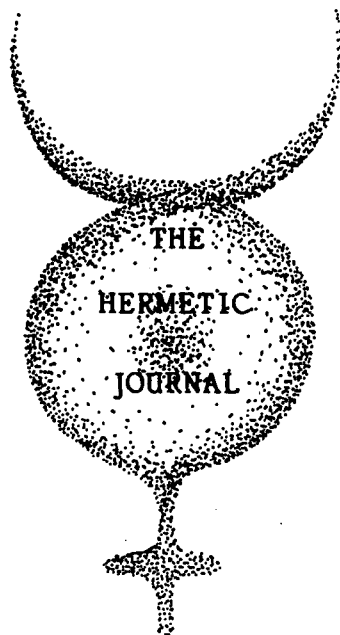


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EDITORIAL

From the 1st of October the work of the Hermetic Journal and the related publishing activities became restructured as an educational Charitable Trust. This will not alter the spiritual impulse that drives the work but has given this a secure base upon which it can develop further. In the longer term there will be exciting new developments in the work once the Trust is relocated in London, however, a number of important projects are being initiated over the next few months.

Although Tysoe lies in the heart of England, it is rather remote from a major city, so I never expected there would be any possibility of finding anyone locally able to help with the day to day work of printing and binding books. However, I have been extremely lucky in finding someone willing to work a few days a week on these tasks.

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The ideas, opinions and views expressed in the articles in the Hermetic Journal are those of the contributors only, and do not necessarily reflect those of the Hermetic Research Trust

The Trust now has to keep 26 books and 34 issues of the Journal continually in print, preparing them in small batches in order not to tie up enormous amounts of capital in bookstock. The work of binding the Magnum Opus as hardbacks is truly time consuming, taking two to three hours per book, which has necessitated a relatively high price for these books together with the impossibility of giving trade discounts and selling them through bookstores. One of the first main tasks of the Hermetic Research Trust will be to produce the Magnum Opus series in a standard paperback edition (priced in the £7 - £10 range). These will sold by direct mail order, and also distributed through the bookstores. The hardbound limited editions will continue as before. I believe this new paperback edition will help greatly in introducing people to these important source texts of the Hermetic tradition and open the work of the Trust to a wider group of esoteric students and researchers. It will take about six months solid work to produce the entire series (No. 17 will not be included for contractual reasons) and the various titles will appear gradually over this period.

My colleague, John Wright, has undertaken the mammoth task of preparing an elaborate index of the complete issues of the Journal to date, which amounts to over 1400 pages in the 34 issues. This index will make it much easier to use the Journal as a reference source, and will be updated each year and sold as a companion volume to the Journal. It is also planned to produce the back issues in a new format, bringing together the 4 issues for each year and binding these as a paperback including a cut down index for that year. Work on this will have to take second place to the production of the Magnum Opus series, but this should be a valuable way of putting the Hermetic Journal back issues into a series of paperbacks books.

All this work will consolidate and

build upon the substantial back list of titles built up over the past 8 years, however, on the creative side a number of works are almost ready for publication, awaiting only my finding the time to undertake the layout and production. These include - Joscelyn Godwin's edition of Maier's Atalanta Fugiens (held up for some months due to the problem of finding good quality originals of the illustrations) - the Kabbalistic Diagrams of Von Rosenroth (completed but held up due to my being unable to find the time to undertake the intricate layout) - the facsimile edition of the Golden Dawn Cipher Manuscript, and related Golden Dawn Material are also priorities for publication, while there are items for the Hermetic Research series also in preparation.

So in many ways the workload has significantly increased, however, it will be very worthwhile to see the Magnum Opus books in an easily accessible paperback series. (These would in any case probably eventually have been pirated by some unscrupulous publisher had the Trust not been able to produce such an edition.)

It is also proposed to establish in the longer term a number of databases and reference sources that can be used by researchers and others interested in the hermetic tradition. This will need the help of the Hermetic Journal subscribers. I announced one of these projects, the Reference Library of Hermetic Symbols, in the previous issue. Paralleling this, it would seem a good idea to set up a computer bibliography of Hermetic sources - a listing of books (including modern books) which are useful sources for the study of our subjects. Such projects will take many years to come to fruition, however, any help with these will be much appreciated.

Ada McClea

GOLDEN DAWN CONFERENCE

Although there has been as yet little advertising, ticket sales for the Golden Dawn Conference on the weekend of 25/26th April 1987 are progressing well, so it seems there is a considerable interest in this event. In the first few months of 1987, the conference will be advertised in various magazines and mailing lists, and I expect a good response to this. I would suggest to readers of the Hermetic Journal that if they would like to attend this event then perhaps they should book a ticket now, rather than leaving it to the last minute and being disappointed. The Conference Fee is £15 which includes lunches and coffees on the two days.

THE GOLDEN DAWN CONFERENCE SYMPOSIUM

Within the Golden Dawn Conference there will be held a Symposium in which various speakers can read short papers presenting their own research into aspects of the history of the Golden Dawn, its impact upon the Western esoteric tradition or outer culture.

Contributions should be about 1500 words and take not longer than 10 minutes to read. It is proposed later to publish these short papers in a Sourcebook on Golden Dawn Research, so it is important that potential contributors submit their material in advance. There is no great rush for this at present, but as it is expected that there will be a large number of people willing to participate in the Symposium, it would be helpful if anyone keen to contribute a paper could write and let me know as soon as possible. A final deadline for contributions will be announced later. It will be possible for some papers to be read at the Symposium on behalf of contributors, say from overseas, who may not be able to attend personally.

Precedence will be given to papers making an original contribution or research into Golden Dawn studies, and contributions merely reflecting the unsubstantiated opinions of their writers are unlikely to be included.

Please could any reader of the Journal who would like to contribute to the Symposium contact me within the next month or so with any proposals for contribution

HERMETIC MEDITATION WORKSHOPS

Although these were announced in the last issue of the Journal, it proved impossible for me to find sufficient time to hold these sessions this year. I hope that those who expressed an interest in attending will forgive me, but it is important if such events are to work well, that I make sufficient preparation and do not try to force myself to undertake such events against the pressure of other work. The last few months, during which time I have been restructuring my work into a Charity, have been extremely busy ones for me and it was this that decided me to postpone these workshops. Hopefully these can take place early in 1987. I already have a list of people interested in attending. Anyone wanting to attend who has not yet contacted me, please get in touch before January

THE PRAYER OF THE APOSTLE PAUL

[... your] light, give me your [mercy]!

[My] Redeemer, redeem me, for [I am] yours: from you have I come forth.

You are [my] mind: bring me forth!

You are my treasure-house: open for me!

You [are] my fullness: take me to you!

You are <my> repose: give me [the] perfection that cannot be grasped!

I invoke you, the one who is and preexisted, by the name [which is] exalted above every name, through Jesus Christ [the Lord] of Lords, the king of the ages: give me your gifts which you do not regret through the Son of man, the Spirit, the Paraclete of [truth].

Give me authority [when I] ask you; give healing for my body when I ask you through the Evangelist, [and] redeem my eternal light-soul and my spirit.

And the [First]-born of the pleroma of grace — [reveal] him to my mind!

Grant what no angel-eye has [seen] and no archon-ear <has> heard and what [has not] entered into the human heart, which came to be angelic and (came to be) after the image of the psychic God when it was formed in the beginning, since I have faith and hope. And place upon me your beloved, elect, and blessed greatness, the First-born, the First-begotten, [...] and the [wonderful] mystery of your house; [for] yours is the power [and] the glory and the blessing and the [greatness] for ever and ever. [Amen. (?)]

Prayer of Paul
(the) Apostle

* * * * *

In Peace

Christ is holy

A COMPARISON OF THE PRAYER OF THE APOSTLE PAUL
WITH THE HYMNS OF CORPUS HERMETICUM
AND SOME GREEK MAGICAL POPYRI

by David. R. Fidler ◊

Yet among the mature we do impart wisdom, although it is not a wisdom of this age or of the rulers of this age, who-are doomed to pass away. But we impart a secret and hidden wisdom of God, which God decreed before the ages for our glorification.

-The Apostle Paul
1 Corinthians 2: 6-7

The introduction to the newly discovered Prayer of the Apostle Paul in the Nag Hammadi Library states that "In form and content the Prayer of the Apostle Paul echoes various other compositions. It displays a striking resemblance not only to prayers in the Corpus Hermeticum but also to invocations found in magical texts."

Having a keen interest in the relationship between the ideas of the Hermetic writings and the conceptions of early Christian speculation, I thought it would be interesting to carefully compare the Prayer of the Apostle Paul with the hymns or prayers of Corpus Hermeticum, along with a number of Greek magical papyri which exhibit a Hermetic orientation. While the following study is a fairly careful comparison between these documents, it is in no way meant to represent an inclusive study. Nonetheless, the parallel conceptions made apparent by such an analysis clearly indicate the importance of such research in the study of Christian origins and Hellenistic thought.

Following a brief introduction on the similarity of Hermetic and early Christian thought, the Prayer is compared with the Hermetic hymns.

The translations of the Hermetica used herein are those of G.R.S Mead in his three volume Thrice-Greatest Hermes (London, J.M. Watkins, 1949), referred to hereafter as TGH. Although Mead's translation, made at the turn of the century, is somewhat archaic, he had such a wonderful understanding of ancient Hermetic ideas that few since have come close in articulating the essential spirit of these august writings.

Some joint characteristics of Corpus Hermeticum
and early Christian thought

Corpus Hermeticum is a group of writings associated with, and sometimes attributed to, Hermes Trismegistus: "Thrice-Greatest Hermes," a semi-divine, mythical, Egyptian sage. Through 'his' writings and discourse (logos) with his disciples, Hermes Trismegistus reveals teachings of a spiritual and

cosmological nature, concerning the nature of God, the soul, the origin and structure of the cosmos, and the path through which the soul may experience its divinising re-generation in the divine principle of Mind or Nous, the principle from which the soul originates in the first place according to the Ancients. Through this 'birth from above,' the soul recognises, in true gnostic fashion, where it has come from and where it is going.

In light of the character of these esoteric teachings, we may see Hermes Trismegistus and the Poimandres figure of CH I as personifications of the Gnostic Revealer, similar to the role fulfilled by Jesus in gnostic, as well as the canonical, gospels. Moreover, like the 'Gnostic Jesus' who is both personified Revealer and an actual cosmic power (the Logos of creation), so too is Poimandres, "Mind of all-masterhood," [1] portrayed as an incarnate, yet transcendent, manifestation of the divine reality. For as Poimandres tells us:

That Light, He said, am I, thy God, Mind, prior to Moist Nature which appeared from Darkness; the Light-Word (Logos) [that appeared] from Mind is Son of God. [2]

The name Poimandres, which no doubt meant something like "Man-Shepherd" to the Greek reader of *Corpus Hermeticum I*, may have had a different meaning to the Egyptian reader. As C.K. Barrett observes, the name may be a variation of the Coptic *p-eimi-n-re*, "the knowledge of (the sun-God) Re." This possible Coptic meaning reminds Barrett of "Manda de Hayye, 'the knowledge of life' (or salvation), the name given by the Mandeans [the 'Knowers' or Gnostics] to the saviour and revealer." [3]

One of the most distinctive features of the Hermetic writings is the beautiful Logos theosophy elaborated therein, highly reminiscent of the prologue to the Fourth Gospel. Not only does the soul of the visionary move into Life and Light, but Life and Light, as celestial powers of the supreme deity, are pictured as formative, cosmological principles:

...All-Father Mind, being Life and Light, did bring forth Man co-equal to Himself...And Man from Life and Light changed into soul and mind,-- from Life to Soul, from Light to mind. [4]

Though the expressions of the Hermetic writings are extremely similar to those of the Fourth Gospel and the early trinitarian speculations, there is no evidence whatsoever that the Hermetica were in any way influenced by Christian thought. In fact, Justin Martyr and other Christian Fathers appeal to the Logos teaching of Hermetic speculation in order to justify the view of Christ as celestial Word:

When we say...that he [Jesus] was begotten by God as the Word of God in a unique manner beyond ordinary birth, this should be no strange thing for you who speak of Hermes as the announcing word from God. [5]

Similarly, the Christian apologetic Athenagoras' Plea (176-177 C.E.), which clearly articulates the nature of the Trinity, uses terminology and concepts which would be entirely at home within a 'Hermetic' context.

