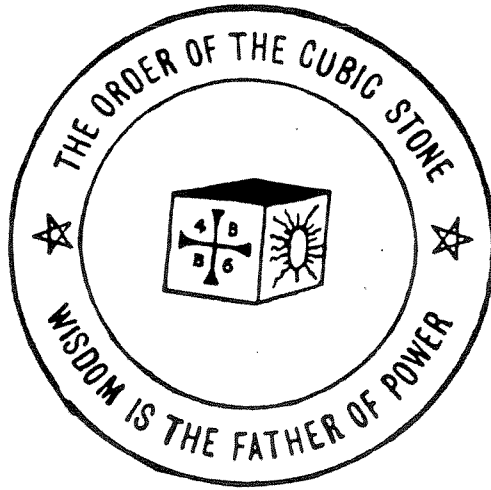


THE MONOLITH



Vol. 2



THE MONOLITH

Volume 2. No.1.

Summer Solstice, 1977.

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EDITORIAL

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Time moves relentlessly onwards, and once again we find ourselves at the beginning of a new Volume of The Monolith. To say that events of the past decade have been an 'experience' would be a gross understatement: for within this period we have witnessed the growth of a New Era unparalleled in the history of Occultism. From the darkness that ultimately followed the Golden Dawn the Tradition has re-emerged, and like a phoenix rising from its charred remains, the Group Soul of an Epoch hails the birth of a bright New Day.

Once again the Signs are in the sky, the stars regain their mystic influence; the prosaic leaders of men and the hide-bound masters of science bow their heads in deference to the wisdom of the ancients. The unrest of the nations is found to be the unconscious search of the godless for the God they have long denied, the afflictions of the body are found to be unwholesomely rooted in the scars of mind and soul. The wheel has turned full compass and the cycle of the Magician has returned.

The Esoteric Orders open their ranks to admit fresh blood into long starved arteries; the tools of Knowledge, Wisdom and Power are grasped by eager hands. New stars rise above the horizon of the infinite, fresh and vitriolic intellects are focused on age-old enigmas which readily yield eternal truths beneath the super-noval glare of energy-charged emotions. Works of great import flow in abundance from the printers' press - the writings of Agrippa, Dee, Paracelsus, Pietro de Abano, Barrett and other distinguished worthies no longer reside unseen and unread upon the dusty shelves of the bibliophile. The Clavicle of Solomon, the Book of Abra-Melin, and the Sword of Moses have been returned to the hands of their rightful custodians. Read, understand, and let wisdom burn within you.

The passage has been turbulent but we have learnt important lessons from the shipwrecks of others that have gone before. Now let us go forward to complete our task; let us sow the seeds of re-spiritualisation in a ready and fertile world. Let us go forth fearlessly in the sure and certain knowledge that we stand firmly upon the Shoulders of Giants.

In this issue of The Monolith we complete our present series of Allan Bennett papers with the inclusion of an item concerning the use and construction of Electro-Magnetic Wands (See page 5: "Of Flashing Sounds") We would be delighted to hear from anyone who undertakes to experiment within this fascinating field of research, but caution those of insufficient advancement to tread carefully on the untrodden ground that surrounds auditory phenomena of this nature. Bennett often heedlessly involved himself in seemingly dangerous Magical practices, but it must be remembered that he was unquestionably an Adept of considerable power and thus equipped with the Spiritual qualifications to deal effectively with any eventuality.

Within the Order the first cycle of the Phase Two Probationer Grade is now drawing to its conclusion; and we hope that those who wish to continue their work with us will soon be submitting Diary Records for assessment. To those who, having received preliminary instruction, would now go their own way we can only hope that your work with us has been informative and enjoyable and wish you "God speed and good fortune."

Reverting to our earlier editorial policy we cordially invite Members of all Grades to submit articles for inclusion in The Monolith. All work received will be accepted subject to approval of The Wardens, and should be relevant to the fundamental pattern of the Western Esoteric Tradition.

Finally, we would like to thank all those, both within and outside the O.C.S., who in lending their unceasing support over the years, have ensured the continuing success of The Monolith and the Work of the Order.

THE WARDENS.

Summer Solstice, 1977.

OF FLASHING SOUNDS

(From a G.D. Notebook of Frater Iehi Aour -Allan Bennett)

- From the Gerald Yorke Collection.

Introduced By David Edwards.

OF FLASHING SOUNDS - From A Notebook Of Allan Bennett

Introduced By David Edwards

.....

Although the concept of 'Flashing' sounds is of recent origin, the association of musical notes with the planets has a much longer tradition.

It was Pythagoras, the founder of Greek mathematics, who first indicated the relationship between musical harmony and mathematics. By altering the nodal point on a vibrating string, he established the major musical intervals, demonstrating that the only tones which were pleasant to the listener were formed by exact divisions of the string by whole numbers.

The numerical link with nature was so obvious to the Greeks that they believed all of the Universe could be expressed and understood in mathematical terms. Because of the musical connection, the movement of the planets became translated into the 'music of the spheres', each heavenly body having its own harmony.

Early music paid particular attention to the modal concept, where semitones occurred between different degrees of the scale according to the mode under consideration. This gave a special effect to the music as, for instance, we read in Plato's Republic (Book Three) where Socrates says:

"I want a mode to represent the voice and accent of a brave man.....and another to represent him praying to God."

So from an early age we have associations of music and planets, and also musical scales and emotions.

Tradition has associated the notes of the scale of C major with the the planets as follows:
C. Mercury; D. Venus; E. Sun; F. Mars; G. Jupiter; A. Saturn; B. Moon. Along with this may be considered the seven colours of the spectrum: C. Red; D. Orange; E. Yellow; F. Green; G. Blue; A. Indigo; B. Violet. This is simply a matter of placing colour vibrational levels in the same sequence as the tone modulations.

Bennett utilises a different planet/musical note basis for his ideas, although he retains the same note/colour relationship (allowing for his sharpened notes, which derive from the fact that his starting point is the chromatic scale.)

With the chromatic scale (incidentally, the word derives from the Greek *χρώμα*, colour), Bennett has associated Aries, the first Zodiacal Sign with Red, the first colour of the spectrum and C, the first note of our chromatic scale. From here he follows with the logical sequence one might expect. It is then from the Flashing Colours that he extricates his Flashing Sounds.

The success of a Magical Experiment of this nature must be subject to certain considerations. The first of these is a comparison between visual effects and audio impressions. With two colours, such as red and green, the eye is reacting to different vibrations and reflections from the two shades. Because of their proximity the eyes are puzzled as to which is the correct focal plane. Thus the 'flashing' effect is achieved, with its resulting auto-hypnosis.

Can a similar effect be achieved with the auditory senses? Bennett believed so, but I would suggest two difficulties:

1. A much greater degree of accuracy is necessary both in the establishing of oscillations and in recognising them.
2. The two tones form an interval of an augmented fourth which many people might find to be an unpleasant chord, thus distracting from the desired result.

