

Journal of the Western Mystery Tradition

Publisher
J. S. Kupperman

Main Content Editor
Alex Sumner

Creative Editor
AeonAurora

Rituals Editor
Frater L.

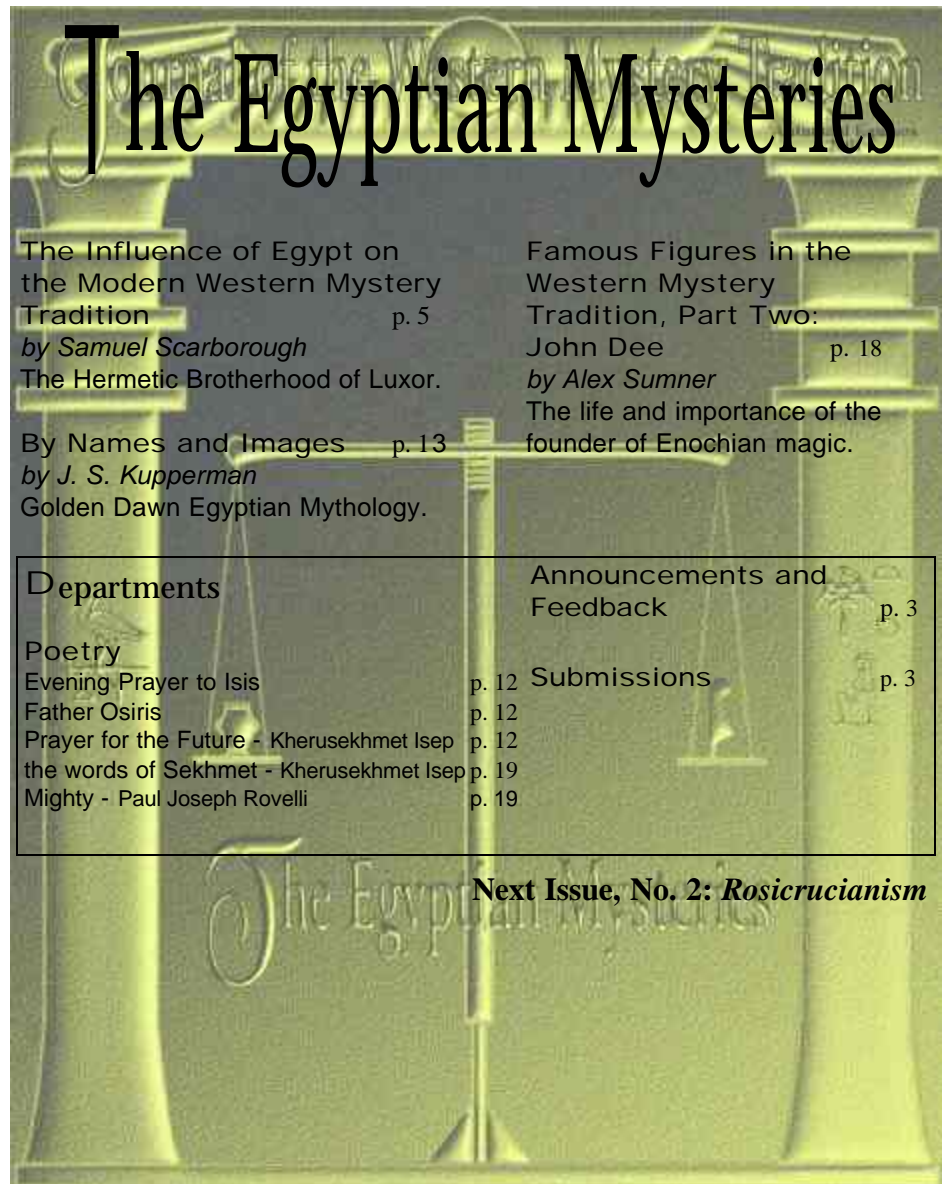
Copy Editor
Soror Q. S.

Asst. Copy Editor
Amber Simmons

Art Direction
AeonAurora
J. S. Kupperman

Web Developer
J. S. Kupperman

Contributing Writers
Kherusekhmet Isep, J. S. Kupperman,
Paul Joseph Rovelli, Samuel
Scarborough, Alex Sumner



The Cover Art:

by J. S. Kupperman "The Scales of Mëêt" Inspired by the 'Book of Coming Forth by Day'. The solar disk and wings of Re, and the hieroglyphs for Djehuti and Seshet guard and watch the weighing of the deceased's heart against the feather of Mëêt.

Journal of the Western Mystery Tradition

Journal of the Western Mystery Tradition

No. 1
Autumnal Equinox
2001

Within the virtual pages of this Journal you will find the writings of students and scholars of the Western Mysteries. The goal of the Journal is to not only provide information on the many different traditions which make up the Western Mystery Tradition, but to also further the WMT as a living tradition. The Journal will promote this goal by providing new rituals, poems and art-work; and by sharing the experiences of those writers who are active in the Mysteries with its readers.

This Journal is dedicated to beginner and adept, student and scholar alike. Each issue will contain scholarly articles on the Mysteries but the reader will also find anecdotal accounts, poetry, new rituals, book reviews and more. The Journal of the Western Mystery Tradition is published bi-annually on the World Wide Web and will also include a downloadable .PDF version, which can be read on Adobe's free Acrobat Reader. The JWMT is strictly non-profit and its staff, writers, and other contributors work on a volunteer basis only. For more information please e-mail the publisher at westernmysteries@hotmail.com

The Egyptian Mysteries

Announcements

Artwork in this issue.

All artwork submitted to the Journal for this issue was submitted in screen resolution. This means that while all such artwork is on display on the JWMT website, it cannot be used in this electronic version, which will be set for print resolution. If you are interested in submitting art, please make sure to read the submission guidelines.

JWMT Forum Announcement.

Keep up-to-date on the happenings at the Journal of the Western Mystery Tradition. Join the JWMT Announcement List today. Or you can visit the new JWMT Discussion Forum at <http://jwmt.mothersmagic.net/jwmtboard/>.

Write To Us.

To write to the staff or any of the contributors, please e-mail us at westernmysteries@hotmail.com. Selected letters will be appear in the JWMT Forum area, which will be in Issue No. 1.

Join Us.

If you would like to become a full time contributor to the Journal, click here to join us.

Next Issue:

Rosicrucianism. If you are interested in submitting an article, poetry, artwork, rituals, etc., dealing with this subject, please see the submission requirements.

Submissions

On submitting articles to the Main Content Editor

THE JOURNAL OF THE WESTERN MYSTERY TRADITION, published equinoctially, devotes each issue to one particular facet of the W.M.T.. The Content Editor welcomes contributions in the form of Articles which discuss the chosen topic for a given issue.

A Writer wishing to see his work published in the JOURNAL should observe the following points:

- The JOURNAL is purely a Voluntary venture. No-one is getting paid for their trouble, least of all the Editors!

- Articles should be written in a "scholarly" manner. That is to say, all quotes should be referenced; footnotes should be used where appropriate, and a full Bibliography included at the end. Personal opinion should be properly justified with argument. Subjectively observed material should be treated with the same kind of integrity with which a scientist treats

data from his own experiments.

- The language of the JOURNAL is English; the Writing Style should be such as would receive an "A" from a High School English Language Teacher.

- To submit an article, first contact the Contents Editor with a detailed proposal for your piece. The Contents Editor will approve of your proposal, so long as he is satisfied that: it fits with the theme of the Issue in which it is intended to be published; it is consistent with the editorial direction of the Journal; and will generally fulfill the standards expected.

- Articles should be a minimum of 5000 words in length: 10000 is long but acceptable; but 15000 words or more is probably overdoing it.

The envisaged reader profile has been defined as follows:

The target audience should be those who practice magick: 18+, literate, high school graduates.

Familiar with Judaeo/Christian/Muslim deity but not necessarily of any particular religion. Has some kind of belief in "the Divine".

- Write using a 12pt font (preferably Times New Roman) and double-spaced lines.

- Editors will only accept files that can be read by Word 97 - preferably .doc files, though WordPerfect 6.0 (and later) files, and .rtf files are acceptable.

- All documents sent between Contributors and Editors must be ZIPped (e.g using Winzip 7.0).

- Please carefully observe the Deadlines. First Drafts should be ready and submitted to the Copy Editor by February 1st in the case of the Spring Issue, and August 1st for the Autumn Issue. The final NE PLUS ULTRA Deadline for publication is 1 month before the Equinox in question.

- Finally, it is intended that THE JOURNAL OF THE WESTERN MYSTERY TRADITION should be as reliable a Journal as Academic Journals are to University staff and students. It has been suggested that the Golden Dawn Journal series is a standard by which to compare our journal, though of course we do not limit ourselves to Golden Dawn magic.

To conclude, see our main page <http://www.jwmt.org/> - as this contains details on the themes of future editions. Please make all submissions to westernmysteries@hotmail.com with the subject "Main Content Editor".

On submitting work to the Creative Content Editor

If you or someone you know would like to see their work published, email me with your submission, a short bio and copyright or credit info.

Currently we are looking for art, poetry, book reviews and short stories. Guidelines are as follows:

- ARTWORK should be in .gif or .jpg format and in RGB mode. Images over 200 kilobytes will not be accepted, images 100 kb or smaller is preferable.
- POETRY should be of an occult nature/subject.
- BOOK REVIEWS on esoteric/hermetic books, use footnotes if needed.
- SHORT STORIES should be of an occult nature. I am seeking short stories for the trial run of "Experience" a small section devoted to our readers. Subjects should be about your experiences with magick or why you became a magician."

Submissions should be sent to westernmysteries@hotmail.com with the subject "Creative Content".

On submitting art the Ritual Content Editor

Work of a ritual nature, including, though not limited to, ritual ruberic, results of a ritual, commentary on ritual, etc., may be submitted for publication to the Journal's Ritual Content Editor.

We ask that ritual content submitted be inline with the subject of the issue which it will appear in.

Submissions should be sent to:
westernmysteries@hotmail.com with the subject "Ritual Content".

Cover Art

We want to use your art on our cover! The cover of every issue of the Journal will feature artwork relating to the theme of that season's Journal. If you would like to have your artwork featured on the Journal cover, for both the .html and the .pdf versions of the Journal, then please submit your art to us. All art must be .gif or .jpg format and at 300 dpi resolution.

Please make all submissions to westernmysteries@hotmail.com with the subject of "cover art".

The Influence of Egypt on the Modern Western Mystery Tradition: The Hermetic Brotherhood of Luxor

by Samuel Scarborough

Introduction

Egypt. No other name in the Western Mystery Tradition invokes such respect, such mystery. The Black Land on the Nile. The place that most practitioners of the High Arts will tell you that those same arts originated. Why this fascination with the land of Egypt? In the Modern Era, Egypt has been the source for inspirations for the occult world since Napoleon's expedition there at the close of the 18th Century.

There were several ancient schools of magick in Ancient Egypt. Everyone from Moses to Pythagoras was supposed to have been trained there in the magical arts. Even the magnificent Emerald Tablet of Hermes Trismegistos was supposedly found, cradled on the chest of Hermes, in an Egyptian tomb by Alexander the Great.¹ This diminutive text of twelve brief statements is, along with the other Trismegistic literature, completely compatible with the Alchemical and Hermetic Traditions.² Hermeticism, as we know, was the meeting of the ancient Hellenic and Egyptian cultures in the centuries at the beginning of the Common Era, and inspired by a god born from the merger of these two cultures, Hermes Trismegistos.³ Throughout the first three centuries of the Common Era Hermetic thought and philosophy was at its height.

The influence of Egypt on the Western Mystery Tradition continued through the various minor schools of the Kabbalah well into the 16th Century in Egypt. There were numerous schools in Alexandria and Cairo. The most famous product of these later schools of the Kabbalah was Rabbi Isaac Luria, commonly known as the Ari (an acronym standing for *Elohi Rabbi Isaac*, the Godly Rabbi Isaac).⁴ It is from these later schools of the Kabbalah that originate several of the most important surviving commentaries of not only Kabbalistic writing, but also the Talmud and Torah.

Inspired by these great resources, in the 19th Century several groups of European magicians and esoteric students again began to look to Egypt. There were several Fringe Masonic groups that looked more at the Egyptian Mysteries, including the Universal Rite of Co-Masonry in France⁵ and the various occult orders that sprang up in England near the close of that century. The most well known of these orders was of course the Hermetic Order of the Golden Dawn, but there was another earlier order that had just as much influence on what would become the modern Western Mystery Traditions. That order was the Hermetic Brotherhood of Luxor, which helped influence the later Golden Dawn and in the United States, the Ordo Templi Orientis (O.T.O.).