We speak of God, of the Son, his Word, and of the Holy Spirit; and we say that the Father, the Son, and the Spirit are united in power. For the Son is the intelligence, reason, and wisdom of the Father, and the Spirit is an effluence, as light from fire. In the same way we recognise that there are other powers which surround matter and pervade it. [6]

Additionally, Athenagoras reports that the Son of God, the cosmic Nous-Logos of God the Father, is the rational instrument of universal creation:

...the Son of God is his Word in idea and in actuality; for by him and through him all things were made, the Father and the Son being one. And since the Son is in the Father and the Father in the Son by the unity

and power of the Spirit, the Son of God is the mind and Word of the Father... since God is eternal mind, he had his Word within himself from the beginning, being eternally wise (logikos). Rather did the Son come forth from God to give form and actuality to all material things, which essentially have a sort of formless nature and inert quality, the heavier particles being mixed up with the lighter...Indeed we say that the Holy Spirit himself, who inspires those who utter prophecies, is an effluence from God, flowing from him and returning like a ray of the sun. [7]

There is very little scholarly consensus on the exact dates of the Hermetic writings, and there is no reason to assume that they were written all at the same time, or for that reason that the books present an entirely consistent doctrine, with the exception of the soul's origin in, and affinity with the principles of Mind and Logos. While the writings certainly fall within the period 200 B.C.E. - 400 C.E., the most interesting aspect is the almost unavoidable conclusion that at least the ideas of the Hermetic writings are of pre-Christian origin. As C.K. Barrett notes. "It seems very probable...that ideas very similar to those contained within the written Hermetica were entertained and discussed, in Egypt and perhaps elsewhere, at the time when the New Testament documents were written and when Christianity was spreading westwards from Palestine into the Greek world." [8]

One likely area where these ideas were probably discussed was Hellenistic Alexandria, which has been suggested as a likely site for the composition of the Fourth Gospel. There can be little doubt that a form of religio-philosophic Logos speculation was "in the air" of Alexandrian thought, as we may see by referring to the mystical Neoplatonism of Philo Judaeus (circa 20 B.C.E - 45 C.E.) who in a non-Christian thought sphere discusses in great depth the nature of the Logos, whom he rhapsodizes as First-born son, Mediator, Fountain, Ray, Second God, Model of Wisdom, Archetype of Creation, etc.

As a final point, it is of interest that 'Hermes' was equated with the Egyptian deity Thoth, who at a very early date in ancient Egypt was regarded as the creative Logos of the Sun God Re [9]. Hermes-Thoth was the lord of -- and power active in -- heavenly law, mathematics, writing, temple ritual, philosophy and all activities which depend on reason, both in nature and in man. Hence, in the same way that a Christian might spiritually participate in the mystical body of Christ, i.e. the eternal Logos or Nous of God, so too might the Hermetic mystic personally realise spiritual union with the same power, albeit under a different name. As Iamblichus observes, "Hermes, the God who presides over language, was formerly very properly considered-as common to all priests," [10] in the same way that a Pauline Christian might be "in Christ," or a Gnostic Christian be justified in recording the teachings of "the living Jesus," the self-instructing voice of the universal Logos within.

While it would be beyond the scope of this paper to discuss exhaustively the parallels and possible influence of a preexisting Gaeco-Egyptian Logos-doctrine on and in Christian thought, it is hoped that the foregoing synopsis has demonstrated the fact that irregardless of direct influence, the personified archetypes or hypostases of Logos, Nous, Life and Light were of utmost importance in both Christian and non-Christian religious, philosophical and cosmological speculation at the start of the 'common era'. Obviously, this area represents a very fertile and yet relatively unexplored ground of scholarly inquiry, for if it could be demonstrated that Poimandres and the Triple-Hermes are the spiritual citizens of Pre-Christian thought, then it would follow that perhaps they are the prototype, personified Gnostic Revealers par excellence of the Hellenistic world.

The Prayer of the Apostle Paul is reproduced from the Nag Hammadi Library. My goal, as stated, is to compare it with the concepts of the Hermetic hymn, noting what the compositions have in common and how they differ.

Also reproduced here are the three major hymns from the Greek Corpus Hermeticum which I have designated A, B and C. The fourth hymn, D, is from the Asclepius, a Hermetic writing which was translated into Latin from Greek, the Greek now being lost. However, hymn D also appears in the Nag Hammadi collection in Coptic. I have decided to use the translation from the Coptic because of the fact that Coptic employed many Greek loan-words, and hence this version is probably closer to the original than the Latin.

One of the interesting things about these hymns is that if they were given to a non-specialist out of context, the unsuspecting reader would probably conclude that they were among the highest expressions of Christian orthodoxy.

Such is not the case with seven other writings I have used, Greek magical papyri with a Hermetic orientation, but mostly on a popular level. These short invocations, which I have not reproduced here but follow Mead's numbering, appear to be overworkings of more ancient types, and several of these definitely contain echoes of archaic Egyptian ritual and cosmology. While these writings in this group vary greatly in their religious sophistication, the better ones still seem to reverberate with power through the corridors of time.

HYMN A

31. Holy art Thou, O God, the universals' Father.

Holy art Thou, O God, whose Will perfects itself by means of its own Powers.

Holy art Thou, O God, who willeth to be known and art known by Thine own.

-Holy art Thou, who didst by Word (Logos) make to consist the things that are.

Holy art Thou, of whom All-nature hath been made an Image.

Holy art Thou, whose Form Nature hath never made.

Holy art Thou, more powerful than all power.

Holy art Thou, transcending all pre-eminence.

Holy Thou art, Thou better than all praise.

Accept my reason's offerings pure, from soul and heart for aye stretched up to Thee, O Thou unutterable, unspeakable, Whose Name naught but the Silence can express.

32. Give ear to me who pray that I may ne'er of Gnosis fail, /Gnosis/ which is our common being's nature; and fill me with Thy Power, and with this Grace /of Thine/, that I may give the Light to those in ignorance of the Race, my Brethren, and Thy Sons.

For this cause I believe, and I bear witness; I go to Life and Light. Blessed art Thou, O Father. Thy Man would holy be as Thou art holy, e'en as Thou gavest him Thy full authority (ekousian) /to be/.

From Corpus Hermeticum I, "Poimandres" (or 'Man-Shepherd'); Mead, TGH, ii., 19 - 20.

Who, then, may sing Thee praise of Thee, or praise to Thee?

Whither, again, am I to turn my eyes to sing Thy praise; above, below, within, without?

There is no way, no place is there about Thee, nor any other thing of things that are.

All are in Thee; all are from Thee, O Thou who givest and takest naught, for Thou hast all and naught is there Thou hast not.

11. And when, O Father, shall I hymn Thee? For none can seize Thy hour or time.

For what, again, shall I sing hymn? For things that Thou hast made made, or things Thou hast not? For things Thou hast made manifest, or things Thou hast concealed?

How, further, shall I hymn Thee? As being of myself? As having something of mine own? As being other?

For that Thou art whatever I may be; Thou art whatever I may do; Thou art whatever I may speak.

For Thou art all, and there is nothing else which Thou art not. Thou art all that which doth exist, and Thou art what doth not exist,--Mind when Thou thinkest, and Father when Thou makest, and God when Thou dost energize, and Good and Maker of all things.

From Corpus Hermeticum V, "Though Unmanifest God is most Manifest"; Mead, TGH, ii., 105 - 106.

THE SECRET HYMNODY

17. Let every nature of the World receive the utterance of my hymn!

Open thou Earth! Let every bolt of the Abyss be drawn for me. Stir not, ye Trees!

I am about to hymn creations Lord, both All and One.

Ye Heavens open, and ye Winds stay still; and let God's deathless Sphere receive my word (logos)!

For I will sing the praise of Him who founded all; who fixed the Earth, and hung up Heaven, and gave command that Ocean should afford sweet water to the Earth, to both those parts that are inhabited and those that are not, for the support and use of every man; who made the Fire to shine for gods and men for every act.

Let us together all give praise to Him, sublime above the Heavens, of every nature Lord!

'Tis He who is the Eye of Mind; may He accept the praise of these my Powers!

18. Ye Powers that are within me, hymn the One and All; sing with my Will, Powers all that are within me!

O blessed Gnosis, by thee illumined, hymning through thee the Light that mind alone can see, I joy in Joy of Mind.

Sing with me praises all ye Powers!

Sing praise, my Self-control; sing thou through me, my Righteousness, the praises of the Righteous; sing thou, my Sharing-all, the praises of the All; through me sing, Truth, Truth's praises!

Sing thou, O Good, the Good! O Life and Light, from us to you our praises flow!

Father, I give Thee thanks, to Thee Thou Energy of all my Powers; I give Thee thanks, O God, Thou Power of all my Energies!

19. Thy Reason (Logos) sings through me Thy praises. Take back through me the All into Thy Reason--my reasonable oblation!

Thus cry the Powers in me. They sing Thy praise, Thou All; they do Thy Will.

From Thee Thy Will; to Thee the All. Receive from all their reasonable oblation. The All that is in us, O Life, preserve; O Light illumine it; O God in-spirit it.

It is Thy Mind that plays the Shepherd to Thy Word, O Thou Creator, Bestower of the Spirit upon all.

20. For Thou art God; Thy Man thus cries to Thee through Fire, through Air, through Earth, through Water, and through Spirit, through Thy creatures.

'Tis from Thy Aeon I have found Praise-giving; and in Thy Will, the object of my search, have I found rest.

From Corpus Hermeticum XIII, "The Secret Sermon on the Mountain: Concerning Rebirth and the Promise of Silence"; Mead, TGH, ii., p. 230 - 232.

