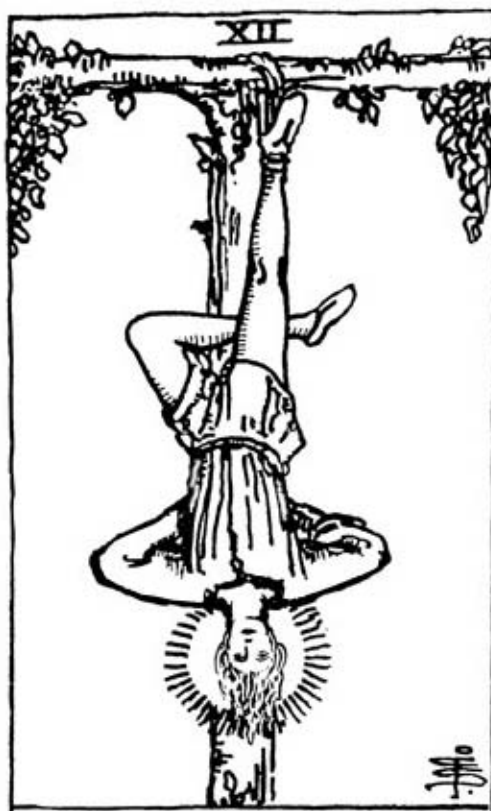
Magical Power – Works of Justice and Equilibrium.

In divination this Arcanum stands for stability, logical chain of events, inevitable consequences of all actions or the *Law of Karma*, justice, equilibrium. When favourably aspected, it portends new opportunities, satisfaction, harmony and restoration. If the aspects are evil, this card foretells losses, scandals, intrigues, disharmony and disillusionments.

When applied to individuals, it indicates sober judgements, impracticality, spiritual independence, honestly regularity, discipline, proper conduct and conformity to established usages and customs. It portrays such personalities, as judges, administrators, civil servants and ministers, sometimes diplomats and military people. This is indicated by the sword in the hand of the woman. Her headdress bears the insignia of a circle within a square.

The number of the square is 4, the number of the circle is twenty-two. $4 + 22 = 26$, the numerical value of *YHVH*, symbolising the equilibrium of the 4 elements. This is also indicated by the Masonic Square – 4, and compasses-circle.

The Hanged Man



The twelfth Arcanum of the Tarot bears the title of the "*Hanged Man*", and corresponds to the letter *Mem* and the element of water. On the Tree of Life this letter occupies the 23rd Path leading from Geburah to Hod. Therefore, this card may be described as Strength or Mars acting through Water upon Splendour or Mercury.

The Hanged Man

On the *Cube of space*, letter *Mem* being one of the *Three Mother Letters*, forms the inner axis of the Cube connecting the centre of the eastern face with the centre of the western face, or Key 3 (*The Empress*) with Key 10 (*The Wheel of Fortune*).

The Hebrew letter corresponding to Key 3 is *Daleth*, which was sometimes represented, like the *Greek Delta*, by an *inverted triangle*, and the lines drawn from the elbows of the *Hanged Man* to the point formed by his fair will form the sides of a *reverses triangle* having his arms for its base, and we know that the inverted triangle is the traditional symbol of water. The legs of the figure form a cross, thus producing, together with the triangle, the symbol of what is known as the *Great Work*. ∇^{\dagger}

Therefore, the correct geometrical figure concealed by the Hanged Man is a cross surmounting the Water Triangle. This symbol is arranged on the altar of the G.D. during the ceremony of the *Grade of Practicus* (3=8). (See G.D. Vol, 2, page 112). The cross is the hieroglyph of the Latin word LVX [Lux].



The numerical value of this word is 65 – L= 50.V=5 and X=10.65 is the numerical value of the word *ADNI* (Adonai) or the Holy Guardian Angel, “*the knowledge and conversation*” of whom constitutes the completion of the Great Work.

The cross (number 4) and the triangle (number 3), when added result in number 7, or the 7 Sacred planets. When multiplied, $3 \times 4 = 12$, referring to the 12 Signs of the Zodiac and also the last of these signs – *Pisces*, essentially a mystical sign ruled by Neptune or Poseidon, the Lord of the Sea. And the esoteric title of this Arcanum is “*the Spirit of the Mighty Waters*”.

According to the Greek mythology, at the distribution of the world, the rule over the sea and all its gods and creatures fell to *Poseidon*, as the rule over the sky fell to Zeus, and that over the underworld to Pluto. Poseidon has his dwelling in the depth of the sea in a golden palace. On leaving his palace, he is clad in a golden robe and wields in

his hand a golden whip, while he stands in a chariot drawn by swift-footed steeds with hoofs of bronze and manes of gold, with the monsters of the deep bounding and frisking around him, as he drives over the sea, which joyfully opens before his advance.

As Zeus bears the lightning, so Poseidon bears the mighty trident with which he stirs up the sea, cleaves rocks, and makes fountains and horses spring forth from them. Another symbol of the stormy flood is the bull, for which reason men offered sacrifices to Poseidon with dark-coloured bulls, while on the other hand, the dolphin is a symbol of the peaceful and clam sea. And as the sea was thought of as supporting the earth and as pressing into its cleft and hollows, so Poseidon was worshipped as "*the supporter of the earth*" and also, as "*the shaker of the earth*", who makes the earth quake beneath the blow of his trident.

He is also regarded as the creator and tamer of the horse: sometimes he was said to have brought it out of a rock by a blow, sometimes the earth was said to have been impregnated by him and so given it birth; accordingly, he was frequently worshipped as an equestrian god. Therefore, the horse, the dolphin and the pine tree were deemed sacred to Poseidon, and it was with the wreath of pine that the victors in equestrian games were crowned. His temples were usually to be found on promontories, isthmuses, and seashores. In Rome, Poseidon was known as *Neptune*.

Coming back to the 12th Arcanum, the title of "*The Hanged Man*" may be interpreted as "*suspended mind*" because the words "man" and "mind" are derived from the same Sanskrit root – *Manu* – thinker. The "*suspended mind*" is mind in the state of meditation, when the body is still, and the mind is free to roam and to penetrate into the unknown realms concealed from the gaze of the profane. The symbol of the Great Work ♄ is the exact reversal of the symbol of Sulphur ♁ or the *Emperor*. And, as the Emperor, firmly enthroned upon the cube of matter, may be described as the *Lord of this World*, the *Hanged Man* is the symbol of renunciation and sacrifice. It is the adept, who after having attained all magical powers, surrenders them to the will of his Holy Guardian Angel.

The Hanged Man

This Arcanum is in many respects similar to the *Fool*, and like the Fool, portrays an Entity who does not belong to this earthly kingdom and is far removed from the world and the ambitions of men. The Path of the *Hanged Man* is essentially the Path of the mystic, as opposed to those of the *Magician*, the *Emperor* and the *Charioteer* who symbolise magical powers and dominion over the forces of nature. While the Magus commands, the Mystic submits to the *Divine Will*.

The figure is suspended from the gallows which from *Tau*, the last letter of the Hebrew Alphabet, or the end of the series. The two trunks are similar to the pillars of the *High Priestess*, the *Heirophant* and the *Justice*, and symbolise perfect equilibrium. In the Golden Dawn version, the figure is suspended from a rock in the shape of a letter *Mem*.

In divination, this Arcanum signifies a soul freed from the limitations of the body, man in communion with God, a mystic or a priest. It presages transmutation of base metals into gold, redemption through sacrifice, intervention at a distance, telepathy, moral perfection, abnegation.

When applied to an individual it portrays a priest, a prophet, and illuminati, and stands for courage, equilibrium, authority and self-mastery. If not favourably aspected, it describes a dreamer, devoid of all practical sense, and enthusiast obsessed by illusion, an artist having a vision of beauty, but unable to express it in his work.

Death



The thirteenth Arcanum of the Tarot bears the title of *Death* and to it is attributed the letter *Nun*. The meaning of this letter is "*fish*", and as a verb, the letter Nun means "to sprout", "to grow", and suggests the idea of fecundity, fertility and generative power. This is appropriate, as on the *Tree of Life*, Nun is assigned to the Path 24, and corresponds to the Zodiacal sign of Scorpio which rules generative organs.

Death

The 24th Path connects Tiphareth with Netzach, and may be interpreted as Beauty (the Sun) acting through Scorpio upon Netzach (Venus).

Scorpio is a fixed sign of the Water Triplicity, ruled by Mars – the sixteenth Arcanum of the Tarot – The Tower. In horoscope, Scorpio occupies the eighth house, or the house of Death. However the word *Death*, when attributed to the 13th Arcanum, should be understood in the sense of perpetual motion, transformation and change as the basis of manifested existence. This connects the 13th Arcanum with the 16th, because “*The Tower*” alludes to the construction of false ideas, and perception of reality divested of illusion.

On the *Cube of Space*, the Path Nun occupies the position of South-West, connecting the IO (*Wheel of Fortune*) the Key 19th – *The Sun*. The Wheel of Fortune symbolises perpetual change in the cycle of manifestation, and the Sun is indicated on the card by the design of the rising sun. The river is the Path Nun itself which connects Netzach with Tiphareth – *the Rising Sun*. Meditation on this symbol will reveal many hidden connotations pertaining to the symbol of the G.D. – The sun of Tiphareth, the Sephirah of *Sacrificed Saviours*, rising above the Waters of Creation.

Coming now to the Analysis of the design, the first thing that arrests our attention is the image of the skeleton, as a symbol of Death. Here it is important to note that it is only since mediaeval times that the skeleton has been employed as the emblem of Death. In ancient Greek literature, such as in Homer and Hesiod, Death was usually represented as a handsome young man, twin brother of *Sleep*.

This image had nothing frightening or terrifying, but, on the contrary, suggested the idea of a peaceful and profound sleep and rest. The image of the skeleton first appears in the “*Apologia*” of Apuleius (the author of *the Golden Ass*, treating on the *Mysteries of Isis*) in connection with certain magical rites, where a skeleton was sometimes regarded as an image of a certain class of elements. Occasionally it represented Mercury, or *Psychopompos* – the leader of the souls of the dead. The Egyptians used a wooden skeleton or a mummy during their feasts to remind man of his transitory existence and inevitable destiny. This is mentioned in Plutarch’s treatise on *Isis and Osiris*.

Each Zodiacal sign constitutes what is known in Astrology as a “House”, which presides over the following matters:

Aries - 1st House: life, health.

Taurus - 2nd House: money, property, personal worth.

Gemini - 3rd House: brothers, sisters, news, short journeys, etc.

Cancer - 4th House: father, landed property, inheritance, the grave, the end of the matter.

Leo - 5th House: children, pleasure, feasts, speculation.

Virgo - 6th House: servants, sickness, uncles and aunts, small animals, Ceremonial Magic.

Libra - 7th House: marriage, partnerships, public enemies, law suits.

Scorpio - 8th House: deaths, wills, legacies.

Sagittarius - 9th House: long journeys, science, religions, art, visions, and divinations.

Capricorn - 10th House: mother, rank and honour, worldly position.

Aquarius - 11th House: friends, hopes and wishes.

Pisces - 12th House: secret enemies, institutions, unseen dangers, restrictions, secret societies.

In the conception of the Greeks and the Egyptians, the human soul at the moment of death needed help in order to be able to penetrate to higher spheres. The role of the guide was assigned to *Mercury*. Thus, *Hercules*, when descending into Hell, is accompanied by Hermes and Athena. Here it is also interesting to mention, that Hermes usually carried a golden wand with which he put mortals to sleep.

In ancient art, *Death* was represented by a skull surmounted by a butterfly – symbol of the *flying soul*. Other symbols were – extinguished torch, *Atropos* – one of the three *Fates*, who cuts the thread of life; funerary urn with ashes of the deceased; hour-glass; weeping genii; a horse for transportation of the soul of the deceased. The skeleton appeared only during the Middle Ages.

The next outstanding symbol of the card is the *Scythe*, because the Scythe reaps equally the humble and the great, the poor and the

Death

rich. Sometimes, the skeleton carries scissors or arrows, or a sword. The Scythe is also the image of *Chronos* or Time, which devours its own children. This is connected with the ideas concealed in the image of the 3rd Sephira – *Binah*. Chronos was the youngest son of Uranus – The Heaven, and Gea – the Earth, who overthrew his father and made himself sovereign of the world. He took his sister Rhea as his wife and became the father of Hestia, Demeter, Hera, Hadea, Poseidon and Zeus. Desiring to secure his position, he swallowed his children – here it is an allusion to the fact that *Time Swallows all*, and that without time there is no manifestation. Moreover, out of Time, Manifestation proceeds, just as Zeus – the *Lord of the World* was the child of *Chronos*.

From the philosophical point of view, *Death* has three meanings. To an ordinary mortal it presages liberation from pains and cares of the terrestrial existence. It is the door to a true life. From an esoteric point of view, it is the consequence of *Initiation* which makes the Candidate die to his former life. Those who have not had the privilege of being initiated will experience a similar process of purification after death, and will undergo second death on the astral plane.

In divination, this Arcanum stands for eternal movement, liberation, materialisation, dissolution, intellection perception divested of illusion, lucidity, detachment, asceticism, transmutation, mastery, change, fatality, necromancy, separatism, melancholy, funerals, sadness, decrepitude.

The Egyptian God presiding over this card is, naturally, *Apothis*, slayer of Osiris, who is attributed to the Zodiacal sign Scorpio. He is also the Dweller on the Threshold who arises at *the Place of the Evil Persons* between the Altar and the Hegemon and the *Initiation of the Neophyte*. (See G.D. vol. 3, "The Neophyte Grade"). Sometimes the Egyptians symbolised the idea of Death as *Khephra* – the image of the Beetle, or Midnight Sun.

Temperance



The 14th Arcanum of the Tarot bears the title of *Temperance* and is attributed to the letter *Samekh*, which means “tent peg” or “prop”. It is that which makes a tent secure, and may therefore be regarded as that which sustains and preserves our personal existence.

On the Tree of Life, *Samekh* occupies Path 25 and is attributed to the Zodiacal sign of Sagittarius. This is the mutable sign of the Fiery Triplicity, ruled by Jupiter and it rules things and hips which support

Temperance

the weight of the body. As Path 25 connects Yesod with Tiphareth, it may be interpreted as Beauty, the Sun (Tiphareth) acting through Sagittarius on *Foundation*, the Moon (Yesod).

On the *Cube of Space*, Samekh occupies the line West – Above, which joins the Key 10 (*The Wheel of Fortune*) with Key 1 (*The Magician*). The Wheel of Fortune is Jupiter, ruler of Sagittarius. The Magician is Mercury – the *Messenger of the Gods* in general, and of Jupiter in particular.

The most important quality associated with the letter Samekh is that of “*vibration or quivering*”. The Hebrew word is 216. 216 is the value of ה " א ט or sight – the quality attributed to the 4th Arcanum, the Emperor. 216 is also the value of ה " י א, the *fiery Sephira* attributed to Mars. Consequently, the numerical correspondences indicate that vibration is the fundamental nature of the fiery power which makes sight possible.

There exist several pictorial versions of the 14th Arcanum, the most usual one, as depicted in various French packs and the one published by A.E. Waite, being that of a *Solar Angle* or *Genius* pouring the vital essence from a golden vase into a silver one. The union of these essences produces the *Elixir of Life*. This combination of active and passive fluids indicates entry of Spirit into Matter and reaction of Matter upon Spirit. Therefore this card is usually regarded as a symbol of Alchemy and of spiritual transfusion, which can be effected in several different ways, such as, for example, transmission of occult knowledge from an angelic Entity to a mortal, influence of one personality upon another by suggestion, persuasion, hypnotism or magical domination.

The pouring of the vital fluid from one vessel to another illustrates the doctrine of Re-incarnation, and this reminds us that in ancient Greece the act of pouring water from one urn into another was regarded as a symbol of *metempsychosis*.

Let us now turn our attention to the picture of the Arcanum as depicted on the B.O.T.A. pack. This version is almost identical with the one described in the G.D. vol. 2, pages 191-192.

The Angel, who is *Michael*, the Archangel of Fire, stands between the Lion and the Eagle. The Lion, the Kerub of Fire, so closely associated with the planet Mars, alludes to the *Path Ayin* – Capricorn, the cardinal sign of the Earthly Triplicity in which Mars is exalted. The *Eagle*, the Kerub of Water, alludes to the *Path Nun* – Scorpio, the fixed sign of the Water Triplicity, the higher aspect of which is symbolised by an eagle. The *Angel* pours water upon the fiery *Lion*, and from the torch in his left hand five flames, shaped like the letter *Yod*, fall on the head of the eagle, and a sixth flame rises.

Thus water on fire, and fire on water carry the general idea of tempering or modification indicated by the title of the Key. This, once more, illustrates the alchemical nature of the card which is sometimes summed up in the word V.I.T.R.I.O.L. The initials from the following sentence:

“Visita Interiora Terrae, Rectificando Invenies Occultum Lapidem” – “Visit the interior of the Earth, and by rectification thou will find the stone of the philosophers”.

One foot of the Angel rests on water, symbol of cosmic matter and mind-stuff. The pool corresponds to the ninth Sephira, *Yesod*, which is the sphere of Astral Light, or the lower manifestation of the universal matter. The path rising from the pool is the *Path Samekh*, the Arrow of Sagittarius, soaring upward to cleave open the Veil unto the Sun in Tiphareth, symbolised by mountain peaks – the *Mountain of Abiegnus*, or the *Vault of the Adepts*.

Over the head of the angel is the rainbow. This is a direct reference to *Sagittarius*, because the Hebrew name for this sign is *Qesheth* – *QShTh*, meaning the *Bow*. This word is composed of the letters of the three paths – *Quoph*, leading from Malkuth to Netzach, *Shin* – leading from Malkuth to Hod and *Tau* – leading from Malkuth to Yesod. These three Paths form an arch or a bow, which is called the “*rainbow of promise*”, which stretches above the Earth. Beyond it lies the knowledge of the colours of forces of the super-physical universe, which is sometimes called “*The Book of the Path of the Chameleon*”. The straight and narrow path of Samekh, or the Rainbow symbolises that path by which the *Philosophus* (the *Grade of Netzak*) Should

Temperance

advance to the knowledge of the Adept (the *Grade of Tiphareth*), turning neither unto the right hand nor unto the left, whereon are the evil and threatening symbols of *Death (Path Nun)* and *Devil (Path Ayin)*.