To construct the resonating Wand mentioned in the text would confront the experimenter with further problems, not least of which would be how to suspend the fine steel wire inside the steel tube. By the nature of the two materials, the tube would have a comparatively low vibrational frequency whilst that of the wire would be much higher. The exact difference I hesitate to calculate, but would imagine it to be of at least two octaves. Would this negate the relationship?

If the above query can be solved, then how does one make the two items resonate? Harmonic factors between the tube and wire would further complicate the experiment.

Perhaps two electronic generators capable of producing pure tones could be utilised, the loudspeakers being arranged as for stereophonic broadcast, and the experimenter seated between them.

Allan Bennett has produced some highly interesting suggestions. Problems arise when faced with the practical aspects, but a fascinating line of research and possibility is indicated in his notes.

OF FLASHING SOUNDS

a. The Chromatic Scale:

Aries	C	Red
Taurus	C #	Red Orange
Gemini	D	Orange
Cancer	D #	Amber
Leo	E	Yellow
Virgo	F	Green Yellow
Libra	F #	Green
Scorpio	G	Blue-Green
Sagittarius	G #	Blue
Capricorn	A	Indigo
Aquarius	A #	Violet
Pisces	B	Magenta

b. The Mother Letters:

		Sounds	Flash on
Shin	C	Red	F # Green
Aleph	E	Yellow	A # Violet
Mem	G #	Blue	D Orange

c. Fundamental Notes of the Planets:

		Flash on	
Mars	C	Red	Venus F # Green (N.B. A.C.
Sun	D	Orange	Moon G # Blue has here
Mercury	E	Yellow	Jupiter A # Violet. queried
Venus	F #	Green	Mars C Red B = Saturn?)
Moon	G #	Blue	Sun D Orange
Jupiter	A #	Violet	Venus E Yellow

Note: Try constructing a Wand on this principle, a steel tube of one sound resonance and its flashing sound produced by a fine steel wire string.

Another interesting experiment would be to make a Bell telephone vibrating a light mirror worked by a microphone and tuning fork, throwing onto that mirror a colour light appropriate. The coloured light might be produced in perfect purity by a masked prism or series of prisms.

Two such apparatus might be used and the joint light examined.

Of Two Kinds of Wands. Electro-Magnetic.

These are built upon the principle that the occult powers of the Magnet mainly depend on the source of the Magnetism, and they are both magnetised by the effect of the Will.

No.1. Voltaic.

This consists of a doubled wire of copper and zinc, insulated from the other and coiled round a double grooved ebonite rod. The two ends of the upper end of the wires are severally connected to a coil wound round a chilled steel rod to magnetise it.

No.2. Thermo-electric.

In this the coil consists of a much coarser insulated wire than the last, and the outer layer consists of a cylinder of ebonite grooved longitudinally, along which grooves are laid alternate copper and iron wires; properly joined at the ends so as to constitute a thermo-electric pile; whose current when either end is touched and energised by the warmth of the hand, magnetises one steel bar in the middle.

Note: Both of these should be built so that the point-end of the magnet is N. Try this with a delicate compass and an iron bar.

Note: The advantages of the Voltaic form are - that in this the electricity actually passes through the hand and indeed really takes its rise therein, and its much greater simplicity.

Observation:

If a figure be drawn on a steel plate not more than 1 inch thick, with a pointed Magnet, the figure may be developed by sifting iron filings over the plate.

THE CHANGES

BY

H. THEODORE HOWARD, PAST WARDEN.

.....

THE CHANGES BY H. THEODORE HOWARD, PAST WARDEN.
.....

"EL shall hear and answer them, even he that abideth of old (SELAH) the men who have no changes, and who fear not ELOHIM." (Psalm LV, 19)

The number 40 in the language of symbolism signifies: A time of waiting for the Light. This symbol, like many others, has a biological basis. From the time of conception, the foetus in the womb develops, protected and sustained by the mother. At the end of 40 weeks (or thereabouts) the baby undergoes that first great "Initiation" - Birth, coming forth to begin life as a physically independent being. The first Change has taken place, the first matrix has been discarded.

Then, in the midst of a family, protected and cherished by the parents, the child begins to undergo a long course of training in the use of his various faculties, lasting for many years. During this time the child is housed, fed and financially supported, within the matrix of the family. The early part of this period, consisting of the development of the vitality and of muscular functions, corresponds to the Ninth Sephirah Yesod. The later part, consisting of the development of intellectual and emotional faculties, corresponds to Hod and Netzach.

At the end of this period, and approximately coinciding with the re-acquisition of the complete mental unit, another great Change takes place. The family matrix is discarded, and the young individual goes forth to take his place in the world in a new life of vital, intellectual and emotional independence. This corresponds with the Sixth Sephirah Tiphareth.

The man (or woman) now has to develop his financial independence, and this involves the energy and discipline of the Fifth Sephirah Geburah. Ideally this followed by the meeting with the Loved One, leading to marriage and the raising of a family. Family life is the basis of order in a developed society, and therefore corresponds to the Fourth Sephirah Chesed.

Now the physical body is the matrix within which the Personality is developed - and ideally that development should take place in accordance with the dictates of the Soul. (Unfortunately the Personality sometimes acts in accordance with its own selfish dictates, so that the lower levels of the Soul are held in the grip of a cruel tyrant. This is the Mystery of the Betrayal Theme in mythology: Jesus and Judas; Osiris and Set; Baldur and Hodur, etc.)

The physical body is the matrix of the developing Personality, as we have said. In due time, at physical death, the Soul severs its connection with that matrix, taking with it the essence of its Personality's activity during that incarnation. This is the last of the great Changes associated with an incarnation, and it is an antetype at the physical level of crossing the Abyss. The Three Supernals correspond to after-death experiences.

At this point, a digression is necessary before proceeding further.

The Divine Spirit in every man is one with the Supreme Universal Eternal Spirit and part of it. As with a lamp covered with a shade in which there are many holes, the light streams forth from the many holes, yet are there not many lights but one light - so also is it with the Divine Spirit in every man.

From the Supreme Universal Eternal Spirit comes forth the Divine Spirit in every man in Eternity. Therefore this coming-forth or epiphany cannot be described in terms of time and space.

But the Divine Spirit in a man puts forth the Soul at the beginning of a period of Cosmic Manifestation or Manvantara. It withdraws the essence of that Soul's work at the end of that period. The Soul of a man therefore comes forth in Time.

The Soul of a man puts forth the Personality at the beginning of an incarnation. It withdraws the essence of that Personality's work and experience at the end of that earth life, and stores it in the Causal Body. The Personality of a man therefore also comes forth in Time.

The Soul puts forth many personalities in this way in turn, each Personality more advanced on the road to Perfection than the last, because each has the benefit of the essence of the work of all previous Personalities during their incarnations. By this means the Personality content is gradually perfected through the Law of the Restoration of Equilibrium, commonly called the Law of Karma. And so there comes the time when the current Personality put down by the Soul is sufficiently advanced to enter the Way of Initiation into the Mysteries of the Spirit.