History of the Order

It is in the occult atmosphere of 1870's England that three men formed an influential magical order that included practical magical work. The extremely important history of the Hermetic Brotherhood of Light, or Luxor⁶ also known simply as the "H.B. of L." had been nearly forgotten by modern occultists after the turn of the twentieth century, especially in the wake of the "second occult revival" in the 1960s and '70s. This is when Jocelyn Godwin and others began working on their book detailing the history of the order.⁷

The order was very similar to the later Golden Dawn in that it had both an Outer Order or Circle and an Inner Circle. The function of this "Outer Circle" of the H. B. of L. was to offer a correspondence course on practical occultism, which set it apart from the Theosophical Society. Its curriculum included a number of selections from the writings of Hargrave

Jennings and Paschal Beverly Randolph. Hargrave Jennings was a prominent Rosicrucian in Europe who wrote *The Rosicrucians, Their Rites and Mysteries*, in 1870, one of the most influential books on the Rosicrucians to have been written at that time. It is known that Jennings was initiated into a Rosicrucian Order around 1860, possibly by Kenneth R. H. McKenzie, a famous Mason and occultist of the time. Randolph was free African-American sex magician and Spiritualist of the mid-19th Century. Randolph traveled throughout the United States lecturing on such subjects as Abolition, and as a Spiritualist. He also traveled throughout England, Europe, and the Near East, including Egypt, studying both Hermetism and Rosicrucianism. It appears that Hargrave Jennings initiated Randolph into the Rosicrucians while Randolph was in Europe. In about 1860 he originated a magical order known as the Brotherhood of Eulis. He later reformed the group in 1874, the year before his death, as the Triplicate Order Rosicruciae, Pythianae, and Eluis.⁸

"In 1870 (and not in 1884, as the Theosophists claimed), an adept of calm, of the ever-existing ancient Order of the H. B. of L., after having received the consent of his fellow-initiates, decided to choose in Great Britain a neophyte who would answer his designs. He landed in Great Britain in 1873. There he discovered a neophyte who satisfied his requirements and he gradually instructed him. Later, the actual neophyte received permission to establish the Exterior Circle of the H. B. of L."⁹

The above quote refers to the adept Max Theon who at that time was just twenty-two years old, and that the disciple is presumably Peter Davidson, a Scottish philosopher. In London, Theon was the Grand Master of the Exterior Circle of the Hermetic Order of Luxor, while Davidson was the visible head of the Order. Max Theon, whose real name may be Louis Maximilian-Brimstien, was born in Poland in 1848.



Seal of the Hermetic Brotherhood of Luxor

He traveled throughout Europe and the Middle East. It was in Cairo, Egypt that Theon became the student of Paulos Metamon, a Coptic magician that later was to influence H. P. Blavatsky. In certain circles, Theon was thought to have been the son of 'the old Copt'. Thomas Burgoyne (aka Thomas Dalton) joined these two men in 1883 to help run the Order. Burgoyne would later go on to write a book, *Light of Egypt*, which set out the basic teachings of the Hermetic Brotherhood of Luxor. These men were the heirs to the already established traditions and influences, which go back to the Rosicrucian-Masonic movements and ideals of the 18th Century.

"...a parallel tradition running through the eighteenth century Fratres Lucis and Asiatic Brethren on the one hand, and Cagliostro's Egyptian Rite (androgynous) Freemasonry on the other. These fuse with primordial Egyptian traditions during the Napoleonic conquests in Egypt, passed on to Metamon, Theon, Levi, Randolph, Davidson and other nineteenth century luminaries, down to Papus, Reuss, Kellner and, eventually, Aleister Crowley and his successors and heirs within OTO."¹⁰

These ideals can be seen in the Charter of the Hermetic Brotherhood of Luxor, which echo the ideals of the earlier Rosicrucian and Masonic ideals of the previous century. The charter of the Ancient and Noble Order of H. B. of L., which was signed: "M. Theon, Grand Master pro temp of the Exterior Circle," contains high principles and important information.

"We recognize the eternal existence of the Great Cause of Light, the invisible center whose vibrating soul, gloriously radiant, is the living breath, the vital principle of all that exists and will ever exist. It is from this divine summit that goes forth the invisible Power which binds the vast universe in an harmonious whole."

"We teach that from this incomprehensible center of Divinity emanate sparks of the eternal Spirit, which, after accomplishing their orbit, the great cycle of Necessity, constitute the sole immortal element of the human soul. Accepting thus the universal brotherhood of humanity, we reject, nevertheless, the doctrine of universal quality."

"We have no personal preferences and no one makes progress in "the Order without having accomplished his assigned task thereby indicating aptitude for more advanced initiation."

"Remember, we teach freely, without reservation, anyone worthy of instruction."

"The Order devotes its energies and resources to discover and apply the hidden laws and active forces in all fields of nature, and to subjugate them to the higher will of the human soul, whose power and attributes our Order strives to develop, in order to build up the immortal individuality so that the complete spirit can say I AM."

"The members engage themselves, to the best of their ability,

in a life of moral purity and brotherly love, abstaining from the use of intoxicants except for medicinal purposes, working for the progress of all social reforms beneficial for humanity."

"Finally, the members have full freedom of thought and judgment. By no means may one member be disrespectful towards members of other religious beliefs or impose his own convictions on others."

"Each member of our ancient and noble Order has to maintain, human dignity by living as an example of purity, justice and goodwill. No matter what the circumstances may be, one can become a living center of goodness, radiating virtue, nobility and truth."¹¹

As can be seen from the above ideals, the Hermetic Brotherhood of Luxor was showing that those in the order had not only high and noble ideals, but that at least, one member had more than some passing familiarity with the works of such people as Thomas Vaughan, Roger Bacon, and many others whom appear to have Rosicrucian knowledge. Also, this can be seen in the various Masonic papers and rituals that have survived from some of the Fringe Masonic Lodges of the late 18th and early 19th Centuries.

It was remarkable for me to learn that the eighteenth century Brothers of Light, and for that matter the Initiated Brothers of Asia, are direct antecedents of OTO. I have at hand some of their rituals. It is almost certainly correct that there are enough similarities in publicly available literature to link these bodies, both directly and through intervening manifestations such as the Theon-Davidson H. B. of L. of the nineteenth century. For example, induction into the eighteenth century Fratres Lucis includes this from the Chief Priest to the acolyte as he anoints him with the Sacred Chrism: "Let him that hath an ear, let him hear with what the Spirit saith unto the churches; to him that overcometh will I give to eat of the hidden manna, and will give him a white stone, and in the stone a new name written, which no man knoweth saving that he receiveth it."¹²

The influence on the Order of the Rosicrucians and Masons can also be seen in the format of the initiation rituals that were used within the Order. They used the same basic initiatory rituals that were being used throughout Europe by the various "mainstream" Rosicrucian and Masonic orders of the late 18th and early 19th Centuries. These consisted of a grade system of degrees that had been the accepted manner of advancement within the lodge systems of both the Rosicrucians and Masons. Davidson and Theon used the more Continental Rosicrucian grade system as a basis for the Hermetic Brotherhood of Luxor's system. We are all now familiar with this grade system, that is been made public by several sources, which include Israel Regardie, Paul Foster Case, Aleister Crowley, and others that have been, in their own right influential in the modern Western Mystery Traditions. The grade system pre-

sented was nearly identical to what would later become the one that became popular in the hermetic community through the propagation of the grade material of the later Hermetic Order of the Golden Dawn of Woodman, Westcott, and Mathers. The major differences are that while the Hermetic Brotherhood of Luxor does have a neophyte Initiation, it lacks the poetic nature of the Neophyte Initiation of the Golden Dawn. This is most likely due to the fact that the three founders of the Hermetic Order of the Golden Dawn were themselves high-ranking Masons and members of the Societas Rosicrucianis in Anglia. Over all these three men had more practical experience with lodge ritual from these two groups to draw upon than Max Theon or Peter Davidson. Also, the highest degree, the Master appears to correspond to the Adeptus Minor grade of the Hermetic Order of the Golden Dawn.

The Hermetic Brotherhood of Luxor did have a series of initiatory ceremonies for its members and those being the traditional Neophyte, Theoricus, Practicus, Philosophus, and Master, which corresponded to the Adeptus Minor grade within the Rosicrucians and the later Golden Dawn. These grade initiations had a more Egyptian feel to them to correspond to the Outer Circle's name, The Hermetic Brotherhood of Luxor. The use of various Egyptian symbologies helped to create the illusion and mystique of Egypt. Though the Brotherhood did not have a Portal Grade that the Golden Dawn later utilized to bring the Outer and Inner Orders together, it did manage to bring its members up to the Master (Adeptus) grade.

The traditional series of Masonic initiations is on a Three Degree system, these being Apprentice, Fellow-Craft, and Master. Peter Davidson was an experienced Mason, and seems to have chosen the name Master for the highest obtainable grade within the Hermetic Brotherhood from this well-established system of grade work. By trying to blend the two systems, the Masonic and the Rosicrucian, Max Theon and Peter Davidson were the forerunners of the magickal Order that would supercede them, the Hermetic Order of the Golden Dawn.

There was much practical work within each grade of the Hermetic Brotherhood that consisted of the most basic of magickal training. This is in the form of some astral skrying work in the later grades and some basic divinatory work; astrology, basic alchemy, talismanic magick and Kabbalah work in the lower grades. Some of the techniques are from the various works of Eliphas Levi on the nature of magick and the history of magick. Other ritual work was of a sexual nature and dealt with what would later be called Western Sex Magick. This sex magick work found its basis in the works of Paschal Beverly Randolph and in a couple of cases was taken directly from Randolph's work, *Eulis! The History of Love: Its Wondrous Magic, Chemistry Laws, Modes, and Rational; Being the Third Revelation of Soul and Sex, also Reply to 'Why Is Man Immortal?' the Solution to the Darwin Problem, an Entirely New Theory* which was published in 1874. Randolph used information that he had published earlier for this later work. It is these earlier pamphlets and then the book itself that helped both Max Theon and Peter Davidson in adding this material to the Outer Circle of the Order's curriculum of study.

The Order even influenced The Theosophical Society. In 1875, Madame Blavatsky claimed to be in communication with an Egyptian Lodge, called the Brotherhood of Luxor, which was composed of Adepts or Brothers that were masters of occult lore. This was through Paulos Metamon whom had influenced Blavatsky in the 1840s. Blavatsky even got Olcott, one of the members of the Theosophical Society to believe that the members of the Hermetic Brotherhood of Luxor had taken him as a student. This is seen in the next quote concerning Blavatsky's involvement with the Hermetic Brotherhood of Luxor.

"In 1875 Mme. B. had claimed to be in communication with an Egyptian Lodge, called the Brotherhood of Luxor, composed of "Adepts" or "Brothers"; Masters in magical lore, and she also caused Olcott to believe that one or more of these "Brothers" had accepted him as a pupil, and that certain communications to him purporting to come from them, and received by the Colonel through her, were the veritable productions of these "Adepts." Olcott asserts that one of them once visited him in his room in a materialized astral form, and as proof of his objectivity left with him his headcovering, which the Colonel retains to this day."¹³

There is some indication that Blavatsky actually drew her inspiration of the doctrine of Masters from the Hermetic Brotherhood of Luxor. How much of this is line of thought is genuine and how much is slander is unknown. Madame Blavatsky was against teaching practical occultism, except for the short-lived Esoteric Section of the Theosophical Society. She considered practical occultism and magick to be too dangerous. In any event, Madame Blavatsky grew disenchanted with the Order and accused them of swindling money from the gullible in 1887. This is probably over her views that practical occultism was too dangerous to teach. She goes so far as to warn members of the Theosophical Society of Paschal Beverly Randolph and other love-philter sellers.¹⁴

The formative years of the founding of the Ordo Templi Orientis, the O.T.O., were between 1894-1904. It was in these years that such persons as Davidson, Papus, and Theodor Reuss were acquainted. Papus, who was also a member of the Hermetic Brotherhood of Luxor, called Davidson, "one of the wisest of Western adepts, my Practical Master." Davidson was Papus' representative of the Martinist Order in the Georgia Hermetic Brotherhood of Luxor colony during the "American Period" of the Order. Both Papus and Reuss were formally and personally associated at the time of the formation of the O.T.O.¹⁵ It shows that the same people were in the same places at the same time with associations with each other to aid in a continuous stream of ideals. These ideals appear to run from one secret society to the next in near seamless fashion. As a matter of fact, these ideals have a certain continuity that begins with the Fratres Lucis in the late 18th Century and continue through Randolph, Davidson, Papus, Reuss, Crowley, and his successors to the Ordo Templi Orientis. The theme of sex magick was definitely contin-

ued from Randolph through Crowley into the O.T.O., and the connecting thread is through Davidson and his Hermetic Brotherhood of Luxor.

Ritual Work of the Hermetic Brotherhood of Luxor

The Outer Circle relied upon a system of initiatory ceremonies that drew heavily on the Rosicrucian and Masonic initiations of the last part of the 18th and the early 19th Centuries. Max Theon and Peter Davidson put a more Egyptian flare in these ceremonies. This use of Egyptian symbolism helped to create an atmosphere that drew from the ancient land of Egypt. The name of the Order began this by using the word Luxor, the Egyptian for the city of Thebes, the former capital of the land. The lay out of these initiation ceremonies is very near to what they are modeled after, the initiation ceremonies of the more established Rosicrucian and Masonic Orders in Europe.¹⁶ These ceremonies do not need to be discussed nearly as much as the personal work that the Order was having its members perform.

The material that was used by the Outer Circle of the Hermetic Brotherhood of Luxor was rather interesting. Much of this ritual work and philosophy can be seen in Thomas H. Burgoyne's book, *The Light of Egypt*, that he wrote after the breakup of the Hermetic Brotherhood of Luxor. The majority of this book concerns astrology, but there are also chapters that cover Symbolism, Alchemy (organic), Alchemy (occult), (these two are from Burgoyne), Talismans, Ceremonial Magic, Magic Wands, The Tablets of Aeth, which is in three parts, and Penetralia.¹⁷ I think that it is interesting to note that Burgoyne starts his book with several chapters devoted to astrology, which had become more popular by 1900 when *The Light of Egypt* was first published. This gets the student into studying what has become one of the basics of any magickal Order since that time. Included in these chapters on astrology are two rather fascinating chapters on Astro-Theology, and Astro-Mythology. The chapter on Astro-Theology gives subchapters on The Creation of the World and The Scheme of Redemption.

This sacred Bible is the great Astral Bible of the skies; its chapters are the twelve great signs, its pages are the innumerable glittering constellations of the heavenly vault, and its characters are the personified ideals of the radiant Sun, the silvery moon, and the shining planets, of our solar sphere.