He must have a perfect and absolute knowledge of the Bow, or he can follow the *Path of the Arrow*. This Bow of brilliant and perfect colour, whose analysis and synthesis yield others of the same scale, and forms "*The Book of the Path of the Chameleon*" – that Path which ascends alone through the force of *Qesheth*, the Bow (Sagittarius). The knowledge of these colours constitutes the most important *magical secret* of the Order of the G.D.

In the pack designed by A.E. Waite, there is no rainbow, but instead an *Iris flower* is depicted. This alludes to the Greek Goddess *Iris*, the Goddess of the Rainbow. Swift as the breeze and with wings of gold, she is the messenger of the gods, especially of Zeus and Hera, the Queen of Olympus. She bears their behest from the ends of the earth even to the river *Styx*, which flows in the netherworld. When one of the gods had to take an oath by Styx, Iris fetched some of her sacred water in a golden cup: whoever swore falsely thereby was punished by having to lie speechless and breathless for a year. In many ways this resembles *Hermes* and therefore carries the Herald's staff of that divinity.

In divination, this Arcanum represents universal life, its incessant movement, the animating fluid which revivifies dispersed forces. Occult medicine, healing magnetism, thaumaturgy based on the utilisation and control of vital currents. Regeneration. Miracles. Fountain of Youth.

Philosophical detachment, indifference to the vicissitudes of fate. Balanced disposition, health, long life, good circulation.

An individual symbolised by this Arcanum will have a docile and easy disposition, will be sensitive to impressions, and if negatively aspected, may be of an unstable and apathetic nature, subject to external influences, prodigality and excessive generosity.

The Devil



The fifteenth Arcanum of the Tarot bears the title of "*The Devil*" and is attributed to the letter "*Ayin*". The meaning of this hieroglyph is "*eye*" and signifies the external superficial appearances of things. The eye is an orb; vision is limited by the circle of the horizon; through the eye we see appearances only. Hence the eye represents the limitations of the visible, and the bondage of ignorance resulting from the acceptance of these limitations and appearances as

The Devil

being all there is. This has a great bearing on what follows as we attempt to design this end.

Letter "Ayin" corresponds to the Zodiacal sign of Capricorn. This is the Cardinal Sign of the Earth Triplicity, ruled by Saturn (Arcanum 22, the Universe), and the place of the exaltation of Mars (Arcanum 16, The Tower). The 21st Arcanum symbolises the forces of the cosmos and is thus connected with The Devil who represents visible nature.

On the Tree of Life letter Ayin occupies Path 26, which connects Tiphareth with Hod, and may be interpreted as "*Beauty (The Sun) acting through Capricorn on Splendour (Mercury)*".

The Devil is the English translation of the Latin *Diabolus*, meaning *The Adversary*. During the Middle Ages, this conception was usually represented by a dragon or serpent. The name for the serpent which tempted Eve is NCHSH, and the number of this word is 358, the value of NShICh, *Messiah*.

Now, the Serpent has always been the image of that great magical agent which Eliphas Levi Calls "*The Astral Light*", and which is often symbolised by the Caduceus. It is the domain of dangerous illusions and magnetic currents, which unless consciously directed, can eventually engulf the one who aspires to hidden powers of Nature. Each element and every number enshrines its averse, *qlipothic* aspect, an uncontrolled force which ignorance may put to evil purposes. But, if controlled by knowledge and trained will of the Adept, it can become of the greatest assistance.

Eliphas Levi illustrates this conception by a parable where the Devil, one day, desiring to stop the progress of an Adept, broke one wheel of his chariot; but this true Adept compelled the Devil to curl himself up on the wheel and act for the time as its tyre, and so drove on, reaching his destination even sooner than he would have done if the Devil had let him alone. This shows that in the occult, one either dominates or is forced to serve. Therefore, he who aspires to hidden powers must obtain the equilibrium of the *Magician*, must learn how to govern to opposite forces, as the *Charioteer*, must acquire the hidden

peace of the *Hermit* and must renounce his lower personality, like *The Hanged Man*.

The image depicted on the card is very similar to that of the Greek God *Pan*. This word literally means "*the pasture*". He was supposed to be a son of *Hermes* and was originally an Arcadian god of hills and woods, the Protecting deity of flocks, herdsmen, and hunters. In the heat of noonday he sleeps, and in the evening, sitting in front of his grotto, he plays on the "*syrinx*" or Pan pipe, which he himself invented. This pipe was formed of seven reeds representing the septenary division of the universe in its various aspects. As a spirit of the woodland, he is also a god of prophecy, and hence there were oracles of *Pan*.

His name also symbolises "*the universe*" and he was regarded as an emblem of cosmic forces and both visible and invisible nature. That is why the background of this card is black, colour of darkness and also of that which is hidden or occult. For this Arcanum, in its esoteric sense, represents the unknown subterranean forces of nature, revealed only to those who have the will and the knowledge of life, the *Veil of Isis*. The image controls the *Four Elements*.

His dark, thickset legs stand for the element of earth, the feathery lower part of the body alludes to the Zodiacal sign of *Scorpio*, the Kerub of Water. The batwings point to the element of Air, and the torch to Fire. Therefore, in a certain sense, The Devil may be regarded as a distorted image of the *Sphinx*, and as such goes back to the Egyptian *Goat of Mendes*, or an aspect of Amen-Ra at the time of the *Vernal Equinox*. Amen-Ra was then portrayed as a Ram, and, later on, as a Goat.

This was the prototype of the famous *Baphomet* of the Knights-Templar. If we read this word backwards then the result is *Temophab*, which is a *Notarigon* of the flowing four Latin words "*Templi Ominium Pacis Abbas*" – "The Father of the Temple of Universal Peace", The inverted pentagram alludes to the fact that it is a symbol of Evocation, rather than Invocation, and, as such, must be employed with the greatest caution. This because, it is well known in occultism, that only an advanced adept can venture to control the dense elementals. The

The Devil

denser they are, the greater must be the power to control and direct them

In certain respects, this card is the antithesis of *The Lovers*. The Angel is replaced by the image of blind force, and the figures below are the bestialised reproductions of the man and the woman in Key 6. They are chained to the cube, but the loops of the chains are so large that they must lift them off their heads. Thus, their bondage is imaginary. The cube itself, is really, a *half cube*. Since a cube is the perfect image of the material universe half cube symbolises half-knowledge of that reality and perceives nothing but the visible, sensory side of existence.

In divination, this Arcanum represents the astral light of the occultists, a reservoir of vitality of everything that lives. Static electricity, human magnetism. Black magic, sorcery, bewitchment, fascination, suggestion, occult influence on the subconscious of other persons. Domination of the masses, revolution, excitation of lower passions. Concupiscence, hysteria, luxury, perversion.

The Tower



The 16th Arcanum of the Tarot corresponds to the letter *Peh*, which means "*mouth as the organ of speech*". On the Tree of Life *Path Peh* is attributed to the planet Mars and connects Netzah [or Netzach] and Hod. Therefore it may be described as Victory (Venus) acting through Mars on Splendour (Mercury).

Mars is the ruler of Aries – the Emperor and Scorpio – *Death*. It is also exalted to Capricorn – *The Devil*. As we know, letter Peh

The Tower

attributed to the Emperor means *window*, and therefore implies the faculty of sight, observation and surveillance. The 13th Arcanum – Death symbolises continuous change and transformation. The Devil personifies subterranean forces of nature. All of these characteristics are present in the conception of the *Tower*.

It is the first edifice depicted among the 22 Major Arcanum and it bears several titles such as "*The Lightning Struck Tower*", The Fire of Heaven and The House of God. As the latter it is traditionally referred to as the *Tower of Babel* and the confusions of languages (letter *Peh* signifying speech). The word *Babel*, if written in Hebrew is composed of two words ב א ב *Bab* (Gate) and ל א ל *God*. Consequently, it means the "*Gate of God through which a sudden influx of spiritual consciousness destroys old forms*".

The lightening Flash may be compared to the Thunderbolt of Zeus, or the force which turns the Wheel of Fortune (Jupiter). Another image of the Thunderbolt is the Swastika, and the Swastika is formed from the *Magic Square of Mars*, and represents a revolution of the Four elements and their corresponding *Zodiacal Triplicities* around the Sun. Therefore, it is similar to the Wheel of Fortune, where the elements are personified by the *Four Kerubs*. The whirling force is directed by the *Sceptre of the Emperor*, who though a Martian figure (Aries), yet bears a certain affinity to Jupiter, because, being the 4th Arcanum it may be placed on *Chesed*, the 4th Sephira, attributed to Jupiter. The Lightning Flash may also be compared to the *Scythe of Death*, (Scorpio, ruled by Mars), which reaps the existing forms in order to make room for new ones.

And, finally, the *Lightning Flash* is a symbol of the tenfold emanations of the Life – Power through the Ten Sephiroth, and is depicted as such on the design of the Golden Dawn pack. The Flash proceeds from a rayed circle and terminates in a triangle, thus forming the astronomical symbol of Mars.

It is the power of the *Supernal Triad* rushing down and destroying the columns of Darkness. Three holes are rent in the walls, symbolising the establishment of the Triad therein and the Crown at the summit is falling as the *Crowns of Kings of Edom* fell. They are

represented by a man falling along. On the right side of the Tower is *Light* and the representation of the *Tree of Life* by ten circles thus disposed. On the left hand side is darkness and eleven circles symbolising the *Qlippoth* or the *Averse Sephiroth*. (See G.G. vol. 12, page 137).

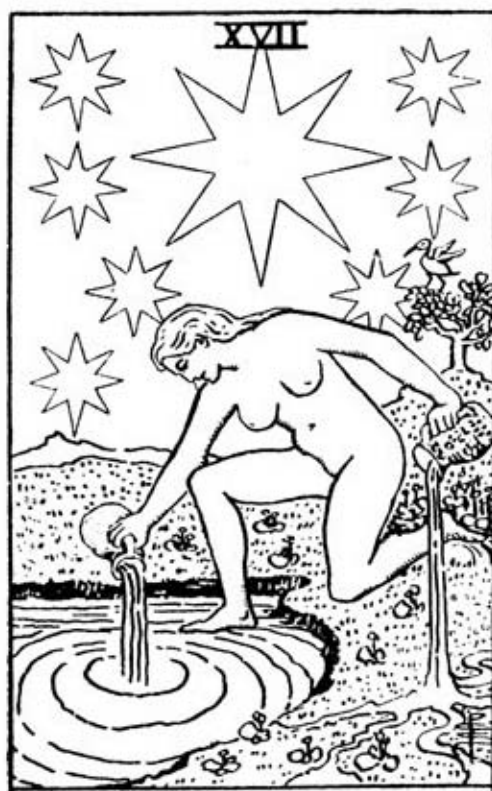
Number 16 results by addition of its digits into 7, which is the number of *The Chariot*. This implies that in every victory there resides a seed of fall and destruction. As Horace said: "*The Tower which are most elevated collapse heavily and the summits of mountains are struck by lightening.*"

In divination this Arcanum represents pride, presumption, pursuit of chimera, materialism, greed of acquisition, ambition and insatiable appetites. Dictatorship and exploitation leading to revolutions. Punishment as the result of excesses. Ruin of empires and States founded on brutal force. When favourably aspected it warns the enquirer about impending catastrophe and gives indications how to overt it.

The Egyptian God attributed to this Arcanum is *Horus*, as the Warrior and Slayer of *Typhon* or *Apophis*. In Greek mythology it is *Ares* and, sometimes, *Athena* as the *Defender of her City*. The symbolic animals are horse, bear and wolf, each representing different aspects of Mars. The weapon will, naturally, be *The Sword*, which has to be distinguished from the *Dagger of Air*. The Sword symbolises the Lightning Flash, and is used as such during the *Rituals of Initiation* in Freemasonry. The plants are absinthe, Rue, and precious stones – ruby, or any other red stone. The perfumes are pepper, Dragon's Blood and all Hot Pungent Odours. The magical powers are works of Wrath and Vengeance.

[Unfortunately *The Tower* is the last Key that I have in Ithells' notes. The following five chapters on Keys; *The Star*, *The Moon*, *The Sun*, *Judgment*, and *The World* – have been written by Steve Nichols in homage to the style of Ithell.]

The Star



Sorry folk's but Ithell's TARO notes have run out here and I have to take over from Ithell until the end of this section on the 22 Tarot Trumps. The STAR is the seven-pointed star of Venus. I have always associated this card with artistic endeavor.

The sublimation of the highest forms, pure imagination, the archetypal mental associations, *Atziluth*, down the Tree of Life, through

The Star

Briah, Yetzirah, and into the World of Earth, this planet, Assiah – the material world of the Qabalah.



88taro 40

The Great Angel HRU is set over the Operation of the Secret Wisdom. *“What thou seest write in a Book, and send it unto the Seven Abodes that are in Assiah.”*

“And I saw in the right hand of Him that sat upon the Throne a book sealed with Seven Seals. And I saw a strong Angel proclaiming with a loud voice, “Who is worthy to open the Books and loose the seals thereof?” (Regardie, Volume Nine, The Golden Dawn).

Briefly, with reference to *Taro of the Four Worlds*, Chapter 40, I want to show how *The Star in Briah* (the Water world) connects with the astrological sign of Aquarius.

The 40th *Taro 4 Worlds* (image dated 1590 AD) named *Reflections* is a good way of illustrating how *The Star* is so closely linked with *Aquarius*. The *aspects* (of Aspect Theory) or ‘*angles*’ that are

formed between the stars as they travel provides us with aspect theory that is integral to setting up a natal chart. The two reclining figures represent two great Italian rivers. The bearded figure is the *Tevere*. The other is in the golden shape of *Taurus* and is the river *Po* or *Eridano*.

"The Rivers (according to Servius) are framed with horns, either because the murmur and noise of the waters, waters, something resemble the soft bellowing of bulls, or else because we always see, the banks and fides of rivers to be retorted (as it were) winding and crooked like horns: whereupon Virgil, where he calleth Tiber the king of all the floods and rivers of Italy, calleth him there cornuted (as it were) having horns. And with some also the river Po is fashioned into the shape of a bull, for those reasons belike before spoken, of and mentioned. And hitherto in this treatise it shall be sufficient to have proceeded." Fountaine of Literature, Richard Linche 1599 AD.

They lean against flowing water vessels, whereas the 22 taro figure in *The Star* pours both vases at once from her hand. The Star relates to groups of actual stars; the *Legs of Aquarius*, and the gushing water-head of *Pisces Australis*, Southern fish. Part of *Grus*, part of *Phoenix*, part of *Apparatus Sculptorum*, part of *Cetus*.

To the ancient Greeks, bowls of water had divinatory uses. Sometimes black ink was thrown into the water to allow the dark shiny surface of the water to become a *skrying portal*.

In taro 4W number 56 *The Oracle*, (*Last Judgment* in Yetsirah – the Air Chessboard) the emblematic significance of the card to Diviners and Seers concerns that episode in mythology when Apollo and Hercules fight over contesting visions. The struggle, to discern which is the correct Oracular voice (or the actual HGA or true self), has to be Judged by *Minerva*, the goddess of Wisdom.

The Star rules the whole of Aquarius. *Venus*, both the goddess and the seven-pointed star, shines over the waters of Aquarius emanating a softly-golden light that represents love in all of its aspects. It illuminates the human seekers down below, on the Earth, dissolving the bonds of Saturn (see *Taro of the Four Worlds* <http://88taro.com/>) in the illuminating waters of baptism. A total Immersion of the senses.

The Star

"The dove of the Spirit hovers above the Tree of Knowledge giving the promise of ultimate attainment – and on the other side gleams of the Tree of Life." GD 9

There were sacred Doves in Primitive Greece, and a Dove-cult associated with *Semiramis* that was non-Semitic. Nor in its earliest stages was there any connection with *Aphrodite*. In the *Odyssey* the dove bears nectar to Zeus. And the soothsaying wild doves at *Dodona* go back to the very beginnings of Hellenic religion. And there were also sacred doves in other parts of Europe during pre-Christian times. *Lombards* even ornamented their grave-posts with the effigy of a dove, likewise in pre-historic *Cyprus*, where sepulchral doves have been found on early copper-age tomb vases.

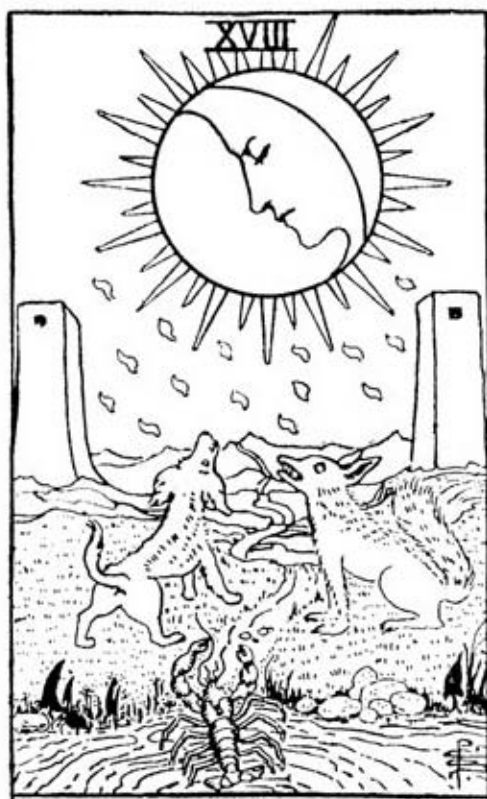
The dove is a sacred shape in which the spirits of the departed haunts near their final resting place. In many cultures, the spiritual being constantly descends or ascends on a tree or stone in the form of a bird. Mercury wears feathers.

The age of *Pisces* was the age of perfected man, the time of the *Patriarchs* (*Qof* = 100); with *The Star* we now enter the two millennia of *Aquarius*, under the sign of perfected womanhood (*Tsadde* = 90). The Star stands for an Aquarian ascendancy of the feminine, when woman are to be liberated and resplendent.

Pale colours – amethyst, pale grey, fawn, white, pale yellow.

Hope, faith, unexpected help. Sometimes unfortunately sometimes combined with dreaminess and delusional aspirations &c.

The Moon



The Moon rules the whole of *Pisces*. Its stars are the connecting band of *Pisces*, the body of *Cetus*, the sea monster to which *Andromeda* was offered, part of *Apparatus Scupltorum*. Part of *Phoenix*, part of *Fornax*. Death and Existence, Aleph and Yod -- forms *Pisces*, the last sign of the zodiac, where the fish swims in the sea. *Qof* is outside space-time. The two towers indicate a 'duality' of day, night, reflected and direct light, life and death.