If the Soul stands in the same relation to its Monad as the Personality does to its Soul, it seems that the Monad must put down a Soul at the beginning of each period of Cosmic Manifestation or Manvantara, withdrawing the essence of that Soul's work at the end of that period, and storing it in a Permanent Unit of some kind. In this way, perhaps it would be permissible to think of a succession of Souls also as being developed towards the stage of a Hyper-Initiation. That something of the Soul's essence is preserved through a Pralaya, to reappear at the beginning of the next Manvantara, seems to be implied by the preservation of Lif and Lifthrasir from the universal destruction in the Norse myth.

But we must now return to our main theme.

Hitherto we have dealt with those matrices and those Changes which pertain to every single incarnation as such. But there are also matrices which may apply to a number of Personalities in succession, because of the influence of the Personality content being built up in the Causal Body. Perhaps the most important of these is that provided by membership of an organised religion. In the West this often means some form of Christianity. Within this organisation, protected and nourished by its glorious traditions expressed in architecture, art, music and worship, the individual may slowly develop his emotional and moral nature through one incarnation after another, until the time is ripe for this matrix also to be discarded. He then stands forth as an independent being from the religious point of view. Henceforth his religion is basically metaphysical, and is no longer dependent on any one particular set of cult symbols for its expression, whether Christian or any other.

The symptom of this emancipation is the realisation of those truths which the traditional theologian either cannot apprehend or dare to express. They may be summarised as follows.

All the great religions are roads to the same Goal; there is therefore no such thing as "one true religion". To claim - as some do - that Christianity is the final and most perfect revelation of God to Man implies a claim to know the whole future history of Mankind in advance. This seems a little arrogant. And it is a pity that some Christian speakers contrive to give the impression that Christians have not only invented God, but have patented the idea as well.

The Gospel story of Jesus is partly historical, partly mythological. The main mythological themes are those of the Virgin Birth and the Sacrificed Saviour God, and these ideas - found in many religions and mythologies of the ancient East - were widely current in the Hellenistic society of the Roman Empire at the time. The result of this amalgam is the latest and most sublime presentation of the Cosmic Drama of a long series of such presentations. Such presentations include the Deliverance of the Israelites from Egypt and the journey to the Promised Land, the story of Osiris, and the story of Baldur. (The Cosmic Drama has to do with the Involution of Spirit in Matter, and the Evolution of Spirit from Matter.)

However, when the language of symbolism is not understood, and mythology is mistaken for history, the theologians make claims on behalf of Jesus which cannot be justified historically. They therefore declare their doctrines to be a matter of Faith. Now Faith - defined as the "ability to believe whatever God has revealed" - has my entire respect. But the ability to believe whatever the theologians choose to assert is a very different matter.

No external organisation - religious or occult - holds the monopoly in the matter of preparation; and the Mysteries of the Spirit can only be perceived inwardly, they cannot be communicated from without. And so it is that from time immemorial come forth from every religion and race and nation the Guardians of the Mysteries. These are they to whom the Second Persona of the Trinity gave the right to become the sons of God "which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God" as the great Zodiacal Pentacle of St. John - in the Sign of Libra - declares. (John I, 13).

At a certain stage in his development, the Initiate is brought face to face with the terrible form of the Lesser Guardian of the Threshold, a meeting vividly described by Rudolf Steiner in his "Initiation and its results". In the Taro this Guardian is depicted as XV - The Devil. At that meeting the Initiate is freed from the Karmic effects of his future deeds as expressed in terms of future destiny.

Thus freed from the matrix of this unseen guidance, he has henceforth to work at all times consciously towards the extinction of remaining adverse Karma. It is said that at this point he looks upon the matrix of his past life with the feeling that it is like a building suddenly shattered and ruined, and which must be rebuilt in another form. The XVI Key of the Taro - the Tower struck by lightning - is an eloquent representation of this.

A careful consideration of all that has been openly published concerning the Way of Initiation seems to me to lead to the following conclusion: The fundamental significance of Taro Keys X to XXI and Zero relates to certain stages on this Way. The complete scheme is so compelling and so obvious that I do not believe that anyone possessing it would reject it.

Taro Keys I to IX relate to Sephiroth I to IX viewed as ideals upon which the hidden structure of society is based. For example:

IV - CHESED - EMPEROR.	The Anointed King.
V - GEBURAH- HIEROPHANT.	The Anointed Priest.
IX - YESOD - HERMIT.	The Anointed Prophet.
VI - TIPHARETH - LOVERS.	The Anointed Saviour or Initiate, illumined by the Divine Light of Kether, ("I and the Father are one"), with mental and emotional principles in perfect balance, and subservient to his Will.

Society - with all its glory and all its shame - is the matrix within which preparation is made for entry into the Way of Initiation. Its glory, dispensed through the great cultures and religions of the past, supplies our spiritual nourishment. Its shame provides us with our spiritual opportunity. Without Society there could be no Way of Initiation. But without the secret influence of the Way of Initiation there could be no coherent Society. The two together form, as it were, a circle. That is why we may rightly arrange the 22 Major Keys of the TARO to form a circle, and תא"ר (ta'ar) means "to turn, to make a circuit".

The answer to any question is related to the framework within which the question is asked. It so happens that there are 22 Taro Keys and 22 connecting Paths on the Tree of Life. But if we ask how these two independent systems are to be harmonised, very difficult problems are encountered, some of which have not yet been realised.

For example, the Tree of Life by its very structure proclaims the numerical basis of the Qabalah, since there are THREE horizontal Paths, SEVEN vertical Paths, and TWELVE diagonal Paths. Have we done well to ignore completely this structural symbolism? Arising from this, are the Hebrew letters assigned to the Paths really anything more than a system of numerical notation?

The Universe is dynamic, not static; everything in it is subject to changes. If any man would pursue his further development, let him worship the ELOHIM and acknowledge their creative power. For if he knowingly and deliberately reject every opportunity, then at the last EL shall hear and answer him, even He that abideth of old.

HATHOR: THE EGYPTIAN ISHTAR

BY

PATRICIA TURNER

HATHOR: THE EGYPTIAN ISHTAR BY PATRICIA TURNER
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Like many early peoples the Ancient Egyptians inherited the worship of the Universal Mother-Goddess from their forbears. The well-known background of a Mother-goddess tradition explains the particular form of mythos involving the goddesses concerned and pre-dates the formalised "City cosmogonies." Often the deity is regarded as the Creatrix of the World. So it is that Hathor is identified with Nut as the mother of Re and Geb was her Bull. Men, formed from the Tears of Re were sometimes referred to as the 'Cattle of Re.' Alternatively, Ihy, or the "Bull of Confusion" is the self-generated son of Hathor. Having only one parent Ihy symbolises a fresh beginning and has similarity to Shu, god of the atmosphere.

Egyptian civilisation progressed rapidly after Pharaoh's builders abandoned bricks for quarried stones during the Old Kingdom. The problem of water distribution was solved by canals - for famine brought insurrection in an evergrowing population. Well regulated government imposed by Pharaoh under peaceful conditions led to an agricultural surplus; the trading of which made Egypt a wealthy nation. As wealth was accrued the Egyptian peoples were able to turn their minds increasingly to the pursuit of that higher knowledge leading to the advancement of moral and intellectual abilities.