THE PRAYER OF THE APOSTLE PAULCOMPARATIVE PASSAGES AND MATERIAL

- 01 [...]
- 02 [...]
- 03 [your] light, give me your [mercy, My] redeemer, redeem me, for
- 04
- 05 [I am] yours: from you have I come
- 06 forth. You are [my] mind: bring me forth!
- 07 You are my treasure-house: open for me! You
- 08 [are] my fullness (πληρωμή): take me to you!
- 09 You are (my) repose (ἀνύπνουσις): give me
- 10 [the] perfection that cannot be grasped!
- 11 I invoke you, the one who is
- 12 and preexisted, by the name
- 13 [which is] exalted above every name, through Jesus Christ
- 14 [The Lord] of Lords, the king of the ages (αἰών):
- 15 give me your gifts which you do not begrudge
- 16 through the son of man,
- 17 the spirit (πνεῦμα), the paraclete (παράκλητος) of
- 18 [truth...] Give me authority (ἐκουσίαν)
- 19 [when I] ask you; give
- 20 healing for my body (σῶμα) when I ask
- 21 you through the evangelist (εὐαγγελιστής),
- 22 [and] redeem my eternal light-soul (ψυχῆν)
- 23 and my spirit (πνεῦμα). And the
- 24 [first-]born of the pleroma (πληρωμή) of grace (Χάρις)---
- 03: the Light that mind alone can see (C); We have known Thee, 0 intellectual light (D); unseen Father of the Light (VI,1); 0 Life and Light (C).
- 05/06: I am the one who has been born from heaven. (VI,11).
- 06: Thou art... Mind when Thou thinkest (B); 'Tis He who is Eye of Mind... hymning through thee the light that mind alone can see, I joy in Joy of Mind (C); giving us mind (D).
- 06-10: I know thee, Hermes, and thou [knowest] me; [and] I am thou, and thou art I (II,7.). For thou art I, and I am thou (I,11; III,11).
- 09/10: 'Tis from Thy Aeon I have found Praise-giving; and in Thy Will, the object of my search, have I found rest (C).
- 11: let God's deathless Sphere receive my word (logos)! (C); Thee I invoke (I,13; IV,1; V,1; VI,1; VII,1); the one who is = 0 on?
- 11-13: Come unto me... whose name is hidden, and beyond the power of men to speak (I,1); 12-13: He is greater than all names... He is God beyond all name (Mead, TGH, ii, 104.); 0 Thou unutterable, unspeakable, Whose Name naught but the Silence can express (A). 12-14: sublime above the Heavens, of every nature Lord! (C); 14: 0 eternal permanence (D); King of ages (1 Tim. 1:17).
- 15-24: The All that is in us, 0 Life, preserve; 0 Light illumine it; 0 God in-spirit it (C); 0 mayest thou come into my mind and heart for the length of my life's days, and bring unto
- accomplishment all things my soul desires (I,10).
- 18: Thy Man would holy be as thou art holy, e'en as Thou gavest him Thy full authority (ekousian) [to be] (A).
- 23-25: fill me with Thy Power, and with this Grace [of Thine] (A).

25 [reveal] him to my mind (Νοῦς)! Grant (Χαρίδι)

26 what no eye of an angel (ἄγγελος) has

27 [seen] and no ear of an

28 archon (ἄρχων) (has) heard and what

29 [has not] entered into the human heart,

30 which came to be angelic (ἄγγελος) and (came to be)

31 after (Κετό) the-image of the psychic (ψυχικός) God

32 when it was formed (Πλάσσει)

33 in the beginning, since I have

34 faith (πίστις) and hope (ἐλπίς).

35 And placed upon me your

36 beloved (ἀγαπητός) elect (ἐκλεκτός),

37 and blessed (ἐδόλογοιτός) greatness, the first

38 born, the first begotten (γένεος),

01 [...]

02 [...]

03 and the [wonderful] mystery (μυστήριον)

04 of your house; [For]

05 yours is the power [and]

06 the glory and the blessing (δόξαλογοις)

07 and the [greatness]

08 for ever and ever. [Amen.(?)]
 ((lines 9-10 in Greek))

09 Prayer of Paul

10 (the) Apostle, in Peace, Christ is holy

23-25; The first-born Aeon of Valentinian cosmology is Nous or Mind, also called only-begotten, being the son of Depth (Bythos) and Silence (Sige, who is also called Grace or Charis). 25-29; Yet among the mature we do impart wisdom (sophia), although it is not a wisdom of this age (aeon) or of the rulers (archon) of this age, who are doomed to pass away. But we impart a secret and hidden wisdom of God, which God decreed before the ages (aeons) for our glorification. None of the rulers of this age understood this; for if they had, they would not have crucified the Lord of glory. But it is written, "What no eye has seen, nor ear heard, nor the ear of man conceived, what God has prepared for those who love him." (1 Cor. 2:6-10.)

38; the begetting Father (D).

04-08; Some ancient versions of the Lord's prayer contain the ending, "For thine is the kingdom and the power and the glory for ever (aeon). Amen." (Mt. 6:13)

08; 0 thou Eternity of Eternity (aiōn aiōnos). (V,4); 0 eternal permanence (D).

SOURCES OF COMPARATIVE MATERIAL; TGH = Thrice-Greatest Hermes. A, B, C, D are hymns from Corpus Hermeticum; A = TGH, ii, 19-20; B = TGH, ii, 105-106; C = TGH, ii, 230-232; D = Coptic trans. from Nag Hammadi Library, 298-299. I through VII are magic papyri from the popular theurgic Hermes-cult, TGH 84-98, with line numbers included. Mead's titles are I: An Invocation to Hermes as the Good Mind; II & III: An Invocation to Lord Hermes; IV: An Invocation to Thoth as Logos; V: An Invocation to Hermes as the Spiritual Light; VI: The Mystic Rite of the Flame; VII: A Prayer of Consecration.

THE PRAYER OF THANKSGIVING

63-33 This is the prayer that they spoke:
 34 "We give thanks to Thee! Every soul
 35 and heart is lifted up to Thee,
 36 O undisturbed name,
 64-01 honored with the name
 02 'God' and praised
 03 with the name 'Father,'
 04 for to everyone and everything
 05 (comes) the fatherly kindness and
 06 affection and love
 07 and any teaching there may be that is sweet
 08 and plain, giving
 09 us mind, speech
 10 (and) knowledge: mind,
 11 so that we may understand Thee,
 12 speech, so that we may
 13 expound Thee, knowledge
 14 so that we may know Thee.
 15 We rejoice, having been illumined
 16 by Thy knowledge. We rejoice
 17 because Thou has shown us Thyself. We rejoice
 18 because while we were in (the) body, Thou hast made us
 19 divine through Thy knowledge.
 20 The delight of the man who attains
 21 to Thee is one thing: that we know
 22 Thee. We have known Thee,
 23 O intellectual light. O
 24 life of life, we have known Thee.
 25 O womb of every creature, we have
 26 known Thee. O womb pregnant with
 27 the nature of the Father, we have known
 28 Thee. O eternal permanence
 29 of the begetting Father, thus have we
 30 worshipped Thy goodness.
 31 There is one petition that we ask:
 32 we would be
 33 preserved in knowledge.
 34 And there is one protection we
 65-01 desire: that we not stumble
 02 in this kind of life."
 03 When they had said these things in prayer, they
 04 embraced each other and
 05 they went to eat their
 06 holy food, which has no blood
 07 in it.

A comparison of the Prayer of the Apostle Paul with the parallel passages here collected demonstrates that the Prayer has much in common with the Hermetic hymns and magical papyri.

While the absence of the Prayer's first few lines makes it difficult to precisely reconstruct the exact sense of the beginning, an overall examination of the Prayer suggests that it might conveniently be discussed in terms of its 'natural divisions' in both form and content.

Section 1 (lines 6-10) is of a formulaic nature where God is addressed "You are my X: grant me Y" in a semi-theurgic fashion. Here God is addressed as Mind or Nous, either as Universal Mind, or Mind in the mystic, or indeed both. This identification with God as Nous is a typical Hermetic and Gnostic conception which is foreign, at least on the surface, to the New Testament canon -- unless one takes Logos (Reason) as being identical with Mind, or at least closely related.

Section 2 (lines 11-23) consists of a semi-theurgic request for spiritual gifts to benefit Body (soma), Soul (psyche), and Spirit (pneuma). These are the three substances or natures outside the Pleroma in Valentinian cosmology.

Section 3 (lines 23-03) takes up where section 2 leaves off. With the invocation of spiritual, psychic, and somatic blessing now accomplished, the Prayer requests the gift of Pleromatic Knowledge, similarly stated in Pauline and Valentinian terminology. The request may be roughly paraphrased: 'Because I have faith and hope, grant to me the knowledge of the first offspring of the Pleroma (of Grace). Grant me the knowledge of that which is above the (planetary?) rulers of the world, the psychic God (i.e., the Demiurge), and even the angels themselves'. It seems probable to the present writer that the "first-born of the Pleroma of Grace" referred to here is the Valentinian Aeon Nous or Mind, who is the first offspring, the first Only-begotten Son proper, within the Pleroma. This seems likely in light of the Valentinian terminology and concepts, and the fact that the parents of Nous are the wholly Ineffable Father called Profundity and his equally ineffable consort called Silence, but also Grace.^[11] If my interpretation is correct, the statement means: "And Mind, the first-born of the Pleroma, of Grace (and the Ineffable Father): reveal him to my mind"

Section 4 (lines 4-8, p. 2) is a formulaic ending, apparently based on ancient closing variants of the Lord's prayer.

As may be seen from the parallels, the Prayer seems to draw on a number of sources -- Pauline thought, perhaps a (canonical) gospel account of the Lord's prayer, and Valentinian gnosticism -- in a rather eclectic fashion.

The major concepts which the prayer shares with the Hermetic hymns may be summarised briefly as follows.

(Line/s)

- (3) The concept of Divine/Intelligible Light
- (5) The soul's origin in Divine or Celestial Principles
- (6) The concept of Divinity as Nous or Mind, and the mystic's participation in this principle
- (5-10) The concept of the soul's ontological affinity with the nature and powers of Divinity
- (9-10) The idea of the soul's felicity as consisting of repose in the Divine
- (11) The 'invocation' of God or His Powers
- (13) The concept of the ineffable nature of God who is above all names
- (15) The request for spiritual gifts

- (18) The concept of man's divinely granted authority
- (38) The concept of the Divine world as a source of generation or creation
- (8) The concept of the Aeonial nature of God

Additionally, the conceptual and terminological use of Pleroma, Aeon, Light, and Nous is in conformity with both Hermetic and Valentinian speculation. Terms noticeably absent are Logos, Life, and Gnosis. However, the principle of Life as a divine power is generally alluded to in Section 2, while the concept of Gnosis is clearly articulated in Section 3, even if not mentioned by name. As for Logos, which is so important in Corpus Hermeticum, no reference is here to be found, although the possibility exists that this divine power may have been mentioned in one of the missing lines.

The spiritual hierarchy inferred by the Prayer is closer to the Valentinian model of (MIND) - SPIRIT - SOUL - BODY than the Hermetic model of GOD - MIND/LOGOS) - SOUL - BODY [12], although the basic hierarchies are very similar.

Whether or not there is any direct Hermetic influence in the Prayer of the Apostle Paul is impossible to say at the present time, but the foregoing analysis has at least proven that the conceptions of the Hermetic, Prayer, and Valentinian speculation have much in common [13]. This fact shows 1) that these concepts were indubitably important aspects of the Hellenistic zeitgeist and 2) that a study which attempts to understand the questions of Christian origins must deal with this fundamental intellectual matrix in which mystical Christian, 'Gnostic', Hermetic, and philosophical speculation flowered.

A more inclusive study of the Prayer is certainly in order since like other documents of the time, it represents a microcosmic reflection of what was going on in the thought-sphere(s) of Hellenistic spiritual orientation and celestial geography. Such a study would hopefully go beyond the present survey in terms of depth and thoroughness, by comparing a Greek retroversion of the Coptic with a wider body of comparative literature.

One final note of interest is that while conceptually the Prayer has much in common with both the hymns and magical papyri, in terms of form it has more in common with the 'magical invocations' where the theurgist seeks or pleads for spiritual gifts. The hymns of Corpus Hermeticum on the other hand, rather than asking for material and/or spiritual blessings to come, tend to be affirmations of the soul's gnostic regeneration which has already taken place.