The Moon

This sleeping, eyes-shut or passive Moon symbolizes the reflected light of *subconsciousness*, illusion, dream and daydream. But *Qof*, being outside the world, is also a way to resolution of duality, a single path between.

The *Sepher Yetzirah* – which introduces the Cube of Space - which cube represents the *Dimensions of Consciousness*. The Moon is of the path between Malkuth (Earth) and Netzach (Victory).

There is a difference in mapping 22 paths onto the ten flat Sephirah that has obscured the fact that additional paths exist in the cube of space to those on the tree of life.

In early versions of the *Sefer Yetzirah*, the planets border the six extremities of the *Cube of Space* by the Sephira five to ten. *Tsedeq* or Jupiter is formed by the sixth Sephira, Tiphareth and *Nogah* or Venus is formed by the 10th Sephira, *Malkuth*.

Lavanah or Moon, formed by *Tav* at the roots of our consciousness, should be found in what is called the *Holy Abode*. The Moon is diagonally opposite on the Cube to *The Strength*. It is on the bottom edge of the Cube joined to by *The Hierophant*, *The Devil*, *The Chariot* and *Justice*.

In the illustration we see a river in the foreground, but it is a troubled, night-time scene. The *crayfish* - nocturnal counterpart of the Scarab – clambers to its bank, pointing towards the long path of toil and tribulation ahead. The path is guarded by two dogs, or a dog and a wolf, who will attempt to intimidate passers by. Bleak and barren hills are topped by a foreboding fortresses that also guard the path of blood and tears which leads to attainment. The Moon tarot began as a simple astronomical depiction, but addition of other elements came about when influenced by the Marseilles-type deck. The crayfish and towers arrived in the mid-sixteenth century, and the dogs were seventeenth century additions.

The Collected Magical Writings

Colours for this card are dark reds, brown, crimson and plum shades, but tinged with counterpart colours feint yellows and pale greens that do throw out a little light.

Divination: - The animals baying at the moon might suggest lunacy or instinct. Difficulties must all be overcome. Secrecy. Psychism. Dreams, and interpretation of the *irrational*.



88 taro 15

Lunar flows, and the need to plan activities at the correct time. Hunting was important for many aspects of life, providing food, work, or recreational sport. The Moon is especially significant for activities associated with the *night*. The figure of *Isis* wearing a black sable cloth that lets out no light represents the smallest segments of the moon, whereas *Diana* with the *firebrand* represents the period around the full-moon. This 88 taro is Fire Chessboard or *Atziluth* version of *The Moon*.

The Sun



Watery Paths of trial and testing are balanced by the *Fiery Paths* of Temperance, Judgment and Decision. Protected by an enclosing wall and by symbols of life and the Sun, the Candidate submits humbly, but without fear, to the searching Light. The Light brings Growth. They should absorb warmth and vigor and replenish their life-force in readiness for the struggles ahead.

The Sun

Icarus, who flew too-aspiring towards the Sun was confronted by those flaring hues of Sun and Fire, and his waxen wings of Ambition and Grandeur became melted, so he fell back to Earth.

Divination: - Childhood is indicated. Reason. Abundance. Splendor. Approach with due respect, the Sun is a cosmic, bountiful source of all Life.

Colours are orange, golden-yellow, amber-red, and are contrasted by violet, blue and purple.



88 taro14

The Sun, Phoebus, holding his torch, symbolically either banishes or creates the mists, rising as humidity from seas or the earth. *Phoebus* carries a shield, which represents protection as well as light. Crowned Phoebus who steers the Ram with fire, also represents control over the animal or lower-self, and perhaps powers that we have over heat and humidity. This taro relates to mists and the humidity's of the air, *The Sun in Yetzirah*, Air Chessboard.

The Judgment



Judgment, or the Last or Final Judgment, is the first time that we meet one of the *Three Supernals*, the final three trumps. The final Three Squares or Supernals, of the *Senet Court*. Our journey has been that of a *Pilgrim*, from the base of the *Tree of Life* upwards, arriving at the Highest Atous last. *Last Judgment* has an affinity to the *Justice*, tarot 11, that Ithell described earlier in this series of 22 netibuth, (Paths between the Sephira).

The Judgment

The design of the traditional AE Waite *Last Judgment* serves to encapsulate the *Christian* doctrine of a final judgment time at the end of days, when the redeemed souls will be resurrected to bodily form. Rebirth. But there are earlier historical resonances that we can also detect inside this emblem. Evaluation. The Judgment Hall of Ma'at. Revelation. And reward.

This very final and eternal form is the *Horus* or *Hierus-Soul*, the eighth stage in the system of metempsychosis of the ancient Egyptian Religion. *The World*, (or Universe) in tarot. The final and *Horus Square* of Senet.

The 1577 AD pack of 88 card *Taro Four Worlds*, reaches to all 88 Netibuth, the 22 tarot expanded into greater detail and magnitude across all four worlds. In T4W there are four graduations of the Atous *Judgment*: Serapis, Old Age, The Oracle, and Descent.



88 taro 11

The eleventh Taro 4W, **Serapis**, is *Last Judgment* in *Atziluth*, the highest and the archetypal realm. This deity combines the properties

The Collected Magical Writings

and characteristics of *Osiris*, Lord of the Underworld, and the *Apis Bull*. He was addressed as the *Christos* by his followers.

To return to the Waite diagram, and Last Judgment, the *Fire* card of the final three Elementals. The Angel brings down cosmic forces to bear on the deserving pilgrims. The impulse to ascend must come from above, but by its power he may transcend the sepulcher of environment and cast aside the trammels of desire. Lazarus cannot emerge from the sepulcher until the voice cries out "*Come Forth.*"

Divination: Man of himself is helpless, and ultimate control of his own fate is out of his hands.

Fiery energies, scarlet, glowing crimsons. Hot reds and cool or passive *greens* are juxtaposed to emphasize the intensity of Fire.



88 taro 56

Minerva wears the Sphinx, which can answer the riddle asked by the two contending gods. *Judgment in Yetsirah*, the Air Chessboard.

The Universe



The central female figure should be assumed as *Hathor* (Athor, Ator) rather than *Isis*, so as to contain the whole TARO in the hidden anagram that is to be read: ORAT – he prays, ATOR – to the Great Mother, TARO – who turns, ROTA – the wheel of Life and Death. The Roman goddess *Fortuna* is another guise of *Ator*.

In the Nubian legend of Hathor, the god Thoth is sent in the form of an ape to calm the angry goddess. He induces her to leave

The Universe

Bwgm and come to Egypt. Hathor of this myth is the *lunar eye* of Horus (*wdjt*), and the *wnsb* (possibly a water-clock; Thoth is considered the Lord and Measurer of Time) object was used in ritual to pacify Hathor, and came to be associated with the ceremony of pacifying the angry Horus-eye. Sometimes Thoth appears himself as the *wnsb*, in order to protect *Hathor*, who seems morphologically connected to *Thoth* in some aspects of lunar mythology.

The colours of this Atous, similarly to the *Wheel of Fortune*, are the full range of the spectrum. But their backdrop is the indigo or black of *Saturn*, who to the ancients represented the boundary of the Solar System. In the Golden Dawn pack, a veiled or misty outline of the *Aimah Elohim* shines through the backdrop of sky and stars.

In divination, this card often signifies the question in itself, and the matter at hand to be resolved. Outcome, and limits to any outcome.



88 taro 18

TARO Operation

The RWS Tarot deck was published in December 1909 by Rider & Son, London. The deck was a collaboration between artist, Pamela Colman Smith (1878 - 1951) and Dr. Arthur Edward Waite (1857 - 1942), who were both members of the *Order Of The Golden Dawn*. The deck is commonly called the Rider-Waite Tarot.

Ithell often used Waite's *Celtic Cross* divination spread, and here is a worked example by her dated January 17th, 1968. She cites The Key to the Tarot (A.E. Waite, 1920, New Ed: Rider, London).

Diviner selects card to represent the person or matter related in the question = the *Significator*.

Types

(B) *Wands* – Very fair, red or yellow hair, blue eyes.

(R) *Cups* – light or dark blonde hair, blue or grey eyes.

(B) *Swords* – brown hair, hazel or grey eyes, dull complexion.

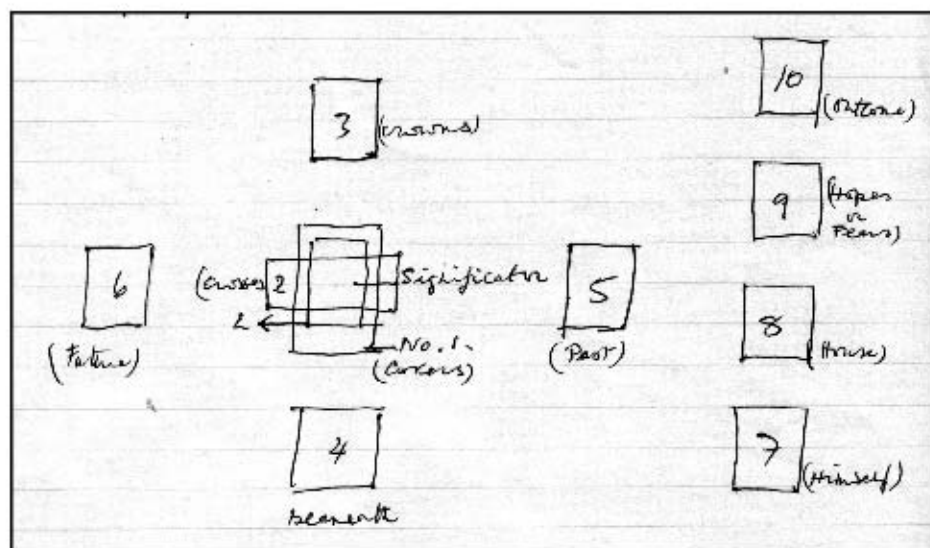
(B) *Pentacles* – Brown or black hair, dark eyes, sallow or swarthy complexion.

TARO Operation

Place *Significator* on table, face upwards. Shuffle and cut remainder 3 times, faces downwards.

1. Turn up top card, *cover* Significator with
2. it saying, This covers him. (General influence).
3. Turn up 2nd card, *lay it across* 1st saying, This crosses him. (Obstacles).
4. Turn up 3rd card, place *above* Significator saying, This crowns him. (Aim or ideas).
5. Turn up 4th card, place *below* Significator saying, This is beneath him. (Basis).
6. Turn up 5th card, *place on side away from* which Significator is looking saying, This is behind him. (Influences just past).
7. Turn up 6th card, *place on the side towards* which the Significator is looking saying, This is before him. (Immediate future).
8. Turn up next 4 cards and place in a line to the right of the Significator (vertical, beginning at bottom).

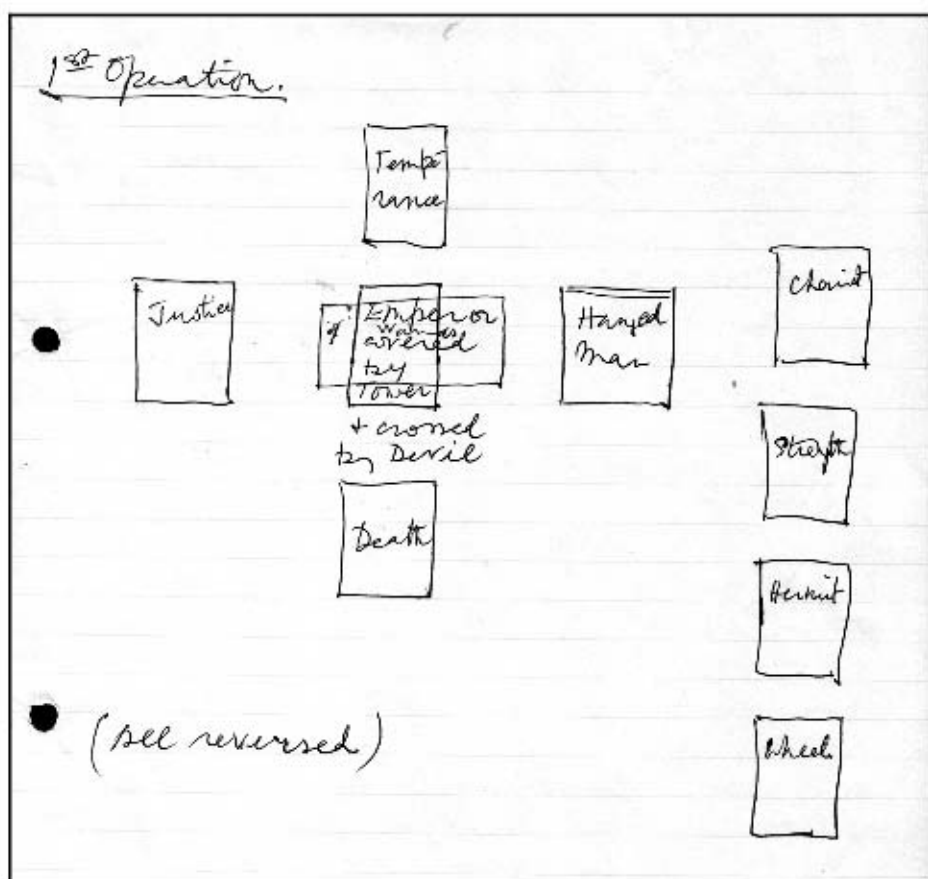
If operation is repeated, take 10th card as Significator, shuffle and cut as before.



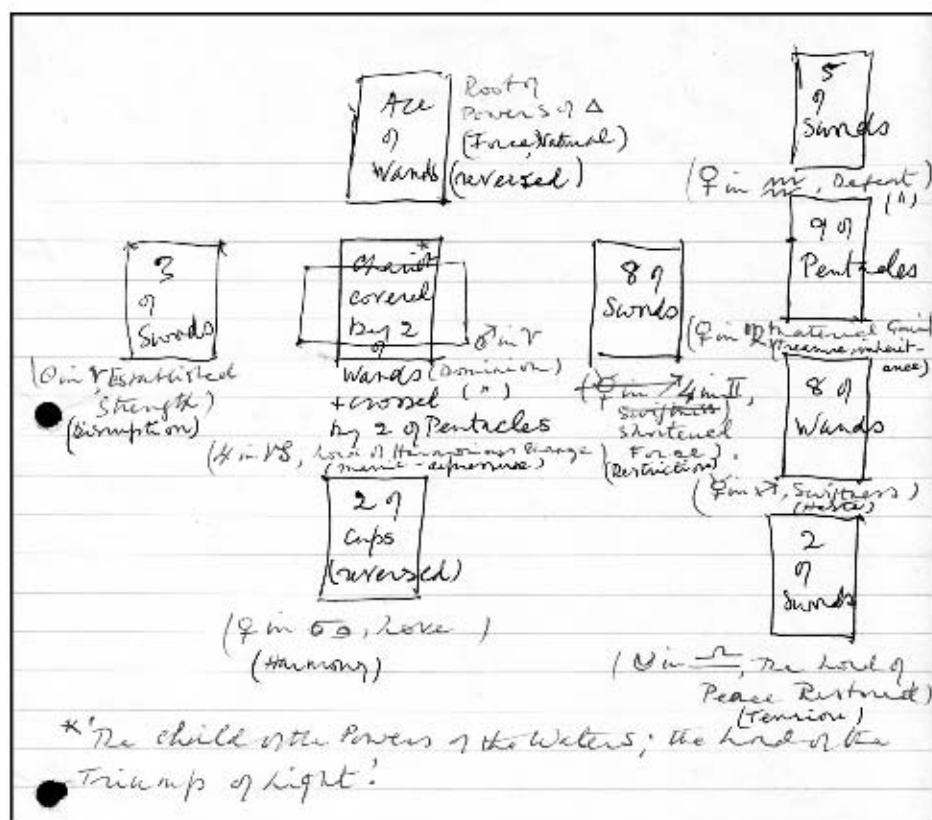
1. Formulate question definitely, and repeat it aloud.

The Collected Magical Writings

2. Blank your mind while shuffling.
3. Be impersonal as to a time.



TARO Operation



Editors note: I have included these two above examples in facsimile. The final diagram has red as well as black ink which does not show in the paperback format, but is in colour if you have downloaded this book as a .pdf

The Painted Caravan

From *The Painted Caravan* (by Basil Rokoczi)

Pack by B.R. published by Ryden.

CUPS (Very Fair; melancholy) ♂.

King: V, ♂, Charlemagne

Queen: 8, Hildegard

Knight: VS, Perseus

Page: II, Ganymede

Ace: ∇, Spring, Golden Eye, Eros

WANDS (Fair or dark; sanguine) ⊙ 4

King: ♁, Cavar

Queen: m7, Calpurnia (Cleopatra, reversed) ♂

Knight: H, Achilles

The Painted Caravan

Page: ♁, Crassus, 4

Ace: Δ, Autumn, Silence, Age, Jason

SWORDS (Dark; Choleric, ♁ + ♀)

King: ♁, Solomon

Queen: ♁, Sheba, ♀

Knight: ♁, Joshua or Patroclus, ♀

Page: ♁, David, ♀

Ace: Δ Summer, Bronze age, Autumn.

DENIERS (Dark, phlegmatic, ♀ + ♀)

King: ♂, Coriolanus, ♀

Queen: ♁, Catherine the Great, 4

Knight: ♀, Bolingstowke [? ed.], ♂

Page: ♁, St John, the Evangelist, ♀

Ace: ♀, Winter, Age of Iron.