Although depending on its resources as an agricultural and trading nation it was the nurturing of its arts and industries through its religion that made Egypt develop its civilisation to such a height of perfection. The magnificent achievements from the inspirations of its architects and craftsmen; its mathematical and engineering genius in the construction of the pyramids; their use of solar energy in lighting and heating underground edifices must call forth nothing but admiration from modern-day students of Ancient Egypt. Thus religion in Ancient Egypt promoted culture; it civilised and refined. The erection of Temples and tombs stimulated intellectual effort leading to an ever-increasing class of trained disciplined, and organised skilled artisans, architects and sculptors benefitting the whole of society.

The remarkable skill shown by the earliest stone workers with a dramatic suddenness was obviously the result of long experience. But from whence came their original skills? Donald A. Mackenzie suggests the cave-hewing pre-Semitic inhabitants of Southern Palestine as likely originators of this craft. Alternatively, there are certain elements in the Early Dynastic Period which seem to betray Sumerian (Mesopotamian) influence. So which came first? It is difficult to decide positively between the two: in 3200 B.C. Sumer was divided by warring city-states while Egypt had unification under one Pharaoh. Need unification mean greater knowledge if the military prowess of its generals were greater? But Egyptian hieroglyphic writing shows Sumerian influence. Dr. Margaret Murray says, "It is perfectly true that hieratic - the written form of hieroglyphs - was known in the First Dynasty of Egypt. It is still more surprising that all forms of Egyptian numerals were known at the same period. This seems to point to Mesopotamia as the origin of the study of mathematics." Also, Leonard Cottrell quotes Professor W. B. Emery who states: "the civilisation of the Jemdet Nasr period of Mesopotamia and the archaic period of Egypt are apparently roughly contemporary, but the interesting point is that in Mesopotamia many of the features of civilisation appear to have a background, whereas in Egypt they do not. It is on this basis that many authorities consider that Egypt owes her civilisation to the people of the Euphrates. There is no doubt there is a connexion, but whether direct or indirect we do not know."

Remarkable parallels are shown between the Mesopotamian seal-impressions of almost exact architectural structure as the Early Dynastic Tombs (See, Frankfort: The Birth of Civilisation in the Near East, Plate XXII) and protodynastic seal-cylinders found in Egypt and Iraq, and between Sumerian and Egyptian artistic motifs in the same period. Another similarity is the 'panelled-facade' architectural type found in tombs 3200 - 2800 B.C. of 1st. to 3rd. Egyptian Dynasties. Although we cannot tell for certain the answer to which came first: Sumer, the land of Shinar, shares with Ancient Egypt the glory of being the oldest known civilisation on earth that we know about through the skills of archaeologists.

Unlike the self-conscious piety of modern religions - to the Ancient Egyptians and Sumerians the love and worship of their God or Gods was not a separate, but an integral part of their daily lives. In the homes of the humblest of Pharaoh's subjects were statues of the deities; of Osiris, Isis, and the Child Horus, Thoth, Re, Hathor, and kindly Bast.

The high-born lady used a bronze mirror with the handle fashioned in the form of a papyrus sceptre and the head of Hathor, goddess of Beauty. (It was in this connection that the Greeks later identified Hathor with their goddess Aphrodite-of-the-Sea-foam for she was also the goddess of Beauty.) Girl-musicians played sistrums and clappers ornamented with a Hathor-head; non-stringed symbolic Hathoric-sistrums were placed in tombs. (See the particularly fine examples in the Department of Egyptian Antiquities, British Museum, London.) These divinities were part of the daily life of those who worshipped them in the struggle to exist. Not ornaments or pious objects of veneration only but cosmic forces accepted as travellers on the way: the kindly protectors of humanity against evil.

The devotees of Ptah, the artificer god, first displayed the skills of stone working and building on a large scale and Manetho records their close association with Memphis of the 'White Walls.' Worship of the god of quarries Khnumu of the First Cataract had similar attributes to that of Ptah. He had ram's horns representing the male principle and was a Great Father. His frog-headed spouse, a Great Mother, Hekt, was of great antiquity as the Egyptians believed that frogs were generated from Nile-fertilised mud - so Hekt symbolised the origin of life, presiding at childbirth; eventually becoming a symbol of resurrection in Coptic times. Fusion with Hathor was consolidated by Khnumu Khufu (Cheops) IVth Dynasty builder of the great pyramid of Gizeh - who according to Ptolemaic tradition, also erected a Temple to Hathor-Hekt. The cult of Hekt was purely Egyptian.

Another wife of Khnumu is called Sati "the queen of the gods" and depicted as a stately woman wearing cow's horns and the crown of Upper Egypt. As "Lady of the Heavens" she links with Nut and Hathor. Sati closely resembles the goddess Isis in aspect and is one of the forms of the Great Mother deity of the mingled different origins of the earliest civilised people in the Nile-valley.

Khnumu's close resemblance to Ptah and the identification of his wives with Hathor leads on to Hathor as the feline goddess Sekhet the Slaughterer (spouse of Ptah.) The myth tells of the wrath of Re against the evil of mankind. The god was advised by the god of the primeval waters, Nu, the eldest god to send forth his Eye against the transgressors.

Other gods agreed, "Let thine Eye go forth against those who are rebels in the kingdom and it shall destroy them utterly. When it cometh down from heaven as Hathor no human eye can be raised against it." And in one of the temple chants we read, "Hathor overcometh the enemy of her sire by this her name of Sekhet." When Re repented his anger he saved the remnant of mankind by a flood of mankind's blood mixed with beer and 'plants of virtue.' Hathor saw her glorious face reflected in the flood, drank her fill and ignored the rest of mankind. And Re said, "Beautiful goddess, return to me in peace."

So offerings of beer and festivities were held in honour of Hathor at the first festival of the New Year when Sirius appeared as the Morning Star and the Nile was in full flood.

As "Queen of the West" protectress of the Necropolis of Thebes and "Guardian of the Dead" she transported the deceased to the Underworld to be judged by Osiris. On a Funerary Stela of a follower of Amun the goddess is depicted as the "Lady of the Sycamore" leaning out from the tree trunk offering the soul (Ba) of the deceased refreshment in the form of bread or cakes and the water of life in order to become a servant of the gods. Refusal meant instant return to the tomb. It is impossible to say if the sycamore tree was supposed to conceal the goddess herself or whether it was merely the material form assumed by her. Far less information is available about the tree and inanimate objects cult than any other. The emblem of the 20th. and 21st. Nomes was a tree with a human arm holding out the sign of protection.

The form of Hathor is shown in various ways. Personified as the Sky and represented by a Cow receiving the Setting Sun identifies her as Guardian of the Dead. But the reverse of this is shown in various bas-reliefs where Hathor is worshipped as a divine cow either suckling or animating the infant Pharaoh Amenhotep III and his ka with the Ankh, symbol of life. She appeared in the 12th. Nome of Upper Egypt as a woman with a cow's head. In other towns Hathor was a woman, her head adorned with two cow-horns; the sun-disc between them.