- 1) CH I, 2; Mead, TGH, ii, p. 3-4.
- 2) CH I, 6; Mead, TGH, ii, p. 5.
- 3) Barrett, C.K. The New Testament Background: Selected Documents. NY, Harper and Row, 1961, p. 82.
- 4) CH I, 12 & 17; Mead, TGH, ii, p. 8 & 11.
- 5) Richardson, C.C., ed. Early Christian Fathers. NY, Macmillan, 1970, p. 256. (The First Apology of Justin Martyr, 22.) See also p. 255.
- 6) Ibid., p. 326. (Athenagoras' Plea, 24.)
- 7) Ibid., p. 309. (Athenagoras' Plea, 10.) Interestingly, Athenagoras mentions "Hermes, surnamed Trismegistus," as an example of a god who was once a man; see p. 331.
- 8) Barrett, NT Background, p. 80.
- 9) Budge, E.A. Gods of the Egyptians. NY, Dover, 1969, i, p. 407: Thoth "was held to be both the heart and tongue of Ra, that is to say he was the reason and the mental powers of the god, and also the means by which their will was translated into speech; from one aspect he was speech itself, and in later times he may well have represented, as Dr. Birch said, the $\lambda\gamma\omega\varsigma$ of Plato."
- 10) Iamblichus: On the Mysteries. (Thomas Taylor, trans.) London, Stuart and Watkins, 1968, p. 17-18.
- 11) For a basic survey of Valentinian speculation see my essay "An Overview of Valentinian Cosmology based upon the Account of Irenaeus and the Valentinian Writings of the Nag Hammadi Codices," 1984.
- 12) CH XI, Mind Unto Hermes; Mead, TGH, ii, p. 175-198.
- 13) It is quite possible that Valentinus was influenced by the Hermetic tradition of Egypt. The Company of Neters (i.e., Gods or Divine Powers) of Hermopolis, who created the world, consisted of 4 male-female syzygies, for example the male Amen and female Amunet. This group was known as the Ogdoad, and as Anthony Mercatante observes, "In later myths the Ogdoad was said to be the soul of Thoth," the sacred god of Hermopolis, the 'City of Hermes.' (Mercatante, Who's Who in Egyptian Mythology. NY, Potter, 1978, p. 111; see also Lucie Lamy's Egyptian Mysteries, London, Thames & Hudson, 1981.) Compare this with the 8 paired male-female Aeons of the Valentinian Ogdoad, which constituted the highest level of the Pleroma.

Additional note: A very fine bibliography and thorough synopsis of earlier Hermetic scholarship is to be found in William C. Grese's Corpus Hermeticum XIII and Early Christian Literature, Leiden, E.J. Brill, 1979.

TWO PRAYERS FOR ALCHEMISTS

Karl von Eckartshausen (1752-1803)

I

1. Light Supreme, who art the Divine in Nature and dwellest in its innermost parts as in Heaven, hallowed be thy qualities and laws!
2. Wherever thou art, all is brought to perfection; may the realm of thy Knowledge become subject unto thee.
3. May our will in all our work be only thee, self-moving Power of Light! And as in the whole of Nature thou accomplishest all things, so accomplish all things in our work also.
4. Give us of the Dew of Heaven, and the Fat of the Earth, the Fruits of Sun and Moon from the Tree of Life.
5. And forgive us all errors which we have committed in our work without knowledge of thee, as we seek to turn from their errors those who have offended our precepts. And leave us not to our own darkness and our own science, but deliver us from all evil through the perfection of thy Work, Amen.

II

Hail, pure self-moving Source, O Form, pure for receiving the Light! The Light of all things unites itself with thee alone.
Most blessed art thou among all receptive forms, and blessed is the Fruit that thou conceivest, the Essence of Light united with warm substance.
Pure Form, Mother of the most perfect Being, lift thyself up to the Light for us, now as we toil and in the hour when we complete the Work!

From Über die Zauberkräfte der Natur, Munich, 1819.

[Translation provided by Joscelyn Godwin]

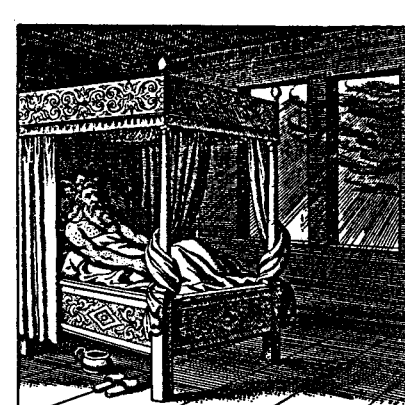
A THREEFOLD ALCHEMICAL JOURNEY
THROUGH THE BOOK OF LAMBSPRING

Adam McLean ◉

The Book of Lambspring is well known as one of the gems from the Musaeum Hermeticum published in 1625 by Lucas Jennis in Frankfurt, especially for its series of fifteen emblematic plates. It seems that this little book was first published, under the title De Lapide Philosophico, in a collection of texts Triga Chemicum (Prague 1599) compiled by the Frenchman Nicolas Barnaud prominent in the alchemical circles around Rudolf II. However, this tract and its emblematic drawings circulated in manuscript during the last two decades of the 16th century, as is attested by a number of copies dated to this period which still survive in libraries and special collections today. [Of these we might mention Ms 16752 in the National Museum in Nurnberg, and the manuscript copy in the University of Leiden.]

The Book of Lambspring is a short work with an introductory section in verse and an emblem showing a threefold furnace. Following the tradition of emblem books of the period its series of fifteen emblems each bears a motto or title with a verse on the facing page. The Book of Lambspring is a work of spiritual alchemy, has few references to physical alchemical processes, and it seems unlikely that it could ever have provided any clues that might help someone engaged upon physical experimentation. Instead, it is a clear, powerful and extremely useful statement of the inner work of the spiritual alchemist. Its verses point to the soul and spirit involved in the alchemical transformation and its fifteen emblems are evocative symbols of these inner processes.





Unlike some other series of alchemical emblems (say the *Mylius Philosophia Reformata*, or even the *Twelve Keys of Basil Valentine*), the *Book of Lamspring* avoids complex layers of symbols, or paradoxical 'surrealistic' images, and presents its message instead through direct simplicity of imagery. It is perhaps this delightful simplicity, joined with the archetypal power of its symbolism that keeps this work approachable by present day consciousness, and ensures the continued use of these emblems as illustrations in popular works on 'occult' and 'mystical' symbolism. Although individual emblems from the *Book of Lamspring* still seem to touch our souls through the clean lines of their archetypal symbolism, there does not seem to have been any serious attempt made to reveal the structure of its sequence as a whole and of how to work through the process of inner development sketched by 'Lamspring'.

One way of looking at these emblems, which I believe we will find useful as a basis for our inner work, is to see the sequence as forming three groups of five emblems 1-5, 6-10, 11-15. A clue to this is given in the title page illustration which shows a threefold furnace, and this is hinted at further by the fact that Emblems 1-5, and 6-10 have short epigrams placed under each emblem, while the sequence 11-15 does not have this feature.

Once we look at the emblems in this way distinct patterns can be seen. The first layer of five emblems deal with the different facets of polarities in our inner world. Emblem 1 shows us two fish swimming in opposite directions in our inner sea ("The sea is the body, the two fish are Soul and Spirit" states the epigram). These two polarities coexist though work in different ways. The second emblem shows a different aspect to polarities in the fight between the inner dragon and an armed knight (a St George figure) in the Forest of the Soul. In this emblem there is a sense that the polarities must struggle to overcome each other. Next in Emblem 3 we have the beautiful picture of the meeting in a clearing in the forest of a magnificent Stag and a graceful Unicorn. The Stag as a symbol is often associated with the Sun and the Unicorn is usually linked with the Moon. These polarities are to be coupled together through the alchemist's work. Next, in Emblem 4, the polarities are seen in their manifestation as masculine and feminine, pictured here in the meeting of Lion and Lioness. We note how they raise their opposite paws (Lion - right, Lioness - left) mirroring the posture of the Stag and Unicorn in the previous emblem. The fifth emblem, which completes this part of the sequence shows the wild Wolf and the tamed Dog fighting for supremacy. These polarities are further linked in the verse with the directions West (Dog) and East (Wolf).

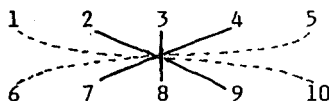
Thus we can see that the first five emblems show us different ways in which the polarities appear in our inner world. The dynamically opposed though balanced way of the two fishes, the battling of the Dragon and Knight elements, or Wolf and Dog, and the meeting and relationship indicated in the Stag-Unicorn and Lion-Lioness emblems.

The next five emblems seem to indicate different ways in which we must inwardly work to unite these polarities in our beings. Emblem 6 is a clear statement of the Ouroboros, the serpent dragon that seizes its own tail and unites these polarities in forming its circle in the Soul. Emblem 7 shows us two birds - one sits on the nest and cannot move, tied to its earthly task, while its partner attempts to soar into the heavens. As the associated verse states "The one that is below holds the one that is above" echoing the opening lines of the Emerald Tablet of Hermes. The next emblem, number 8, the central emblem of the whole sequence, pictures two birds, a red and a white, fighting each other - one above, the other below. The verse indicates that these become transformed into white doves and becomes a Phoenix. Thus

at this stage, the polarities fight, absorb each other and are reborn in a new form. The ninth emblem shows us the King of the Forest seated on his throne with his feet set upon the Dragon he has overcome. This marks the inner stage which completes the integration of the polarities revealed in Emblem 2. Now, no struggle with the Dragon is necessary, for the King has emerged in the Soul as ruler of the dark realm of the Forest. His throne also bears fish upon its arms, echoing the symbolism of Emblem 1. Significantly, seven steps mount up to his throne. This second sequence ends in Emblem 10 with the image of an alchemical adept roasting a Salamander in the fire. Here the inner fire works upon the Salamander or spiritual remnant of the Dragon, purifying and elevating it, and investing it with a new spiritual energy, till it becomes the glowing living interior source of the Philosophers' Stone, or inner foundation for the solidity of the Soul. This contrasts with the picture of the inner sea of the initial emblem 1, with its implication of the lack of solidity in the flowing soul forces.

We can therefore recognise in this second grouping of emblems some indication of ways in which the polarities must be woven together and brought into a relationship through the inner work of the soul alchemist. The first group shows the ways in which these polarities appear in the soul, the second points to ways of working with them towards an integration.

We note some cross correspondences between these two groups :-



[1] Water - [10] Fire element. [2] Dragon/Knight - [9] Dragon/King relationship. [4] Lion/Lioness - [7] Two birds 'married' together. [5] Wolf/Dog of East and West - [6] Ouroboros uniting two directions.

The last grouping of emblems introduce a new set of characters - an old King, young Prince, and winged spiritual guide - and show in sequence the stages an alchemist must go through to complete the work begun in the earliest stages of his inner work. This sequence is rather strange and we will here consider it as a whole.

In Emblem 11, the old King gives his son into the charge of an ancient spiritual guide, who leads him up a high mountain in order to give him a glimpse of the heavenly throne. The young Prince delights in this vision but realises the great sorrow of his father who was not able to undertake this journey, and decides to return to the old King. In Emblem 12, we see the guide with his charge high upon the mountain standing on the threshold of the spiritual world, the archetypes of the Sun, Moon and Stars around them.