There are three different aspects of this sacred book, and in each aspect the same characters different roles, their dress and natural surroundings being suited to the natural play of their symbolical parts. In fact, the whole imagery may be likened unto a play, or, rather, a series of plays, performed by the same company of artists. It may be a comedy, or it may be melodrama, or it may be a tragedy; but the principles behind the scenes are ever the same, and show forth the same Divine Oneness of Nature; demonstrating the eternal axiom. One truth, one life, one principle, and one word, and in their fourfold expression, is the four great chapters of the celestial book of the starry heavens.¹⁸

This is an interesting way to look at the heavens and astrology as a whole, though Burgoyne does hit upon the one Great Truth in his axiom, "One truth, one life, one principle, and one word". He also discusses how the four great chapters of this celestial book can give insight into the Divine nature. This is something that all magicians have been seeking from the beginning. Much of this can be seen in Burgoyne's chapter of the Creation.

THE CREATION OF THE WORLD

The simple story of creation begins at midnight, when the Sun has reached the lowest point in the arc — Capricorn. All Nature then is in a state of coma in the Northern Hemisphere, it is winter time, solar light and heat are at their lowest ebb; and the various appearances of motion, etc., are the Sun's passage from Capricorn to Pisces, 60⁰, and from Pisces to Aries, 30⁰, making 90⁰, or one quadrant of the circle. Then begin in real earnest the creative powers, it is spring time. The six days are the six signs of the northern arc, beginning with the disruptive fires of Aries. Then, in their order, Taurus, Gemini, Cancer, Leo, Virgo; then Libra, the seventh day and the seventh sign, whose first point is opposite Aries and is the opposite point of the sphere, the point of equilibrium, equal day and equal night, it is autumn. It is the sixth sign from Aries, the first creative action, and so the sixth day following the fiery force, wherein God created the bi-sexual man. See Genesis, 1:5- 27: "So God created man in His own image; in the image of God created He him, male and female created He them."

It is the seventh, or day of the Lord (man), the climax of material creation and Lord of all living things, and he rests in the blissful Garden of Eden. This seventh day and seventh sign is the concealed sacred Libra the perfect union of the sexes. Then comes the fall from Libra, through Scorpio, and banishment from the Garden of Eden. That is the victory of Satan, or Winter, over Summer, etc. It is useless to repeat the same old, old story. The yearly journey of the Sun around the constellated dial of Deity is the Astro basis of all primitive cosmology.¹⁹

Thomas H. Burgoyne goes on to discuss Symbolism. This is really a discourse on "The Law of Correspondence". The Law of Correspondence is how Nature uses symbolism to convey the Divine message to those that are willing to look and listen for it. He goes on to explain that this law is one of the special truths that all students must learn, and that it is really expressed in the Hermetic axiom, "As it is below, so it is above; as on the earth, so in the sky." Also, he states that the Solomonic Seal, the hexagram, is one of those symbols that express this Hermetic law.

The two chapters on Alchemy, organic and occult, refer to the two schools of thought concerning this most ancient of the Hermetic Arts. Burgoyne gives a brief history of alchemy and where the word comes

from. Again the Egyptian roots of the word are stressed in his writing. His definition of *Alchemy (organic)* makes it clearly Practical Alchemy. That is the art of physically creating the Philosopher's Stone through physical methods. The definition of *Alchemy (occult)* refers to what we now call Spiritual or Inner Alchemy. The art of changing Lead into Gold as it refers to the soul. In other words, accomplishing the Great Work of reuniting our Lower Soul with the Divine.

The chapter on Talismans is basic reiteration of material from Levi on the basics of what a talisman is, and how it works. Burgoyne tells the student that they must know what it is that they wish to accomplish with a talisman, what metals to use, and that there are certain sigils to place on the correct metals.²⁰ This is the sort of work that the student must undertake to fully understand practical magick, and has been discussed at length by such people as Agrippa, Levi, Crowley, and Regardie.

Ceremonial Magic is the next important chapter that he covers for the student. Again, much of the material is a condensed version of the work of Levi, but there are a couple of important points. First, Burgoyne quotes Bulwer Lytton, a prominent occultist of the time, "the loving throb of one great human heart will baffle more fiends than all the magicians' lore." He explains this though in this manner, "So it is with the sacred ritual. One single aspirational thought, clearly defined, outweighs all the priestly trappings that the world has ever seen."²¹ This is a thought that has spread throughout the Hermetic world and the occult world community at large, and sees much use. Burgoyne continues this line of thought in his next chapter, which is on the Magic Wand. He quote several sources as to what dimensions, type of wood, etc., that the wand should be made. Finally, he instructs the student to use that which is most comfortable for him.

The most important part of this remarkable book is concerning the Tablets of Aeth. This part and the last chapter of the book, Penetralia, deal with some of the magick that was practiced by the Hermetic Brotherhood.

Thy temple is the arch
Of yon unmeasured sky;
Thy Sabbath the stupendous march
Of grand eternity.

To my Brothers and Sisters of the Hermetic Brotherhood of Luxor:

GREETING — For some years it has been my desire to leave a spiritual legacy to the many devoted friends and followers who have braved so much amid present truth and error for my sake.

In choosing the present work for such a purpose, I have had in view the deeper spiritual needs of the soul — the prophetic element of the interior spirit, which can best exalt itself through the contemplation of Nature's arcane symbolism of the starry heavens — not the material expression of the glittering splendors of the midnight sky, but the spiritual soul-pictures of those blazing systems that reveal to the seeing eye the shining thrones of the Rulers — the Powers that Be.²²

This is from the forward to the chapters on the Tablets of Aeth, and it is clear that Burgoyne wished to give something to his fellow members of the now defunct Hermetic Brotherhood of Luxor. He explains that the Tablets of Aeth are the keys to unlock the hidden mysteries of the Divine, and that through them adepthood can be better understood. The first application of these tablets is similar to the use of the tarot, and Burgoyne says as much.

Make a circle of the tablets, as you would with a pack of Tarot cards, beginning with No. 1, / , on the eastern horizon, and proceeding in the exact opposite order from a figure of the heavens — No. 2, O, being on the Twelfth House, No. 3, 1 , on the Eleventh, and 2 on the M. C. of the figure, as in the Astro-Masonic chart, given in the second part of "The Light of Egypt," Vol. I, and so proceed with the rest of the twelve tablets of the stars. This figure will represent the potentialities of the macrocosm, the starry signs symbolizing the possibilities of things past or to be, and the rulers the active executors thereof. Study the figure in all its aspects as such, first singly, tablet by tablet, then as a whole — the cosmos. Next, place the ruler of any given tablet at the side of the Mansion, and try to penetrate its various meanings, powers and possibilities. Then proceed the same with a trine and a square, and, last, with all the rulers, in the order of their celestial lordship of the signs, each in his appointed place, as a whole Arcana.²³

The rest of the chapters devoted to the Tablets of Aeth go on to describe each of the Tablets, Twelve for the Zodiac and Ten for the Planets. By the description of each of these Tablets, it is clear that the Hermetic Brotherhood used its own tarot to do various divinations, skrying work, and meditation.

The last part of the book is the Penetralia. This is the Veil of Isis, the Secret of the Soul, and how to pierce that Veil to get into the Mysteries. Burgoyne discusses how, now at the end of his life, he hopes to leave something of himself and his knowledge with the rest of the world. This book does give some insight into the various types of ritual magick that the Order practiced, both in the Outer Circle and the Inner, but it does not go into detail of exactly how the Order utilized their ritual work. We can only guess at how their rituals were worked, but I would think that judging from the influences on Burgoyne, Davidson, and Max Theon, that what ritual was worked by the Outer Circle was of a formula similar to their initiatory ceremonies with a great deal of Rosicrucian and Masonic flavor, not to mention some Egyptian motif and symbology.

My brother, we have done; and, in closing, have only to add that, not until the speculating philosophy of earthly schools blends with the Science of the Spheres in the full and perfect fruition of the wisdom of the ages, will Man know and reverence his Creator, and, in the silent Penetralia of his inmost being, respond, in unison with that Angelic Anthem of Life: "We Praise Thee, O God!"²⁴

Conclusions

We can see that the Hermetic Brotherhood of Luxor was one of the most influential magickal orders of its time. It was one of the first to offer a course of Practical Occultism or Magick to its members. Had the Order not gotten into trouble in 1887, there very well might not have been a need for Woodman, Westcott, and Mathers to form the Hermetic Order of the Golden Dawn in 1888. Again, these three men, all of whom were high-ranking Masons and members of the Rosicrucians in England, held many of the ideals that Davidson and Theon had for their Hermetic Brotherhood of Luxor. Both Orders allowed women to join, something that was unheard of in the late 19th Century due to the moral values of Victorian England. The fall of the Hermetic Brotherhood of Luxor, due to Blavatsky's criticism in 1887, may have led other members of the Theosophical Society to want more, especially after the failure of the short-lived Esoteric Section of that Society. Westcott, who was a member of the Theosophical Society, and who wanted practical magick, would have been one of those whom would be looking for something to replace the Hermetic Brotherhood of Luxor with a "better" system of teaching and studies. The influence of the Hermetic Brotherhood of Luxor on the Hermetic Order of the Golden Dawn can be seen in that both Orders wanted a course of practical occultism for their members and that both orders initiatory rituals and ceremonies were of a Masonic type. Both drew upon the mysterious land of Egypt for their inspiration in many of their ceremonies.

Theodor Reuss and the Ordo Templi Orientis also continued some of the work of the Hermetic Brotherhood of Luxor, especially the practical course of study in occultism and magick, and in the area of sex magick. Aleister Crowley continued this work once he became the head of the O.T.O. It also appears that he used some of the teachings of the Hermetic Brotherhood in his Order the Argenteum Astrum, the A.A., in 1903.

For seventeen years, 1870-1887, The Hermetic Brotherhood of Luxor influenced many of who would become the leading voices in occultism in the late 19th Century, people like Max Theon, Peter Davidson, Papus, Madame Blavatsky, Theodor Reuss, and Aleister Crowley. These people in turn through those that they influenced helped to continue the work of the Hermetic Brotherhood of Luxor through the 20th Century and to the present day. Much of this work is the work of the Hermetic Traditions that originate in that land on the river Nile known as Egypt.

Notes

1. Stoltz, The Golden Dawn Journal, Book III: The Art of Hermes; *Hermes: The Chief Patron of Magick*, p. 16.

2. *Ibid*, p.16.

3. Forrest, The Golden Dawn Journal, Book III: The Art of Hermes; *The Hermetic Isis*, p.47.

4. Kaplan, Meditation and Kabbalah, pp. 201-204.

5 Greer, Inside a Magical Lodge: Group Ritual in the Western Tradition; p.311.

6. For most purposes in this context, "light" (from the Middle English; *leoht* or *liht*), and Luxor (Egyptian Thebes, but in practice is an obvious reference to Latin *lux*, or "light"), and Lucis (again Latin for "light") are all variations of the same concept of illumination.

7 Godwin, *et al*, The Hermetic Brotherhood of Luxor; p.13.

8. Yronwode, Paschal Beverly Randolph and the Anseiratic Mysteries; Internet page at Lucky W Amulet Archive.

9. Themanlys, Visions of Eternal Present; p. vii.

10. Greenfield, The Hermetic Brotherhood Revisited; p. 3.

11. Godwin, *et al.*, The Hermetic Brotherhood of Luxor; pp.113-114.

12. Greenfield, The Hermetic Brotherhood Revisited; p. 9.

13. Coleman, Critical Historical Review of The Theosophical Society [An Expose of Madame Blavatsky]; The Blavatsky Archives Online.

14. Blavatsky, Lodges of Magic; The Blavatsky Archives Online.

15. Greenfield, The Hermetic Brotherhood Revisited; p. 11.

16. Godwin, *et al.*, The Hermetic Brotherhood of Luxor; p. 135.

17. Burgoyne, The Light of Egypt; p. iv.

18. *Ibid*, p. 33.

19. *Ibid*, p. 35.

20. This refers to which planetary or Zodiacal sigil to place on which metal.

21. Burgoyne, The Light of Egypt; p. 84.

22. *Ibid*, p. 94.

23. *Ibid*, p. 99.

24. *Ibid*, p. 174.

References

The Golden Dawn Journal, Book III: The Art of Hermes; Chic and Sandra Tabatha Cicero editors. *Hermes: the Chief Patron of Magick*, by William Stoltz. Llewellyn Publications, St. Pauls, Minnesota, 1995.

The Golden Dawn Journal, Book III: The Art of Hermes; Chic and Sandra Tabatha Cicero editors. *The Hermetic Isis*, by M. Isidora Forrest. Llewellyn Publications, St. Pauls, Minnesota, 1995.

Inside a Magical Lodge: Group Ritual in the Western Tradition; John Michael Greer. Llewellyn Publications, St. Pauls, Minnesota, 1998.

Sword of Wisdom; Ithell Colquhoun, G.P. Putnam's Sons, New York, 1975.

Meditation and Kabbalah; Aryeh Kaplan, Samuel Weiser, York Beach, Maine, 1985.

Transcendental Magic; Eliphas Levi, A. E. Waite, translator. Samuel Weiser, York Beach, Maine, 1992.

The Hermetic Brotherhood of Luxor: Initiatic and Historical Documents of an Order of Occultism; Jocelyn Godwin, et al. Samuel Weiser, York Beach, Maine, 1987.

Hermetic Brotherhood Revisited; T. Allen Greenfield. Luxor Press, Marietta, Georgia, 1998.

The Hermetic Brotherhood of Light; T. Allen Greenfield. Luxor Press, Marietta, Georgia, 1996.

The Blavatsky Archives Online. Online Edition 1999. <http://blavatskyarchives.com/>

The True and Invisible Rosicrucian Order; Paul Foster Case. Samuel Weiser, York Beach, Maine, 1985.

Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry; Albert Pike. L. H. Jenkins, Inc., Richmond, Virginia, 1927.

The Light of Egypt; or, The Science of the Soul and the Stars; Thomas H. Burgoyne. Etext Center, University of Virginia.