Thus are the general attributes of Hathor (Athyr), Divine Patroness of Music and Dancing -- Goddess of the Joy of Life; the "Beautiful Lady" of the Sistrum who made happiness her delight. As the Ancient Egyptians enjoyed life it was natural that the goddess was extremely popular and widely acclaimed by the people throughout the Two Lands. Even later the Hebrews in the Wilderness offended their leaders by making a Hathor-like golden calf and singing and dancing to the "songs of heaven." No present day comment need be made on the attraction of happy religious worship in contrast to one appearing sombre and restrictive due to the hardship of the circumstances prevailing amongst the Hebrews during their wanderings.

It is this curious ambivalence of form and character that leads to the comparison of Hathor with the Sumerian-Akkadian goddess Inanna-Ishtar. The similarities of which help give credence to the theory outlined of a connection between the Sumerian and early Ancient Egyptian cultures.

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The Ancient Egyptian could not conceive of life without the Family -- so the city god or goddess was soon provided with a consort and a son or daughter; thus forming the Divine Triad. Hathor was Sovereign of Denderah, her cult-centre with her consort Horus of Edfu and their son Ihy 'the Sistrum Player' who completed the Triad. Construction of her magnificent, but now ruined, temple begun 1st century B.C. and finally completed in 1st century A.D. during the reign of Augustus. Walls of the temple bear scenes and inscriptions of the festivals associated with the Goddess; the columns conceived by the architect in a spirit of piety as colossal sistrums. Egyptians enjoyed their festivals and were happy to take part in them, but there are well-documented instances of terrible battles at Ombos between the supporters of Set and the devotees of Hathor.

Nowadays it is customary for astrologers to refer to the birth-sign of, for example, a Taurean as the 'Sun in Taurus' but in ancient times a Taurean would be one with the Moon in this constellation. The fact must be stressed that the ancients were only concerned with naked-eye astronomy. At daybreak all the stars vanished so the sun could not be seen to be in any particular constellation or in conjunction with any star. Therefore, the sun was related to those rising stars which were in oppositon to it, and not to those invisible stars that were in conjunction with it.

This is especially the case with both the Chaldeans (Babylonians) and the Egyptians as the day began at sunset. Regrettably, later Greek and Roman writers never gained a thorough knowledge of this mistaking acronychal (sunset) risings for solar conjunctions and even heliacal risings, an error perpetuated until fairly recent times.

Realisation of the above fact that although the sun's path could not be directly observed; the course of the moon, as it glided through the asterisms could be traced nightly from the first appearance of the crescent to the last. So the names and signatures of the constellations are essentially lunar. Thus, to the Ancient Egyptians the full Moon in Aquarius signalled the commencement of the Inundation and the Moon in Taurus the end. The dreaded Khamsin would be upon them when the Moon was in Scorpio. To make the issue more complex the Egyptians divided their Zodiac - not into decans - but into Pentads (5⁰ - asterisms). The positions of the planets in the Egypto-Roman Zodiac at Denderah are for the Neomenia, April 17, A.D. 17 - 3rd. year of Tiberius, and are in terms of the Hellenistic Zodiac.

In Zodiacal terms Hathor was Goddess of the Eastern Horizon. She was Sothic Regent of the month Athyr: September (Sun in Libra) in which Seret (Aries) the Sheep: pentad 21 rose acronychally. This was the month of the Autumnal Equinox when the Inundation was at its highest. It was then that the ewes were separated from the rams. In fact, the suffixed "t" in sr.t (Seret) indicates the feminine gender, hence Aries may originally have been a "ewe" not a "ram."

The following Pentades were included in the constellation Aries:

- | | | |
|--------|--------------------|---|
| No.19. | Kenmu | = The vineyard (? of doubtful meaning but the general determinative for fruit is suffixed to it.) |
| No.20. | Smed seret | = The tail of the Sheep. |
| No.21. | Seret | = The Sheep. |
| No.22. | Sauy seret | = The offspring of the Sheep. |
| No.23. | Kher Khepesh seret | = Under the foreleg of the Sheep. |
| No.24. | Tepy-a Akhu | = Before the Shining Ones. |

The link pentad No.18 depicts two pairs of men seated facing one another and holding each other's hands symbolising a union. (Ideograms of dual representation was a common feature of early astronomy in Ancient Egypt.) This pentad is the linking of Khonuy (Pisces) with the beginning of Seret (Aries) thus completing the Zodiacal Circle. Later, in the New Empire decan-lists pentad No.18 was often shown by the hieroglyph for a winepress, symbol of Shemsu the god of wine. Also, according to a Coptic Calendar the Egyptian grape-harvest was about the last two weeks of July (Gregorian Calendar) and during the 5th. and 4th. millenia B.C. the Moon became full during pentads No.18 and 19.

Pentad No.20 Smed seret would cross the Southern Meridian dividing the Eastern Quadrant from the Western; a fact enabling the Ancient Egyptians to time accurately the rising of the Sepdet, spd. Arrow-head "Sirius, the Star of Egypt". (It was the Assyrians who called Sirius "gag-si-sa" the "arrow-star" vide 'Berlin Astrolabe', believed to have been written circa B.C. 1100 at Assur under Tilgath-Pilezar I)

The Arian Sheep is shown in repose in the Denderah Zodiac as sheep were penned while the Inundation was at its highest. In her great Temple the massive head of Hathor marks the place of the Ascendent or Eastern Horizon.

The link pentad No.24 Tepy-a Akhu and pentades Nos.25 and 26 of Taurus were called Akhu "Shining Ones" as the Sun rose in one or another of them on "New Year's Day" of the Lunar Year about the Pyramidic period. 'Akhet', the feminine of Akhu means the 'Place of Sunrise', in effect, the Eastern Horizon of which Hathor was Goddess.

As the "Beautiful Lady" and Goddess of the Joy of Life 'Het Hor' or 'Het Heru' -- the "Dwelling or House of Horus the Sun" or "the Visible Heavens" Hathor was identified with the planet Venus. Venus was Benu-Osyr 'Phoenix of Osiris' or 'Bird of the Inundation' and was represented by a heron on a perch. At Khenan-su (Heracléopolis Magna) lived the Great Bennu (Phoenix) resembling an eagle with red-gold feathers. As this mythical bird identified with Venus as the Morning Star it was considered "the guide of the Sun-god." As Pa-neter-duat "The God of the Morning" Venus was represented by a janus-headed god with a human and a falcon head and symbolised by the number 9, a homophone of psd, "to shine." So it is that Hathor's Zodiacal and Planetary attributes link to shine forth in a blaze of light.