Miscellaneous TARO diagrams

	♂			♀	
0	Fool	(Δ)	8	Strength	(☉ Δ 4)
1	Magus	(☿)	17	Star	(h Δ ☿)
5	Hierophant	(♀ ▽ ♃)	2	Priestess	(♃)
4	Emperor	(☉ Δ 4)	3	Empress	(♀)
6	Lovers	(h Δ ☿)	14	Temperance	(☉ Δ 4)
16	Devil	(♀ ▽ ♃)	7	Chariot	(♂ ▽)
10	Wheel	(4)	21	Universe	(▽)(h)
9	Hermit	(♀ ▽ ♃)	11	Justice	(h Δ ☿)
13	Death	(♂ ▽)	12	Hanged Man	(▽)
16	Tower	(♂)	20	Justice	(Δ)
19	Sun	(☉)	18	Moon	(♂ ▽)
☿	Lovers			Hermit	(Magus)
♂	Emperor			Death	(Tower)
♀	Hierophant			Justice	(Empress)
4	Temperance			Moon	(Wheel)
h	Devil			Star	(World)
♃	Hanged Man			Chariot	(Priestess)

Miscellaneous TARO diagrams

☉	Angel			Strength	(Sun)
△	Fool				
▽	Hanged Man				
△	Angel				
▽	World				

♂	♀
0 Fool (△)	8 Strength (☉△4)
1 Magus (♀)	17 Star (☿△♀)
5 Hierophant (♀▽♂)	2 Priestess (♂)
4 Emperor (☉△4)	3 Empress (♀) (☉△4)
15 Devil (♀▽♂)	7 Chariot (♂▽)
10 Wheel (4)	21 Universe (▽) (♂)
9 Hermit (♀▽♂)	11 Justice (♂△♀)
13 Death (♂▽)	12 Hanged Man (▽)
16 Tower (♂)	20 Angel (J) (△)
19 Sun (☉)	18 Moon (♂▽)
♀ Magus Towers	Hermit (Magus)
♂ Emperor	Death (Tower)
♀ Hierophant	Justice (Empress)
4 Wheel Temperance	Temperance (Moon) (Wheel)
7 Devil	Star (World)
♂ Priestess (Hanged Man)	Chariot (Priestess)
☉ (Angel of J.)	Strength (Sun)
△ Fool	
▽ Hanged Man	
△ Angel of J.	
(▽ World)	

Magical Images of the Sephiroth (TARO)

MAGICAL IMAGES of the SEPHIROTH:

Kether – The Hermit

Chokmah – The Hierophant
Binah – The Empress [? unclear]

Chesed – The Emperor
Geburah – The Chariot

Tiphareth – The Sun, or the Hanged Man

Netzach – The Star
Hod – Temperance

Iesod – The Lovers, The Universe

Malkuth – High Priestess

ZOHAR: *"The body here below is composed of elements from the four cardinal points; the soul is formed in the Paradise of the Four Winds (which blow in Paradise)."*

Thus in Hinduism/ Buddhism the four *Deva Rajahs* are the guardians of Space, and Lamaism's five *Dyani Buddhas* are often arranged pictorially as a cross-and-centre. Other emblems are the *Four Winds of Heaven* and those 'fields of sleep' from which they blow,

Magical Images of the Sephiroth (TARO)

the four *Rivers of Eden* with that fifth one 'in the midst of the Garden' -- represented diagrammatically by a cross within a circle -- and their reflection in the five infernal streams.

From the four cardinal directions we derive the SIXTEEN directions of space. These are represented by the 16 figures of Geomancy and 16 Quarters of Enochian Chess.

From the *Sepher Yetsirah*:

Paths raying from Kether

Fool = Scintillating Intelligence

Magus = Scintillating Intelligence of Transparency

Priestess = Uniting Intelligence

Paths Raying from Chokmah

Empress = Illuminating Intelligence

Emperor = Constituting Intelligence

Hierophant = Triumphal or Eternal One

Paths from Binah

Lovers = Disposing Intelligence

Chariot = Intelligence of the House of Influence

Paths from Chesed

Strength = Intelligence of all the Activities of the Being Spiritual

Hermit = Intelligence of the Will

Wheel = Intelligence of Conciliation

Paths from Geburah

Justice = Faithful Intelligence

Hanged Man = Stable Intelligence

Paths from Tiphareth

Death = Imaginative Intelligence

Temperance = Intelligence of Probation or Tentative one

Devil= Renovating Intelligence

Paths from Netzach

Tower = Exciting Intelligence

Star = Natural Intelligence

Moon = Corporeal Intelligence

Paths from Hod

Sun = Collecting Intelligence

Judgment = Perpetual Intelligence

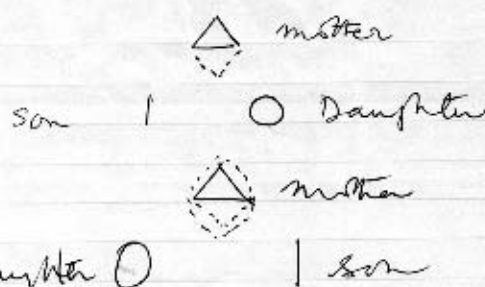
Paths from Iesod [Yesod]

Universe = Administrative Intelligence

Analysis of the Morphological Basis of the Tarot Designs

[I include these handwritten lists as are: also of interest are Father-Mother (Crown), Son (King) and Spirit (Queen) trinity and Absolute, Macroprosus, Microprosus – See Hebrew Alphabet sections in Regardie's *Complete GD System of Magic*].

Magical Images of the Sephiroth (TARO)



The Tarot as Triplinites

Δ Fool

♀ Magus: Lovers, Hermit

☉ Priestess: Chariot, Hanged Man (as ∇)

♀ Empress: Hierophant, Justice

♄ Wheel: Temperance, Moon

~~The World~~

♂ Tower: Emperor, Death

~~The World~~

☉ Sun: Strength, Judgment (as Δ)

♄ World: Devil, Star

Analysis of the morphological
Basis of the Tarot Designs.

Trumps.

1. The Magician	1
2. The High Priestess	0
3. The Empress	0
4. The Emperor	1
5. The Hierophant	1
6. The Lovers	△
7. The Chariot	△
8. Strength	△
9. The Hermit	1
10. The Wheel of Fortune	0
11. Justice	1
12. The Hanged Man	1
13. Death	0
14. Temperance	△
15. The Devil	△
16. The Tower	1
17. The Star	0
18. The Moon	0
19. The Sun	0

20. Judgement	△
21. The World	0
22. The Fool	△

Taro O I Δ

Wands.

1	2	3	4	5
1	1	1	1	Δ

6	7	8	9	10
1	Δ	Δ	Δ	Δ

Page	Knight	Queen	King.
1	1	1	1

Cups.

1	2	3	4	5
○	1	Δ	1	1

6	7	8	9	10
Δ	Δ	Δ	○	○

Page	Knight	Queen	King
1	Δ	○	Δ

<u>Swords.</u>				
1	2	3	4	5
1	△	0	0 1	1
6	7	8	9	10
△	△	0 1	△	1
Page	Knight	Queen	King	
1	△	△	1	

<u>Pantacles.</u>				
1	2	3	4	5
0	1	△	1	1
6	7	8	9	10
△	△	1	△	0
Page	Knight	Queen	King	
1	△	0	△	

The Masonic Taro

Masonic Taro (acc: Terence Day)
macrocosm, 56 Cards.

The 4 principal cards of a Masonic pack are:

- 1) Pentacle = LVX (5th Direction, Axis, Hub)
- 2) Pillar = GOG (Pole of Attraction)
- 3) " = MA (" " Repulsion)
- 4) Arch = MAG (Force of Equilibrium)

Next, 40 cards, equivalent to the ratio of the square base of the Pyramid -
 Y H W H 1-10 X 4

Finally, 12 cards of the Zodiacal Signs;
 4 interlaced magnetic triangles at the
 4 Cardinal Points, whose lines trace
 the Cube within Globe II.

microcosm, 22 Cards.

	Plane	Principle.	(Paracelsian)
MAN	I.	Physical Body	(Corpus, Luminus)
	II.	Phantom Image	(Munis, Electrum)
	III.	Ethereal Vehicle	(Aethers, Vital Force)
	IV.	Intellect	(Sideral Body)
	V.	Pineal Body	(Adeck, 'Flask of Adam')
	VI.	Luminous Soul	(Alench, 'Flask of Christ')
LATENT	VII.	Spirit (LVX)	(Spiritus) 16 cards = Cards 1-4 & 44-56 (MACRO)

Zodiacal Rulership of the Taro Court Cards

1. The Prince of the Chariot of the Winds: $20^{\circ} \text{VS} - 20^{\circ} \text{WS}$
 2. The King of the Harts of the Sea: $20^{\circ} \text{WS} - 20^{\circ} \text{X}$ (note: Pegasus)
 3. The Queen of the Thrones of Flame: last Decan of X - above 20°Y
 4. The Prince of the Chariot of Earth: $20^{\circ} \text{Y} - 20^{\circ} \text{O}$
 5. The King of the Spirits of the Air: $20^{\circ} \text{O} - 20^{\circ} \text{II}$
 6. The Queen of the Thrones of the Waters: $20^{\circ} \text{II} - 20^{\circ} \text{O}$
 7. The Prince of the Chariot of Fire: last Decan of O - 2nd " " O
 8. The King of the Spirits of Earth: above $20^{\circ} \text{Z} - 20^{\circ} \text{M}$
 9. The Queen of the Thrones of Air: $20^{\circ} \text{M} - 20^{\circ} \text{—}$
 10. The Prince of the Chariot of the Waters: $20^{\circ} \text{—} - 20^{\circ} \text{M}$
 11. The King of the Spirits of Fire: above $20^{\circ} \text{M} -$ just 2 Decans of Z
 12. The Queen of the Thrones of Earth: $20^{\circ} \text{Z} - 20^{\circ} \text{O}$
- ZODIACAL
RULERSHIP OF TARO COURT-CARDS.

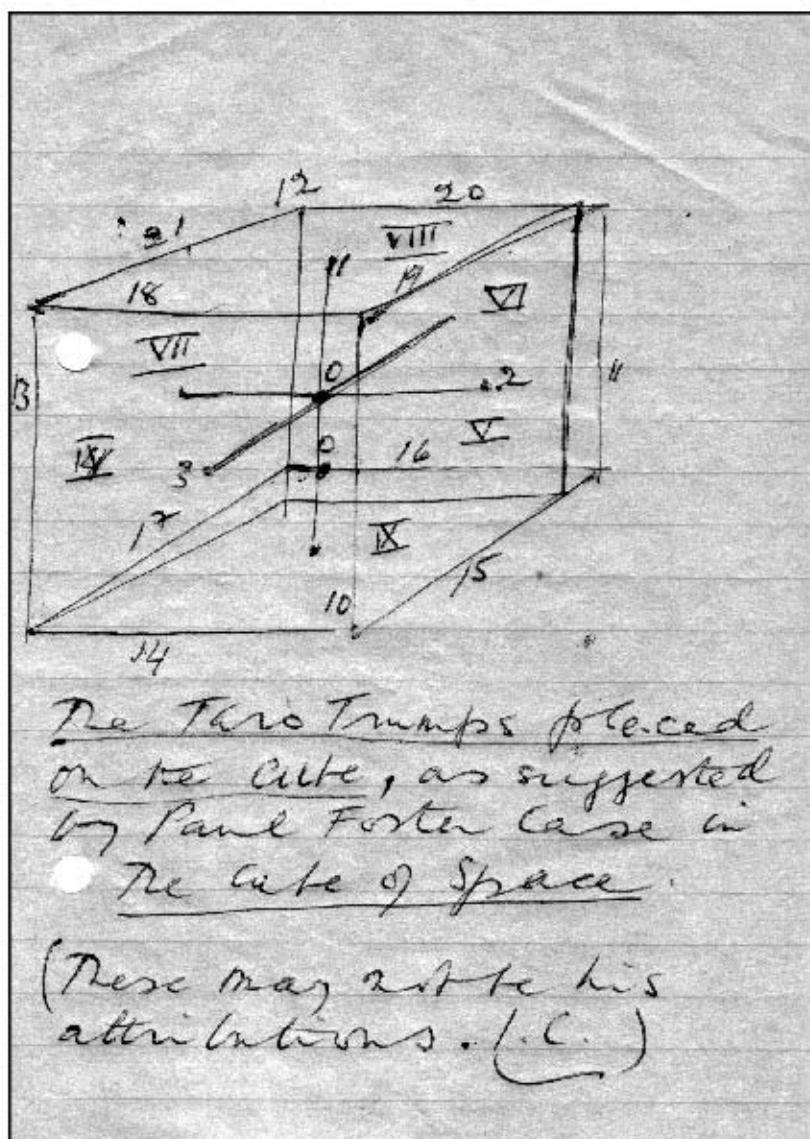
Zodiacal Rulership of the Taro Court Cards

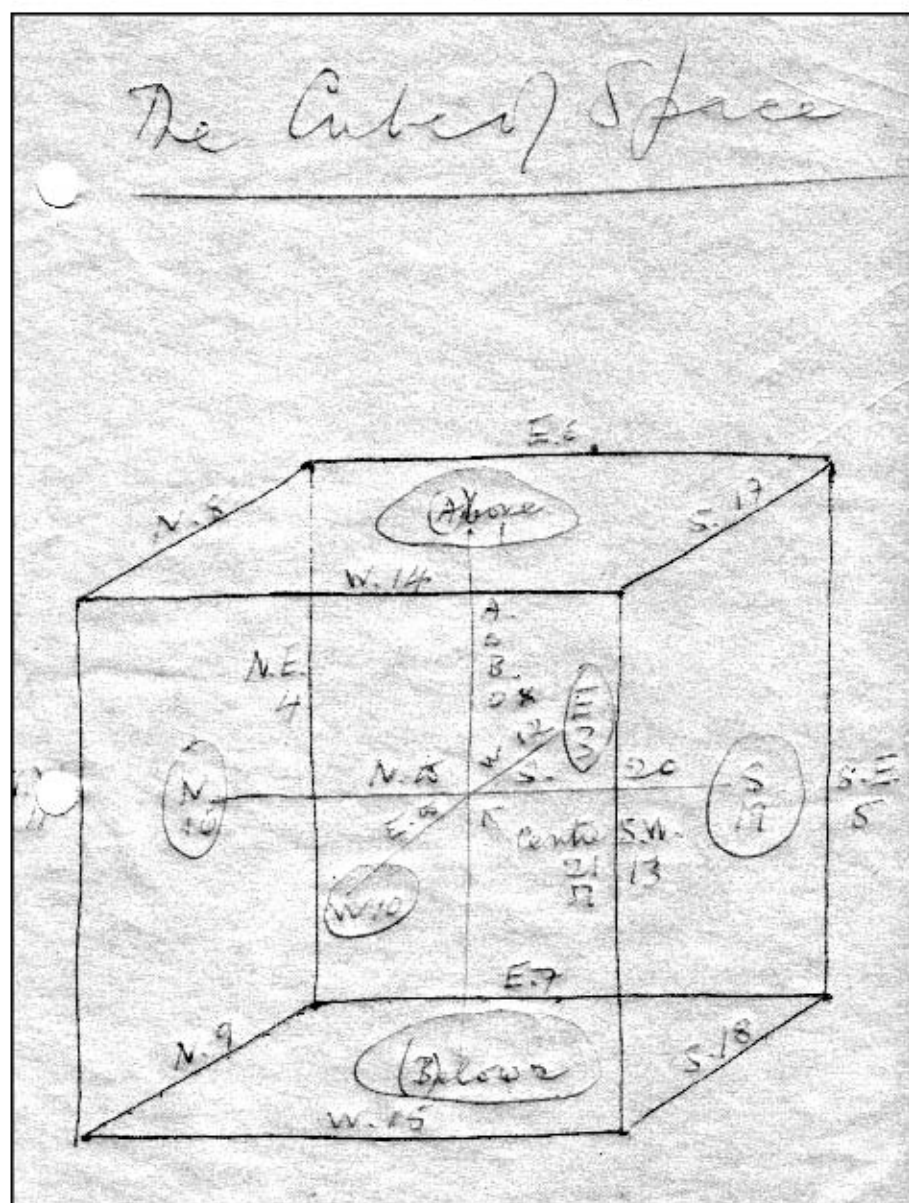
<u>Water of Fire</u> <u>Earth of Air</u> * Last D. of X - above 20° Y: <u>Queen of Clubs Wards</u> * (V) of A	<u>Fire of Earth</u> <u>Air of Water</u> 20° V - 20° D: Δ of ▽ <u>Prince of Pentacles</u> (Δ) of ▽
20° B - 20° II: Δ of Δ <u>King of Swords</u> (▽) of Δ Last D. of 20° E - 20° D of Ω: Δ of Δ ● <u>Prince of Wands</u> * (V) of Δ	20° II - 20° E: ▽ of ▽ <u>Queen of Cups</u> (Δ) of ▽ Above 20° Ω - 20° M: <u>King of Pentacles</u> Δ of ▽
20° M - 20° A: ▽ of Δ <u>Queen of Swords</u> (▽) of Δ Above 20° M - 20° X: Δ of Δ <u>King of Wands</u> * (V) of Δ	20° A - 20° M: Δ of ▽ <u>Prince of Cups</u> Δ of ▽ 20° X - 20° B: ▽ of ▽ <u>Queen of Pentacles</u> (Δ) of ▽
20° B - 20° M: Δ of Δ ● <u>Prince of Swords</u> (▽) of Δ	20° M - 20° X: Δ of ▽ <u>King of Cups</u> (Δ) of ▽