The Scarlet Letter: Volume V, no. 2; Journal of The Scarlet Woman Lodge, O.T.O., excerpt from The Hermetic Brotherhood Revisited; T. Allen Greenfield. Internet copy.

http://www.scarletwoman.org/scarlett/v_2.htm/hbl.htm

Evening Prayer to Isis

Hail Isis, glorious Goddess,
Day is done
and the night is come,
the sun is set
and the stars emerge.
This is the Evening Rite,
the rite to end
the day of light.
Let your instrument sound
hailing You with all homage,
Isis, glorious Goddess.
To the candlewick the fire I raise on the altar set to You,
Isis, glorious Goddess,
And the nighttime incense rises, sweetly mixed,
to put me in the mind of perceiving You,
Isis, glorious Goddess
Who rises behind me like a flame of gold
and brushes my back with deft wings.
I make open the nape of my neck to You.
Let Your portal welcome You,
O Isis, Great and glorious Goddess.
Up my hands rise and hold the curved bow of exaltation,
And rise once more to the sharp angle of invocation.
Come, oh great and glorious Goddess,
Come in the fullness of force and love,
let Your garment for a moment clothe You,
O Isis, Goddess great and glorious.

From inside the Pyramid of Unas at the Giza Plateau, Egypt.

Father Osiris

"Rise up my father, great king
so that you may sit in front of them.
The cavern of the broad sky is opened to you
so that you may stride in the sunshine.
Stand up for me, Osiris, my father.
I am your son. I am Horus.
I have come that I might cleanse and
purify you, that I might preserve you
and collect your bones. I say this for you."

From inside the Pyramid of Unas at the Giza Plateau, Egypt.

Prayer for the Future

Oh Ra, Glorious Grandfather of Mine
The Light shines forever onward in the day barque
And the Reflection of your Grace shines at night
With the dawn comes the defeat of Apep
As Set resheathes his ruddy scabbard
And Sekhmet licks her claws clean
Great Heru, Mighty son of Usar and Aset
Watch over the Children of Netjer
Known and unknown
As we walk amongst Sebau and Demons
And teach us how to tell the difference
And lead us to Ma'at
Wepwawet, You Who Know The Secret Ways
Open the eyes of the Children of Netjer
So that they may see the Love of their Creator
Bast, Lady of Feline Grace
Protect the Children of Netjer
So that they may grow Strong in Their Time
Sekhmet, Lady of Flame
Heal the Children of Netjer
So that their suffering is burned away
Hethert, Divine Lady of Love
Teach the meaning of love to us
So that we may love one another
May all of you, and all of us
Be at peace with one another
And may no blood be shed between us
For this is the Doing of Ma'at
That we should care for one another
And care for all of God's creation.

by Kherusekhmet Isep

By Names and Images: Golden Dawn Egyptian Mythology

by J. S. Kupperman

The Egyptian god-forms of the Hermetic Order of the Golden Dawn (G.D.) are some of the most interesting, colorful, and most poorly documented aspect of the Order's inner teachings. While Aleister Crowley published the Golden Dawn's initiation ceremonies in his occult periodical *The Equinox*, nothing on the god-forms themselves was seen until the 1930s. Starting in 1937, Israel Regardie, an Adept of the Hermes Temple of the Stella Matutina in Bristol England, published the teachings of the G.D. through the grade of Zelator Adeptus Minor. The teachings were published in four volumes through Aries Press and was entitled *The Golden Dawn*. It is now in its sixth edition, through Llewellyn Publishing. In this, Regardie's magnum opus, an explanation of the god-forms first appeared.

This explanation, published with the "Z1" document called *Enterer of the Threshold*, was called *The Egyptian Godforms of the Neophyte Grade*. However, both Adam P. Forrest and Pat Zalewski¹ point out that there was never an official document on the godforms in the order. Forrest states that the paper published by Regardie was written by someone in the Stella Matutina.² While this may be true, the god-form descriptions published by Zalewski in his *Golden Dawn Rituals and Commentaries*, which almost exactly duplicate those published by Regardie, are said to be taken from a copy of a set of papers written by William Wynn Westcott, who was one of the three founders of the Golden Dawn.

Besides these few historical documents there have been only a handful of papers on the god-forms by modern Golden Dawn scholars. All of these papers deal primarily with the appearance of the god-forms. Only one writer, Pat Zalewski in the second volume of his *Golden Dawn Rituals and Commentaries*, deals with how the energies of the god-forms are used by G.D. Magicians. One thing is missing from all of these accounts; there is no accounting of the mythology developed by the creators of the Golden Dawn and how or why it is different from the myths of Ancient Egypt, from which they were derived.

This paper will discuss the god-forms of the visible stations, which are those stations which are directly related to a G.D. office in the Hall of the Neophyte; the first grade of the Golden Dawn. Each god-form will be examined and the G.D. mythology surrounding the god-form will be discussed. The Ancient Egyptian god from which the god-form is derived from will also be discussed, as well as any discrepancies between the two. The color symbolism used by the Order in each god-form will also be accounted for. Finally, the mythological current designed into the Golden Dawn's Neophyte Hall, and how it ties the rest of the G.D. mythos together, will be examined.

The Visible Stations

Ousiri³

The G.D.'s Hall of the Neophyte is ruled over by Ousiri,⁴ through the office of the Hierophant. The G.D. Ousiri⁵ is the "Expounder of the Sacred Mysteries".⁶ He sits upon the dais in the East, showing him to be a solar deity, in the place of the rising sun.

Ousiri, appearing explicitly in both the Neophyte Hall as well as in part of the Portal ceremony, represents to both the Outer Order and the Portal the Inner Order or Rosicrucian current of magical energy.⁷ In his classical appearance, published first by Regardie and more recently by Pat Zalewski, Ousiri holds, and is crossed with, symbols of the second Order.⁸

Besides representing the Inner Order, Ousiri is a solar god-form. He sits upon the white throne of spirit in the East on the path of Samekh⁹ before the part of the Neophyte Hall that represents Tiphareth.¹⁰ From here Ousiri rules over the Neophyte Hall which represents, amongst other things, the four classical elements. This is shown in Forrest's representation of Ousiri. Here Ousiri wears a pectoral collar of the four elements. Unlike in Regardie and Zalewski's descriptions, this form of Ousiri places the color of spirit over the elements. Ousiri's nature as spirit ruling over the elements is also made explicit in the G.D. "Osiris Prayer":

For Osiris on-Nophiris who is found perfect before the Gods,
hath said:

These are the Elements of my Body, Perfected through
Suffering, Glorified through Trial.

For the scent of the Dying Rose is as the repressed sigh of my
suffering:

And the flame-red Fire as the Energy of Undaunted Will.

And the Cup of Wine is pouring out the Blood of my Heart:

Sacrificed unto Regeneration, unto the Newer Life:

Which I destroy in order that they may be renewed.

For I am Osiris Triumphant, even Osiris on-Nophris, the
Justified:

I am He who is clothed with the Body of Flesh,

Yet in whom is the Spirit of the Great Gods:

I am the Lord of Life, triumphant over Death.

He who partaketh with me shall rise with me:

I am manifestor in Matter of Those whose Abode is in the
Invisible:

I am purified, I stand upon the Universe:

I am its reconciler with the Eternal Gods:

I am the Perfector of Matter:

And without me, the Universe is not.¹¹

With the exception of the Rosicrucian symbolism, which is based upon traditional Ancient Egyptian motifs, the G.D. Ousiri partakes of much of the symbolism of the Ancient Egyptian god, Ausir, from which he is

derived. It was believed by many early scholars of Egyptian religion, such as A.E. Wallace Budge and renowned mythologist Sir James George Frazer that Ausir originated as a corn or grain deity.¹² The story of sacrifice from which this comes eventually evolved into Ausir's death and regeneration story, and Ausir became Lord of the Underworld and finally took on the aspects of many other Ancient Egyptian gods.¹³

S. L. MacGregor Mathers, one of the G.D.'s founders, formed these mythologies into Ousiri, who instead of a god of corn is a god of the elements, an earth god. His cycle of death and resurrection, as well as Ausir's eventual taking over of the role of gods such as Rê,¹⁴ led Ousiri to become a representative of the solar current, upon which the G.D. and the R.R. et A.C. were based. The story of resurrection was incorporated into Ousiri by making him a god of spirit and having him participate in the same Tipharetic current as the Christos does in the Portal and Adeptus Minor ceremonies.¹⁵

Hoor

Far across the hall from the throne of Ousiri in the East, in the place symbolic of the greatest darkness, is enthroned Hoor, empowering the office of Hiereus. Hoor, the Coptic name of Horus (the younger) or Heru represents the guardian force, protecting the Hall. Hoor guards not only the interior of the physical Hall, though the Hiereus' duties do include this, but also protects the Hall on the astral plane. This is shown in his god-form, as he is shown stamping down on a red serpent,¹⁶ symbolic of the Qlipthoth or the demons of the qabalah.

The G.D. Hoor is cloaked and surrounded by darkness. This is not because Hoor is in any way evil or part of that symbolic darkness. Instead he stands in the West, the darkest section of Malkuth, which is connected to the realm of the Qlipthoth, to seal the Hall from any incursions from that area. This function is performed with the Banner of the West, which partakes of pure Golden Dawn symbolism, and the "Sword of Judgment",¹⁷ which is also called the "Sword of Vengeance".¹⁸ This may remind us of Heru's title of "Avenger of His Father" from Egyptian mythology.

The color symbolism surrounding Hoor in Regardie and Zalewski give him the qualities of avenging flame. In his hands he holds a blue ank and an emerald phoenix wand¹⁹ which shows Hoor receiving energy from the masculine pillar of the Tree of Life. This is balanced through the Hiereus' sword, which receives energy from the feminine pillar.²⁰ In this manner the god-form and office partake of balanced energy, receiving an influx of energy from both Geburah and Gedulah, Severity and Mercy.

The colors in the Forrest article differs greatly from those of Regardie and Zalewski. Forrest describes Hoor not in the flashing colors of fire, but with the combined colors of darkness and fire. This symbolism shows both the Geburic and earthly energies that converge in Hoor. Hoor also bares a red sword or spear²¹ showing that he is directing the Geburic energy into Malkuth as necessary.

All G.D. descriptions of Hoor have him wearing the double crown of upper and lower Egypt. This comes from traditional Egyptian mythology.

Overall, the symbolism of Hoor reflects the Egyptian myths surrounding Heru as the "Avenger of his Father"²² and his contentions with his uncle Sutekh, or Set. While the focus is on traditional Egyptian mythology, the symbolism is almost entirely G.D. in nature.

Thmê²³

Between the Pillars of Solomon and of Hermes, west of the Hierophant and East of the altar is Thmê.²⁴ Thmê, called by the Egyptians Mêêt (Maat), corresponds to the G.D. office of Hegemon.

Thmê stands in balance between the pillars of severity and mercy and represents the balancing point between the energies of the Hierophant and the Hiereus. Thmê not only balances light and darkness but also balances the currents of fire and water. The currents of fire and water are repented by the god-forms Thaum-Êsh-Nêith and Auramooth, who are themselves aspects of Thmê.

The symbolism relating to balance, so important to the goddess of the "Hall of Two Truths," or the "Hall of Maat,"²⁵ is continued in the appearance of her god-form. Unlike the previous two god-forms, only the description given in Forrest truly continues the symbolism of balance. The descriptions given in Regardie and Zalewski correspond largely to the Justice card of the tarot.²⁶ While this card relates to Libra and therefore balance, it does not have continuity with the symbolism of the other god-forms.

Thmê is dressed in yellow and wears the traditional Feather of Mêêt on her yellow and violet nymess. Her arm and ankle bands are alternatively yellow and red or yellow and blue. These colors are elemental in nature. She primarily wears the flashing colors of elemental air. On her arms and legs are the colors of fire and water, always balanced with air. This corresponds with the G.D.'s teachings about these three primary elements. The imagery is played out in full with the addition of Thaum-Êsh-Nêith representing elemental fire and Auramooth who represents elemental water. These two god-forms are balanced in symbolism and in the Hall of the Neophyte by Thmê and the Hegemon.

As a goddess of balance, Thmê partakes of some of the mythology of Mêêt. Most importantly, Thmê, and the office of Hegemon in general, represent the concept of Mêêt, Truth. This concept was pervasive in all aspects of Ancient Egyptian life. Simply, Mêêt was the way of right living.²⁷ This is seen especially in the "Negative Confession" which is given by the dead in the Hall of Mêêti, the Hall of Two Truths, to show that he or she has not sinned.²⁸ Thmê, as representative of the "illuminated way",²⁹ especially corresponds to this aspect of Mêêt's symbolism.

In addition to the three Chief Officers of the Hall there are four lesser officers, each with a corresponding god-form. The functions of the lesser offices and the functions of their god-forms become more and more similar.

Anoup empeIbet

Stationed in the South West of the Hall is the Kerux.³⁰ The god-form of the Kerux is Anoup empeIbet³¹, or Anubis of the East.

It is Anoup empeIbet's task to lead the candidate in the Neophyte Hall from darkness to light.³² In this Anoup empeIbet corresponds with his Ancient Egyptian counterpart Anpu, who acts as guardian of the dead and psychopomp.³³ Anoup empeIbet, as psychopomp, leads the candidate around the Hall, holding the Lamp of Hidden Knowledge, which contains the Light of the Divine within it. As he guards he also protects the candidate, making sure that his charge is properly prepared to enter each part of the Hall, which represents the Hall of Judgment from the Egyptian book of *Coming Forth by Day*.