Hathor was a most ancient goddess of music and song, leaping and jumping, merriment and dance, the weaver of garlands, nourisher of both the living and the dead, whose temple was the 'dwelling of intoxication and a place of enjoyment.' Amongst the oldest amulets of Egypt belonging to the Neolithic period is a figure in flint of the head of a cow with the face of a woman supposedly of Hathor. Even in Somaliland she was known as the 'Mistress of the land of Punt.' In the Sinai Peninsula she was the 'Mistress of the land of Mefket' and the Phoenicians named her 'Lady of Byblos.'

One of the late forms of Egyptian Gnosticism in the IV - Vth. century even perpetuated the name of Hathor as the naked woman who was their symbol of wisdom. So Hathor lived on.

.....

The Sistrum, in which Hathor liked to embody herself, was used to drive away evil spirits.

Consciously and unconsciously there is a strange, mysterious magic about sound and, as such, it is assumed to be the most direct mode of expression of the divine, man, and sometimes inanimate objects. Sound, by affecting an immediate change in consciousness brings us into contact with the very essence of the 'hidden something' communicated by vibration.

In a description of the Ancient Egyptian Sistrum Plutarch states: "...it shows that things should constantly be in a state of motion. When they slumber or cease to move then they should be awakened and kept in vibration. They believe that with the sistrum they can ward off Typhon, and thus indicate that the induction of movement preserves Nature from destruction and sets it going again."

The hidden voice of the idiophone is revealed when it (the sistrum) is shaken, setting the material world vibrating by the sound of its rattling, showing the people that their lives have to be constantly shaken out of its inertia as they are always faced with the threat of death.

Aural enchantment in the evocative power of certain instrumental sounds is known today.

A more modern idiophone made popular by the Janissaries is known as the Turkish Crescent, or Jingling Johnny as it is called in British Military Bands. It is a worthy descendent of Hathor's sistrum. The tinkling of the little bells which constitute its essential element reminds one of the recondite aura of the mystical magic invariably associated with bells of widely varying religions.

A typical Turkish Crescent carrying pole has the sickle-moon at the top and is built up of several arms decorated with tiny brass stars from which hang little bells, jingles, cymbals, and other tinkling devices.

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Thus, to the delicate sound of sweetly tinkling bells, the most divinely beautiful goddess HATHOR dances joyfully in your sight glowing within the radiant-star of Benu-Osyr or Pa-neter-duat (Venus). Gradually her whirling form becomes the Sacred Sistrum in the hand of her son IHY and the Great Bennu Bird rises into Eternal Space spreading its mighty red-gold wings.

'Sic ludit in orbe terrarum aeterna Dei sapientia' :
Thus the eternal wisdom of God plays in the universe.
(Athanasius Kircher.)

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A RITUAL OF THE 25TH. PATH

BY

DAVID EDWARDS

A RITUAL OF THE 25TH. PATH BY DAVID EDWARDS.
..... ..

The 25th. Path of the Tree of Life links the Sephiroth Yesod and Tiphareth, associated respectively with the Moon and the Sun. This connection may also be considered in the light of a four-fold division of the Tree of Life in its microcosmic aspect.

If Malkuth represents the physical body, then the Sephirotic Triangle of Yesod, Hod and Netzach contains the Personality, or Incarnatory Consciousness which, after physical death, will be absorbed into the Individuality. The Individuality itself is assigned to the Sephiroth: Chesed, Geburah, and Tiphareth and is the Evolutionary aspect of the Spirit, or Divine Spark - symbolised by Kether, Chokmah, and Binah.

It is the 25th. Path which provides a link between the Personality and the Individuality and is where consciousness experiences the transition between the known world of mundanity and the brilliant awakening symbolised by the Sephirah Tiphareth with its mythological connections with death and resurrection.

This Ritual represents the journey of consciousness along the 25th. Path and, in one way, is a development of the astral skrying techniques normally associated with Path Working. However, because of the Ritual content, its potency is far greater than pure meditative work and should only be attempted by those capable of appreciating the Forces and responsibilities involved. The Paths of the Tree of Life represent subjective experience and occult thought on these interlinking lines does awaken the corresponding forces within the Initiate's aura. This can induce conditions of mental stress in those not fully prepared and concentrated forms of Path Working such as this Ritual should not be lightly attempted.

It is an unfortunate fact that some occult magazines have hit upon Path Working as a 'mystical get-together' and suggest exercises which serve little purpose other than to lead their devotees into illusory daydreams of the lowest type. Control seems to be non-existent and every vision that appears is treated as a revelation.

While there is an element of truth in their methods, Ritual techniques of Path Working must be far removed from this casual, larksadaisical approach or damage will occur within the psyche.

Readers acquainted with the Golden Dawn system of testing visions may well apply those techniques along with this Ceremony, but concentrated attention on the symbolism of the Ritual should make it obvious as to whether or not the Initiate is on the correct Path.

This Ritual is also well suited to those contemplating Initiation into the Grade of 5^o=6^o Adeptus Minor since it represents consciousness's aspiration to break through the Veil of Paroketh. As this particular Initiation is purely of a Spiritual nature, being concerned with the Middle Pillar, it cannot be conferred in the same way as Side Pillar Initiations such as those of 4^o=7^o and 3^o=8^o. Although there is often a formal Rite of Initiation, it is my opinion that an occultist must achieve this by his own ability, during the course of which he will, if successful, receive the name of his Holy Guardian Angel. (For further on this see, The Monolith, Volume I, No.2: The Magical Ladder of L.Z.I. - Robert Turner.)

During the Ritual of the 25th. Path, it is highly possible that a projection of consciousness will occur and the Initiate will find himself functioning in one of his vehicles of consciousness other than the physical. To further aid this, visualisation should be employed to the full.

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TEMPLE LAYOUT:

Since attention focusses on the Path, the Sephiroth are represented only in their outer form. In their simplest state, these may be a golden winged solar-disc in the East and a silver lunar crest in the Western Quarter. An extension of this is to symbolise both Yesod and Tiphareth by large doors painted in the appropriate colours and having engraved upon them the God Names for the Sphere. The door for Yesod should be open since the Adept will already have passed through the Temple of Yesod in his consciousness before setting foot on the 25th. Path.

A large drawing of the Tarot Card Temperance, should be in the North of the Temple and a card containing the Hebrew letter Samech in the South. It is important that these are, in fact, to the side of the Altar since the Initiate mentally passes through each symbol in turn and he will thus only see one at any given time.

The overall elemental characteristic is that of Air and any relevant symbols should be placed round the Temple. On the Altar should be a rose to symbolise the aspiration towards Tiphareth.

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A RITUAL OF THE 25th. PATH:

1. Formulate the Qabalistic Cross. Trace outline of the Circle on the floor leaving a gate in the West, then perform the Lesser Banishing Ritual of the Pentagram. Close the gateway and seal.

2. Say, "Almighty God, unto whom we owe our whole existence, bless this ceremony and all within the Sacred Temple. Let the illusion of ignorance be removed by Thy swooping light of illumination as we seek a greater understanding of Thy Will. Let that holy, invisible fire sweep its protective circle around this place so that no unclean spirit may enter herein, nor annoy those working in Thy service. Amen."