ZODIACAL RULERS OF TARO COURT CARDS

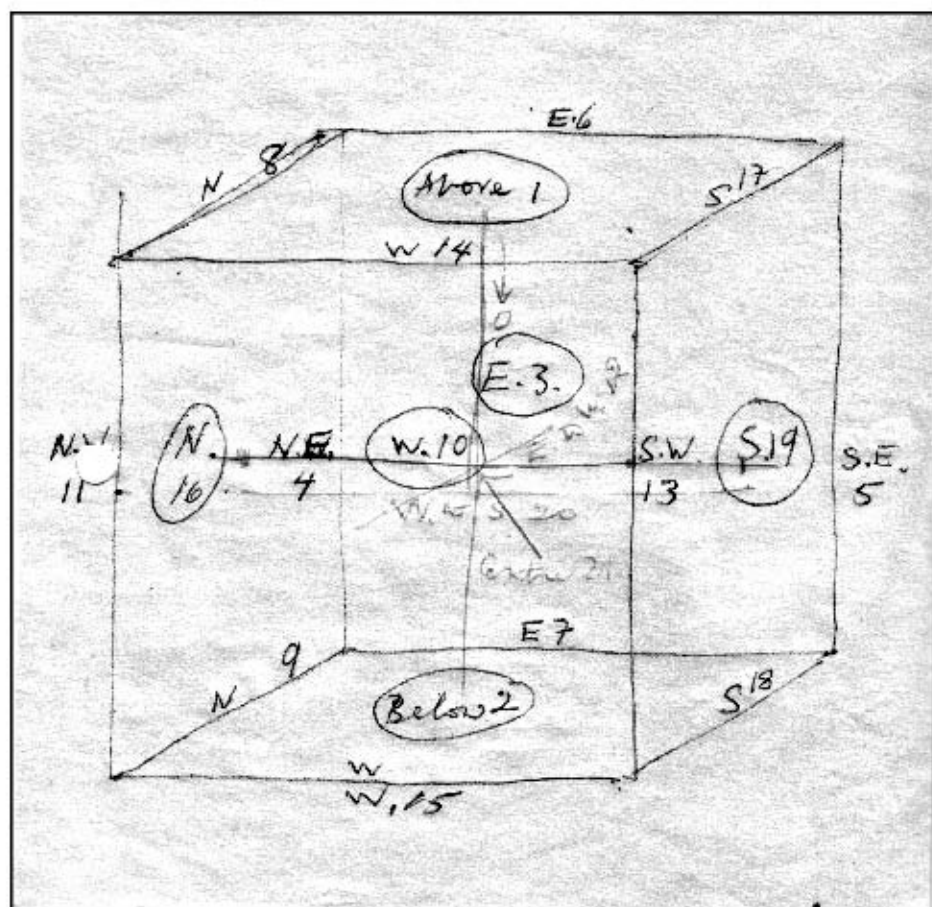
Taro Trumps in the Cube of Space

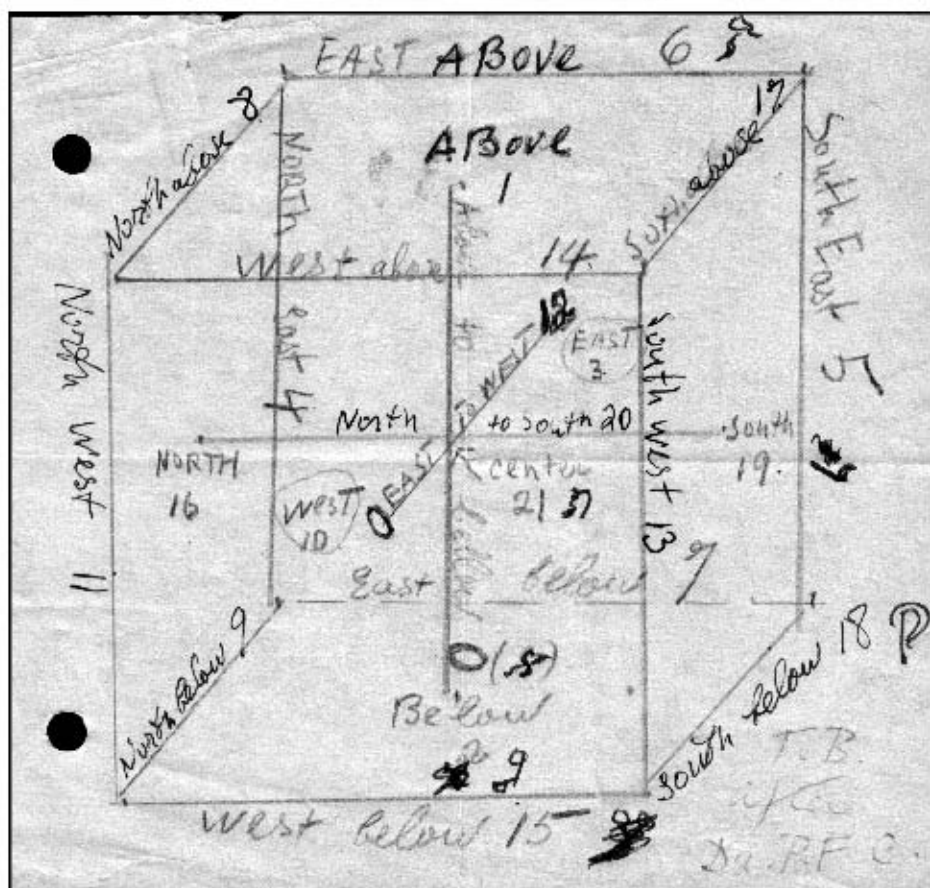
Taro Trumps in the Cube of Space





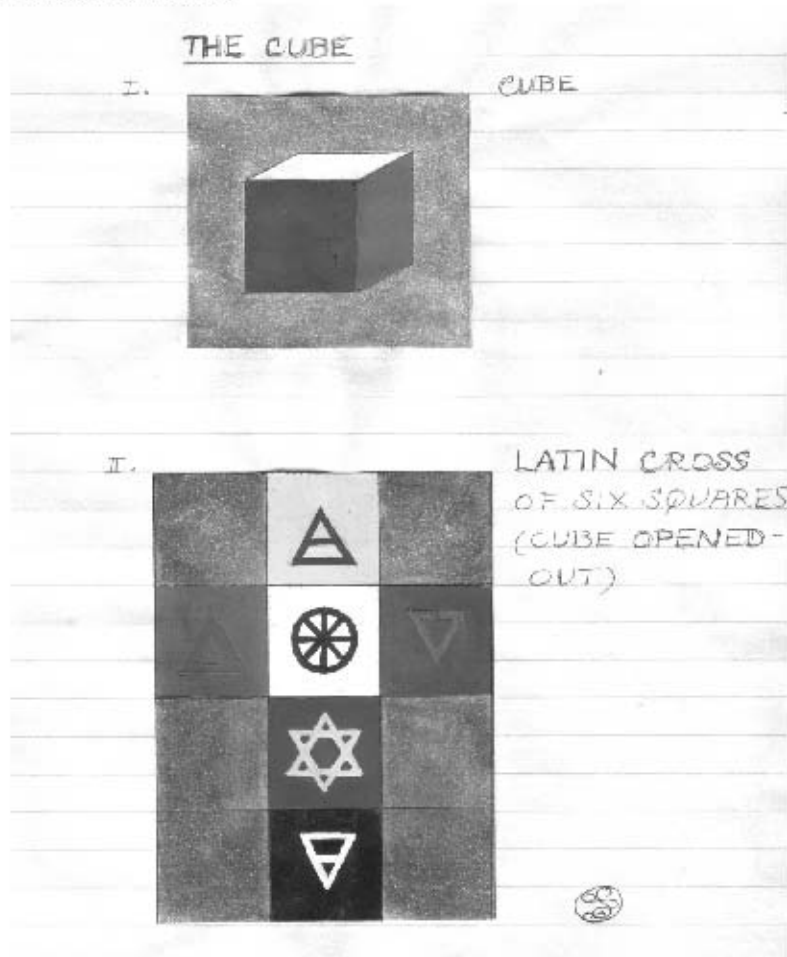
Taro Trumps in the Cube of Space





The Cube (a series of drawings)

In this numbered sequence of five small paintings Ithell shows how the Cube undergo various configurations. If you have the print version rather than the .pdf download, please refer to the cover illustration for colour reference.



The Cube (series of drawings)

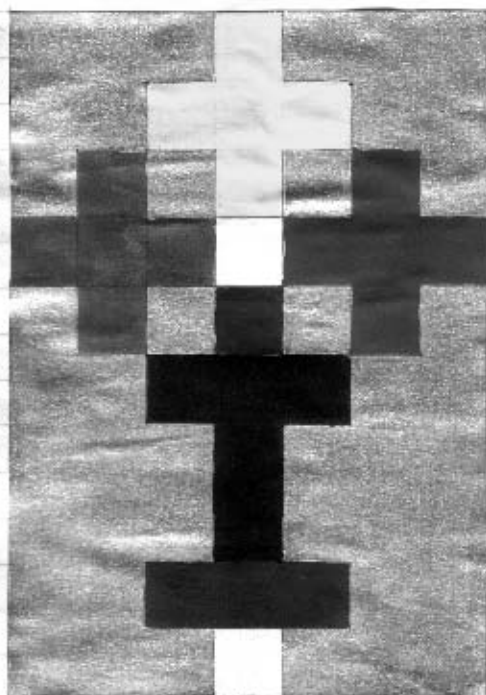


The Latin Cross of six cubes, and most of the other paintings, are coloured yellow, red, purple, black and white, with a silver background.

The Collected Magical Writings

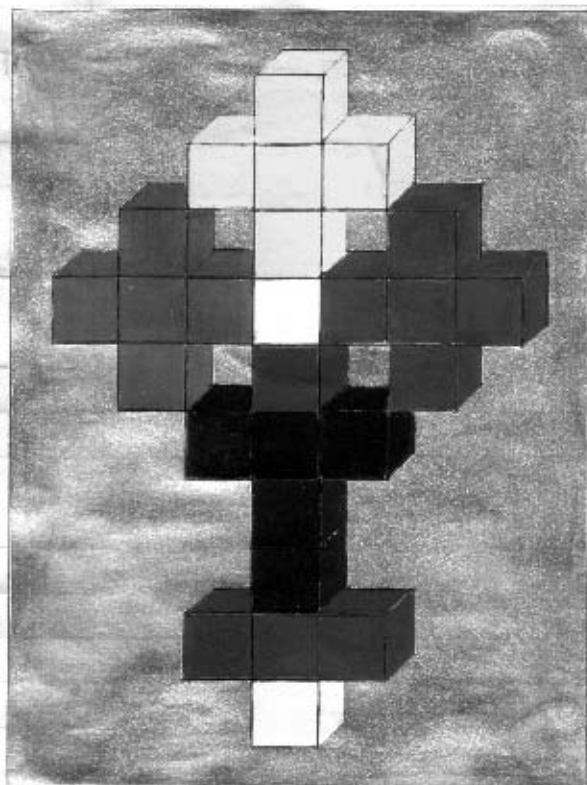
N.

LATIN CROSS
(OF SIX CUBES,
OPENED OUT)



The Cube (series of drawings)

V



LATIN
CROSS (OF
26 CUBES)

FINAL
PRODUCT
OF THE
CUBE



Appendix 1: Dion Fortune

THE THEOSOPHICAL



SOCIETY IN ENGLAND

SOUTHERN FEDERATION

CHELTENHAM LODGE

4th November, 1976

Dear Miss Colquhoun,

Having just finished reading your book, "Sword of Wisdom", I thought I would like to write a few lines in appreciation of this work. It is really most illuminating, I would call your attention particularly to Chapter XVII pp 217/8/9 the paragraphs on VIOLET MARI FIRTH (Mrs. Perry-swans,) alias Dion Fortune. I am so happy that some-one has at last told the truth about her last illness, as there are so many rumours floating round Glastobury still, after 30 years have passed away, such a lot of nonsense too. I met her many years ago in 1937 I think it was, when I was a young person and of course did not appreciate portentiousness of the occasion, she was tall, fair and wore a lilac or pale-mauve dress fringed, not hemmed at the bottom, very 'avant-garde' I believe in those days! Her friends used to call her "Violet" or "Darling Vi" and I did not connect her with "Dion Fortune" until about five years ago. I have read all her books and think she was a wonderful woman. She was a member of our Society and ES member too for a while. She is still near the Earth Plane, carrying on her work and occasionally giving advice and messages through


- 2 -

certain sensitive friends of mine.

Many thanks for your kind invitation to your exhibition earlier in the year, but we did ^{not} come to Cornwall this year on holiday, otherwise we should; though not able to visit your exhibition, have contacted you had we been anywhere in your vicinity.

I am acquainted with John Hall of Helios Book-Shop, Toddington, near Cheltenham, I have bought many books at his shop. He has never met Violet as he joined the Society of Inner Light after she had passed away. Actually I thought it was an off shoot of the T.S. not the G.D. thanks for shedding light on the path!!

Kindest Regards,
Yours sincerely,

Katie Hogg
J.J.S.


Ithell's comment in previous section **The Twenty-Two Paths**, "*Some writers stress the Sephiroth at the expense of the Netibuth: Dion Fortune, for example, in The Mystical Qabalah, describes the former in detail but only mentions the later cursorily*" plus comments in *Sword of Wisdom* indicates that Ithell has an ongoing interest in Dion Fortune.

The following extract from another letter gives us some further information.

The Collected Magical Writings

Church. I have all his novels.

You are right about Dion Fortune, I always looked on her novels as propaganda. She has a bad style but at the same time she is entertaining and gets the subjects across. I was once in her house in London, but did not meet her; All I remembre was the room had beautiful linenfold panelling. One of my friends, also a member of the Hermetic, a Mrs Violet Deering --(an intimate friend of Col Seymour.) told me that she once witnessed a water rite by Dion Fortune. The audience watched it through veils-- Violet told me the whole place dripped. and Katrina Gardener was once there too and witnessed the Air rite and when she got home all her clothes asiled about for ages. when she was undressing to go to bed.

I have had a letter from Dion Fortune and also one from Algernon Blackwood. I was interested in him as he was one of the Dufferin family. My eldest brother was private chaplain to the Marquis of Dufferin (the one who had been Viceroy of India.)

"Sax Rohmer" was also an Irishman, his name was ~~Sarsfield~~ Sarsfield Ward.

Apologies for rather jerky and badly typed letter, I have been having a spot of eye trouble.

again many many thanks

Yours sincerely

Dorothy 2 more

Appendix 2: A Short Biography and Bibliography of Ithell

1906 Born October 9th at *Shillong*, Assam, India. Sun in Libra, Moon in Gemini, Venus in Scorpio, Mars in the mid-heaven, Sagittarius rising, ruling planet of Jupiter.

1919 Enrolled at Cheltenham Ladies College.

1925 Enrolled at Cheltenham Art School. Wrote, designed and performed in a one act play *Bird of Hermes*.

1927 October. Began studies at Slade School of Art, London.

1928 Member of the Quest Society.

1930 Publication of first article, *The Prose of Alchemy*.

1931 First visit to Paris and exposure to work of surrealist artists, especially Salvador Dali.

1936 First solo exhibitions, in Cheltenham and London.

1939 Visited André Breton in Paris. First exposure to automatic methods (in painting. Ithell was probably already aware of Yeatsian automatism). Contributed short prose pieces to *London Bulletin*.

1940 Expelled at peak of art career in 1940 together with some other members of the London surrealist group who refused to conform to some dictats such as not belonging to bourgeois organisations, not being members of secret societies, not to exhibit in

Appendix Three: Short Biography of Ithell

group exhibitions springing from an artistic bourgeois spirit, not to be on the editorial board of a non-surrealist publication &c. Ithell disagreed with all points and continued as an independent painter in London and Cornwall (source - Eric Ratcliffe).

1943 Married *Toni del Renzio*, a Russian born Italian poet, painter and activist.

1947 Divorced.

1948 Publication of *The Mantic Stain*.

1952 Admitted to the OTO.

1955 Admitted to the New Isis Lodge.

1955 Publication of *The Crying of the Wind: Ireland*.

1957 Publication of *The Living Stones: Cornwall*.

1961 Publication of novel, *Goose of Hermogenes*.

1962 Started to sign works with monogram rather than name.

1965 Conferred as a deaconess of the Ancient Celtic Church.

1960 to c.1975? Member of Tamara Bourkhoun's Golden Dawn *Order of the Phoenix* / Inner Order of *The Sphinx and The Pyramid*.

1975 Publication of *The Sword of Wisdom*, the definitive biography of MacGregor Mathers, founder of The Hermetic Order of the Golden Dawn. A sensational book that traces history of the various members, and the schisms and politics of that Order.

1975 (June or earlier) to at least 1978, Member of The H.R.A. Chapter of *Les Trois Lois No. 5 Lodge* (Co-Free Masonry). She was attached to "*The Tyrian Master*" No. 1 A.F.A.C and also *The Lodge of the Pilgrimage*, all of which were based at 104, Maida Vale, London.

The Collected Magical Writings

1977 Exhibition of paintings of Tarot cards, designed by the artist. Ordained as a Priestess of Isis by the Fellowship of Isis.

1988 Died 11th April.

BOOKS about Ithell

(Short selection only, see Richard Shillitoe's
<http://www.ithellcolquhoun.co.uk> website for many more).

Eric Ratcliffe: *Ithell Colquhoun: The Versatile Surrealist.*
In *Wormwood* No 2. Spring 2004.

Edited by Penelope Rosemont - Surrealist Women

An International Anthology, 1998.

<http://www.utexas.edu/utpress/excerpts/exrossur.html>

Also see Tate Modern website

<http://www.tate.org.uk/servlet/ArtistWorks?cgroupid=999999961&artistid=931&page=1>

<http://www.answers.com/topic/ithell-colquhoun>

<http://www.leicestergalleries.com/artists/1162.html>

<http://www.lissfineart.com/portfolios/colquhoun.htm>

<http://www.webspawner.com/users/chessmaster1/index.html>

Sorry if any of these links have subsequently gone out of date.

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar - Mrs Armer

The Worship of the Old Deity by means of the Ritual Tree Calendar. by Mrs. Armer (Mam Gwendolen y Portladd).

The Background

The Original Pantheon consisted of a Goddess in three aspects - Virgin Mother, Nubile Lover, and Aged Crone - and a God in two aspects - Sun King and Dark King or Tanist. No matter how fragmented or complex an ancient pantheon may be, nor how overlaid with historical myths of the wars and migrations of tribes, research always leads back to this Single/Dual/Fivefold Deity. This is the Deity that is worshipped in the Calendar System.

The old Great Religion, as we may truly call it, was Pantheistic in appearance but Monotheistic in reality. The Deity was conceived as being both Female and Male, both at once or in aspects or facets of the one whole. Although among the common folk the various aspects became sub-deities and were worshipped separately, as to uninitiated congregations today the various Saints of the Catholic Church are individually powerful 'gods', there never ceased to be a body of initiates of the Mysteries who understood the true nature of their Deity and worked accordingly. It was commonly accepted practice to equate the various local aspects with each other and the traveller in different regions would attend the temple of the nearest equivalent to his own protecting Aspect,

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

worshipping either with the local people or by his own method - theirs was a degree of freedom unknown today.

The Religion originated in the near and middle east and in northern India in the early Stone Age as Mother Earth worship, with a background of primitive sympathetic magic and polytheism (worship of natural objects as gods.) By the time of the rise of true civilisation - i.e. living in cities or communities - it had developed most of the system that we know of today, and from that time it spread, by movement of peoples and by fringe contact of cultures, until it penetrated to all but the most isolated and backward of the world's peoples. In the meantime, at the heart of the Religion, mighty changes were afoot - the old worship with the Female aspects pre-ponderant and the Male as consort and based on a Matriarchal society, was being challenged by the setting up of Patriarchal societies that ousted the Goddess and worshipped decidedly lopsided all-male pantheons, or even single 'all-embracing' male Gods.