The appearance of this god-form is similar in both the Regardie/Zalewski and Forrest descriptions. The central image is from Egyptian sources and depicts a man with a black jackal's head. Anoup empeIbet is then colored primarily in yellow and violet, which are the colors of elemental Air and the qabalistic Sephirah of Yesod.³⁴ The Regardie/Zalewski descriptions give Anoup empeIbet the phoenix wand and ankh, symbols common to Egyptian gods. The Forrest description gives him the caduceus wand and Lamp, the implements held by the officer in the Kerux position. This shows the strong link between the duties of the office and its god-form.

Auramoouth and Thaum-Êsh-Nêith

The next two offices, and their corresponding god-forms, act in tandem, one will never move without the other. The Stolistês, and her god-form Auramoouth,³⁵ sits in the North of the Hall. Her sister office, the Dadouchos, and her god-form Thaum-Êsh-Nêith³⁶ are in the South of the Hall. These two stations form a cross bar with the altar in the center of the Hall and complete a cross with the line formed by the Chief Officers down the center of the Hall. Of the floor officers, only the Kerux and his god-form is outside of this cross of energy.

Auramoouth, like the Stolistes, purifies the Hall, its officers, and the Candidate with lustral water. She is the "Goddess of the Scale of Balance at the Black Pillar" and "the Light Shining through the Waters of the Earth".³⁷ These titles allude to both her being a form of Thmê and her position and responsibilities within the Hall.

The classical descriptions and the Forrest description of this god-form agree on color but not accoutrements. Auramoouth's primary color is blue, color of elemental Water, which is then contrasted with orange, its compliment. In the Regardie/Zalewski description, Auramoouth wears a vulture crown, which is traditional for her Egyptian counterpart Mut. On this she wears the crown of Lower Egypt in blue. She holds, like many of the other god-forms, a lotus wand and an ankh. Forrest depicts her holding the blue cup of lustral water.

Opposite to Auramoouth, in both position and function, is Thaum-Êsh-Nêith. Where Auramoouth purifies with water, Thaum-Êsh-Nêith consecrates with holy fire.

Thaum-Êsh-Nêith complements Auramoouth completely. She wears red and green and the crown of Upper Egypt. In her hands are either the lotus wand and ankh or the censor of incense of the Dadouchos.

At first there appears to be no relation between the role of these god-forms and their historical equivalents. There are, however, slight connections. The vulture headed goddess Mut was considered a mother goddess by Ancient Egyptians.³⁸ Auramoouth's function, while not motherly, does relate. Her symbol, the cup of lustral water is representative of the womb and its life-giving waters. Neith, opposite number of Thaum-Êsh-Nêith, is amongst other things a goddess of hunting and war, both of which can be seen as fiery actions. More importantly Neith was at one point considered the mother of the sun.³⁹

Anoup emp Emenet

The last of the lesser offices is that of the Sentinel.⁴⁰ The Sentinel and his god-form Anoup emp Emenet⁴¹ are stationed in the outside of the Hall. The role of the Sentinel, much like that of the Masonic Tyler upon which it is based, is to guard the Hall and to prepare the candidate for initiation. Anoup emp Emenet has the additional duty of protecting the candidate from astral attack from the "Dog-faced Demons," the opposers of Anubis.⁴² This was considered necessary because the preparation of the candidate places him or her in a state of magical or spiritual darkness and vulnerability.

Anoup emp Emenet's appearance is similar to that of Anoup empeIbet; except that Anoup emp Emenet is colored black and white, symbolic of his placement outside of the Hall. He is shown holding either symbols of Egyptian godhood or the red sword of the Sentinel.

While a great deal had been written concerning the major Egyptian deities, the opposite is true for some of the then lesser known deities. This can be seen in the case of Mut and Neith and it is even more evident in Opowet, upon whom Anoup emp Emenet was based. The most noticeable difference between Opowet and Anoup emp Emenet is that Opowet was not a form of Anpu but a deity in his own right. It is likely that the scholarship of the late 19th century had not had access to those myths and hymns that show Opowet before Anpu absorbed his functions. Opowet's coloring is also different as his jackal head is often depicted gray or brown and Greek sources say that his head was that of a wolf, not a jackal.⁴³

There are aspects of Anoup emp Emenet that do correspond to Opowet (and to Anpu, who took Opowet's titles and functions). Primary amongst these is the title "Opener of the Ways." Whatever the original context of this title it neatly fits Anoup emp Emenet duty in the antechamber of the Hall, that of the guardian of the entrance.

It is the combined pair of Sentinel/Anoup emp Emenet, the magician and the god-form, that admit initiates into the Hall. It is also their function to prevent, both physically and magically, others from entering the Temple who have no right to be there. Thus, Anoup emp Emenet is the "Opener of the Way" into the Hall of Mêt.

The Hall of the Neophyte

The visible stations of the Neophyte Hall⁴⁴ are but one part of Golden Dawn magic that takes on a mythic aspect. In total there are 65 god-forms in the Hall.⁴⁵ Most of these have no physical counterpart but still have an important magical role. In combination with the god-forms, the Hall itself is of vast import. The Hall of the Neophyte is not only referred to as the Hall of Mêt but actually functions as, and has the magical appearance of, the Hall of Two Truths, especially as shown in the 17th and 125th chapters of the Egyptian book of Coming Forth by Day,⁴⁶ within the framework of Golden Dawn magical practice.

Guided by Anoupe empeIbet, the candidate is brought, after passing various guardians of the Hall, to the throne of Ousiri in the East. Also in the East, upon the dais, are the god-forms of Eset and Nebethô, Isis and Nephthys.⁴⁷ These goddesses are shown as standing behind Ausir in the Ancient Egyptian funeral texts, with the four Sons of Horus, who are also present in the Hall.

The Candidate, who represents the soul of the dead in the funeral texts, is brought to the altar, which is symbolically the Scales of Mêt, where the heart is weighed against Mêt's feather. Just to the East of the altar is located the invisible station of the evil triad, Ouammoout peSatanas, who is the Devourer of Souls. In the book of Coming Forth by Day, if a soul's heart weighs more than the feather of Mêt, then he or she is thrown to the Devourer of Souls. This all takes place in the presence of Thôouth, Thoth or Djehuti, who is upon the dais at the station of the Cancellarius. This is the Temple Chief who keeps the records of the Hall, even as Djehuti records the outcome of the weighing of the heart.

The visible stations of the Hall of the Neophyte are a rich combination of Egyptian mythology, qabalistic symbolism, and masterful syncretism. Their roles and appearances are tailored to the needs of Golden Dawn symbolism and occultism. At the same time they are still recognizable as Egyptian gods and goddess. There are cases where either for magical purposes or because of lacking information some departure from the original mythologies are made, but this was never done arbitrarily. These god-forms were coupled with ritual to turn the Neophyte Hall into a magical model of the Ancient Egyptian Hall of Two Truths, as depicted in the book of Coming Forth by Day, thus making the Neophyte Hall and ritual a complete synthesis of Egyptian, qabalistic, and hermetic thought.

Notes

1. "Godforms of the Visible Stations", p. 6 and Golden Dawn Rituals and Commentaries, Vol 1, p. 154.

2. *Ibid.*

3. Ousiri is the Coptic name for the Egyptian god normally called Osiris. The Golden Dawn used the Coptic language, which is a Greek-influenced tongue

from the Ptolemaic period of Egypt, and not the then all but unknown Ancient Egyptian language associated with hieroglyphics.

4. The G.D. documents published by Israel Regardie gives Ae-shoo-rist. The "ist" ending referring, which appears at the end of several god-form names is said to refer to the qabalistic sphere of Kether. In 777, Table LI, Crowley associates the Coptic "st" letter, digamma, with Kether. 777 was derived largely from G.D. documents.

The spellings offered by Adam P. Forrest in Self-Initiation into the Golden Dawn Tradition have been used throughout this article, as they represent the corrected Coptic. The original G.D. names will be given in footnotes. Ousiri is more commonly known as Osiris.

5. As opposed to the Ancient Egyptian Ausir.

6. Regardie, Golden Dawn, p. 337.

7. Ousiri is eventually replaced by the Christos god-form in the Portal and Adeptus Minor ceremonies.

8. The god-form is shown holding the crossed crook and scourge, blue and red in color, and a gold phoenix or bennu wand. These colors represent the Sephiroth of Geburah, Gedulah, and Tiphareth, the three Sephiroth which relate to the R.R. et A.C.

9. A path on the qabalistic Tree of Life, used heavily in both the G.D. and its Inner Order.

10. Qabalistic sphere of the sun.

11. Zalewski, Golden Dawn Rituals and Commentaries, Vol. 2. pp. 187-188.

12. Frazer, New Golden Bough, p. 322.

13. <http://www.kemet.org/wesir.html>

14. Budge, Egyptian Book of the Dead, p. Liii.

15. Greer, "Osiris and Christ," p. 230.

16. Forrest, "Godforms of the Visible Stations," p. 13.

17. Regardie, Golden Dawn, p. 119.

18. Zalewski, Golden Dawn Rituals and Commentaries, Vol. 2, p. 208.

19. *Ibid.*, Vol. 1, p. 158.

20. *Ibid.*, Vol. 2, p. 208.

21. Self-Initiation into the Golden Dawn Tradition, p. 13.

22. Waterson, Gods of Ancient Egypt, p. 101.

23. The reader will notice the use of specialized diagrammatical mark “ê” in the spellings of many names in this article. The use of this, and other marks that may be encountered are derived from current day scholars of Ancient Egypt and represent how these scholars believe the Ancient Egyptian was pronounced.

24. Given in three forms in Regardie and Zalewski: Thmae-st, Thmae-sh, and Thmae-tt.

25. Regardie, Golden Dawn, p. 114. Zalewski (Golden Dawn Rituals and Commentaries, Vol. 2, p. 226) states that she is part of the basic energy of the formulation of the Hall itself.

26. *Ibid.*, p. 355.

27. Budge, Gods of the Egyptians, Vol. 2, p. 417.

28. *Ibid.*, p. 418. See also the Egyptian Book of the Dead, pp. 347-9.

29. Zalewski, Golden Dawn Rituals and Commentaries, p. 226.

30. Also Kéryx. See Self-Initiation into the Golden Dawn Tradition, p. 14.

31. Or Ano-oobist-em-Pe-eeb-tte. See Regardie, Golden Dawn, p. 352.

32. This is similar to one of the duties of the Hegemon. In this case, however, the Kerux and Anoup empeIbet lead the way of both the Hegemon and the Candidate, while the Hegemon leads the candidate directly.

33. Budge, Gods of the Egyptians, Vol. 2, pp. 261-2.

34. The office of Kerux is related to the 2=9 grade of Theoricus, which itself corresponds to both elemental Air and the sephirah Yesod.

35. Or Auramo-ooth.

36. Or Thaum-Aesch-Niaeth.

37. Zalewski, Golden Dawn Rituals and Commentaries, Vol. 2, p. 213

38. Budge, Gods of the Egyptians, Vol. 1, 146.

39. *Ibid.*, p. 176.

40. Renamed Phylax by a modern day G.D. group, likely for reasons of continuity in office names.

41. Or Ano-oobi em-Pementte, Anubis of the West, the Ancient Egyptian Opowet.

42. Zalewski, Golden Dawn Rituals and Commentaries, Vol. 2, p. 221.

43. <http://www.kemet.org/glossary/wepwawet.html>

44. There are 4 additional visible station, all upon the dais in the East with the god-form of Ousiri. Three of these will be discussed briefly below.

45. This counts each of the 42 assessors separately, and their names are given by Zalewski in his Golden Dawn Rituals and Commentaries. Depending on how the forms of the “evil persona” are counted there may be more than 65 god-forms in the Hall.

46. Or “Book of the Dead.” These chapters are depicted on the two pillars in the Neophyte Hall.

47. Aset and Nebet-het in Egyptian.

Bibliography

Budge, E. A. Wallis. Egyptian Book of the Dead: (The Papyrus of Ani) Egyptian Text Transliteration and Translation. Dover Publications, New York. 1967.

Gods of the Egyptians. In two volumes. Dover Publications. New York. 1969.

Crowley, Aleister. 777 and Other Qabalistic Writings of Aleister Crowley. Dr. Israel Regardie, Ed. Samuel Weiser, Inc. York Beach, Main. 1973.

Forrest, Adam P. “Godforms of the Visible Stations.” In Cicero and Cicero, Self-Initiation into the Golden Dawn Tradition. Pp. 6-15. Llewellyn Publications. St. Paul, MN. 1995.

Frazer, Sir James George. New Golden Bough. Dr. Theodor H. Gaster, Ed. Criterion Books. New York. 1959.

Greer, John Michael. “Osiris and Christ.” In Cicero and Cicero, Editors, Magical Pantheons: A Golden Dawn Journal. Pp. 229-251. Llewellyn Publications. St. Paul, MN. 1998

Ions, Veronica. Library of the World's Myths and Legends: Egyptian Mythology. Peter Bedrick Books. New York. 1991.

Regardie, Israel. Golden Dawn. 6th Ed. Llewellyn Publications. St. Paul, MN. 1993.

Watterson, Babara. Gods of Ancient Egypt. Facts on File Publications. New York. 1984.

www.kemet.org. “Glossary of the Names of Netjer.” Last viewed 17 May, 2001.