Visualise a lilac-blue fire forming a protective dome around the Circle.

3. Consecrate the Water holding both hands like a funnel. Say, "In the Service of the Almighty thou art blessed, Creature of Water. By His authority thou were ordained to separate land from land and were constrained into one place. In His Mighty Name, I now bless and consecrate thee that the Silent Waters may sprinkle peace and harmony throughout this place. From the Waters of Time, let the angelic host impart an essence of purity that the minds and bodies of all present may be cleansed of all malicious intent. And let the lesser Spirits be washed far away so that the wraiths of phantasm may harm us not. In the Name of the Lord of the Universe who governs the element of Water, I consecrate thee in the service of eternal transmutation."

Lift the Chalice containing the Water and make the Sign of the Cross at each Quarter of the Temple. Make the Sign of the Pentagram of Water Invoking on the forehead of each Adept present.

4. Take up the previously lit incense and make the Sign of the Rose Cross at each Quarter. Say,

"For there is a fire that no man can see. A fire so intense in its heat that none save the ministers of the Most High can withstand its annihilating force. In the Name of the Same, and by the conjunction of the Three, I consecrate with Fire."

Strike bell or knock once. Say,

"Let Light in Extension be present for both the Temple and the worshippers are cleansed and purified."

5. Say, "Eternal Majesty, Thine essence is formless and void. Emerging Radiance, awakening is thine achievement. Almighty sea of life, we adore Thee in praise and reverence. Holy art Thy Works and Creation."

6. Opening of the Temple:

Face East and say,

"Lord and King of Air. Thy strength is manifest in the wonder of creation. Shaddai El Chai, the Almighty Living One, be thou the force of our aspiration."

Make the Sign of the Cross with the Air Dagger.

"Spirits of Air, give praise unto the Name of Shaddai El Chai, and draw near to this holy Temple, governed according to the Sacred Teachings. Through the Power of Eternity, I summon the force of the Ninth Emanation."

Draw the Invoking Pentagram of Air.¹ Vibrate: SHADDAI EL CHAI.

Draw the Invoking Pentagram of Spirit Active.² Vibrate: EHEIEH, AGLA, EXARP.

Continue,

"And the winds of time shall be thrust forward by a surging whirlwind which makes its spiralling force to govern the earth. In the Name of Raphael, Archangel of Air, Spirits of Air praise the Almighty and draw hence."

Raise the Air Dagger.

"In the strength of the Kerubim, Spirits of Air, be manifest in this place and assist in this holy ceremony."

Draw a Cross in the Air above the Altar.

"Crest of silver light, beam thy radiance upon us gathered here, and waft thy regular rhythms into play around us, instilling thy awareness upon our minds. Spirits of Air, heed the wishes of Levanah."

With the Dagger, draw a lunar crest above the Altar.

"In the Name of Shaddai El Chai, I open the Temple of Air, and summon the Spirits of Air to worship the Creator of all that is in existence.

"I declare that the Temple is open."

Give battery of knocks: 1-1-1-1-5.

Make the Sign of the God Shu.³

7. Establishment of Consciousness in Yesod: During this recitative passage, the Adept should project his consciousness into the Sefirah Yesod inasmuch as this can be imagined as a tangible area within the confines of his Temple.

Concentrating on the silver lunar crest say,

"The Serpent of Wisdom adorns my brow and the finest silks cloak my Magical Body. Through the darkness I bear the Ankh that the Underworld shall acknowledge the Star of Light in its passage through the Temple of Levanah. Shaddai El Chai, I praise and adore Thy Foundations as I ask Thy Blessing upon my arrow-guided journey. May Thy strength be with me on this Spiritual journey to Radiant Light."

Make the Sign of the God Shu and then take three steps forward to symbolise placing one's feet on the 25th. Path.

8. Draw the Hebrew letter Samech **ב** before you with the Wand.

Say, "Faith, thou art my virtue in the sign of the prop. By the love of God, I will derive of thy strength and support when tested by the temptation of Dark Power. And in the days to come when thy assistance is unnecessary, the Archangel Raphael will receive thee with blessing for thou help the weary traveller on his way to Radiance."

Imagine now, that you are passing through the letter Samech on to a green roadway lit by a warming sun. See before you the Tarot Card, Temperance, where the angelic figure pours water from a golden container into one of silver. Concentrating mainly on the water vessels, and associating their colours with sun and moon, imagine that the water flows through your consciousness in its transition from vase to vase.

Say,

"That which is above shall be enjoined to that which is below but by a certain transmutation may the lesser be joined to the higher. By the grace of God the soul is tempered by testing and training in the Magical Temples until the personalities merge. As the light of day is reflected by the Silver Queen of Night, so do the triangles remain apart until the aspiration of awakening causes the six-fold entanglement.

"Then the soul rises in the darkness like a star flung from space, dazzling the earth with perfected radiance. Angel of the Waters, breathe life into me as I face the Spiritual journey leading to awareness. Amen."

Draw an Invoking Hexagram⁴ and imagine it wrapped round the physical body. Mentally pass through the Tarot Card of Temperance and visualise the Pathway becoming yellow.

Recite the Yetziratic Text associated with the 25th. Path:

"The Twenty-fifth Path is the Intelligence of Probation or Temptation, and is so called because it is the primary temptation, by which the Creator trieth all righteous persons."

Let the Pathway now become the sky-blue of aspiration as the Zodiacal force of Sagittarius is invoked.

9. "Fire-flung arrow, carry my aspiration from the Bow of Promise with the sure planned aim of inspiration. Glorious combination of god and man, awaken my divinity as I prepare to sacrifice the beast.⁵ Hail, Divine Archer, loose thy brilliant shaft as a moving beacon that I may follow the Pathway to Eternity."

Draw the Sign of Sagittarius:



Pause awhile and then imagine yourself in the radiant approach-way to Tiphareth. Brilliance illuminates both the Temple and the Adept as the Realm of Awakened Consciousness is praised by saying,

"Jehovah Aloah Va Daath, Thy brilliance dazzles me with perfection. Lighten my hopes with a ray of golden light as I bear thy promise of redemption back to earth. May Thine Archangel Raphael instill life-giving force into my aura as I retrace the 25th. Path well aware of Thy Blessing. Amen."

Salute the Sephirah Tiphareth by drawing a Calvary Cross in the East (visualised golden in colour.)

Then, after pausing for inspiration, retrace the Path of Aspiration. Visualise each of the three invoked Forces on the return, using a simple greeting, as follows, to acknowledge the imagery and thus retaining the Sephirotic links. For instance,

"Hail, thou Divine Archer, thy promise brings transition."

"Hail, Angel of the Waters, thou feedest the hopes of man."

"Hail, thou Prop of Aspiration, evolution awaits thine assistance."

Then say,

"Shaddai El Chai, I praise Thee again, safe after my Spiritual journey. May Thy strength ever be with me as I Close the Temple."

10. Close the Temple by drawing the Banishing Pentagram of Air, vibrating Shaddai El Chai; and then the Banishing Pentagram of Spirit Active, vibrating Eheieh, Agla, Exarp.