The battle rages still, even the masculine Christianity being centred on a disguised Matriarchism in Roman Catholicism - and in the meantime the Goddess is revenged! No culture that has denied the Female as Creatrix and Inspiration has ever produced great Art, ~~culture-that-has-a~~ or stable conditions for development; war, cruelty, the denial of the individual and the worship of material gain lie in the path

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

3

of those who turn their backs on the Mother, for she is not only the Creatrix but also the Destroyer - what displeases Her of Her creations goes back in the melting pot!

It was the exquisite achievement of a primitive and unmechanised people to reach the Fountainhead of Divinity and offer the Cup that they filled to all mankind. They were primitive, yes, but cultured and imaginative people for all that. No religion of modern man has approached their understanding, simplicity and humility. However methods of working may change, the Deity of their discovering remains. The paths to the Throne are as the grains of sand, but the Throne is at the top of each, awaiting the understanding man. The symbolism of their system, thousands of years old and carrying the charge of a million million worshippers' intent, is still the most potent tool by which we may reach the joyful rapport with the Deity that was their gift to later ages. We no longer enact in detail the Ritual Year, slaughtering a Divine King as a symbol of the Dying Sun, (apart from the laws about murder, I fancy one would soon run out of volunteers these days!), but we can, symbolically, bring to our consciousness the beautiful rhythms of the passing years as we invoke the Deity who created them and us.

The Calendar.

Tree calendars and magic alphabets originated in the near east at about the time of the rise of true civilisation

- circa 5,000 B.C. Consequently they are widespread, being found wherever the influence of the Great Religion has been felt, and analogies can be traced over amazingly wide gaps in time and space. The Celts were a Mediterranean people and in the thick of it at the beginning, as it were. Those Celts who travelled westwards to the British Isles, coming in several waves, were extremely learned and powerful - in fact there is reason to think that they were tribes of Priestly caste seeking the home of the Sun in the western seas - and they carried with them the essence and focal point of the religion of the western world. Their contacts with the east remained extremely good. The system that they perfected within these shores was basically the same as the original System, and their work borrowed from other systems whenever they felt the urge.

Thus, as Robert Graves points out in The White Goddess, the naming of the sacred seasonal trees in Gaelic to form the sacred alphabet was done in such a way that, translated into the ancient Greek of that period, the sequence of names reads as an invocation to the Great Goddess herself. Thus:-

F1.	D.24	J.21	Feb 18	F3	Mar 12	A.15
(Ailm,)	Beth,	Luis,	Nion,	(Onn,)	Fearn,	Saille;
F.2	May 13	F.5	Jun 10	Jul 7	Aug. 5.	
(Straif,)	Huath,	(Ura,)	Dulf,	Tinna,	Coll;	
F.4	F.7	S.2	S.30	O.28	N.25	F.9.
(Quert,)	Eadha,)	Muin,	Gort,	Ngetal,	Ruis,	(Idho.)

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

5

Alphito Eaitule Lusia Nonacris Anna Pearina Salmaone;
Strabloe Hathaneatidas Ura Druei Tanaous Kolbreusomena;
Kirkotokous Athroize te Mani Grogopa Gnathoi Ruseis Iota.

White Barley Goddess, Deliveress from Guilt, Lady
Of the Nine Heights, Queen of Spring, Mother of
the Willow;

Ura, Reeve the Immortal Ones Stretched Out on Your Oak,
Taunt them in Your Wild Dance;

And Gather the Children of Circe Under the Moon, as
the Fearful Faced Goddess of Destiny You will make
Snarling Noise with Your Chops.

It is pertinent to point out here that the application of magic alphabets to the tree calendars is relatively late. The calendar got to Britain in the third millennium B.C. along with the Stone Age folk - what they called the trees we don't know, but evidence points to their being much the same trees as now. The alphabet arrived with the Celts nearly 2,000 years later, and the trees were re-named appropriately in Gaelic to fit; it is highly likely that the Celts were familiar with either those same trees or similar species for the calendar as worked in their place of origin.

The Celtic calendar is an artificial 'moon' calendar of thirteen 28-day months, with an extra day at midwinter. I say artificial because firstly the moon's period is not exactly 28 days, a fact well known to the ancients, as secondly the extra day in the solar year means that the calendar

months phase with the new moon only once in every 21 years or so - the Great Lunar Year. (Next phase-in is 1972 - a year of great significance for the worshippers of the Goddess.)

The year is divided into five seasons of 72 days each, with five 'Dark' days extra, and is punctuated by nine Great Days, each celebrated by a week-long Festival. New Year is at the Winter Solstice. Leap Year may be put in either as it falls in the Spring or as a sixth dark day before the extra day.

The months and days are named after trees appropriate to the time of year, and each has a mystic significance symbolised by colours, stones, substances and numbers. Naturally some activities are best done at certain times of the year, especially as you begin to build up around you a power field from contact with the Old Powers of the Great Religion.

The Seasons

- | | |
|--------------------|---|
| Beginning Dec. 24. | Sleep or Burgeoning. The time of rest and breaking bud. |
| " March 6. | Spring or Flowering. The time of awakening and bringing forth. |
| " MAY 17. | Set or Ripening. The time of bringing to fruition and climax. |
| " July 28. | Harvest or Gathering. The time of reaping the reward of good husbandry. |
| " Oct. 8. | Fall or Fading. The time of ending and settling of accounts. |

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

7

The Seasons cont.

Beginning Dec. 19. Winter or Sorrowing. The dead of the year, when time stands still.

These five seasons will be seen to accord rather more closely with the actual state of affairs in the countryside than our present four seasons.

The Sleep or New Year (Beth, Luis, ^{Alon?} Saille) is essentially a watery time, and colours appropriate are blue-green and silver; rock salt, moonstone, crystal or aquamarine would be appropriate lamen or ring stones, and the Fish or Spiral Shell are the proper symbols of the God and Goddess respectively at this time.

The Spring (Quert) is a Love season, under the Venus-Hermes aspect. Her sign is the Hound and His the Stag. Green and Copper are the proper colours, and emerald, or any clear green stone the proper lamen and ring stone.

Set, our summer, is a fire season (Finne, Fearr). Red, Bronze and Flame are the colours, the stones Ruby, Garnet, Bloodstone, Fire-Garnet and Flint. Her symbol is the Queen Bee and His the Lion. (Remember the Bible story of Samson?)

Harvest is an Earth time (Coll, Haidd); browns and yellows, russet, ^Sienne and buff would be appropriate. The stones cairngorm, red or brown marble, smoke quartz, topaz. She at this time is the Owl (?Serpent?) of Wisdom, He the Goat of the Saturnalian revels.

Fall is an Airy time (Eadha, Muin, Ruis). Greys, blacks

The Collected Magical Writings

8

banded or flecked with white, dark brown or dark red would be appropriate, also midnight blue. The stones agate, black pearl, amethyst, dark green malachite or basalt. Her symbol is the Sow, His the Eagle.

The five days of Winter (Duir, Idho) are sacred to the Dark Queen. Black is the colour, and the stone is Jet, black marble or amber. She is shrouded, and there is no symbol for Him, since at this time of year He does not exist.

The Months.

		Tree		Substance	Attribute
	<u>Begins:</u>	<u>(Rod)</u>	<u>Stone</u>	<u>(Cup)</u>	
Beth	Dec. 24	Birch	Crystal	Alabaster	Inception
Luis	Jan. 21	Rowan	Aquamarine	Seagreen beryl	Quickening
✓ Nion	Feb. 18	Ash	Coral	Shell	Seapower
✓ Fearn	Mar. 18	Alder	Flint	Box	Fire
! Saille	Apr. 15	Willow	Moonstone	Silver	Enchantment
Uath	May 13	Hawthorn	Lapis Lazuli	Ivory	Cleansing
✓ Duir	June 10	Oak	Diamond	Gold	Endurance
Tinne	July 8	Holly	Ruby	Iron	Blood
Coll	Aug. 5	Hazel	Topaz	Aluminium (?)	Windon
✓ Muin	Sept. 2	Vine	Amethyst	Horn	Exhilaration, also wrath.
Gort	Sept 30	Ivy	Goldstone	Bluejohn	Resurrection
Ngetal	Oct. 28	Reed	Sapphire	Tin	Royalty
✓ Luis	Nov. 25	Elder	Black basalt	Black marble	Deceit

The month of Saille is shared with Quert, the Apple,

sacred to the Love Goddess, ~~Idho~~ and the month of Coll with

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

Straif, the Blackthorn, sacred to the Dark Goddess, thus raising the number of trees to fifteen, a very potent number. These two extra trees are interchangeable in their positions. Quert has green and copper as symbols, and Straif has banded black and white, agate and granite; however, both these appear again as the Trees of two of the great Festivals.

Tinne, taken as the holly, is more properly the Kerm or Evergreen Oak, but since this was not imported to the west until the 16th century, the early Celts took the holly as the nearest equivalent. It would be better to use Kerm if you happen to have one in the district from which you could cut a spray or rod.

Only a small proportion of the stones and substances are certain in their allocation, the others have been placed by me as seemed fit after much study and prayer. If you feel that any alteration would suit your purpose better, make it. If you act in genuine good intent and with careful thought and prayer, you are unlikely to go far wrong.

The Nine Great Days

The Winter Solstice was the Extra Day of the calendar, and rather than make it a Festival Day, the day on each side of it was celebrated, thus making a series of five quarter days. The cross-quarter days were celebrated also, making the number up to nine in all. However, only the five quarter days were in the mystic alphabet, taking the five

vowels, and there is little evidence as to the proper allocations for the cross-quarters. Quert and Straif seem appropriate for the May Day, the old Beltane, and Hallowe'en, but I have only poetic guidance for my allocation of Beech to Candlemas, and Barley to Lammass. Since I have not been able to find the ancient Gaelic for these two, I have named them in modern Welsh for the time being. Similarly with the trees of the extra day which I will discuss next.

Ailm	Dec. 24	Silver fir	Rock salt	Jade	Birth
⊕ (Pflawydd)	Feb. 2	(Beech)	Yellow chrysolite	Bronze	Telling forth
Onn	Mar. 23	Furze	Jasper	Rose quartz	Regrowth
⊕ Quert	Apr. 30	Apple	Emerald	Copper	Immortal love
↓ Ura	June 24	Heather	Bloodstone	Briar	Bitter love
⊕ (Haidd)	Aug. 2	(Barley)	Cairngorm	Clay (pottery)	Harvest
Eadha	Sep. 22	Aspen	Black pearl	Pewter	Age
⊕ Straif	Oct. 31	Blackthorn	Granite	Banded agate	Life-in-death
↓ Idho	Dec. 22	Yew	Jet	Ebony	Death

Ailm is also the Palm, with which the Fir shares its day. Since you might have difficulty in getting a piece of agate sufficiently large to make a cup or other object, you could swap granite and agate without trouble. You can always substitute suitable substances for those that are very hard to get - gold and diamonds, for instance! Each of these days is properly celebrated by a five-day feast, that for Idho starting five days before the day and on no account carrying over into the last day of the year.

The Nameless Day

The last day of the year, when the Dark King was dead and the Bright King not yet born, was sacred to the Dark Destroying Queen, and as such so sacred and so feared that very little has come down to us concerning the appropriate rituals and objects. The day was never named out loud or mentioned in public, and its sacred tree has never been committed to print by the ancients. It is not hard, however, to realise what tree that was. The mistletoe, beloved by the later Druids, emblem of life through death, and in its Mediterranean form of *Ilex* which grows on oak, the original burning bush in which Jehovah appeared to Moses (having taken it over as his emblem from his Mother Lilith, whom He had ousted), was undoubtedly the tree of the turning year. It is interesting that the Church, having at last admitted holly and ivy to church decoration, still bars mistletoe as 'pagan'. Its name in Welsh is *Uchelwydd*.

What other symbols for the Dark Day? A rod of lead for the Dark Lady; a cup of Amber in Her honour (if you can get one, you are luckier than I!); a black robe, and a chaplet of laurel for the Mother of Wisdom.

To Her is also sacred the Copper Cauldron of Wisdom, now debased so often into an iron cooking pot by our witchy friends. If on the sacred Day, at about one in the morning (midnight true time), you put hot consecrated water into a copper cauldron which has been dedicated to Her, add a

little consecrated sea salt and then, while invoking Her Wisdom and Majesty, throw in three laurel leaves and inhale the vapour, you may, if She feels so inclined, receive prophetic vision for as long as the steam continues to rise. A drop ~~preluded, receive~~ offered on a silver ladle to any supplicants should give them the answers to personal problems if they approach with true and humble reverence. Laurel is called LLawryf.

Never forget that She is the Destroyer who destroys to recreate. An offering in absolute trust can be the way to a renewed life, but to invoke Her and then, through either fear or pride, resist the all-consuming power with which She comes is a sure way to eternal death. Love Her with fear if you must, but fear Her with love, and trust Her. Remember, Mother Know best!

A few thoughts: I usually greet each month with a small ceremony of welcome, and each season with a similar service. I try to wear in each month and season appropriate clothes, it helps to maintain contact while out of the Temple. An appropriate piece of jewellery is a great help, not consecrated necessarily.

Rings are emblems of power; for Her either a moonstone set in silver, or three opals, one milk, one fire and one black, similarly set. For Him a diamond and a ruby set in gold. You can wear both on the right hand or the Queen on the left and the King on the Right. You can, of course, if

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

13

you can manage it, have separate rings for each aspect and wear them at the appropriate times.

The System can be set out as a table similar to the Qabbalistic Tree of Life, except that it has thirteen elements. The elements can be related to the thirteen months, but they do not lie in a similar sequence.

The nine great days, each followed by a five-day feast, should be really lived up if you can. A festival rite on each of the five days is best, but you must never miss the rite on the first day of a Festival. The Powers get most annoyed if you do, although you can delay a day or two (to a Saturday if you are working, perhaps), if you tell Them first and say please nicely. I mean it - politeness is just as important when approaching the Powers-that-Be as it is in dealing with each other. Avoid holding a Festival rite on the Saturday before the Day; it is wrong to anticipate a change of Tide.

continued page 14 . . .

The Thirteen Stations

1.	Absolute Deity	Power	White	Beth, month 1	Birch
2.	Dual King	Justice	Gold	Duir, month 7	Oak
3.	Triune Queen	Fate	Black	Ruis, month 13	Elder
4.	Double Sun	Riches	Blue	Ngetal, month 12	Reed
5.	Man (Humanity?)	War	Red	Tinne, month 8	Holly (Kern-Oak)
6.	Sacred Fire	Life force	Green	Luis, month 2	Rowan
7.	Sea	Love	Sea-green	Nion, month 3	Ash
8.	Mind	Knowledge	Orange	Coll, month 9	Hazel
9.	Moon	Blessing	Silver	Saille, month 5	Willow
10.	Earth	Mortality	Yellow	Muin, month 10	Vine
11.	Spirit	Immortality	Opalescent	Gort, month 11	Ivy
12.	Divine Will	Royalty	Purple	Pearn, month 4	Alder
13.	Chaos	Dreams	Midnight blue	Uath, month 6	Hawthorn

The order of the stations is the order of the numbers sacred to them, NOT an order of priority. Since they are all aspects of the Deity, it would be difficult to say that any one is more important than any other. The link with the months is by association, and is not rigid or of ritualistic significance. In creating a path-working ritual, any level can be approached from any other, except that Absolute Deity can only be approached from Chaos. It is set off from the rest which are its aspects manifest to our understanding, and can only be approached through the ultimate disintegration

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

15

of our beings at the end of our evolution through time, space, and many lifetimes. You may not attempt contact through ritual path-working, unless you want to reach a state of nirvana, and cease to be a sane member of this world! You have been warned!

If you want to contact the Old Powers by this method, I advise you always to start at Earth, and don't make too-large jumps unless you are prepared for the power surge that crossing a large gap will cause. Thus, if you want to contact the Dark Queen level as a supplicant, it would be best to approach via Moon and Sea, Her two 'lower' aspects, and COME BACK THE SAME WAY!

When approaching a level, knock politely on the door, and when you enter, compliment the Powers of that level on the beauty of their House. On your return, bid goodbye and CLOSE the door after you. You have no idea, unless you have made such a mistake, of what trouble can come of failing to close a contact after making it.

Other standard paths are the King path, 6-4-2; Mortality, 8-5; The Deep, 11-12-13. Don't do the latter without someone else present to anchor you at Earth before you start and hold on to your astral feet, or you might have difficulty in returning. This is a useful path if you want to alter the flow of tides - I have used it to try to stop the Biafran War.

If you have not already done so, I would advise you to work the Kingdoms, Earth, Air, Fire and Water before you begin either Calendar or Path-working. These traditional elements are ruled by (in order) the copper Shield or Pantacle, the Rod of ebony and ivory, the Sword of iron, and the Cup of Silver. Their colours are Yellow, Blue, Red and Sea-green. Call them up, earth first, water second, then fire, and lastly air. Make each an offering (ashes and salt, water, incense or a candle, and perfume, or, if you can get it, the feather of a Golden Eagle.); tell it that you require its co-operation in the name of the All-Powerful Deity, and dismiss it with a blessing.

For comparison with the System, the seven planets of the astrological system are: Sun, gold and diamond; Moon, silver and moonstone; Mars, iron and ruby; Mercury, mercury (or aluminium) and topaz; Jupiter, tin and sapphire; Venus, copper and emerald; Saturn, lead and jet.

You will see that these tie in very closely with the System as I have expounded it. The planets also tie in with the Celtic Seven Pillars of the Universe: Hawthorn (sometimes taken as Birch); willow; holly; hazel; apple; elder. &?

Incidentally, the traditional order of the kingdoms is earth, water, fire, air. The first two are sacred to the Goddess and the latter two to the God.

If you think of the 13 stations as lying on a spiral, which starts at a point, moves outwards and then inwards to

Appendix 3: Worship of the Old Deity by means of the Ritual Tree Calendar

17

a point again, Chaos lies at the lower point and Deity at the top; the other eleven levels spaced evenly on the spiral. Crossing inside the spiral you imagine paths from each of the eleven points to all the others except top and bottom. Outside the spiral a path drops from each point to Chaos. Through the centre, from Chaos to Deity is a straight rod of force which links the whole and holds it together. You may travel either round the spiral, visiting each station in turn, or you may cross the spiral from any point to any other, with the exceptions that I mentioned earlier. I have made a model of the 13 Stations on this pattern out of wire as a meditation object; you might like to do the same.

If you are going to tune in to the Powers by the Ritual Calendar, you will find Robert Graves's The White Goddess a useful work of reference. He had a direct inspiration to write it, and it holds a great deal of information.