Zalewski, Pat. Golden Dawn Rituals and Commentaries, Vols. 1-3. Self Published. 2001.

the words of Sekhmet

Humility
Given before these eyes
I See
Lessons yet to be learned
Forever and a day
She toiled over her Child
And smote him with
her Blessed Wisdom
"Search for Me
and you will not find.
But search within yourself
and my Face will not hide.
I am in You
as you are in Me,
I am the fire,
and I set you Free."
These are the words of Sekhmet
Nigricant
Ashes which paste my flesh
Recalcitrant
In my heady days of youth
Oh if I could only go on
past the horizon before me
I could find succor there
within the Bosom of Eternity
Sleepy eyed I wander
my paws so cracked and bloody
Through this wasted life of mine
into various visions of Tomorrow
What will I find?
What will I see?
What will I do?
What can you teach me?
"I teach you nothing if
you do not heed my words.
I smite your head
should you act absurd.
I bite and I claw and
I scream out your name.
But Child of Mine
you are still a Flame.
You wax and you wane
and you do pleasure me
You're blind as the rocks
yet you can still see
Although my punishment
is harsh and you bruise
My beloved, sweet Child
I'll show you to Truth."

by Kherusekhmet Isep

Mighty

The future is now as it exists;
As we enter into the Aquarian Age;
The age of the conquering child;
Horus girded with a woman;
Holding a sword.
She does-the mighty and exalted harlot;
Time waves in a tripod
Spiral aeons
whirling a dance
of fever, god and platinum.
The future is now;
This inserted Aquarian Age;
The invocation of Shiva;
The mighty She
Goddess; NUIT
The victim;
A swoon of blood;
Venom of Magick and Power;
No more sheep;
Only snakes and doves;
Only mind and matter
lost in the fire, the spirit;
The dream of the mighty;
A STAR, we all
Mighty.

by Paul Joseph Rovelli

Famous Figures in the Western Mystery Tradition: Part Two John Dee

By Alex Sumner

Introduction

John Dee was (with the possible exception of Francis Bacon) the first great English Magus. Although the exoteric world mainly remembers him as the leading Mathematician and Intellect of his generation, his magical credentials were impeccable. He was an expert in Astrology, and in Hermetic and Neo-platonic philosophy. His writings show an affirmed grasp of Alchemy, and show that he was aware that it was so much more than the mere transmutation of metals. Most importantly he was responsible, through his crystal-gazing experiments, for giving the world the fascinating subject of “Enochian Magic,” still studied by occultists today.¹

I first became interested in Dee through my study of Enochian Magic. In the occult tradition of orders like the Golden Dawn, there is some detail about what Enochian Magic is, comparatively little about what it actually does, and even less about the circumstances in which it first appeared in the modern world. Least of all is known about the life of the man who first made it appear. This is a shame, because Dee is important to study as an example of a successful magician, and understanding him and his background helps us understand the legacy which he left us.

To understand Dee’s influence on the Western Mystery Tradition, it is not enough to just know what he did: one must also understand his actions in the context of his life, and the times in which Dee lived. An examination of Dee’s contributions reveals that he was influenced by his wide literacy; by his background as an intellectual generally, and a mathematician in particular; by the modes of thought which were peculiar to that period of history, including Hermetic philosophy and deductive reasoning; and by the political situation then occurring in sixteenth century Europe.

This article is not merely a retelling of the life of Dee: it is an analysis of how important his works are to followers of the Western Mystery Tradition throughout the ages, including to the present day. By presenting the significance in which he is held even by modern day occultists, I shall attempt to prove that Dee really does deserve the epithet of a “famous figure in the Western Mystery Tradition.”

Birth, Education, Early Career

Dee was born in 1527 - the son of a civil servant at King Henry VIII’s court. He was educated at London and Chelmsford before attending St John’s College, Cambridge University, in 1542 at the age of 15, the typical age for a freshman in those days.

Constitutional upheaval gripped England throughout Dee’s lifetime. In 1534, King Henry VIII broke away from the Roman Catholic Church. The position of Dee’s father as a civil servant would have forced him to swear allegiance to Henry as head of the Church of England - Dee himself would have had to take this same oath at the age of 21. We must assume he did, for had he not he would have debarred himself from a

career in public life, and laid himself open to charges of treason. The conflict between the Roman and the new Anglican Church would form the background to several key events in Dee’s later life.

Dee’s life as an intellectual really began at Cambridge - yet the curriculum at the University differed ultimately from the path that he eventually took. For example, many of Dee’s writings display a typically Hermetic outlook on life: with the macrocosm subtly related to the microcosm and Man as the natural reflection of the Supernal deity. And yet, Dee could not have learnt Hermeticism in the University, which preferred the more humanistic philosophy of Aristotle. This has led one writer to speculate that Dee came into contact with Hermetic philosophers at Cambridge quite apart from his studies.²

However, Dee’s “official” subjects of study would have included grammar, logic and rhetoric; as well as music, and the three philosophies - Moral, Natural and Divine. But most interestingly, for us, at any rate, he would have studied Mathematics.

The time of the Renaissance viewed Mathematics differently to now. It included not only arithmetic and geometry, but also Astronomy. Moreover, before the acceptance of the pioneering work by Gallileo and Newton, the study of Astronomy also comprised that of Astrology. We know that Dee mastered both geometry and Astrology, by his “Mathematicall Preface” to Euclid, and by the work which would gain him notoriety in the reign of Queen Mary, and acceptance with Queen Elizabeth.

We must also assume that Dee studied Greek, as Trinity College made him “Under Reader” in the subject after he received his BA in 1546. We also know of Dee’s fluency in Latin, which he probably learnt at either Chelmsford or London, and Hebrew.³

From this point until 1553 Dee experienced an uninterrupted period of growing professional success. In 1548 he received his MA and took up a position at Louvain University in Belgium to lecture on Mathematics. In two years, still in his early twenties, he established himself as an international authority, so that when he came to Paris to lecture on Euclid in 1550, Dee started to receive offers of patronage from noblemen and even monarchs across Europe. However, Dee turned these all down: he had set his sights on a career back in England.

In 1551 he realised his ambition when, returning to England, he met the boy King, Edward VI. Dee obviously impressed the King, as he received an annuity from him. Dee also received offers of patronage from powerful noblemen, including the Earl of Pembroke and the Duke of Northumberland - who engaged him as tutor for his children. Northumberland explained that he wanted them to have “the best scientific education in England.”

Thus, by the age of 26 in 1553, Dee had successfully established both his international reputation and his career.

“Conjuring Devils”

I have already mentioned that Constitutional upheaval gripped England during his lifetime. Because Dee had been determined to find a position at the English Court, he found himself right in the middle of it. In 1553, 19

King Edward VI died, and England was fiercely divided between Catholic and Protestants. The Anglicans (i.e. Protestants) dominated under Edward VI. However, the next in line to the throne, Mary, was a Catholic, who would almost certainly try to undo all the Anglicans had done. Therefore, a number of noblemen hatched a plan to put a young noblewoman called Lady Jane Grey on the throne.

The plan failed. Mary, with an army, deposed Lady Jane Grey after just nine days. She then went about arresting and executing all the noblemen who had supported Jane, including the Duke of Northumberland, Dee's patron.

Dee therefore found himself in a dangerous position. The supporters of Queen Mary at Court regarded him with suspicion. To make matters worse, during the time 1553 - 1555 Dee did work for, amongst others, Princess Elizabeth - Mary's half-sister and rival.

In 1555 Dee cast horoscopes for Princess Elizabeth, the Queen, and the Queen's husband. As we have already mentioned, Mathematics at the time, and therefore Dee's expertise, included the study of Astrology. His enemies took this as their chance: they had Dee arrested for Treason, and accused him of "Conjuring Devils".

To understand Dee's predicament, one should realise that the Treason Act prohibited, and in fact it still does, "compassing the death of the sovereign". Henry VIII deliberately misinterpreted this clause so that it would mean "thinking about or mentioning the king's death" - instead of the more natural meaning of "plotting or conspiring". Thus, he had a number of his enemies executed, because they had allegedly mentioned that the King might pass away for whatever reason - even if it was just old age. Henry even executed his own very loyal doctor, because he mistakenly gave the wrong prognosis! Dee's enemies therefore argued that Dee had, by casting her horoscope, predicted Mary's death - they hoped the same thing would happen to him as to the enemies of King Henry.

However, they had not reckoned with Dee's intellect and eloquent tongue. During three months in 1555 - first the Star Chamber⁴, and then the Bishop of London interrogated him. Dee obviously impressed them with his sincerity, as they eventually released him. Dee even managed to remain on friendly terms with the Bishop after his release. However, the case attracted a lot of publicity, and left Dee with an air of notoriety that lingered around him from that point on.

The question arises: despite the fact that he convinced the authorities otherwise, might Dee have practised any kind of ritual magic or evocation around that time? It is certainly likely. The main clue comes from his time at Paris in 1550 - Dee's theories on Mathematics were strongly flavoured by what is known as "Mathesis". This was a kind of mystical approach to Mathematics. Numbers were seen as the basic language in the mind of God. Therefore Mathesis involved understanding the equations which governed the universe. An example: imagine a number is connected with something of mystical or religious significance, e.g. Christ chose 12 Apostles. From the Mathetic point of view one would say that where the number 12 occurred elsewhere in nature this pointed to another manifestation of the same force, e.g. God choosing 12 constellations to form the Zodiac.

Gematria, and its associated numerological practices, are thus prime examples of Mathesis which are in use by modern occult movements, e.g. the Golden Dawn.

One writer has suggested that Dee's lectures at Paris not only demonstrate a grasp of Mathesis generally, but the Mathematical theories of Henry Cornelius Agrippa specifically.⁵ Agrippa devotes a sizeable portion of the second book of his "Three Books on Occult Philosophy" to the magical properties of numbers. Agrippa's work contains a lot of Qabalistic theory, which the modern occultist would recognise from such works as Crowley's "777" and "Sepher Sephiroth".⁶

Agrippa's book also describes ritual magic practices, albeit in a general fashion, unlike the more explicit directions of the apocryphal "Fourth Book of Occult Philosophy". Nevertheless, it does constitute a large reference work for someone embarking on ceremonial magic. If Dee did derive his Mathetic theories from Agrippa, this would imply that already by his twenties he pursued an active interest in the Occult, which might extend beyond merely using "Three Books on Occult Philosophy" to spice up a Maths lecture. We know that Dee certainly had read Agrippa by the time he conducted his (in)famous Angel Magic experiments in the 1580s.⁷

The Elizabethan Era

The death of Mary and the accession of Elizabeth in 1558 saw Dee return from "out of the cold" of the past five years. Queen Elizabeth looked favourably upon Dee: she began by setting the date of her coronation according to a horoscope he cast.

In this year, Dee himself published "Propaedeumata Aphoristica" - a set of aphorisms setting out Dee's view of cosmology, astrology, and the roles of science and natural magic. This book clearly shows Dee as a Hermetic philosopher - with its vision of the macrocosm linked to the microcosm by rays of divine influence proceeding from the cosmos.

During Elizabeth I's reign, Dee became fêted by the court. The Queen often relied on Dee, once asking him to explain the secrets of Alchemy to her. Dee often found himself called upon by the noblemen. The Queen several times promised incomes to Dee, but most of these failed to materialise.

One of Dee's most remarkable achievements was the establishment of the largest and best library in England, at his own house in Mortlake, Oxfordshire. Dee spent most of the years 1560 - 1570 collecting large numbers of books and manuscripts. He even travelled through continental Europe between 1562 and 1565 looking for rare works.

The nature of the contents of Dee's book collection sheds some fascinating light on his character. They included works on all the Sciences, Hermetic philosophy, Alchemy (including works by Raymond Lully, Albertus Magnus *et al.*), classical Roman poetry, Neoplatonism, and much more besides. Dee also seems to have been acquainted with a large number of printed books, which he never listed as being in his library. For example, Dee seems to have had a collection of writings on demonology and witch-craft. He also had the works of Henry Cornelius Agrippa; not only his "Three Books On Occult Philosophy", but also 20

“On the Nobility and Excellence of the Female Sex”.⁸

In 1562 Dee procured a rare copy of Trithemius’ *Steganographia*, at this time only a hand-written manuscript. It only first came into print in 1606. This book apparently contains a system of Angel magic, and methods to conjure spirits to allow the magician to know what occurs in various parts of the Earth as if by telepathy. *Steganographia* also contains, and conceals, a system of cryptography, which Trithemius purports was the method used by the ancient Greek philosophers to conceal their magical secrets from the profane. Dee by his own admission found himself very impressed with his find.

Dee published very little of his own work, preferring to impart his teachings in private. Perhaps this air of secrecy fuelled the unpleasant rumours which continued to hang round him. However, he did publish two notable works - A “Mathematicall Preface” to Euclid’s *Elements of Geometry* in 1570 and “*Monas Hieroglyphica*” in 1564. The “Mathematicall Preface” demonstrates Dee’s views on Mathesis, which I have already mentioned in the context of “Conjuring Devils” above. The Preface amounts to a synthesis of mystical thought from Agrippa back to the number theory of Pythagoras.

The “*Monas Hieroglyphica*” (i.e. “Hieroglyphic Monad”) appears to be a more obfuse document, but in terms of modern occultism this book only just falls behind “Enochian Magic” as Dee’s most influential work. The *Monas Hieroglyphica* at first sight contains a number of theorems relating to arbitrary exercises involving a symbol: the ancient alchemical sign for Mercury. Dee’s approach appears rather oblique, but he manages to write a considerable amount of practical advice relating to Alchemy and the Qabalah - and indeed, some Mathetic speculations.

Dee writes a particularly interesting passage, in relation to the geometrical figure of a cross:

And I will not hide from you a further memorable mystagogy: consider that our Cross, containing so many ideas, conceals two further letters if we examining carefully their numerical cirtues after a certain manner, so that, by a parallel method of following their verbal force with this same Cross, we recognise with supreme admeration that it is from there that LIGHT is derived (LVX), the final word of themagistry, by the union and conjunction of the Ternary within the unity of the Word.

(Theorem7)

It appears that Dee prefigures the Golden Dawn teaching on LVX. We know that the founders of the Golden Dawn used Dee’s Enochian material, so could they also have looked at Dee’s other work, including “*Monas Hieroglyphica*”? But before we say “Yes” straightaway, we should also consider that Kenneth Mackenzie stated, some years prior to the Golden Dawn’s creation, that “Rosicrucians believe that Light is the Philosophers’ Stone”⁹. However, Dee lived during the time that Christian Rosencreutz supposedly lay in his tomb! Mackenzie’s remark therefore implies that the study of Dee’s work had already established itself in Rosicrucian circles long before the Golden Dawn came into existence. It also implies that either Rosicrucians adopted Dee’s work, or

even that the Invisible Brotherhood included Dee in their fraternity!