The old King was as dead without his son and when the young Prince returns with his guide, his father is so pleased to see him that he swallows his son. This is pictured in the thirteenth emblem. Emblem 14 shows the old King lying sweating in his bed, while a gentle dew descends from above softening the father's body so that his son may be reborn from him. The final emblem shows the rebirth of the son from his father, and the verse states "The Son ever remains in the Father, and the Father in the Son", which echoes Christian sentiments.

One interpretation is of the old King or father as the earthly part of the alchemist's soul, or that aspect turned to the body and outer senses - the young Prince or son as that part of the soul that is free to rise to the spirit - and the Guide as the spiritual part of the alchemist. Strangely, this sequence seems to indicate a path of spiritual development which is almost an inversion or mirroring of the christian path. In the tradition of the christian mystical path, there is a sense of the incarnation of spirit in matter, as a sacrifice of the spirit descending from the Heavenly Father to become involved and incarnated in matter as the Christ, to suffer in the body, and to become resurrected and return to the spirit. In the alchemical path outlined here, the father is the earthly King, rather than Heavenly Father, the son is given an opportunity of rising into the spirit to leave the material realm behind, and kneel at the heavenly Throne, but elects to return to the material world and become reabsorbed by his earthly father, who is the suffering one. (We don't have here a picture of the spirit suffering in matter, but of the matter suffering without the spiritual).

The father undergoes a strange process of transformation through the dew that descends, and the sweat that rises out of his body. Eventually the son is emanated again and yet they remain inseparable, and as the text has it "they perish no more and laugh at death". This is not so much a resurrection from death as a transcendence of death. Thus this is a process of excarnation and suffering then incarnation, rather than a picture of incarnation then resurrection through suffering. In some ways this alchemical work is paralleled with the christian idea of the incarnation and resurrection, but here we seem to have a mirror image of the process.

The Book of Lambspring is an important work that points us especially to the inner aspect of the alchemical process. The indications I have presented here are only hints at one possible way of entering into the Lambspring process. However, as with all such hermetic systems of inner exercises, we cannot entirely grasp it through our thinking and if we wish to work this process we must take an inner journey into the strange landscape of Lambspring's work. By studying the text and meditatively penetrating each emblem in sequence we will be able to experience the symbols working within our souls. The indications I have presented here, hopefully might be a useful map for exploring this process. We can use these as the basis for a threefold inner journey, perhaps using the methods outlined in Pathworking and Inner Journeys (Hermetic Journal No 22) or Emblematic Meditation (Hermetic Journal No 28).

Elemire Zolla ◉

Mention was cursorily made in Joscelyn Godwin's essay (Saint-Yves d'Alveydre and the Agarthian Connection, part 2, in the Autumn issue) of the Roerich family, especially of N.K. Roerich, the painter. His teachings can be garnered in a book which came out in 1982 with Samuel Weiser in New York: Talk does not Cook Rice. A Commentary on the Teaching of Agni Yoga, by Guru R.H.H. compiled and edited by his disciple. In it the claim is put forth that Roerich and his wife were the teachers of Agni Yoga for our age. The idiom of the writing is that of the Theosophical Society. The message that comes through will hardly appeal to anyone who does not share that peculiar taste and jargon; but the importance of N.K. Roerich cannot escape an esotericist who chooses to focus his work as a painter, which I believe to be crucial to the general issue of a possible metaphysical path for the artist in our times. It is announced that next year the Aurora publishing house in Leningrad will bring out a huge two-volume presentation of Roerich's paintings, and this should be an event of the utmost importance, for the reasons which I shall seek to briefly outline.

What strikes one first in N.K. Roerich's paintings is an austere, ascetic, and yet heady intensity. As one takes them slowly in, their technical subtleties start unfolding. The dazzling gamut of colours appears to be strictly keyed to deep violet - not the flower's velvety plush, but the sleek glaze of amethysts. One notices also that the superb, unassuming draughtsmanship is playing strange games with us. We are made to feel that each stone is pressed down upon the earth by its unwieldy, harsh, crushing mass, and yet at the same time outlines are threaded out so neatly, so finely, that the most towering shapes seem to be weightless, in suspension, as if part of a scenario. Eventually we become aware of the complexities of the lighting.

All kinds of illumination are drawn upon. Sunshine, from glowing orange and regal purple to stealthy twilight mauve. A steely moonlight. Starlight. But also a unique range of uncanny nightworld luminescences - the peculiar greens of burning coals, the faint glimmer at the heart of onyxes and black diamonds, the silvery linings of ice and snow in lightless crevices, the blue scintillation of sugar crushed in the dark. And the ground of all these effects is sheer, crystal translucency - Roerich's famous high Himalayan terseness. His secret is the use of pure colours. Our eye is no longer used to them, we are glutted with centuries of dirty, indeterminate, mixed-up tints. One might well imagine Roerich worrying over a speck of dust on his paints, never using the same turpentine twice.

When absorbed in his scenery, we feel as if we breathed thin, intoxicating air, and we realise that a power-laden disclosure is being urged upon us. The hard, solemn and dazzling light is requesting of us that we strain our attention to the utmost; it is in the process of conveying something of ultimate importance. In fact these pictures carry a definite meaning: they open up vistas for us in our inwardness.

This again is something we are no longer used to in painting. We no longer expect the artist to be a metaphysician, since the Hermetic Renaissance - since the last schools of canonical icon-painting in Russia. As a matter of fact, Roerich executed traditional Byzantine frescos, but what

concerns us most is that he achieved the same spiritual aims of the icon in his ordinary, non-canonical painting, through the stark purity of his lighting.

A word of caution to anyone who may feel carried away by Roerich's art may here be in order. He implied that the commonly accepted history of 20th century art is utterly false. He used the word "snobbish". What is more, the very grain of his brush-work involves as much.

It is generally assumed that the pivotal experience in Russian 20th century painting was Kandinsky's, as he progressed from early symbolism to his confrontation in Munich with tribal art, eventually leading him to plunge into the abstract. The whole of our current modern art history hinges on our belief that Kandinsky's experience was not only fatal, but crucial to all and everyone.

But what happens if we hold Roerich's achievement above Kandinsky's and effect a switch of paradigms? We are bound to do so, if we parallel their lives. Both started by seeking for their archaic Russian roots. In Kandinsky's case this led to pretty folk scenes. Apart from his role in Stravinsky's Sacre, Roerich re-created forcefully pre-Christian Rus in a haunting set of pictures. One of them is his 1902 Idols (at the Russian Museum in Leningrad) - twisted damp greenish totem poles surround a huge grey stone within an ominous circular palisade hung with pale yellowing horse skulls, at a river-loop. It is a masterpiece of magical evocation.

Both artists subsequently faced the challenge of exotic arts. Kandinsky and the Blaue Reiter group reacted by going abstract.

When Roerich came to New York in 1920, he purposely juxtaposed at his Center, Corona Mundi, Italian and Flemish Renaissance, the Russian icon, Tibetan and American Indian art, as strands which it is the modern task to weave into a new global pattern. But to dare as much one needs a place oneself from a metaphysical coign of vantage. All Kandinsky had was a simplistic variety of theosophical ideas.

There are many approaches to Roerich's point of view. What he stated in line and colour would not stand much to gain by being put into dry scholastic jargon. I happened to be side-tracked into his world during a journey that took me from South Indian shrines to Benares. At the Theosophical Society in Adyar I felt drawn to the meanings hinted at in his painting hanging there, showing a "mysterious guest" emerging out of the Himalayan dusk. At the journey's end, I came upon the roomful of Roerichs at the Banares Hindu University Museum: Himalayan peaks and abysses, grandiosely sweeping slopes, and, daring all their crushing immensity, a meditating solitary man, or a sculpted stone, or a circle of Druid-like stones, or a shrine. The clouds above seem to be gathering into the shape of a horseman: He, the King of Shambala.

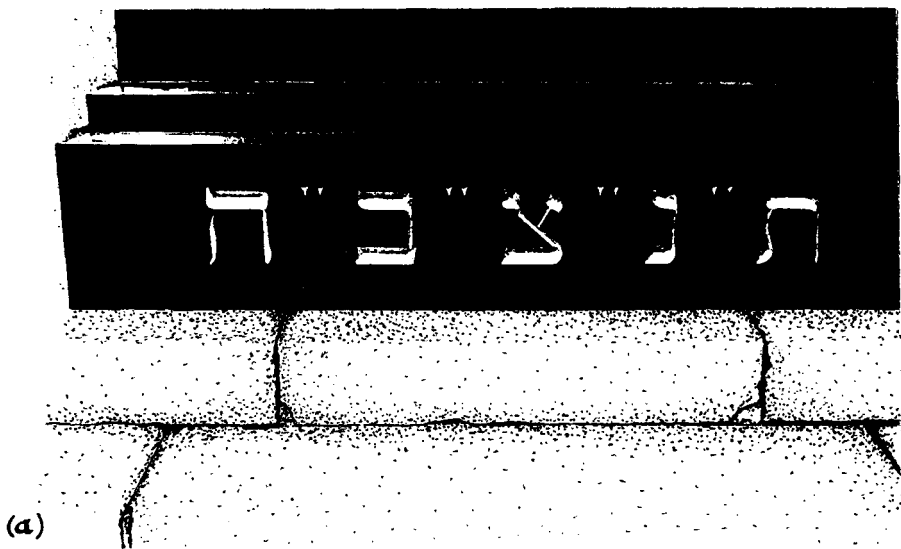
Roerich wrote a powerful essay on Himalayan myths - that of middle-aged Jesus in Kashmir, and that of the Empire-bestowing cup of the Grail, scooped out of a meteorite, the apurtenance of Timur and Akbar. What he seemed determinedly bent on spreading was the myth of Shambhala. Be that what it may, what counts is that he turned the archetype of the Redeemer and his Holy Land into a living vision at the touch of his brush-stroke. He offers us thereby an opportunity to pass through his pictures from the actual to the potential or archetypal level of being.

But if above even this we are able to feel, and to love the quartz light itself, which evokes the whole archetypal scenario out of the bosom of violet darkness, and if we finally reach the point where we meltingly identify with that light, then we shall have achieved what "enlightenment" literally denotes.

G.S. Bennett ©

The force of enthusiasm for the Love and Fear of God that the Greater Exile imposes, until time and limitation are no more, can be beautifully illustrated by an in-depth symbolical approach to the expression of but one small example of the temporary abeyance of one individual's lesser exile.

I speak of the passing of one body and its soul's release to rest unfettered to prepare for return to the round of life in the physical again. Although the Hebraic Mysteries express a great love of life they, as all truths, allegorise death with Redemption. Death viewed from below is but the return to Life, as seen from above, and indeed vice versa.



It is on this that my appreciation of the illustration (a) is based. It shows the lower section of a rather grand black marble monument with gold tooled letters. These Hebrew characters are in fact found on virtually all legible Hebrew memorial stones from the grandest to the most humble. As the " between each letter indicates they are abbreviations of the following:

תַּחֲיֵה נַפְשֵׁךָ (נַפְשֵׁךָ)
צְרוּרָה בְּצְרוּרֵי הַחַיִּים

which is usually translated as "May his/her Soul be bound up in the bonds of Eternal Life". It is my hope, by Kabbalistic expansion, to attempt to do justice to such evocative phraseology.

One of my own favourite methods of elucidating simple Hebrew words or phrases is by using the Tarotic, astrological/elemental, and archetypal Yetziratic assignations [1] for each letter as corresponding to the Sephirothic Tree's twenty two linking paths, as generally accepted in the modern Western Tradition [2], (see diagram (b) and its key [3]).