I have assumed that you know the story that lies behind the Ritual Year. In case you don't, the Queen is Creatrix; She bears the King a Babe at New Year, names and arms him at Ffawydd (Feb. 2 - Candlemas); He rides forth in splendour at Onn (March 23) and She makes Him Her Lover at Quert (April 30). At Ura (June 24) He is crucified and killed by His Tanist (His own Dark Self), and all His lands taken; at Haidd (Aug. 2) He is eaten symbolically as the grain that sprang from His seed when He was killed. (This is the origin of the Eucharistic Mass). His Mother-Lover-Destroyer mourns

Him, and all the Earth begins to fade at Eadha (Sept. 22). He is conducted by the Tanist to the Underworld at Straif (Oct. 31), but His soul escapes as an Eagle. At Idho (Dec. 22) the Tanist awaits His death, His work done, and She sits as the Dark Queen of Wisdom, ravelling in the Year. After the Nameless Day, which does not count in the story, the new-born Babe slays the Tanist, and the Year begins again.

The Old Ones believed that on the Nameless Day, the Universe could cease to be if they did not placate the Old Queen and persuade Her to begin the Year anew; hence their fear. They used to fast and go in rags and ashes, offer gifts and chant praises, make no error in their lives that they could help, and do everything in their power to please Her. I imagine that after five days of riotous living for Idho, they needed the rest before five days of riotous living at Ailm!

ooooOoooo

Appendix 4: - Impressions of Neophyte Initiation Fr. Mercurius

Astral Impressions of Initiation into the Neophyte Grade Golden Dawn, Thoth-Hermes Temple

In the performance of rituals in the Temple of Thoth-Hermes the *Hierophantia* leading the Officers and Members of our Order can be compared in many ways to a military group like that of a General commanding the Officers and soldiers of an army. An army which is about to embark on a campaign according to plan.

In this battle every step has been planned in advance, each manoeuvre worked out in detail, the whole strategy meticulously and thoroughly rehearsed. Each rehearsal is a joint exercise like those of N.A.T.O. The Hierophantia uses a military manual, the rituals and teachings of the Golden Dawn. She directs the Army, gives the signal, leads the attack. The war begins with a bombardment on the Forces of Darkness and Evil. A psychic fortress is then built up and within these fortifications we get in touch with the Celestial Hierarchies, with the Secret Chiefs and with the Enochian Angels who guide the **Ancient Order of the Phoenix**.

As soon as the procession enters the Temple in Hexagram formation and circumambulates three times, the Magic Circle is formed and the first step in invoking the supernatural forces has now been taken. The procession three times round the boundaries of the Temple is the first stage also in this blitzkrieg against the Qliphothic forces. The procession marks the outer boundaries of the fortress and the ramparts of the *Castle of Thoth-Hermes*.

Appendix 4 - Impressions of Frater Mercurius

The invocation of the *Guardian Dog* brings into operation and into instant action a secret sentinel, a ferocious watchdog at the four points of the circle of protection. Enemy forces attempting to sneak into the fort or trying to infiltrate through the lines will be bitten and severely mangled by these panting hounds of heaven who guard the perimeter of these sacred precincts.

Having defined the defense positions and placed sentries at the cardinal points the task of consolidating the territory and buttressing the entrenchment begins. The *Qabalistic Cross and Banishing Ritual of the Hexagram* very effectively seals off the whole Temple from intrusion by the evil entities. *The Sword and Sceptre of the Hierophant* like the sword of the General and the Field Marshall's baton, direct the energies of the gathering, allocates certain areas to some units and controls the measured convolutions of the assembly within the ambit of the Temple.

The groundwork has now been done. The site has been leveled and surveyed. The foundations have been laid. Now begins the task of building the superstructure and establishing communications with Headquarters on the Higher Planes.

The cry of the Kerux, "*Hekas! Hekas! Estes Bebeloi* (out with the profane) is comparable to the bugle call of a charge, it is the clarion call for the Officers and Members to open fire on the cacodemons who are within range and are seeking to burrow underground into the Temple and undermine our defense.

Our Order is now about to bring light into the *tenebrific estuaries* of the occult and to illustrate the Stygian recesses of this material world with an ineffable golden effulgence of spirituality. It is a process comparable to the rising sun at dawn casting its rays on the opaque waters of ignorance.

The dialogue between the *Hierophant* and the *Hierus* brings into existence the God-forms of Ancient Egypt. Secret Forces and Hidden Powers are now activated. Around each officer an Invisible Being from the mists of Ancient Egypt is now introduced into the arena, to reinforce our strength and to help in the establishing of a

spiritual hegemony. Each officer derives sustenance from the ichor of his God-form.

Though my own God-form is that of the Goddess *Thaum-Aesch-Niath*, I usually feel very strongly the presence of the God Thoth. Throughout the ceremony I am strongly aware of being watched. One feels as though a huge, all-seeing, unwinking eye is watching every move, noting every act, every thought, every word. We are now in the *Hall of Judgment* before Osiris, Isis, Horus and Thoth. The whole setting is one of awe-inspiring majestic Splendour combined with the quiet dignity of a Court of Justice.

The purification and consecration of the hall results in Astral crosses blue and red being introduced at the corners of the Temple and at this stage I am always conscious amidst the fragrant odor of incense of a humming sound like that of a million bees. This is to me evidence that the magical forces have been triggered off and are now reverberating. It is an infandous, pulsating rhythm like a giant generator throbbing with vitality. Each gyration round the Temple adds another line of defense and helps to concentrate and increase the *Magical Current*. The sensation is of being in the centre of a giant whirlpool, a psychic vortex, a magical maelstrom. A colossal dynamo at an infinite voltage pumps the spiritual essence into the Temple storehouse.

The stage is now set for the final *denouement*. The whole atmosphere is electric, the fumigations, the conjurations, the incantations, the circumambulations and above all the symbols have awakened and reawakened certain potent vibrations. Now the power is going to be brought down directly into the circle. We are now going to witness a celestial *chiaroscuro*, a projection of light into darkness, a penetration from the Higher Planes into the murky depths of this mundane sphere.

The mystic circumambulation in the *Pathway of Light* is about to be accomplished. Three times round the Hall and a shaft of light descends from the East, spurts through the two pillars and reaches the Altar. It is primordial irradiation which comes into our plane from the Higher Regions. The ceremonies for sealing the circle can now be appreciated. The hermetically sealed Temple prevents the Magical Light from leaking and being lost. The power is intensified and precipi-

Appendix 4 - Impressions of Frater Mercurius

tated on the altar and rituals for closing the circle stop the electromagnetic forces from being dissipated.

Now the impression is of one vast inexplicable vault bathed with the Astral Light, a microcosmic representation of the Vault of the Adepts with an eternal lamp. Inside the sanctum sanctorum with its incense impregnated environment and deep solemnity strange unknown beings live and work. Summoned by the calls and rituals in the Temple their presence can be seen at times and certainly felt by those who are sensitive. They are passionless, angelic creatures, elementals and other disembodied spirits. A spheroidal envelope of blue light encompasses the Temple, a sort of protective cocoon to enclose and receive the Divine emanations, whose spiraling tendrils embrace each member of the Lodge.

Outside the Temple, *Charonic shadows* dance and leap and grimace with unspeakable frenzy waiting for an opportunity to break into the circle but the Temple is protected by Archangels, Angels and Secret Chiefs.

Each step in this sacerdotal ceremony brings some extra energy into the Temple and builds a reservoir of potential. The Battery of Knocks together with the mystic words "*Khabs- Am - Pekt*" channels this light first into the aura of the members then into the aura of the members then into the aura of the candidate. The concentration of this subtle fluidic agent in the circle is the beginning of many marvelous phenomena. The swirling incense laden atmosphere, the words of mystery, the elaborate ceremonial, the flashing colours, the incandescent lights, the stately robes, the sonorous chanting, have now built up to a climax. With the admission of the candidate and the obligation the stage is now set for the transmutation of the incident Light into Knowledge. This is accomplished by the *Mystic Circumambulation in the Path of Knowledge*.

After the Final Circumambulation in the Path of Light a magnetic attraction has been felt in the East and the Kerux has seen the *Angel Raphael* (Angel RZLA) in the East of the Temple at least once. At about this time this writer has at least twice asked for a favour and this has been granted on both occasions. The first occasion was on

The Collected Magical Writings

November 16, 1971 when the favour I requested was granted within 24 hours. I would advise other members to do the same and to ask for something reasonable.

The *Mystic Reverse Circumambulation* leads to a withdrawal of Power and the final *Mystic Repast* is an act of mystical union with the four elements. Students will find that the Focal Point of Light is strongest between the Pillars and at my initiation I distinctly remember seeing a *Golden Rose* between the Black and White Pillar so vivid and realistic that I could almost touch it.

I also notice that at every ceremony after the first purification and consecration, a scratching and irritation takes place on my forehead and lasts throughout the Ritual and only disappears after the Reverse Circumambulation.

Another very strange phenomena I have observed is a grayish green glow around the portrait of *Macgregor Mathers* when it is placed on the dais. This phosphorescence is usually most intense after the Mystic Circumambulation in the Path of Knowledge.

The whole ceremony lasting many hours is impressive and certainly elevating. It is reminiscent of similar rituals of remote antiquity in Ancient Egypt over 3000 years ago. As the ceremony proceeds this writer feels that a stately astral edifice has been slowly but firmly built, each movement, each act, each stage and the whole process contributing to the erection of a vast cathedral-like structure and in the midst of this Titanic temple with its glistening magical *tableau vivant*,

THOTH LIVES AND THOTH COMMANDS!

Appendix 5: Invocation to Adonai

Invocation To Adonai By Frater S.S.H.F.

I invoke thee to come forth O God of all-life, all-wisdom, all-power, all-love, and all splendour; to protect me and bless me in this and in all my laudable undertakings.

I am one with thee O Adonai because thou hast thy being in me. Let thy light shine effulgently within me, to guide me and make plain my path this day.

Most adorable being, illuminate thou my will and make my courage indomitable. Let all thoughts of fear be dissipated into nothingness.

Let me overcome all negative conditions. Let me give complete expression to all thy divine attributes within me, and attain to conscious union with thee.

Thou hast given me dominion over the Spirits of Earth, Water, Air and Fire, and in thy Holy Name, O, most powerful Adonai, I command their obedience now and always.

Through the power of all thy mighty and adorable names I bind all Evil Spirits, that they do me no harm whatever.

Satisfy, even this day O, all-providing and bountiful God all the desires of my Heart and Soul and let success crown all my efforts.

I invoke thee to come forth O, Lord of Light and Goodness, that I may abide for ever in the light of thy presence.

Appendix 5: Invocation to Adonai

Hear my invocation O Adonai and let the flame of divine love and wisdom purify my mind and my will. Thou, O Lord art the health of my soul, mind and body.

To thee O Adonai, do I offer all my thoughts, words and actions. I offer my whole being to be used as a channel for the manifestation of thy love to all beings.

To thee O most holy and adorable Adonai, be all praise and glory throughout the ages. To thy name be power and might without end. Amen and Amen.

Dear Miss Colquhoun,

I have just finished reading "The Sword of Wisdom", and I ~~do~~ wish to thank you and congratulate you on your hard work and diligence. It is a fine book. It is about time someone presented a balanced assessment of the order and its work.

I began buying books a year or two ago from a distributing company I came across in a book. Since that time it has proved an invaluable source of information on the occult and related subjects. When I saw an add for your book, I sent away immediately. Since I first heard of it in "The Confessions of Aleister Crowley", The Order of the Golden Dawn has fascinated me. I feel inexplicably drawn to it as a mother source from which all else has sprung. It's men and women are my heroes (Yourself Included).

(2)

Your presentation of the members of the order and their personalities was splendid; and often opened up onto drama. The sections of the book dealing with Enochiana, Alchemy, and Tantrik yoga was particularly enlightening. I had a little knowledge of alchemical symbolism and procedure from reading Regardie's "The Philosophers' Stone" in conjunction with his "The Middle Pillar".

However, as far as concerns Enochiana and Tantrik yoga I was without even a clue (Except of course what I could glean from Crowley which is confusing to say the least). Madame Blavatsky once stated that it was an historical fact that interest and study in the occult "blossoms" in the last quarter of every century. The 20th century seems to be proving her correct. Thus it is what I cannot believe the G.D. with all its wonderful teaching

(3)

has died out. I was also surprised that you did not mention the temple that is said be at work on the West Coast. In Francis Kings' "Magic: The Western Tradition" he states: "The 'Reconstructed Order of the Golden Dawn', which flourishes on the West Coast, and the 'Welsh Traditional Witches', of New York, for example, both created impressive syntheses of Gaulish witchcraft, Celtic Paganism, and ritual magic." Since the book was published in 1975 I assume the order is still in operation, though under whose authority is questionable. If you should choose to investigate this branch, perhaps you would not mind relaying your information to me; as I would clearly like to know.

Another interesting thought has occurred to me. It concerns the "~~H~~ Vault of the Adepts". It would appear not far to the per-

(4)

ception that the Mathers' "Vault" may have contained properties related to what is now called "Pyramid Power". The geometrical shape of the pyramid acting as a focus for the "Life Forces", so as to preserve, strengthen, heal, improve, stimulate etc., etc., etc. Did the Mathers' build the first Vault before or after their supposed visit to Egypt? Immediately the story of the perfect preservation for one hundred and twenty years of the body of Christian Rosenkrutz comes to mind. Somehow the tale doesn't seem so tall now! If the first Vault was built after their return from Egypt, this may explain any knowledge they may have attained concerning this type of energy. And if it was built before their visit to Egypt, and if the vault did indeed have properties similar to "Pyramid Energy", from whom did they receive this knowledge? Practical work in this ~~too~~ area appears to be recent.

(5)

Might this not be one more piece of evidence to indicate that Mathers was in touch with his "Secret Chiefs"? And would not this make the Mathers' pioneers in this area (i.e. "Pyramid Energy") as well? This raises them in veneration one more step in my eyes. They must have made an incredible team, those two.

I have one more note of interest before closing. One day while browsing through one of those somewhat seedy backstreet book shops, I came across a most important discovery. I noticed a shelf of a few books labeled "Occult", and on further inspection found some works of great worth. So I purchased "On The Kabbalah And Its Symbolism" by Gershom G. Scholem, "Alchemy: Ancient and Modern" by H. Stanley Redgrove, B. Sc. (London), F. S. L., and "Materiae Finer Force" by Rama Prasad. It is with this latter that I

(6)

am here concerned. It is a third edition copy dated 1933. Its pages were yellow and stained. When I brought the books home I glanced through them briefly. I was pleased with myself for having done so well so unexpectedly. Beneath the back flap of the dust cover jacket for "Motters Hinn Forces" which was secured by a cardboard ~~cover~~^{corner} piece, I discovered what appeared to be a prayer card. It was entitled "Invocation To Adonai", by Frater S.S.H.F. "Echoes of the Golden Dawn". It is made of green cardboard and is apparently of some age, for it is somewhat faded about the edges. I shall reproduce it here for you in its entirety.

Invocation To Adonai

By Frater S.S.H.F.

I invoke thee to come forth O
God of all-Life, all-Wisdom, all-

(7)

Power, all-Love, and all-Splendor; to protect me and bless me in this and in all my laudable undertakings.

I am one with Thee, O Adonai, because Thou hast Thy being in me. Let Thy Light shine effulgently within me, to guide me and make plain my path, this day.

O most adorable being, illuminate Thou my will and make my Courage indomitable. Let all thoughts of fear be dissipated into nothingness. Let me overcome all negative conditions. Let me give complete expression to all Thy Divine attributes within me, and attain to conscious union with Thee.

Thou hast given me dominion over the Spirits of Earth, Water, Air and Fire, and in Thy Holy Name, O, Most Powerful Adonai, I command their obedience now and always.

(8)

Through the power of
all Thy Mighty and Adorable Names
I bind all Evil Spirits, that
they do me no harm whatever.

Satisfy, even this day
O, All-Providing and Bountiful
God all the desires of my Heart
and Soul and let success
crown all my efforts.

I invoke Thee to come
forth O, Lord of Light and
Goodness, that I may abide for-
ever in the Light of Thy Presence.

Hear my invocation
O Adonai and let the Flame of
Divine Love and Wisdom purify
my Mind and my Will. Thou O
Lord art the Pleaser of my Soul,
Mind, and Body.

To Thee O Adonai,
do I offer all my thoughts, words
and actions. I offer my whole
being to be used as a channel
for the manifestation of Thy
Love to all beings.

To Thee O Most Holy

(9)

and Adorable Adonai, be all Praise and Glory throughout the Ages. To Thy Name be Power and Might without end.

Amen and Amen.

Thus sayeth Frater S.S. H. F.
I can assure you I was most surprised and delighted to discover this invocation. I thought it was most beautiful then and I still do. The prayer seemed surrounded by a sense of Love and Devotion; as if it were ensouled within the cord itself. I know now that what appears to be fate is nothing more than the effects of causes set up in a past life. And so I can now look back and see how the events of my life have led me thither. After 20 years I am certain of only one thing: I must be ~~and~~ initiated. I take the discovery of this card as a good sign. But I have come to a dead end. I have searched through all the lists

in your book and have been unable to find any Frater S.S.H.F. Perhaps, Miss Colquhoun, you might be able to help me discover the identity of our mysterious Frater? What I am asking is probably like searching for a needle in a haystack, but I would surely appreciate it.

And so Miss Colquhoun, I would like to thank you once again for your wonderful book "The Sword of Wisdom". It is quite informative and valuable, and it makes very good reading. Yet reading of the lives and personalities of the members only deepened my aching and longing. But I am still young, and who knows what life has in store for me! (still I would welcome any further information concerning the order). Please excuse the hasty way in which this was written. God be with you always.

Yours Respectively,
William Lotie

Appendix 6: Yeats & Maud Gonne

Alexandra Guild House.
30 Leinster Road West

August. 11th .1975

Dublin 6

Dear Miss Colquhoun

What a surprise! and what a pleasant one! Thank you so much for sending me "Sword of Wisdom" . I would have acknowledged it before but I wanted to read it first. Congratulations on a remarkable piece of work. Ellic Howe was rather derisive in his "Magicians."

I was amazed at the names I saw in the lists . I knew Ann Allis, (Mrs Charles) was a member, as she told me so. She was an intimate friend of mine. Art O'Murnaghan and Colonel Seymour's names came as a surprise.