Mackenzie, as a member of the *Societas Rosicrucianis In Anglia*, and a keen founder of quasi-Masonic esoteric fraternities¹⁰, remains one of the most likely candidates to have penned the Golden Dawn Cipher Manuscripts - which happen to contain Enochian words of power.¹¹

The Duke of Canada

Aside from Dee’s activities as a bibliophile, he actively concerned himself with Navigation. As the foremost Mathematician, Astronomer, and intellect in the land, Dee established himself as the natural choice for advice for explorers wishing to go on long journeys. Much of the planet during the sixteenth century lay yet to be discovered, and Dee himself shared the fascination of these explorers. During this time, Dee published a treatise on navigation, which became the standard text for British seamen.¹²

Dee also conceived the idea that with the growth of exploration, and the increasing efficiency of ships to survive Trans-oceanic voyages, Britain could become a world power. Dee predicted the rise of the British Empire; not a particularly prophetic act, as all the other countries of Europe, especially Spain and France, wanted new colonies in the New World as well. Dee later urged Elizabeth I to take the opportunity, which was now presenting itself.¹³

However, Dee did not do this just out of patriotism, as he himself hoped to benefit financially from the new rise in world exploration. For example, Dee signed a contract with an explorer, whereby, in return for Dee’s advice and instructions on Navigation, all land that the explorer discovered in the new world above 51° Latitude would become Dee’s property. As it happened, the explorer failed to reach his destination, due to bad weather. Had he succeeded, however, Dee would have become the owner of most of Canada. The realms of possibility could even extend to Dee’s elevation into the nobility as would have befitted a powerful land-owner of the time, perhaps even as a Duke.

Angels and Demons

We now turn to the part of Dee’s life which holds the most fascination for modern students of the occult; his association with Edward Kelly, and his Angel Magic experiments. When Dee met Kelly in 1582, he had already been undertaking such experiments for some time, possibly since as early as 1569¹⁴. The first entry in Dee’s diaries of these sessions indicates that Dee was working with a Seer named Barnabas Saul, in 1581¹⁵. Elias Ashmole relates that from the secret cache of papers which he eventually published, half had previously been destroyed by a maid, who not knowing their importance, used them as firelighters¹⁶. Perhaps these incinerated pages contained the records of the twelve missing years of Dee’s magical experiments.

From the records that do survive, we can describe Dee’s experiments as follows. Dee always worked with a Seer, who would look into Dee’s “Shewstone,” i.e. a crystal ball, or an Obsidian “magic mirror”. Dee would usually begin each session by praying fervently. The Seer would

then look into the Shewstone and describe the visions he experienced. All the while Dee recorded what the Seer said, and would often address questions to the entity which was supposedly within the crystal. The first recorded skrying session, in 1581, began with Dee praying that an angel called Anael would appear to Saul in the crystal globe. Dee writes the record of the session as if he converses directly with Anael, but we should assume that Saul acted as the “mouthpiece” for the apparition in the crystal.¹⁷

Dee first met Kelly the following March, whereupon they continued with the experiments. Again Dee did not skry himself, this time Kelly filled Saul’s role. Kelly saw himself as an alchemist - and possibly also a Ceremonial magician. If we assume that the visions Kelly saw proceeded solely from his imagination, then that imagination seemed acquainted with grimoires such as the Lesser Key of Solomon. For example, on the 14th April 1584, Kelly described the Angel Gabriel as praying, describing God as which appears remarkably similar to an entreaty to the Great God Jehovah,

“...before whom the Quire of Heaven sing, *O Mappa La man hallelujah.*”¹⁸

a prayer to invoke ones Guardian Angel, from the *Ars Paulina*.¹⁹

“...whereunto the whole choir of heaven sings continually *O Alappa-le-man Hallelujah...*”

By far the most productive period of Dee and Kelly’s magical experiments occurred between 1582 and 1584, up to the end of their visit to Cracow in Poland, and before they reached Prague in the modern-day Czech Republic, then part of the Austro-Hungarian empire. During this time, Dee and Kelly received a complete new system of ceremonial magic known to us now as “Enochian Magic”. At first, the pair received the design of the Holy Table, a wax seal called the “*Sigillum Dei Aemeth*”, a Lamen formed from the names of the “Heptarchic” Kings and Princes, a magic Ring, and seven tables of letters, forming the basis of the *Tabula Bonorum* and *Tabula Collecta*. From September 1583, they received revelations concerning 49 Good Angels, *Liber Logaeth*, and the Angelic Alphabet. Finally between April and July 1584, they received Tablet of Nalvage, *Liber Scientiae*, the elemental Tablets and Tablet of Union, and the 48 Enochian Calls.

I do not propose to go into much detail about Enochian Magic, except for a few general observations. To do any justice to the system would require more space than can be included in this article²⁰.

I would like to draw attention to some of the last of the material received. In the Golden Dawn version system of Enochian magic, the first part with which the initiate comes into contact is the four elemental tablets, the Tablet of Union, and the Enochian Calls used to activate them. But what exactly are they to be used for? The Angel Nalvage speaking in relation of the First call specifically says it is to be used for Evocatory magic: to cause spirits to appear visibly, to force them to render obedience, and make them “*open the mysteries of their creation.*”²¹

In other words, it is a magical knowledge-gathering system.

Later, the Angel Ave describes the function of the four Watchtowers:

- “1. All humane [sic] knowledge.
2. Out of it springeth Physick.
3. The knowledge of all elemental Creatures amongst you...
4. The knowledg [sic] finding and use of Metals. The vertues of them. The congelations and vertues of Stones...
5. The Conjoyning and knitting together of Natures...
6. Moving from place to place, (as into this Country, or that Country at pleasure).
7. The knowledge of all crafts Mechanical.”²²
- And 8. “Superficial, though not underlying, transmutation”²³

Therefore not only do the Watchtowers again constitute a magical knowledge-gathering system; they also contain a method for achieving practical magical results. Apparently, the original Golden Dawn had linked these eight functions to specific parts of the Enochian Watchtowers²⁴. However, Israel Regardie arbitrarily omitted these teachings from the book *The Golden Dawn* on the grounds that they sounded too mediaeval.²⁵ I find this a rather short-sighted attitude from the man who had no qualms against writing an introduction for Crowley’s “777”, which is just as much a manual for practical magic. Regardie seems to have overlooked the fact that Dee was no fool. His *Monas Hieroglyphica* shows that he was well aware that Alchemy should be taken metaphorically, not literally. Hence, if Dee heard that such a thing was for “the knowledge, finding and use of metals” or the like he would have understood the Alchemical cipher.

Aside from the Watchtowers and the Calls, *Liber Scientiae Auxilii et Victoriae Terrestris* contains details of how the Earth is divided into 91 parts - each ruled over by a “prince or spiritual governor”. The 91 parts are divided into 30 sets or “Aethyrs” (Airs), (i.e. 29 of three and the 30th of 4) as the Angels which govern them are said to reside in 30 aerial regions between heaven and earth. Each of the 91 parts is thus called by one of the Calls of the Thirty Aethyrs - which has been made most famous by Aleister Crowley’s “The Vision and the Voice”.²⁶

Crowley used the Call of the Thirty Aethyrs as a method of initiation - each Aethyr revealed to him a successively more potent vision of the old Aeon passing away and the new one coming into existence. Most infamously, in the tenth Aethyr, he supposedly meets the demon Choronzon, and crosses “the Abyss” into the Supernal regions.

Now the strange thing is this: nowhere in the Dee diaries does it describe this as the use of the Call of the Thirty Aethyrs. The only details that mention it describe this system as a form of practical magic dealing with the 91 parts of the Earth, and its spiritual Governors, i.e.

“These bring in and again dispose Kings and all the Governments upon the Earth, and vary the Natures of things.”²⁷

Furthermore, it is said of the Angels of the Thirty Aethyrs that they “...presently give obedience to the will of men, when they see them. Hereby you may subvert whole Countries without

Armies: which you must, and shall do, for the glory of God. By these you shall get the favour of all Princes, whom you take pity of or wish well unto. Hereby shall you know the Secret Treasures of the waters, and unknown Caves of the Earth.”²⁸

Whilst there is a demon called “Coronzon” mentioned, it is not in the context of these Aethyrs, but separately, as the name of the serpent in the Garden of Eden.

However, we do see in relation to the 91 parts of the Earth that the communicating Angel makes great emphasis of the number of “ministering Angels” possessed by each Governor. The allotment of ministering angels seems rather arbitrary - could it be that we have here an Enochian version of Mathesis? Also, given the similarity in principle of this system with the version of angel magic found in Trithemius’ *Steganographia*, could we say that the one was inspired by the other? Might *Liber Scientiae* even constitute some kind of exercise in Cryptography? Such questions for research fall outside the scope of this article.

Two questions naturally occur when considering Dee’s experiments with Ritual Magic: can we accept that Dee sincerely contacted Angels; and further, can we accept that Dee contacted *any* kind of supposedly-supernatural entity?

In 1599, Dee wrote to the Archbishop of Canterbury:

from my youth hitherto, I haue vsed, and still vse, good, lawfull, honest, christian, and diuinely prescribed meanes, to attaine to the knowledge of those truthes, which are meet, and necessary for me to know;

(A Letter, Containing a most briefe Discourse Apologeticall)

Dee thought that by an emphatic defence of his reputation such as this, he could quash the rumours of black magic that had hung about him since 1555. The rumours continued afterward despite Dee’s efforts. Elizabeth may have tolerated Dee as an Astrologer, and even as an Alchemist, but she could not permit any kind of black magic to occur. An Act of Parliament made capital offences out of sorcery which caused death, conjuring any kind of evil spirit, even using magic to discover hidden treasures (as a second offence) -. This would also have effectively criminalised many classical grimoires, some of which no doubt were in Dee’s famous library.

Therefore, were it ever proved that Dee conjured devils, he would not merely face social opprobrium but the death sentence as well. We can therefore understand why in 1576 Dee successfully entered a Plea to force John Foxe to remove references to him as “the Great Conjurer” from *Actes and Monuments* - a copy of which, updated annually, was placed in every English cathedral and many parish churches.

However it seems that Dee held his reputation more important than his life. For example, in 1604, five years after his letter to the Archbishop of Canterbury, the rumours still continued. Dee therefore petitioned King James to put him on trial - in the hope that a Not Guilty verdict would quash the rumours once and for all. A Guilty verdict, on the other hand,

would have proved fatal. As it happened, the King denied Dee his day in Court, sparing him an ordeal, but also destroying Dee’s chance to salvage his tattered reputation. But the fact that Dee willingly risked his life to assert his reputation would seem to be strong evidence that his sincerity was unshakeable.

We can remark that although Dee might have acted sincerely, his particular method of working depended on the trustworthiness of his seer. Now here we encounter major controversy: how does one tell if a seer can be trusted? Muslims, for example, argue that God would only choose righteous people with a spotless reputation for honesty to speak His Word. Therefore, Mohammed unsurprisingly fits the Muslim ideal of a Prophet. However, Edward Kelly seems to have fallen somewhat short of Mohammed in the righteousness and honesty stakes, at least before he met Dee. A number of stories hang around Kelly’s past; he left Oxford University in mysterious circumstances, he was pilloried in Lancaster for either forging title deeds or counterfeiting money. He is even said to have dug up a corpse to perform a Necromantic operation. Add to this that he first met Dee using an alias.

In modern times this has caused serious problems for a number of people. For example, Paul Foster Case said that he could not believe a supposedly-divine science as “Enochian Magic” could have been channelled through such an obvious rogue as Kelly. Consequently Case’s order, the Builders of the Adytum, to this day follow many of the practices of the Golden Dawn, but not Enochian magic.

Others however take a more sympathetic view. Peter French points out that in most of the skrying sessions, the structure begins with Dee praying fervently that God might send a holy Angel into his Shewstone. French speculates that the fervency of Dee’s prayers, as well as the magnetism of his personality, dominated the Seer’s mind - so that the visions in the Shewstone truly derived from Dee’s own efforts, not Kelly’s imagination.²⁹ If we accept the truth of this, we can further infer the validity of the Angel Magick experiments if we can accept Dee’s proficiency as a magician.

The main criticism usually directed against the experiments consists in the fact that at times the “Angels” purportedly told Kelly messages which belied their supposedly “heavenly” status. The most infamous of these occurred near the end of Dee and Kelly’s association, the “wife-swapping” incident in 1589. An Angel apparently told Kelly that he and Dee should share their wives in common. They apparently went through with it, though Dee tried in vain to erase the incident from his diary. It would seem that the tensions in the Dee household, as well perhaps as the guilt which Dee now felt, led him to break off his relationship with Kelly permanently.

And yet, one should proceed cautiously here. Dee’s diary tells that this particular Angel first contacted Kelly without Dee’s knowledge. Kelly claimed that the Angel contacted him, without Dee present, and that subsequently, with Dee in attendance, the Angel repeated its message. Compare this with the hypothesis proposed by French above: the vital ingredients of Dee’s magnetic personality and his fervent prayers did not play a part in the particular message. One can quite easily speculate that

in this instance Kelly lied.