With the letters taken in the inscribed order ה ת צ י ב ה the Yetziratic method yields the sense "Beauty is the Motion of Meditation towards the Wisdom of the Vision" [4]. Tarotically, "The Universe brings Death to the Emperor to raise the Magician's Star". Astrologically, "As inertia gives way to generation, the bearer of the waters, Mercury, initiates".

Taking our letter symbols in their literal, fully spelt meaning (ת-ת - cross, sign, etc), we arrive at indications such as, "The Cross on which the Fish is Hooked is the Dwelling Place (House) of Light (window)" The fish, of course, being that motion, the all possible, that tends towards, or away from, incarnation, depending on the Soul's ... involutory or evolutionary ... capacity. This is synonymous with Ichthys, the mediating Christ principle. Viewing our letters numerically $\text{ת} = 400$, $\text{נ} = 50$, $\text{צ} = 90$, $\text{ב} = 2$, and $\text{ה} = 5$, totalling 547. By Gematria we can arrive at some evocative Biblical equivalents: "And he was angry [5], and I prayed [6]. You shall lend him [7], and you shall gather [8], in Mithkah [9]. From his head [10], twined, woven [11] with its feathers [12], and for the tops [13] those of the vows of God [14], and Israel [15]. And of which [16], and to bring them up [17], the Mighty Ones [18]. And they went out [19]". The Fish, indeed, becomes the Eagle.

Returning to our inscription ת "נ" צ"ב" ה . If we follow the letters up the Paths of their assignation on the Tree, ת - Path 32, צ - Path 28, and נ - Path 24, we may note the extra tension created round Netzach to attain a flow by the altered letter order of נ and צ relative to the inscription. We could say that this tension highlights "Victory over Death by Meditation".

From Tiphareth by Path 15 (ת) we ascend to Chokmah, Wisdom in the Outer, contemplating the gulf between itself and the Inner Wisdom of ב (Path 2). Even greater tension is displayed in this sequence highlighted by the reversal of the order of letters as in the inscription under consideration. The source of this tension is perennial, as the Outer and Inner Wisdom, of course, can only be unified by passing entirely out of human consciousness. What could be more fitting than the greatest symbol of Life Eternal achievable only through Death.

The ב is synonymous with Berashith, biblically rendered as "in the beginning", but many authorities prefer to translate it as "In Wisdom" [20]. The letter's shape, open to the left, symbolically links the upper and the lower, Kether and the roots of manifestation, Binah. The Unknowable and the Understanding of Differentiation.

Linking Binah and Chokmah is Path 14, ד the Door of Fruitfulness. In the "32 Paths of Wisdom" [21] this path is referred to as "the Illuminating Intelligence, and is so called because it is that Chasmal [22] "which is the founder of the concealed and fundamental ideas of holiness and of their stages of preparation". This indeed can be seen as true of the path linking the Supernal Male and Female.

If we introduce the **ד** into an involutory schema in the order now arrived at, as dictated by the paths rather than our original inscription, we can derive three two-letter Hebrew roots from the arrangement. Thus we have **בד**, **הו** and **תז**, taking in Kether, Binah and Chokmah; Chokmah, Tiphareth and Netzach; and Netzach, Yesod and Malkuth respectively.

דב can mean white linen and is obviously synonymous with ideas of purity (the White Head etc). The root generally denotes "alone, by itself, a part, besides. The core concept is 'to be separate and isolated'. It can also connote the idea of dividing into parts" [23]. The root is indicative of alone in its positive aspect of "The Lord's incomparability and uniqueness" [24], or negatively as "Israel's deplorable isolation" [25]. A direct reference to Binah in her "Mother of Sorrows" aspect is seen in "the loneliness of a mother deprived of her children" [26].

The Door to the Dwelling can but be opened alone. Vision, the window of the Light of Wisdom, as the Fish in the depths of the Waters, moves the Soul, the Sun (Son) that dies to give Life.

The root **הו** descending through Tiphareth is the "interjection demanding attention" - "Behold !" and also the great assumption "If". We can but know so when meditation directs Beauty as the One verse, the true lyric of the entire whole which we must forever be turned towards. **תז** bears this out.

The carrier of the Waters of Wisdom in this coming age must overcome inertia, nay, Death itself. So may it be.

NOTES

[1] "He caused the letter Beth to reign in Wisdom," etc. "Sepher Yetzirah", Knut Stenring's 1923 translation, Ktav Pub. Inc. N.Y. 1970. p.23.

[2] See, amongst others, Gareth Knight's "A Practical Guide to Qabalistic Symbolism" Vol.II Helios 1976 edition.

[3] Details in "Beauty from the Poise" 1985, my own unpublished booklet outlining the method.

[4] The unabbreviated text could be seen to yield, "Beauty Speaks as the Word from Union. The Mouth moves from Guilt to Peace (to behold its Star) in endless Meditation, as the Sun hearing the Sun in Vision. In Wisdom Meditation in Peace fixes the Sun, ever in sight, ever in speech, ever in the Union of seed and seeded, ever in the Silence of Merit."

[5] Deut. 9:8 **וַיִּתְאַנֶּף** All the following Biblical numerical equivalents are taken from G.G. Lock's "The Spice of Torah - Gematria" Judaica Press N.Y. 1985 pp.240-1.

[6] Deut. 9:20 **וְאַתְּפֹלֵק**

[7] Deut. 15:8 **תֵּלֶבְיִשְׁנוּ**

[8] Gen. 6:21 **וְאַסְפֹּת**

[9] Num 33:28 **בְּמִתְכָּה** "Mithkah", an encampment of the Children of Israel in the Wilderness, meaning, literally, "relish, sweetness, pleasantness, sweet well or fountain". C.Fillmore, "Metaphysical Bible Dictionary", Unity Press, n.d. pp.455-6

[10] Lev. 13:12 **מְרֵאשׁוּ**

[11] Ex. 26:1 **מְשֹׁלֵר**

[12] Lev. 1:16 **בְּנִצְתָת**

[13] Deut. 33:15 **וּמְרֵאשׁוּ**

[14] "The Asrielites" Num. 26:31 **הָאֲשֵׁרֵאֵלִי**

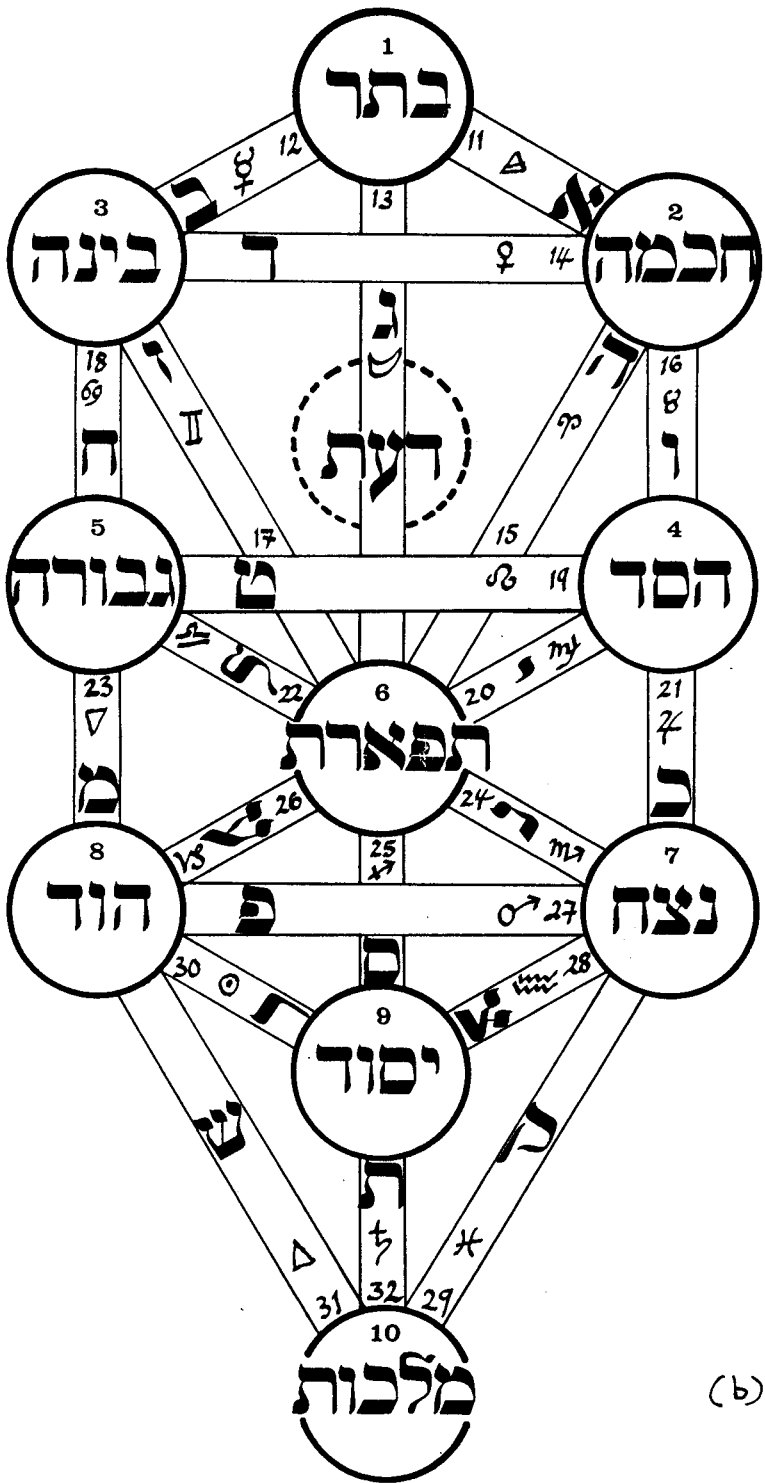
- [15] Gen. 37:3 וישראל "Israel" literally "contending for God, striving for God, who prevails with God, a prince with God, dominion with God" Fillmore op.cit. pp.303-4
- [16] Gen. 31:1 וּמֵאֲשֶׁר
- [17] Ex. 3:8 וּלְהַעֲלֶתוֹ
- [18] "Asshurim", Gen. 25:3 אֲשֹׁרִים
- [19] Ex. 15:20 וְתִצְאֵן
- [20] Maimonides, for instance, understood the term to mean "In (or by) the Principle", ("Principle meaning Upper Wisdom") - Issac Myer "Qabbalah" Phil. 1888 - Robinson and Watkins 1972 edition p.207.
- [21] W.W. Westcott's revised 1883 translation of "Sepher Yetzirah". Weiser reprint 1980 p.35
- [22] "Scintillating flame". Westcott. op.cit. p. 50
- [23] Harris, Archer, Waltke, "Theological Word Book of the Old Testament," Moody Press Chicago 1981 ed. Vol.1, p. 90
- [24] Theo. Word Book of O.T. Vol 1. p. 90
- [25] Theo. Word Book of O.T. Vol 1. p. 90
- [26] Theo. Word Book of O.T. Vol 1. p. 90