I knew Art very well and also knew Charles Seymour. I knew that the latter belonged to Dion Fortune's lot. I noted Rupert Gleadow. Never met him but he worked with our Astrologer here, Cyril Fagan.

I know Olivia Robertson, and also I knew Lennox Robinson all my life. Indeed he was connected with me by ~~his~~ marriage.

You said to mention discrepancies. Well, there is a mistake in dates. P.G. Bowen did not come back to Ireland until about 1929; he joined Adyar for a bit; then joined Point Lema and later founded the "Druid Lodge" and it was not until well into the thirties that AE asked him to take over the Hermetic.

Some years ago I used to know a Scottish girl called Katrina Gardener. She was always talking about McGregor Mathers--(which she pronounced "MAY thers") -- but I cannot remember now in what connection she knew about him.

I once met Maud Gonne shortly before her death. And even then she had great beauty. I know most of the Yeats family . Their relations are mostly respectable and orthodox. I was at a tea-party once at the house of the Misses Yeats and met Jack but as I was going out, W.B. was coming in, so I missed speaking to him.

One of our members here, Paul Egan was always talking about Dr. Maughan and the Druids. He is looking forward to reading your book as is also a member, Roger Farris, who is now working on the Yeats

Appendix 6: Yeats & Maude Gonne

2

archives with Ann Yeats.

A couple of years ago I met a Miss Magdalen Smith who used to know Charles Williams, but I think it was in connection with the High Anglican Church. I have all his novels.

You are right about Dion Fortune, I always looked on her novels as propaganda. She has a bad style but at the same time she is entertaining and gets the subjects across. I was once in her house in London, but did not meet her; All I remember was the room had beautiful lionfold paneling. One of my friends, also a member of the Hermetic, a Mrs Violet Dering -- (an intimate friend of Col Seymour.) told me that she once witnessed a water rite by Dion Fortune. The audience watched it through veils-- Violet told me the whole place dripped. and Katrina Gardener was once there too and witnessed the Air rite and when she got home all her clothes mailed about for ages. when she was undressing to go to bed.

I have had a letter from Dion Fortune and also one from Algernon Blackwood. I was interested in him as he was one of the Dufferin family. My eldest brother was private chaplain to the Marquis of Dufferin (the one who had been Viceroy of India.)

"Sax Rohmer" was also an Irishman, his name was ~~Sarsfield~~ Sarsfield Ward.

Apologies for rather jerky and badly typed letter, I have been having a spot of eye trouble.

Again many many thanks

Yours sincerely

Dorothy Emerson

Appendix 7: Masonic Ceremonial

These various items are from a pile of Masonic membership papers and notices belonging to Ithell. She is addressed "Bro. Ithell Colquhoun" quite often!

THE LAKE OF THE PILGRIMAGE

M. L. F. & M.

ANNUAL DUES payable by Bro. I. Colquhoun.....

for 19.76...../ 19.77.....

Annual Dues
Capitation Fee	£2-00
.....
Jewel Fund	-25
Levy	-15

No 36 12th March 1977

Received from Bro. I. Colquhoun

Capitation Fee	£2-00	1976/77
Jewel Fund	-25	
Levy	-15	

The sum of payable to -

Two Pounds 40 pence PSF Shodor bank

£2-40 PILGRIMAGE LOOGE

Appendix 7: Masonic Ceremonial



**The H.R.A. Chapter
of
Les Trois Lois No. 5**



Constitution and Consecration

by

The M.^o. Ill.^o. Bro.^o. & M.^o. Ex.^o. Comp.^o. N. PETERS, 33^o, P.Z.

and

The M.^o. Ill.^o. Bro.^o. & M.^o. Ex.^o. Comp.^o. M. C. Debenham,
33^o, P.Z.

Consecrating Officers

alternating as

Grand Z and Grand H

assisted by

The V.^o. Ill.^o. Bro.^o. & M.^o. Ex.^o. Comp.^o. W. L. PAYNE,
33^o, P.Z.

as Grand J.

at

THE TEMPLE, 104 MAIDA VALE, LONDON, W.9.

ON SATURDAY, JULY 9th at 3 p.m.

Appendix 7: Masonic Ceremonial

CEREMONIAL.

1. The Companions having clothed themselves and signed the Attendance Book, will take their places at once in the Temple at 2.30 p.m.

The Founders enter bearing the 12 Banquets.

2. The Three Grand Principals bearing the symbols will enter the Temple in procession.

Processional Hymn "All people that on earth do dwell".

3. The Three Grand Principals will open an Occasional Chapter, and arrange the Sacred Symbols in due form.

4. Opening Hymn "O come, Creator".

5. Introductory Prayer.

6. The Consecrating Officer addresses the Companions on the purpose of the meeting.

7. Gr. Scribe E. addresses the Consecrating Officer.

8. The Petitioners are arranged in order.

9. Gr. Scribe E. reads the Petition and Warrant from the S.O.

10. C.O. enquires if Companions approve of Officers named in Warrant.

11. The Companions signify their approval in Masonic form.

12. Cantor Chants Ps. 133.

13. Gr. J. gives the Dedication Prayer.

14. Sanctus.

15. The Consecrating Officer descends to the Altar and delivers

THE INVOCATION.

16. All Sing Choral after which Consecrating Officer returns to E.

Now shall I fitly Praise Thee
And give Thee Glory due?
The starry Host Adore Thee
And I would Worship too.

O Fount of light, shine brightly
Upon my darkened heart,
That I may serve Thee rightly
And know Thee as Thou art.

17. The Three Grand Principals and the Scribes and P.S. place the Greater and Lesser Lights in position. (Gen.1. V.1-3 Chanted).

The Candles are lit by each in turn.

ALL SING:

Fountain of Light Thyself the Light unending
Lord hear our Prayer and cleansing us from
evil
Take away darkness, let Thy Holy Radiance
Shine on Thy servants.

(Return to seats except C.O.)

18. The C.O. continues the Invocation at the Altar.
Unveils Altar.

Grand J. reads 11 Chron. VII. V.15,16.

ALL So note it be.

C.O. gives 7 fold salute. Organ Music.
C.O. returns to East.

THE CONSECRATION.

19. The vessels of Consecration are unveiled, and the Founders take their positions.

20. Scribe E. reads Exod. 111. V.8-15.

21. The H.C. hands the vessels containing Corn, Wine and Oil to the Three Grand Principals.

- The First Circuit.
22. Scribe H. reads from the V.S.L. (See Rites)
The C.O. scatters CORN, symbol of
sprouting life, over the Chapter,
which will be Consecrated to Royal Arch
Masonry and the Secret Name.
The Comp. sing Verse 1 of Hymn
"When Once of Old".
The Second Circuit.
23. Scribe H. reads from the V.S.L.
Psalm LXXII. V.16.
The Gr.M. pours WINE, symbol of
Downpouring life, and of Joy and
Inspiration, upon the Chapter which
will be Consecrated to the Holy Spirit.
The Comp. sing Verse 2 of Hymn
"When there, a Shrine".
The Third Circuit.
24. Scribe H. reads from the V.S.L.
Eph. I. V.39.
The Gr.J. sprinkles OIL, symbol of
Peace and Harmony upon the Chapter,
which will be Consecrated to Universal
Benevolence.
The Comp. sing Verse 3 of Hymn
"And we have come".
The Fourth Circuit.
25. Scribe H. reads from the V.S.L.
Rom. XII V.25,26.
The C.O. scatters SALT, symbol of
Government upon the Chapter, which will
be Consecrated to Friendship and Fidelity.
The Comp. sing Verse 4 of Hymn and then
"Gt. Architect in Whom are one".
26. The Elements of Consecration are
replaced.
27. The Solemn Dedication by the
Three Grand Principals.
28. Sanctus.
29. All return to seats.
30. Gr. J. reads Rom. XX. V.7,8.
The C.O. will incense the Chapter.
The Cantor Chants "Let My Prayer".
31. Gr. J. gives the Dedication Prayer,
(Second Part)
32. Anthem (Psalm CXXII or Gloria).
33. The C.O. Constitutes the Chapter.
(Founders arranged as before)
- PATRIARCHAL BLESSING.
34. The Scribes & P.S. place Tools in
position on the floor cloth.
35. The Vessels of Consecration are revealed
and the Founders take their seats.
36. Proclamation from the West by Gr. F.E.
37. To call off for Refreshment.
38. To call on for Labour again.
39. The Gr. S.C. presents the Three Principals
designate and reads a Dispensation permitting
the Installation of 2nd and 3rd Principals.
40. Br. Comp. Roger Girard P.S. is inducted
into the 1st Chair and Invested.
41. Br. Comp. Edward Haxel P.S. is installed
as 2nd Principal, and Br. Comp. Jean Henry P.S.
is installed as 3rd Principal.
42. Investiture of Officers for 1977-1978.
43. To Collect Chapter Expenses Fund.

Appendix 7: Masonic Ceremonial

44. Any other Business regularly brought forward.

45. To Close the Chapter in due and antient form.

FOUNDERS AND FIRST OFFICERS OF THE

N.E.A. CHAPTER OF LES TROIS LOIS NO. 5.

Ex...Comp...Roger Girard. P.E.	N.E.E.
Ex...Comp...Edmond Hasset. P.E.	H.
Ex...Comp...Jean Hameury. P.E.	J.
Comp...Frederick Tristan. P.M.	Scribe E.
Ex...Comp...Yves Boisset. P.E.	Scribe H.
Ex...Comp...René Guilly. P.E.	Treasurer.
Comp...Jacqueline Guilly. P.M.	P.E.
Comp...Guy Ragnier. P.M.	Asst. Soj.
Ex...Comp...Alain Guido. P.E.	D.C.
Ex...Comp...Serge Dureau. P.E.	

SUPPLEMENTARY FOUNDERS

EXALTED UNDER TEMPORARY CHARTER.

Comp...Myrtha Legrand.
Comp...Marie-Françoise Salgues.
Comp...Evelyn Guilly.
Comp...Jacqueline Hagemont.
Comp...Jakob Zeijl.

The Collected Magical Writings



Lodge of the Pilgrimage No. 1, M.F.B.C.

104, Maida Vale,
London, W.9.
Tel: Kilburn 2045

Dear Brother,

You are hereby requested to attend the Masonic duties of the
Lodge on Saturday, 18th March 1978 at 4.30 p.m. *** note changed time

By Command of the R.W.M. R.W.Bro. Day, 18^o

R.M. Saxe, 18^o

Secretary.

The Council will meet at 4 p.m.

Are you 'well'?

AGENDA

1. To open the Lodge in due and antient form.
2. To read the summons convening the Meeting.
3. To read and confirm the Minutes of the last regular Meeting.
4. To Invest Brother Theo Day as Inner Guard
5. To Present Diploma to Bro. Theo Day
6. To Raise to the R & S degree of a Master Mason, Bro. Gornbeck
7. To Admit Brother Raper as a Joining Member
8. To ballot for the admission of SOPHIA KROLL of 49 Mallan St. W.1
Proposed by R.W.Bro. Day 18^o
Seconded by Brother Beeching
9. To receive Propositions and transact any other business regularly brought forward.
10. To collect the Furniture Fund, and circulate the W.T.
11. To close the Lodge in due and antient form.

Treasurer's Address

Mrs K. Beeching
1 Balfern Grove
Chiswick W.4

Secretary's Address:

Mrs R.M. Saxe
21 Regents Court
St Thomas' Drive
Pinner, HA5 4BB

Appendix 7: Masonic Ceremonial

M.E.Z. Chapter "The Tyrian Master" No. 1. S.F.B.C.



December, 1975

THE MATHIA VALE, W.9.

M.E.Z.	M. Ex. Comp. Sharland.	18°
Ex.H.	Ex. Comp. Cross.	33°
Ex.J.	Ex. Comp. Snee.	18°

Dear Comp.

By command of the M.E.Z. you are hereby requested to attend the Masonic Duties of the Chapter on **Saturday, 24th January, 1976** at **6.0 p.m.**

Yours faithfully and fraternally

G.B. Jones. 33°

Scribe E.

The Council will meet at **5.30 p.m.**

AGENDA

1. To open the Chapter.
2. To read the Summons convening the Meeting.
3. To read and confirm the Minutes of the Convocation of **6th December, 1975**
4. To Receive the Report of the Treasurer & Almoner for 1975-1976.
5. To Receive the Report of Scribe E for 1975-1976.
6. To Receive the M.E.Z.'s Report.
7. To Elect the M.E.Z. for 1976-1977.
8. To Elect the Treasurer for 1976-1977.
9. To Read the Bye-Laws.
10. To Vote on the Proposition that:-
Subscriptions be raised to £3.50.
Capitation Fee with Agenda £2.00.
11. To transact any other business regularly brought forward.
12. To collect the Chapter Expenses Fund
13. To close the Chapter.

Treasurer:

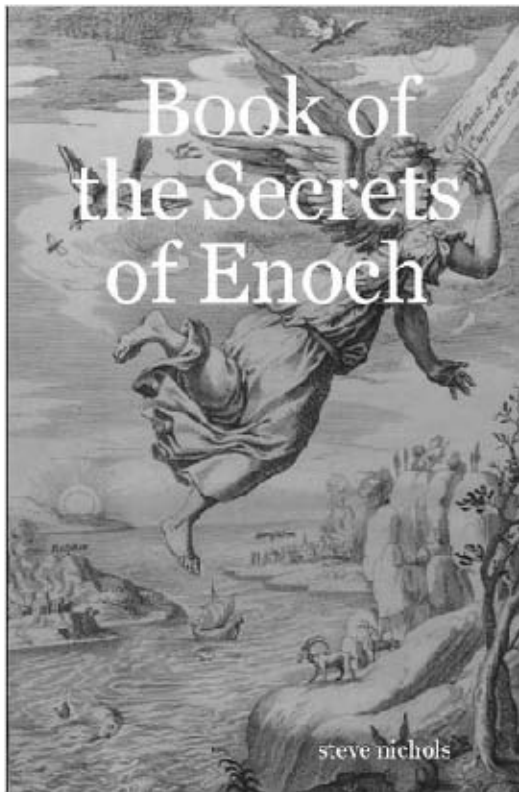
Mrs. D.L. Mitchell.,
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Other Publications

<http://lulu.com/multisell> Publications by Steve Nichols include:



Description: The Book of the Secrets of Enoch was preserved only in the Slavonic tongue and was thought lost until 1892. Even when rediscovered it was thought that this text was just another version of the Ethiopic Book of Enoch; but the Secrets of Enoch is an entirely new pseudepigraph and not a version of the well-known Book of Enoch. It seems to have been translated from a lost Greek original and

Other Publications

was written by a Coptic Jew in Alexandria during the earliest period of the Christian era. It is of no less value than the Ethiopic Enoch. Discoveries regarding the planets &c. which Joel circa 1200 AD ascribed to the god Seth are probably ultimately derived from this book. Likewise some statements on the Sabbath and the duration of the world found in Josephus and the Book of Jubilees should be ascribed to this source. Scholars of Babylonian traditions, apocalyptic Judaism, and mystical Christianity will find material of great interest. Ideas and phrases from this book may even have been incorporated into the Koran.



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Also available is a 53 minute DVD documentary film "The Primal Eye" (NTSC and PAL formats available) that features Steve Nichols along with Professor Richard Gregory & Dr Rupert Sheldrake.

TARO of the Four Worlds



Back view of 88 TARO



doorkeeper



operational



necessity

This FIRST EDITION printing is limited to 100 signed sets.

** Eighty-eight TARO cards.*

Printed 320 gms card. Size 10.5 x 14.5 cm (4 x 5.75 inches).

I realise that without a full theoretical explanation nobody is going to believe me regards the authenticity of these *TARO of Four Worlds* (88 Netibuth). The 22 common tarot, partly derive their QBL path attributions from the Levi's study of the Isis tablet (sometimes named after one-time owner, Cardinal Bembo).

Eliphas Levi, speaking of Kircher's earlier 1654 examination of the Isis votive tablet writes: *"The learned Jesuit, divined that it contained the hieroglyphic key to sacred alphabets, though he was unable to develop the explanation. It is divided into three equal compartments; above are the twelve houses of heaven and below are the corresponding distributions of labor throughout the year, while in the middle place are twenty-one sacred signs answering to the letters of the alphabet."*

In the midst of all is a seated figure of the pantomorphic IYNX, emblem of universal being and corresponding as such to the Hebrew Yod, or to that unique letter from which all the other letters were formed. The IYNX is encircled by the Orphite triad, answering to the Three Mother Letters of the Egyptian and Hebrew alphabets. On the right are the Ibimorphic and Serapian triads; on the left are those of Nephtys and Hecate, representing active and passive, fixed and volatile, fructifying fire and generating water."

Westcott expands on the key ideas in Levi: *"Levi's word OPS in the centre is the Latin Ops, Terra, genius of the Earth; and the Greek Ops, Rhea, or Kubele (Cybele) often drawn as a goddess seated in a chariot drawn by lions; she is crowned with turrets, and holds a Key."* Typhon, Necessity and Priapus are further important Atous from the 88 TARO that reinforce these connections.

A fuller explanation of the 88 cards (from 1577 AD) is contained in my book, but I hope it can be seen how the 88 TARO transports us directly into the symbolic worlds of the Orphic, Iamblican and Pythagorean traditions. ISIS also features in 88 TARO the *"Tides."*

My aim (as well as providing a TARO for the Enochian Chess boards) is to expand the vocabulary of magic forwards so we can explore the 40(0) Desirable worlds. These C16th images are a num-

bered series of 88 that are not altered, and which are derived from much earlier images of antiquity. <http://www.lulu.com/content/287593>

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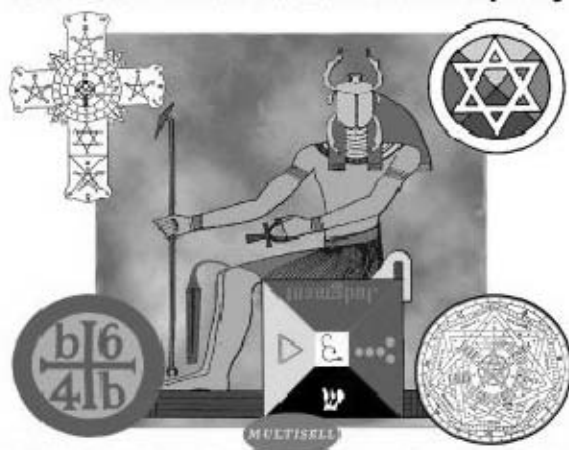
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