However, the Angels' messages did not all contain objectionable material - far from it! It would seem that during the tour of Europe which Dee and Kelly made between 1583 and 1589, the Angels inspired Dee and transformed him into an apostle of reconciliation, between the Catholic and Protestant churches. Dee believed he had a sacred mission to heal the rift which had opened up between the two factions, which appeared to him as the most serious threat that the Christian faith had ever faced. Thus, Dee found himself in Prague in 1586, preaching the values of Christian unity to the Papal Nuntio (i.e. the Vatican ambassador). Again one would have difficulty questioning Dee's personal sincerity, as despite the worthiness of his message, the Nuntio took great exception to it. The Pope himself ordered Dee and Kelly's arrest and transportation to Rome for interrogation. This never happened as the pair received shelter from the Duke of Bavaria, who managed to intercede on their behalf.

Perhaps the most sensible approach to Dee's Angel Magic consists of not accepting it blindly, or rejecting it out of hand, but examining it piece by piece to discover the circumstances in which it was received.

Final Years

After Dee split up with Kelley, he returned home to face declining fortunes. Many of his former friends were now either old, dead or wilfully distant. The old rumours about conjuring demons circulated still, despite Dee's attempts to refute them.

Queen Elizabeth tried to help Dee out by gaining him the Wardenship of Christ's College, Manchester. However Dee found this very difficult as he encountered open hostility from the Fellows there.

In 1603, Elizabeth I died, and James I succeeded her. James disapproved strongly of anything that smacked of witchcraft. Therefore Dee found that his reputation at court, which had just about been tepid beforehand, cooled right down indeed. It was during this time that Dee unsuccessfully tried to be put on trial, in order to quash the bad rumours hanging about him (*vide supra*).

In 1605, disaster struck Dee twice. First his wife Jane died of the plague. Then, unable to bear the hostility of the Fellows at Manchester, Dee was forced to step down from his post. This reduced him to poverty. For the last three years of his life, Dee occasionally carried on more Angel magic experiments, and scraping by, by selling books out of his famous library. He died in 1608, aged 81.

Conclusion

John Dee's influence on the course of the Western Mystery Tradition is due first and foremost to his position as a leading intellect in Elizabethan England, a reputation which he had established quite independently of his achievements in magic. He was held in fascination by the nobility, which allowed him both to be employed in what were important matters of state, and to conduct his magical experiments in relative peace.

Secondly, there is the matter of his magical work itself. Not only was he responsible for midwifing the reception of Enochian Magic, which today is a source of endless fascination amongst occultists, but even his works such as *Monas Hieroglyphica* show a shrewd mind, full of ideas which themselves subtly influenced later magicians.

There are several traits to Dee's character, which crop up consistently in both his magical and non-magical work. First and foremost, he was a collector of Knowledge. Between the years 1570 - 1581 Dee was the owner of the finest library in England, and possibly in Europe, at his house in Mortlake. That Dee managed this is undoubtedly due to his ambition to fill his home with the finest scholarly materials then in existence. We know that Dee went to great trouble to search for obscure and hard to come-by works, many of which were not even in print. Some might find it hard to believe that Dee, being a man of such intelligence, would seriously indulge himself in the world of the spirits. But to Dee, magic was simply an extension of this Knowledge-Collecting: the idea that Angels could provide even more knowledge than was possible to gain on Earth held an irresistible fascination for Dee.

Dee was not only interested in Knowledge, but in Exploration. We must remember that much of the planet remained unexplored in Dee's time. In fact, as a source of the Unknown it rivalled the Knowledge supposedly to be gained from esoteric realms as food for Dee's imagination. Thus, in his exoteric life we observe Dee's contribution to Navigation, his support for the emergence of British imperialism, and his just missing out on owning most of Canada. In his magical work, we see that Dee was keenly interested in using otherworldly powers to discover and perhaps influence what went on in other places in the globe. For example, there is Dee's early interest in Trithemius' *Steganographia*, to the reception of the Enochian material concerning the 91 Parts of the Earth.

We should always remember that Dee's education, and therefore his outlook on life, was purely of the times, i.e. the Renaissance. We may be familiar with the artistic creations of the geniuses of the era which are the Renaissance's legacy, but when we try to understand the mentality of those people we are confronted with modes of thought which are alien to our modern day understanding. Dee was a scientist, but the rationale of Renaissance science was different to that of the present era. For example, in those days it was usual to argue deductively from an *a priori* theory. Now it is more usual to form an *a posteriori* theory from inductive reasoning. What this means practically is that the Renaissance scientist would spend a lot of time creating a model which would explain his beliefs, and later test the model with experimentation. Sometimes, so-called scientists of that era might not even get around to the experimentation; the construction of the model thereby becoming an exercise in mental aesthetics.

Moreover, there were a number of *a priori* assumptions which were seldom questioned at all, for example, the existence of God. Thus it was quite reasonable, as far as Dee was concerned, to argue in his *Mathematicall Preface* for a "Mathetic" vision of reality in which Mathematics is seen not just as a science but a way of describing both the secret workings of Nature and of God. Of course, this theory owes

no small amount of inspiration to Henry Cornelius Agrippa, with whose works Dee was fully conversant.

Given that this Deductive-style of reasoning was the normal mode of operation at the time, it is perhaps not surprising that Dee did not seem to use Enochian Magic after he had received it. To Dee, the reception of the Enochian material was a work in itself. Its possible use in practical situations thereafter was a separate matter entirely.

We should also remember that Enochian Magic is a complex system, especially as there is little detail in the original Dee diaries as to how it is to be used. It would have taken Dee an extremely long time to turn Enochian into a fully-fledged magical system, and even longer to go about practising it. However, at the time, Dee was busy travelling around Europe, often trying to escape the attentions of unsympathetic nobles, and of the Catholic Church. On his return he faced increasing apathy, and later suspicion, from nobles and academic colleagues. We may also infer that the circumstances of his break-up with Kelley upset him greatly, and caused him to practice magic only intermittently thereafter.

Dee's reputation might have been greater still, as there is evidence twelve years' worth of magical records (from 1569 to 1581) are missing from his Diaries. Perhaps these were among the papers that were unwittingly burnt by a servant before being handed over to Elias Ashmole.

The Deductive reasoning of the Renaissance period meant that a lot of beliefs were included among the sciences, which today might be regarded as superstition. Take Astrology for example. In those days no difference was seen between this and astronomy. Because in Deductive reasoning the explanation is created before the experimental proof is found, a theory like Astrology would remain valid until it was disproved, unlike nowadays where it would not be created until it was proved. Thus it was perfectly reasonable during Renaissance times for a man like Dee to study, and master Astrology.

Moreover, the central idea of Hermeticism, that the Macrocosm and the Microcosm are somehow linked together, would have appealed to Dee and enabled him to forge a link in his own mind between God, Astrology, Natural Magic, and all of creation itself.

The Renaissance was a time of enthusiasm for the novelty of the rebirth of classicism. But the late 16th century was also an apocalyptic time as well. There was a rumour among astrologers that at the end of the 16th century the heavens would be aligned in exactly the same way as they were at the time of the birth of Christ. Therefore, the Second Coming was thought to be imminent. This may also explain the appearance of the Rosicrucian Fraternity in the beginning of the 17th Century. But the Second Coming also implied the rise of the Antichrist as well. We may scoff at this now, but we should also consider that the 16th century had also seen a major split in the Christian Church, into Catholic and Protestant. This fuelled speculation that the split was actually the work of the Devil, who was attempting to destroy the true Church. It is not surprising therefore that Dee himself was concerned to heal the split in the Church, through the doctrine of Eirenicism, where the doctrinal differences of Catholicism and Protestantism were reconciled by reference to the non-Christian teachings of Hermeticism. It is also not sur-

prising that the Enochian material received by Dee is full of apocalyptic comments. For Dee did not see himself merely as an intellectual and mathematician, but even as a magus commissioned by God to bring healing to the Western European civilisation.

Notes

1. I should point out at the outset that one thing that Dee did not do is translate the Necronomicon into English. This book, as well as Dee's involvement with it, are fictional creations of H P Lovecraft.
2. Peter French, John Dee - The World of An Elizabethan Magus, 1972 Routledge & Kegan Paul plc.
3. French, *ibid*. See also Dee, *Liber Mysteriorum Secundus*, (edited by Elias Ashmole), page 14: Dee is not only familiar with various forms of the 42-letter name of God in Hebrew, he also admits to having read works on the Qabalah.
4. The Star Chamber, named after the stellar ceiling decoration of its meeting room, was a court which sat without a jury. In the confused legal system of Elizabethan England it was actually an alternative to the regular courts. Before it was abolished in 1641 it had gained a reputation for summary and rather corrupt judgements. See <http://www.encyclopedia.com/articles/12272.html>
5. E.g. Henry Cornelius Agrippa, *De Occulta Philosophia*, Book 2, Chapters 1 *et seq.*
6. Both are now published in the volume 777 and Other Qabalistic Writings of Aleister Crowley, Samuel Weiser Inc., 1977.
7. Dee, *Liber Mysteriorum Primus*, (ed. Ashmole), p26: the Archangel Gabriel says that a certain name "is written in the boke which lyeth in the wyndow." To which Dee replies "Do you mean Agrippa his boke?" Agrippa is mentioned four times in this volume of Dee's diaries alone.
8. Charlotte Fell Smith, John Dee (1527 - 1608), 1909, ch. 19.
9. Kenneth Mackenzie, Royal Masonic Cyclopaedia, under the entry "Philosophers' Stone"
10. Ellic Howe, Fringe Masonry in England 1870 - 1875, 1972, <http://freemasonry.bc.ca/aqc/fringe/fringe.html>
11. The Cipher Manuscripts are published online at <http://www.hermetic.com/>
12. Dee, "General and Rare Memorials pertayning to the perfect art of Navigation," 1576
13. Dee, "Treatise upon the Queen's Sovereignty over the Seas," 1597

14. Dee, *Liber Mysteriorum Primus*, p 9 Dee writes his Morning and evening Prayer for wisdom. In a note at the bottom he says (in Latin) "From the year 1579, it was done in this way: in Latin and in English; but around the year 1569 in another and peculiar, particular way: sometimes for Raphael, sometimes for Michael." (My emphasis). Translator: Clay Holden.

15. *Ibid.*, p15.

16. *Ibid.*, "Elias Ashmole's Preface", p5.

17. See note 12.

18. Meric Casaubon, A True and Faithfull Relation , p82.

19. Available from, e.g., <http://w3.one.net/~browe/>

20. Contemporary works which discuss Enochian Magic as a practical system, and which the author would recommend, include: Israel Regardie, The Golden Dawn, 6th Ed. Llewellyns 1989; Patrick Zalewski, Golden Dawn Enochian Magic, 2nd Ed. Llewellyns 1994; Aleister Crowley, Lon Milo Duquette and Christopher Hyatt, Enochian Sex Magick, New Falcon 1991.

21. Casaubon, *op. cit.*, p88.

22. *Ibid.*, p179.

23. *Ibid.* p179 - the original is in Latin: "Transmutatio formalis, sed non essentialis". Translated by me.

24. Book H (Clavicula Tabularum Enochi) is now published in The Seventh Ray, Book 1 "The Blue Ray", February 1999, Church of Hermetic Sciences Inc.

25. Regardie, *op. cit.*, pp43-44.

26. Crowley, *LIBER XXX AERUM Vel Saecvli Svb Figvra CCCCXVIII*. Available from http://mysteria.com/libers/l_418.txt

27. Casaubon, *op. cit.*, p139

28. *Ibid.*, p170.

29. French, *op. cit.*

Bibliography

(Unknown), *The Golden Dawn Cipher Manuscripts*, <http://www.hermetic.com>

Henry Cornelius Agrippa, De Occulta Philosophia (Three Books on Occult Philosophy),
<http://digital.lib.msu.edu/Exhibits/SingleImage.cfm?id=16&SectionID=1&DIID=48&DBaseID=2&Image=001&PageNO=624>

Elias Ashmole (ed.), *Liber Mysteriorum Primus, Liber Mysteriorum Secundus, Liber Mysteriorum Tertius* (etc), originally published circa 1673, now published by the John Dee Publication Project, 1998. <http://www.john-dee.org/>

Meric Casaubon, (ed.), A True and Faithful Relation of What Passed for Many Years Between Dr John Dee and some Spirits. (1659), facsimile edition by Kessinger Publishing inc.

Aleister Crowley, 777 and Other Qabalistic Writings of Aleister Crowley, 1977 Samuel Weiser Inc.

Aleister Crowley, The Vision and The Voice (LIBER XXX AERUM Vel Saecvli Svb Figvra CCCCXVIII). http://mysteria.com/libers/l_418.txt

Aleister Crowley, Lon Milo Duquette, Christopher Hyatt, Enochian Sex Magick - The Enochian World of Aleister Crowley, 1991 New Falcon Publications.

John Dee, *Monas Hieroglyphica*. 1564.
http://w3.one.net/~browe/Dee_Monad.pdf

John Dee, "General and Rare Memorials pertayning to the perfect art of Navigation", 1576

John Dee, "Treatise upon the Queen's Sovereignty over the Seas", 1597

John Dee, "A Letter Containing a Most Briefe Discourse Apologeticall", 1599.
<http://www.esotericarchives.com/twilit.htm>

Charlotte Fell-Smith, John Dee (1527 - 1608)", 1909, The John Dee Publication Project. <http://www.john-dee.org/>

Peter French, John Dee - The World of an Elizabethan Magus, 1972, Routledge & Kegan Paul plc.

Ellic Howe, Fringe Masonry in England 1870 - 1885, (1972), <http://freemasonry.bc.ca/aqc/fringe/fringe.html>

Kenneth Mackenzie, The Royal Masonic Cyclopaedia, 1877. Facsimile edition 1987, Thorsons.

Israel Regardie, The Golden Dawn", (6th ed.) 1989, Llewellyn.

Carroll "Poke" Runyon (editor), "The Seventh Ray", Book 1 The Blue Ray, February 1999 CHS Publications.

Patrick Zalewski, Golden Dawn Enochian Magic, 1994, Llewellyn.