Diagram (b) - opposite

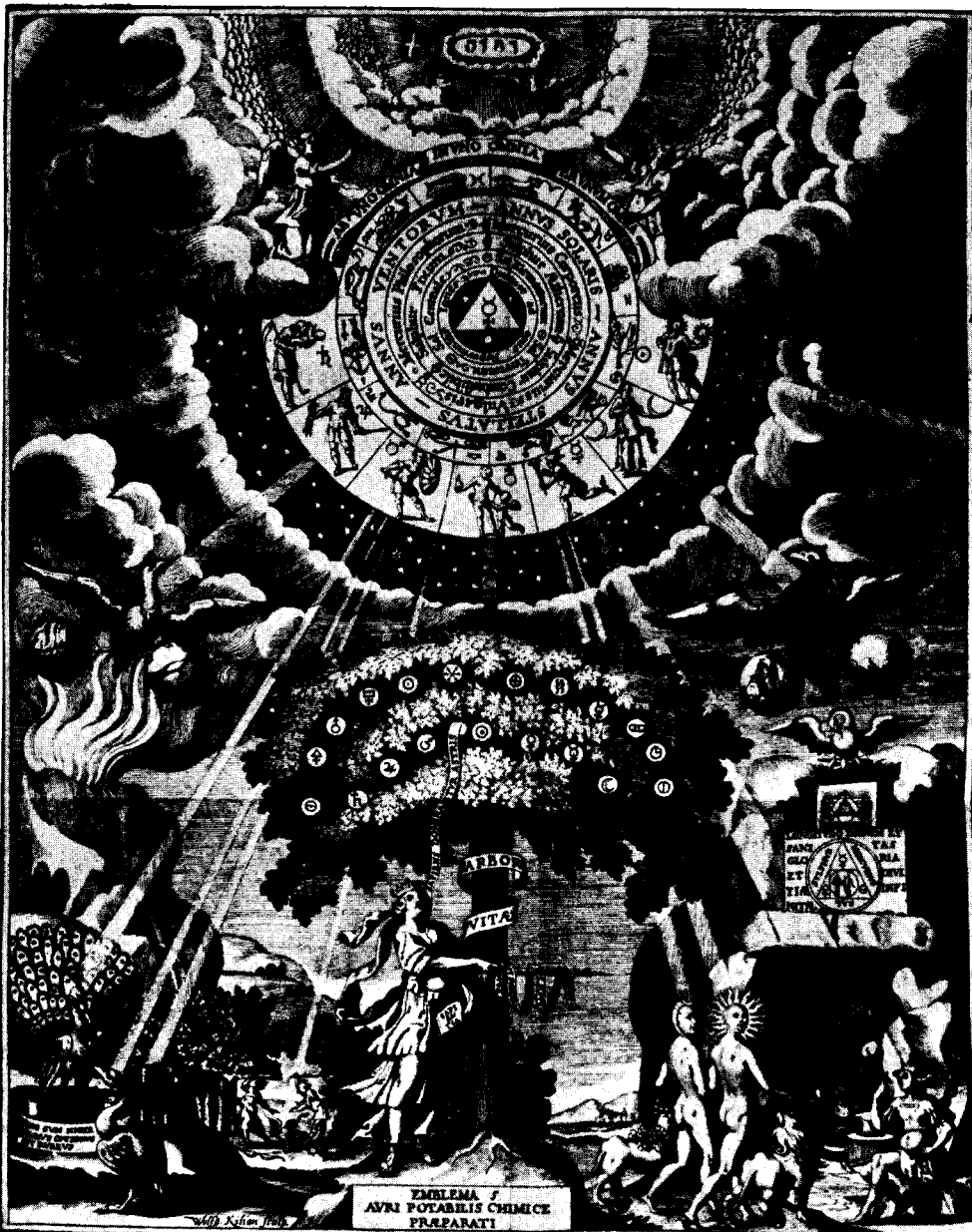
Key to Path assignments

11	Poise	Fool
12	Wisdom	Magician
13	Wealth	Priestess
14	Fruitfulness	Empress
15	Sight	Star
16	Hearing	Hierophant
17	Smell	Lovers
18	Speech	Chariot
19	Taste	Strength
20	Coition	Hermit
21	Life	Wheel
22	Work	Justice
23	Merit	Hanged Man
24	Motion	Death
25	Wrath	Temperance
26	Mirth	Devil
27	Dominion	Tower
28	Meditation	Emperor
29	Sleep	Moon
30	Peace	Sun
31	Guilt	Judgement
32	Beauty	Universe

(Yetziratic and Tarotic)



(b)



EMBLEMA S.
ANNI POTABILIS CHIMICE
PRÆPARATI

W. K. Schell del.

There are two very interesting engravings contained in an alchemical medical work by Malachias Geiger, Microcosmus Hypochondriacus, Munich 1652. Although these engravings by Wolfgang Kilian are derived symbolically from Matthieu Merian's engraved plates "The All-Wise Doorkeeper" in the Musaeum Hermeticum of 1625 (one of which in turn was originally used in Daniel Mylius' Opus Medico-Chemicum of 1618), they are well executed and reworked into a new conception.

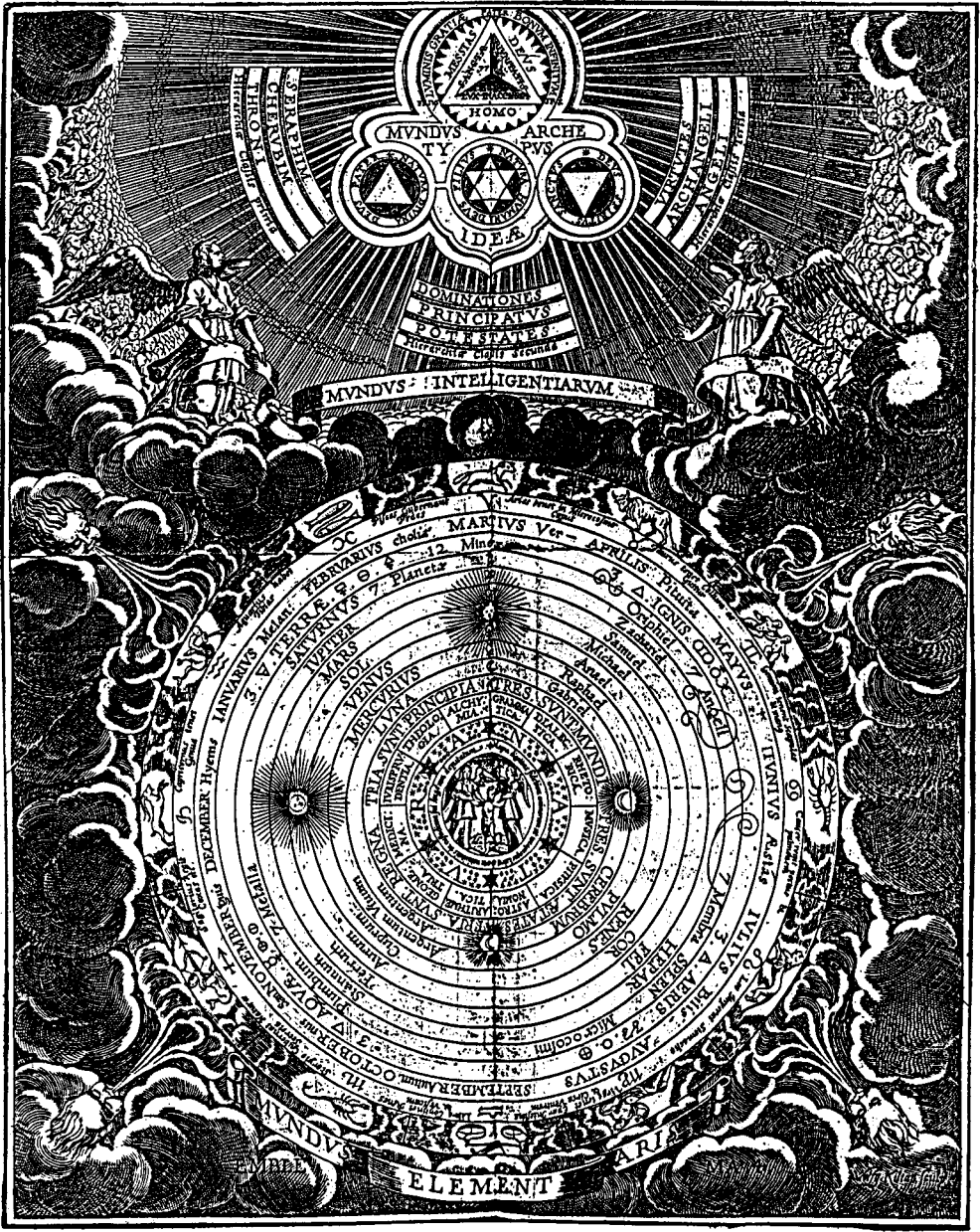
The emblem opposite (number 5 in the Microcosmus Hypochondriacus) addresses itself to the chemical preparation of the potable gold, the golden elixir. This mandala clearly demonstrates the hermetic conception of the cosmos, the starry world above the clouds with the archetypes of the planets, the two angels pointing towards the Trinity - Jehovah the Father, the Lamb and the Dove of the Spirit. Between the Angels we note "All from the One, All in the One, All through the One". The influences of this starry world emanate down to the earthly plane below. Under the Tree of Life stands a woman labelled 'Sapientia' with the motto "Sapiens Dominabitur Astris" - the wise will be ruled by the stars. (Interestingly, this was the magical motto of the supposed Fraulein Sprengel, mentioned in the cipher manuscript of the Hermetic Order of the Golden Dawn as adept transmitter of its rituals and hermetic knowledge).

The Tree of Life bears the seven metals and the twelve alchemical metalloids which also appear in the Merian plate (see Alchemical Mandala No. 5, in issue 5 of the Hermetic Journal for a detailed description of this). On each side of this tree are two mountains, the left with the Phoenix of Fire and Air, marking the Dry Way, the right with the Eagle of Water and Earth, the Humid Way. These are also taken from Merian's work.

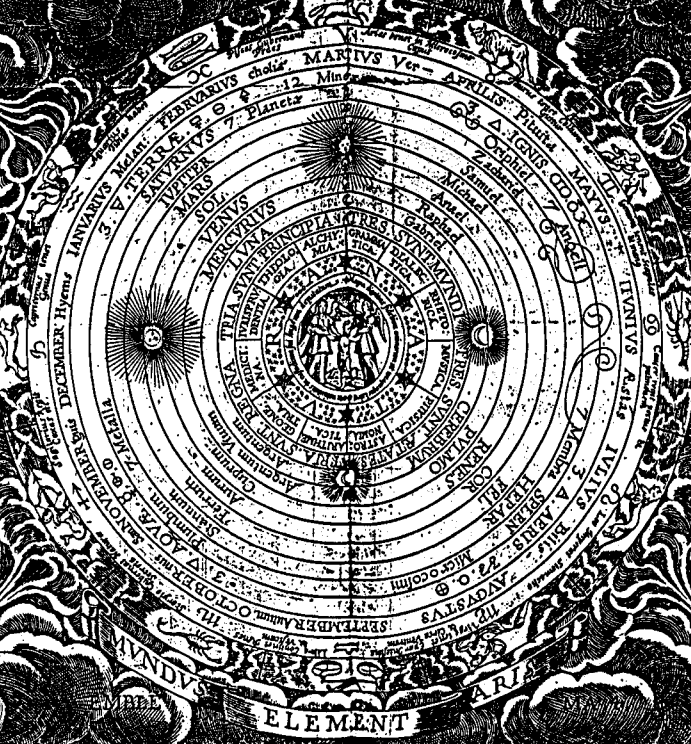
Below the fire mountain we see the alchemical birds - the Peacock, White Swan or Goose, and Black Crow - with the motto "I am the Black, the White, the Yellow and the Red". Between the Sophia-Wisdom figure, two hunters are seen killing a winged dragon or bird.