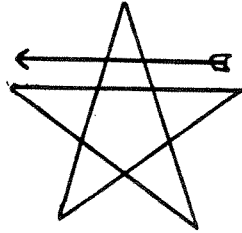
11. Perform the normal concluding stages of a Ceremony, i.e. Banishing Ritual of the Pentagram and Purifications, etc.

Finally let the Adept visualise himself standing in Malkuth, and let him stamp his foot firmly on the ground to bring awareness back to physical surroundings.

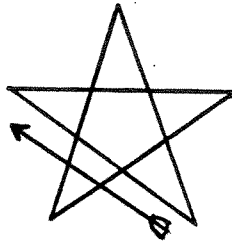
Extinguish candles saying, "Light, but after another manner."

NOTES:-

1. The Invoking Pentagram of Air:

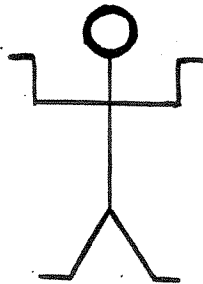


2. The Invoking Pentagram of Spirit Active:



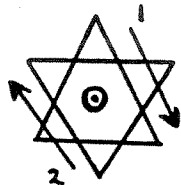
3. The form of the God Shu.

Stand, feet together, arms raised from the elbow, hands at right angles and imagine the Magical Body to be separating the earth and the sky.




N.B. For further on assuming the God Form Shu, See: D. Edwards: Dare to Make Magic (Rigel Press) or A. Crowley: Magick (RKP).

4. The Hexagram of Saturn is suitable on this occasion since it is the figure in general usage. If the Adept wishes to be more specific and use a Sun Hexagram, he will observe that it is necessary, in fact, to employ all six forms of the Hexagram to achieve the traditional symbolism.




5. The reference here is to the Centaur, the mythological half-man, half-beast.

SYMBOLISM OF THE 25th. PATH:

Hebrew Letter: Samech. 

Zodiacal force: Sagittarius.

Zodiacal sign: 

Tarot Card: XLV Temperance.

Colours: Blue
Yellow
Green
Dark vivid blue.

Note: The Monolith, Volume One, Nos.1 - 7 are out of print.
- Editor.

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LIBER MYSTERIORUM

PART 2

A study in the lesser known aspects of

Dr. John Dee's Magic

BY

ROBERT TURNER

LIBER MYSTERIORUM: PART 2

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In our previous article we considered the general composition of Dee's Liber Mysteriorum, and gave account of the unusual circumstances that surrounded the re-discovery of several important sections of the involved text. From this we shall now proceed to analyse the individual components of the treatise, paying particular attention to unpublished items and the chronological order in which they occur.

John Dee's mediumistically received magical processes fall naturally into two distinct categories: The first may be designated 'Heptarchial' and centres upon the work entitled 'De Heptarchia Mystica' (The Mysteries of the Sevenfold Kingdom), which deals with a system of Planetary Magic of an exclusive and highly individualised nature. The second (which has certain bridging connections with the first), consists of that species of Magic popularly known as Enochian, and based upon the three interrelated treatises: 48 Claves Angelica, (48 Angelic Keys), Liber Scientia Auxilii et Victoria Terrestis (The Book of Terrestrial Science, of Help and of Victory) and a Book of Supplications and Invocations (based upon the Angelic Tablets.)

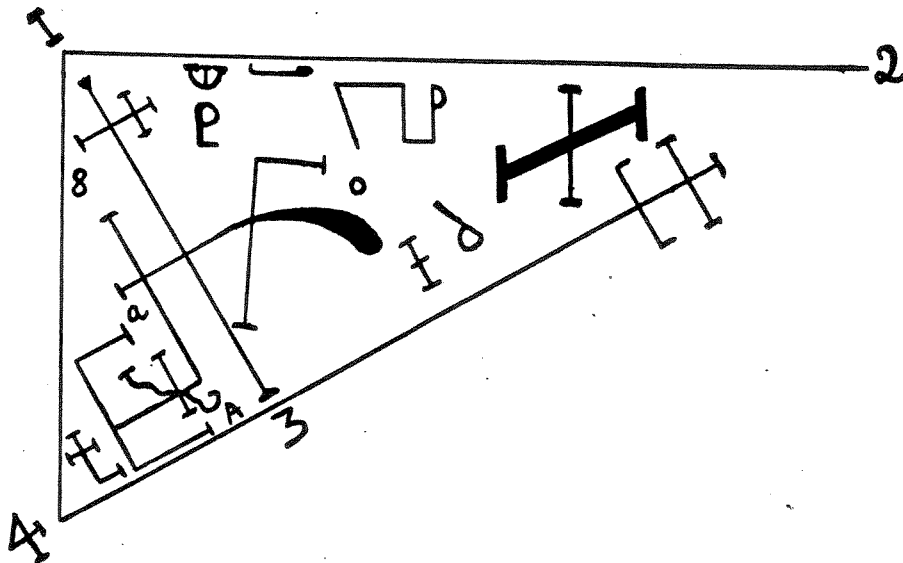
Although De Heptarchia Mystica is perhaps the most readily intelligible of all Dee's Magical texts - being complete in itself and entirely devoid of the complexities encountered in the so-called Enochian System - occultists continue to neglect this important fundamental treatise upon which so much of Dee's latter work was based. Indeed many of the enigmatic mystical devices such as the Sigillum Die AEmeth, the Holy Table and the Seven Square Tablets employed by Dee and Kelly - often wrongly associated with the largely independent Enochian System - remain meaningless unless interpreted in the light of the Heptarchia Mystica (See M.SS Sloane 3191 British Museum) and attendant diary records (See M.SS Sloane 3188 B.M.)

The Angelic conferences that eventually led to the reception of 'De Heptarchia Mystica' began at 11.15 A.M. on March 10th. 1582, shortly after Edward Kelly's (at that time alias Talbot) first visit to Dee's house at Mortlake.

Dee's account of this first Magical 'action' - a term used by Dee to denote these Angelic conversations - is recorded in his First Book of the Mysteries (Mysteriorum Liber Primus (Mortlaci) - See Sloane 3188 - the main events of which Dee records as follows:

After prayers and invocations the Archangel Uriel appears in the Shew Stone and reveals - after some preliminary discourse - (In Dee's words) ".....a strange seale, or characterismus of this fashion ensuing:"

THE SEAL



Dee enquires of the Angel as to the purpose and construction of the Seal and is informed that it must be so inscribed on a plate of pure gold and carried upon the person at all times, as a protection against the forces of hinderance and evil.

Uriel (of the seal): "Sigillum hoc in auro sculpendum ad defensionem Corpis omni loco tempore et occasio, et pestes gestandum."

Here then we have an example of a protectory Talisman, considered to be of prime importance for those who would pursue the operations of Dee's highly specialised system of Magic in safety. A Talisman employing a sigil system of great singularity; the first revelation of the Angelic Mysteries.

To be continued.....

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.....

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