Atop the mountain of the 'humid way' on the right, a pelican is seen in the sacrificial act of feeding its young upon its own blood. A tablet with the uniting of the three Principles, Sulphur - Mercury - Salt, promises "A long, easy, healthy, life of glory and infinite riches". In a cave under this mountain we see the figures of the Sun and Moon (Sun with Lion, Moon with Lioness) approaching the alchemical laboratory, where they meet Mercury with his caduceus, winged helmet and sandals.

The Sophia figure under the tree through her motto suggests her awareness of the dimension of the Above, but she also gestures horizontally with her sceptre towards the cave of alchemy, the spiritual work of the realm below.



DOMINATIONE
PRINCIPATVS
POTESTATES
Hierarchie Caeli Struenda
MUNDVS INTELLIGENTIARVM



ELEMENTA

The plate opposite is the fourth emblem from the Microcosmic Hypochondriacus. Its is almost an exact copy of the Merian plate from the All-Wise Doorkeeper (illustrated below), but is linked formally also with its sister emblem from the Microcosmicus. In this emblem number four the two angels gaze directly upwards to the divine world of the archetypes, whereas in emblem five their gaze is outward, turned downwards to the earthly realm. The globe below is the World of the Elements and the Sphere of Nature, and bears within it a multiplicity of correspondences - the Planets, Angels, and human vital organs. It also bears on the circumference the Zodiacal signs, with the months, four seasons and humours, while towards the centre are the Liberal Arts, here expanded from seven to twelve to preserve the numerical correspondences.



THE EQUINOXES AND SOLSTICES : AN INTERPRETATION

With notes by Graham Knight ◉

Part 3 : The Winter Solstice

It would be disastrous to the whole series of yearly Quarters if the emphasis in the Winter Solstice was placed too firmly upon images of death and silence, rather than upon the sense of activity - veiled and hidden, yet every bit as vigorous and dynamic as that of Summer. Accordingly, the first four sections (to line 16) refer to traditional seasonal images in which the year completes its cycle and moves to old age and death. Yet line 9 refers forward already to later sections which deal with the final stages of the star regulus and its grey, ashen nigredo. Hence here 'Earth' refers to the pumice-like sponge that descends to the bottom of the Hermetic vessel. The section from line 13 to 16 speaks as the personification of these forces.

Following a period of silence, this element in the imagery is combined with Gnostic strands by the lines "the dove is consumed, the Serpent slumbers". The two mythologies here merge together both as the sublimated spirit entrapped by the psychopomp of the grave, and as the soul of Primal Man bound anew to the vessel of creation.

Thus the Northern Invocation can follow, dedicated as it is to one manifestation of the 'damp-fiery-cold Spirit' hymned in the Autumnal Equinox. Just as Dove and Serpent are called together, so the Invocation is to both Male and Female, "giving vision of eternal life". There follows a speech (lines 34 to 41) that resumes various levels of symbolism from the previous three ceremonies, in particular those of the physical Serpent and the Eleusinian rites.

The duality of death and resurrection is emphasised in the two sets of parallel speeches, one voice speaking of regeneration, whilst the other concentrates upon cold darkness. Finally a single voice is left (speaking from the dark side), affirming that 'the soul ascends', this being the 'one substance' of line 61 and the Dove of line 19 re-born.

WINTER SOLSTICE

[All face East. Upon the central Altar are incenses of Abramelin and myrrh. Also the elements of the quarters, bitter wine, and honey cakes.]

Hekas Hekas este bibeloi

[Spoken by the Magus as he performs the gesture of 'Opening the Veils'. Hoods, which are normally lowered at this point, remain up. Myrrh is burnt.]

[The four quarters, as the Elements, in turn purify and consecrate]

Now is the Word of the Winter Solstice spoken,
at the turning of the year,
in the night of the seasons.

- 5 Behold. The flame has returned unto its source,
and the Earth has grown cold.
The light diminishes
and darkness closes about us.

Swollen with moisture, the Earth abides.

- 10 Being is turned in upon itself
and the moon turns from golden into white.
The tides are silent.

Depth upon depth, I embrace myself,
and silence is upon me.

- 15 Stone and earth yearn to the centre -
the secret core where Fire and Water yet embrace.

[A period of silence]

Thus will the Earth become its own grave -
leaden and dark, it sinks to the hidden seed.
The dove is consumed,

- 20 the Serpent slumbers.

[All turn to the North]

Lords of Darkness, Woman of the threshold.
Thou whose feet tread out the pattern of the years -
when light is hidden and the moon wanes,
as shape decays and life dies unto the flesh.

- 25 We invoke thee who art the enfolded Earth
and the silent, cold embrace of eternity.
Cold as snow and pure as ice,
vision who art manifest as decay, whose knowledge
is as silence. We adore thee,
30 who art the gods of ages before and after man,
whose breath slays and resurrects -
giving vision of eternal life, in the flux of death recurring.

[All in unison say:]

We invoke thee, we invoke thee.

Thou it is whose speechless mouth covers the stone,
35 whose coils embrace the forgotten grave.
Sharp as vinegar, thy poison devours the shapes of Form
until our souls are smooth as the tide-turned flint.
As the seasons enter thy realm, and dominion passes
unto death, sleep and the flux of vision,
40 let our bodies be opened out, as the casket borne aloft
that hides from profane sight the holy grain.

[All turn back to the centre. Bitter wine is consumed, honey cakes eaten. There is a pause, then hoods are lowered, Abramelin Incense is burnt.]

Yet even as with sourness still dwells intoxication
and the solar honey within unleavened bread,
so does the buried earth
45 transmute venom into milk.

[The next sections are paired, each pair being read conterminously. With the second set, it is so arranged that the line 'only the soul ascends' emerges as a single voice, clear into the silence.]

Self-nourished
swollen with food
the Moon gives birth to the star
and from the star will grow the Sun

The cold fire embraces our flesh-
to grey ash and oblivion
the Salt of the moon
retreats beyond Form

50 So death becomes resurrection,
and the grave becomes the womb
from which fresh life shall grow-
the moist fire re-born

Upon the crow's wing are we borne
swift into leaden skies.
The body is consumed by sharp beaks,
torn apart by the claws of beasts.
Only the soul ascends

[Each Quarter now takes a gesture appropriate to the quarters of the day - i.e., East as dawn, South as noon. See Crowley's Liber Resh]

55 Then let us glorify the dark Solstice,
sleep of the fulfilled Bride
who dreams of her King
returning in golden glory

That the Word may dwell amongst us
60 and our Work may be perfected,
for the glory of the one substance

[After a pause to allow for individual statements, the Temple is closed - by reversing the gesture of 'Opening the Veil', and by the Magus proclaiming the identity of the Temple across the sealed Pathway.]

Marinus of Samaria, *THE LIFE OF PROCLUS*, Phanes Press 1986, PO Box 6114, Grand Rapids, Michigan 49516, USA. Distributed by Element Books, Longmead, Shaftesbury, Dorset SP7 8PL. (Will also be on the Chthonios list). Paperback, 95 pages, £6.50.

Proclus (412 - 485 AD) is in some ways the most important of the Neoplatonists, that group of Pagan philosophers who wove together and systematised the whole of ancient wisdom in an attempt to provide an alternative to Christianity.

His system, although it was mostly the creation of his predecessors, provides the standard for Neoplatonism in full-flower, because Proclus was able to expound his thought with a peerless coherence, comprehensiveness and depth. In this it would be hard to find his rival at any time, anywhere.

The Life of Proclus by his disciple Marinus, not only gives an interesting entry-point for the study of Neoplatonism, but it actually lets the reader experience how these Pagans saw themselves, as they fought a desperate rearguard action against the triumphant Church. Despite the sometimes irritating literary conventions of the time, the basic poignancy of their situation comes across clearly enough.

This is a welcome edition of Marinus' biography. David Fideler of Phanes has a whole string of Neoplatonic publications in the pipeline, and he has performed here a useful service in providing not only detailed notes, but five of Proclus' Hymns and a bibliography of his writings.

Stephen Ronan

C.M. Woodhouse, *GEMISTUS PLETHON*. Oxford University Press 1986. Hardback 21 + 391 pages £40

Georgios Gemistos Plethon (d. 1452) was the most important and respected Byzantine philosopher of his day. He was a very influential figure on the Greek side during the council between the eastern and western churches, yet in later years he became a heretic and turned to Paganism. He attempted to found a new religion based on Neoplatonism and the Chaldean Oracles. This religion had not only its own metaphysics and theology, but also its own liturgy and calendar too. The attempt, as might be expected, met with failure: but Plethon's influence on the Renaissance remains profound. He was a deeply committed Platonist who challenged the reign of Aristotle as the sole licensed philosopher in both the Byzantine and western worlds. In this he was more successful: it was hearing Plethon expound the mysteries of Platonism that inspired Cosimo de' Medici to found the Platonic Academy, with Marsilio Ficino as its head. It also seems that it is to Plethon to whom we owe the preservation of the Orphic Hymns.

C.M. Woodhouse has written what appears to be the first full-length book on this significant figure, including translations or summaries of all his important works. My only complaint, once again, is the price. £40 for what seems to be a glued perfectbound (i.e. paperback) binding in a hardcover has to be excessive by anyone's standards.

Stephen Ronan

The voices that speak in Music, Mysticism and Magic tell of dimensions of music that embrace the whole cosmos and the integral human being. Though they span over 2000 years, and come from worlds of classical paganism, Judaism, Christianity and Islam, their unanimity is astonishing. Music, they say, is much more than entertainment or an emotional stimulus. It is a royal road to the direct apprehension of the Divine.

Music, whose nature is akin to our own, is a powerful agent for self-transformation, for healing of body and soul, for awakening the Spirit within. It is a vehicle for mystical flights and for magical operations. Whether it is the music of Ancient Greece or of our own time, its essence and its power remain the same, as available now as they have ever been.

In this sourcebook, the first of its kind, we find the testimonies of philosophers and poets, of mystics and musicologists, of some of the greatest composers and the greatest spiritual teachers of all time. Much of this material is here translated into English for the first time. The book promises to expand the current, limited view of what music is and what it can do.

- from publisher's publicity notes.

ENCYCLOPEDIA OF THE OCCULT : A guide to every aspect of occult lore, belief and practice by Fred Gettings, Rider, HB 256 pp, £14.95.

Fred Gettings is an art historian by training and is an authority on esoteric and occult ideas. He is the author of The Dictionary of Astrology, The Dictionary of Occult, Hermetic and Alchemical Sigils, The Hidden Art, as well as books on Tarot, Palmistry, Astrology. This encyclopedia - in which the reader will find over 4000 entries, fully cross referenced, ranging from brief definitions to extended essays - is a unique and invaluable reference to the whole field. The range is enormous - from Alchemy to Witchcraft, and Oriental Systems to Christian Occultism and Theosophy. The book contains some 100 black and white illustrations from historical sources.

- from publisher's publicity notes

ARTHUR MACHEN - ARTIST AND MYSTIC, Edited by Mark Valentine and Roger Dobson, PB 54pp, available direct from Caermaen Publications, 50 St John St, Oxford, OX1 2LQ, price £4.00 inc post.

Contains some short rare works of Machen (who is known to have been a member of the Golden Dawn), together with a number of essays on aspects of his life and work - Sorcery and Sanctity: The Spagyric Quest of Arthur Machen - Machen, Waite and the House of the Hidden Light - The Grave of Arthur and Purefoy - Strange Magic, together with various letters and biographical information.